

Contents

- List of Illustrations* x
Notes on Contributors xi
Acknowledgments xvii

Introduction *Ian Peddie* 1

Part I Methodologies

- 1 Being In-Between: Popular Music and Middlebrow Taste** *Morten Michelsen* 13
- 2 The Impact of Social Class on Parental Responses to Popular Music in Britain, c. 1955–1975**
Gillian A. M. Mitchell 35
- 3 Social Class and the Negotiation of Selling Out in a Southern California Indie Rock Scene**
Timothy D. Taylor 59
- 4 It's Up to You: Class, Status, and Punk Politics in Rock against Racism** *Rebecca Binns* 77
- 5 Hegemony, Symbolic Violence, and Popular Music Education: A Matter of Class** *Alison Butler and Ruth Wright* 97
- 6 “Every Noise at Once”: Online Music Discovery Maps and Cosmopolitan Subjectivities** *Matthew Ord* 117
- 7 Art at the Cutting Edge: Class, Cultures, and Globalization in African World Music** *Mark LeVine* 135

- 8 Songs of the Outcast: Popular Music, Class, and Censorship in the PRC** *Hon-Lun Yang* 161

Part II Theoretical Approaches

- 9 Gaahl—Monster or Postmodern Prometheus? Masculinity, Class, and Norwegian Black Metal**
Stan Hawkins and Nina Nielsen 185
- 10 Women’s Music, #20GAYTEEN, and Lesbian Hip-Hop: Shifting Voices of Class, Race, and Sexuality in WSW’s Popular Musics** *Kirsten Zemke* 205
- 11 “I Dream It, I Work Hard”: Race, Class, and Labor in US Popular Music** *Rachel Rubin and James Smethurst* 231
- 12 Class, Religion, and Music: Concepts and Questions** *Sean McCloud* 251
- 13 Hard Hats and Hoodies: The Songs of Two Working-Class British Protest Singers**
Aileen Dillane and Martin J. Power 273
- 14 Brothers in Rock: Argentine and British Rock Music during the Malvinas/Falklands War** *Mara Favoretto* 291
- 15 “Dances for the Masses”: Revolution, Class, Proletarian Music, and Dance in Cold War Ukraine** *Sergei I. Zhuk* 313

Part III Genres

- 16 LeRoi Jones, Jazz, and the Resonance of Class**
Bruce Barnhart 335
- 17 The Blues and the Development of the African American Working Class before World War II**
Roberta Freund Schwartz 353

- 18 **“Lord Have Mercy on the Working Man”: Country Music, Respect(ability), and Social Class** *Travis D. Stimeling* 369
- 19 **The Long March to the Top of the Social Ladder: Neo-Folk Music in Socialist Yugoslavia and Post-Socialist Serbia** *Irena Šentevska* 387
- 20 **From Consent to Resistance: Punk Rock and Social Class** *Cyrus Shahan* 409
- 21 **The Bourgeois Blues? Rock Music and Class** *Chris McDonald* 427
- 22 **Sufferers in Babylon: A Rastafarian Perspective on Class and Race in Reggae** *Martin A. M. Gansinger* 443
- 23 **“Bring It on Home”: Constructions of Social Class in Rhythm and Blues and Soul Music, 1949–1980** *David M. Jones* 465
- 24 **The Routes of Hip-Hop in Cape Town: Collective Performance Practices and the Embodied Sociality of the Ghetto** *Sudipta Shamalii Dowsett* 485
- 25 **Electronic Popular Music as Site and Sign of Social Class: A Multidimensional Analysis** *William Echard* 507
- 26 **Class Divisions and the Overlaps of Taste in New Digital Popular Music Formats in China** *Lijuan Qian* 525
- 27 **Music Maketh Man: Meritocracy in *Kingsman: The Secret Service*** *Miguel Mera* 543