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ROUTLEDGE

Settling the Pop Score

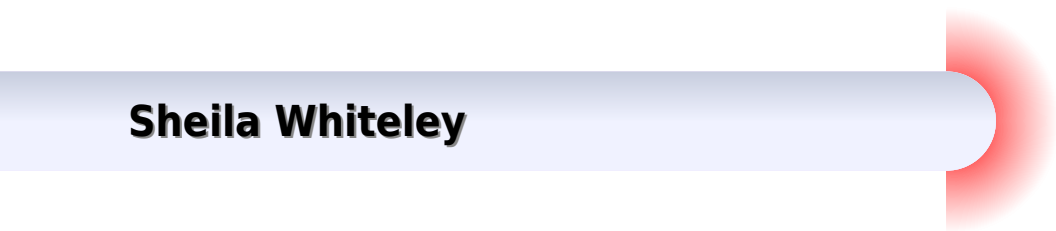
Pop texts and identity politics



Stan Hawkins

Settling The Pop Score Pop Texts And Identity In Politics

Sheila Whiteley



Settling The Pop Score Pop Texts And Identity In Politics:

Settling the Pop Score Stan Hawkins, 2017-07-05 The analysis of popular music forces us to rethink the assumptions that underpin our approaches to the study of Western music Not least it brings to the fore an idea that many musicologists still find uncomfortable that commercial production and consumption can be aligned with artistic authenticity Reading pop texts takes place through dialogue on many levels which as Stan Hawkins argues deals with how musical events are shaped by personal alliances between the artist and the recipient The need for a critical approach to evaluating popular music lies at the heart of this book Hawkins explores the relationships that exist between music spectatorship and aesthetics through a series of case studies of pop artists from the 1980s and 1990s Madonna Morrissey Annie Lennox the Pet Shop Boys and Prince represent the diversity of cultures identities and sexualities that characterised the start of the MTV boom Through the interpretation of aspects of the compositional design and musical structures of songs by these pop artists Hawkins suggests ways in which stylistic and technical elements of the music relate to identity formation and its political motivations *Settling the Pop Score* examines the role of irony and empathy the question of gender race and sexuality and the relevance of textual analysis to the study of popular music Interpreting pop music within the framework of musicology Hawkins helps us to understand the pleasure so many people derive from these songs *The Pop Palimpsest* Lori Burns, Serge

Lacasse, 2018-01-29 A fascinating interdisciplinary collection of essays on intertextual relationships in popular music

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 **Too Much Too Young** Sheila Whiteley, 2013-10-18 *Too Much Too Young* investigates how age and gender have shaped the careers and images of pop music stars examining the role of youth

and youthfulness in pop music through a series of themed case studies Whiteley begins by investigating the exploitation of child stars such as Brenda Lee and Michael Jackson offering a psychoanalytic reading of the relationship between child star and oppressive manager and looks at the current glut of boy and girl bands and stars in the mold of Britney Spears to examine the continuing fatal attraction of stardom for adolescents Whiteley then considers the star images of female singer songwriters Kate Bush Tori Amos and Bjork whose little girl voices and characterization by the media suggests a girlish femininity which is often at odds with the intentions of their musical output She then moves on to explore the rock pop divide as it affects the image of male performers considering why male stars usually fall into the category of wild boys such as Kurt Cobain or Jim Morrison or nice boys like Cliff Richard The Monkees and Wham Whiteley ends by asking what happens to stars who set so much store by manipulations of youthfulness when they begin to age and points to stars like Robbie Williams Kylie Minogue and Cher to demonstrate that it is possible to achieve iconic pop status even without dying young

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

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

Queering the Popular Pitch Sheila Whiteley, Jennifer Rycenga, 2013-01-11 Queering the Popular Pitch is a new collection of 19 essays that situate queering within the discourse of sex and sexuality in relation to popular music This investigation addresses the changing debates within gay lesbian and queer discourse in relation to the dissemination of musical texts performance cultural production and sexual meaning situating music within the broader patterns of culture that it both mirrors and actively reproduces The collection is divided into four parts queering borders queer spaces hidden histories queer thoughts mixed media Queering the Popular Pitch will appeal to students of popular music Gay and Lesbian studies With case studies and essays by leading popular music scholars it provides insightful discourse in a growing field of musicological research

Music, Space and Place Andy Bennett, 2017-10-03 Music Space and Place examines the urban and rural spaces in which music is experienced produced and consumed The editors of this collection have brought together new and exciting perspectives by international researchers and scholars working in the field of popular music studies Underpinning all of the contributions is the recognition that musical processes take place within a particular space and place where these processes are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances Important discourses are explored concerning national culture and identity as well as how identity is constructed through the exchanges that occur between displaced peoples of the world s many diasporas Music helps to articulate a shared sense of community among these dispersed people carving out spaces of freedom which are integral to personal and group consciousness A specific focal point is the rap and hip hop music that has contributed towards a particular sense of identity as indigenous resistance vernaculars for otherwise socially marginalized minorities in Cuba France Italy New Zealand and South Africa New research is also presented on the authorial presence in production within the domain of the commercially driven Anglo American music industry The issue of authorship and creativity is tackled alongside matters relating to the production of musical texts themselves and demonstrates the gender politics in pop Underlying Music Space and Place is the question of how the disciplines informing popular music studies sociology musicology cultural studies media studies and feminism have developed within a changing intellectual climate The book therefore covers a wide range of subject matter in relation to space and place including community and identity gender race vernaculars power performance and production

Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain Philippe Le Guern, 2016-04-01 The term Popular Music has traditionally denoted different things in France and Britain In France the very concept of popular music has been fiercely debated and contested whereas in Britain and more largely throughout what the French describe as the Anglo saxon world popular music has been more readily

accepted as a description of what people do as leisure or consume as part of the music industry and as something that academics are legitimately entitled to study French researchers have for some decades been keenly interested in reading British and American studies of popular culture and popular music and have often imported key concepts and methodologies into their own work on French music but apart from the widespread use of elements of French theory in British and American research the Anglo saxon world has remained largely ignorant of particular traditions of the study of popular music in France and specific theoretical debates or organizational principles of the making and consuming of French musics French British and American research into popular music has thus coexisted with considerable cross fertilization for many years but the barriers of language and different academic traditions have made it hard for French and anglophone researchers to fully appreciate the ways in which popular music has developed in their respective countries and the perspectives on its study adopted by their colleagues This volume provides a comparative and contrastive perspective on popular music and its study in France and the UK

Prince: The Making of a Pop Music Phenomenon Stan Hawkins, Sarah Niblock, 2016-04-08 The career of the prolific pop artist Prince has become inextricably intertwined with the history of popular music since the late 1970s This multi instrumental icon who remains one of the highest grossing live performers in America has been called a genius for his musicianship composition and incredible performances But Prince holds iconic status for more than his music Best known for his racial blurring and extravagant sexual persona Prince s music and visual iconography has always chimed with the ambiguity of subjectivity at any given moment Prince the sign offers a space for fans to evaluate and reconfigure their attitudes towards their own identities and towards their position as subjects within the socio cultural sphere This much needed interdisciplinary analysis is the first of its kind to examine critically Prince s popular music performances sounds lyrics and the plethora of accompanying visual material such as album covers posters fashions promotional videos and feature films Specifically the book explores how and why he has played such a profoundly meaningful and significant role in his fans lives

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Table of Contents Settling The Pop Score Pop Texts And Identity In Politics

1. Understanding the eBook Settling The Pop Score Pop Texts And Identity In Politics
 - The Rise of Digital Reading Settling The Pop Score Pop Texts And Identity In Politics
 - Advantages of eBooks Over Traditional Books
2. Identifying Settling The Pop Score Pop Texts And Identity In Politics
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Settling The Pop Score Pop Texts And Identity In Politics
 - User-Friendly Interface
4. Exploring eBook Recommendations from Settling The Pop Score Pop Texts And Identity In Politics
 - Personalized Recommendations
 - Settling The Pop Score Pop Texts And Identity In Politics User Reviews and Ratings
 - Settling The Pop Score Pop Texts And Identity In Politics and Bestseller Lists
5. Accessing Settling The Pop Score Pop Texts And Identity In Politics Free and Paid eBooks
 - Settling The Pop Score Pop Texts And Identity In Politics Public Domain eBooks
 - Settling The Pop Score Pop Texts And Identity In Politics eBook Subscription Services
 - Settling The Pop Score Pop Texts And Identity In Politics Budget-Friendly Options

6. Navigating Settling The Pop Score Pop Texts And Identity In Politics eBook Formats
 - ePub, PDF, MOBI, and More
 - Settling The Pop Score Pop Texts And Identity In Politics Compatibility with Devices
 - Settling The Pop Score Pop Texts And Identity In Politics Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Settling The Pop Score Pop Texts And Identity In Politics
 - Highlighting and Note-Taking Settling The Pop Score Pop Texts And Identity In Politics
 - Interactive Elements Settling The Pop Score Pop Texts And Identity In Politics
8. Staying Engaged with Settling The Pop Score Pop Texts And Identity In Politics
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Settling The Pop Score Pop Texts And Identity In Politics
9. Balancing eBooks and Physical Books Settling The Pop Score Pop Texts And Identity In Politics
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Settling The Pop Score Pop Texts And Identity In Politics
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Settling The Pop Score Pop Texts And Identity In Politics
 - Setting Reading Goals Settling The Pop Score Pop Texts And Identity In Politics
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Settling The Pop Score Pop Texts And Identity In Politics
 - Fact-Checking eBook Content of Settling The Pop Score Pop Texts And Identity In Politics
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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