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〈書評〉

George McKay, *Shakin' All Over: Popular Music and Disability*, University of Michigan Press(Michigan), 2013

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Shakin' All Over provides some perspectives on the relationship between popular music and disability. This book was written by George McKay, a professor of Cultural Studies at the University of Salford, UK. McKay uses interdisciplinary frameworks of disability studies, popular music studies, cultural studies, performance studies, gender studies. The theme of popular music and disability have been overlooked in those studies. McKay's ambitious argument contributes to each of the above-mentioned fields. It is five years since this book was published, discussions haven't be made especially in Japan as far as I know. Indeed some disability culture have strong connection with music historically. For example the Japanese instrument Biwa has been played by blind people for 1000 years (Yamaji 1990, Yoshikawa 1990). Like Biwa, disability is connected rather with technical playing of instrument than singing popular music. Therefore it is meaningful to introduce this book to Japan, where popular music is mainstream nowadays.

This book is divided into five chapters and that can be grouped into two categories, the individual level and the macro level. The contents of the individual level are as follows, the relationship between polio generations and popular music, the singing methods of the popular music singer with disabilities, and how singers perform their visible disabilities and symptoms. These three topics shows that the musician's experience of the impairment and disability can be effective for surviving in the popular industry. So they sings the songs based on their disability experiences. And they sometimes emphasize the disability and "damaged" body, and accelerate their "mad" appearances (p171). The contents of the macro level are as follows, the aspect of popular music which causes hearing impairment because of the loud sounds. And the popular music industry that is making disability because of its instability to continue to be a star.

It seems that the sequence of the topics and chapters are not coherent. However throughout the book, popular music can be understood as a practice of social inclusion but also the practice of making disability. McKay furthers the discussion by showing concretely the lyrics, actions of bodies, singing voices, the way of singing, notes, interviews, biography of rock and pop singers. Therefore even if we don't know the singers, we can check on the video site and understanding the performances of the singers.

However, there are two peculiar things in this book. First despite many kinds of disabilities such as

body impairment and mental illness are mentioned in this book, intellectually disabled singers are omitted. Compared to many discussions about the arts of intellectual people, there may not be any intellectual disabled famous popular singer in the first place. Second, when discussing about the relationship between singers and social influence, causal relationship seems to be a little insufficient. For example Ian Dury's song "Spasticus Autistics" which are often mentioned in this book can be pointed out. McKay mentions that this song was banned in some places because of the prohibited terms and spread as a protest song. But, is it not sure how autistic people received that song. Ian Dury is a polio survivor but not autistic. In other words, it is not sure that singing about autism, which was not his disability experience, was justified by belonging to the category of disabled people. If this point is written in the book, it will be easier for readers who do not know the song and situation to understand the logic.

In conclusion, this book gives new and important suggestions for beginning a new discussion in both academic and non-academic fields. The arguments are about Western popular music, especially focusing on British and American musicians. However it will also give suggestions to non-Western countries. For example in Japan, it seems that well-known popular music singers with visible disability are difficult to find unlike classical and Japanese traditional music musicians. But there are some minor musicians and groups that play popular music, jazz, experimental music. Though discussions are mainly about the professional popular singers, it will be helpful for researchers, journalists, critical writers, artists and staffs of welfare service to consider about the cases of the amateur singers. Also it is useful for them to consider about the social significance of such cultural groups and cultural works of the disabled people.

[References]

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