



Gender in the Music Industry

Rock, Discourse and Girl Power

Marion Leonard, University of Liverpool, UK

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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.

Contents

General editor's preface; Introduction; Rock and masculinity; Gender and indie rock music; Making meaning in the press; Strategies of performance; The riot grrrl network; grrrl power in indie rock; The development of riot grrrl: through zines, the Internet and across time; Ladyfest: online and offline DIY festival promotion; Conclusion; Appendices; Select discography; References; Index.

About the Author

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