Popular Music, gender and sexualities

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Abstract

This paper responds to Philip Tagg's discussion of the state of popular music studies since the formation of the International Association for the Study of Popular Music (Tagg, 2011) by foregrounding issues concerning the current position of popular music studies, gender and sexualities. It provides both a personal insight into teaching practice and publications, and explores the current position of women in the music industry.

Keywords

IASPM; popular music; pop; rock; mainstream; gender; sexualities; queer; popular music studies

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References

Bibliography


Women and modernities in Asian popular music. Modernity and morality are often discursively produced as absolute and universal categories. An analysis of women, gender, and sexuality in comparative perspective enables us to illuminate the often-abstract notions of modernity and morality in specific historical and material circumstances. By examining the local historical and cultural specificities of women in Asian popular music, we aim to understand the conjuncture that enabled women’s voices to emerge simultaneously with modernities in Asia. This comparative approach to Asian modernities, alt Keywords: sexuality, race, gender, popular
Although the theme of empowered female sexuality runs across popular music styles, it is consistently and most prominently found in the pop genre and has its roots in the ways that Madonna “performed” her sexuality in the 1980s. The scholarship on Madonna is vast, running the gamut from feminist theory to new musicology and poststructuralist breakdowns of her music videos. Musicology and Difference: Gender and Sexuality in Music Scholarship. Ruth A. Solie. Paperback. $33.95. Sexing the Groove: Popular Music and Gender. And sure enough this is the underlying ethos of her perspectives. The pre-occupation with sexuality and “sexual liberation” (the term was coined by Frankfurt School Alumnus, Wilhelm Reich) takes its cue from Nietzsche, and the “reification” of sexuality was/is at the heart the new-left’s assault on Western, Judeo-Christian morality. It maybe too simplistic to put it this way, but in the fifth chapter McClary likens the cathartic moments in tonal music (even the neotony of John Adams and David del Tredici.) to the tension and release in porn films that culminates in

Audio Visual References
Joni Mitchell, “All I Want”, Blue, 1971, Reprise Records, MS2038, US.

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