

SEXING the GROOVE

popular
music and
gender

edited by Sheila Whiteley



Sexing The Groove Popular Music And Gender

Stan Hawkins



Sexing The Groove Popular Music And Gender:

Sexing the Groove Sheila Whiteley, 1997 Using a variety of methodologies and a wide range of case studies the contributors describe and debate how pop music performers subcultures fans and texts construct and deconstruct masculine and feminine identities [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 *Neil Young and the Poetics of Energy* William Echard, 2005-06-15 A provocative multifaceted look at a rock icon **Country Boys and Redneck Women** Diane Pecknold, Kristine M. McCusker, 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 unlikeliest 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 **"Only If You Are Really Interested"** Nicholas P. Greco, 2014-01-10 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 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 Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd,David Horn,Dave

Laing,Paul Oliver,Peter Wicke,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 **Sex and Gender in**

Pop/Rock Music Walter Everett,2023-05-04 Following the 1960 s sexual revolution rock and pop have continued to map the societal understanding of sexuality feminism and gender studies Although scholarship has well established how early rock and roll encouraged and affected issues of sex in the baby boomer generation this book asks how subsequent pop music has maintained that tradition The text discusses the gendered performances and biographical experiences of individual musicians including Patti Smith Rufus Wainwright Etta James and Frank Ocean and how their invented personae contribute to musical representations of sexuality It evaluates lyric structure and symbolic language of these artists and overall emphasizes how pop music while a commodity art form reflects the diversity of human sex and gender White Boys, White Noise:

Masculinities and 1980s Indie Guitar Rock Dr Matthew Bannister, 2013-01-28 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 Hsker D 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

Australian Metal Music Catherine Hoad, Rosemary Lucy Hill, Keith Kahn-Harris, 2019-06-28 This book explores heavy metal music in Australia engaging with the nuanced ways in which metal music scenes and cultures are experienced Leading metal scholars and active scene members examine the diversity of practices histories and identities within Australian metal music and question what it means to be Australian in the context of metal

The Sound Studies Reader Jonathan Sterne, 2012 The Sound Studies Reader is a groundbreaking anthology blending recent work that self consciously describes itself as sound studies with earlier and lesser known scholarship on sound

Britishness, Popular Music, and National Identity Irene Morra, 2013-10-30 This book offers a major exploration of the social and cultural importance of popular music to contemporary celebrations of Britishness Rather than providing a history of popular music or an itemization of indigenous musical qualities it exposes the influential cultural and nationalist rhetoric around popular music and the dissemination of that rhetoric in various forms Since the 1960s popular music has surpassed literature to become the dominant signifier of modern British culture and identity This position has been enforced in popular culture literature news and music media political rhetoric and in much popular music

itself which has become increasingly self conscious about the expectation that music both articulate and manifest the inherent values and identity of the modern nation This study examines the implications of such practices and the various social and cultural values they construct and enforce It identifies two dominant conflicting constructions around popular music music as the voice of an indigenous English folk and music as the voice of a re emergent British Empire These constructions are not only contradictory but also exclusive prescribing a social and musical identity for the nation that ignores its greater creative national and cultural diversity This book is the first to offer a comprehensive critique of an extremely powerful discourse in England that today informs dominant formulations of English and British national identity history and culture

The SAGE Handbook of Popular Music Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 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

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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

Gender Issues in Scandinavian Music Education Silje Valde Onsrud, Hilde Synnøve Blix, Ingeborg Lunde Vestad, 2021-03-14 Gender Issues in Scandinavian Music Education From Stereotypes to Multiple Possibilities introduces much needed updates to research and teaching philosophies that envision new ways of considering gender diversity in music education This volume of essays by Scandinavian contributors looks beyond the dominant Anglo American lens while confronting a universal need to resist and rethink the gender stereotypes that limit a young person's musical development Addressing issues at all levels of music education from primary and secondary schools to conservatories and universities topics discussed include the intersection of social class sexual orientation and teachers beliefs gender performance in the music classroom and its effects on genre and instrument choice hierarchical inequalities reinforced by power and prestige structures strategies to fulfill curricular aims for equality and justice that meet the diversity of the classroom and much more Representing a commitment to developing new practices in music education that subvert gender norms and challenge heteronormativity Gender Issues in Scandinavian Music Education fills a growing need to broaden the scope of how gender and equality are situated in music education in Scandinavia and beyond

We are the Champions: The Politics of Sports and Popular Music Dr Ken

McLeod,2013-01-28 Sports and popular music are synergistic agents in the construction of identity and community They are often interconnected through common cross marketing tactics and through influence on each other s performative strategies and stylistic content Typically only studied as separate entities popular music and sport cultures mutually play off each other in exchanges of style ideologies and forms Posing unique challenges to notions of mind body dualities nationalism class gender and racial codes and sexual orientation Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice Examples include how music is used to enhance sporting events such as anthems chants cheers and intermission entertainment music that is used as an active part of the athletic event and music that has been written about or that is associated with sports There are also connections in the use of music in sports movies television and video games and important though critically under acknowledged similarities regarding spectatorship practice and performance Despite the scope of such confluences the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty first centuries

We are the Champions: The Politics of Sports and Popular Music Ken McLeod,2016-02-11 Sports and popular music are synergistic agents in the construction of identity and community They are often interconnected through common cross marketing tactics and through influence on each other s performative strategies and stylistic content Typically only studied as separate entities popular music and sport cultures mutually play off each other in exchanges of style ideologies and forms Posing unique challenges to notions of mind body dualities nationalism class gender and racial codes and sexual orientation Dr Ken McLeod illuminates the paradoxical and often conflicting relationships associated with these modes of leisure and entertainment and demonstrates that they are not culturally or ideologically distinct but are interconnected modes of contemporary social practice Examples include how music is used to enhance sporting events such as anthems chants cheers and intermission entertainment music that is used as an active part of the athletic event and music that has been written about or that is associated with sports There are also connections in the use of music in sports movies television and video games and important though critically under acknowledged similarities regarding spectatorship practice and performance Despite the scope of such confluences the extraordinary impact of the interrelationship of music and sports on popular culture has remained little recognized McLeod ties together several influential threads of popular culture and fills a significant void in our understanding of the construction and communication of identity in the late twentieth and early twenty first centuries

Women in the Studio Paula Wolfe,2019-06-25 The field of popular music production is overwhelmingly male dominated Here Paula Wolfe discusses gendered notions of creativity and examines the significant under representation of women in studio production Wolfe brings

an invaluable perspective as both a working artist producer and as a scholar thereby offering a new body of research based on interviews and first hand observation Wolfe demonstrates that patriarchal frameworks continue to form the backbone of the music industry establishment but that women's work in the creation and control of sound presents a potent challenge to gender stereotyping marginalisation and containment of women's achievements that is still in evidence in music marketing practices and media representation in the digital era

Gender in the Music Industry Marion Leonard, 2017-10-03 Why despite the number of high profile female rock musicians does rock continue to be understood as masculine Why is rock generally assumed to be created and performed by men Marion Leonard explores different representations of masculinity offered by and performed through rock music and examines how female rock performers negotiate this gendering of rock as masculine A major concern of the book is not specifically with men or with women performing rock but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry Leonard addresses core issues relating to gender rock and the music industry through a case study of female centred bands from the UK and US performing so called indie rock from the 1990s to the present day Using original interview material with both amateur and internationally renowned musicians the book further addresses the fact that the voices of musicians have often been absent from music industry studies Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians to presenting an analytic discussion of gender and the music industry In this way the book engages directly with a number of under researched areas the impact of gender on the everyday life of performing musicians gendered attitudes in music journalism promotion and production the responses and strategies developed by female performers the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest

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