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   Nota di contenuto Mainstream as metaphor : imagining dominant culture / Alison Huber -- Teenybop and the extraordinary particularities of mainstream practice / Sarah Baker -- Mainstream mythology : the industrial organization of The Archies / Matt Stahl -- Lesbian musicalities, queer strains and celesbian pop : the poetics and polemics of women-loving women in mainstream popular music / Jodie Taylor -- The positioning of the mainstream in punk / Erik Hannerz -- Kill the static : temporality and change in the hip-hop mainstream (and its "other") / Murray Forman -- The contradictions of the mainstream : Australian views of grunge and commercial success / Catherine Strong -- Elvis goes Hollywood : authenticity, resistance, commodification and the mainstream / David Baker -- Walking in Memphis? : Elvis heritage

between fan fantasy and built environment / Mark Duffett -- "Following in mother's silent footsteps" : revisiting the construction of femininities in 1960s popular music / Sheila Whiteley -- Music from abroad : the internationalization of the US mainstream music market, 1940-90 / Timothy J. Dowd -- "Sounds like an official mix" : the mainstream aesthetics of mash-up production / Adrian Renzo -- Chasing an aesthetic tail : latent technological imperialism in mainstream production / Dennis Crowdy -- The hobbyist majority and the mainstream fringe : the pathways of independent music-making in Brisbane, Australia / Ian Rogers -- Off the beaten track : vernacular and the mainstream in New Zealand tramping club singsongs / Michael Brown -- Musical listening at work : mainstream musical listening practices in the office / Michael Walsh -- Cheesy listening : popular music and ironic listening practices / Andy Bennett.

| Sommario/riassunto | Redefining Mainstream Popular Music is a collection of seventeen essays that critically examines the idea of the "mainstream" in and across a variety of popular music styles and contexts. Notions of what is popular vary across generations and cultures - what may have been considered alternative to one group may be perceived as mainstream to another. Incorporating a wide range of popular music texts, genres, scenes, practices and technologies from the United Kingdom, North America, Australia and New Zealand, the authors theoretically challenge and augment our understanding of how the mainstream is understood and functions in the overlapping worlds of popular music production, consumption and scholarship. Spanning the local and the global, the historic and contemporary, the iconic and the everyday, the book covers a broad range of genres, from punk to grunge to hip-hop, while also considering popular music through other mediums, including mash-ups and the music of everyday work life. Redefining Mainstream Popular Music provides readers with an innovative and nuanced perspective of what it means to be mainstream. |