

Gender in the Music Industry



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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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目录: List of figures	vii
General Editor's preface	ix
Acknowledgements	xi
introduction	1
1 rock and masculinity	23
2 Gender and indie rock music	43
3 Meaning making in the press	65
4 strategies of performance	89
5 the riot grrrl network: grrrl power in indie rock	115
6 the development of riot grrrl: through zines, the internet and across time	137
7 Ladyfest: online and offline DIY festival promotion	163
conclusion	181
Appendix 1: Zines	183
Appendix 2: Interviews	191
Select discography	199
References	207
Index	229
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标签

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评论

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Discourse

analysis方法的范本吧，蛮有意思的。我只细读了第三章讲音乐新闻如何导向摇滚界的男女性别角色问题，作者受摇滚就是男人的活儿的的影响很深，虽然一直在企图力争，但就第三章讨论新闻报道，作者的研究结果挺心酸的啊，描述两位男大腕儿Manic Street Preachers的Edwards和Nirvana的Cobain所用的表述，是把madness等同于戏剧化二人摇滚宠儿的极端形象，而Courtney Love，PJ Harvey和Bjork的报道只是把她们与女神经病联系，从而弱化了女性在摇滚圈的地位。so，男屌丝抽大麻抽成了摇滚帝，女屌丝嘛，自重。当然这是一本学术论著，要严肃。呵呵！赞一记。

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