

# POPULAR MUSIC, GENDER, AND POSTMODERNISM

**Anger Is an Energy**

**Neil Nehring**

# Popular Music Gender And Postmodernism Anger Is An Energy

**Janice D. Hamlet, Robin R. Means  
Coleman**



## **Popular Music Gender And Postmodernism Anger Is An Energy:**

**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 hiphop 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 [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 **Disruptive Divas** Lori Burns, Melisse Lafrance, 2013-10-08 Disruptive Divas focuses on four female musicians Tori Amos Courtney Love Me Shell Ndeg ocello and P J Harvey who have marked contemporary popular culture in unexpected ways have impelled and disturbed the boundaries of acceptable female musicianship *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](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](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

Punk Crisis Raymond A. Patton, 2018-09-04 In March 1977 John Johnny Rotten Lydon 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 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

**Sounding Out Pop** Mark Stuart Spicer, John Rudolph Covach, 2010 Brings together a diverse collection of voices to explore a broad spectrum of popular music

**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

*Into the Groove* Andrew Wright Hurley, 2015 A new and wide ranging view of the confluence since the 1990s of the fields of contemporary literature and popular music in Germany

**Write in Tune: Contemporary Music in Fiction** Erich Hertz, Jeffrey Roessner, 2014-05-22 Contemporary popular music provides the soundtrack for a host of recent novels but little critical attention has been paid to the intersection of these important art forms Write in Tune addresses this gap by offering the first full length study of the relationship between recent music and fiction With essays from an array of international scholars the collection focuses on how writers weave rock punk and jazz into their narratives both to develop characters and themes and to investigate various fan and celebrity cultures surrounding contemporary music Write in Tune covers major writers from America and England including Don DeLillo Jonathan Franzen Zadie Smith and Jim Crace But it also explores how popular music culture is reflected in postcolonial Latino and Australian fiction Ultimately the book brings critical awareness to the power of music in shaping contemporary culture and offers new perspectives on central issues of gender race and national identity

**Punk Beyond the Music** Iain Ellis, 2024-08-12 Punk Beyond the Music Tracing Mutations and Manifestations of the Punk Virus expands the conversation about punk from a focus on the musical genre to its surrounding cultural manifestations Focusing on some of the most recurring practices and characteristics of punk culture DIY attitude outsider identities symbols and politics Iain Ellis engages many illustrative examples to investigate punk beyond the music without losing sight of its significance Early chapters look at arts that have always existed within the punk subculture writings visual arts films and humor subsequent sections examine areas rarely recognized as exhibiting punk characteristics such as education sports crafts and comics Taken together the chapters invite

readers on an extensive and unpredictable journey through the evolution of punk's developments and adaptations *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.

*The Bloomsbury Handbook of Music and Art* Sarah Mahler Kraaz, Charlotte de Mille, 2023-10-05 This volume brings together prominent scholars, artists, composers and directors to present the latest interdisciplinary ideas and projects in the fields of art history, musicology and multi-media practice. Organized around ways of perceiving, experiencing and creating, the book outlines the state of the field through cutting-edge research case studies. For example, how does art music practice thinking communicate activist activities? How do socio-economic and environmental problems affect access to heritage? How do contemporary practitioners interpret past works and what global concerns stimulate new works? In each instance, examples of cross or inter-media works are not thought of in isolation but in a global historical context that shows our cultural existence to be complex, conflicted and entwined. For the first time, cross-disciplinary collaborations in ethnomusicology, anthropology, ecomusicology, ecoart, ecomuseology and digital humanities for art history, musicology and practice are prioritized in one volume.

**Milwaukee Garage Bands** Peter Roller, 2013-02-12 Milwaukee hasn't earned a reputation as a launching pad for hopeful rock stars, but for generations it has had the perfect acoustics for the garage band rock scene. Of course, the whole point of garage rock is that every place has the perfect acoustics, but just try telling that to the folks who heard Blitzkrieg Over Kenosha for the first time. With dual citizenship in the research library and the basement show, Peter Roller follows Milwaukee's garage rockers everywhere they haul their amps, observing bands like the Stilettoes, the Angry Daisies, the Palmettos, the Chevelles and the Violent Femmes in their natural habitat. **Sounds English** Nabeel Zuberi, 2001 Zuberi looks at how the sounds, images and lyrics of English popular music generate and critique ideas of national belonging, recasting the social and even the physical landscapes of cities like Manchester and London. The Smiths

and Morrissey play on romanticized notions of the white English working class while the Pet Shop Boys map a queer urban Britain in the AIDS era The techno culture of raves and dance clubs incorporates both an anti institutional do it yourself politics and emergent leisure practices while the potent mix of technology and creativity in British black music includes local conditions as well as a sense of global diaspora British Asian musicians drawing on Afrodiasporic and South Asian traditions seek a sense of place in Britain as commercial interests try to pin down an image of them to market Sounds English shows how popular music complicates cherished notions of Englishness as it activates cultural outsiders and taps into a sense of not belonging

**BOOK JACKET**      **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

**Crossing Traditions** Babacar M'Baye, Alexander Charles Oliver Hall, 2013-07-29 In Crossing Traditions American Popular Music in Local and Global Contexts a wide range of scholarly contributions on the local and global significance of American popular music examines the connections between selected American blues rock and roll and hip hop music and their equivalents from Senegal Nigeria England India and Mexico Contributors show how American popular music promotes local and global awareness of such key issues as economic inequality and social marginalization while inspiring cross cultural and interethnic influences among regional and transnational communities Specifically Crossing Traditions highlights the impact of American popular music on the spread of sounds rhythms styles and ideas about freedom justice love and sexuality among local and global communities all of which share the same desires hopes and concerns despite geographic differences Contributors look at the local contexts of Chicago blues early rock and roll white Christian rap and Frank Zappa alongside the global influence of Mahalia Jackson on Senegalese blues the transatlantic character of the British Invasion's relationship to African American rock and the impact of Latin house music global hip hop and Bhangra in cross cultural settings Essays also draw on a broad range of disciplines in their analyses American studies popular culture studies transnational studies history musicology ethnic studies literature and media studies and critical theory Crossing Traditions will appeal to a wide range of readers including college and university professors undergraduate and graduate students and music scholars in general

**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, Björk, 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.

**Critical Approaches to the Production of Music and Sound** Samantha Bennett, Eliot Bates, 2018-01-11

Who produces sound and music? And in what spaces, localities, and contexts? As the production of sound and music in the 21st Century converges with multimedia, these questions are critically addressed in this new edited collection by Samantha Bennett and Eliot Bates. *Critical Approaches to the Production of Music and Sound* features 16 brand new articles by leading thinkers from the fields of music, audio engineering, anthropology, and media. Innovative and timely, this collection represents scholars from around the world revisiting established themes such as record production and the construction of genre with new perspectives, as well as exploring issues in cultural and virtual production.

**Girlhood** Jennifer Helgren, Colleen



Vasconcellos, 2010-03-30 *Girlhood* interdisciplinary and global in source scope and methodology examines the centrality of girlhood in shaping women's lives. Scholars study how age and gender along with a multitude of other identities work together to influence the historical experience. Spanning a broad time frame from 1750 to the present, essays illuminate the various continuities and differences in girls' lives across culture and region. Girls on all continents except Antarctica are represented. Case studies and essays are arranged thematically to encourage comparisons between girls' experiences in diverse locales and to assess how girls were affected by historical developments such as colonialism, political repression, war, modernization, shifts in labor markets, migrations, and the rise of consumer culture.

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