Women, Music, Culture

Women, Music, Culture: An Introduction, Third Edition is the first undergraduate textbook on the history and contributions of women in a variety of musical genres and professions, ideal for students in music and gender studies courses. A compelling narrative, accompanied by 112 guided listening experiences, brings the world of women in music to life. The author employs a wide array of pedagogical aids, including a running glossary and a comprehensive companion website with links to Spotify playlists and supplementary videos for each chapter. The musical work of women throughout history—including that of composers, performers, conductors, technicians, and music industry personnel—is presented using both art music and popular music examples.

New to this edition:

- An expansion from 57 to 112 listening examples conveniently available on Spotify.
- Additional focus on intersectionality in art and popular music.
- A new segment on music and #MeToo and increased coverage of protest music.
- Additional coverage of global music.
- Substantial updates in popular music.
- Updated companion website materials designed to engage all learners.

Julie C. Dunbar is Professor Emerita of Music at Edgewood College, Madison, Wisconsin, where she taught music history, music appreciation, and instrumental music education, and served as Faculty Development Coordinator. Her past publications focus on music in sociocultural contexts as well as vocation in higher education.

Women, Music, Culture

An Introduction

Third edition

Julie C. Dunbar

Routledge
Taylor & Francis Group
NEW YORK AND LONDON

Third edition published 2021
by Routledge
52 Vanderbilt Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

First edition published by Routledge 2011
Second edition published by Routledge 2016

Library of Congress Cataloging-in-Publication Data
A catalog record for this book has been requested

ISBN: 978-0-367-13811-0 (hbk)
ISBN: 978-0-367-13812-7 (pbk)
ISBN: 978-0-429-02869-4 (ebk)

Typeset in ITC Stone Serif
by Apex CoVantage, LLC

Visit the companion website: www.routledge.com/cw/dunbar

To Ron, Katie, Jacob, and Michaela,
to the Schaaf and Dunbar families,
and to God

Contents

Guided Listening Experiences Summary

CHAPTER 4

CHAPTER 5

CHAPTER 6

CHAPTER 7

CHAPTER 8

CHAPTER 9

CHAPTER 14

CHAPTER 15

CHAPTER 16

Focus Topics Summary

Preface

WHY WAS THIS BOOK WRITTEN?

Interest in a topic often comes from personal experience. As a trumpet player and a conductor of collegiate instrumental ensembles, I have lived in a minority world as a woman. Despite this, I spent the early years of my career handing down a musical story that greatly ignored the achievements of women and the historical issues that impacted (and often limited) their work. My excuse might seem weak, but it was practical. There were no materials on the undergraduate market that provided the kinds of engaging experiences that were available in traditional musicology and music appreciation textbooks. Like many professors who eventually opted to write a separate course on "women in music," I leaned on research that had been produced beginning in the 1980s. As much as that work enriched my teaching, I still faced the challenge of finding supporting materials that my students could grasp. Standing on the shoulders of a community of scholars who had produced the best research in the field, I created an engaging, referenced textbook that undergraduates, including non-music majors, could use.

Women, Music, Culture: An Introduction asks students to think deeply and differently about their personal musical experiences as well as the musical world that is typically documented in undergraduate materials. This textbook encourages critical thinking skills by challenging students to question and assess material as they develop an increasingly sophisticated musical vocabulary. The ancillary materials encourage students to grapple with important issues that impact their lives.

ORGANIZATION AND FLEXIBILITY

This text features a thematic approach that allows students to consider big-picture issues that span time and place, but also challenges them to question the separation of art and popular music often found in traditional musicology. At the same time, excellent instructors find unique ways of delivering course content. Those who prefer to present art music and popular music separately can easily scramble the order of the major sections. The components of a chronologically based course are in place, and can be assembled as desired.

KEY FEATURES

A good textbook is like a good teacher: flexible and responsive to the needs of the student. Here are ways in which *Women, Music, Culture* delivers a dynamic, interactive learning experience:

- A complete listening experience: A music textbook needs to include ample musical examples, not just biographical detail. Over one hundred in-text listening experiences

interconnect with topical materials in this edition. The listening guides are designed with the non-music reader in mind, but also provide music majors access to more extensive analyses through bibliographic references.

- Introductory segments set the stage for each section and chapter.
- Closing summaries serve as a review and help students make connections to current music and issues of immediate relevance to them.
- Critical thinking exercises have been carefully developed in both prose sections and in end-of-chapter sections.
- A "running glossary" places important terms in the margins of the text to encourage immediate application of key terms.
- "Focus" sections explain genres and compositional processes for readers with limited musical knowledge, allowing students to use or omit those sections according to their various musical backgrounds.
- For students who read music, many of the guided listening experiences are available in two anthologies edited by James Briscoe. These include the *Contemporary Anthology of Music by Women* (Indiana University Press, 1997) and the *New Historical Anthology of Music by Women* (Indiana University Press, 2004).

ANCILLARIES

- The companion website is located at www.routledge.com/cw/dunbar. This is an excellent resource, and includes the following features:
  - o Spotify playlists for each chapter
  - o Links to interactive websites and music video clips to bring the performed art of music to life
  - o Flashcards with definitions to help with exam preparation
  - o PowerPoint slides for each chapter to introduce materials and for help with review
  - o An instructor test bank that includes both multiple choice and essay questions.

NEW TOPICS AND FEATURES IN THE THIRD EDITION

The third edition of *Women, Music, Culture: An Introduction* represents substantial updates and additions, many of which were requested by professors who use the text.

NEW TOPICS

- Greater attention to intersectionality of gender and race in popular music
- Coverage of #MeToo and increased coverage of protest music
- Expansion of guided listening experiences to include more women of color
- Additional guided listening experiences in global music
- Additional discussion of male stereotyping

NEW LISTENING EXPERIENCES

New guided listening charts have been added, per reviewer suggestion, resulting in an expansion from 57 to 112 examples conveniently available on Spotify. Included in the expansion is the music of Celia Cruz, Mercedes Sosa, Selena, Mary Lou Williams, Billie Holiday, Ella

Fitzgerald, Kaija Saariaho, Florence Price, Jennifer Higdon, Cardi B, Shakira, Jennifer Lopez, Beyoncé, and Billie Eilish.

ADDITIONAL IMAGES AND PHOTOS

The number of images and photographs has been expanded to help students connect visual and aural elements of music as those elements pertain to gender issues. Especially relevant in this regard are images of women in popular music.

A SPECIAL NOTE TO STUDENTS

Women, Music, Culture: An Introduction allows you to examine assumptions about music and musicians, and to critically question the control of music that is preserved, distributed, and held in high regard. I hope the day will come when the work of women in music is adequately integrated into readily available materials, but that day has not yet arrived. Until then, it is my sincere hope that this textbook will allow you to access the world of music with greater vision, and to be in control of the knowledge needed to address issues of gender-based injustice.

Julie C. Dunbar, June 2020

Acknowledgments

I am grateful to many people who helped to make the third edition of *Women, Music, Culture* a reality. First, I thank Genevieve Aoki, my editor at Routledge, for supporting this project and believing in its worth. Her work with reviewers has been instrumental in providing scholarly direction. I am grateful to the reviewers who offered extremely thorough advice regarding important updates. Your research suggestions were invaluable and made a tremendous difference in the outcome of this edition. As always, I cannot begin to express what it means to have the love and support of my family, Ron, Katie, Jacob, and Michaela Dunbar. You have again helped with every aspect of this project, from proofreading to patience. Ron, you are the rock who holds us together. I love you so very much.

PART I

Telling Musical Stories

MISSING VOICES IN THE DOCUMENTATION OF MUSICAL TRADITIONS

INTRODUCTION TO PART I

TELLING MUSICAL STORIES

Missing Voices in the Documentation of Musical Traditions

In Western culture, people from the past become part of the present when they are brought to life on the pages of written history. In contrast, those who are not recognized in writing are often forgotten. As such, the focus of **Part I** is to examine the power of perspective, documentation, and publication in the shaping of cultural beliefs regarding women's musical roles. This segment of the text provides a lens through which to view historical documentation trends, and also supplies tools that can be used to assess gender representation in current written materials.

Along with introducing basic terminology and guided listening formats that will be used throughout the text, **Chapter 1** introduces various genres in which women have been active participants. Examples from the worlds of art music, popular music, and jazz allow useful comparisons between art and popular music construction. The chapter also introduces a model that explains the role of perspective in determining what is deemed "worthy" of historical preservation.

In **Chapter 2**, the Judeo-Christian roots of historical music documentation are examined, focusing on the development of sacred genres that formed a cornerstone of the Western art music canon. Musicologists' tendency to legitimize music that was preserved through written methods is investigated, along with the inclination to focus on public-sphere music rituals that initially excluded women. The trajectory of the canon is followed by examining modern sacred works by women.

Chapter 3 reflects on the representation of women in the field labeled "world music." Although many world music traditions were originally preserved by aural tradition, some academics in the field initially replicated Western musicological models. Resultantly, ethnomusicology was formed with a focus on written structural analysis of public sphere works, and there was limited reporting on women's musical-cultural roles. The chapter examines issues that have sometimes precluded researchers from accessing the musical work of women, but also suggests some solutions. To help the reader better understand alternative presentation styles, interview data and storytelling narratives are discussed. In addition, several global superstars are highlighted.

CHAPTER 1

Reflections on "Deep Listening"
Exploring Music in Context

We live in a noisy world. For a quick reminder of your capacity to selectively listen, close your eyes and focus on the sounds that surround you at this moment. Alter your perception by listening intentionally to sounds produced by living things and sounds that are created electronically; sounds that are musical and sounds that are irritating; sounds that are within you, and sounds that are external.[1]

Many of us listen in the manner in which we read: selectively skimming information from an immense field of choices. But if we habitually avoid conscious listening experiences, we risk losing the chance to encounter the present, to connect deeply with ourselves and others, and to hear the message of the sound.

This textbook is a venture into the world of "deep listening," a place to perceive, analyze, interact, and connect with music as well as messages conveyed through it. At times, this perceptive listening may lead to **aesthetic experiences** that are purely emotional and physiological, resulting in an encounter with art for the sake of art. At other times, however, music will be examined as a barometer of culture, and as an agent for change. The aesthetic-cultural connection is forged strongly throughout the pages of this book, as narratives of women and music are discovered, examined, and created.

Aesthetic experience: emotional and sometimes physiological response elicited by an artistic work

A SOCIOCULTURAL MODEL FOR STUDYING MUSIC

Music is multi-faceted and is studied from a variety of perspectives. The scientist looks at sound waves and acoustics; the mathematician looks at numerical sequences and patterns; the political scientist studies music as a vehicle for protest; the sociologist studies ways in which music reflects and transforms culture. Even musicians differ in their approaches, as some favor a theoretical analysis while others look at overall aesthetic or cultural issues. This text places a music analysis method alongside a sociocultural model to deepen the reader's examination of interactions between music and culture (see Figure 1.1). On one side of the model are the musical elements of melody, form, rhythm, timbre, and harmony, used by musicologists who analyze musical construction. The culture side of the model, meanwhile, addresses how non-musical issues intersect with music. Placed side by side, the analytical methods help readers understand that while culture reflects and shapes music, music also reflects and shapes culture.

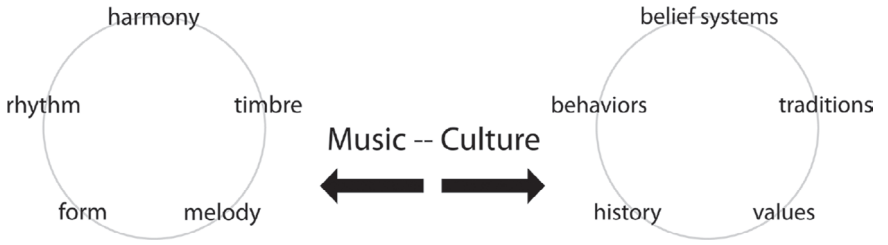


Figure 1.1 Music-Culture Model

To experiment with the model, try a brief exercise to examine perceptions and stereotypes about audiences in popular music venues. Borrow from the sociocultural side of the model and consider how *belief systems* might impact the type of live performance one attends, and how non-musical assumptions can become associated with particular genres. To assist with this experiment, use the following list of *sociocultural descriptors* that help shape belief systems, and describe the performers and audience members you envision at a heavy metal concert: *age, gender, educational background, socio-economic status, geographical location, race* or *ethnicity*. Now apply the list to folk music performers and their audience. Did your assumptions differ in the two settings? Finally, go through the list one more time and define *yourself*. In which ways did your own belief system impact your assessment?

Before leaving the model, consider musical elements that might impact non-musical perceptions. What is it about heavy metal *music* that might be associated with the performers and audience that you imagined? And folk music? For example, electrifying a guitar (and subsequently changing the timbre and volume of the instrument) has historically led to significant changes in perception about the guitarist when it comes to gender expectations. As the text progresses, there will be frequent explanations of musical elements as they intersect with non-musical associations.

GUIDED LISTENING EXPERIENCE 1.1: "FREEDOM" FROM *LEMONADE*

Listen and Analyze

Let's begin by taking a former Top-40 hit and analyzing it using both sides of the music-culture model. When prompted, you will need to access the Spotify playlist on the companion website to enhance the listening guides in your textbook.

Form: the way in which segments are structured in a unified whole; a "blueprint" for the structure of the piece

Beyoncé's 2016 "Freedom" from the video album *Lemonade* is an accessible popular music selection to use for an initial elements-of-music exercise. For this analysis, we will simply look at **form**, the "big picture" of a musical creation. Form is a musical blueprint for presenting a work to the listener where the composer decides how much unity and variety is needed to create a good listening experience. Too much unity and repetition is boring, and can even be perceived as noise. But without some kind of unifying pattern, haphazard sounds also can be perceived as noise. Like many pop songs, "Freedom" creates a balance of unity and variety by using verse/chorus form, but also uses a spoken word bridge to create more variety and interest. The bridge also sets up a powerful final statement of the chorus.

LISTENING EXPERIENCE 1.1

COMPANION @ WEBSITE

"Freedom" from *Lemonade* (2016)
Beyoncé, with Kendrick Lamar

LISTENING FOCUS

Verse/chorus form, with extended spoken word bridge to final chorus and speech excerpt

TIMED LISTENING GUIDE

0:00	Introduction with gospel-style accompaniment and chorus
0:27	Verse One
1:01	Chorus (references to "freedom," "break my chains," "keep running," "don't quit" address Beyoncé's personal situation dealing with marital infidelity while metaphorically referencing enslavement of Africans and ramifications for later generations)
1:24	Interlude
1:47	Verse Two (metaphoric references to wading through water and running)
2:20	Chorus
2:55	Spoken word performed by Kendrick Lamar; at 3:29, call and response format as chorus responds to text in gospel style
3:39	Final Chorus
4:25	Speech excerpt by Beyoncé's mother-in-law, Hattie White, at her 90th birthday party. She says, "I've had my ups and down, but I always find the inner strength to pull myself up. I was served lemons, but I made lemonade."

CONTEXTUAL DISCUSSION: MEANING BEHIND *LEMONADE*

Beyonce's *Lemonade* is so topically complex that it would take an entire chapter to do it justice, but a brief summary will allow us to apply the sociocultural model to the album. As readers are likely aware, *Lemonade* is a video album, a film with various chapters that tell a story. For this reason, you really need to access the web materials for the course, or simply go online and directly access the video. In terms of the storyline, the album addresses two major themes around making the best of things when life is hard. Beyoncé's personal emotional journey unfolds throughout, as she works through hurt and anger to ultimately forgive her husband (Jay-Z) after infidelity. Simultaneously, the album tackles big-picture sociocultural issues for Black women in particular, and African-American families historically, linking Beyoncé's personal story to generations of pain and discrimination that have resulted from enslavement and patterns of family separation.

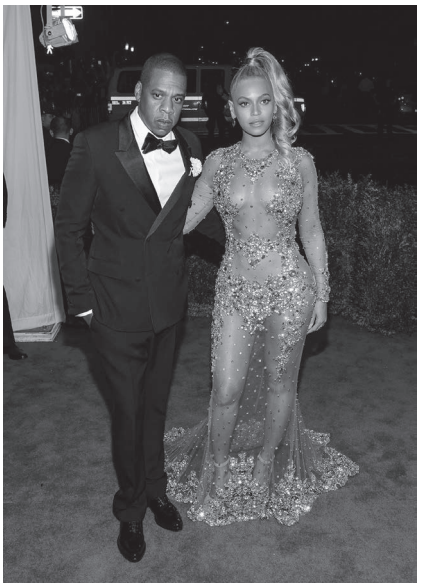


Figure 1.2
Beyoncé Knowles and husband Jay-Z (Shawn Carter) in attendance at a gala at the Metropolitan Museum of Art, New York 2015

Source: Shutterstock.

Musically, the album features many Black-derived genres, from gospel to hip hop. As is common in these genres, Beyoncé's lyrics here are metaphoric, referencing a current situation, but also something bigger than the singer herself. When Beyoncé speaks of "freedom," "breaking chains," and "wading through the water," it is easy to see the double meaning.

Song: musical work that is sung and has lyrics

Visually, the album utilizes settings and images that insert Beyoncé and other women into spaces where Black women have historically been abused and devalued, allowing them to bodily command these settings for themselves. Much of the album was filmed on former plantations, where women in the video are seen taking back spaces such as the plantation dining room. There are tremendously powerful moments, such as the chapter "Forward," where Trayvon Martin's mother (Sybrina Fulton), Eric Garner's mother (Gwen Carr), and Michael Brown's mother (Lezley McSpadden) sit silently inside the plantation holding photographs of their slain sons. "Forward" is linked to "Freedom," the **song** we just heard, where Beyoncé includes footage of her own baby daughter, and sings on stage in front of a group of women to proclaim a message of persistence and hope to those who historically have been called upon to lead families.

Many people consider *Lemonade* a feminist album, but feminists disagree about labeling Beyoncé a feminist, even though her message is undeniably one of female empowerment. For some, hypersexual images in Beyoncé's work (such as appearing as a stripper or pole dancer) are controversial, discrediting feminism and undermining Beyoncé's verbal message. Others argue that when Beyoncé uses the body to reclaim spaces that formerly repressed and abused Black women, and as she freely expresses sexuality on her own terms, she is engaging in feminist activity.

Feminism is not easily defined, and throughout the text, we will dive deeply into the intersectionality of sex, race, gender, and socioeconomic status to address this. We will also examine various waves of feminism to see the myriad ways in which feminism is revealed in music and culture.

MUSIC HELD IN HIGH REGARD: WHO DECIDES?

Just as individuals vary in their perception of what constitutes feminism, so too do they disagree in assessing musical value. One way in which musicologists have historically assigned musical significance is by separating art and popular music into spheres deemed "worthy" and "not worthy" of study. In short, art music has been favored academically, even though the line that separates art and popular music is sometimes blurred. Even when focusing on art music alone, however, musical value is not solely evaluated on compositional merit.

One of our tasks in this textbook is to investigate similarities and differences between a variety of musical **genres**, both structurally and culturally. The two art songs featured next, one by German Romantic-era composer Fanny Mendelssohn Hensel (1805–1847), and the other by twentieth-century composer Florence Price (1888–1953), provide a good starting point because the **art song** genre is usually short, and typically features just one singer with a piano accompaniment. In terms of big-picture form, the art songs here are similar in form to many pop songs, but we'll note that they are melodically complex, especially in regard to subtle text connections.

Genre: a classification or style; in music, could refer to any number of popular or art music styles such as rock, pop, songs, symphonies, opera, etc.

Art song: a song written by a trained composer to convey a specific artistic idea, as in projecting the mood and meaning of a poetic text

GUIDED LISTENING EXPERIENCE 1.2 AND 1.3: "SCHWANENLIED" AND "HYMN TO THE DARK VIRGIN"

Listen and Analyze

Before you listen, it is important to understand that art song features texts by poets who are assigned cultural significance. In the case of Romantic-era Germany, writers such as Johann Wolfgang von Göethe and Heinrich Heine were favored by composers like Hensel. Meanwhile, Florence Price used a text by a renowned writer and leader of the **Harlem Renaissance**, Langston Hughes. Both Hensel and Price composed music to highlight the emotional impact of their selected texts.

Harlem Renaissance: an artistic movement that expressed Black nationalistic thought through literature, art, and music. The movement centered on Harlem (1917–1935) and continued in Chicago (1935–1950).

Strophic form: form in which each poetic verse is set to the same music

Word painting: in texted works, using musical gesture or elements to reflect movement and emotion in the text

Melody: a sequence of single tones, usually unified in a system such as a key or mode; the "tune" of a work

Melisma: a succession of multiple pitches sung on a single syllable

In Hensel's art song, the form is simple, featuring just two verses and no chorus. Musicologists would call this modified **strophic form**, and would label the sections A A′ to reflect the slight musical change in the second verse, a change that is noteworthy in terms of text depiction. Rhythm and melody are manipulated to bring the text to life, in a technique known as **word painting**. To understand this technique, listen carefully to Hensel's melodic contour and rhythmic text setting, noting how the singer's **melody** gently rises and falls against the backdrop of a smoothly rolling piano accompaniment to musically capture Heine's portrait of a swan moving across water. Also notice how the singer portrays the text "the teasing breezes come and urge on their game" with a lift of the voice and **melismatic** melodic motion. In the second verse, the singer pauses to represent a serious turn of events: the swan disappears into the depths of the river, still and dark. At the end of the poem, the swan song fades away, not only depicting the ancient story of the mute swan that sings one last beautiful song before it dies, but metaphorically referring to lost love.[2] For a guided listening experience, return to the "Schwanenlied" listening experience table on page 8.

Price's art song features a modified strophic form as well, but has three verses, each of which ends with a small refrain on the text "thou dark one." Like Hensel, Price used the musical setting to bring out subtleties in the text, in this case a social commentary by Hughes on race, gender, and the threat of being Black in the twentieth century. The Black Madonna also references gender and race, along with the importance of the church as a place of hope and freedom for the Black community.[3]

Many of Price's works combine elements of Black musical styles with European art music characteristics, and here, the art song is not completely assimilated into European tradition even though the vocal timbre and piano accompaniment are typical of that style. In keeping with the song's title as a "hymn," the opening is slow and prayer-like, and the rolling chords in the piano accompaniment are similar to styles found in Black church hymns. Price brings musical attention to Langston Hughes' imagery about the Black woman's body by highlighting references to shame of the body, hiding the body, and even a reference to lynching (burning the body). To do this, Price musically sets oppositional references of light/dark and hope/fear by using ascending and descending melodies. On the text "hide thy body,"

LISTENING EXPERIENCE 1.2 AND 1.3

"Schwanenlied" (1846) Fanny Mendelssohn Hensel

"Hymn to the Dark Virgin" (1941) Florence Price

Scores available in the *New Historical Anthology of Music by Women*

LISTENING FOCUS

Notice how the texts in these songs are brought to life by "word painting," a technique in which musical elements help depict the narrative.

FORM AT A GLANCE

Both songs use modified strophic form.

1.2 "Schwanenlied"

TIMED LISTENING GUIDE

0:00	Brief piano introduction
Verse One (translated from the original German)	
0:03	Phrase One: *A star falls down from its twinkling height*, initial lulling rhythmic motive; wide-ranging melodic leaps
0:14	Phrase Two: *It is the star of love that I see falling there*; similar rhythmic style, new melodic material
0:27	Phrase Three: *So much falls from the apple tree, from the white leaves*; new melodic material again
0:37	Phrase Four: *The teasing breezes come and urge on their game*; new melodic material
0:47	Phrase Four: repeated melodic leap and long melisma to musically depict the idea of "teasing breezes"
1:07	Piano interlude
Verse Two	
1:06	Phrase One: *The swan sings in the pond, and paddles up and down*. Identical to phrase one, verse one
1:27	Phrase Two: *And singing more and more gently, he disappears into the depths of the river*. Initially identical to phrase two, verse one, but with complete pause in both piano and voice on "Fluthengrab" to musically depict "the depths of the river"; very soft
1:46	Phrase Three: *It is so quiet and dark, scattered is leaf and blossom*. Identical to phrase three, verse one
1:58	Phrase Four: *The star has flickered into dust, the swan song has faded away*. Identical to phrase four, verse one
2:09	Phrase Four: Repeated *The star has flickered into dust, the swan song has faded away*. As in verse one, with melodic leap and melisma

1.3 Hymn to the Dark Virgin

TIMED LISTENING GUIDE

0:00	Verse One: Opens with slow, reverent, hymn-like setting. Light and dark texts are contrasted with melodic ascent and descent, ending in a low-range presentation of the refrain, "thou dark one"
0:30	Verse Two: Begins similarly to verse one, but presents an emotional peak as the melody begins to rise (0:43) with text references to "wrapping and absorbing" the body; the verse again ends in the low range, with rhythmic elongation of the text "hide thy body, thou dark one" (1:04)
1:24	Verse Three: Begins in much the same style as the opening verse; word painting is used as the melody ascends on the text "leaping flame" (1:31) and elongates and peaks on "annihilate" before it concludes with the final utterance of the text "thou dark one" in the upper range

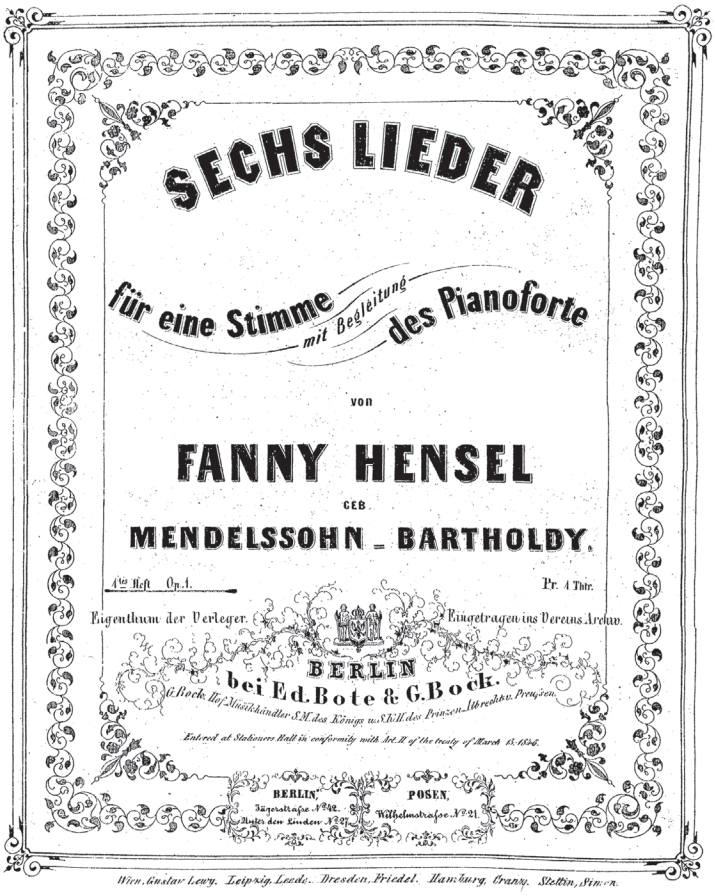


Figure 1.3 The cover of Fanny Mendelssohn Hensel's *Six Songs for Voice and Piano,* published in Berlin in 1846
Source: Public domain.

she elongates the rhythm and puts the melody in a low range, symbolizing the shame that women often were made to feel. Word painting is used again as the melody ascends on the text "leaping flame" and peaks on "annihilate" before it concludes with the final utterance of the text "thou dark one." By setting the text this way, Price highlights Hughes' overlapping imagery until the song's end, as fire and flame symbolize oppression and fear, but also images of freedom and hope that many Black women found in their church communities. The "dark and light" text references are metaphors for hope amidst oppression, but Hughes' candid text never hides the terrible realities faced by Black Americans of his era.[4]

CONTEXTUAL DISCUSSION: WHO WRITES ART MUSIC?

"The art of music has always been the product of specialists," claimed Hermann Closson in a 1930 article in *Modern Music*, a journal sponsored by the League of Composers.[5] His statement is loaded with meaning, because in claiming art music as a restricted field, we have to ask what it takes to ultimately be accepted or rejected as an expert. Historical evidence reveals that members of the League of Composers did not believe that women belonged in the art music composition field, and that sentiment was deeply rooted in history. But there are

subtler things to learn regarding how women composers broke through barriers to become recognized.

To see how Fanny Mendelssohn Hensel's work became music "worthy of study," we must understand the intersection of gender politics, socioeconomic status, and the culture of Romantic-era Berlin. At first, "Schwanenlied" and other Hensel works were performed as high-end entertainment, presented in Hensel's home in keeping with societal expectations of upper-middle class women in nineteenth-century Germany. The Mendelssohns' social class allowed Fanny to gather a select, socially connected audience who could discuss and verbally disseminate her work. This was not the domestic setting of the average Berliner, but rather was a salon series aimed at least in part to showcase Hensel's ability.

It isn't that Hensel was musically incapable of taking her work to the public stage; her performing and compositional capabilities were at least as strong as those of her more famous composer-brother Felix, according to his assessment, and she was educated by the same privately hired composition teachers. Rather, she risked embarrassing her well-to-do family by presenting her work in public, and that included publication. While Felix Mendelssohn traveled, published, and became famous, the Mendelssohns' father warned Fanny not to publish, and to focus instead on being a wife. Fanny ultimately defied family and cultural expectations and published anyway, and thus you are studying her work in this textbook exercise.

Had Fanny Mendelssohn Hensel not been socially connected enough to receive the type of music education that was usually reserved for men, and had she lacked connections to publishers, her work would have suffered the fate of many compositions composed by women, remaining lost in the annals of time. If music from this era was to be known, revered, and perceived as the work worthy of study and performance, publication was vital. By publishing, Hensel carried her work into the wider world of preserved Western art music. Even so, publishing alone was not enough to push this composer's work into posterity. Hensel's compositions were suppressed by her son and nephew after her death, and were not widely known until they were rediscovered in the late twentieth century, when feminist musicological research brought them to wider attention.

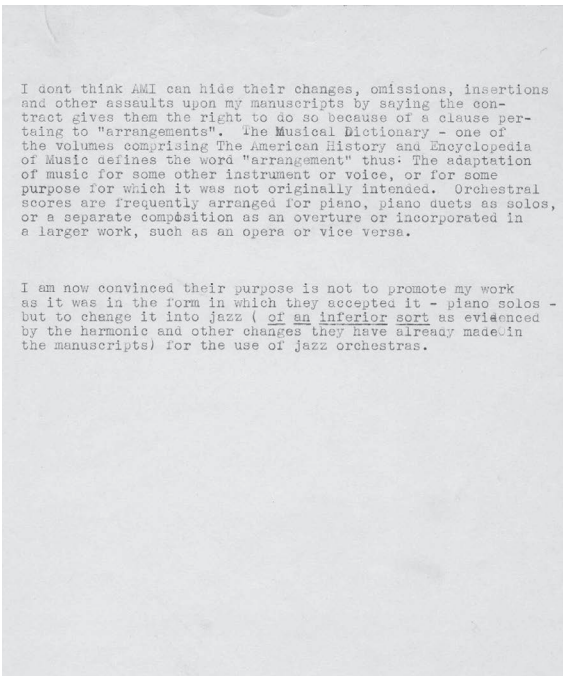
For Florence Price, sociocultural beliefs about race add further complexity to the reception of her work. Like Hensel, Price was educated in European art music composition, though at an American university. She had ties to a socially and artistically sophisticated audience, too, as part of the Harlem/Chicago Renaissance where participants believed that Black concert music, literature, and poetry could address social justice, and could help Black Americans express cultural pride as they also attained recognition within Western high art culture. Connections within this movement led to localized performances of Price's compositions by such well-known Black performers as Marian Anderson and Margaret Bonds.

Canon: a collection of works considered representative of an era or genre, and most worthy of study and use

Vernacular: "of the people," as opposed to work of the educated elite

Being part of this artistically elite group was not enough to ensure wide distribution and placement of Price's work into the Western art music **canon**, however. Price met with discrimination that all women composers faced at that time, as well as the stereotype that Black musicians are natural experts in blues, jazz, gospel, and **vernacular** styles, but are not European art music composers and performers. Price fiercely fought against those perceptions, promoting her compositions by writing letters to people who served as gatekeepers into the wider art music world, and admonishing publishing firms for rearranging her work by inserting vernacular musical elements. To encourage interest in one of her symphonies,

for example, she wrote a letter to Boston Symphony Orchestra conductor Serge Koussevitzky, imploring him, "I am a woman; and I have some Negro blood in my veins," but "I should like to be judged on merit alone."[6] Price wrote to Koussevitzky nine times before he finally examined one of her scores, but it was actually a composition contest that made her famous. When she won top prize in the 1932 Wanamaker competition for her *Symphony Number One in E Minor*, her compositional ability awarded her not only the $500 cash prize, but national recognition. Even so, Florence Price's art songs are relatively unknown today. Merit alone is not enough to propel composers to fame in art music.



I dont think AMI can hide their changes, omissions, insertions and other assaults upon my manuscripts by saying the contract gives them the right to do so because of a clause pertaing to "arrangements". The Musical Dictionary - one of the volumes comprising The American History and Encyclopedia of Music defines the word "arrangement" thus: The adaptation of music for some other instrument or voice, or for some purpose for which it was not originally intended. Orchestral scores are frequently arranged for piano, piano duets as solos, or a separate composition as an overture or incorporated in a larger work, such as an opera or vice versa.

I am now convinced their purpose is not to promote my work as it was in the form in which they accepted it - piano solos - but to change it into jazz (of an inferior sort as evidenced by the harmonic and other changes they have already made in the manuscripts) for the use of jazz orchestras.

Figure 1.5 Typed statement from Florence Price

Source: Florence Price Addendum Papers (MC 988a), Series II, Box 1, Folder 12. Special Collections, University of Arkansas Libraries, Fayetteville. Used by permission.

Figure 1.4 Florence Price

Source: University of Arkansas Libraries, Florence Price Collection, Series One, Box One, Folder 12.

Figure 1.6 Marian Anderson

Source: Van Vechten Collection, Library of Congress.

Like many Black artists, Florence Price (Figure 1.4) and Marian Anderson (Figure 1.6) fought stereotypes that accepted them as experts in Black vernacular music, but not European art music. Along with many of Price's compositions and spirituals, including "Hymn to the Dark Virgin," Anderson's repertoire included a wide array of European art music works. Note here the typed statement by Price to publisher AMI (Figure 1.5) in which the composer suggests that the publisher altered her art music manuscript to "change it into jazz of an inferior sort."

BEYOND SONG: WHO WRITES INSTRUMENTAL MUSIC?

It was fitting to begin our study of art music with song, since the first women to break through compositional barriers usually were composers of vocal and keyboard music. With roots in semi-private settings like the court "chamber," the salon, and the home, vocal and keyboard works were considered appropriate for women to perform and thus many women also composed them.

Large-scale work in music refers to genres that require large numbers of performers (such as symphonies and opera); also refers to genres that are of significant length

Women have had even more difficulty becoming known for **large-scale works** which require knowledge of the capabilities of multiple instruments. Even those who were afforded the education necessary to write appropriately for large ensembles struggled to gain access to the ensembles themselves. Whereas women could easily perform and debut art songs and keyboard works in small, private spaces where one or two musicians were needed, it has been historically difficult to gain access to professional ensembles and the public venues in which they perform.[7] One might think that the tables have turned by now, but stop for a moment, take out your phone, and look for gender imbalance as you do internet searches for images of "world's greatest orchestras" and "world's greatest composers." Then search "world's greatest opera singers."

Reasons for the perpetuation of gender stereotypes in music will be addressed throughout this text, but we can briefly examine the musical element of **timbre** to address indirect ways in which instrumental music has been associated with culturally defined gender characteristics. For example, the blaring sound of a trumpet, with militaristic roots, has cultural connotations of the authority and power afforded men in patriarchal societies. Meanwhile, the soft, gentle sounds of the harp and flute have been gendered female, expressing delicacy. Aside from timbre, physical strength and endurance also are linked with notions about music, and at times those ideas intersect with non-musical power constructs.[8] For example, some people still cite physical strength and size as reasons why women cannot effectively play the tuba or the Japanese taiko drums. As women proved skeptics wrong, it became apparent that control of tradition was really the underlying concern. There were legal cases as recently as the late twentieth century where male conductors of major orchestras cited lung capacity as a reason to remove women from the professional orchestral ranks.

Timbre: the characteristic quality of sound that distinguishes one voice or musical instrument from another; "tone color"

LISTENING EXPERIENCE 1.4: AN ENCOUNTER WITH *DEEP LISTENING*

Listen and Analyze

Despite cultural ideas about gender and music in her lifetime, twentieth-century composer Pauline Oliveros (1932–2016) became recognized in her profession. As a pioneer in electronic composition in the 1960s, she broke into a field that relied on mathematics and physics, subjects that were largely reserved for men at that time. Throughout her long career, Oliveros' style evolved to include less form-driven styles, intended to remove listeners from the constant noise and perpetual activity of modern culture. For Oliveros, *Deep Listening* describes an album, a "deep listening" institute where participants experience healing through listening, and a musical expression that is not driven by form, rhythm, or melody.

LISTENING EXPERIENCE 1.4

COMPANION @ WEBSITE

"Lear" from *Deep Listening* (1989)
Pauline Oliveros

LISTENING FOCUS

Take a few minutes to listen to an excerpt from "Lear," from Oliveros' *Deep Listening* recording of 1989. Block out all other distractions and listen intently to the sounds that you hear. Bring your mind back to the musical sounds if your attention begins to diminish. After you have listened deeply, continue with the reflections that follow.

Figure 1.7 Pauline Oliveros
Source: Photo by Pieter Kers, Courtesy of Pauline Oliveros.

Musically, "Lear" is an excellent study in timbre and features an absence of strict form. Oliveros and two other performer/composers used rope to lower an accordion, sea shells, a trombone, a garden hose, didgeridoos, and themselves into a deep, abandoned cistern in the Seattle, Washington area. With no alternating current available, the musicians recorded their session using battery-powered equipment. In a space that once held two-million gallons of water, the three composers began to experiment with the forty-five-second reverberation time of their acoustical chamber, creating sounds that almost seem to be electronically produced. Listening and reacting to one another as the sound interconnected with the space was challenging and rewarding. Not only was the sound amplified, but it continually surrounded the composers and melded into subsequent sounds that the composers produced in response to the reverberated tones, creating **harmony**. According to Oliveros, the space inside of the cistern was in effect "an instrument played simultaneously by all three composers."[9]

Harmony: two or more pitches sounding simultaneously; a vertical element of music

CONTEXTUAL DISCUSSION: DEFINING MUSIC

Was "Lear" music to you? How did it make you feel? Trying to define music with words is as elusive as trying to describe the smell of your favorite food or the touch of water; the splendor of the sensory experience is largely found in its ineffability. At the same time, it is helpful to think about why people consider some sound "music" and other sound "noise." Further, it is important to investigate how sound that *is* labeled music is further labeled "good" and "bad," "worthy of study" or "trivial." Only then can one begin to assess how women fit into the broader musical picture.

Music is often defined as humanly organized sound, and although that definition negates the musicality of spontaneous laughter, birdsong, and other natural sounds that composers

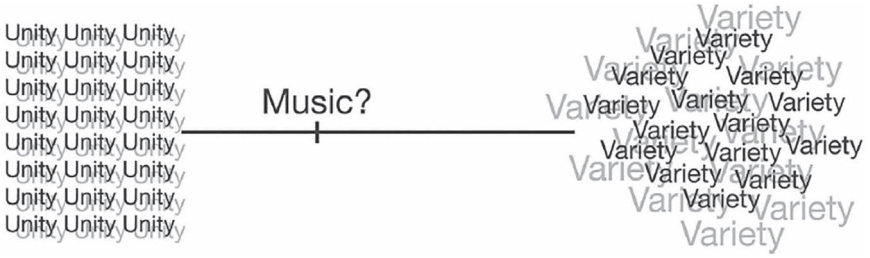


Figure 1.8 Unity/Variety Model

like Oliveros embrace, it will help us think about how humans perceive music versus noise. Imagine sounds that exist along a continuum where extreme unity and extreme variety are found on each end. Incessant pencil tapping or hammering might represent noise at the unity end of the spectrum, while a child haphazardly striking piano keys might be considered noise on the variety end. At some point along a continuum, most listeners find a balance that equals a musical experience (see Figure 1.8). More than likely, there are some people who would not consider "Lear" music because it lacks patterns of repetition, and instead places the listener in a sonic environment that varies as it unfolds. Formal structure is not the only musical element that impacts how listeners perceive music. For example, most people are fairly set in their opinions about country music and opera, and their preference has much to do with their familiarity with various types of vocal timbre. Interestingly, listeners who deepen their awareness of music's inner workings by exposure to new genres, sounds, and styles can alter their perception.

Throughout this chapter, we have already seen cases in which music is more than "art for the sake of art." Just as learning about musical structure impacts how we perceive music, so too does non-musical knowledge influence how we respond to music and to those who create and perform it. To that end, the final listening example in this introductory chapter will shift to an important discussion about how musical narratives impact our assessment of music's role in culture, and even what is ultimately honored, documented, and preserved.

LISTENING EXPERIENCE 1.5: "SWING SHIFT"

For many listeners, the everyday joy of music is found beyond the music itself, in "extra-musical" connections and activities. Work, healing, dancing, exercising, and teaching are just some of the categories that fall under the auspices of **utilitarianism**—a functional "use" for music that is enhanced by the musical experience. Many utilitarian musical functions are strongly associated with women, but we will consider one that was traditionally connected with men when we investigate dance-band music of the swing era in America. At the same time, we will consider how labeling this genre as merely utilitarian is a result of social construction.

Utilitarian: stressing usefulness over aesthetic value

Listen and Analyze

Improvise: to compose, or simultaneously compose and perform, on the spur of the moment

A typical jazz performance features alterations between full ensemble, sections within the ensemble, and soloists who **improvise** upon a melodic and harmonic foundation. In this short excerpt, a solo

LISTENING EXPERIENCE 1.5

COMPANION @ WEBSITE

"Swing Shift" (recorded live during World War II Jubilee Session)
International Sweethearts of Rhythm

LISTENING FOCUS

Rather than listening for large formal sections this time, try to imagine the band on stage, and outline a "play by play" description of who is performing. Your goal is to identify shifts between full sections and featured soloists. This recording is less than two minutes long and the section changes come quickly, so you may have to listen several times. Here is an opening statement to get you started:

Full band opens, followed by tenor sax solo break . . .

saxophonist quickly takes over after the ensemble opening and improvises to the accompaniment of a steady-driving bass and embellishments from the brass section. The entire saxophone section takes over and engages in a call-and-response dialogue with the brass until the saxophone soloist returns, again with brass accompaniment. The brass section takes the lead one more time, dialoguing with the saxophones once, and then again until the pianist takes over. With a kick of the drums, the saxes battle the brass one more time and end with a final unison scalar rip.

Part of the appeal of this selection is found in the fast **tempo**, but there is another **rhythmic** element of interest here as well. One of the greatest changes to overtake popular music in the twentieth century was the concept of **swing**. Swing literally turned the musical world around with its emphasis on beats two and four—a marked reversal from the emphasis on beat one that was evident in most popular music prior to the 1920s. Whether it is the toe-tapping feel of a John Philip Sousa march or the *oom* pa pa of a Tin Pan Alley hit like "Take Me out to the Ballgame," an accent on beat one marks the sound of a bygone era in popular music. The popular music world resoundingly embraced the rhythmic notion of swing, and although the **syncopated** elements of the rhythmic line have waxed and waned over time, a two-four **backbeat** remains the "backbone" of popular music across the globe.

Tempo: the speed at which a work is performed

Rhythm: the time-oriented organization of silence and sound

Swing: a style of jazz; characterized by the use of large bands, fast tempos, and written arrangements for ensemble playing

Syncopate: to accent a note that falls between main beats

Backbeat: in popular music, a primary accent on the second and fourth beats of a four-beat measure

CONTEXTUAL DISCUSSION: WOMEN'S MUSIC HISTORY NARRATIVES

This recording of "Swing Shift" provides some good material for a speedy introduction to jazz concepts, but the brevity of the recording is perhaps the bigger story in the sense that it aurally represents the lack of press coverage that women jazz instrumentalists had throughout the twentieth century.

Jazz is musically complex and could easily reside in the art music sphere as well as the utilitarian-entertainment world. Imagine trying to rhythmically notate the sounds heard in the recorded example you just heard. Against the backdrop of melodic and harmonic structures that are far more complex than those used in other popular music forms, the improvisational

element of jazz additionally requires the performer to utilize appropriate rhythmic figures while simultaneously comprehending and negotiating chordal changes that impact scale selection and execution. The lack of acceptance of jazz as a scholarly genre, at least until the late twentieth century, is connected to social construction and racism. As we briefly investigate one particular story of women in jazz, we must simultaneously recognize the intersection of gender and race that impacts historical placement and documentation of this genre.

> *"People have always said that I play like a man. When I was a child that was a compliment. Now that I am an adult, it is not. I play like a competent woman."*[10]
>
> Fostina Dixon-Kilgoe, jazz saxophonist

To begin, it is important to consider the value that music historians place on recordings in the modern era, and how racism and sexism might impact opportunities to record. In genres like jazz in which performances are at least partly improvised, capturing live performance is considered essential to assessing the musical worth of a group or soloist. A fast perusal of available jazz recordings reveals a noticeable absence of performances by women, and that absence results in the erroneous belief that women did not participate in jazz at the professional level.

The short excerpt that you heard, for example, was recorded outdoors in Europe in the mid-1940s, and the audience in the background was a group of Black soldiers. Along with separation of the troops for battle, entertainment for soldiers during World War II was also segregated, and this recording is from a segment of the Armed Forces Radio "Jubilee Sessions," a variety show intended to entertain Black troops during the war years. It is one of only a few recordings readily available of the International Sweethearts of Rhythm, despite the fact that the band toured and performed extensively.

Regardless of a lack of recordings, we know about the success of the International Sweethearts of Rhythm today in part because they were written about extensively in the Black press. The *Chicago Defender* online archives contain over one hundred articles on the International Sweethearts alone, following the band from downtown Chicago to the European warfront. But despite the group's widespread popularity in the Black community, this band remained unknown in jazz history materials until a surge of interest in women's bands emerged in third-wave feminist studies that considered the intersectionality of gender and race. In the following section, you will find condensed versions of two common big band **narratives**, one of which examines a narrow segment of women's big band activity, and the other that considers intersectionality. Both narratives contain accurate information but result in quite different accounts of big band history.

Narrative: written or spoken chronicle of a past event; a story

The First All-Women's Big Band Story to Emerge: Like the factory scene in America during World War II, the entertainment industry was profoundly impacted by the longevity of the war and the number of men serving in the armed forces. Two areas of entertainment where women came to the rescue were professional baseball and music. The All-American Girls Professional Baseball League came into widespread American consciousness after the release of Penny Marshall's 1992 movie *A League of Their Own*, which was a fictionalized version of the actual women's league that Philip Wrigley started during the war years. Professional ballplayers were required to "play like men" but "look like women." Along with charm-school training and unneeded make-up, they were required to wear above-the-knee skirts that exposed bodies to bruising as well as gawking.[11]

Similar to the women's baseball league was the phenomenon of all-women big bands. Like the professional baseball teams, the ranks of all-male big bands were depleted during the war years. To keep morale high and to keep the country's popular dance music alive, all-women big

Figure 1.9 The International Sweethearts of Rhythm in an RCA recording session, 1946, with Anne Mae Winburn conducting
Source: Leonard Feather Collection. Used by permission of the University of Idaho.

bands were formed during this era. "All-girl" band members also endured a dual demand to be talented and glamorous. Women were expected to maintain "red or yellow" hair color and were required to stain their lips with red dye because lipstick would come off when they played their instruments. It was critical to maintain a feminine image on stage.[12] Like the baseball players, women musicians in the war years did their part in the war effort by providing a needed service until male entertainers returned from the warfront. When the war was over, women's bands faded into history as women band members left the music industry and returned home.

Reconstructed Narrative: Sherrie Tucker's extensive research on women in big bands provides an alternative telling of the big band narrative. Tucker acknowledges that many famous all-male bands suffered loss of membership during the war years, but finds fault with the narrative that all-women bands only formed during the war years. That narrow view was based on the idea that most women did not work outside of the home prior to the war, based on the so-called "Rosie the Riveter" image of white women who left home to fill vacant factory positions. In reality, seventy-five percent of women who worked during the war years had worked prior to the war, and many were women of color who had worked in domestic positions, laundries, and other lower-paying jobs.[13] Black women also were employed as professional musicians, and some of their swing bands were formed well before the war.[14]

Tucker offers additional information about the International Sweethearts of Rhythm, too, noting that the group was formed in 1937. Although they had their start as a non-professional touring ensemble of the Piney Woods Country Life School in Tennessee, the group eventually separated from the school, became professional, and began to hire their own arrangers. They eventually expanded their ranks to become a multi-racial, multi-ethnic ensemble. Using interview material from former band members, Tucker goes beyond the glamour that often accompanies the Rosie the Riveter narrative, and explains how band members suffered as they toured the Jim Crow South. White band members darkened their faces to pass as Black, since whites and Blacks traveling together could be jailed. Tales of discrimination included lack of housing (band members had to lodge with Black families or sleep on the bus

while touring) and a frightening "firebomb" incident in a dance hall, intended as a warning. The police frequently stood on the sidelines as the group performed.[15]

Just as the Rosie the Riveter image doesn't apply in terms of the formation and function of these bands, neither did band-women abandon musical careers to return home at the end of the war. All big bands, male and female, were soon replaced by other forms of popular music, notably rock and roll. But former band members found work as musicians in other venues, including studio employment, solo work in nightclubs, and teaching.[16] Many of the women Tucker interviewed for her book remained active as musicians for decades, some of them into the 1990s.

As we turn back to our brief recording one more time, we do so with an expanded view of a musical performance setting that reflects deep cultural issues surrounding gender, race, and the labor market. Although their opinions are somewhat divided by generational differences, many Black women interviewed by Tucker believed that gender discrimination in music was overshadowed by racial discrimination. Jazz keyboardist Shirley Scott noted, "I have not had a problem being a Black woman on stage with a group of Black males, but I have indeed experienced problems being a Black person in American society."[17] Black women of the swing band era shared the indignities of male band members who suffered discrimination and harassment on the road and, additionally, lack of coverage by the white press.

SUMMARY

Even with the addition of Tucker's research, the story of the International Sweethearts of Rhythm recounted in this chapter tells the tale of just one "all-girl" band among hundreds that existed. In this textbook too, there will be stories left untold, because written history is a phenomenon that limits the telling of stories. While some written history is simply false, often it is the *omission* of stories—about people, issues, and events—that leads to inaccurate beliefs and deeply held convictions. In cultures that preserve music history through written documents and recordings, the power of the documentation process is tremendous, for it shapes what subsequent generations believe to be true.

Like any historian, I run the risk of misrepresentation by omission, both willful, for sake of space, and unintentional. In addition, much revealing work is yet to be done in the field of research on women and music. As such, just as Pauline Oliveros encourages listeners to *interact* deeply with sound, I encourage readers to interact deeply with this book. Read these narratives, but question the material, and seek more. Allow this book to be only the beginning of your journey into the world of women in music.

JAZZ PERFORMANCE FOR WOMEN: IN THEIR OWN WORDS

For links to National Public Radio recorded interviews of women jazz musicians from the swing era, access the web links for Chapter 1.

QUESTIONS FOR CRITICAL THINKING AND DISCUSSION

1. Find a piece of popular music from your own collection and do a form analysis. How much unity/variety is featured? Will this piece withstand the test of time?
2. Select a music video of your choice and watch it without sound. What do you notice about the visual images when the soundtrack is absent?
3. List as many genres as possible and speculate about gender roles in each. Why do you think these particular gender roles exist in each of these genres?

IDEAS FOR FURTHER RESEARCH

1. Seek information on "all-girl" bands of the early twentieth century. Do you notice a racial divide in terms of marketing and availability of recordings? Also research the label "all-girl," and attempt to discover varying perspectives regarding that terminology.
2. Write a paper reflecting on this statement: *In written documents and in the recorded music industry, selection bias has had a powerful role in the perpetuation of stereotypes regarding the "proper" role of women in music*.

NOTES

1. Brunner, 2006.
2. For a full analysis, see Citron, 2004, 134. The author also acknowledges Citron's translation of the German text.
3. Smith, 2007.
4. Ibid.
5. As cited in Dunbar, 1998.
6. Brown, 1999, xxxv.
7. Doubleday et al., 2008.
8. Ibid., 21. Doubleday et al. cite Judith Tick.
9. Oliveros, 1994.
10. As cited in Hayes and Williams, 2007, 123.
11. Marshall, 1992.
12. Placksin, *Jazz Profiles*. This website also features interviews of women who performed with the bands. Placksin has also written extensively on the subject of women's big bands.
13. Arnett and Mattaei, 1999, 131–142.
14. Tucker, 2001.
15. Ibid.
16. Ibid.
17. Hayes and Williams, 122.

BIBLIOGRAPHY

Arnett, Teresa L. and Julie A. Mattaei. *Race, Gender and Work: A Multicultural Economic History of Women in the United States*. Boston, MA: South End Press, 1999.

Brown, Rae Linda. *Florence Price Symphonies Nos. 1 and 3*. Edited by Score Collection. Madison, WI: A-R Editions, 1999.

Brunner, Lance W. "Review of Deep Listening: A Composer's Sound Practice." *Notes: Quarterly Journal of the Music Library Association* 62, no. 3 (2006): 716.

Citron, Marcia J. "Fanny Mendelssohn Hensel." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 2004: 134.

Closson, Hermann. "The Case Against Gebrauchsmusik." *Modern Music* 7 (February–March 1930): 18.

Doubleday, Veronica, Andrew P. Killick and Laudan Nooshin. "Sounds of Power: Musical Instruments and Gender." *Ethnomusicology Forum* XVII, no. 1 (June 2008): 3.

Dunbar, Julie. "Art Music on the Radio, 1927–37." *Bulletin of Historical Research in Music Education* 19, no. 3 (1998).

Hayes, Eileen M. and Linda F. Williams, eds. *Black Women and Music, More Than the Blues*. Urbana, IL: University of Illinois Press, 2007: 123.

Marshall, Penny, dir. "A League of Their Own." DVD. Columbia Pictures Corporation, 1992.

Oliveros, Pauline. "Deep Listening." CD-ROM Liner Notes. New Albion Records, 1994.

Placksin, Sally. "Interview from Jazz Profiles, Women in Jazz." *National Public Radio*. http://npr.org/programs/jazzprofiles/archive/women_1html. Accessed June 15, 2015.

Smith, Bethany Jo. "Song to the Dark Virgin: Race and Gender in Five Art Songs of Florence B. Price." Master's Thesis, University of Cincinnati, 2007.

Tucker, Sherrie. *Swing Shift: 'All-Girl' Bands of the 1940s*. Durham: Duke University Press, 2001.

FOCUS ON FEMINISM

Defining Feminism: Nineteenth-Century Roots and Women's Suffrage

Feminism is a term that can be simply defined but defies simple analysis because of its shifting historical meaning. At surface level, **feminism** is a "diverse set of beliefs that address the political, economic, and social equality of the sexes." The "diverse" portion of the definition takes a bit longer to understand.

Feminism: diverse set of beliefs that address the political, economic, and social equality of the sexes

Suffrage: the right to vote

Suffragist: a person who advocates for voting rights, especially for women

Feminism has changed over time, adapting to cultural phenomena; it also has paved the way for cultural change. Within its overarching principles, many specific movements have arisen over time, but regardless of era, and despite differing methods of reform, feminists have shared the goal of addressing equality of the sexes.

Recognizing that women's issues could not be addressed without legal support, first-wave feminists focused on granting women **suffrage**, or the right to vote. At that time, women lacked property rights, equal access to education, and even child custody rights, so there was much at stake.

The earliest feminist movement began in Europe in the nineteenth century, and then moved to Australia, New Zealand, Canada, and the United States. In Great Britain, Mary Sophia Allen and Emmeline Pankhurst led the charge toward women's suffrage. Pankhurst's husband, Richard Pankhurst, authored the first British women's suffrage bill, as well as the Married Women's Property Acts in 1870 and 1882. After her husband's death, Pankhurst continued the suffrage battle. She founded the Women's Franchise League in 1889, and the Women's Social and Political Union (WSPU) in 1903. Frustrated with slow results, the WSPU adopted a militant stance in the early twentieth century and began marching in the streets, conducting hunger strikes and breaking windows of politicians who refused women the right to vote. Mary Sophia Allen was imprisoned three times in 1909 for smashing windows, and went on several hunger strikes. British composer Ethel Smyth also participated in the activism, responding to the WSPU's request to smash windows. Smyth's 1911 "March of the Women" became a musical call to women's suffrage, and women began to march globally.

Quaker: Christian denomination that emerged in England during in the mid-1600s

First-wave feminism in the United States also arose in the nineteenth century. Leaders such as Susan B. Anthony, Elizabeth Cady Stanton, and sisters Sarah and Angelina Grimké (whose father was a plantation owner) were white abolitionists who linked women's freedom with emancipation of enslaved peoples. Many first-wave feminists were **Quakers** whose religion allowed some measure of equality between women and men. Quaker women were allowed to serve as leaders, to speak in public, and to travel on their own. Quakers Lucretia Mott, Susan B. Anthony, and Alice Paul all used the testimony tradition of the Quaker meeting to create and deliver highly organized, systematic speeches. Their prolific and powerful speaking propelled the suffragist movement.[1] When Mott and Elizabeth Cady Stanton were refused seats at the 1840 World Anti-Slavery Convention

in London, they joined other women in creating a convention of their own at the Stanton home in Seneca Falls, New York in 1848. The "Seneca Falls Convention" resulted in a document known as the *Declaration of Sentiments*, a re-writing of the *Declaration of Independence* that addressed how women were not being treated as equals. Seneca Falls is considered the spark that ignited first-wave American feminism.[2]

Less-documented in typical first-wave feminist accounts is the work of Black American abolitionists such as Sojourner Truth, Maria H. Stewart, and Harriet Tubman, all of whom also were deeply involved in advocacy for women. Stewart was the first African-American woman to publicly lecture about women's rights, and did so in front of audiences that included whites and Blacks, men and women. In 1844, Truth joined the Northampton Association of Education and Industry, an abolitionist organization that also supported women's rights. Both Truth and Tubman were highly regarded public speakers. Tubman additionally was a founding member of the National Federation of Afro-American Women (NFAAW), an organization that focused on pay equity, job training, child care, and women's suffrage that arose out of the **Black women's club movement**.[3]

Black women's club movement: grassroots reform movement of the late nineteenth century; grew out of religious and literary societies as a response to racism

By the late 1800s, women had gained some advancement in property rights, employment, and educational opportunities. The right to vote, however, did not come quickly. In 1872, Susan B. Anthony was convicted of breaking the law by voting in the presidential election.[4] Anthony, Truth, and many of the other early suffragists did not live to achieve voting rights for themselves, but their work paved the way for women of the future. Women were allowed to vote in Finland in 1906, Australia in 1910, Poland in 1917, and Austria in 1918. British women over 30 were allowed to vote in 1918, and in 1920, the right to vote was granted in the United States. After World War II, voting rights for women expanded globally: 1945 in France, Italy, Japan, and Senegal, among others; Greece in 1952; Cambodia and Honduras in 1955. Many African nations granted women voting rights in the 1960s and 1970s as post-colonial governments reconfigured, and then women's suffrage expanded again in the 1980s and 1990s, into the Middle East. Some of the most recent countries granting voting rights to women include Kuwait in 2005, and Saudi Arabia in 2015.

The right to vote is critical, but equality comes slowly. Initially, some women were denied equal access to voting despite the law, just as Black women and men in the United States were deterred from voting freely as late as the 1960s in the South. Women still lacked job opportunities and did not make satisfactory progress in terms of political representation or equal pay for equal work. Social change that positively impacted white, upper-class women did not necessarily assist women of color. These issues would be addressed by feminists of the future, whose work is discussed throughout the textbook.

For a link to Ethyl Smyth's 1911 "March of the Women," see the Spotify playlist for Chapter 1.

Pictured are Women's League Officers in Newport, Rhode Island (above) in 1899 as well as a Women's League daycare (upper right) of the same time period. Since it was common for Black women to work during this era, child care was an important women's rights issue. Also pictured in the upper left are white abolitionists Susan B. Anthony (standing) and Elizabeth Cady Stanton (seated).

Source: Library of Congress.

QUESTIONS FOR DISCUSSION AND FURTHER RESEARCH

1. Research and discuss connections between women's suffrage, abolitionism, the temperance movement, and religious organizations. In which ways did these organizations intersect in their goals for women's rights, and in which ways did they fundamentally differ?
2. Investigate changes in higher education for women in the late nineteenth and early twentieth centuries. How did women's education impact the suffrage movement?

NOTES

1. Ruether, 2011.
2. O'Dea, 2013, as cited in Dollahan, 2015.
3. Ford, 2008.
4. Ibid.

BIBLIOGRAPHY

Dollahan, Maggie. "First and Second Wave Feminism." Unpublished paper, 2015.

Ford, Lynne E. "National Federation of Afro-American Women (NFAAW)." In *Encyclopedia of Women and American Politics*. New York, 2008. www.fofweb.com/activelink2.asp? Accessed March 25, 2015.

O'Dea, Suzane, ed. "Declaration of Sentiments and Resolutions Woman's Rights Convention Seneca Falls, New York, July 1920–1948." In *From Suffrage to the Senate: American's Political Women*. Amenia, NY: Grey House Publishing, 2013.

Ruether, Rosemary R. *Women and Redemption: A Theological History*. Minneapolis, MN: Fortress Press, 2011.

REFERENCES

1. Monson, 2004, 119. Monson's research provides excellent information about the musical activities of cloistered nuns in Italian convents, and particularly explores how convent music was accessed by listeners outside of the convent walls. Although church officials attempted to curtail the musical activity that inadvertently reached the public, it proved difficult to control the musical inner workings of the convent.
2. Shapiro, 1994. Shapiro discusses this phenomenon outside of musical settings in "Ecriture judaique: Where Are the Jews in the Western Discourse?"
3. Heskes, 1992.
4. Ibid.
5. For more information, see for example, Koskoff, 1987.
6. *Catholic Encyclopedia*. The English version of this resource was created between 1905 and 1914, and was originally contained in 15 volumes. It represents the conservative voice of the church and provides extensive historical information that can be very helpful in understanding the perceived role of women in the church.
7. Monson, 120.
8. It should be noted that early notation was quite imprecise, containing only general reference to pitch direction. As such, it served as a memory aid in what remained essentially an aural tradition. As notation developed, however, it became possible to notate rhythms and accurate melodic movement. Western music increasingly leaned toward written musical notation as a means of preservation.
9. Although the church predominantly preserved sacred works, secular works were also copied.
10. Monson, 120.
11. An anchoress was a woman who took an extreme vow of seclusion and usually lived in a cell that was physically attached to a church. As such, the woman was not removed from the world, but was "anchored" in the church. It was in this setting that Hildegard first entered religious life and studied with Jutta.
12. See for example Zubicaray, 1996; Edwards, 2001.
13. Edwards, 2001, 46.
14. Grant, 1980, 7.
15. Edwards, 2001, 47.
16. As cited in Bates, 1982, 18–19.
17. Bonous-Smit, 2008.
18. Campbell, 1997.
19. Lukomsky, 1998, 5. This article features an extensive interview with the composer, translated from Russian by Lukomsky.
20. Ibid.
21. Ibid.
22. Ibid.
23. Spiegel, 2008. Previously published in *EAR* Magazine 6, no. 3 (April-May 1981).
24. Briscoe, 1997, 387.
25. Wilson, 1975.
26. https://saraparkman.tumblr.com/ and www.saraparkman.se/biocv. Accessed April 14, 2020.
27. Ställberg was shut down in 1977, and the closure destabilized the local economy. Today, it has become a center of cultural and environmental reclamation, and home to artist residences, festivals, community theatre, courses, and exhibitions, even as critics continue to condemn the economic impact of shutting down the ancient mining industry.
28. https://saraparkman.tumblr.com/ and www.saraparkman.se/biocv. Accessed April 14, 2020.
1. Dunbar, 2011.
2. Accessed April 14, 2020, the list featured three "all women" ensembles and nineteen women solo artists.
3. Ibid.
4. Makeba interview in Barnett, 123. *I Got Thunder: Black Women Songwriters and their Craft.*
5. Stone, 2008.

6. Ibid.
7. Ibid., 147.
8. Examine some of these world music "cornerstone" topics covered in grade-school music textbooks, and what do you see? The power of the textbook marketplace solidified the early world music core, eventually resulting in the inclusion of the same content in nationalized examinations for teachers. Standardized testing perpetuated a cycle of curricular reproduction within the academic marketplace, as college-level education courses needed to ensure that prospective teachers could pass licensing examinations. One such nationalized test is the Educational Testing Services Praxis exam. Many states use this test as part of the teacher licensure process.
9. Weinbaum, 1995.
10. Koskoff, 1987. Also, Bakan, 2007.
11. Sugarman, 2004. Readers may wish to access blogs and online discussions in which engaged couples of various traditions discuss the pros and cons of adhering to traditional wedding protocols in this culture, but in other cultures as well.
12. PBS.org
13. www.cbc.ca/news/arts/polaris-music-prize-2014-tanya-tagaq-wins-30k-as-jury-s-pick-1.2774822; http://exclaim.ca/Interviews/FromTheMagazine/tanya_tagaq_takes_it_back
14. Nettl, 2005.
15. Elliott, as cited in Aguilar, xi.
16. Aguilar, 2013, 42.
17. As cited in Aguilar, 2013, 42. The original source is "Genero y cancion infantile," *Politica y Cultura*, 26, UAM, Mexico, 2006.
18. Aguilar, 2014.
19. Ibid.
20. Brown, 2009.
21. Danielson, 2004, 160.
22. Barnett, 2007, 120.
23. Makeba, 1971.
24. Kidjo and Wenrick, 2014, *Spirit Rising*, 139.
25. Ibid.
26. Ibid.
27. Bernstein, 2004.
28. Ibid.
29. Ibid., 171–172.
30. Sergei Pavlov and Yanzel Rivera noted in an interview with the author that the "re-creation" of the nativity scene using little figurines is common in South America, somewhat like the decoration of Christmas trees in the United States. The reference to "playing and playing" could be in regard to playing with the figurines in their dreams, but also could reference those in power "playing" with innocent lives.
31. National Public Radio; also, Kidjo.com
32. Aparicio, 1999, 223–236.
33. Danielson, 1997, 1.
34. Ibid.
35. Marcus, 2007, 18.
36. Danielson, 1997.
37. Ibid.
38. Ibid. Also, Marcus, 2007.
39. Danielson, 2004, 151.
40. Marcus, 2007. Also, Danielson, 1997.
41. Ibid., 155.
1. Newcomb, 1986.
2. Feldman and Gordon, 2006, 10. Also, Hadlock.
3. Hadlock.
4. Downer, 225.
5. Ibid., 224–225.

6. Hahn, 323.
7. Matsugu, 244.
8. Rowley.
9. Matsugu, 244.
10. Ibid.
11. Downer.
12. Titon.
13. Post, 1994, 44.
14. Foreman, 2002.
15. Matsugu.
16. Downer, 238.
17. Ibid.
18. Sreenivas, 2011, as cited in Novich Leonard, 2015.
19. Sreenivas, 2011.
20. Srinivasan, 2006.
21. Puri, 2004, as cited in Leonard, 2015.
22. Sreenivas, 2011.
23. Sathyanarayana and Babu, 2012.
24. O'Neil et al., 2004.
25. Sathyanarayana and Babu, 2012.
26. As cited in Arden, 1994, 3–4.
27. Aubry, 1969.
28. Drinker and Hutchinson, 1975.
29. The jongleur did move from castle to castle, singing the songs written by the troubadours. See Aubry, 1969.
30. Bogin, 1980, 9.
31. Bogin.
32. Ibid. This book provides extensive detail regarding the vida and historical facts.
33. See Aubrey, 1996 for a more thorough discussion of formal design.
34. Kisby, 2001.
35. Ibid., as cited on 45.
36. LaMay, 2005, 366.
37. Brown, 1986.
38. LaMay, 2005, 369.
39. Pescerelli and Briscoe, 2004, 44.
40. LaMay, 2005, 397.
41. Pescerelli, 1979, 27.
42. LaMay, 2005, 384.
43. Brown, 1986.
44. Feldman, 190.
45. As cited in Brown, 1986, 95.
46. Post, 1994, 45.

1. Sadie, 1987.
2. Jackson, 2004.
3. Sadie.
4. Cusick, 11–12.
5. Ibid.
6. Bowers, 1987, 123–124.
7. Cusick, 1998.
8. Translation by Ibid., 122.
9. Cusick, 2009, 41.
10. Ibid.
11. Cusick, 2004. The Medici production was based on Ariosto's *Orlando furioso*, an Italian Romantic epic from 1532.
12. Cusick, 2009, 201–207.

13. Rosand, 2007.
14. Ibid.
15. Ibid., 172.
16. Ibid.
17. Jackson, 102–106. Strozzi appeared in Walther's German *Lexikon*, and Charles Burney and John Hawkins both included her in their English compilations as well. Her work has been compared qualitatively to that of Giacomo Carissimi and Marc'Antonio Cesti, both of whom received far greater coverage in twentieth-century secondary resources.
18. Rosand, 2004.
19. Mardinly, 2002.
20. Rosand, 1987.
21. Kendrick, 1996, 118.
22. Kendrick, 1996, 106–107
23. Monson, 2004.
24. Jackson, 2004, 69.
25. Barnett, 2008. Interested readers will find a thorough study of Bolognese publication practices in this volume.
26. Jackson, 2001.
27. Burkholder et al., 2010.
28. As cited in Jackson, 2001. Jackson cites the source as the *Mercure gallant*, July 1677.
29. Sadie, 1987, 191.
30. Jackson, 120.
31. Erickson, 2004.

1. Pendle, 1991, 301.
2. Komlos and Keefe, 2003, 223.
3. Einstein, 1945, 303.
4. Glover, 2005.
5. Solomon, 1995, 522.
6. Pendle, 1991, 301.
7. When the State Opera House was constructed in the early 1860s, it was built in the Italian Renaissance style in her memory, as it was she who was credited for "bringing opera" from Italy to Austria.
8. Schnorr, 2012. Keep in mind that this is a travel guide, and historians might debate this statement. It is relevant, however, in that this is how Vienna is promoted to tourists.
9. Grout and Palisca, 498.
10. pbs.org.
11. Rice, 2003.
12. Godt, 1997.
13. Pendle, 2004, 113.
14. Godt and Rice, 2010.
15. Godt, 1997, ix.
16. Link and Keefe, 2003, 26–27.
17. Godt and Rice, 2010, 134.
18. Pendle, 2004, 114.
19. Ibid.
20. Godt and Rice, 2010. Some scholars believe that a better translation of the title is *Selected Arias Composed for the Pleasure of Marianna Martines*, further suggesting that the composer intended to feature herself as the performer.
21. Matsushita, 2004, 121. While it is known that Mozart wrote a concerto for Paradis, the exact concerto is being debated by modern scholars.
22. Matsushita, 2004.
23. Gordy, 1987.
24. Matsushita, 2004, 122.
25. Ibid.
26. Gaines, 1981.

27. Hood, accessed, 2014.
28. Her brother Matthias eventually broke away and started his own successful business.
29. Gaines, 1981.
30. Ibid.
31. Beethoven and the Viennese Piano Builders.
32. Hood, accessed, 2014.
33. Beethoven and the Viennese Piano Builders.
34. Cai, 1989.
35. Beethoven and the Viennese Piano Builders.
36. Glover, 2005.
37. Ibid.
38. Glover, 2005, 104–106.
39. Glover, 2005, 129.
40. Ibid.
41. Ibid.
42. Cited in Machlis and Forney, 1991, 209.
43. Glover, 2005.

1. Craig, 1991, 154.
2. Ibid.
3. Plantamura, 1988.
4. As cited in Kimber, 2004, 44.
5. Interested readers may wish to access biographical dictionaries such as the highly regarded *Oxford Dictionary* to discover how Hensel is portrayed.
6. Kupferberg, 1972. Kupferberg theorizes that Moses Mendelssohn probably paved the way for Reform Judaism.
7. Kimber, 44–45.
8. As cited in Kimber, 42.
9. As cited in Kimber, 49–51.
10. Several musicologists provide evidence that Fanny Hensel co-wrote some of the *Songs Without Words*. Interested readers might access works by Marcia Citron and Herbert Kupferberg, for example. There were eight sets of six pieces each in this collection, published between 1830 and 1845. Publishers sometimes added programmatic titles such as "Spinner's Song," and "The Bee's Wedding."
11. As cited in Kimber, 51. Songs under Felix's name that were actually by Fanny Hensel: *The Homespell*, *Italy*, and *Suleika and Hatem* from Opus 8, and *Sleepless*, *Forsaken*, and *The Nun*, from Opus 9.
12. Reich, 2004, 24. J. S. Bach was not always a revered composer in the Western canon. Historical sources credit Felix Mendelssohn with the Bach revival largely because of public response to his performance of Bach's *St. Matthew Passion* in 1829 in Berlin. Organizations such as the Bach Gesellschaft later went on to promote Bach's work. Meanwhile, Fanny Hensel's widely attended weekly salon events continuously featured and promoted the works of J. S. Bach, Glück, and other composers then considered conservative.
13. As cited in Kimber, 43.
14. Neuls-Bates, 1996, 146, 148–149.
15. Kimber, 45.
16. Plantamura. The quoted statement is also quite similar to statements made in highly respected musical dictionaries and reference materials.
17. Neuls-Bates, 149.
18. As cited in Reich, 28. From a letter dated July, 1846.
19. Kimber, 51.
20. Neuls-Bates, 148.
21. Neuls-Bates, 149.
22. As cited in Reich, 29.
23. 25 August 1829, in *Felix Mendelssohn: A Life in letters*, 1990, 96.
24. Reich, 2001.

25. Reich believes that Brahms had an artistic relationship with Clara Schumann, but that the relationship was not sexual.
26. Reich notes that Liszt admired Clara, but that Clara found Liszt's music wild, "hellish," and sloppy. She was the conservative Romantic, and he represented the less conservative side.
27. Reich writes extensively about Clara Schumann's collaboration with these composers.
28. Reich, 2001.
29. Ibid., 29.
30. Ibid., 57.
31. Ibid., 41.
32. Ibid., 33.
33. Ibid., 68.
34. See Reich for translations of Clara's diary entries discussing her concern about the impact of subsequent pregnancies on her performance career.
35. Reich, 2001, 159.
36. Ibid., 276–277.
37. For an art song that better displays Schumann's virtuosic piano abilities, see *Er ist gekommen durch Sturm und Regen* in the Briscoe anthology.
38. Reich indicates that the collection from which the two songs came were attributed to Clara and Robert Schumann in the title, but did not attribute any particular songs to Clara in the first edition of the collection. She also notes that Robert "enjoyed the confusion of the critics" (p. 141), and it was only later that Clara's original works in the set were attributed to her.
39. Translation adapted from Reich, in Briscoe, 2004.
40. Reich 299, citing a September 1838 review from the *Allgemeiner Musikalischer Anzeiger*.
41. Cited in Walker-Hill, 1993, 24.
42. The first movement score and recording are available in the Briscoe anthology.
43. Reich, 2001.
44. Macdonald, 1993, 55.
45. According to Macdonald, this was the case in Felix Mendelssohn's *Piano Concerto in G Minor*, Opus 22 (1834), and Isaac Ignaz Moscheles' *Piano Concerto No. 6 in B-flat Major*, Opus 90 (1833).
46. Walker-Hill, 28.
47. Ibid., 34.

1. Baxandall and Gordon, 2005, as cited in Dollahan, 2015.
2. Laughlin, 2010.
3. Scharf, 1984.
4. https://nces.ed.gov/programs/digest/d99/d99t187.asp
5. Hickey, 2008.
6. Cody, 2012.

1. Cook, 1999.
2. *New York Times,* June 8, 1905.
3. Handy, 1998, 204.
4. Handy. Handy lists dozens of ensembles and wind and percussion soloists, names gathered from a variety of primary source materials, photographs, and newspapers.
5. *New York Times*, 1874.
6. Bowers and Tick, 1987, 330.
7. Block, 2001, 203–204.
8. Bowers and Tick, 341.
9. Block, 211.
10. Ammer, 2001.
11. Epstein, 2006, 48.
12. Riis, 1989.
13. Riis, 2006.
14. Handy.
15. Riis, 2006; Handy.
16. Ammer, 2001.
17. Bowers and Tick, 331.

18. Kingman, 1998.
19. Hairston, 2008, 65.
20. Oxley, 2019.
21. Monson, 2006.
22. *DownBeat* 2020.
23. Holiday is frequently referenced in this manner. Interested readers might want to try an internet search to confirm the labeling of the singer today.
24. By her own account, she had risen from unimaginably difficult situations, noting that at times, she and her mother were starving, "so hungry we could barely breathe," and she later struggled with drug addiction.
25. Huang and Huang, 1994.
26. Margolick, 2000.
27. Cook.
28. Ibid.
29. George-Warren, 1997.
30. Ibid.

1. Davis, 1987. Literary devices common in Black preaching include repetition of words and short phrases, use of metaphor and figurative language, solicitation of audience participation, and manipulation of vocal sound via vocal timbre, volume, and pitch. Davis also notes the use of specific physical motion, including hand gestures and facial expression, as important to text delivery. The author acknowledges finding this article in Deborah Smith Pollard's research, cited in the bibliography. Pollard (2007) notes the use of the tradition in the work of gospel announcers.
2. Collins, 2008.
3. Ibid.
4. duCille, 1993. DuCille provides perspective regarding a tendency to view the blues with "rose colored glasses," and compares the musical tradition to the literary tradition.
5. Kubik, 1999.
6. Jackson, 2004.
7. Burnim, 2006.
8. Reagon, 2001.
9. Ibid.
10. Ibid.
11. For details on the complication of compiling statistics regarding the Southern Diaspora, including data on people who returned to the South, see James Gregory's *The Southern Diaspora*, 2005.
12. Jackson.
13. Ibid., 17–18.
14. Ibid., 11.
15. Ibid., 31.
16. Richardson, 1997, 33.
17. Reed, 2003.
18. Jackson, 70.
19. Ibid.
20. Starr and Waterman, 2008.
21. Jackson.
22. Ibid., 40.
23. Ibid., 102.
24. Wald, 2005.
25. Jackson.
26. Richardson, 30.
27. Carlin, 2005.
28. Mammy images dated from the Civil War period and depicted Black women as obese domestic servants who contentedly served white families and didn't appear to have any family life of their own. The image appeared on numerous items, including ashtrays, toys, detergent, and

maple syrup bottles. The Jezebel image stereotyped the Black woman as a "devilish" temptress, a stereotype that predates slavery.
29. Kernodle, 2004.
30. See Davis for detailed information on the compositional work of classic blues singers.
31. Bohanon, 2001.
32. Harrison, 2006, 516.
33. Tribbett, 1996.
34. Tribbett, 1998.
35. John, 1993.
36. Ibid., 88–91.
37. See for example Davis, 1999; Carby, 1998. Carby also writes on nineteenth-century narrative and spirituality.
38. Referenced in Tribbett, 1998.
39. Johnson, 2007.
40. Hughes, 1943. The author acknowledges first finding portions of this article in Maria Johnson's work, cited in the bibliography.
41. Farley, 2003, 198.
42. Burnim, 525.
43. Echols, 1997, 38.
44. Maultsby, 2006, 272.

1. Cusick, 1999.
2. McClary, 1991, 138.
3. Cusick.
4. Ibid.
5. As cited in Rohlfing, 1996, 96.
6. Cyrus, 2003.
7. Ibid.
8. Ibid.
9. As cited in Cyrus.
10. Cyrus.
11. As cited in Cyrus, 189.
12. As cited in Cyrus, 188–189.
13. As cited in Cyrus, 187.
14. Cyrus.
15. Gaines, 1997, 107.
16. Rohlfing.
17. Ibid.
18. Ibid.
19. Gaines.
20. Sutton, 1997, 157.
21. Juno and Vale, 1996.
22. Ibid.
23. Juno.
24. joanjett.com. Also, Gaar.
25. Juno.
26. Bolan, 2010. Also, Burns, 2009.
27. As cited in Gaar, 274.
28. Gaar.
29. Gaar, 280.
30. Wilson interview, 2018.
31. Hooks, 1996.
32. Ibid.
33. Jhally, 2007. Numerous other studies noted similar imagery.

34. Online discussions of the game indicate that many men play this game with their sons. Gamers advise one another that you can get more points in the game by beating and robbing the woman. For example, "when ur done beat her down to get your money back," posted in 2008.
35. As cited in Berry, 1994, 188.
36. Whitely, 2000.
37. McClary.
38. Roberts, 1996.
39. Hooks, 1996.
40. Lister, 2001.
41. Goodman, 2010, as cited in Loock, 2015.
42. Loock, 2015.
43. Gallo, 2013, as cited in Verser, 2015.
44. Kosman, 2004.
45. As cited in Browning, 2006.
46. Bell et al., 2007. This is just one of many studies that link music videos to low self-esteem in adolescent girls.
47. Griffiths, 2010.

1. Astrid, 2004, as cited in Fahrenwald, 2015.
2. Verser, 2015.
3. Kopp, 1997.
4. Gamble, 2000, 272.
5. Snyder, 2008.
6. Kopp, 1997.
7. Verser, 2015.
8. Levy, 2005, 5.

1. Lyrics from *The Phantom of the Opera*. www.metrolyrics.com/phantom-of-the-opera-lyrics.html
2. Chandler, 2009, 153.
3. Rutherford, 2013, 9.
4. Hadlock, 2004.
5. As cited in Clement, 1988, xii.
6. Hadlock in Bernstein.
7. McCreary, 1994.
8. Koons, 2013.
9. Iwamoto, 2012.
10. Koons, 2013.
11. McCreary, 1994.
12. Hadlock, 2004.
13. As cited in Clément, x.
14. Ibid.
15. Hadlock, 2004.
16. Abbate, 1996.
17. Rutherford, 2013.
18. Ibid.
19. Sadie, 1996.
20. Ibid.
21. Mente, 2009.
22. Chatelet is unfortunately often identified as "Voltaire's mistress," and although that is accurate, it ignores Chatelet's scientific and mathematical genius. She was denied entrance into the university because of her sex, and yet did groundbreaking work on the nature of fire and kinetic energy.
23. Placanica, 2018. For interested readers, Placanica provides detail about the connection between the soloist's operative voice in monodrama, pertaining to its performative power through the singing body on stage.
24. Wolf, 2011.
25. www.broadwayleague.com/index.php?url_identifier=the-demographics-of-the-broadway-audience

26. Ibid.
27. www.nytimes.com/2014/03/30/theater/in-broadway-seats-few-guys-among-the-dolls.html?_r=0
28. Wolf, 2011, 8–9.
29. Ibid.
30. Ibid., 112.
31. Burston, 1998.
32. Wolf, 2011, 128–129.
33. Lyrics from *Les Misérables*. www.metrolyrics.com/on-my-own-lyrics-les-miserables.html
34. Davies, 2012.
35. Mura, 2013.
36. Hisama, 1998.
37. Mura, 2013.
38. Ibid.
39. www.dailymail.co.uk/tvshowbiz/article-2417056/Miss-Saigon-Christopher-Stevens-calls-greatest-musical-time-breaks-box-office-records.html
40. Mura. This is a response to Mura's letter to the editor.
41. Lyrics from *Rent*. www.metrolyrics.com/rent-lyrics.html
42. Ibid.
43. Wolf, 2011, 3–6.
44. www.tripadvisor.com/Attraction_Review-g186338-d6913603-Reviews-Miss_Saigon-London_England.html
    www.playbill.com/news/article/the-heat-is-on-touring-production-of-miss-saigon-met-with-protests-at-minne-210375
    http://ethnomusicologyreview.ucla.edu/content/through-lens-baroque-opera-gendersexuality-then-and-now
    http://sfsound.org website for 2010 tape music festival.
    www.broadwayleague.com/index.php?url_identifier=the-demographics-of-the-broadway-audience
    www.dailymail.co.uk/tvshowbiz/article-2417056/Miss-Saigon-Christopher-Stevens-calls-greatest-musical-time-breaks-box-office-records.html
    www.nytimes.com/2014/03/30/theater/in-broadway-seats-few-guys-among-the-dolls.html?_r=0
    www.thephantomoftheopera.com/the-show/facts-figures
    www.tripadvisor.com/Attraction_Review-g186338-d6913603-Reviews-Miss_Saigon-London_England.html

1. Fisher, 2010.
2. Anderson, 2012.
3. Ibid.
4. Mrochek, 2015.
5. Anderson, 2012.
6. Wolfram, 2014.
7. Ibid.

1. https://qz.com/work/1393078/orchestras/. Phelps published a similar study in 2010.
2. McClary, 1991, 53.
3. Doubleday et al., 2008, 7.
4. Ibid., 21. Doubleday et al. cite Judith Tick.
5. NPR's Jazz Profiles, 2010. The NPR website contains recorded interviews.
6. Doubleday et al., 2008. Also, Koskoff, 1987.
7. Cook and Tsou, 1994.
8. Koskoff, 1987.
9. Ibid., 242.
10. Ammer, 2001, 33–34.
11. Ibid.
12. Ibid., 251.

13. Ibid.
14. Ibid., 132.
15. As cited in Ibid., 250.
16. As cited in Goldin and Rouse, 2000.
17. Ammer, 2001.
18. Goldin and Rouse.
19. Bruenger, 1992, 17.
20. Ibid., 17.
21. Ibid.
22. Magliocco, 1992.
23. International Alliance for Women in Music, 2010. The organization cites the source of the quote as an Austrian weekly, dated February 24, 2003. For details see www.iawm.org/vpowatch.
24. Burgermeister, 2003. Burgermeister also cites Vienna Conservatory teacher Henrietta Bruckner as saying that women needed to be "150% as good as men" to get into the Vienna Philharmonic.
25. Nayeri, 2019.
26. Bates, 1987.
27. Collins, 1974. The film was re-released in DVD format in 2003.
28. Ammer, 2001, 128–129.
29. Kendall, 1976.
30. Rosenstiel, 1982, 292.
31. Hillis, 1998.
32. Lofaro, 2005.
33. Ibid.
34. League of American Orchestras, 2009.
35. Madisonscouts.org, 2019.
36. NBA, 2020.
37. Terada, 2001, 46.
38. Ibid.
39. Ibid., 46.
40. Wong.
41. Terada, 2001.
42. As cited in Ibid., 53.
43. Wong, 2000.

1. As cited in Strong, 2019.
2. Cited in Marghitu, 2018. See also Burke, https://justbeinc.wixsite.com/justbeinc/the-me-too-movement-cmml. Accessed July 2, 2020.
3. Burke cited on https://on.msnbc.com/3c9r0HQ.
4. https://qz.com/work/1193569/me-too-movement-creator-tarana-burke-says-you-dont-have-to-sacrifice-everything-for-a-cause/
5. Baker et al., 2020.
6. For more on the role of investigative reporter Jodi Kantor of the *New York Times*, and her role in the Weinstein case, see for example "Harvey Weinstein Paid Off Sexual Harassment Accusers for Decades," Jodi Kantor and Megan Twohey, *New York Times*, October 5, 2017. www.nytimes.com/2017/10/05/us/harvey-weinstein-harassment-allegations.html

1. Waleson, 1990.
2. DeLorenzo, 1992.
3. As cited in Block, 1999, 103.
4. Along with Beach, the other Second New England School composers were John Knowles Paine (1839–1906), Arthur Foote (1853–1937), George Chadwick (1854–1931), Edward MacDowell (1861–1908), George Whiting (1861–1944), and Horatio Parker (1863–1919). The ascendance of America in music education and composition was strongly impacted by Beach and her contemporaries.
5. Composer Edward MacDowell and pianist Marian MacDowell founded the colony in 1907, shortly before Edward's death in 1908. Amy Beach and others contributed financially.

6. Block, 1999.
7. Block, 2004.
8. Ibid.
9. When she died, Beach left the rights to her music to the MacDowell Colony. The Beaches had no children.
10. Beach began notating bird calls as a child, having first had a transcription published in a scientific journal by an ornithologist when she was only eleven years old. Her own compositions reflected her continued fascination with birdsong, including the song *The Hermit Thrush at Morn* (1922), along with other works for piano and voice. *The Hermit Thrush at Morn* is available in the *New Historical Anthology of Music by Women*, edited by James R. Briscoe.
11. Block, 1999.
12. As cited in Hacquard, 2000.
13. Ibid.
14. Gelfand, 1999.
15. Potter, 2004.
16. Brown, 2010.
17. Brown, 1999.
18. DeLorenzo, 1992.
19. Ibid.
20. Twentieth-century German composer Arnold Schoenberg is credited with creating the term "developing variation." He used the term to analyze the work of Johannes Brahms and others.
21. For detailed analyses, see Schnepel, 1989, and also Gunn, 1993.
22. As cited in Edwards, 2001, 334.
23. Chen is her family name; Yi is her personal name. In the Chinese tradition, the family name is given first.
24. Edwards, 2001.
25. Pilchak, 2006.
26. www.presser.com/composers/info
27. Chen, 1997.
28. Liner notes, *The Music of Chen Yi*, 1996.
29. Moh Wei Chen indicates that the woodblock is commonly used to suggest the mental pondering of characters in Chinese opera.
30. Ibid. For an extensive analysis, including Chen Yi's use of tri-tones and harmonic structure, see Moh Wei Chen's dissertation, listed in the bibliography.
31. Jenniferhigdon.com
32. Dunn and Dunn, *I Care if You Listen*, 2015.
33. Williams, 2010.
34. Ear Relevant, 2019.

1. As cited in Ammer, 2001, 137.
2. Southern, 1997. For more on women's roles in handing the juba from one generation to the next, see Reagon, 2001.
3. Southern, 1997. Also, Hasse, 1985.
4. Morath, 1985.
5. Harer, 2006.
6. Ibid.
7. Ibid.
8. Morath.
9. Southern.
10. Tucker, 2006, 532.
11. Handy, 1998.
12. Ibid., 230–233.
13. Ibid. Handy cites an article in *Melody Maker,* September 4, 1971.
14. Gourse, 1995. The sale of alcohol was illegal from 1919 through 1933. Speakeasies (illegal bars) picked up the business, and jazz matured inside of them.
15. Monson, 2006, 154.

16. Tucker, 2001.
17. Ibid.
18. Ibid.
19. Southern. Also, Briscoe, 1997.
20. Gourse, 20.
21. NPR's Jazz Profiles, 2010.
22. Ibid.
23. Ibid.
24. Ibid.
25. Briscoe.
26. Schlicht, 2008, 299.
27. Ibid., 293.
28. Ibid.
29. Ibid., 297.
30. Gourse. Also, Akiyoshi, 2010, berkeleyagency.com
31. Ammer.
32. Alper, 2000.
33. Gourse, 9.
34. Ibid.
35. Ammer, 138.

1. Termen's grandniece, Lydia Kavina, also became known worldwide as a leading performer on the instrument. See www.lydiakavina.com
2. Hinkle-Turner, 2006.
3. Ibid.
4. Ibid.
5. Van Gunden, 1983, 50. Also, paulineoliveros.us
6. Ibid., 4.
7. As cited in Ibid., 58.
8. Ibid. Also, deeplistening.org.
9. sfsound.org, website for 2010 tape music festival.
10. Van Gunden.
11. Ibid., 56–57. Adapted from a more complex analysis by Heidi Van Gunden. Readers with musical background are encouraged to seek this resource.
12. Saariaho biography on Chesternovello.com. Also, Pousset, 2000.
13. Emmerson, 1998.
14. Pendle and Zierolf, 2001, 278.
15. Moisala, 2009, and Chester Novello.
16. Moisala, 2009.
17. Gaar, 1997, 441.
18. Odintz, 1997, 215.
19. Ammer, 2001.
20. Ibid., 243.
21. Bosma, 2004.
22. Jurek, 2015.
23. MacDonald, 2004, as cited in Mrochek, 2015.
24. Broude and Garrard, 2005.
25. Egoyan, 2015, as cited in Mrochek, 2015.
26. Ibid.
27. MacDonald, 2004.
28. Sieglohr, 2007.
29. Broude and Garrard, 2005.
30. Odintz, 212.
31. Moorefield, 2005.
32. Sandstrom, 2000.
33. Ibid.

34. Odintz, 211.
35. Ibid., 212.
36. NPR, 2003.
37. Odintz.
38. baranstoll.com
39. Sandstrom, 295.
40. Odintz, 213.
41. NPR.
42. trinashoemaker.com
43. Odintz.
44. This statistic was cited by the Women's Audio Mission, a San Francisco-based, non-profit organization that provides hands-on technical training for women. Accessed July 2, 2020.
45. Kandi, as cited in Hisama, 2014.
46. Hisama, 2014.
47. Ibid.
48. Ibid.
49. www.kuttinkandi.net/#!contact; www.laurieanderson.com
50. Ibid.
51. Odintz.
52. For example, see Elizabeth Hinkle-Turner, as cited in the bibliography.

1. Bufwack and Oermann, 1993.
2. Ibid.
3. Briscoe, 1997. Also, Bufwack and Oermann, 1993.
4. Bufwack and Oermann, 1993.
5. Gaar, 2002.
6. Ibid., also Frost, 1997.
7. Coulombee, 1999, 264.
8. Frost, 269.
9. Gaar.
10. Arnold and Dahl, 1997, 436.
11. Ibid., 425.
12. Ibid.
13. Ibid.
14. Ibid.
15. Garofalo, 2008.
16. Brabazon and Evans, 1998, as cited in Friday, 2015.
17. Cited in Schilt, 2003.
18. Leach, 2001.
19. Driscoll, 1999.
20. Friday, 2015.
21. Barkin and Hamessley, 1999, 257.
22. Whitely, 2000.
23. Coulombee.
24. Southern, 1997.
25. Ibid., 601–603.
26. Pough, 2004, as cited in Rabaka, 2011, 166.
27. Berry, 1994. Berry cites Mary Ellison, 1989.
28. Morgan, 1995.
29. Collins, 2000.
30. Pough, 42.
31. Trier-Bieniek, 2016. The album's title referenced Carter G. Woodson's *The Miseducation of the Negro*, which urged Blacks of the 1930s to avoid cultural indoctrination that led to dependence on others, and rather to seek independence.
32. Ibid.
33. Collins, 2000.

34. *Essence* interview, as cited in Pough, 2004.
35. Collins, 2000, 169.
36. Ovalle, 2010. The author suggests that for brown women, dance has been used to gain agency as working performers even while their roles have racialized and sexualized their bodies in ways that perpetuated promiscuous stereotypes.
37. Doktorman, 2013, 1, as cited in Loock, 2015.
38. Ibid.
39. https://thetab.com/us/uc-berkeley/2016/04/26/lemonade-850
40. As cited in Trier-Bieniek, 2016.
41. Ibid.
42. Ovalle, 2010.
43. Gable, 2003, as cited in Ovalle, 2010.
44. As cited in Ovalle, 2010.
45. Gibbs, 2015.
46. www.rollingstone.com/music/news/taylor-swift-dismisses-the-haters-dances-with-fans-for-new-song-shake-it-off-20140818
47. Rosa, 2016.
48. Ibid.
49. www.billboard.com/articles/columns/hip-hop/8099087/cardi-b-feminist-stripping-interview-i-d-magazine
50. Morgan interview, https://theundefeated.com/features/from-miseducation-to-miss-lauryn-hill/
51. Cardi B interview, *Billboard*, 2018.
52. Rosa, 2016.

1. United Nations website, 2020. www.unwomen.org/en/news/in-focus/csw/feature-stories
2. McRobbie, 2011, 179, as cited in Verser, 2015.
3. Gamble, 2000, 43, as cited in Verser, 2015.
4. Menzies, 2011, 66–68.
5. Verser, 2015.
6. Poovery, 1992, 36, as cited in Loock, 2015.
7. Nusser, 2014, 138, as cited in Loock, 2015.
8. Verser, 2015.

Bonous-Smit, Barbara. "John Harbison's 'Mirabai Songs': Religion, Ritual, Love and Eroticism." *Tempo* 62 (2008): 22–34.

Briscoe, James. *Contemporary Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1997.

Campbell, Karen. "A Russian Composer's Path to Freedom." *Christian Science Monitor*, August 27, 1997.

"Catholic Encyclopedia." http://newadvent.org.

Edwards, J. Michele. "Women in Music to c. 1450." In *Women in Music: A History*, edited by Karin Pendle. Bloomington, IN: Indiana University Press, 2001: 26.

Grant, Barbara L. "An Interview with the Sybil of the Rhine: Hildegard von Bingen (1098–1179)." *Heresies* 3, no. 2 (Summer 1980): 7.

Heskes, Irene. "Miriam's Sisters: Jewish Women and Liturgical Music." *Notes: Quarterly Journal of the Music Library Association* 48, no. 4 (June 1, 1992): 1193.

Koskoff, Ellen. "The Sound of a Woman's Voice: Gender and Music in a New York Hasidic Community." In *Women and Music in Cross-Cultural Perspective*, edited by Ellen Koskoff. Westport, CT: Greenwood Press, 1987.

Lukomsky, Vera. "Sofia Gubaidulina: 'My Desire Is Always to Rebel, to Swim Against the Stream!'" *Perspectives of New Music* 36, no. 1 (January 1, 1998): 5.

Monson, Craig A. "Putting Bolognese Nun Musicians in Their Place." In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein. Boston, MA: Northeastern University, 2004: 119.

Neuls-Bates, Carol, ed. *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*. New York: Harper and Row, 1982: 18–19.

Shapiro, Susan E. "Ecriture Judaique: Where Are the Jews in the Western Discourse?" In *Displacements*, edited by Angelika Bammer. Bloomington, IN: Indiana University Press, 1994.

Spiegel, Laurie. "Comments on Common Complaints." *Retiary*. www.retiary.org/ls/writings/ear_

women_article.html. Accessed September 11, 2008.
Wilson, John S. "Mary Lou Takes Her Jazz Mass to Church." *The New York Times*, February 9, 1975.
Zubicaray, Helen de. "On Hildegard's Perception of Pitch in Her Chants." *Sonus: A Journal of Investigations into Global Musical Possibilities* 16, no. 2 (March 1, 1996): 1. https://saraparkman.tumblr.com; www.saraparkman.se/biocv. Accessed April 14, 2020.
Aguilar, Beatriz. "De Tin Marin: Mi Canto, Mis Raices." *Detinmarinsongs.com*, 2013. www.detinmarinsongs.com. Accessed January 12, 2015.
Aguilar, Beatriz. Interview with Julie Dunbar, October 30, 2014.
"Angelique Kidjo Celebrates Celia Cruz: 'Everything About Celia Is Self-Determination'." *From: All Things Considered National Public Radio, Inc.* www.npr.org/2019/09/19/762395800/ang-lique-kidjo-celebrates-celia-cruz-everything-about-celia-is-self-determinati. Accessed April 21, 2020.
Aparicio, Frances. "The Blackness of Sugar: Celia Cruz and the Performance of (Trans)Nationalism." *Cultural Studies* 13, no. 2 (1999): 223–236.
Bakan, Michael. *World Music: Traditions and Transformations*. New York: McGraw-Hill, 2007.
Barnett, LaShonda K. *I Got Thunder: Black Women Songwriters on Their Craft*. New York: Thunder's Mouth Press, 2007.
Bernstein, Jane A. "'Thanks for My Weapons in Battle—My Voice and the Desire to Use It': Women and Protest Music in the Americas." In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein. Boston, MA: Northeastern University, 2004: 166.
Brown, Kwesi. Interview with Julie Dunbar, November 18, 2009.
www.cbc.ca/news/arts/polaris-music-prize-2014-tanya-tagaq-wins-30k-as-jury-s-pick-1.2774822.
Danielson, Virginia. *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century*. Chicago and London: University of Chicago Press, 1997.
Danielson, Virginia. "Voices of the People: Umm Kulthum." In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein. Boston, MA: Northeastern University, 2004: 147.
Dunbar, Julie. *Women, Music, Culture: An Introduction*. New York and London: Routledge, 2011.
http://exclaim.ca/Interviews/FromTheMagazine/tanya_tagaq_takes_it_back.
https://folkways.si.edu/women-breaking-barriers-she-isnt-supposed-play-that/struggle-and-protest/music/article/smithsonian. Accessed April 21, 2020.
Kidjo, Angelique. "Eve." Compact Disc, Liner Notes, 2014. www.kidjo.com/. Accessed April 21, 2020.
Kidjo, Angelique and Rachel Wenrick. *Spirit Rising: My Life, My Spirit, My Music*. Upper Saddle River, NJ: HarperCollins, 2014.
Koskoff, Ellen, ed. *Women and Music in Cross-Cultural Perspective*. Westport, CT: Greenwood, 1987.
Makeba, Miriam. *The World of African Song*. Chicago: Quadrangle Books, 1971.
Marcus, Scott. *Music in Egypt*. New York and Oxford: Oxford University Press, 2007.
Nettl, Bruno. *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new ed. Urbana, IL: University of Illinois Press, 2005.
Stone, Ruth. *Theory for Ethnomusicology*. Upper Saddle River, NJ: Pearson, Prentice Hall, 2008.
Sugarman, Jane. "The Nightingale and the Partridge: Singing and Gender Among Prespa Albanians." In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein. Boston, MA: Northeastern University, 2004: 261.
Weinbaum, Batya. "Matriarchal Music Making." In *Sounding Off: Music as Subversion/Resistance/Revolution*, edited by Ron Sakolsky and Fred Wei-han Jo. Brooklyn, NY: Autonomedia, 1995.
Arden, Heather. "Time Zones of the Heart." In *The Cultural Milieu of the Troubadours and Trouvères*, edited by Nancy Van Deusen. Ottawa: Institute of Mediæval Music, 1994.
Aubrey, Elizabeth. *The Music of the Troubadours*. Bloomington, IN: Indiana University Press, 1996.
Aubry, Pierre. *Trouvères and Troubadours: A Popular Treatise*. New York: Cooper Square, 1969.
Bogin, Meg. *The Women Troubadours*. New York: W. W. Norton, 1980.
Brown, Howard Mayer. "Women Singers and Women's Songs in Fifteenth-Century Italy." In *Women Making Music: The Western Art Tradition, 1150–1950*, edited by Jane Bowers and Judith Tick. Urbana, IL: University of Illinois Press, 1986.
Drinker, Sophie and Lewis Hutchinson. *Music and Women: The Story of Women in Their Relation to Music*. Washington, D.C.: Zenger, 1975.

Feldman, Martha and Bonnie Gordon, eds. *The Courtesan's Arts: Cross-Cultural Perspectives*. New York: Oxford University Press, 2006.
Foreman, Kelly Marie. *The Role of Music in the Lives and Identities of Japanese Geisha*. Ann Arbor, MI: University Microfilms International, 2002.
Kisby, Fiona. "Urban History, Musicology and Cities and Towns in Renaissance Europe." In *Music and Musicians in Renaissance Cities and Towns*, edited by Fiona Kisby. Cambridge: Cambridge University Press, 2001.
LaMay, Thomasin. "Composing from the Throat: Madalena Casulana's Primo Libro de Madrigal, 1568." In *Musical Voices of Early Modern Women: Many-Headed Melodies*, edited by Thomasin LaMay. Aldershot: Ashgate, 2005.
Newcomb, Anthony. "Courtesans, Muses, or Musicians? Professional Women Musicians in Sixteenth-Century Italy." In *Women Making Music: The Western Art Tradition, 1150–1950*, edited by Jane Bowers and Judith Tick. Urbana, IL: University of Illinois Press, 1986.
Novich Leonard, Johanna. "Indian Temple Dancers: From Sacred to Sexual." Unpublished paper, 2015.
O'Neil, J., T. Orchard, R. C. Swarankar, J. F. Blanchard, K. Gurav and S. Dhandha Moses. "Dharma and Disease: Traditional Sex Work and HIV/AIDS." *Rural India: Social Science and Medicine* 59, no. 4 (2004): 851–860.
Pescerelli, Beatrice. *I Madrigali di Maddalena Casulana*. Firenze: Leo S. Olschki, 1979.
Pescerelli, Beatrice and James Briscoe. "Maddalena Casulana." In *New Historical Anthology of Music by Women*, edited by James Briscoe. Bloomington, IN: Indiana University Press, 2004.
Post, Jennifer C. "Erasing the Boundaries Between Public and Private in Women's Performance Traditions." In *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, edited by Susan Cook and Judy S. Tsou. Urbana, IL and Chicago: University of Illinois Press, 1994.
Puri, Rajika. "*Bharatanatyam* Performed: A Typical Recital." *Visual Anthropology* 17, no. 1 (2004): 45–68.
Sathyanarayana, T. N. and Giridhara R. Babu. "Targeted Sexual Exploitation of Children and Women in India: Policy Perspectives on Devadasi System." *Annals of Tropical Medicine & Public Health* 5, no. 3 (May 2012): 157–162.
Sreenivas, Mytheli. "Creating Conjugal Subjects: Devadasis and the Politics of Marriage in Colonial Madras Presidency." *Feminist Studies* 37, no. 1 (Spring 2011): 63–92.
Srinivasan, Doris M. "Royalty's Courtesans and God's Mortal Wives: Keepers of Culture in Precolonial India." In *The Courtesan's Arts: Cross-Cultural Perspectives*, edited by Martha Feldman and Bonnie Gordon. New York: Oxford University Press, 2006.
Barnett, Gregory. *Bolognese Instrumental Music, 1660–1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph*. Burlington, VT: Ashgate, 2008.
Bowers, Jane. "The Emergence of Women Composers in Italy, 1566–1700." In *Women Making Music*, edited by Judith Tick and Jane Bowers. Urbana, IL: University of Illinois Press, 1987: 116–167.
Burkholder, J. Peter, Donald Grout and Claude V. Palisca. *A History of Western Music*, 8th ed. New York: W. W. Norton, 2010.
Cusick, Suzanne. "Francesca Caccini." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 2004: 48–50.
Cusick, Suzanne. *Francesca Caccini at the Medici Court*. Chicago, IL: University of Chicago Press, 2009.
Cusick, Suzanne G. "'Who Is This Woman . . .?' Self-Presentation, Imitations, Virginis, and Compositional Voice in Francesca Caccini's Primo Libro of 1618." *Il Saggiatore Musicale: Rivista Semestrale de Musicologia* 5, no. 1 (January 1, 1998): 5.
Erickson, Susan. "Elisabeth-Claude Jacquet de la Guerre." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: University of Indiana Press, 2004: 80–82.
Jackson, Barbara Garvey. "Musical Women of the Seventeenth and Eighteenth Centuries." In *Women and Music, a History*, edited by Karin Pendle, 2nd ed. Bloomington, IN: Indiana University Press, 2001.
Jackson, Barbara Garvey. "Isabella Leonarda." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 2004: 60–62.
Kendrick, Robert. *Celestial Sirens*. Oxford: Clarendon Press, 1996: 118, 106–107.

Mardinly, Susan J. "Barbara Strozzi: From Madrigal to Cantanta." *Journal of Singing: The Official Journal of the National Association of Teachers of Singing* 58, no. 5 (May 1, 2002): 375.
Monson, Craig A. "Putting Bolognese Nun Musicians in Their Place." In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein. Boston, MA: Northeastern University, 2004.
Rosand, Ellen. "The Voice of Barbara Strozzi." In *Women Making Music*, edited by Judith Tick and Jane Bowers. Urbana, IL: University of Illinois Press, 1987: 168–190.
Rosand, Ellen. "Barbara Strozzi." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 2004: 60–62.
Rosand, Ellen. *Opera in 17th Century Venice: The Creation of a Genre*. Berkeley, CA: University of California Press, 2007.
Sadie, Julie Anne. "Musiciennes of the Ancien Régime." In *Women Making Music*, edited by Judith Tick and Jane Bowers. Urbana, IL: University of Illinois Press, 1987: 191–223.
"Beethoven and the Viennese Piano Builders Nannette and Andreas Streicher." www.beethoven-haus-bonn.de/sixcms/media.php/75/kf_streicher_engl.pdf. Accessed July 19, 2014.
Cai, Camilla. "Brahms's Pianos and the Performance of His Late Works." *Performance Practice Review* 2, no. 1 (1989): Article 3. DOI: 10.5642/perfpr.198902.01.3. http://scholarship.claremont.edu/ppr/vol2/iss1/3.
Einstein, Alfred. *Mozart, His Character, His Work*, reprint ed. New York: Oxford University Press, 1945.
Gaines, James R. *The Lives of the Piano*. New York: Holt, Rinehart and Winston, 1981.
Glover, Jane. *Mozart's Women: The Man, the Music, and the Loves of His Life*. New York: HarperCollins, 2005, reprinted in 2006.
Godt, Irving. *Marianna von Martines Dixit Dominus*. Madison: A-R Editions, 1997.
Godt, Irving and John A. Rice. *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*. Rochester, NY: University of Rochester Press, 2010.
Gordy, Laura. "Women Creating Music 1750–1850: Marianne Martinez, Maria Theresia von Paradis, Fanny Mendelssohn Hensel, and Clara Wieck Schumann." PhD Dissertation, 1987.
Grout, Donald Jay and Claude Palisca. *A History of Western Music*, 8th ed. New York: W. W. Norton, 2009.
Hood, Margaret. "Nannette Streicher and Her Pianos." www.fortepianos.pair.com/continuo.html. Accessed July 19, 2014.
Komlos, Katalin and Simon P. Keefe, eds. "Mozart the Performer." In *The Cambridge Companion to Mozart*. Cambridge: Cambridge University Press, 2003.
Link, Dorothea and Simon P. Keefe, eds. "Mozart in Vienna." In *The Cambridge Companion to Mozart*. Cambridge: Cambridge University Press, 2003.
Machlis, Joseph and Kristine Forney. *The Enjoyment of Music; an Introduction to Perceptive Listening*, 10th ed. New York: W. W. Norton, 1991.
Matsushita, Hidemi. "Maria Theresia von Paradis." In *New Historical Anthology of Music by Women*. Bloomington, IN and Indianapolis: Indiana University Press, 2004.
PBS. "PBS." www.pbs.org/marieantoinette/life/opera.html. Accessed July 19, 2014.
Pendle, Karin. *Women & Music, a History*. Bloomington, IN: Indiana University Press, 1991.
Pendle, Karin. "Mariana von Martines." In *New Historical Anthology of Music by Women*. Bloomington, IN and Indianapolis: Indiana University Press, 2004.
Rice, John A. *Empress Marie Therese and Music at the Viennese Court, 1792–1807*. Cambridge: Cambridge University Press, 2003.
Schnorr, Lina. *Imperial Vienna*. Vienna: Böhm, 2012.
Solomon, Maynard. *Mozart: A Life*, reprint ed. New York: HarperCollins, 1995.
Briscoe, James R., ed. *New Historical Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 2004.
Craig, Gordon. *The Germans*. New York: Penguin Books, 1991: 154.
Cusick, Suzanne G. "Feminist Theory, Music Theory, and the Mind/Body Problem." *Perspectives of New Music* 32, no. 1 (January 1, 1994): 8.
Kimber, Marian Wilson. "Felix and Fanny: Gender, Biography, and History." In *The Cambridge Companion to Mendelssohn*, edited by Peter Mercer-Taylor. Cambridge: Cambridge University Press, 2004: 44.

Kupferberg, Herbert. *The Mendelssohns*. New York: W. H. Allen, 1972.
Macdonald, Claudia. "Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach." *Current Musicology* 55 (1993): 24–55.
McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis, MN: University of Minnesota Press, 1991.
Neuls-Bates, Carol. *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present*, revised ed. Boston, MA: Northeastern University, 1996: 146, 148–149.
Plantamura, Carol. *Women Composers*. Santa Barbara, CA: Bellerophon Books, 1988.
Reich, Nancy. *Clara Schumann: The Artist and the Woman*. Ithaca: Cornell University Press, 2001.
Reich, Nancy. "Fanny Hensel and the Mendelssohn Family." In *Women's Voices Across Musical Worlds*, edited by Jane Bernstein. Boston, MA: Northeastern University, 2004: 24.
Walker-Hill, Helen. "Neglected Treasure: The Piano Concerto of Clara Wieck Schumann." *Women of Note Quarterly* 1 (1993): 22–30.
Baxandall, Rosalyn and Linda Gordon. "Second Wave Feminism." In *A Companion to American Women's History*, edited by Nancy A. Hewitt. Oxford: Blackwell Publishing, 2005.
Cody, Rachel Graham. "The Power and the Gloria." *Willamette Week*, October 10, 2012. www.wweek.com/portland/article-19745-the_power_and_the_gloria.html.
Dollahan, Maggie. "First and Second Wave Feminism." Unpublished paper, 2015.
Hickey, Georgina. "Barred from the Barroom: Second Wave Feminists and Public Accommodations in U.S. Cities." *Feminist Studies* 34 (Fall 2008).
Laughlin, Kathleen. "Is It Time to Jump Ship? Historians Rethink the Waves Metaphor." *Feminist Formations* 22, no. 1 (Spring 2010): 76–135.
https://nces.ed.gov/programs/digest/d99/d99t187.asp. Accessed April 2, 2015.
Scharf, Lois. "ER and Feminism." In *Without Precedent: The Life and Career of Eleanor Roosevelt*, edited by Marjorie Lightman and Joan Hoff-Wilson. Indianapolis: University of Indiana Press, 1984: 233.
Ammer, Christine. *Unsung: A History of Women in American Music*. Portland, OR: Amadeus Press, 2001.
"Billie Holiday Tells Why She Left Shaw, Basie." *DownBeat* Interview Archives. https://downbeat.com/archives/detail/billie-holiday-for-the-first-time-tells-why-she-left-shaw-basie-too-many. Accessed May 4, 2020.
Block, Adrienne Fried. "Women in American Music, 1800–1918." In *Women in Music: A History*, edited by Karin Pendle, assisted by Nancy Stewart, 2nd ed. Bloomington, IN: Indiana University Press, 2001.
Bowers, Jane and Judith Tick, eds. *Women Making Music*. Chicago: University of Illinois Press, 1987.
Cook, Susan. "Watching Our Step: Embodying Research, Telling Stories." In *Audible Traces*, edited by Elaine Barkin and Lydia Hamessley. Zurich and Los Angeles: Carciofoli Verlagshaus, 1999: 177.
Epstein, Dena. "Secular Folk Music." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006: 35.
George-Warren, Holly. "Hillbilly Fillies: The Trailblazers of C&W." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997: 43.
Hairston, Monica. "Gender, Jazz and the Popular Front." In *Big Ears: Listening for Gender in Jazz Studies*, edited by Nichole T. Rustin and Sherrie Tucker. Durham: Duke University Press, 2008.
Handy, D. Antoinette. *Black Women in American Bands and Orchestras*, 2nd ed. Lanham, MD: Scarecrow Press, 1998.
Huang, Hao and Rachel V. Huang. "Billie Holiday and Tempo Rubato: Understanding Rhythmic Expressivity." *Annual Review of Jazz Studies* 7 (January 1, 1994).
Kingman, Daniel. *American Music: A Panorama*. New York: Schirmer Books, 1998.
Margolik, David. "A Song That Reverberates in the American Soul." *New York Times*, July 2, 2000. www.nytimes.com/2000/07/02/arts/music-a-song-that-reverberates-in-the-american-soul.html. Accessed May 5, 2020.
Monson, Ingrid. "Jazz." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
New York Times. "A Singer to Wed." *New York Times*, June 8, 1905, New York.
New York Times. "The Viennese Ladies' Orchestra." *New York Times*, July 27, 1874, New York.

Oxley, Shannon. "Ella Fitzgerald." In *Salem Press Biographical Encyclopedia*. Toledo, OH: Great Neck Publishing, 2019.
Riis, Thomas L. *Just Before Jazz: Black Musical Theatre in New York, 1890 to 1915*. Washington, D.C: Smithsonian Institution Press, 1989.
Riis, Thomas L. "Musical Theatre." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006: 185.
Bohanon, Margaret Ann. "Wild Women Don't Have the Blues': African-American Women Blues Singers and Working Class Resistance." *RILM Abstracts of Music Literature* (2001). University Microfilms International. EBSCOhost. www.ebsco.com. Accessed February 9, 2010.
Burnim, Mellonee V. *Women in African American Music—Gospel in African American Music, an Introduction*. Edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
Carby, Hazel. "It Jus Be's Dat Way Sometimes: The Sexual Politics of Women's Blues." In *Keeping Time: Readings in Jazz History*, edited by Robert Walser. New York: Oxford University Press, 1998.
Carlin, Richard. "Mahalia Jackson." In *Encyclopedia of American Gospel Music*, edited by W. K. McNeil. New York: Routledge, 2005.
Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 2008.
Davis, Angela. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Vintage Books, 1999.
Davis, Gerald L. *I Got the Word in Me and I Can Sing It, You Know: A Study of the Performed African American Sermon*. Philadelphia, PA: University of Pennsylvania Press, 1987.
duCille, Ann. "Blue Notes on Black Sexuality: Sex and the Texts of the Twenties and Thirties." In *American Sexual Politics: Sex Gender and Race since the Civil War*, edited by John C. Fout and Maura Shaw Tantillo. Chicago: University of Chicago Press, 1993.
Echols, Alice. "Smooth Sass and Raw Power: R&B's Ruth Brown and Etta James." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
Farley, Christopher John. "Memphis Minnie and the Cutting Contest." In *Martin Scorsese Presents the Blues: A Musical Journey*, edited by Peter Guralnick, Robert Santelli, Holly George-Warren and Christopher John Farley. New York: Amistad, 2003.
Gregory, James N. *The Southern Diaspora*. Chapel Hill, NC: University of North Carolina Press, 2005.
Harrison, Daphne Duvall. "Blues." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
Hughes, Langston. "Music at Year's End." *Chicago Defender*, January 9, 1943, Chicago.
Jackson, Jerma. *Singing in My Soul: Black Gospel Music in a Secular Age*. Chapel Hill, NC: University of North Carolina Press, 2004.
John, Lawrence. *Nothing but the Blues*. New York: Abbeville Press, 1993.
Johnson, Maria V. "Black Women Electric Guitarists and Authenticity in the Blues." In *Black Women and Music: More Than the Blues*, edited by Eileen M. Hayes and Linda F. Williams. Urbana, IL: University of Illinois Press, 2007.
Kernodle, Tammy L. "The Blues as the Black Woman's Lament." In *Women's Voices Across Musical Worlds*, edited by Jane A. Bernstein. Boston, MA: Northeastern University, 2004.
Kubik, Gerhard. *Africa and the Blues*. Jackson, MI: University Press of Mississippi, 1999.
Maultsby, Portia K. "Soul." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
Pollard, Deborah Smith. "That Text, That Timbre: Introducing Gospel Announcer Edna Tatum." In *Black Women and Music: More Than the Blues*, edited by Eileen M. Hayes and Linda F. Williams. Urbana, IL: University of Illinois Press, 2007.
Reagon, Bernice Johnson. *If You Don't Go, Don't Hinder Me*. Lincoln, NE: University of Nebraska Press, 2001.
Reed, Roxanne Regina. "Preaching and Piety: The Politics of Women's Voice in African-American Gospel Music with Special Attention to Gospel Music Pioneer Lucie E. Campbell." *RILM Abstracts of Music Literature* (2003). EBSCOhost. www.ebsco.com. Accessed February 9, 2010.
Richardson, Susan. "Heavenly Creatures: The Great Gospel Singers." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
Starr, Larry and Christopher Waterman. *American Popular Music from Minstrelsy to the MP3*, 2nd ed.

New York: Oxford University Press, 2008.
Tribbett, Marcus Charles. "Lyrical Struggles: Hegemony and Resistance in English Broadside Ballads and African-American Blues." *RILM Abstracts of Music Literature* (1996). EBSCOhost. www.ebsco.com. Accessed February 9, 2010.
Tribbett, Marcus Charles. "'Everybody Wants to Buy My Kitty': Resistance and the Articulation of the Sexual Subject of the Blues in Memphis Minnie." *Arkansas Review: A Journal of Delta Studies* 29, no. 1 (April 1, 1998): 42.
Wald, Gayle F. "Have a Little Talk: Listening to the B-Side of History." *Popular Music* 24, no. 3 (2005): 323.
Bell, Beth T., Rebecca Lawton and Helga Dittmar. "The Impact of Thin Models in Music Videos on Adolescent Girls' Body Dissatisfaction." *Body Image* 4, no. 2 (June 2007).
Berry, Venise T. "Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music." In *Cecelia Reclaimed: Feminist Perspectives on Gender and Music*, edited by Susan C. Cook and Judy S. Tsou. Chicago: University of Illinois Press, 1994: 183–201.
Browning, David. "Deborah Voigt: Off the Scales." *CBS News*, January 29, 2006. www.cbsnews.com/stories/2006/01/27/60minutes/main1245332.shtml. Accessed May 2, 2008.
Cusick, Suzanne. "On Musical Performances of Gender and Sex." In *Audible Traces: Gender, Identity, and Music*, edited by Elaine Barkin and Lydia Hamessley. Zurich, Switzerland: Carciofolo Verlagshaus, 1999: 25.
Cyrus, Cynthia J. "Selling an Image: Girl Groups of the 1960s." *Popular Music* 22, no. 2 (2003): 173. Cambridge University Press.
Gaines, Donna. "Girl Groups: A Ballad of Codependency." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997: 103.
Gallo, Phil. "The Invisible Pop Star." *Billboard* 125, no. 42 (November 2, 2013): 21. EBSCOhost. www.ebsco.com. Accessed March 20, 2015.
Goodman, Lizzy. *Lady Gaga: Critical Mass*. New York: St. Martin's Press, 2010.
Griffiths, Noola K. "'Posh Music Should Equal Posh Dress': An Investigation into the Concert Dress and Physical Appearance of Female Soloists." *Psychology of Music* 38, no. 2 (April 2010): 159–177. Accessed March 2, 2015.
"Heart's Ann Wilson on Sexism in Rock, Why #MeToo Is a 'Power Issue'." *Rolling Stone*, January 17, 2018. www.rollingstone.com/music/music-features/hearts-ann-wilson-on-sexism-in-rock-why-metoo-is-a-power-issue-126503/. Accessed June 8, 2020.
hooks, bell. *Reel to Real: Race, Sex and Class at the Movies*. New York: Routledge, 1996.
Jhally, Sut. *Dreamworlds 3: Desire, Sex and Power in Music Video*. Northampton, MA: Media Education Foundation, 2007.
Juno, Andrea and V. Vale, eds. *Angry Women in Rock*. New York: Juno Books, 1996.
Kosman, Joshua. "She Can Sing, But How's She Look? Deborah Voigt's Firing Shows How Opera's Becoming Like Hollywood." *San Francisco Chronicle*, March 15, 2004, San Francisco, CA.
Lister, Linda. "Divafication: The Deification of Modern Female Pop Stars." *Popular Music and Society* 25, no. 3–4 (January 1, 2001): 1.
Loock, Shelby. "Beyond the Music: Pop Stars as a Package Deal." Unpublished paper, 2015.
McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis, MN: University of Minnesota Press, 1991.
Roberts, Robin. *Ladies First: Women in Music Videos*. Jackson, MS: University Press of Mississippi, 1996.
Rohlfing, Mary E. "'Don't Say Nothin' Bad About My Baby': A Reevaluation of Women's Roles in the Brill Building Era of Early Rock 'n Roll." *Critical Studies in Mass Communication* 13, no. 2. (June 1996): 93.
Snyder, R. Claire. "What Is Third-wave Feminism? A New Directions Essay." *Signs*, Autumn, 2008.
Verser, Evan. "Lesbian, Transgender, and Drag Performers: Representing Queer Identities in Women's Music." Unpublished paper, 2015.
Whitely, Sheila. *Women in Popular Music: Sexuality, Identity and Subjectivity*. New York: Routledge, 2000.
Astrid, Henry. *Not My Mother's Sister: Generational Conflict and Third-Wave Feminism*. Bloomington, IN: Indiana University Press, 2004.

Fahrenwald, Devon. "The Power of Third Wave Feminists." Unpublished paper, 2015.
Gamble, Sarah. "Postfeminism." In *The Routledge Critical Dictionary of Feminism and Postfeminism*, edited by Sarah Gamble. New York: Routledge, 2000: 43–54.
Kopp, Mary Dickstein. "First Feminists Were Opposed to Abortion." *The Plain Dealer* 26 (August 1997).
Levy, Ariel. *Female Chauvinist Pigs: Women and the Rise of Raunch Culture*. New York: Free Press, 2005.
Verser, Evan. "Post-Feminism and the Relevance of Feminism Today." Unpublished paper, 2015.
Abbate, Carolyn. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton, NJ: Princeton University Press, 1996.
www.broadwayleague.com/index.php?url_identifier=the-demographics-of-the-broadway-audience
Burston, Jonathan. "Theatre Space as Virtual Place: Audio Technology, the Reconfigured Singing Body, and the Megamusical." *Popular Music* 17, no. 2 (May 1998): 205–218.
Chandler, David. "What Do We Mean by Opera, Anyway?: Lloyd Webber's *Phantom of the Opera* and 'High-Pop' Theatre." *Journal of Popular Music Studies* 21, no. 2 (June 2009): 152–169.
Clement, Catherine. *Opera: The Undoing of Women*. Minneapolis, MN: University of Minnesota Press, 1988.
www.dailymail.co.uk/tvshowbiz/article-2417056/Miss-Saigon-Christopher-Stevens-calls-greatest-musical-time-breaks-box-office-records.html
Davies, Madeleine. "Jezebel." December 24, 2012. http://jezebel.com.
http://ethnomusicologyreview.ucla.edu/content/through-lens-baroque-opera-gendersexuality-then-and-now.
Hadlock, Heather. "Women Playing Men in Italian Opera, 1810–1835." In *Women's Voices Across Musical Worlds*, edited by Jane Bernstein. Boston, MA: Northeastern University, 2004.
Hisama, Ellie. "The Cultural Work of 'Miss Saigon': A Postcolonial Critique." *RILM Abstracts of Music Literature* (1998). Ipswich, MA. http://scholarworks.gsu.edu/music_theses/3. Accessed February 1, 2015.
Iwamoto, Tabita C. "Trouser Roles—The Development of the Role in Opera from the Seventeenth to Twentieth Century." Thesis, Georgia State University, 2012.
Koons, Ryan. "Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now." *Ethnomusicology Review* 18 (December 2013).
McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis, MN and London: University of Minnesota Press, 1991.
McCreary, Thomas. "Gendering Opera: Italian Opera as the Feminine Other in Britain, 1700–42." *Journal of Musicological Research* 14, no. 1–2 (1994): 17–34.
Mente, Katheryn. "RENT Revisited." Unpublished paper, Edgewood College, 2009.
Mura, David. "The Problem(s) with Miss Saigon (or, How Many Stereotypes Can You Cram into One Broadway Musical)." *Opine Season.com*, September 11, 2013. Accessed February 28, 2015.
www.nytimes.com/2014/03/30/theater/in-broadway-seats-few-guys-among-the-dolls.html?_r=0.
www.thephantomoftheopera.com/the-show/facts-figures. Accessed July 2, 2020.
Placanica, Francesca. "The Unsung One: The Performer's Voice in Twentieth-Century Musical Monodrama." *Journal of Musicological Research* 37, no. 2 (2018): 119–140.
www.playbill.com/news/article/the-heat-is-on-touring-production-of-miss-saigon-met-with-protests-at-minne-210375.
Rutherford, Susan. *Verdi, Opera, Women*. Cambridge: Cambridge University Press, 2013.
Sadie, Stanley, ed. *The New Grove Book of Operas*. New York: St. Martin's Press, 1996.
www.tripadvisor.com/Attraction_Review-g186338-d6913603-Reviews-Miss_Saigon-London_England.html.
"Website for 2010 Tape Music Festival." http://sfsound.org.
Wolf, Stacy. *Changed for Good: A Feminist History of the Broadway Musical*. New York: Oxford University Press, 2011.
Anderson, Rindy C. "Preference for Leaders with Masculine Voices Holds in the Case of Feminine Leadership Roles." *PLoS One* 7, no. 12 (2012).
Fisher, Linda. "Feminist Phenomenological Voices." *Continental Philosophy Review* 43, no. 1 (April 2010): 83–95.
Mrochek, Mikayla. "Voice of Authority." Unpublished paper, 2015.

Wolfram, Hans-Joachim and Lynda Gratton. "Gender Role Self-Concept, Categorical Gender, and Transactional-Transformational Leadership: Implications for Perceived Workgroup Performance." *Journal of Leadership & Organizational Studies* 21, no. 4 (November 2014): 338–353.
Ammer, Christine. *Unsung: A History of Women in American Music*. Portland, OR: Amadeus Press, 2001.
Bates, Carol Neuls. "Women's Orchestras in the United States, 1925–45." In *Women Making Music*, edited by Jane Bowers and Judith Tick. Chicago: University of Illinois Press, 1987.
Bruenger, David. "Women at Work: Trombonists in North American Orchestras and Universities." *ITA Journal* 20, no. 2 (April 1992).
Burgermeister, Jane. "First Woman Takes Bow at Vienna Philharmonic." *The Guardian*, January 10, 2003. http://guardian.co/uk/world/2003/jan/10/gender.arts.
Collins, Judy. *Antonia: A Portrait of the Woman*. Directed by Jill Godmilow, Produced by Judy Collins. New York: Geneon Studio, 1974.
Cook, Susan and Judy S. Tsou. *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Urbana, IL and Chicago: University of Illinois Press, 1994.
Doubleday, Veronica, Andrew P. Killick and Laudan Nooshin. "Sounds of Power: Musical Instruments and Gender." *Ethnomusicology Forum* XVII, no. 1 (June 2008): 3.
Goldin, Claudia and Cecilia Rouse. "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians." *American Economic Review* 90, no. 4 (2000): 715–741.
Hillis, Margaret. "Obituary." *New York Times*, February 6, 1998.
"International Alliance for Women in Music Website." www.iawm.org. Accessed March 7, 2010.
Kendall, Alan. *The Tender Tyrant, Nadia Boulanger: A Life Devoted to Music; a Biography*. London: MacDonald and Jane's, 1976.
Koskoff, Ellen, ed. *Women and Music in Cross-Cultural Perspective*. Westport, CT: Greenwood Press, 1987.
League of American Orchestras. "Seminar for Women Conductors." 64th National Conference Announcement and Agenda. www.americanorchestras.oprg/conference_2009/women_conductors.html. Accessed March 11, 2010.
Lofaro, Lina. "A Symphony of Her Own." *Time*, July 25, 2005.
"Madison Scouts Adopt Inclusive Membership Policy." *Madison Scouts.org*, July 2019. Accessed April 23, 2020.
Magliocco, Huga. "A Special Endurance." *ITA Journal* 20, no. 2 (1992): 22.
McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis, MN: University of Minnesota Press, 1991.
"National Band Association Website." www.nationalbandassociation.org. Accessed April 23, 2020.
Nayeri, Farah. "When an Orchestra Was No Place for a Woman." *New York Times*, December 23, 2019. www.nytimes.com/2019/12/23/arts/music/women-vienna-philharmonic.html. Accessed April 23, 2020.
"NPR's Jazz Profiles: Women in Jazz." www.npr.org/programs/jazzprofiles, archive/women_1.html. Accessed February 1, 2010.
Phelps, Amy Louise. "Beyond Auditions: Gender Discrimination in America's Top Orchestras." DMA (Doctor of Musical Arts) Thesis, University of Iowa, 2010. http://ir.uiowa.edu/etd/874.
Rosenstiel, Léonie. *Nadia Boulanger, a Life in Music*. New York: W. W. Norton, 1982.
Terada, Yoshitaka. "Shifting Identities of Taiko Music in North America." *Transcending Boundaries: Asian Music in North America* (2001): 37–60.
Wong, Deborah. "Taiko and the Asian/American Body: Drums, Rising Sun, and the Question of Gender." *The World of Music* 3 (2000): 67–78.
Baker, Andrea, Katrina Williams and Usha M. Rodrigues. "#metoo 2.0 to #meNomore: Analysing Western Reporting About Sexual Violence in the Music Industry." *Journalism Practice* 14, no. 2 (2020): 191–207.
Kantor, Jodi and Megan Twohey. "Harvey Weinstein Paid Off Sexual Harassment Accusers for Decades." *New York Times*, October 5, 2017. www.nytimes.com/2017/10/05/us/harvey-weinstein-harassment-allegations.html. Accessed July 2, 2020.
Marghitu, Stefania. "'It's Just Art: 'Auteur' Apologism in the Post-Weinstein Era." *Feminist Media Studies* 18, no. 3 (2018): 491–494.

Strong, Catherine. "Towards a Feminist History of Popular Music: Re-Examining Writing on Musicians and Domestic Violence in the Wake of MeToo." In *Remembering Popular Musics Past: Memory-Heritage-History*, edited by Lauren Istvandity, Sarah Baker and Zelmarie Cantillon. London: Anthem Press, 2019.
Block, Adrienne Fried. *Amy Beach, Passionate Victorian: The Life and Work of the American Composer, 1867–1944*. New York: Oxford University Press, 1999.
Block, Adrienne Fried. "Amy Beach." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 2004.
Brown, Rae Linda. "William Grant Still, Florence Price, and William Dawson: Echoes of the Harlem Renaissance." *RILM Abstracts of Music Literature* (1990). EBSCOhost. www.ebsco.com. Accessed June 14, 2010.
Brown, Rae Linda. *Florence Price Symphonies Nos. 1 and 3*. Edited by Score Collection. Madison, WI: A-R Editions, 1999.
Chen, Moh Wei. "Myths from Afar: Chinese Myths Cantata by Chen Yi." Doctoral Dissertation, 1997.
DeLorenzo, Lisa C. "An Interview with Ellen Taaffe Zwilich." *Music Educators Journal* 78 (1992): 46–47.
Dunn, Arlene and Larry Dunn. "Five Questions for Jennifer Higdon." *I Care If You Listen*. Blog, March 3, 2015. www.icareifyoulisten.com/2015/03/5-questions-jennifer-higdon-composer/. Accessed April 27, 2020.
Edwards, J. Michelle. "North America Since 1920." In *Women and Music, a History*, edited by Karin Pendle, 2nd ed. Bloomington, IN: Indiana University Press, 2001.
Gelfand, Janelle Magnuson. "Germaine Tailleferre (1892–1983): Piano and Chamber Works." *RILM Abstracts of Music Literature* (1999). EBSCOhost. www.ebsco.com. Accessed March 1, 2010.
Gunn, Nancy. "Organicism, Motivic Development, and Formal Design in Ellen Taaffe Zwilich's Symphony No. 1." *RILM Abstracts of Music Literature* (1993). EBSCOhost. www.ebsco.com. Accessed June 14, 2010.
Hacquard, Georges. "Germaine Tailleferre Musique pour Piano, Harpe, Chant." Liner Notes, Nuova ERA, CD 7341, 2000.
"Jennifer Higdon Discusses Her Viola Concerto." www.earrelevant.net/2019/01/jennifer-higdon-discusses-her-viola-concerto/. Accessed April 19, 2020.
Pilchak, Angela, ed. "Yi, Chen." *Contemporary Musicians* 51 (2006). www.enotes.com/contemporary-musicians/yi-chen-biography. Accessed June 14, 2010.
Potter, Caroline. "Germaine Tailleferre." In *New Historical Anthology of Music by Women*, edited by James R. Briscoe. Bloomington, IN: Indiana University Press, 2004.
Schnepel, Julie. "Ellen Taaffe Zwilich's Symphony No. 1: Developing Variation in the 1980s." *Indiana Theory Review* 10 (March 1, 1989).
Waleson, Heidi. "Women Composers Find Things Easier—Sort of." *New York Times*, January 28, 1990.
Williams, Max Brenton Harkey. "Jennifer Higdon's Violin Concerto: The Genesis of a Twenty-First Century Work." Florida State University Electric Theses, Treatises, Dissertations, 2010. http://fsu.digital.flvc.org/islandora/object/fsu%3A254351. Accessed April 20, 2020.
Yi, Chen. *The Music of Chen Yi*, CD-ROM Liner Notes. NA 090 CD. San Francisco, CA: New Albion Records, 1996.
Akiyoshi, Toshiko. "Performer Roster Biography." *Berkeley Agency*. www.berkeleyagency.com/html/toshiko.html. Accessed February 15, 2010.
Alper, Garth. "Making Sense Out of Postmodern Music." *Popular Music and Society* 24, no. 4 (January 1, 2000): 1.
Ammer, Christine. *Unsung: A History of Women in American Music*. Portland, OR: Amadeus Press, 2001.
Briscoe, James R., ed. *Contemporary Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1997.
Gourse, Leslie. *Madame Jazz*. New York: Oxford University Press, 1995.
Haase, John Edward. *Ragtime: Its History, Composers, and Music*. Florence, KY: Schirmer Books, 1985.
Handy, D. Antoinette. *Black Women in American Bands and Orchestras*, 2nd ed. Lanham, MD: Scarecrow Press, 1998.

Harer, Ingeborg. "Ragtime." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
Monson, Ingrid. "Jazz." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
Morath, Max. "May Aufderheide and the Ragtime Women." In *Ragtime: Its History, Composers, and Music*, edited by John Edward Hasse. New York: Schirmer Books, 1985.
"NPR's Jazz Profiles: Women in Jazz I." www.npr.org/programs/jazzprofiles/archive/women_1.html. Accessed February 1, 2010.
Reagon, Bernice Johnson. *If You Don't Go, Don't Hinder Me*. Lincoln, NE: University of Nebraska Press, 2001.
Schlicht, Ursel. "Better a Jazz Album than Lipstick: The 1956 Jazz Podium Series Reveals Images of Jazz and Gender in Post-War Germany." In *Big Ears: Listening for Gender in Jazz Studies*, edited by Nichole T. Rustin and Sherrie Tucker. Durham: Duke University Press, 2008.
Southern, Eileen. *The Music of Black Americans: A History*. New York: W. W. Norton, 1997.
Tucker, Sherrie. *Swing Shift: "All-Girl" Bands of the 1940s*. Durham: Duke University Press, 2001.
Tucker, Sherrie. "Jazz." In *African American Music, an Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, 2006.
Ammer, Christine. *Unsung: A History of Women in American Music*. Portland, OR: Amadeus, 2001. www.baranstoll.com.
Bosma, Hannah. "Male and Female Voices in Computer Music." August 20, 2004. www.hannahbosma.nl.
Broude, Norma and Mary D. Garrard. *Reclaiming Female Agency: Feminist Art History After Postmodernism*. Berkeley: University of California Press, 2005.
www.chesternovello.com.
www.deeplistening.org/site/EIS.
Egoyan, Atom. "Turbulent." *Filmmaker Magazine*, Request Comments, 2015. www.filmmakermagazine.com/archives/issues/fall2001/reports/turbulent.php#.VP2tFvnF-H4. Accessed March 9, 2015.
Emmerson, Simon. "Acoustic/Electroacoustic: The Relationship with Instruments." *Journal of New Music Research* 27, no. 1–2 (June 1, 1998): 146.
Gaar, Gillian G. "Laurie Anderson." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
Gaar, Gillian G. *She's a Rebel: The History of Women in Rock and Roll*. New York: Seal, 2002.
Hinkle-Turner, Elizabeth. *Women Composers and Music Technology in the United States: Crossing the Line*. Aldershot: Ashgate, 2006.
Hisama, Ellie M. "DJ Kuttin Kandi: Performing Feminism." *American Music Review* XLIII, no. 2 (Spring 2014).
Jurek, Thom. "Turbulent Review." www.allmusic.com/album/turbulent-mw0001233198. Accessed April 6, 2015.
www.kuttinkandi.net/#!contact.
www.laurieanderson.com.
MacDonald, Scott. "Between Two Worlds: An Interview with Shirin Neshat." *Feminist Studies* 30, no. 3 (Fall 2004): 620–659.
Moisala, Pirkko. *Kaija Saariaho*. Urbana, IL: University of Illinois Press, 2009.
Moorefield, Virgil. *The Producer as Composer: Shaping the Sounds of Popular Music*. Cambridge, MA: MIT Press, 2005.
Mrochek, Mikayla. "Turbulent." Unpublished paper, 2015.
www.npr.org/programs/atc/features/2003/apr/producers/index.html.
Odintz, Andrea. "Technophilia: Women at the Control Board." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
http://paulineoliveros.us.
Pendle, Karin and Robert Zierolf. "Composers of Modern Europe, Israel, Australia, and New Zealand." In *Women & Music: A History,* edited by Karin S. Pendle. Bloomington, IN: Indiana University Press, 2001.
www.petals.org/Saariaho.

Pousset, Damien. "The Works of Kaija Saariaho, Philippe Hurel and Marc-André Dalbavie: Stile Concertato, Stile Concitato, Stile Rappresentativo." *Contemporary Music Review* 19, no. 3 (January 1, 2000): 67.
Sandstrom, Boden. "Women Mix Engineers and the Power of Sound." In *Music and Gender*, edited by Beverly Diamond and Moisala Pirkko. Urbana, IL: University of Illinois Press, 2000.
"San Francisco Tape Music Festival." 2010. www.sfsound.org/tape.html.
Sieglohr, Ulrike. "Sonic Hybridity and Visual Dualism in the Work of Sussan Deyhim and Shirin Neshat." *Music, Sound, and the Moving Image* 1, no. 1 (Spring 2007): 73–93.
www.skysound.com.
www.trinashoemaker.com.
Von Gunden, Heidi. *The Music of Pauline Oliveros*. Metuchen, NJ: Scarecrow Press, 1983.
www.womensaudiomission.org.
Arnold, Gina and Shawn Dahl. "Chicks with Picks." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
Barkin, Elaine and Lydia Hamessley, eds. *Audible Traces: Gender, Identity, and Music*. Zürich, Switzerland: Carciofoli, 1999.
Berry, Venise T. "Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music." In *Cecelia Reclaimed: Feminist Perspectives on Gender and Music*, edited by Susan C. Cook and Judy S. Tsou. Urbana, IL: University of Illinois Press, 1994.
www.billboard.com/articles/columns/hip-hop/8099087/cardi-b-feminist-stripping-interview-i-d-magazine. Accessed June 2, 2020.
Brabazon, Tara and Amanda Evans. "I'll Never Be Your Woman: The Spice Girls and New Flavours of Feminism." *Social Alternatives* 17, no. 2 (April 1998): 39–42. EBSCO Host. Accessed March 3, 2015.
Briscoe, James R., ed. *Contemporary Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1997.
Bufwack, Mary A. and Robert K. Oermann. *Finding Her Voice: The Saga of Women in Country Music*. New York: Crown, 1993.
Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, revised 10th anniversary ed. London: Routledge, 2000.
Coulombee, Renee T. "The Insatiable Banshee, Voracious Vocalizing . . . Riot Grrrl . . . and the Blues." In *Audible Traces: Gender, Identity, and Music*, edited by Elaine Barkin and Lydia Hamessley. Zürich, Switzerland: Carciofoli, 1999.
Doktorman, Eliana. "Flawless: 5 Lessons in Modern Feminism from Beyoncé." *Time* (2013): 1.
Driscoll, Catherine. "Girl Culture, Revenge, and Global Capitalism: Cybergirls, Riot Grrls, Spice Girls." *Australian Feminist Studies* 14, no. 29 (1999): 173–193.
Ellison, Mary. *Lyrical Protest: Black Music's Struggle Against Discrimination*. New York: Praeger, 1989.
Friday, Kathryn. "The Spice Girls and 'Girl Power'." Unpublished paper, 2015.
Frost, Deborah. "Patti Smith." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
Gaar, Gillian G. *She's a Rebel: The History of Women in Rock and Roll*. New York: Seal, 2002.
Gable, Jim. *Jennifer Lopez: The Reel Me*. New York: Epic Master Video, 2003.
Garofalo, Reebee. *Rockin' Out: Popular Music in the USA*. Upper Saddle River, NJ: Pearson, Prentice Hall, 2008.
Gibbs, Alexandra. "Jay Z's Tidal Trumps Spotify by Streaming Taylor Swift's Music." March 1, 2015. www.cnbc.com/id/102534193. Accessed March 25, 2015.
Leach, Elizabeth Eva. "Vicars of 'Wannabe': Authenticity and the Spice Girls." *Popular Music* 20, no. 2 (May 2001): 143–167.
Loock, Shelby. "Beyond the Music: Pop Stars as a Package Deal." Unpublished paper, 2015.
Morgan, Joan. "Fly-Girls, Bitches, and Hoes: Notes of a Hip-Hop Feminist." *Social Text* 45 (1995): 151–157.
Ovalle, Priscilla Peña. *Dance and the Hollywood Latina: Race, Sex, and Stardom*. Piscataway, NJ: Rutgers University Press, 2010.
Pough, Gwendolyn D. *Check It While I Wreck it: Black Womanhood, Hip-Hop Culture, and the Public Sphere*. Lebanon, NH: University Press of New England, 2004.

Rabaka, Reiland. *Hip Hop's Inheritance: From the Harlem Renaissance to the Hip Hop Feminist*. New York: Lexington Books, 2011.
www.rollingstone.com/music/news/taylor-swift-dismisses-the-haters-dances-with-fans-for-new-song-shake-it-off-20140818. Accessed June 2, 2020.
Rosa, Gilberto. "Hood Bitch: A Black Feminist Framework for Understanding the Power and Resistance of Cardi B." AAAS/WGS 136: Black Feminist Thought, Brandeis University, Professor Jasmine Johnson, April 14, 2016. https://medium.com/Black-feminist-thought-2016. Accessed June 2, 2020.
Schilt, Kristen. "'A Little Too Ironic': The Appropriation and Packaging of Riot Grrrl Politics by Mainstream Female Musicians." *Popular Music and Society* 26, no. 1 (2003): 5–16.
Southern, Eileen. *The Music of Black Americans: A History*, 3rd ed. New York: W. W. Norton, 1997.
Sutton, Terri. "Janis Joplin." In *Trouble Girls: The Rolling Stone Book of Women in Rock*, edited by Barbara O'Dair. New York: Random House, 1997.
Trier-Bieniek, Adrienne M. *The Beyoncé Effect: Essays on Sexuality, Race and Feminism*. Jefferson, NC: McFarland, 2016.
https://theundefeated.com/features/from-miseducation-to-miss-lauryn-hill/. Accessed June 2, 2020.
Whitely, Sheila. *Women in Popular Music: Sexuality, Identity and Subjectivity*. New York: Routledge, 2000.
Gamble, Sarah. "Postfeminism." In *The Routledge Critical Dictionary of Feminism and Postfeminism*, edited by Sarah Gamble. New York: Routledge, 2000: 43–54.
Loock, Shelby. "Post-Feminism." Unpublished paper, 2015.
McRobbie, Angela. "Beyond Post-Feminism." *Public Policy Research* 18, no. 3 (September 2011): 179–184.
Menzies, Robert. "Virtual Backlash: Representations of Men's 'Rights' and Feminist 'Wrongs' in Cyberspace." In *Reaction and Resistance: Feminism, Law, and Social Change*, edited by Dorothy E. Chunn, Susan Boyd, and Hester Lessard. Vancouver: UBC Press, 2011: 65–97.
Nusser, Tanja. "Are Feminism and Gender Studies Really Growing Old? Reassessments of a Discourse." *Women in German Yearbook* 30 (2014): 138–146.
Poovery, Mary. "Feminism and Postmodernism—Another View." *Boundary 2* 19, no. 2 (1992): 34–52.
"United Nations Website." www.unwomen.org/en/news/in-focus/csw/feature-stories. Accessed June 3, 2020.
Verser, Evan. "Post-Feminism and the Relevance of Feminism Today." Unpublished paper, 2015.