

Queer Noises Male Female Homosexuality In Twentieth Century Music

The Gay & Lesbian Theatrical Legacy - Billy J. Harbin 2005

Recovers the hidden history of theater professionals who transgressed the gendered expectations of their time

Sounding Like a No-No - Francesca T. Royster 2013

Black popular music and offbeat performance, from Eartha Kitt to Meshell Ndegeocello

Queer Noises - John Gill 1995

Study of lesbian and gay involvement in popular music and its influence on the wider music and fashion scene.

Musicology - David Beard 2005

Musicology: the Key Concepts provides a vital reference guide for students of contemporary musicology. Its clear and accessible entries cover a comprehensive range of terms including: - aesthetics - canon - culture - deconstruction - ethnicity - identity - subjectivity - value - work Fully cross-referenced and with suggestions for further reading, this is an essential resource for all students of music.

Fiesta de diez pesos: Music and Gay Identity in Special Period Cuba - Moshe Morad 2016-04-15

The 'Special Period' in Cuba was an extended era of economic depression starting in the early 1990s, characterized by the collapse of revolutionary values and social norms, and a way of life conducted by improvised solutions for survival, including hustling and sex-work. During this time there developed a thriving, though constantly harassed and destabilized, clandestine gay scene (known as the 'ambiente'). In the course of eight visits between 1995 and 2007, the last dozen years of Fidel Castro's reign, Moshe Morad became absorbed in Havana's gay

scene, where he created a wide social network, attended numerous secret gatherings-from clandestine parties to religious rituals-and observed patterns of behavior and communication. He discovered the role of music in this scene as a marker of identity, a source of queer codifications and identifications, a medium of interaction, an outlet for emotion and a way to escape from a reality of scarcity, oppression and despair. Morad identified and conducted his research in different types of 'musical space,' from illegal clandestine parties held in changing locations, to ballet halls, drag-show bars, private living-rooms and kitchens and santería religious ceremonies. In this important study, the first on the subject, he argues that music plays a central role in providing the physical, emotional, and conceptual spaces which constitute this scene and in the formation of a new hybrid 'gay identity' in Special-Period Cuba.

Bodies, Noise and Power in Industrial Music - Jason Whittaker 2022-03-09

This edited collection delves into the industrial music genre, exploring the importance of music in (sub)cultural identity formation, and the impact of technology on the production of music. With its roots as early as the 1970s, industrial music emerged as a harsh, transgressive, and radically charged genre. The soundscape of the industrial is intense and powerful, adorned with taboo images, and thematically concerned with authority and control. Elemental to the genre is critical engagement with configurations of the body and related power. Adopting an interdisciplinary approach, this collection analyses the treatment of subjects like the Body (animal, human, machine), Noise (rhythmic, harsh)

and Power (authority, institutions, law) in a variety of industrial music's elements. Throughout the collection, these three subjects are interrogated by examining lyrics, aesthetics, music videos, song writing, performance and audience reception. The chapters have been carefully selected to produce a diverse and intersectional perspective, including work on Black industrial musicians and Arabic and North African women's collaborations. Rather than providing historical context, the contributors interpret the finer elements of the aesthetics and discourses around physical bodies and power as expressed in the genre, expanding the 'industrial' boundary and broadening the focus beyond white European industrial music.

Who's Who in Contemporary Gay and Lesbian History - Robert Aldrich 2020-07-24

Provides a comprehensive modern biographical survey of homosexuality in the Western world. Among those included are: * controversial political activists - Peter Tatchell; Guy Hocquenghem; Harvey Milk* pop icons - David Bowie; k d lang; Boy George* groundbreaking artists, writers and filmmakers - Pier Paolo Pasolini; Derek Jarman; David Hockney* intellectuals who have shaped and changed the modern understanding of sexuality - Michel Foucault; Simone de Beauvoir; Alfred Kinsey* over 500 entries - clear, informative and enjoyable to read - build up a superbly thorough overview of gay and lesbian life in our time.

Only Entertainment - Richard Dyer 2005-07-08

This new edition of Dyer's text on entertainment and the pleasures of popular culture features a revised introduction and five new chapters on topics from serial killer movies to Elizabeth Taylor.

Women in Music - Karin Pendle 2005-09-19

First published in 2006. Routledge is an imprint of Taylor & Francis, an Informa company.

[The Oxford Handbook of Music and Queerness](#) - Fred Everett Maus 2022-01-17

This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however

the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

Queer Episodes in Music and Modern Identity - Sophie Fuller 2002
Through the hidden or lost Stories of composers, scholars, patrons, performers, audiences, repertoire, venues, and specific works, this volume explores points of intersection between music and queerness in Europe and the United States from 1870 to 1950 - a period during which dramatic changes in musical expression and in the expression of individual sexual identity played similar roles in washing away the certainties of the past."--BOOK JACKET.

Ethnomusicology, Queerness, Masculinity - Stephen Amico

[Race and Displacement](#) - Maha Marouan 2013-09-30

Race and Displacement captures a timely set of discussions about the roles of race in displacement, forced migrations, nation and nationhood, and the way continuous movements of people challenge fixed racial definitions. The multifaceted approach of the essays in Race and Displacement allows for nuanced discussions of race and displacement in expansive ways, exploring those issues in transnational and global terms. The contributors not only raise questions about race and displacement as signifying tropes and lived experiences; they also offer compelling approaches to conversations about race, displacement, and migration both inside and outside the academy. Taken together, these essays become a case study in dialogues across disciplines, providing insight from scholars in diaspora studies, postcolonial studies, literary theory, race theory, gender studies, and migration studies. The contributors to this volume use a variety of analytical and disciplinary methodologies to track multiple articulations of how race is encountered and defined. The book is divided by editors Maha Marouan and Merinda Simmons into four sections: "Race and Nation" considers the relationships between race and corporality in transnational histories of migration using literary and oral narratives. Essays in "Race and Place" explore the ways spatial

mobility in the twentieth century influences and transforms notions of racial and cultural identity. Essays in "Race and Nationality" address race and its configuration in national policy, such as racial labeling, federal regulations, and immigration law. In the last section, "Race and the Imagination" contributors explore the role imaginative projections play in shaping understandings of race. Together, these essays tackle the question of how we might productively engage race and place in new sociopolitical contexts. Tracing the roles of "race" from the corporeal and material to the imaginative, the essays chart new ways that concepts of origin, region, migration, displacement, and diasporic memory create understandings of race in literature, social performance, and national policy. Contributors: Regina N. Barnett, Walter Bosse, Ashon T. Crawley, Matthew Dischinger, Melanie Fritsh, Jonathan Glover, Delia Hagen, Deborah Katz, Kathrin Kottemann, Abigail G.H. Manzella, Yumi Pak, Cassander L. Smith, Lauren Vedal

Fashion Cultures - Stella Bruzzi 2013-10-18

From the catwalk to the shopping mall, from the big screen to the art museum, fashion plays an increasingly central role in contemporary culture. Fashion Cultures investigates why we are so fascinated by fashion and the associated spheres of photography, magazines and television, and shopping. Fashion Cultures: * re-addresses the fashionable image, considering the work of designers from Paul Smith to Alexander McQueen and Hussein Chalayan * investigates the radicalism of fashion photography, from William Klein to Corinne Day * considers fashion for the 'unfashionable body' (the old and the big), football and fashion, and geographies of style * explores the relationship between fashion and the moving image in discussions of female cinema icons - from Grace Kelly to Gwyneth Paltrow - and iconic male images - from Cary Grant to Malcolm X and Mr Darcy - that have redefined notions of masculinity and cool * makes a significant intervention into contemporary gender politics and theory, exploring themes such as spectacle, masquerade, and the struggle between fashion and feminism.

Roll Over Adorno - Robert Miklitsch 2012-02-01

Moves from Beethoven to Buffy to examine the blurred nexus of elite and

popular culture in the twenty-first century.

Women & Music - Karin Pendle 2001

Women & Music now features even more women composers, performers, and patrons, even more musical contexts, and an expanded view of women in music outside Europe and North America. A popular university textbook, Women & Music is enlightening for scholars, a good source of programming ideas for performers, and a pleasure for other music lovers.

Queering the Field - Gregory Barz 2019

Drawing on ethnographic research and often deeply personal experiences with musical cultures, Queering the Field: Sounding out Ethnomusicology unpacks a history of sentiment that veils the treatment of queer music and identity within the field of ethnomusicology. The thematic structure of the volume reflects a deliberate cartography of queer spaces in the discipline-spaces that are strongly present due to their absence, are marked by direct sonic parameters, or are called into question by virtue of their otherness. As the first large-scale study of ethnomusicology's queer silences and queer identity politics, Queering the Field directly addresses the normativities currently at play in musical ethnography (fieldwork, analysis, performance, transcription) as well as in the practice of musical ethnographers (identification, participation, disclosure, observation, authority). While rooted in strong narrative convictions, the authors frequently adopt radicalized voices with the goal of queering a hierarchical sexual binary. The essays in the volume present rhetorical and syntactical scenarios that challenge us to read in prescient singular ways for future queer writing and queer thought in ethnomusicology.

Gay Voices of the Harlem Renaissance - A.B. Christa Schwarz 2003-07-18

"Heretofore scholars have not been willing—perhaps, even been unable for many reasons both academic and personal—to identify much of the Harlem Renaissance work as same-sex oriented. . . . An important book." —Jim Elledge This groundbreaking study explores the Harlem Renaissance as a literary phenomenon fundamentally shaped by same-

sex-interested men. Christa Schwarz focuses on Countée Cullen, Langston Hughes, Claude McKay, and Richard Bruce Nugent and explores these writers' sexually dissident or gay literary voices. The portrayals of men-loving men in these writers' works vary significantly. Schwarz locates in the poetry of Cullen, Hughes, and McKay the employment of contemporary gay code words, deriving from the Greek discourse of homosexuality and from Walt Whitman. By contrast, Nugent—the only "out" gay Harlem Renaissance artist—portrayed men-loving men without reference to racial concepts or Whitmanesque codes. Schwarz argues for contemporary readings attuned to the complex relation between race, gender, and sexual orientation in Harlem Renaissance writing.

Music at the Extremes - Scott A. Wilson 2015-06-01

Away from the spotlight of the pop charts and the demands of mainstream audiences, original music is still being played and audiences continue to engage with innovative artists. This collection of fresh essays gathers together critical writing on such genres as Power Electronics, Black Metal, Neo-Folk, Martial Industrial, Hard-Core Punk and Horrorcore. The contributors report from the periphery of the music world, seeking to understand these new genres, how fans connect with artists and how artists engage with their audiences. Diverse music scenes are covered, from small-town New Zealand to Washington, D.C., and Ljubljana, Slovenia. Artists discussed include Coil, Laibach, Whitehouse, Insane Clown Posse, Wolves in the Throne Room, Turisas, Tyr, GG Allin and many others.

Dusty! - Annie J. Randall 2008-11-17

Dubbed the "White Queen of Soul," singer Dusty Springfield became the first British soloist to break into the U.S. Top Ten music charts with her 1964 hit "I Only Want To Be With You"—a pop classic followed by many others, including "You Don't Have to Say You Love Me" and "Son of a Preacher Man." Today she is usually placed within the history of the Beatles-led "British Invasion" or seen as a devoted acolyte of Motown. In this penetrating look at her music and career, Annie J. Randall shows how Springfield's contributions transcend the narrow limits of those descriptions and how this middle-class former convent girl became perhaps the unlikeliest of artists to achieve soul credibility on both sides of the Atlantic. Randall reevaluates Springfield's place in sixties popular music through close investigation of her performances as well as interviews with her friends, peers, professional associates, and longtime fans. As the author notes, the singer's unique look—blonde beehive wigs and heavy black mascara—became iconic of the mid-sixties postmodern moment in which identity scrambling and camp pastiche were the norms in swinging London's pop culture. Randall places Springfield within this rich cultural context, focusing on the years from 1964 to 1968, when she recorded her biggest international hits and was a constant presence on British television. The book pays special attention to Springfield's close collaboration and friendship with American gospel singer Madeline Bell, the distinctive way Springfield combined US soul and European melodrama to achieve her own musical style and stage presence, and how her camp sensibility figured as a key element of her artistry.

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