Table of contents



Pages v-vi of

English Rock and Pop Performances: A sociolinguistic investigation of British and American language perceptions and attitudes

Lisa lansen

[IMPACT: Studies in Language, Culture and Society, 51] 2022. ix, 191 pp.



This electronic file may not be altered in any way. For any reuse of this material written permission should be obtained from the publishers or through the Copyright Clearance Center (for USA: www.copyright.com).

For further information, please contact rights@benjamins.nl or consult our website at benjamins.com/rights

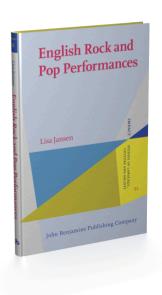


Table of contents

List	of figures and tables	VII
Ack	nowledgments	IX
	APTER 1	
Intr	oduction	1
СНА	PTER 2	
Lan	guage performances as an object of sociolinguistic investigation	5
2.1	Pop culture and language performances 6	
2.2	Language performances in the third wave of sociolinguistics 9	
2.3	The sociolinguistic significance of language performances 12	
СНА	PTER 3	
Sing	ging as language performance	15
3.1	The performer: Motivations for singing styles 19	
	3.1.1 The American role model: A classic case of referee design 20	
	3.1.2 Two trends: Going mainstream and going local 22	
	3.1.3 Further reasons for style-shifting in singing 26	
	3.1.4 Revisiting theories on language performance in music 28	
3.2		
	3.2.1 Case I: Arctic Monkeys 32	
	3.2.2 Case II: Joss Stone 34	
	3.2.3 Case III: One Direction 35	
	3.2.4 Case IV: Rihanna 36	
	3.2.5 First insights into the audience's perspective 37	
3.3	Making a case for folk-linguistic research into music performances 38	
СНА	APTER 4	
Qua	alitative data and analysis	41
4.1	Methodology and data collection 43	
	4.1.1 Online survey 47	
	4.1.2 Auditory stimuli 47	
	4.1.3 Participants 51	
	4.1.4 The guided interview: Procedure 52	
4.2	Data analysis and processing 54	
4.3	Reviewing indexical fields 63	

CHAP	TER 5	
Resul	Its I: Perception of stimuli 69	
5.1	Perception of rock stimuli 69	
	5.1.1 The Subways: "Celebrity" 69	
	5.1.2 Band of Skulls: "The Devil Takes Care of His Own" 72	
	5.1.3 Bush: "The Heart of the Matter" 74	
	5.1.4 The Subways: "It's a Party" 76	
	5.1.5 The Black Keys: "Little Black Submarines" 79	
5.2	Perception of pop stimuli 81	
	5.2.1 Cheryl: "Girl in the Mirror" 81	
	5.2.2 Jessie J: "It's My Party" 83	
	5.2.3 Olly Murs: "Hey You Beautiful" 86	
	5.2.4 McFly: "End of the World" 87	
	5.2.5 Taylor Swift: "Stay Stay Stay" 89	
5.3	Interim summary: Perception of stimuli 92	
СНАР	ter 6	
Resul	Its II: The discussion phase	
6.1	Attitudes toward singing styles and genres 99	
	Associative fields of singing styles and genres 109	
	6.2.1 Associative field: American(ized) singing style and pop music 110	
	6.2.2 Associative field: Going local and rock music 114	
CHAP	TER 7	
CHAPTER 7 Discussion 117		
7.1	Perception of linguistic and non-linguistic features in the stimuli 117	
	British and American attitudes toward an American(ized) accent	
	and local vernaculars in music 125	
7.3	Reflections on data and method 130	
СНАР	TER 8	
Conc	cluding remarks	
Refer	rences 137	
A DDE		
	NDIX I ographic and phonetic transcriptions of the stimuli 147	
APPENDIX II Codebook 157		
Codebook 157		
Index	K 191	