

Contents

Preface 7

Introduction: What Does Sexism Actually Sound Like? 13

Approach 16

Limitations 18

Feminist (Popular) Music Studies 22

Introduction of Basic Concepts 29

Method and Structure 43

Chapter 1: Tools of Analysis 45

Introducing my Toolbox for Analysis 45

Music as a Sign: Associations 47

Homology 53

Song Lyrics as Genotext 59

Auditory Pleasures 65

The Sonical Body 75

The Vocalic Body 83

Chapter 2: ‘Authenticity’ as an Implicitly Masculine Norm 95

The (White) Male Rock Voice as the Norm 96

Authenticity and ‘Real’ Voice 104

Nirvana: “Smells Like Teen Spirit” 109

How the ‘Real’ Voice Works 113

Identification with the ‘Real’ Voice 116

Robbie Williams: “Feel” 117

The 'Real' Voice as a Hegemonic Male Performativity	121
The Gender-Differentiated Audience	123
Chapter 3: Alternative Aesthetic Strategies of Female Singers	127
<i>Kate Bush: "Feel It"</i>	128
Timbre as a Mask	132
The Production of Desire	133
Intentionality and Seduction	135
The Subject Behind the Voice	137
<i>Kylie Minogue: "Can't Get You Out of My Head"</i>	139
The Elusive Vocalic Body	143
The Vocal Sound as a Fetishized Object	145
Dance as Appropriation of One's Own Body	147
<i>Björk: "All Is Full of Love"</i>	151
The Sonic Embrace of the Disembodied Voice	156
The Materiality of the Word	158
<i>Birdy: "People Help the People"</i>	160
A Female 'Real' Voice?	165
Castration Staging	166
Self-Dissolution as a Consoling Way Out	170
Conclusion: Hearing Sexism?	173
The Voices of the Others	173
The Gender-Coded Sonical Body	177
Hear Sexism!	180
References	187
Literature	187
Music	205