

## Sexing The Groove Popular Music And Gender By 1997 11 07

**Women and Popular Music** Sheila Whiteley 2000 From Janis Joplin to P.J. Harvey, *Women and Popular Music* explores the changing role of women musicians and the ways in which their songs resonate in popular culture.

**Media, Materiality and Memory** Elodie A. Roy 2016-03-09 *Media, Materiality and Memory: Grounding the Groove* examines the entwinement of material music objects, technology and memory in relation to a range of independent record labels, including Sarah Records, Ghost Box and Finders Keepers. Moving from Edison's phonograph to digital music files, from record collections to online archives, Roy argues that materiality plays a crucial role in constructing and understanding the territory of recorded sound. How do musical objects 'write' cultural narratives? How can we unearth and reactivate past histories by looking at yesterday's media formats? What is the nature, and fate, of the physical archive in an increasingly dematerialized world? In what ways do physical and digital musical objects coexist and intersect? With its innovative theoretical approach, the book explores the implications of materialization in the fashioning of a musical world and its cultural transmission. A substantial contribution to the field of music and material culture studies, *Media, Materiality and Memory* also provides a nuanced and timely reflection on nostalgia and forgetting in the digital age.

*Speak to Me* Russell Reising 2005 This collection of essays provides indispensable studies of the monumental 1973 album, *The Dark Side of the Moon*, from a variety of musical, cultural, literary and social perspectives. The development and change of the songs is considered closely, from the earliest recordings through to the live, filmed performance at London's Earls Court in 1994. The album is placed within the context of developments in late 1960s/early 1970s popular music, with particular focus on the use of a variety of segues between tracks which give the album a multidimensional unity.

**The Cambridge Companion to the Drum Kit** Matt Brennan 2021-06-17 An approachable introduction to the drum kit, drummers, and drumming, and the key debates surrounding the instrument and its players.

**Disruptive Divas** Lori Burns 2013-10-08 *Disruptive Divas* focuses on four female musicians: Tori Amos, Courtney Love, Me'Shell Ndegéocello and P. J. Harvey who have marked contemporary popular culture in unexpected ways have impelled and disturbed the boundaries of "acceptable" female musicianship.

*Urban Nightscapes* Paul Chatterton 2003-09-02 In many western cities, urban nightlife is experiencing a 'McDonaldisation', where big branded names are taking over large parts of downtown areas, leaving consumers with an increasingly standardised experience. This book takes a new look at this rapidly changing aspect of urban life, examining the relationships between young adults, nightlife and city spaces. It focuses on what the authors call 'urban nightscapes' - both mainstream and alternative youthful cultural activities in bars, pubs, night-clubs and music venues, which occur against a backdrop of increasing corporate influence in the night-time economy.

Only If You Are Really Interested Nicholas P. Greco 2011-06-10 One of the keys to the enduring popularity of the British singer Morrissey is his carefully crafted enigmatic persona. This critical book examines the role of enigma in the celebrity's public life, exploring how a level of mystery is maintained through television interviews, videos, reviews and concerts, as well as through his music and lyrics. Of particular interest is the way in which enigma stimulates interest and desire in his audience, and how the artist manipulates traditional modes of masculinity and the conventions of pop music to further cultivate enigma.

**The Oxford Handbook of Music and Virtuality** Sheila Whiteley 2016 This work, edited by Sheila Whiteley and Shara Rambarran, brings together a multidisciplinary group of scholars who address issues such as artistic agency, the relationship between reality and illusion or simulation, and the construction of musical personae, subjectivities, and identities in a virtual world.

**Country Boys and Redneck Women** Diane Pecknold 2016-02-08 Country music boasts a long tradition of rich, contradictory gender dynamics, creating a world where Kitty Wells could play the demure housewife and the honky-tonk angel simultaneously, Dolly Parton could move from traditionalist "girl singer" to outspoken trans rights advocate, and current radio playlists can alternate between the reckless masculinity of bro-country and the adolescent girlishness of Taylor Swift. In this follow-up volume to *A Boy Named Sue*, some of the leading authors in the field of country music studies reexamine the place of gender in country music, considering the ways country artists and listeners have negotiated gender and sexuality through their music and how gender has shaped the way that music is made and heard. In addition to shedding new light on such legends as Wells, Parton, Loretta Lynn, and Charley Pride, it traces more recent shifts in gender politics through the performances of such contemporary luminaries as Swift, Gretchen Wilson, and Blake Shelton. The book also explores the intersections of gender, race, class, and nationality in a host of less expected contexts, including the prisons of WWII-era Texas, where the members of the Goree All-Girl String Band became the unlikely of radio stars; the studios and offices of Plantation Records, where Jeannie C. Riley and Linda Martell challenged the social hierarchies of a changing South in the 1960s; and the burgeoning cities of present-day Brazil, where "college country" has become one way of negotiating masculinity in an age of economic and social instability.

**Masculinity and Irish Popular Culture** Conn Holohan 2014-02-20 *Masculinity and Irish Popular Culture: Tiger's Tales* is an interdisciplinary collection of essays by established and emerging scholars, analysing the shifting representations of Irish men across a range of popular culture forms in the period of the Celtic Tiger and beyond.

**I Wanna be Me** Theodore Gracyk 2001 "Gracyk grapples with the ways that rock shapes--limits and expands--our notions of who we can be in the world. [He] sees rock as a mass art, open-ended and open to diverse (but not unlimited) interpretations. Recordings reach millions, drawing people together in communities of listeners who respond viscerally to its sound and intellectually to its messages. As an art form that proclaims its emotional authenticity and resistance to convention, rock music constitutes part of the cultural apparatus from which individuals mold personal and political identities. Going to the heart of this relationship between the music's role in its performers' and fans' self-construction, Gracyk probes questions of gender and appropriation. How can a feminist be a Stones fan or a straight man enjoy the Indigo Girls? Does borrowing music that carries a "racial identity" always add up to exploitation, a charge leveled at Paul Simon's *Graceland*? Rang[es] through forty years of rock history and offer[s] a trove of anecdotes"--Publisher description.

**China with a Cut** Jeroen de Kloet 2010 Jeroen de Kloet is assistant professor at the Department of Media Studies of the University of Amsterdam, The Netherlands. --

**You've Come A Long Way, Baby** Lilly J. Goren 2009-05-22 The landmark 2008 presidential and vice presidential campaigns of Hillary Clinton and Sarah Palin brought the role of women in American leadership into sharper focus than ever before. These women and others such as Nancy Pelosi and Katie Couric who are successful in traditionally male-dominated fields, demonstrate how women's roles have changed in the last thirty years. In the past, the nightly news was anchored by male journalists, presidential cabinets were composed solely of male advisors, and a female presidential candidate was an idea for the distant future, but the efforts of dedicated reformers have changed the social landscape. The empowerment of women is not limited to the political sphere, but is also echoed by the portrayal of women in film, television, magazines, and literature. *You've Come a Long Way, Baby: Women, Politics, and Popular Culture* investigates the role of popular culture in women's lives. Framed by discussions of contemporary feminism, the volume examines gender in relation to sexuality, the workplace, consumerism, fashion, politics, and the beauty industry. In analyzing societal depictions of women, editor Lilly J. Goren and an impressive list of contributors illustrate how media reflects and shapes the feminine sense of power, identity, and the daily challenges of the twenty-first century. Along with a discussion of women in politics, various contributors examine a range of gender-related issues from modern motherhood and its implications for female independence to the roles of women and feminism in pop music. In addition, Natalie Fuehrer Taylor outlines the evolution of women's magazines from *Ladies' Home Journal* to *Cosmopolitan*. The impact of television and literature on body image issues is also explored by Linda Beail, who draws on trendy chick lit phenomena such as *Gossip Girl* and *Sex and the City*, and Emily Askew, who

analyzes the effects of image transformation in programs such as *The Swan* and *Extreme Makeover*. As comprehensive as it is accessible, *You've Come a Long Way, Baby* is a practical guide to understanding modern gender roles. In tracing the different ways in which femininity is constructed and viewed, the book demonstrates how women have reclaimed traditionally domestic activities that include knitting, gardening, and cooking, as well as feminine symbols such as Barbie dolls, high heels, and lipstick. Though the demand for and pursuit of gender equality opened many doors, the contributors reveal that fictional women's roles are often at odds with the daily experiences of most women. By employing an open approach rather than adhering to a single, narrow theory, *You've Come a Long Way, Baby* appeals not only to scholars and students of gender studies but to anyone interested in confronting the struggles and celebrating the achievements of women in modern society.

**Pop Masculinities** Kai Arne Hansen 2021 *Pop Masculinities* explores the many ways in which twenty-first century pop artists perform masculinity through their songs, music videos, and public appearances. This offers a point of entry for addressing broader gender issues in contemporary popular culture and society.

**The Ashgate Research Companion to Popular Musicology** Derek B. Scott 2016-03-23 The research presented in this volume is very recent, and the general approach is that of rethinking popular musicology: its purpose, its aims, and its methods. Contributors to the volume were asked to write something original and, at the same time, to provide an instructive example of a particular way of working and thinking. The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models. The team of contributors is an exceptionally strong one: it contains many of the pre-eminent academic figures involved in popular musicological research, and there is a spread of European, American, Asian, and Australasian scholars. The volume covers seven main themes: Film, Video and Multimedia; Technology and Studio Production; Gender and Sexuality; Identity and Ethnicity; Performance and Gesture; Reception and Scenes and The Music Industry and Globalization. The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state-of-the-art review of current research in a particular area. The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality, providing a comprehensive reference to the field.

**Musical ImagiNation** Maria Elena Cepeda 2010-01-01 Long associated with the pejorative clichés of the drug-trafficking trade and political violence, contemporary Colombia has been unfairly stigmatized. In this pioneering study of the Miami music industry and Miami's growing Colombian community, María Elena Cepeda boldly asserts that popular music provides an alternative common space for imagining and enacting Colombian identity. Using an interdisciplinary analysis of popular media, music, and music video, Cepeda teases out issues of gender, sexuality, race, ethnicity, and transnational identity in the Latino/a music industry and among its most renowned rock en español, pop, and vallenato stars. *Musical ImagiNation* provides an overview of the ongoing Colombian political and economic crisis and the dynamics of Colombian immigration to metropolitan Miami. More notably, placed in this context, the book discusses the creative work and media personas of talented Colombian artists Shakira, Andrea Echeverri of Aterciopelados, and Carlos Vives. In her examination of the transnational figures and music that illuminate the recent shifts in the meanings attached to Colombian identity both in the United States and Latin America, Cepeda argues that music is a powerful arbitrator of memory and transnational identity.

**Girls Make Media** Mary Celeste Kearney 2013-08-21 More girls are producing media today than at any other point in U.S. history, and they are creating media texts in virtually every format currently possible--magazines, films, musical recordings, and websites. *Girls Make Media* explores how young female media producers have reclaimed and reconfigured girlhood as a site for radical social, cultural, and political agency. Central to the book is an analysis of Riot Grrrl--a 1990s feminist youth movement from a fusion of punk rock and gender theory--and the girl power movement it inspired. The author also looks at the rise of girls-only media education programs, and the creation of girls' studies. This book will be essential reading for anyone seeking to understand contemporary female youth in today's media culture.

**Words, Worlds, Narratives: Transmedia and Immersion** Tawnya Ravy 2019-01-04 *Words, Worlds, and Narratives: Transmedia and Immersion* offers an interdisciplinary discussion of the way in which narrative is transmitted, transformed and translated through the wide variety of technologies and media platforms available in the 21st century. This volume critically engages with the field of transmedia studies and addresses the significance of media to narrative and authorship to immersion. What emerges is a unique look at collaborative scholarship and storytelling which is both disruptive and immersive. Using a diverse archive of narrative forms, including video games, fan fiction, film adaptation and social media, the chapters in this volume explore the narratological, social, political and economic implications of transmedia narrative in the public and private spaces of the digital and the immersive media communities.

**Fashion and Music** Janice Miller 2011-07-01 The relationship between popular music and fashion has been a culturally significant one since the 1950s, and this book explores how music and musicians play a key role in the shaping of identity, taste and consumption. Using a range of historical and contemporary examples, this book uncovers the way in which fashion and music have worked to shape contemporary attitudes to bodies and identities. Focusing on performers as much as fans, on the mainstream as much as the underground, *Fashion and Music* provides a lens through which to examine themes of gender, sexuality, ageing and youth, ethnicity, body image, consumer culture, fandom and postmodernity.

**Girls Rock!** Mina Carson 2014-07-11 With a foreword by Jennifer Baumgardner and Amy Richards *Girls Rock!* explores the many ways women have defined themselves as rock musicians in an industry once dominated and controlled by men. Integrating history, feminist analysis, and developmental theory, the authors describe how and why women have become rock musicians -- what inspires them to play and perform, how they write, what their music means to them, and what they hope their music means to listeners. As these musicians tell their stories, topics emerge that illuminate broader trends in rock's history. From Wanda Jackson's revolutionary act of picking up a guitar to the current success of independent artists such as Ani DiFranco, *Girls Rock!* examines the shared threads of these performers' lives and the evolution of women's roles in rock music since its beginnings in the 1950s. This provocative investigation of women in rock is based on numerous interviews with a broad spectrum of women performers -- those who have achieved fame and those just starting bands, those playing at local coffeehouses and those selling out huge arenas. *Girls Rock!* celebrates what female musicians have to teach about their experiences as women, artists, and rock musicians.

**Rockin' Out of the Box** Mimi Schippers 2002 Employing the feminist insight that gender is a constantly shifting performance & not an essential quality related to sex, Schippers explores the gender roles, transgressions & assumptions of the men & women involved in the hard rock scene.

**The Cambridge Companion to the Singer-Songwriter** Katherine Williams 2016-02-25 Most often associated with modern artists such as Bob Dylan, Elton John, Don McLean, Neil Diamond, and Carole King, the singer-songwriter tradition in fact has a long and complex history dating back to the medieval troubadour and earlier. This Companion explains the historical contexts, musical analyses, and theoretical frameworks of the singer-songwriter tradition. Divided into five parts, the book explores the tradition in the context of issues including authenticity, gender, queer studies, musical analysis, and performance. The contributors reveal how the tradition has been expressed around the world and throughout its history to the present day. Essential reading for enthusiasts, practitioners, students, and scholars, this book features case studies of a wide range of both well and lesser-known singer-songwriters, from Thomas d'Urfey through to Carole King and Kanye West.

**Britpop and the English Music Tradition** Jon Stratton 2016-04-15 *Britpop and the English Music Tradition* is the first study devoted exclusively to the Britpop phenomenon and its contexts. The genre of Britpop, with its assertion of Englishness, evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain. It is usually argued that Britpop, with its strident declarations of Englishness, was a response to the dominance of grunge. The contributors in this volume take a different point of view: that Britpop celebrated Englishness at a time when British culture, with its English hegemonic core, was being challenged and dismantled. It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time, and into the cultural context of the last fifty

years - a time of fundamental revision of what it means to be British and English. The book examines issues such as the historical antecedents of Britpop, the subjectivities governing the performative conventions of Britpop, the cultural context within which Britpop unfolded, and its influence on the post-Britpop music scene in the UK. While Britpop is central to the volume, discussion of this phenomenon is used as an opportunity to examine the particularities of English popular music since the turn of the twentieth century.

*Gender and Popular Culture* Katie Milestone 2013-04-30 This book examines the role of popular culture in the construction of gendered identities in contemporary society. It draws on a wide range of popular cultural forms - including popular music, newspapers and television - to illustrate how femininity and masculinity are produced, represented and consumed. The authors blend primary and secondary research to offer the reader a balanced yet novel overview of the area. Students are introduced to key theories and concepts in the fields of gender studies and popular culture, which are made accessible and interesting through their application to topical examples such as DJs, binge drinking and computer games. The book is structured into three clear, user-friendly sections: 1. Production, gender and popular culture: An investigation of who produces popular culture, why gendered patterns occur, and how they impact on content. 2. Representation, gender and popular culture: An examination of how men and women are represented in contemporary popular culture, and how notions of (in)appropriate femininity and masculinity are constructed. 3. Consumption, gender and popular culture: An exploration of who consumes what in popular culture, how gendered consumption relates to space, and what the effects of consuming representations of gender are. *Gender and Popular Culture* will be essential reading for students and scholars of media and cultural studies at all levels.

*Women in Music* Karin Pendle 2012-07-26 *Women in Music: A Research and Information Guide* is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

**The New Handbook of Research on Music Teaching and Learning** Richard Colwell 2002-04-18 Featuring chapters by the world's foremost scholars in music education and cognition, this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education, and studio instruction, among other subjects, making it an essential reference for music education programs. The original *Handbook of Research on Music Teaching and Learning*, published in 1992 with the sponsorship of the Music Educators National Conference (MENC), was hailed as "a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field" (Choice). This new companion volume, again with the sponsorship of MENC, explores the significant changes in music and arts education that have taken place in the last decade. Notably, several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers, and evaluating music education programs. Philosophical issues, such as musical cognition, the philosophy of research theory, curriculum, and educating musically, are also explored in relationship to policy issues. In addition to surveying the literature, each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at all age levels, from early childhood to motivation and self-regulation, this handbook is an invaluable resource for music teachers, researchers, and scholars.

**Destined for Greatness** Michael Ramirez 2018-04-16 Pursuing the dream of a musical vocation—particularly in rock music—is typically regarded as an adolescent pipedream. Music is marked as an appropriate leisure activity, but one that should be discarded upon entering adulthood. How then do many men and women aspire to forge careers in music upon entering adulthood? In *Destined for Greatness*, sociologist Michael Ramirez examines the lives of forty-eight independent rock musicians who seek out such non-normative choices in a college town renowned for its music scene. He explores the rich life course trajectories of women and men to explore the extent to which pathways are structured to allow some, but not all, individuals to fashion careers in music worlds. Ramirez suggests a more nuanced understanding of factors that enable the pursuit of musical livelihoods well into adulthood.

**Rock Music in Performance** D. Pattie 2007-10-23 In this new study, David Pattie examines the apparent contradiction between authenticity and theatricality in the live performance of rock music, and looks at the way in which various performers have dealt with this paradox from rock music's early development in the 1960s up to the present day.

**Cosmic Cowboys and New Hicks** Travis D. Stimeling Ph.D. 2011-05-20 Country music of late 1960s and early 1970s was a powerful symbol of staunch conservative resistance to the flowering hippie counterculture. But in 1972, the city of Austin, Texas became host to a growing community of musicians, entrepreneurs, journalists, and fans who saw country music as a part of their collective heritage and sought to reclaim it for their own progressive scene. These children of the Cold War, post-World War II suburban migration, and the Baby Boom escaped the socially conservative world their parents had created, to instead create for themselves an idyllic rural Texan utopia. Progressive country music—a hybrid of country music and rock—played out the contradictions at work among the residents of the growing Austin community: at once firmly grounded in the conservative Texan culture in which they had been raised and profoundly affected by the current hippie counterculture. In *Cosmic Cowboys and New Hicks: The Countercultural Sounds of Austin's Progressive Country Music Scene*, Travis Stimeling connects the local Austin culture and the progressive music that became its trademark. He presents a colorful range of evidence, from behavior and dress, to newspaper articles, to personal interviews of musicians as diverse as Willie Nelson, Jerry Jeff Walker, and Doug Sahm. Along the way, Stimeling uncovers parodies of the cosmic cowboy image that reinforce the longing for a more peaceful way of life, but that also recognize an awareness of the muddled, conflicted nature of this counterculture identity. *Cosmic Cowboys and New Hicks* brings new insight into the inner workings of Austin's progressive country music scene -- by bringing the music and musicians brilliantly to life. This book will appeal to students and scholars of popular music studies, musicology and ethnomusicology, sociology, cultural studies, folklore, American studies, and cultural geography; the lucid prose and interviews will also make the book attractive to fans of the genre and artists discussed within. Austin residents past and present, as well as anyone with an interest in the development of progressive music or today's 'alt.country' movement will find *Cosmic Cowboys and New Hicks* an informative, engaging resource.

**Continuum Encyclopedia of Popular Music of the World, Volume 2** John Shepherd 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.

*Queerness in Heavy Metal Music* Amber R. Clifford-Napoleone 2015-03-24 While the growing field of scholarship on heavy metal music and its subcultures has produced excellent work on the sounds, scenes, and histories of heavy metal around the world, few works have included a study of gender and sexuality. This cutting-edge volume focuses on queer fans, performers, and spaces within the heavy metal sphere, and demonstrates the importance, pervasiveness, and subcultural significance of queerness to the heavy metal ethos. Heavy metal scholarship has until recently focused almost solely on the roles of heterosexual hypermasculinity and hyperfemininity in fans and performers. The dependence on that narrow dichotomy has limited heavy metal scholarship, resulting in poorly critiqued discussions of gender and sexuality that serve only to underpin the popular imagining of heavy metal as violent, homophobic and inherently masculine. This book queers heavy metal studies, bringing discussions of gender and sexuality in heavy metal out of that poorly theorized dichotomy. In this interdisciplinary work, the author connects new and existing scholarship with a strong ethnographic study of heavy metal's self-identified queer performers and fans in their own words, thus giving them a voice and offering an original and ground-breaking addition to scholarship on popular music, rock, and queer studies.



**White Boys, White Noise** Matthew Bannister 2007 "To what extent do indie masculinities challenge the historical construction of rock music as patriarchal? This key question is addressed by Matthew Bannister, involving an in-depth examination of indie guitar rock in the 1980s as the culturally and historically specific production of white men. Through textual analysis of musical and critical discourses, Bannister provides the first book-length study of masculinity and ethnicity within the context of indie guitar music within US, UK and New Zealand 'scenes'. Bannister argues that past theorisations of (rock) masculinities have tended to set up varieties of working-class deviance and physical machismo as 'straw men', oversimplifying masculinities as 'men behaving badly'. Such approaches disavow the ways that masculine power is articulated in culture not only through representation but also intellectual and theoretical discourse. By re-situating indie in a historical/cultural context of art rock, he shows how masculine power can be rearticulated through high, avant-garde, bohemian culture and aesthetic theory: canonism, negation (Adorno), passivity, voyeurism and camp (Andy Warhol and the Velvet Underground), and primitivism and infantilism (Lester Bangs, Simon Reynolds). In a related vein, he also assesses the impact of Freud on cultural theory, arguing that reversing binary conceptions of gender by associating masculinities with an essentialised passive femininity perpetuates patriarchal dualism. Drawing on his own experience as an indie musician, Bannister surveys a range of indie artists, including The Smiths, The Jesus and Mary Chain, My Bloody Valentine and The Go-Betweens; from the US, R.E.M., The Replacements, Dinosaur Jr, Hüsker Dü, Nirvana and hardcore; and from NZ, Flying Nun acts, including The Chills, The Clean, the Verlaines, Chris Knox, Bailter Space, and The Bats, demonstrating broad continuities between these apparently disparate scenes, in terms of gender, aesthetic theory and approaches to popular musical history. The result is a book which raises some important questions about how gender is studied in popular culture and the degree to which alternative cultures can critique dominant representations of gender."--Provided by publisher.

*Voicing the Popular* Richard Middleton 2007-05-07 How does popular music produce its subject? How does it produce us as subjects? More specifically, how does it do this through voice--through "giving voice"? And how should we understand this subject--"the people"--that it voices into existence? Is it singular or plural? What is its history and what is its future? *Voicing the Popular* draws on approaches from musical interpretation, cultural history, social theory and psychoanalysis to explore key topics in the field, including race, gender, authenticity and repetition. Taking most of his examples from across the past hundred years of popular music development--but relating them to the eighteenth- and nineteenth-century "pre-history"--Richard Middleton constructs an argument that relates "the popular" to the unfolding of modernity itself. *Voicing the Popular* renews the case for ambitious theory in musical and cultural studies, and, against the grain of much contemporary thought, insists on the progressive potential of a politics of the Low.

*Contested Images* Alma M. Garcia 2012-09-16 *Contested Images: Women of Color in Popular Culture* is a collection of 17 essays that analyze representations in popular culture of African American, Asian American, Latina, and Native American women. The anthology is divided into four parts: film images, beauty images, music, and television. The articles share two intellectual traditions: the authors, predominantly women of color, use an intersectionality perspective in their analysis of popular culture and the representation of women of color, and they identify popular culture as a site of conflict and contestation. Instructors will find this collection to be a convenient textbook for women's studies; media studies; race, class, and gender courses; ethnic studies; and more.

*Johnny Cash and the Paradox of American Identity* Leigh H. Edwards 2009-02-25 Throughout his career, Johnny Cash has been depicted—and has depicted himself—as a walking contradiction: social protestor and establishment patriot, drugged wildman and devout Christian crusader, rebel outlaw hillbilly thug and elder statesman. Leigh H. Edwards explores the allure of this paradoxical image and its cultural significance. She argues that Cash embodies irresolvable contradictions of American identity that reflect foundational issues in the American experience, such as the tensions between freedom and patriotism, individual rights and nationalism, the sacred and the profane. She illustrates how this model of ambivalence is a vital paradigm for American popular music, and for American identity in general. Making use of sources such as Cash's autobiographies, lyrics, music, liner notes, and interviews, Edwards pays equal attention to depictions of Cash by others, such as Vivian Cash's publication of his letters to her, documentaries and music journalism about him, *Walk the Line*, and fan club materials found in the archives at the Country Music Foundation in Nashville, to create a full portrait of Cash and his significance as a cultural icon.

*The Routledge Research Companion to Popular Music and Gender* Stan Hawkins 2017-03-16 Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images, all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans, and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy, and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working, where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are: queer performativity, gender theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering, transgenderism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

**Understanding Popular Music Culture** Roy Shuker 2012-12-07 This extensively revised new edition of *Understanding Popular Music Culture* provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music and the difficulties and debates that surround the analysis of popular culture and popular music. Reflecting the continued expansion of popular music studies, the changing music industry and the impact of new technologies, Roy Shuker explores key subjects that shape our experience of music, including music production, musicians and stars, musical texts, music video and MTV, audiences and fans, scenes and subcultures and music as political activism and ideology. This heavily revised and updated fourth edition includes: the role of social network sites, marketing and music retail the decline of the traditional model of the sound recording companies music genres, cover songs and the album canon case studies of artists such as Robert Johnson, the Sex Pistols, Shania Twain and Lady Gaga a comprehensive discography, based around musical metagenres, along with suggestions for further reading, listening and viewing. The book now has an accompanying website, with focus questions and further study activities for each chapter, additional case studies and links to relevant websites.

**Queerness in Pop Music** Stan Hawkins 2015-12-07 This book investigates the phenomenon of queering in popular music and video, interpreting the music of numerous pop artists, styles, and idioms. The focus falls on artists, such as Lady Gaga, Madonna, Boy George, Diana Ross, Rufus Wainwright, David Bowie, Azealia Banks, Zebra Katz, Freddie Mercury, the Pet Shop Boys, George Michael, and many others. Hawkins builds his concept of queerness upon existing theories of opacity and temporality, which involves a creative interdisciplinary approach to musical interpretation. He advocates a model of analysis that involves both temporal-specific listening and biographic-oriented viewing. Music analysis is woven into this, illuminating aspects of parody, nostalgia, camp, naivety, masquerade, irony, and mimesis in pop music. One of the principal aims is to uncover the subversive strategies of pop artists through a wide range of audiovisual texts that situate the debates on gender and sexuality within an aesthetic context that is highly stylized and ritualized. *Queerness in Pop Music* also addresses the playfulness of much pop music, offering insights into how discourses of resistance are mediated through pleasure. Given that pop artists, songwriters, producers, directors, choreographers, and engineers all contribute to the final composite of the pop recording, it is argued that the staging of any pop act is a collective project. The implications of this are addressed through structures of gender, ethnicity, nationality, class, and sexuality. Ultimately, Hawkins contends that queerness is a performative force that connotes futurity and utopian promise.

**Girl Groups, Girl Culture** Jacqueline Warwick 2013-10-31 *Then He Kissed Me, He's A Rebel, Chains, Stop! In the Name of Love* all these songs capture the spirit of an era and an image of "girlhood" in post-World War II America that still reverberates today. While there were over 1500 girl groups recorded in the '60s--including key hitmakers like the Ronettes, the Supremes, and the Shirelles - studies of girl-group music that address race, gender, class, and sexuality have only just begun to appear. Warwick is the first writer to address '60s girl group music from the perspective of its most significant audience--teenage girls--drawing on current

research in psychology and sociology to explore the important place of this repertoire in the emotional development of young girls of the baby boom generation. *Girl Groups, Girl Culture* stands as a landmark study of this important pop music and cultural phenomenon. It promises to be a classic work in American musicology and cultural studies.

**Residual Media** Charles R. Acland 2007 In a society that awaits 'the new' in every medium, what happens to last year's new? From player pianos to vinyl records, and from the typewriter to the telephone, 'Residual Media' is an innovative approach to the aging of culture and reveals that, ultimately, new cultural phenomena rely on encounters with the old.

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