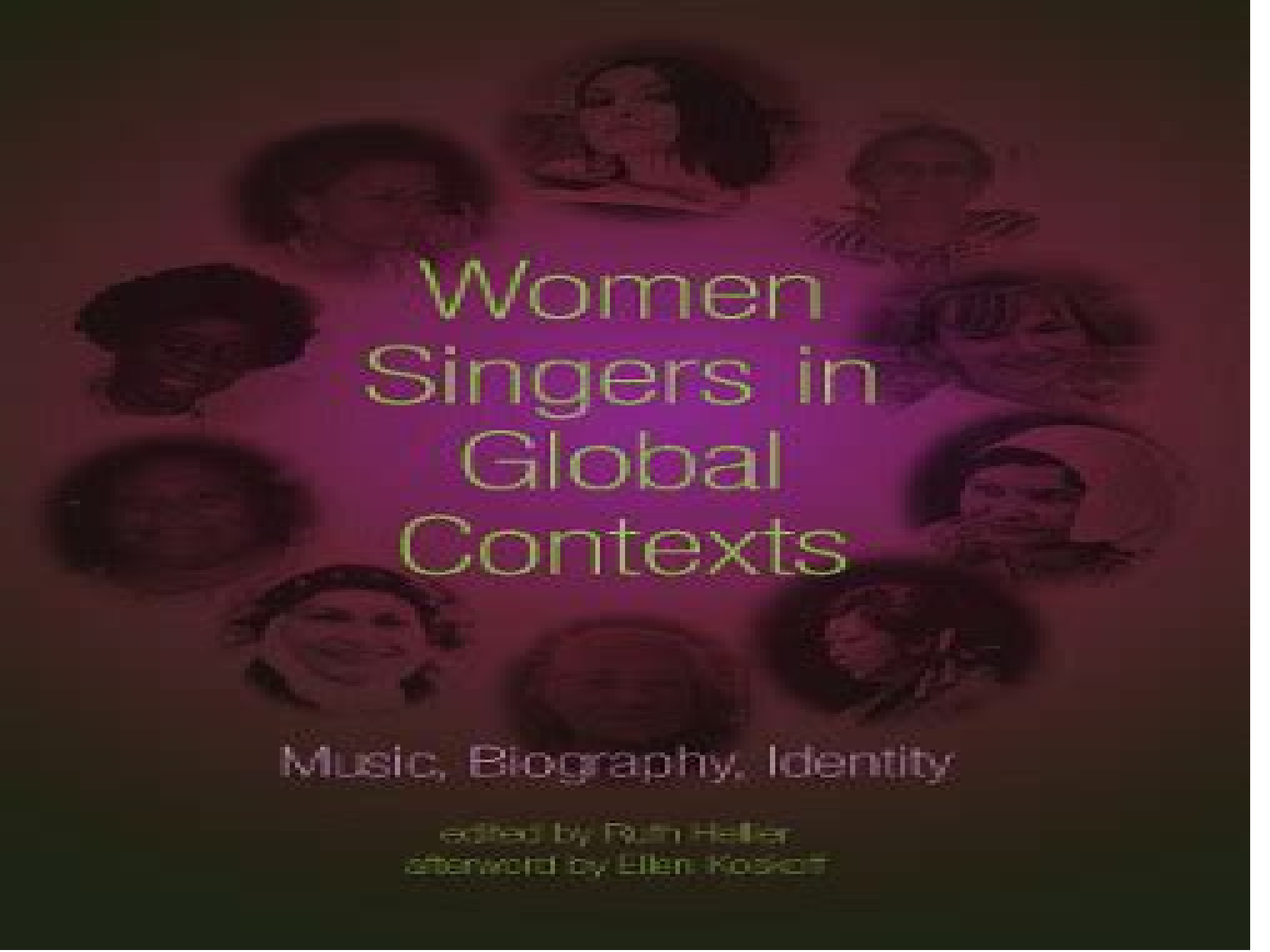




Women Singers in Global Contexts

Music, Biography, Identity

edited by Ruth Heller
afterword by Ellen Koskoff

Women Singers In Global Contexts Music Biography Identity

Andrew N. Weintraub, Bart Barendregt



Women Singers In Global Contexts Music Biography Identity:

Women Singers in Global Contexts Ruth Hellier, 2013-02-07 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 vocality 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

Social Voices Levi S. Gibbs, 2023-09-05 Singers generating cultural identity from K Pop to Beverly Hills Around the world and across time singers and their songs stand at the crossroads of differing politics and perspectives Levi S Gibbs edits a collection built around the idea of listening as a political act that produces meaning Contributors explore a wide range of issues by examining artists like Romani icon Esma Redepova Indian legend Lata Mangeshkar and pop superstar Teresa Teng Topics include gendered performances and the negotiation of race and class identities the class related contradictions exposed by the divide between highbrow and pop culture links between narratives of overcoming struggle and the distinction between privileged and marginalized identities singers ability to adapt to shifting notions of history borders gender and memory in order to connect with listeners how the meanings we read into a singer's life and art build on one another and technology's ability to challenge our ideas about what constitutes music Cutting edge and original *Social Voices* reveals how singers and their songs equip us to process social change and divergent opinions Contributors Christina D Abreu Michael K Bourdaghs Kwame Dawes Nancy Guy Ruth Hellier John Lie Treva B Lindsey Eric Lott Katherine Meizel Carol A Muller Natalie Sarrazin Anthony Seeger Carol Silverman Andrew Simon Jeff Todd Titon and Elijah Wald

Music in the Social and Behavioral Sciences William Forde Thompson, 2014-07-18 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

Women's Leadership in Music Iva Nenic, Linda Cimardi, 2023-03-03 Various modes of women's contemporary cultural social and political leadership can be found in music Informed by different histories and culturally bound social mores but also by a comparative perspective the contributors of this volume ask what can be considered leadership in culture from women's point of view They deconstruct the notion of leadership as corporative and career related modes of success by showing how women's agency power and negotiation in and through music can and should be considered as empowering transformative and role modeling By interweaving several disciplinary perspectives from ethnomusicology musicology and cultural management to sociology and anthropology this volume aims to substantially contribute to the study of women's leadership

Small Musical Worlds in the Mediterranean Avra Pieridou Skoutella, 2016-03-03 Small Musical Worlds in the Mediterranean is a pioneering book length study of the complex topics of identity ethnicity and global processes in children's musical lives in the Republic of Cyprus a Mediterranean country during its post colonial era What is it about this country's musical enculturation that made musical identity such a potent element in Greek Cypriot children's worlds How is history tradition modernity ethnic fluidity syncretism and diversification in the Mediterranean negotiated in the construction of musical self and other in children's daily lives This book through a journey of fieldwork at home discusses how children select reject reproduce and transform meanings and create new ones at the micro level of their lives through which individuals and groups define themselves and others Towards this exploration musical identity in childhood is discussed in terms of cultural production and reproduction human expression inter relating and learning Ethnographic vignettes of children's musical practices and direct words add depth and humour to the flow of the book This study is a synthesis of ethnomusicology musical anthropology education and folklore in which the author effectively weaves together theories of musical enculturation and identity sociocultural learning and human agency The book will be invaluable to scholars interested in musical enculturation musical identities children's contextual musical practices ethnicity globalization studies music education and Mediterranean studies

Contemporary Musical Expressions in Canada Anna Hoefnagels, Judith Klassen, Sherry Johnson, 2020-01-16 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 Ostashewski 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

Faces of Tradition in Chinese Performing Arts Levi S. Gibbs, 2020-02-11 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

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 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

Bouboulina and the Greek Revolution April Kalogeropoulos Householder, 2023-07-10

Using a variety of methodologies from multi disciplinary backgrounds this volume is the first to present an in depth analysis of the life and times of Laskarina Bouboulina the legendary heroine of the Greek Revolution and one of the most important figures in modern Greek history the Mediterranean and indeed the world At the age of fifty and mother to ten children Bouboulina commanded a fleet of ships from the island of Spetses and became the first female admiral in world naval history But her success on the battlefield is only part of the story by considering her three century impact on feminism cultural production and as a touchstone of diasporic Greek identity the contributors to this volume also expand our understanding of her far reaching and under recognized contributions

Vamping the Stage Andrew N. Weintraub, Bart

Barendregt, 2017-07-31 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 **Musicology: The Key Concepts** David Beard, Kenneth Gloag, 2016-01-22 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 **Live Looping in Musical Performance** Alexsander Duarte, Susana Sardo, 2023-08-23 Live Looping in Musical Performance offers a diverse range of interdisciplinary perspectives on the application of live looping technology by lusophone performers and composers This book explores various aspects including the aesthetic component instrumentation and setup highlighting the versatility of this technology in music making Written by musicians and researchers from Portuguese speaking countries this book comprises eleven chapters that delve into various musical contexts genres and practices The novelty of including collaborative texts written alongside non professional researchers offers the possibility of drawing from real experience to consider how live looping has been changing and cyborguising the concept of music the ritual of the performance the identity of the musicians and the public s expectations Live Looping in Musical Performance provides cutting edge reading for composers and performers as well as ethnomusicologists students and researchers working in the areas of music production technology and performance This book addresses a broader audience both academic and non academic who are interested in new processes of musical creativity in a post human world **Sounding Feminine** David Kennerley, 2020-05-01 Between 1780 and 1850 the growing prominence of female singers in Britain s professional and amateur spheres opened a fraught discourse about women s engagement with musical culture Protestant evangelical gender ideology framed the powerful well trained and expressive female voice as a sign of inner moral corruption while more restrained and delicate vocal styles were seen as indicative of the performer s virtuous femininity Yet far from everyone was of this persuasion and those from alternative class and religious milieux responded in more affirmative ways to the sound of professional female voices The meanings listeners ascribed to women s voices reflect crucial developments in the musical world of the period such as the popularity of particular genres with audiences of certain social backgrounds and the reasons underpinning the development of prevalent types of nineteenth century professional female vocality Sounding Feminine traces the development of attitudes towards the female voice that have decisively shaped modern British society and culture Arguing for the importance of the aural dimension of the past author David Kennerley draws from a variety of fields including sound studies sensory histories and gender theory to examine how audiences heard different kinds of femininities in the voices of British female singers Sounding Feminine explores the intense divisions over the correct use of the female voice and the intricate links between gender nationality class and religion in ascribing status purpose and morality to female

singing Through this lens Kennerley also explores the formation of British middle class identities and the cultural impact of the evangelical revival deepening our understanding of this period of transformational change in British culture

Tehrangelles Dreaming Farzaneh Hemmasi, 2020-04-10 Los Angeles called Tehrangelles 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's revolutionary era ban on immoral popular music Tehrangelles pop has been a part of daily life for Iranians at home and abroad for decades In Tehrangelles Dreaming Farzaneh Hemmasi draws on ethnographic fieldwork in Los Angeles and musical and textual analysis to examine how the songs music videos and television made in Tehrangelles express modes of Iranianness not possible in Iran Exploring Tehrangelles pop producers complex commercial and political positioning and the histories sensations and fantasies their music makes available to global Iranian audiences Hemmasi shows how unquestionably Iranian forms of Tehrangelles 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 Tehrangelles culture she contends transgresses Iran's geographical legal and moral boundaries while allowing all Iranians the ability to imagine new forms of identity and belonging Researching Music Censorship Helmi

Järviluoma, Annemette Kirkegaard, Jan Sverre Knudsen, 2017-06-23 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 **Thanks to Life** Ericka Kim Verba, 2025-01-10 Chilean musician and artist Violeta Parra 1917 1967 is an

inspiration to generations of artists and activists across the globe Her music is synonymous with resistance and it animated both the Chilean folk revival and the protest music movement Nueva Canci n New Song Her renowned song Gracias a la vida has been covered countless times including by Joan Baez Mercedes Sosa and Kacey Musgraves A self taught visual artist Parra was the first Latin American to have a solo exhibition at the Museum of Decorative Arts in the Louvre In this

remarkable biography Ericka Verba traces Parra's radical life and multifaceted artistic trajectory across Latin America and Europe and on both sides of the Iron Curtain. Drawing on decades of research, Verba paints a vivid and nuanced picture of Parra's life. From her modest beginnings in southern Chile to her untimely death, Parra was an exceptionally complex and talented woman who exposed social injustice in Latin America to the world through her powerful and poignant songwriting. This examination of her creative, political, and personal life flaws and all illuminates the depth and agency of Parra's journey as she invented and reinvented herself in her struggle to be recognized as an artist on her own terms.

Tigers of a Different Stripe Sydney Hutchinson, 2016-11-21 *Tigers of a Different Stripe* takes readers inside the unique world of merengue t pico, a traditional music of the Dominican Republic. While in most genres of Caribbean music, women usually participate as dancers or vocalists in merengue t pico, they are more often instrumentalists and even bandleaders, something nearly unheard of in the macho Caribbean music scene. Examining this cultural phenomenon, Sydney Hutchinson offers an unexpected and fascinating account of gender in Dominican art and life. Drawing on over a decade of fieldwork in the Dominican Republic and New York among musicians, fans, and patrons of merengue t pico, not to mention her own experiences as a female instrumentalist, Hutchinson details a complex nexus of class, race, and artistic tradition that unsettles the typical binary between the masculine and feminine. She sketches the portrait of the classic male figure of the tiguere, a dandified but sexually aggressive and street-smart tiger, and she shows how female musicians have developed a feminine counterpart, the tiguerita, an assertive, sensual, and respected female figure who looks like a woman but often plays and even sings like a man. Through these musical figures and studies of both straight and queer performers, she unveils rich ambiguities in gender construction in the Dominican Republic and the long history of a unique form of Caribbean feminism.

Ethnomusicology and its Intimacies Stephen Cottrell, Dafni Tragaki, Stephen Wilford, 2023-12-12 *Ethnomusicology and its Intimacies* situates intimacy, a concept that encompasses a wide range of often informal social practices and processes for building closeness and relationality within the ethnomusicological study of music and sound. These scholarly essays reflect on a range of interactions between individuals and communities that deepen connections and associations and which may be played out relatively briefly or nurtured over time. Three major sections on Performance, Auto-biographical Strategies, and Film are each prefaced by an interview with a scholar or practitioner with close knowledge of the subject that links the chapters in that section. Often drawing directly on fieldwork experience in a variety of contexts, authors consider how concepts of intimacy can illuminate the ethnographic study of music, addressing questions such as: how can we understand ethnomusicological and ethnographic research and performance as processes of musically mediated intimacy? How are the longstanding relationships we develop with others particularly intimated by and through musicking? How do we understand the musically intimate relationships of others, and how do these inflect our own musical intimacies? How does music represent, inscribe, constrain, or provoke social or personal intimacies in particular contexts? The volume will appeal to all scholars with

interests in music and how it is used to construct relationships in different contexts around the world **Handbook of Japanese Music in the Modern Era** Henry Johnson, 2023-11-20 Exploring an array of captivating topics from hybridized Buddhist music to AI singers this book introduces Japanese music in the modern era The twenty five chapters show how cultural change from the late nineteenth century to the present day has had a profound impact on the Japanese musical landscape including the recontextualization and transformation of traditional genres and the widespread adoption of Western musical practices ranging from classical music to hip hop The contributors offer representative case studies within the themes of Foundations Heritage Institutions and Hybridities examining both musical styles that originated in earlier times and distinctly localized or Japanized musical forms *The Yoruba God of Drumming* Amanda Villepastour, 2016-01-19 As one of the salient forces in the ritual life of those who worship the pre Christian and Muslim deities called orishas the Yor b god of drumming known as y n in Africa and A in Cuba is variously described as the orisha of drumming the spirit of the wood or the more obscure Yor b praise name As r Igi 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 Yor b music spirit Yet wherever one hears drumming for the orishas y n or A 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 Yor b 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

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