

ROUTLEDGE



# SEXING the GROOVE

popular  
music and  
gender

edited by Sheila Whiteley

# Sexing The Groove Popular Music And Gender

**Andy Bennett, Steve Waksman**



## **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

**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

**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

**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 *Thema Nr. 1* Dietrich

Helms, Thomas Phleps, 2014-03-15 Sex ist Ekstase und auch Musik kann Ekstase sein Sex provoziert und schafft durch Skandale Öffentlichkeit für die Ware Musik Sex polarisiert und ist daher Mittel der Distinktion für die Musik von sozialen Gruppen und Generationen Populäre Musik ist ein Kulturprodukt das in besonderem Maße jugendliche Lebenswelten repräsentiert Wie kaum ein anderes Medium gibt sie Aufschluss über männliche und weibliche Identitätsmodelle und damit verbundene Machtstrukturen über Moralvorstellungen über intime Wünsche Sehnsüchte Hoffnungen und Idealvorstellungen in der Gesellschaft So umfassend wie in diesem Band wurde das intime Verhältnis von Sex und Musik bisher noch nicht aufgearbeitet

**Popular Music and Film** Ian Inglis, 2003 The growing presence of popular music in film is one of the most exciting areas of contemporary research in film studies The changing roles and functions that such music performs the variety of ways in which it provides narrative aesthetic and commercial opportunities and the consequences of its increasing displacement of the traditional film score are among the most significant developments in recent cinema practice Written by an international group of academics and researchers the new essays in this volume seek to explore these issues and to locate them within their appropriate creative and organizational contexts Individually the chapter by chapter focus on specific topics allows for close examination of particular debates collectively the book's overall analysis points to important changes in the production and consumption of both film and music *Continuum Encyclopedia of Popular Music of the World, Volume 2* John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-07-08

The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies 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)

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for librarians **Musik - Frauen - Gender** Marion Gerards, Freia Hoffmann, 2006 Das B

cherverzeichnis umfasst 4 400 Titel zum Themenkreis Musik Frauen Gender Es beinhaltet neben wissenschaftlichen Veröffentlichungen auch belletristische Darstellungen Erinnerungs- und sogenannte Fan Literatur sowohl Dissertationen als auch Magister und Examensarbeiten soweit ermittelbar Eine bedeutende Erweiterung gegenüber dem 1995 erschienenen und vergriffenen B cherverzeichnis Frau und Musik besteht in der Aufnahme von genderfokussierter Literatur von Komponisten und Interpreten aller Musikrichtungen Claudio Monteverdi ebenso wie Led Zeppelin oder Charles Mingus Auch die Beschränkung auf deutsch englisch oder französischsprachige Publikationen wurde aufgehoben Mit diesem neuen B cherverzeichnis möchten wir vielen MusikwissenschaftlerInnen MusikerInnen Studierenden und Bibliotheken ein n tzliches Werkzeug an die Hand geben

Gender Inequality in Metal Music Production Pauwke Berkers, Julian Schaap, 2018-06-19 In metal it seems that women are nowhere but gender is everywhere This title offers a sociological analysis of metal music's historical and global gender imbalance to investigate why this genre is such an impenetrable fortress for female musicians and how it could change

**Musikpsychologie: Spezielle Musikpsychologie**, 2005 **Continuum Encyclopedia of Popular Music of the World** John Shepherd, David Horn, 2003 I did not think the second volume could possibly be as good as the first I was wrong So browse read it through or just use it as a reference you will find there is always more to learn It is a wonderful accomplishment Anyone who cares about popular music should have this book Lawrence Grossberg Morris Davis Professor of Communication Studies and Cultural Studies University of North Carolina at Chapel Hill This second volume consists of some 460 entries by 130 contributors from around the world Entries range between 250 and 5000 words and are arranged in four parts Part I Pe

Elvis Culture Erika Doss, 1999 Doss fine arts and American studies U of Colorado Boulder examines the image of Elvis from a number of perspectives including as a religious icon honored in household shrines as a sexual fantasy for women and men as an inspiration for impersonators as a not altogether positive emblem of whiteness for many blacks and as a commodity to be protected by Elvis Presley Enterprises Bandw illustrations Annotation copyrighted by Book News Inc Portland OR

**Women Icons of Popular Music** Carrie Havranek, 2008-11-30 **Hip-hop Revolution** Jeffrey Ogbonna Green Ogbarr, 2007 As hip hop artists constantly struggle to keep it real this fascinating study examines the debates over the core codes of hip hop authenticity as it reflects and reacts to problematic black images in popular culture placing hip hop in its proper cultural political and social contexts

*Oh Boy!* Freya Jarman-Ivens, 2007 From Muddy Waters to Mick Jagger Elvis to Freddie Mercury Jeff Buckley to Justin Timberlake masculinity in popular music has been an issue explored by performers critics and audiences From the dominance of the blues singer over his woman to the sensitive singer songwriter popular music artists have adopted various gendered personae in a search for new forms of expression Sometimes these roles shift as the singer ages attitudes change or new challenges on the pop scene arise other times the persona hardens into a shell like mask that the performer struggles to escape *Oh Boy* Masculinities and Popular Music is the first serious study of how forms of masculinity are negotiated constructed represented and addressed across a range of popular music texts and

practices Written by a group of internationally recognized popular music scholars including Sheila Whiteley Richard Middleton and Judith Halberstam these essays study the concept of masculinity in performance and appearance and how both male and female artists have engaged with notions of masculinity in popular music *GLSG Newsletter for the Gay & Lesbian Study Group of the American Musicological Society*, 1999 *Continuum Encyclopedia of Popular Music of the World, Volume 1* John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 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 **Irish Scene and Sound** Virva Basegmez, 2005 **Populäre Musik im kulturwissenschaftlichen Diskurs** Arbeitskreis Studium Populärer Musik. Jahrestagung, 2000 **Girls Rock!** Mina Carson, Tisa Lewis, Susan M. Shaw, 2004-07-23 This study explores the many ways women have defined themselves as rock musicians in an industry once dominated and controlled entirely by men Integrating history feminist analysis and developmental theory the author s describe how and why women have become rock musicians

## Embracing the Song of Expression: An Psychological Symphony within **Sexing The Groove Popular Music And Gender**

In a global consumed by monitors and the ceaseless chatter of fast transmission, the melodic splendor and mental symphony produced by the prepared word often disappear in to the back ground, eclipsed by the persistent noise and disturbances that permeate our lives. Nevertheless, nestled within the pages of **Sexing The Groove Popular Music And Gender** a marvelous fictional value full of natural thoughts, lies an immersive symphony waiting to be embraced. Constructed by a wonderful musician of language, this interesting masterpiece conducts readers on a mental trip, well unraveling the hidden songs and profound affect resonating within each carefully crafted phrase. Within the depths of the emotional assessment, we will explore the book is key harmonies, analyze their enthralling writing style, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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