

On Record Rock Pop And The Written Word

Masculinity and Irish Popular Culture: Tiger's Tales is an interdisciplinary collection of essays by established and emerging scholars, analysing the shifting representations of Irish men across a range of popular culture forms in the period of the Celtic Tiger and beyond.

Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies.
– Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies.
– extensive introduction is particularly valuable
– the paperback price is worth it for the introduction, and the Bjornberg and Tagg essays, alone.
– Allan Moore, British Journal of Music Education

This three-volume collection of original essays examines cult pop culture, the often-seedy underbelly of American popular culture.
• 60 essays examine cult topics based on linked subject matter
• Organization by subject enables readers to quickly find what interests them most
• A ‘Further Reading’ section, including websites, films, and multimedia sources, helps readers to delve into cult pop culture topics in greater depth

Now in its fifth edition, this popular A-Z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture, examining the social and cultural aspects of popular music. Fully revised with extended coverage of the music industries, sociological concepts and additional references to reading, listening and viewing throughout, the new edition expands on the foundations of popular music culture, tracing the impact of digital technology and changes in the way in which music is created, manufactured, marketed and consumed. The concept of metagenres remains a central part of the book: these are historically, socially, and geographically situated umbrella musical categories, each embracing a wide range of associated genres and subgenres. New or expanded entries include: Charts, Digital music culture, Country music, Education, Ethnicity, Race, Gender, Grime, Heritage, History, Indie, Synth pop, Policy, Punk rock and Streaming. Popular Music Culture: The Key Concepts is an essential reference tool for students studying the social and cultural dimensions of popular music.

September 11 and Beyond

Rock Star/Movie Star

A Different Tune

Fashion Cultures

Popular Music Culture

Violence, Utopia and the Kingdom of God

Critical and Analytical Essays

Maps the world of pop and rock: its history, its stars and its controversies.

Early 70s Radio focuses on the emergence of commercial music radio “formats,” which refer to distinct musical genres aimed toward specific audiences. This formatting revolution took place in a period rife with heated politics, identity anxiety, large-scale disappointments and seemingly insoluble social problems. As industry professionals worked overtime to understand audiences and to generate formats, they also laid the groundwork for market segmentation. Audiences, meanwhile, approached these formats as safe havens wherein they could re-imagine and redefine key issues of the day. A fresh and accessible exercise in audience interpretation, Early 70s Radio is organized according to the era’s five prominent formats and analyzes each of these in relation to their targeted demographics, including Top 40, “soft rock”, album-oriented rock, soul and country. The book closes by making a case for the significance of early 70s formatting in light of commercial radio today.

The birth of rock ‘n’ roll signaled the blossoming of a new teenage culture, dividing generations and introducing a new attitude of rebellion and independence. From Chuck Berry to the Beatles, from punk rock to hip hop, rock ‘n’ roll has continuously transformed alongside or in reaction to social, cultural, and political changes. A Brief History of Rock, Off the Record is a concise introduction to rock history and the impact it has had on American culture. It is an easy-to-read, vivid account written by one of rock’s leading critics. Pulling from personal interviews over the years, Wayne Robbins interweaves the developments in rock music with his commentary on the political and social events and movements that defined their decades.

This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies, audience research, and media fandom. The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research, raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments. Exploring the topic in this way broaches questions on how to define, theorize, and empirically research popular music fan culture, and how music fandom relates to other roles, practices, and forms of social identity. Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate, systematize, and legitimate dimensions of it as an emotionally-engaged form of consumerism. Once perceived as the pariah practice of an overly attached audience, media fandom has become a standardized industrial subject-position called upon to sell box sets, concert tickets, new television series, and special editions. Meanwhile, recent scholarship has escaped the legacy of interpretations that framed fans as passive, pathological, or defiantly empowered, taking its object seriously as a complex formation of identities, roles, and practices. While popular music studies has examined some forms of identity and audience practice, such as the way that people use music in daily life and listener participation in subcultures, scenes and, tribes, this volume is the first to examine music fans as a specific object of study.

The Ashgate Research Companion to Popular Musicology

Karaoke Idols

Identities, Roles and Practices

Performance, Speech and Mediation

Rock, Pop and the Written Word

Musicians and their Audiences

On Record

Scholars analyze the emergence of youth culture in music and powerful trends in gender and ethnic-racial representation, sexuality, substance use, and violence in the media in this text. It shows the evolution of teen portrayal, the potential consequences, and the ways policy-makers and parents can respond.

It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as “Little Nemo in Slumberland” and “Felix the Cat” were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, Comics and Pop Culture presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagination of the texts that continue to push the boundaries of panel, frame, and popular culture.

This controversial book explores the presence of the fantastic in Biblical and related texts, and the influence of Biblical traditions on contemporary fantasy writing, cinema, music and art. The contributors apply a variety of critical concepts and methods from the field of fantasy studies, including the theories of Tolkien, Todorov, Rosemary Jackson and Jack Zipes, to Biblical texts and challenge theological suppositions regarding the texts which take refuge in science or historiography. Violence, Utopia and the Kingdom of God presents a provocative and arresting new analysis of Biblical texts which draws on the most recent critical approaches to provide a unique study of the Biblical narrative.

Rock on Record shows students how to listen to and enjoy the rich repertory of rock records made between the 1950s-1980s.

Tiger's Tales

Re- und De-Konstruktionen von Geschlechterverhältnissen im und beim Musikfernsehen

Fashion and Music

On Record: Rock, Pop, and the Written Word

The War on Terror and American Popular Culture

Paradigms, Politics and Place

Cult Pop Culture: How the Fringe Became Mainstream [3 volumes]

From the catwalk to the shopping mall, from the big screen to the art museum, fashion plays an increasingly central role in contemporary culture. Fashion Cultures investigates why we are so fascinated by fashion and the associated spheres of photography, magazines and television, and shopping. Fashion Cultures:
* re-addresses the fashionable image, considering the work of designers from Paul Smith to Alexander McQueen and Hussein Chalayan
* investigates the radicalism of fashion photography, from William Klein to Corinne Day
* considers fashion for the relationship between fashion and the moving image in discussions of female cinema icons - from Grace Kelly to Gwyneth Paltrow - and iconic male images - from Cary Grant to Malcolm X and Mr Darcy - that have redefined notions of masculinity and cool
* makes a significant intervention into contemporary gender politics and theory, exploring themes such as spectacle, masquerade, and the struggle between fashion and feminism.

This text should prove useful as a model for musicologists who want to take a postmodern approach to their inquiries. It demonstrates how different musical styles construct ideas of class, sexuality, and ethnic identity.

This collection presents a wide range of scholarly approaches to understanding artistic expression in rock music and provides insights into the music.

The historical significance of music-makers, music scenes, and music genres has long been mediated through academic and popular press publications such as magazines, films, and television documentaries. Media Narratives in Popular Music examines these various publications and questions how and why they are constructed. It considers the typically linear narratives that are based on simplifications, exaggerations, and omissions and the histories they construct - an approach that leads to totalizing “official” histories that reduce otherwise messy narratives to these mediated histories are constructed, highlights other, hidden, histories that have otherwise been neglected, and explores a range of topics including consumerism, the production pressure behind documentaries, punk fanzines, Rolling Stones covers, and more.

Approaches to Textual Analysis in Popular Music

She Bop

Popular Music and the Performance of Identity

Puzzling Gender

Comics and Pop Culture

Masculinity and Irish Popular Culture

Popular Film Music and Masculinity in Action

Now in an updated fourth edition, this popular A-Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture. With new and expanded entries on genres and subgenres, the text comprehensively examines the social and cultural aspects of popular music, taking into account the digital music revolution and changes in the way that music is manufactured, marketed and delivered. New and updated entries include: Age and youth Black music Digital music culture K-Pop Mash-ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl! With further reading and listening included throughout, Popular Music: The Key Concepts is an essential reference text for all students studying the social and cultural dimensions of popular music.

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

Popular music grew out of ragtime, vaudeville and the blues to become global mass entertainment. Women like Ma Rainey and Bessie Smith were the original pop divas, yet eighty years after they blazed a trail, have their successors achieved the recognition and affirmation they deserve? Or has the only way to success been to slot into saleable images of the cute baby or sexy chanteuse? This is the story of women as creators and innovators, aiming to provide a history of women in rock, pop and soul - on stage, on camera and working behind the scenes in a male-dominated industry. This edition contains an extra chapter and interviews covering trends such as G!tpower.

The research presented in this volume is very recent, and the general approach is that of rethinking popular musicology: its purpose, its aims, and its methods. Contributors to the volume were asked to write something original and, at the same time, to provide an instructive example of a particular way of working and thinking. The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models. The team of contributors is an exceptionally strong one: it contains many of the pre-eminent academic figures involved in popular musicological research, and there is a spread of European, American, Asian, and Australasian scholars. The volume covers seven main themes: Film, Video and Multimedia; Technology and Studio Production; Gender and Sexuality; Identity and Ethnicity; Performance and Scenes and The Music Industry and Globalization. The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state-of-the-art review of current research in a particular area. The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality, providing a comprehensive reference to the field.

Power and Performance in Cinematic Rock Stardom

Rock She Wrote

The Pop Music Idol and the Spirit of Charisma

Women Write about Rock, Pop, and Rap

The Cambridge Companion to Pop and Rock

The Singer-Songwriter in Europe

Music in the Late Twentieth Century

In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences.

The War on Terror and American Popular Culture is a collection of original essays by academics and researchers from around the world that examines the complex interrelation between the Bush administration's "War on Terror" and American popular culture. Written by experts in the fields of literature, film, and cultural studies, this book examines in detail how popular culture reflects concerns and anxieties about the September 11 attacks and the war those attacks generated, how it interrogates the individual and collective impacts that war has wrought, how it might reinforce or critique current policy, and how it might challenge or endorse the war and its sociopolitical paradigms.

Bringing together exciting new interdisciplinary work from emerging and established scholars in the UK and beyond, Litpop addresses the question: how has writing past and present been influenced by popular music, and vice versa? Contributions explore how various forms of writing have had a crucial role to play in making popular music what it is, and how popular music informs 'literary' writing in diverse ways. The collection features musicologists, literary critics, experts in cultural studies, and creative writers, organised in three themed sections. 'Making Litpop' explores how hybrids of writing and popular music have been created by musicians and authors. 'Thinking Litpop' considers what critical or intellectual frameworks help us to understand these hybrid cultural forms. Finally, 'Consuming Litpop' examines how writers deal with music's influence, how musicians engage with literary texts, and how audiences of music and writing understand their own role in making 'Litpop' happen. Discussing a range of genres and periods of writing and popular music, this unique collection identifies, theorizes, and problematizes connections between different forms of expression, making a vital contribution to popular musicology, and literary and cultural studies.

Canons are central to our understanding of our culture, and yet in the last thirty years there has been much conflict and uncertainty created by the idea of the canon. In essence, the canon comprises the works and artists that are widely accepted to be the greatest in their field. Yet such an apparently simple construct embodies a complicated web of values and mechanisms. Canons are also inherently elitist; however, Carys Wyn Jones here explores the emerging reflections of values, terms and mechanisms from the canons of Western literature and classical music in the reception of rock music. Jones examines the concept of the canon as theorized by scholars in the fields of literary criticism and musicology, before moving on to search for these canonical facets in the reception of rock music, as represented by ten albums: Bob Dylan's Highway 61 Revisited, The Beach Boys' Pet Sounds, The Beatles' Revolver, The Velvet Underground's The Velvet Underground & Nico, Van Morrison's Astral Weeks, Marvin Gaye's What's Going On, The Rolling Stones' Exile on Main St., Patti Smith's Horses, The Sex Pistols' Never Mind the Bollocks: Here's the Sex Pistols, and Nirvana's Nevermind. Jones concludes that in the reception of rock music we are not only trying to organize the past but also mediate the present, and any canon of rock music must now negotiate a far more pluralized culture and possibly accept a greater degree of change than has been evident in the canons of literature and classical music in the last two centuries.

Early 70s Radio

The Borders of Subculture

Popular Music Fandom

Metalepsis in Popular Culture

The Changing Portrayal of Adolescents in the Media Since 1950

Reality Television Talent Shows in the Digital Economy of Hope

Reading Pop : Approaches to Textual Analysis in Popular Music

When rapists become victims of the murder mysteries they are immersed in, when superheroes embark on a quest to challenge their authors or when the fictional rock band Gorillaz flirt with Madonna during their performance, then metalepsis in popular culture occurs. Metalepsis describes the transgression of the boundary between the fictional world and (a representation of) the real world. This volume establishes a transmedial definition of metalepsis and explores the phenomenon in twelve case studies across media and genres of popular culture: from film, TV series, animated cartoons, graphic novels and popular fiction to pop music, music videos, holographic projections and fan cultures. Narrative studies has questioned metalepsis so far largely as a phenomenon of postmodern or avant-garde literature. Metalepsis in Popular Culture investigates metalepsis' ties to the popular and traces its transmedial importance through a wealth of examples from the turn of the 20th century to this day. The articles also address larger issues such as readerly immersion, the appeal of complexity in popular culture, and the negotiation of fiction and reality in media, and invite readers to rethink these issues through the prism of metalepsis.

This book makes a case for the synergetic union between reality TV and the music industry. It delves into technological change in popular music, and the role of music reality TV and social media in the pop production process. It challenges the current scholarship which does not adequately distinguish the economic significance of these developments.

Amanda Howell offers a new perspective on the contemporary pop score as the means by which masculinities not seen—or heard—before became a part of post-World War II American cinema. Popular Film Music and Masculinity in Action addresses itself to an eclectic mix of film, from Elvis and Travolta star vehicles to Bruckheimer-produced blockbuster action, including the work of musically-innovative directors, Melvin Van Peebles, Martin Scorsese, Gregg Araki, and Quentin Tarantino. Of particular interest is the way these films and their representations of masculinity are shaped by generic exchanges among contemporary music, music videos, and film, combining American cinema's long-standing investment in violence-as-spectacle with similarly body-focused pleasures of contemporary youth music. Drawing on scholarship of popular music and the pop score as well as feminist film and media studies, Howell addresses an often neglected area of gender representation by considering cinematic masculinity as an audio-visual construction. Through her analyses of music's role in action and other film genres that share its investment in violence, she reveals the mechanisms by which the pop score has helped to reinvent gender—and gendered fictions of male empowerment—in contemporary screen entertainment.

*Popular music grew out of ragtime, vaudeville and the blues to become global mass entertainment. Yet nearly eighty years after Ma Rainey and Bessie Smith first blazed the trail, have their female successors achieved the recognition and affirmation they deserve? *The first hands-on history of women in rock, pop and soul. She Bop tells it like it is - on stage, on camera and working in a male-dominated industry. Adding a feminist perspective to her incredibly detailed knowledge of the stars and their music, and including an abundance of personal interviews, Lucy O'Brien tells these women's stories and their struggle not only for acceptance, but also for recognition and success, in a culture they are still striving to call their own. She Bop traces the different stages of women's progress in the music industry, from the early years of ragtime and the Jazz Age up to the present."-BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Popular Music: The Key Concepts

The Definitive History of Women in Rock, Pop, and Soul

The Definitive History of Women in Rock, Pop and Soul

Adaptation from Panel to Frame

*Sexing Elvis" from On Record

The Politics of Participation

Rock on Record

Classic sociological analyses of 'deviance' and rebellion; studies of technology; subcultural and feminist readings, semiotic and musicological essays and close readings of stars, bands and the fans themselves by Adorno, Barthes and other well-known contributors

The Singer-Songwriter in Europe the first book to explore and compare the multifaceted discourses and practices of this figure within and across linguistic spaces in Europe and in dialogue with spaces beyond continental borders. The concept of the singer-songwriter is significant and much-debated for a variety of reasons. Many such musicians possess large and zealous followings, their output often esteemed politically and usually held up as the nearest popular music gets to high art, such facets often yielding sizeable economic benefits. Yet this figure, per se, has been the object of scant critical discussion, with individual practitioners celebrated for their isolated achievements instead. In response to this lack of critical knowledge, this volume identifies and interrogates the musical, linguistic, social and ideological elements that configure the singer-songwriter and its various equivalents in Europe, since the late 1940s. Particular attention is paid to the emergence of this figure in the post-war period, how and why its contours have changed over time and space subsequently, cross-cultural influences, and the transformative agency of this figure as regards party and identity politics in lyrics and music, often by means of individual case studies. The book's polycentric approach endeavours to redress the hitherto Anglophone bias in scholarship on the singer-songwriter in the English-speaking world, drawing on the knowledge of scholars from across Europe and from a variety of academic disciplines, including modern language studies, musicology, sociology, literary studies and history.

This book aims to revisit the notion of subculture for the 21st century, reinterpreting it and extending its scope. On the one hand, the notion of resistance is redefined and applied to contemporary practices of cultural production and entrepreneurship. On the other hand, contributors reconsider the connection of subcultures to everyday culture, exploring more mainstream forms of cultural production and consumption across a wider range of social groups. As a consequence, this book extends the scope to look beyond the white, male, adolescent, urban cultures identified with earlier subcultural studies. Contributors also examine fusions and crossovers between Western and non-Western cultural practices.

Most ethnographers don't achieve what Kevin Brown did while conducting their research: in his two years spent at a karaoke bar near Denver, Colorado, he went from barely able to carry a tune to someone whom other karaoke patrons requested to sing. Along the way, he learned everything you might ever want to know about karaoke and the people who enjoy it. The result is Karaoke Idols, a close ethnography of life at a karaoke bar that reveals just what we are doing when we take up the mic -- and how we shape our identities, especially in terms of gender, ethnicity, and class, through performances in everyday life. Marvin's comprehensive introduction to the history of public singing and karaoke with a rich analysis of karaoke performers and the community that their shared performances generate, Karaoke Idols is a book for both the casual reader and the scholar: a fascinating exploration of our urge to perform and the intersection of technology and culture that makes it so seductively easy to do so.

Litpop: Writing and Popular Music

How the Fringe Became Mainstream

The Oxford History of Western Music

Media Narratives in Popular Music

From the Erotic to the Demonic

A Brief History of Rock, Off the Record

The Rock Canon

During the mid-1950s, when Hollywood found itself struggling to compete within an expanding entertainment media landscape, certain producers and studios saw an opportunity in making films that showcased performances by rock 'n' roll stars. Rock stars eventually found cinema to be a useful space to extend their creative practices, and the motion picture and recording industries increasingly saw cinematic rock stardom as a profitable means to connect multiple media properties. Indeed, casting rock stars for film provided a tool for bridging new relationships across media industries and practices. From Elvis Presley to Madonna, this book examines the casting rock stars in films. In so doing, Rock Star/Movie Star offers a new perspective on the role of stardom within the convergence of media industries. While hardly the first popular music culture to see its stars making the transition to screen, the timing of rock's emergence and its staying power within popular culture proved fortuitous for a motion picture business searching for its place in the face of continuous technological and cultural change. At the same time, a post-star-system film industry provided a welcoming context for rock stars who have valued authenticity, creative autonomy, and personal expression. This book uses illuminating archival resources to demonstrate how rock stars have often proven themselves to be prominent film workers exploring this terrain of platforms old and new - ideal media laborers whose power lies in the fact that they are rarely recognized as such. Combining star studies with media industry studies, this book proposes an integrated methodology for writing media history that combines the actions of individuals and the practices of industries. It demonstrates how stars have operated as both the gravitational center of media production as well as social actors who have taken on a decisive role in the purposes to which their images are used.

How do musicians play and talk to audiences? Why do audiences listen and what happens when they talk back? How do new (and old) technologies affect this interplay? This book presents a long overdue examination of the turbulent relationship between musicians and audiences. Focusing on a range of areas as diverse as Ireland, Greece, India, Malta, the US, and China, the contributors bring musicological, sociological, psychological, and anthropological approaches to the interaction between performers, fans, and the industry that mediates them. The four parts of the book each address a different stage of the relationship between musicians and audiences, showing its processual nature: from conceptualisation to performance, and through mediation to off-stage discourses. The musician/audience conceptual division is shown, throughout the book, to be as problematic as it is persistent.

Brings together music criticism, fan experience, and performers' first person accounts from more than 60 women writers for 1960s to the 1990s.

How can we account for the persistent appeal of glossy commercial pop music? Why do certain performers have such emotional power, even though their music is considered vulgar or second rate? In The Persistence of Sentiment, Mitchell Morris gives a critical account of a group of American popular music performers who have dedicated fan bases and considerable commercial success despite the critical disdain they have endured. Morris examines the specific musical features of some exemplary pop songs and draws attention to the social contexts that contributed to their popularity as well as their dismissal. These artists were all members of more or less disadvantaged social categories: members of racial or sexual minorities, victims of class and gender prejudices, advocates of populations excluded from the mainstream. The complicated commercial world of pop music in the 1970s allowed the greater promulgation of musical styles and idioms that spoke to and for exactly those stigmatized audiences. In more recent years, beginning with the "Seventies Revival" of the early 1990s, additional perspectives and layers of interpretation have allowed not only a deeper understanding of these songs' function than when they were first popular, but also an appreciation of how their significance has shifted for American listeners in the succeeding three decades.

Theories, Explorations and Analysis

The American Format Revolution

Fantasy and Ideology in the Bible

Resistance and the Mainstream

The Key Concepts

Music as Social Life

The Persistence of Sentiment

The relationship between popular music and fashion has been a culturally significant one since the 1950s, and this book explores how music and musicians play a key role in the shaping of identity, taste and consumption. Using a range of historical and contemporary examples, this book uncovers the way in which fashion and music have worked to shape contemporary attitudes to bodies and identities. Focusing on performers as much as fans, on the mainstream as much as the underground, Fashion and Music provides a lens through which to examine themes of gender, sexuality, ageing and youth, ethnicity, body image, consumer culture, fandom and postmodernity.

On Critical Musicology

Canonical Values in the Reception of Rock Albums

She Bop II

Expression in Pop-rock Music

Display and Feeling in Popular Music of the 1970s