



## Gender in the Music Industry: Rock, Discourse and Girl Power (Ashgate Popular and Folk Music Series)

By Marion Leonard

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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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## **Editorial Review**

### Review

'Gender in the Music Industry explores the ways in which musicians - whether amateur or experienced professionals - negotiate the music industry. More specifically, it explores the way in which Indie rock is produced as a gendered culture and the ways in which this is experienced by UK and US female-centred bands from the early 1990s to the present day. Drawing on 88 personal interviews, Leonard provides a real insight into the experience of being a woman performer within the masculinist tradition of rock. Her analysis of the 'discourses' of rock - how written music histories are established and disseminated, and how musical performance is discussed and valued - will be of particular interest to researchers concerned with constructions of gender. Accessible and scholarly, this book will prove an invaluable resource for researchers and students exploring the complex relationship between gender and the music industry.' Sheila Whiteley, Salford University, UK. '...It will be useful to anyone interested in indie rock music, the riot grrrl network, musical subcultures, or popular music and gender. Recommended.' Choice '... an accessible book which remedies the fact that not only have the voices of musicians been frequently absent from studies of the music industry, but also the voices and work of women have rarely been scrutinised.' Popular Music 'This book furthers understanding of rock and gender by situating the research in the experience of the musicians and other personnel within the music industry. ... This is an impressive piece of research, which demonstrates a scholarly approach to the questions it sets itself, and draws upon a large quantity of primary material. It is also a self-reflective and careful piece of analysis.' British Journal of Music Education '... Gender in the Music Industry is as relevant today in 2010 as it was when it came out in 2007, and should be included in every Cultural Studies university library, as well as music departments. ... an excellent read for anyone interested in the subject ...' Cercles

### About the Author

Marion Leonard is Lecturer at the Institute of Popular Music, University of Liverpool, UK.

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#### **Marc Gaul:**

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