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Nota di contenuto	Front Cover -- Symbolic Interactionist Takes on Music -- Copyright Page -- Series Page -- Contents -- List of Contributors -- Introduction - Popular Music in Everyday Lives -- Saved by Rock 'n' Roll: Lou Reed, His Fans, and the Becoming of the (Marginal) Self -- Introduction -- Method -- Lou Reed -- The Becoming of Self -- The Aging Self -- Authenticity Work -- The Marginal Self -- Conclusion -- Notes -- Acknowledgments -- References -- Crews, Camps, and Communities: Place and Belonging in Jam Festival Scenes -- Introduction -- Belonging in Contemporary Jam Music Scenes -- Methods -- Rituals of Belonging: Jam Crews -- Getting in and Standing out -- Privileges of Crew Membership -- Land Grabs: Securing and Managing Collective Space -- Transforming Space into Place: Festival Camps -- Conclusion -- Notes -- References -- Feminizing a Musical Form: Women's Participation as Barbershop Singers -- Introduction -- Musical Forms -- Gendering a Form -- From Markers to Structures of Meaning -- Form over Content -- Conclusion -- Notes -- References -- "When I Feel a Song in Me": Exploring Emotions through the Creative Songwriting Process -- Introduction -- Literature Review -- Lived and Embodied Emotional Experience -- Emotion, Music, and Songwriting as Inquiry -- Methods

-- Exploring Emotions through Songwriting -- "It's Almost as If We Didn't Write Them": Songwriting as Inquiry -- "When I Feel a Song in Me": Songwriting and Emotional Experience -- Discussion -- Conclusion -- References -- Negotiating Fan Identities in K-Pop Music Culture -- Music Fandom and Deviant Identity -- Research Site and Methods -- The Mediated Construction of the Sasaeng -- Identifying as a Singaporean K-Pop Fan -- Conclusion -- Notes -- References -- Music Videos on YouTube: Exploring Participatory Culture on Social Media -- Introduction. Symbolic Interactionism, Music, and Participatory Culture on YouTube -- Music Videos: From MTV to YouTube -- Data and Methods -- Back Dorm Boys "I Want It That Way" Music Video -- Ark Music Factory -- Discussion and Conclusion -- Acknowledgments -- References -- Musical Interactions: Girls Who Like and Use Rap Music for Empowerment -- Introduction -- Symbolic Interaction -- Symbolic Interactionism and Music -- Rap Music and Hip-Hop Culture -- Doing Gender -- Risky Attitudes and Behaviors Related to Women and Girls through Rap Music -- The Empowerment of Women and Girls through Rap Music Engagement -- Hypotheses -- Methods -- Participants -- Variables -- Gender -- Listening Alone or with Friends -- Favorite Music Type -- Daily Hours Listening to Rap Music -- Favorite Artists' Average Billboard Position -- Ethnic Identity Interest -- Empowering Rap Music Engagement -- Results -- Data Analysis -- Variable Normality and Missing Data -- Descriptive Analyses -- Covariates -- Variable Relationships -- Correlations and Means -- Path Analysis Full Model -- Path Analysis Female Only Model -- Discussion -- Limitations -- References -- The Church and the Streets: An Ethnographic Study of the Christian Hip Hop Music Scene in Central Texas -- Introduction -- The Scene -- Sacred and Secular Hip Hop: Overview and Origins -- Methods -- Local Players: The 51210 Movement's History and Purpose -- Connecting to the National Scene -- Organizational Structure of the 51210 -- 51210 Headquarters -- Organizational Issues -- Everyday Activities at 51210 -- Facebook -- Event Planning -- Event Participation -- Conclusion -- References -- "Are You in the Pit?" Role Embracement among Online Rock Fans -- Introduction -- Methodology -- Role Distance, Role Embracement, and the Role of the Fan -- Role Embracement Online and Offline. Attachment: Online Identity and Offline Presentation of Self -- Demonstration: Online Knowledge and Offline Collections -- Engagement: Online Posting and Offline Concert Behavior -- Discussion: Role Embracement, Role Distance, and Stigma -- Conclusion -- Notes -- References -- Musical Pastiche: The Case of Matisyahu -- Introduction -- Understanding Pastiche -- Pastiche and Popular Music -- Methodology -- Orientation -- Sampling -- Limitations -- Matisyahu -- Image -- Music -- Religious Observance -- Discussion: The Fluidity of Popular Music -- Conclusion: Pedagogical Implications -- References -- Music is Rhythm, Rhythm is Life: The Living Moment -- Introduction -- Music is Rhythm, Rhythm is Life -- The Living Moment and the One-Chord Hypnotic ... -- Pinetop and Dave Myers -- Serbian Summerfest Blues ... and Bluegrass? -- The Gimp -- The Bachelorette Party -- The Low Down Blues -- I'm the Bass Player and You are the Drummer -- The Dance of Life -- Conclusion: The Living Moment -- Notes -- References -- About the Authors.

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## Sommario/riassunto

Participants from Couch-Stone Symposium 2014 have transformed their presentations into elegant papers for this collection. Chapters fall into three categorical themes, largely reflecting their position in the symposium but, more importantly, reflecting a natural progression in scope of symbolic interactionist work in music: moving from

observations of the individual to observation of organizations to interdisciplinary observations of music from scholars in related disciplines.

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