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Mary Ann Lind • Lucinda Williams • Emmylou Harris • Tracy Chapman

SOLO

Women Singer-Songwriters

In Their
Own
Words

Photography by

EMMA DODGE HANSON

Edited by

MARC WOODWORTH

Suzanne Vega • Catie Curtis • Carlene Carter • Joan Osborne • Ani DiFranco

Solo Women Singers Songwriters In Their Own Words

Ronald D. Lankford Jr.



Solo Women Singers Songwriters In Their Own Words:

Women Singer-Songwriters in Rock Ronald D. Lankford Jr., 2009-11-25 In *Women Singer Songwriters in Rock A Populist Rebellion* in the 1990s Ronald D Lankford Jr argues that women singer songwriters formed a substantial movement within popular music during the 1990s making a significant social and aesthetic contribution that pushed feminism into mainstream American culture Lankford examines in depth the work of several artists including Alanis Morissette PJ Harvey Liz Phair Courtney Love Tori Amos Sarah McLachlan and Sheryl Crow offering thorough descriptions and analyses of their music lyrics and album art By looking at both the broader movement and individual performers this book provides a comprehensive and accessible overview of the movement and its message Lankford introduces the singer songwriter movement and the artists and genres that paved the way for these 1990s rockers establishing the arch of the popular movement of women in rock as it mirrored the rise of third wave feminism and sketching the cultural and political landscape that served as a backdrop to the women s singer songwriter movement during the 1990s Drawing from resources in books journals and zines Lankford focuses on the exploration of women s issues within the music through analyses of its lyrics and album art and examines how the often hard edged feminist content was able to filter into mainstream popular culture To help illustrate this the book includes a select discography of albums and singles including their placement and number of weeks spent on various charts A complete bibliography and index round out this important study which is a must for fans and scholars of music popular culture and women s studies

Girls Rock! Mina Carson, Tisa Lewis, Susan M. Shaw, 2014-07-11 With a foreword by Jennifer Baumgardner and Amy Richards *Girls Rock* explores the many ways women have defined themselves as rock musicians in an industry once dominated and controlled by men Integrating history feminist analysis and developmental theory the authors describe how and why women have become rock musicians what inspires them to play and perform how they write what their music means to them and what they hope their music means to listeners As these musicians tell their stories topics emerge that illuminate broader trends in rock s history From Wanda Jackson s revolutionary act of picking up a guitar to the current success of independent artists such as Ani DiFranco *Girls Rock* examines the shared threads of these performers lives and the evolution of women s roles in rock music since its beginnings in the 1950s This provocative investigation of women in rock is based on numerous interviews with a broad spectrum of women performers those who have achieved fame and those just starting bands those playing at local coffeehouses and those selling out huge arenas *Girls Rock* celebrates what female musicians have to teach about their experiences as women artists and rock musicians

Solo Marc Woodworth, 1998 This first of its kind collection vibrates with the high voltage energy of today s most exciting female singer songwriters as they speak out look inside and reveal their lives Sarah McLachlan When I sang and played I d get completely lost in what I was doing During that time I was no longer this stupid useless little ten year old who didn t have any friends I was someplace else where none of that could touch me Jewel Fame exists in other people s minds I can t experience my own fame at all but I

experience it in other people's eyes when I look at them and see that they're scared. Shawn Colvin: Giving up addiction was the springboard into adult thinking. I realized that everything was a choice. The world was an open book. Nothing was the same after that. Sheryl Crow: I always pictured myself as a loner, off living like a Jack Kerouac character or worse, someone out of a Charles Bukowski book, one of those down and outers who works at a gas station and has no one and no family. Lucinda Williams: I don't want to offend anyone, but I like to push people's buttons. While I want to appeal to people in all walks of life, I also want to get a response, make them think.

Women in Music Karin Pendle, Melinda Boyd, 2012-07-26. *Women in Music*: A Research and Information Guide is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

The Words and Music of Sheryl Crow Christopher Gable, 2016-09-06. Offering commentary, musical analysis, and detailed interpretation of her songs' lyrics, this book examines the qualities of Sheryl Crow's music that have served to establish the artist's success and popularity. Sheryl Crow continues to be celebrated for her legacy as a singer, songwriter, and pop culture icon. This book provides an introduction to Sheryl Crow's entire music catalog. Organized into chronological periods of time, the author weaves biographical facts throughout a narrative rich with details about her songs: how they were created, recorded, distributed, and modified in live performance. Accompanying commentary features song analysis, including song structure, chord progression, and melody, and provides fascinating insights into the lyrical content of Crow's songwriting. The work begins with Crow's upbringing, her musical roots, and influences, and how they manifested themselves in her later career. Subsequent sections delve into her road to success and eventual stardom, revealing how her rise to fame and widespread popularity was littered with broken friendships, acrimony, and suicide. The last several chapters follow her life after a diagnosis of breast cancer and the adoption of her sons. The work also includes a chapter on B-sides and rare songs by Crow.

Songwriting Dick Weissman, 2001-08. Om at skrive og komponere populærmusik.

The Lyrics of Civility Kenneth Bielen, 2016-01-20. This book is the first comprehensive scholarly study of religious images in popular music. Examining bestsellers from 1906 to 1971, the work explores the role religious images have in the secularization of American culture. Popular music lyrics that express an adherence to a sacred order are couched in inoffensive, contentless language. These lyrics of civility reflect and shape the increasing secularization of American culture in the twentieth century. The analysis focuses primarily on the way these lyrics reduce the meaning of the terms and theology of the Biblical faith. The aesthetic of civility carries over into theology, the narratives, and the accompanying instrumental arrangements of songs that adhere to the Biblical sacred order. On the other hand, lyrics that reject the Biblical tradition use content-filled, offensive language. The result is that displaced adherents withdraw from the Biblical tradition and turn to alternative cultural religions or idols of attraction, including popular music that offer meaning to

fill a void in the individual The secularization of American society therefore is not a withdrawal from the idea of religion itself The analysis focuses on the two dominant themes in songs that include religious images prayer and heaven The author explores the songs of the two world wars the hit parade era the rhythm and blues and doo wop of the 1950s the new folk singer movement soul music and rock music of the 1960s and the revival rock of the early 1970s The work demonstrates the capacity of one form of popular culture to separate adherents from a subculture through diluting the meaning of the language of the subculture s elemental thought Ph D dissertation Bowling Green State University 1994 revised with new preface bibliography and index

Gender in the Music Industry Marion Leonard, 2017-10-03 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

33 1/3 Greatest Hits, Volume 2 David Barker, 2007-10-15 The second compendium of extracts from Continuum s acclaimed and successful 33 1 3 series Volume 2 features 20 sharp savvy and very different writers takes on albums by Neutral Milk Hotel Sonic Youth My Bloody Valentine David Bowie the Pixies the Beastie Boys Nirvana R E M the Band and many more A perfect gift for the music lover in your life

How to Write About Music , 2015-02-26 If writing about music is like dancing about architecture you d do best to hone your chops and avoid clich s like the one that begins this sentence by learning from the prime movers *How to Write About Music* offers a selection of the best writers on what is perhaps our most universally beloved art form Selections from the critically acclaimed 33 1 3 series appear alongside new interviews and insights from authors like Lester Bangs Chuck Klosterman Owen Pallett Ann Powers and Alex Ross *How to Write About Music* includes primary sources of inspiration from a variety of go to genres such as the album review the personal essay the blog post and the interview along with tips writing prompts and advice from the writers themselves Music critics of the past and

the present offer inspiration through their work on artists like Black Sabbath Daft Punk J Dilla Joy Division Kanye West Neutral Milk Hotel Radiohead Pussy Riot and countless others How to Write About Music is an invaluable text for all those who have ever dreamed of getting their music writing published and a pleasure for everyone who loves to read about music

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided

Flannery at the Grammys Irwin H. Streight, 2024-06-20 A devout Catholic a visionary and some say prophetic writer Flannery O Connor 1925 1964 has gained a growing presence in contemporary popular culture While O Connor professed that she did not have an ear for music allusions to her writing appear in the lyrics and narrative form of some of the most celebrated musicians on the contemporary music scene Flannery at the Grammys sounds the extensive influence of this southern author on the art and vision of a suite of American and British singer songwriters and pop groups Author Irwin H Streight invites critical awareness of O Connor s resonance in the products of popular music culture in folk blues rock gospel punk heavy metal and indie pop songs by some of the most notable figures in the popular music business Streight examines O Connor s influence on the art and vision of multiple Grammy Award winners Bruce Springsteen Lucinda Williams R E M and U2 along with celebrated songwriters Nick Cave PJ Harvey Sufjan Stevens Mary Gauthier Tom Waits and others Despite her orthodox religious and at times controversial views and limited literary output O Connor has left a curiously indelible mark on the careers of the successful musicians discussed in this volume Still her acknowledged influence and remarkable presence in contemporary pop and rock songs has not been well noted by pop music critics and or literary scholars Many years in the making Flannery at the Grammys achieves groundbreaking work in cultural studies and combines in depth literary and pop music scholarship to engage the informed devotee and the casual reader alike

The Popular Music Teaching Handbook B. Lee Cooper, Rebecca A. Condon, 2004-04-30 The function of print resources as instructional guides and descriptors of popular music pedagogy are addressed in this concise volume Increasingly public school teachers and college level faculty members are introducing and utilizing music related educational approaches in their classrooms This book lists reports dealing with popular music resources as classroom teaching materials and will stimulate further thought among students and teachers It focuses on the growing spectrum of published scholarship available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and

encyclopedias of artist profiles Building on two recent publications Teaching with Popular Music Resources A Bibliography of Interdisciplinary Instructional Approaches Popular Music and Society XXII no 2 Summer 1998 and American Culture Interpreted through Popular Music Interdisciplinary Teaching Approaches Bowling Green State University Popular Press 2000 this volume focuses on the growing spectrum of published scholarship that is available to instructors in specific teaching fields art geography social studies urban studies and so on as well as on the multitude of general resources including biographical directories and encyclopedias of artist profiles

Women in the Studio Paula Wolfe, 2019-06-25 The field of popular music production is overwhelmingly male dominated Here Paula Wolfe discusses gendered notions of creativity and examines the significant under representation of women in studio production Wolfe brings an invaluable perspective as both a working artist producer and as a scholar thereby offering a new body of research based on interviews and first hand observation Wolfe demonstrates that patriarchal frameworks continue to form the backbone of the music industry establishment but that women s work in the creation and control of sound presents a potent challenge to gender stereotyping marginalisation and containment of women s achievements that is still in evidence in music marketing practices and media representation in the digital era

Women and Music in America Since 1900 Kristine Helen Burns, 2002 The 20th century heard a rich sound coming from America women making music Other works may be strictly biographical or cover only one type of musician This two volume A to Z encyclopedia represents the first major effort to describe the role of women in all forms of music in the United States since 1900 The significance of an individual s contribution rather than their popularity determined who was featured in this collection Included individuals must also have been born in been a resident of or made most of her contributions in the United States Each entry concludes with a short list of further readings Photos accompany nearly 100 entries A preface an introductory historical overview a chronology a guide to related topics a list of contributors a general bibliography and an index help to present the full spectrum of American women who changed the face of music in the 1900s Book jacket

Icons of Rock - In Their Own Words Jenny Boyd, 2023-10-26 There have been innumerable rock star biographies and music histories before but there is no book that presents the deepest innermost thoughts from some of the industry s most legendary musicians on not only how they create but what drives their creative process Have you ever wondered how your favourite rock stars get inspired How they write a song How an album is put together What made them choose a life devoted to music Written and compiled by Jenny Boyd who has lived at the heart of the rock world since the 1960s and experienced many of its most iconic moments the book contains interviews with each musician to give the reader a compelling and groundbreaking insight into the creative process at the heart of each rock star s musical success From Eric Clapton to Mick Fleetwood Joni Mitchell to George Harrison this is a bible of rock royalty that provides an intimate portrait of their craft Icons of Rock is the perfect book for any fan that wants to know more about their favourite musicians and bands or any budding composer and performer who wants a unique insight into how the world s

most legendary rock stars created and delivered their greatest music Jewel John Thompson,2001 Details the life of the singer and songwriter Jewel Kilcher **Billboard** ,1992-07-18 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends *Collins Cobuild Advanced Dictionary of English* Harper Collins Publishers,2016-02-17 This dictionary of American English is designed to help learners write and speak accurate and up to date English Ideal for upper intermediate and advanced learners of English Based on the Collins 4 5 billion word database the Collins Corpus Up to date coverage of today s English with all words and phrases explained in full sentences Authentic examples from the Collins Corpus show how English is really used Extensive help with grammar including plural forms and verb infl ections Fully illustrated Word Web and Picture Dictionary boxes provide additional information on vocabulary and key concepts Vocabulary building features encourage students to improve their accuracy and fl uency Word Partnership notes highlight important collocations Thesaurus entries offer synonyms and antonyms for common words Usage notes explain different meanings and uses of the word Supplements on Grammar Writing Speaking Words That Frequently Appear on TOEFL and TOEIC Text Messaging and Emoticons **Too Much Too Young** Sheila Whiteley,2013-10-18 Too Much Too Young investigates how age and gender have shaped the careers and images of pop music stars examining the role of youth and youthfulness in pop music through a series of themed case studies Whiteley begins by investigating the exploitation of child stars such as Brenda Lee and Michael Jackson offering a psychoanalytic reading of the relationship between child star and oppressive manager and looks at the current glut of boy and girl bands and stars in the mold of Britney Spears to examine the continuing fatal attraction of stardom for adolescents Whiteley then considers the star images of female singer songwriters Kate Bush Tori Amos and Bjork whose little girl voices and characterization by the media suggests a girlish femininity which is often at odds with the intentions of their musical output She then moves on to explore the rock pop divide as it affects the image of male performers considering why male stars usually fall into the category of wild boys such as Kurt Cobain or Jim Morrison or nice boys like Cliff Richard The Monkees and Wham Whiteley ends by asking what happens to stars who set so much store by manipulations of youthfulness when they begin to age and points to stars like Robbie Williams Kylie Minogue and Cher to demonstrate that it is possible to achieve iconic pop status even without dying young

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