

Gender and Culture in Popular Music

Jingbo Wang^{1, 2}

¹Jingbo Wang Inner Mongolia University of Arts, Mongolia, China

²Graduate School, Philippine Christian University, Manila, Philippines

Abstract: Pop music is a global cultural phenomenon, not only as an art form, but also as a socio-cultural phenomenon. In popular music, gender and culture are two important themes that are intertwined and together constitute the cultural background and artistic value of popular music. This article will provide an in-depth analysis and discussion of pop music from the perspective of gender and culture.

Keywords: Pop; music; Gender; Culture.

1. Introduction

One musical genre evolves or branches off into another, and two or three genres can merge into a new genre: one musical genre can become an entire ethnic culture. Culture and its various expressions, such as language, politics, economy, religion, art, etc., are inextricably linked. Since all music has cultural attributes without exception, we say that "music" is cultural music; Since all the cultural attributes contained in music are necessarily externalized into specific musical forms, we say that "culture" is the culture of music. Music and culture in popular music are interdependent. Sometimes, people don't want to admit that they like certain songs because of stereotypes. If the song is gay or bisexual, then listeners will most likely label it as gay or bisexual as well. So the taste of music is subjective. Musical taste cannot be used to generalize culture.

Pop music is a genre of adaptation, assimilation, innovation, and experimentation made up of current pop music. Pop music is a technology-driven, global phenomenon that encompasses the widest range of musical forms, styles, and genres, varying from period to period and country to country. Popular music began with the publication of sheet music. At this time, many Americans began to use the piano for family entertainment celebrations. Families got together to record so that everyone could enjoy music at home, which led to the expansion of pop music through new markets in the music industry. With songs and compositions now available in the form of digital files, music from a country has become easier, and some popular music formats have become global (such as rock and alternative music), while others have an appeal in a certain culture (such as heavy metal and K-pop). Through the mixing of musical genres, new forms of popular music continue to evolve, reflecting the ideas of international culture.

2. The Strategy of "Gender Representation "in Popular Music

Gender issues in popular music are a complex topic that involves many aspects such as music creation, performance, and appreciation. First of all, the image of women in pop music is often portrayed as weak, male-dependent, and lacking self-awareness. This image not only limits women's self-identity and development, but also affects people's perception and attitude towards women. Secondly, there are also stereotypes of male images in pop music, such as rough,

violent, selfish, etc., which are often regarded as the mainstream image of men, ignoring the diverse characteristics and values of women.

In addition, sexism in pop music is also manifested in the choice of song content. Many songs tend to focus only on men's emotions and lives, ignoring women's needs and emotions. At the same time, many songs also convey discrimination and prejudice against women through the language and imagery in the songs, which is not only detrimental to the protection of women's rights and interests, but also harms women's self-esteem and self-confidence.

2.1. Views on women performing rock music

From the perspective of feminism, gender expression in pop music is more direct and obvious than classical music, such as lyric songs that emphasize more authentic experiences, making it easier for the audience to understand the emotions expressed through repeated sentences, tone and other factors. Cooper's article "women in pop music" explores the lyrical popular songs from 1946 to 1976 to women in 11 stereotypes: evil women, emphasize female physical characteristics, the need for men, women as the property of men, women as mothers, women as sexual objects, feminine women, childlike women, women as admirers, physically attractive women and supernatural women.

In the post-feminist sexual theory, the American feminist political scientist Judith Butler became the representative of the post-feminism in an extremely radical and avant-garde way. In her academic book *Gender Issues: Feminism and the Subversion of Identity, and Life: The Limits of the Reason of "Gender"*, Butler proposed and demonstrated the theory of "gender expression". Butler disagreed with some Beauvoir "gender" theory, that gender and actors, is a changing performance, to some extent, gender is forced, if it deviates from social gender norms, will be rejected and punished (like women if not married or have children are considered outlier). Therefore, no gender is the "real" social gender, and gender is both constructed and acting. It forms certain norms through repeated ways and achieves certain effects in a specific way. To be widespread in large-scale industrial societies. The strategy of pop music is to use musical factors such as rhythm, tone and singing, and use non-musical means such as makeup, dance, lyrics, multimedia to express their feelings and desires, especially in dance music, live performances and music TV (MTV). The avant-garde pop artists try to challenge the traditional image of "masculinity" and "femininity", using

Popular Music Gender And Postmodern

Raymond A. Patton



Popular Music Gender And Postmodern:

Popular Music, Gender and Postmodernism Neil Nehring, 1997-03-20 Popular Music Gender and Postmodernism begins by tracing the migration of cynical academic ideas about postmodernism into music journalism. The result has been a widespread fatalism over the presumed ability of the music industry to absorb any expression of defiance in hip-hop and rock. Commercial incorporation supposedly makes a charade of musical outrage somehow disconnecting anger in music from any meaning or significance. Author Neil Nehring documents the considerable damage done by the journalistic employment of this tenet of postmodern theory particularly in the case of the late Kurt Cobain of Nirvana whose emotional intensity was repeatedly belittled for its purported incoherence. As a rebuttal to academic postmodernism and its exploitation by the mass media, Popular Music Gender and Postmodernism emphasizes that emotion and reason are mutually interdependent. Though mistakes can occur in the conscious choice of an object at which to direct one's feelings, the preverbal appraisal of social situations that generates emotions is always perfectly rational. Nehring also surveys work in literary criticism, psychology, and especially feminist philosophy that argues on the basis for the political significance of anger even prior to its full articulation. The emotional performance in popular music, he concludes, cannot be discounted on the grounds, for example, that lyrics such as Cobain's are difficult to understand. After detailing more and less progressive approaches to emotion in music criticism,

Nehring focuses on recent punk rock by women including the Riot Grrrls. **Popular Music, Gender and Postmodernism** Neil Nehring, 1997-03-20 The migration of cynical academic ideas about postmodernism into music journalism are traced in this book. The result of this migration is a widespread fatalism over the ability of the music industry to absorb any expression of defiance in popular music. The book synthesizes a number of fields: American and British academic and journalistic music criticism, aesthetic and literary history and theory from romanticism through postmodernism, alternative music such as feminist punk and grunge, political economy which has fueled the obsession with commercial incorporation and subcultural sociology.

Postmodern Music/Postmodern Thought Judy Lochhead, Joseph Auner, 2013-10-08 What is postmodern music and how does it differ from earlier styles including modernist music? What roles have electronic technologies and sound production played in defining postmodern music? Has postmodern music blurred the lines between high and popular music? Addressing these and other questions, this ground-breaking collection gathers together for the first time essays on postmodernism and music written primarily by musicologists covering a wide range of musical styles including concert music, jazz, film music, and popular music. Topics include the importance of technology and marketing in postmodern music; the appropriation and reworking of Western music by non-Western bands; postmodern characteristics in the music of G. Reck, Zorn, and Bolcom as well as Björk and Wu Tang Clan; issues of music and race in such films as *The Bridges of Madison County*, *Batman*, *Bullworth*, and *He Got Game*; and comparisons of postmodern architecture to postmodern music. Also includes 20 musical examples. Continuum Encyclopedia of Popular Music of the World, 2003-01-30 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 This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians

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 include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians

Beginning Postmodernism Tim Woods, 1999-08-20 Postmodernism has become the buzzword of contemporary society Yet it remains baffling in its variety of definitions contexts and associations *Beginning Postmodernism* aims to offer clear accessible and step by step introductions to postmodernism across a wide range of subjects It encourages readers to explore how the debates about postmodernism have emerged from basic philosophical and cultural ideas With its emphasis firmly on postmodernism in practice the book contains exercises and questions designed to help readers understand and reflect upon a variety of positions in the following areas of contemporary culture philosophy and cultural theory architecture and concepts of space visual art sculpture and the design arts popular culture and music film video and television culture and the social sciences

The Bloomsbury Handbook of Popular Music and Social Class Ian Peddie, 2020-02-06 The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field Encompassing contemporary research in ethnomusicology sociology cultural studies history and race studies the volume explores the intersections between music and class and how the meanings of class are asserted and denied confused and

clarified through music With chapters on key genres traditions and subcultures as well as fresh and engaging directions for future scholarship the volume considers how music has thought about and articulated social class It consists entirely of original contributions written by internationally renowned scholars and provides an essential reference point for scholars interested in the relationship between popular music and social class *Singing for Themselves* Patricia Spence Rudden,2009-03-26 *Singing for Themselves* Essays on Women in Popular Music is a fresh look at a topic that has attracted increasing interest in recent years In this collection scholars from a number of disciplines look at various artists and movements and come to some new conclusions about the ways in which female artists have contributed to the past four decades of pop rock blues and punk From new looks at major artists Etta James Laura Nyro and Patti Smith to later figures Ferron Bj rk and Melissa Etheridge these chapters suggest new ways to view and hear music that is already part of our culture Essays on the Indigo Girls Dixie Chicks and Destiny s Child prove that the girl groups tradition is alive and well but with additional new dimensions and a three essay section on Joan Jett and the Riot Grrrls phenomenon sheds new light on their implications for feminist artistic expression The final piece an annotated bibliography of academic writing on women in rock helps make this collection a useful addition to the library of students of popular music while the solid research and accessibility of the text make this a good choice for the general reader as well as the seasoned scholar If you think that adoration of certain pop music is a guilty pleasure not worthy of higher intellectual aspirations then *Singing For Themselves* offers absolution It s far from trivial to ponder the Tao of Canadian singer Ferron the classical allusions of Laura Nyro s lyrics the postfeminist booty shaking of Destiny s Child or the historical milieu that turned Jamesetta Hawkins into blues great Etta James Reading these essays made me want to go right back to the music feeling wiser yes but also validated in the desire to go as deep as any song or singer can take me Michele Kort author of *Soul Picnic The Music and Passion of Laura Nyro* and senior editor at *Ms* magazine I ve read *Singing for Themselves* Essays on Women in Popular Music and am happy to provide an endorsement *Singing for Themselves* is a consistently interesting collection of new essays on women and popular music The collection is all the more welcome for being so current It mixes essays on recent phenomena such as electronic punk group Le Tigre and the Dixie Chicks stirring of political controversy with new perspectives on canonical figures like Patti Smith or Etta James The essays gathered here are written with clear commitments but all are marked by care and scholarly rigour I found the interdisciplinary breadth of *Singing for Themselves* refreshing new avenues for research are opened up here and new theoretical paradigms are explored Will Straw PhD Acting Director McGill Institute for the Study of Canada Associate Professor Department of Art History and Communication Studies Opening this book was like opening the door onto a surprise party Everyone I ve ever wanted to meet was in there including myself Ferron [PJ Harvey and Music Video Performance](#) Abigail Gardner,2016-03-09 PJ Harvey s performances are premised on the core contention that she is somehow causing trouble Just how this trouble can be theorised within the context of the music video and what it means for a

development of the ways we might conceptualise disruption and think about music video lies at the heart of this book Abigail Gardner mixes feminist theory and critical models from film and video scholarship as a rich means of interrogating Harvey's work and redefining her disruptive strategies The book presents a rethinking of the masquerade that allies it to cultural memory precipitated by Gardner's claim that Harvey's performances are conversations with the past specifically with visualised memories of archetypes of femininity Harvey's masquerades emerge from her conversations and renegotiations with both national and transatlantic musical visual and lyrical heritages It is the first academic book to present analysis of Harvey's music videos and opens up fresh avenues into exploring what is at stake in the video work of one of Britain's premier singer songwriters It extends the discussion on music video to consider how to make sense of the rapidly developing digital environment in which it now sits The interdisciplinary nature of the book should attract readers from a range of subject areas including popular music studies cultural studies media and communication studies and gender studies

Fight the Power! Janice D. Hamlet, Robin R. Means Coleman, 2009 Shelton Jackson Spike Lee is one of the most culturally influential and provocative film directors of the twentieth and twenty first centuries Bringing together seminal writings from classic scholarship to new research this book focuses on this revolutionary film auteur and cultural provocateur to explore contemporary questions around issues of race politics sexuality gender roles filmmaking commercialism celebrity and the role of media in public discourse Situating Lee as an important contributor to a variety of American discourses the book highlights his commitment to exploring issues of relevance to the Black community His work demands that his audiences take inventory of his and their understandings of the complexities of race relations the often deleterious influence of media messages the long term legacy of racism the liberating effects of sexual freedom the controversies that arise from colorism the separatist nature of classism and the cultural contributions and triumphs of historical figures This book seeks to stimulate continued debate by examining the complexities in Lee's various sociopolitical claims and their ideological impacts

The Portable Postmodernist Arthur Asa Berger, 2003 In this volume the author brings together key concepts written by postmodernisms leading figures Lyotard Baudrillard Jameson and others Followed by his own commentary written in concise easy to understand language this book should be invaluable to students and professors alike who will find Berger's style refreshing Organised in 50 segments the subjects run the gamut from James Joyce to Disney culture to punk music Berger weaves these seemingly diverse topics together exploring and exposing postmodernism and its appearance in popular culture

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, 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.

Sex and Gender in Pop/Rock Music Walter Everett, 2023-05-04. Following the 1960s 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.

Punk Crisis Raymond A. Patton, 2018-09-04. In March 1977 John 'Johnny' Rotten of the punk band the Sex Pistols looked over the Berlin wall onto the grey militarized landscape of East Berlin which reminded him of home in London. Lydon went up to the wall and extended his middle finger. He didn't know it at the time but the Sex Pistols' reputation had preceded his gesture as young people in the Second World War busily appropriated news reports on degenerate Western culture as punk instruction manuals. Soon after burgeoning Polish punk impresario Henryk Gajewski brought the London punk band the Raincoats to perform at his art gallery and student club, the epicenter for Warsaw's nascent punk scene. When the Raincoats returned to England they found London erupting at the Rock Against Racism concert which brought together 100,000 First World UK punks and Third World Caribbean immigrants who contributed their cultures of reggae and Rastafarianism. Punk had formed networks reaching across all three of the Cold War's worlds. The first global narrative of punk. **Punk Crisis** examines how transnational punk

movements challenged the global order of the Cold War blurring the boundaries between East and West North and South communism and capitalism through performances of creative dissent As author Raymond A Patton argues punk eroded the boundaries and political categories that defined the Cold War Era replacing them with a new framework based on identity as conservative or progressive Through this paradigm shift punk unwittingly ushered in a new era of global neoliberalism

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

Reading the Beatles Kenneth Womack,Todd F. Davis,2012-02-01 Despite the enormous amount of writing devoted to the Beatles during the last few decades the band s abiding intellectual and cultural significance has received scant attention Using various modes of literary musicological and cultural criticism the essays in Reading the Beatles firmly establish the Beatles as a locus of serious academic and cultural study Exploring the group s resounding impact on how we think about gender popular culture and the formal and poetic qualities of music the contributors trace not only the literary and musicological qualities of selected Beatles songs but also the development of the Beatles artistry in their films and the ways in which the band has functioned as a cultural historical and economic product In a poignant afterword Jane Tompkins offers an autobiographical account of the ways in which the Beatles afforded her with the self actualizing means to become less alienated from popular culture gender expectations and even herself during the early 1960s

Taking Popular Music Seriously Simon Frith,2017-07-05 As a sociologist Simon Frith takes the starting point that music is the result of the play of social forces whether as an idea an experience or an activity The essays in this important collection address these forces recognising that music is an effect of a continuous process of negotiation dispute and agreement between the individual actors who make up a music world The emphasis is always on discourse on the way in which people talk and write about music and the part this plays in the social construction of musical meaning and value The collection includes nineteen essays some of which have had a major impact on the field along with an autobiographical introduction

Postmodernism in Music Kenneth Gloag,2012-06-21 What is postmodernism How does it relate to music This introduction clarifies the concept providing ways of interpreting postmodern music

The Lost Women of Rock Music Helen Reddington,2016-09-17 In Britain during the late 1970s and early 1980s a new phenomenon emerged with female guitarists bass players keyboard players and drummers playing in bands Before this time women s presence in rock bands with a few notable exceptions had always been as vocalists This sudden influx of female musicians into the male

domain of rock music was brought about partly by the enabling ethic of punk rock anybody can do it and partly by the impact of the Equal Opportunities Act But just as suddenly as the phenomenon arrived the interest in these musicians evaporated and other priorities became important to music audiences Helen Reddington investigates the social and commercial reasons for how these women became lost from the rock music record and rewrites this period in history in the context of other periods when female musicians have been visible in previously male environments Reddington draws on her own experience as bass player in a punk band thereby contributing a fresh perspective on the socio political context of the punk scene and its relationship with the media The book also features a wealth of original interview material with key protagonists including the late John Peel Geoff Travis The Raincoats and the Poison Girls *Cultural Theory and Popular Culture* John Storey, 1998
Intended as a theoretical analytical and historical introduction to the study of popular culture

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Popular Music Gender And Postmodern Introduction

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