

## Women Singers In Global Contexts Music Biography Identity

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.

Features a collection of essays that detail black women's experiences in various forms of music and details such topics as black authenticity, sexual politics, access, racial uplift through music, and the challenges of writing black feminist biographies.

This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader ' s Guide, detailed index, and cross references. Music in the Social and Behavioral Sciences, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

"This book examines the uses and meanings of women's voices in British society and musical culture between 1780 and 1850. As previous scholars have argued, during these decades patriarchal power increasingly came to rest upon a particular understanding of the essentially different nature of male and female physiology and psychology. As a result, this book contends, the female voice-believed to blend both physical and mental attributes-became central to maintaining, and challenging, gendered power structures. It argues that the varying ways women used their voices-the sounds that they made, as much as the words they spoke or sang-were understood by contemporaries as aural markers of different kinds of femininity. Consequently, contemporary divisions over feminine ideals were both expressed and contested through women's use of their voices and audiences' responses to them. Following an introduction that lays out the book's theoretical frameworks and main arguments, the first three chapters explore how contemporary responses to different styles of female vocality were shaped by class, religious and national discourses, through an exploration of conduct literature, letters, diaries, life-writing, and music criticism and reportage in newspapers and periodicals. Two case studies then extend the argument further through detailed analysis of the use and meaning of women's voices on the part of both amateur and professional female singers respectively. A closing epilogue draws together the book's major themes and discusses their implications for the gender history of this period"--

Tehrangesles Dreaming

Transatlantic Perspectives on the Wood That Talks

Sourcebook for Research in Music, Third Edition

The West in Global Context

Artistry, Social Responsibility, and Ethical Praxis

Worlds of Music: An Introduction to the Music of the World's Peoples

Black Diamond Queens

*Now in an updated 2nd edition, Musicology: The Key Concepts is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.*

*This volume offers an introduction to the field of women, music, and culture, examining the implications of gender upon music performance. The presentation focuses on women from many different countries, cultures and historical periods--from the professional musician to the village preserver of traditional music and culture, from the young woman of the 19th century of hymnody tradition of the U.S. to the female tayu or chanter in the male dominated Gidayu narrative tradition of Japan.*

*Looks at the lives and music of 10 women singers in a range of sociocultural contexts.*

*The emergence of modernity has typically focused on Western male actors and privileged politics and economy over culture. The contributors to this volume successfully unsettle such perspectives by emphasizing the social history, artistic practices, and symbolic meanings of female performers in popular music of Asia. Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation. Often, these women established prominent careers within colonial conditions, which saw Asian societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign. These female performers were not merely symbols of times that were rapidly changing. Nor were they simply the personification of global historical changes. Female entertainers, positioned at the margins of intersecting fields of activities, created something hitherto unknown: they were artistic pioneers of new music, new cinema, new forms of dance and theater, and new behavior, lifestyles, and morals. They were active agents in the creation of local performance cultures, of a newly emerging mass culture, and the rise of a region-wide and globally oriented entertainment industry. Vamping the Stage is the first book-length study of women, modernity, and popular music in Asia, showcasing cutting-edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology, Asian studies, cultural studies, ethnomusicology, and film studies. Led by an impressive introduction written by Weintraub and Barendregt, fourteen contributors analyze the many ways that women performers supported, challenged, and transgressed representations of existing gendered norms in the entertainment industries of China, Japan, India, Indonesia, Iran, Korea, Malaysia, and the Philippines. Placing women's voices in social and historical contexts, the essays explore salient discourses, representations, meanings, and politics of "voice" in Asian popular music. Historicizing the artistic sounds, lyrical texts, and visual images of female performers, the essays reveal how women used popular music to shape the ideas, practices, and meanings of modernity in various Asian contexts and time frames. The ascendancy of women as performers paralleled, and in some cases generated, developments in wider society such as suffrage, social and sexual liberation, women as business entrepreneurs and independent income earners, and particularly as models for new life styles. Women's voices, mediated through new technologies of film and the phonograph, changed the soundscape of global popular music and resonate today in all spheres of modern life.*

The Yoruba God of Drumming

Thirty-Three Discussions

A Research and Information Guide

From Motrebi to Losanjelesi and Beyond

Monteverdi's Urruly Women

Women and Music in Cross-cultural Perspective

Faces of Tradition in Chinese Performing Arts

African American women have played a pivotal part in rock and roll—from laying its foundations and singing chart-topping hits to influencing some of the genre's most iconic acts. Despite this, black women's importance to the music's history has been dimmed by a mostly white male enterprise. In Black Diamond Queens, Maureen Mahon draws on recordings, press coverage, archival materials, and interviews to document the history of African American women in rock and roll between the 1950s and the 1980s. Mahon details the contributions and cultural impact of Big Mama Thornton, LaVern Baker, Betty Davis, Tina Turner, Merry Clayton, Labelle, the Shirelles, and others, demonstrating how dominant views of gender, race, sexuality, and genre affected their careers. By uncovering the lives and work of black women in rock and roll, Mahon reveals a powerful sonic legacy that continues to reverberate into the twenty-first century.

This interdisciplinary book brings together essays that consider how the body enacts social and cultural rituals in relation to objects, spaces, and the everyday, and how these are questioned, explored, and problematised through, and translated into dance, and performance. The chapters are written by significant artists and scholars and consider practices from various locations, including Central and Western Europe, Mexico, and the United States. The authors build on dialogues between, for example, philosophy and museum studies, and post-humanism, and engage with a wide range of theory from phenomenology to relational aesthetics to New Materialism. Thus this book represents a unique collection that together considers the continuum between everyday and cultural life, and how rituals and practices shape onto our being. It will be of interest to scholars and practitioners, students and teachers, and particularly those who are curious about the intersections between arts disciplines.

The word motrebi finds its roots in the Arabic verb taraba, meaning 'to make happy.' Originally denoting all musicians in Iran, motrebi came to be associated, pejoratively, with the cheerful vulgarity of the lowbrow entertainer. In Iranian Music and Popular Entertainment, author and Sasan Fatemi examine the historically overlooked motrebi milieu, with its marginalized characters, from luti to gardan koloft and mashti, as well as the tenacity of motreb who continued their careers against all odds. They then turn to losanjelesi, the most prominent and popular music that developed as motrebi declined, and related musical forms in Iran and its diasporic popular cultural centre, Los Angeles. For the first time in English, the book makes available musical transcriptions, analysis and lyrics that illustrate the complex ways in which it presents the findings of the authors' years of ethnographic work with the history's protagonists, from senior motreb to pop-rock stars, the book reveals parallels between the decline of motrebi and the rise of 'modernity.' In the twentieth century, the fact that the genre was shaped by the social and urban polarization that ensued from the modern market economy, and losanjelesi would be similarly affected by transnational relations, revolution, war and migration. Through its detailed and informed examination of Iranian pop music, the book reveals much about the values and anxieties of Iranian society, and is a valuable resource for students and scholars of Iranian society and history.

From one of this country's most important intellectuals comes a brilliant analysis of the blues tradition that examines the careers of three crucial black women blues singers through a feminist lens. Angela Davis provides the historical, social, and political context and reinterprets the performances and lyrics of Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday as powerful articulations of an alternative consciousness profoundly at odds with mainstream American culture. The works of Rainey, Smith, and Holiday have been misunderstood by critics. Overlooked, Davis shows, has been the way their candor and bravado laid the groundwork for an aesthetic that allowed for the celebration of social, moral, and sexual values outside the constraints imposed by middle-class respectability. Transcriptions of all the extant lyrics of Rainey and Smith?published here in their entirety for the first time?Davis demonstrates how the roots of the blues extend beyond a musical tradition to serve as a consciousness-raising vehicle for American social movements. This contribution to American history, as boldly insightful as the women Davis praises, Blues Legacies and Black Feminism is a triumph.

Worlds of Music, Shorter Version

Musicology: The Key Concepts

From 1500 to the Present

Performing Palimpsest Bodies

Meet Me at the Fair: A World's Fair Reader

The SAGE International Encyclopedia of Music and Culture

South Africa, Uganda, Peru, Denmark, United States, Vietnam, Jordan

In Egypt, singing and dancing are considered essential on happy occasions. Professional entertainers often perform at weddings and other celebrations, and a host family ' s prestige rises with the number, expense, and fame of the entertainers they hire. Paradoxically, however, the entertainers themselves are often viewed as disreputable people and are accorded little prestige in Egyptian society. This paradox forms the starting point of Karin van Nieuwkerk ' s look at the Egyptian entertainment trade. She explores the lives of female performers and the reasons why work they regard as "a trade like any other" is considered disreputable in Egyptian society. In particular, she demonstrates that while male entertainers are often viewed as simply "making a living," female performers are almost always considered bad, seductive women engaged in dishonorable conduct. She traces this perception to the social definition of the female body as always and only sexual and enticing—a perception that stigmatizes women entertainers even as it simultaneously offers them a means of livelihood. Drawn from extensive fieldwork and enriched with the life stories of entertainers and nightclub performers, this is the first ethnography of female singers and dancers in present-day Egypt. It will be of interest to a wide audience in anthropology, women ' s studies, and Middle Eastern culture, as well as anyone who enjoys belly dancing.

Faces of Tradition in Chinese Performing Arts examines the key role of the individual in the development of traditional Chinese performing arts such as music and dance. These artists and their artistic works—the "faces of tradition"—come to represent and reconfigure broader fields of cultural production in China today. The contributors to this volume explore the ways in which performances and recordings, including singing competitions, textual anthologies, ethnographic videos, and CD albums, serve as discursive spaces where individuals engage with and redefine larger traditions and themselves. By focusing on the performance, scholarship, collection, and teaching of instrumental music, folksong, and classical dance from a variety of disciplines—these case studies highlight the importance of the individual in determining how traditions have been and are represented, maintained, and cultivated.

A young activist investigates policies and practices of abortion, contraception, and sex education in seven countries across five continents.

This first-of-its-kind compendium unites perspectives from artists, scholars, arts educators, policymakers, and activists to investigate the complex system of values surrounding artistic-educational endeavors. Addressing a range of artistic domains—including music, dance, theater, visual arts, film, and poetry-contributors explore and critique the conventions that govern our interactions with these practices. Artistic Citizenship focuses on the social responsibilities and functions of amateur and professional artists and examines ethical issues that are conventionally dismissed in discourses on these topics. The questions this book addresses include: How does the concept of citizenship relate to the arts? What sociocultural, political, environmental, and gendered "goods" can artistic engagements create for people worldwide? Do particular artistic endeavors have distinctive potentials for nurturing artistic citizenship? What are the most effective strategies in the arts to institute change and/or resist local, national, and world problems? What obligations do artists and consumers of art have to facilitate relationships between the arts and citizenship? How can artistic activities contribute to the eradication of adverse 'ism's? A substantial accompanying website features video clips of "artivism" in action, videotaped interviews with scholars and practitioners working in a variety of spaces and places, a blog, and supplementary resources about existing and emerging initiatives.

Thoroughly researched and engagingly written, Artistic Citizenship is an essential text for artists, scholars, policymakers, educators, and students.

The Study of Ethnomusicology

Black Women and Music

More Than the Blues

Women in Music

The Great Woman Singer

Female Singers and Dancers in Egypt

Mixing Pop and Politics

The bestselling WORLDS OF MUSIC, now in its sixth edition, provides authoritative, accessible coverage of the world's music cultures. Based on the authors' fieldwork and expertise, this text presents in-depth explorations of several music cultures from around the world, with a new chapter on Native American music. The student-friendly, case-study approach and music-culture focus gives students a true sense of both the music and the culture that created it. Additionally, MindTap for WORLDS OF MUSIC includes a variety of recordings from multiple sources, including the authors' own fieldwork, other ethnomusicologists' field research, and commercial releases, as well as interactive Active Listening Guides, which provide a real-time visualization of the music playing in perfect synchronization with descriptions of what is happening in the music. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

Known affectionately as "The Red Book," Bruno Nettl's The Study of Ethnomusicology became a classic upon its original publication in 1983. Scholars and students alike have hailed it not just for its insights but for a disarming, witty style able to engage and entertain even casual readers while providing essential grounding in the field. In this third edition, Nettl revises the text throughout, adding new chapters and discussions that take into account recent developments across the field and reflecting on how his thinking has changed or even reversed itself during his sixty-year career. An updated bibliography rounds out the volume.

Iranian films have been the subject of much critical and scholarly attention over the past several decades, and Iranian filmmakers are mainstays of international film festivals. Yet most of the attention has been focused on a small segment of Iranian film production: auteurist art cinema. Iranian Cinema in a Global Context, on the other hand, takes account of the wide range of Iranian cinema, from popular youth films to low budget underground films. The volume also reassesses the global circulation of Iranian art cinema, looking at its reception at international festivals, in university curricula, and at the Academy Awards. A final theme of the volume explores the intersection between politics and film, with essays on post-Khatami reform influences, representations of ineffective drug policies, and the representation of Jewish characters in Iranian film. Taken together, the essays in this volume present a new definition of the field of Iranian film studies, one that engages global media flows, transmedia interaction, and a heterogeneous Iranian national cinema.

Music, Biography, Identity

Women's Voices in British Musical Culture, 1780-1850

Women Singers in Global Contexts

Postmemory Theatre Experiments in Mexico

Music in the Social and Behavioral Sciences

Gertrude Ma Rainey, Bessie Smith, and Billie Holiday

Caribbean Literature in a Global Context

Los Angeles, called Tehrangeles because it is home to the largest concentration of Iranians outside of Iran, is the birthplace of a distinctive form of postrevolutionary pop music. Created by professional musicians and media producers fleeing Iran, "immoral" popular music, Tehrangeles pop has been a part of daily life for Iranians at home and abroad for decades. In Tehrangeles Dreaming Farzaneh Hemmasi draws on ethnographic fieldwork in Los Angeles and musical and textual analysis of music videos, and television made in Tehrangeles express modes of Iranianness not possible in Iran. Exploring Tehrangeles pop producers' complex commercial and political positioning and the histories, sensations, and fantasies their music makes possible, Hemmasi shows how unquestionably Iranian forms of Tehrangeles popular culture exemplify the manner in which culture, media, and diaspora combine to respond to the Iranian state and its political transformations. The transnational circulation of music contends, transgresses Iran's geographical, legal, and moral boundaries while allowing all Iranians the ability to imagine new forms of identity and belonging.

Provides brief biographies of business executives, writers, journalists, lawyers, physicians, actresses, singers, musicians, artists, educators, religious leaders, civil rights activists, politicians, aviators, athletes, and scientists

Proposing the innovative concept of palimpsest bodies to interpret provocative theatre and performance experiments that explore issues of cultural memory, bodies of history, archives, repertoires and performing remains, Ruth Hellier-Tinoco explores postdramatic and transdisciplinary collective creation theatre projects. Combined with ideas of postmemory and rememory, palimpsest bodies are inherently trans-temporal as they perform re-visions of embodied gestures, vocalized calls and actions. Mexico's most significant contemporary theatre companies, La Máquina de Teatro, directed by renowned artists Juliana Faesler and Clarissa Malheiros, this ground-breaking study documents the playfully rigorous performances of layered, poly-valent, collaborative, feminist and queer re-visions of official histories and collective memories. Illustrated with over one hundred colour photos, Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico will appeal to creative artists, scholars of contemporary theatre and performance studies, critical dance studies, collective creation and performance-making.

The political has always been part of popular music, but how does that play out in today's musical and political landscape? Mixing Pop and Politics: Political Dimensions of Popular Music in the 21st Century provides an innovative exploration of contemporary music in its contemporary formations. Amid the shifting paradigms of power in the 2020s, the chapters in this book go beyond the idea of popular music as protest to explore how resistance, subversion, containment, and reconciliation all play out in a wide range of international artists and genres, from South African hip-hop to Polish punk, and addressing topics such as climate change and environmentalism, feminism, diasporic identity, political parties, music-making as labour, the far left, and civic engagement, the contributors expand our understanding of how popular music is political. For students and scholars of music, popular culture, and politics, the volume offers a broad, exciting snapshot of the latest scholarship on contemporary music.

Iranian Cinema in a Global Context

Art and Dance in Dialogue

Women, the Recited Qur'an, and Islamic Music in Indonesia

Body, Space, Object

Notable Black American Women

Publications of the State of Illinois

Policy, Politics, and Form

*Women Singers in Global Contexts**Music, Biography, Identity*University of Illinois Press

**Publisher Description**

*"Rasmussen has written a classic study of the world of Islamic soundscapes, performances and forms of musical piety in that most complex of societies, Indonesia. With great sensitivity, an alert musical response to players, reciters and audiences, a keen practitioner's ear and eye for subtlety as well as for the complexities of 'noise', she changes common assumptions about Muslim music and, not least, gender in changing Islamic ritual cultures. Her own political awareness and her professional as well as personal relations with women Qu'ran reciters contribute to an exciting an original volume that I recommend to any one exploring the riches of Islamic performances and debates in the contemporary world."*—Michael Gilsenan, author of *Lords of the Lebanese Marches: Violence and Narrative in an Arab Society*

*This shorter version of the bestselling WORLDS OF MUSIC provides much of the authoritative coverage of the comprehensive version in a format that's accessible to students without any background or training in music. Using a case-study approach, the text presents in-depth explorations of music from several cultures around the world. The authors, all working ethnomusicologists, base their discussions of music-cultures on their own fieldwork and give students a true sense of both the music and culture that created it. Editor Jeff Todd Titon's opening chapter introduces students to ethnomusicology and relates each chapter's music to the fundamentals of music in a worldwide context, while the final chapter invites students to undertake a fieldwork research project that increases their understanding of music in daily life. Authentic recordings from the authors' fieldwork are keyed to the text and available online, giving students access to a wide range of music-cultures. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*Intimacy and Imagination in Southern California's Iranian Pop Music*

*African American Women and Rock and Roll*

*Political Dimensions of Popular Music in the 21st Century*

*Gender and Voice in Puerto Rican Music*

*Blues Legacies and Black Feminism*

*Reproductive Rights in a Global Context*

*Artistic Citizenship*

Together with the Olympics, world's fairs are one of the few regular international events of sufficient scale to showcase a spectrum of sights, wonders, learning opportunities, technological advances, and new (or renewed) urban districts, and to present them all to a mass audience. Meet Me at the Fair: A World's Fair Reader breaks new ground in scholarship on world's fairs by incorporating a number of short new texts that investigate world's fairs in their multiple aspects: political, urban/architectural, anthropological/sociological, technological, commercial, popular, and representational. Contributors come from eight different countries and represent affiliations in academia, museums and libraries, professional and architectural firms, non-profit organizations, and government regulatory agencies. In taking the measure of both the material artifacts and the larger cultural production of world's fairs, the volume presents its own phantasmagoria of disciplinary perspectives, historical periods, geographical locales, media, and messages, mirroring the microcosmic form of the world's fair itself.

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, *The Oxford Handbook of Dance and Competition* asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

As one of the salient forces in the ritual life of those who worship the pre-Christian and Muslim deities called orishas, the Yorùbá god of drumming, known as Àyàn in Africa and Añá in Cuba, is variously described as the orisha of drumming, the spirit of the wood, or the more obscure Yorùbá praise name Asòròlǫgi (Wood That Talks). With the growing global importance of orisha religion and music, the consequence of this deity's power for devotees continually reveals itself in new constellations of meaning as a sacred drum of Nigeria and Cuba finds new diasporas. Despite the growing volume of literature about the orishas, surprisingly little has been published about the ubiquitous Yorùbá music spirit. Yet wherever one hears drumming for the orishas, Àyàn or Añá is nearby. This groundbreaking collection addresses the gap in the research with contributions from a cross-section of prestigious musicians, scholars, and priests from Nigeria, the Americas, and Europe who have dedicated themselves to studying Yorùbá sacred drums and the god sealed within. As well as offering multidisciplinary scholarly insights from transatlantic researchers, the volume includes compelling first-hand accounts from drummer-priests who were themselves history-makers in Nigerian and Cuban diasporas in the United States, Venezuela, and Brazil. This collaboration between diverse scholars and practitioners constitutes an innovative approach, where differing registers of knowledge converge to portray the many faces and voices of a single god.

Exploring and celebrating individual lives in diverse situations, *Women Singers in Global Contexts* is a new departure in the study of women's worldwide music-making. Ten unique women constitute the heart of this volume: each one has engaged her singing voice as a central element in her life, experiencing various opportunities, tensions, and choices through her locality. These biographical and poetic narratives demonstrate how the act of vocalizing embodies dynamics of representation, power, agency, activism, and risk-taking. Engaging with performance practice, politics, and constructions of gender through vocality and vocal aesthetics, this collection offers valuable insights into the experiences of specific women singers in a range of sociocultural contexts. Contributors trace themes and threads that include childhood, families, motherhood, migration, fame, training, transmission, technology, and the interface of private lives and public identities.

An Encyclopedia

Journal of Women's History

Female Voices of Asian Modernities

Vamping the Stage

Researching Music Censorship

"A Trade Like Any Other"

Contemporary Musical Expressions in Canada

*Freedom of expression and its direct counterpart, censorship and silencing, are increasingly gaining attention in the world of art and culture. Through the growth of social media and its worldwide distribution, arts and cultural products are shared, and the increased visibility and audibility of culture is highlighted through iconic and pivotal clashes, such as the fatwa on The Satanic Verses in 1989, the recurring bans on the music of Wagner, the alleged censorship of playlists following 9/11, and the cartoon crisis in 2006. This volume takes the discussion directly to the field of music studies in a broad frame and insists on examining music censorship in a global perspective. The book addresses the important and increasingly relevant issue of scholarship on music censorship and thus contributes to a detailed understanding of the phenomenon. Often, words and semantic meaning are held to be determining to the restrictions on musicians and singers, but as this collection documents, the reasons for censorship might not always be found in verbal messages. Rather, the positioning of a more broad understanding of why and how music can convey meaning and accordingly trigger censorship and bans is at the heart of this work. The complexity of music censorship includes historical, structural as well as emotional 'listenings' and interpretations of sound. The topic, accordingly, is political, as well as scholarly urgent.*

*Licia Fiol-Matta traces the careers of four iconic Puerto Rican singers—Myrta Silva, Ruth Fernández, Ernestina Reyes, and Lucecita Benitez—to explore how their voices and performance style transform the possibilities for comprehending the figure of the woman singer. Fiol-Matta shows how these musicians, despite seemingly intractable demands to represent gender norms, exercised their artistic and political agency by challenging expectations of how they should look, sound, and act. Fiol-Matta also breaks with conceptualizations of the female pop voice as spontaneous and intuitive, interrogating the notion of "the great woman singer" to deploy her concept of the "thinking voice"—an event of music, voice, and listening that rewrites dominant narratives. Anchored in the work of Lacan, Foucault, and others, Fiol-Matta's theorization of voice and gender in *The Great Woman Singer* makes accessible the singing voice's conceptual dimensions while revealing a dynamic archive of Puerto Rican and Latin American popular music.*

*Blending elements of European, United States, and World history into a coherent examination of the past five hundred years, this rich anthology provides an extensive collection of primary source documents.*

*Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.*

*Sounding Feminine*

*Iranian Music and Popular Entertainment*

*The Power of Song in Early Modern Italy*

*The Oxford Handbook of Dance and Competition*

Music and dance in Canada today are diverse and expansive, reflecting histories of travel, exchange, and interpretation and challenging conceptions of expressive culture that are bounded and static. Reflecting current trends in ethnomusicology, *Contemporary Musical Expressions in Canada* examines cultural continuity, disjuncture, intersection, and interplay in music and dance across the country. Essays reconsider conceptual frameworks through which cultural forms are viewed, critique policies meant to encourage crosscultural sharing, and address ways in which traditional forms of expression have changed to reflect new contexts and audiences. From North Indian kathak dance, Chinese lion dance, early Toronto hip hop, and contemporary cantor practices within the Byzantine Ukrainian Church in Canada to folk music performances in twentieth-century Quebec, Gaelic milling songs in Cape Breton, and Mennonite songs in rural Manitoba, this collection offers detailed portraits of contemporary music practices and how they engage with diverse cultural expressions and identities. At a historical moment when identity politics, multiculturalism, diversity, immigration, and border crossings are debated around the world, *Contemporary Musical Expressions in Canada* demonstrates the many ways that music and dance practices in Canada engage with these broader global processes. Contributors include Rebecca Draisey-Collishaw (Queen's University), Meghan Forsyth (Memorial University of Newfoundland), Monique Giroux (University of Lethbridge), Ian Hayes (Memorial University of Newfoundland), Anna Hoefnagels (Carleton University), Judith Klassen (Canadian Museum of History), Chris McDonald (Cape Breton University), Colin McGuire (University College Cork), Marcia Ostashevski (Cape Breton University), Laura Risk (McGill University), Neil Scobie (University Western Ontario), Gordon Smith (Queen's University), Heather Sparling (Cape Breton University), Jesse Stewart (Carleton University), Janice Esther Tulk (Cape Breton University), Margaret Walker (Queen's University), and Louise Wrazen (York University).