

New perspectives in
music history and criticism



Embodied voices

Representing female vocality
in western culture

Edited by Leslie C. Dunn
and Nancy A. Jones

Embodied Voices Representing Female Vocality In Western Culture

PT Brinkman



Embodied Voices Representing Female Vocality In Western Culture:

Embodied Voices Leslie C. Dunn, Nancy A. Jones, 1994 As a material link between body and culture self and other the voice has been endlessly fascinating to artists and critics Yet it is the voices of women that have inspired the greatest fascination as well as the deepest ambivalence because the female voice signifies sexual otherness as well as sexual and cultural power Embodied Voices explores cultural manifestations of female vocality in the light of current theories of subjectivity the body and sexual difference The fourteen essays collected here examine a wide spectrum of discourses including myth literature music film psychoanalysis and critical theory Though diverse in their critical approaches the essays are united in their attempt to articulate the compelling yet problematic intersections of gender voice and embodiment as they have shaped the textual representation of women and women's self expression in performance *Female-Voice Song and Women's Musical Agency in the Middle Ages*, 2022-08-22 This collection of seventeen essays newly identifies contributions to musical culture made by women before 1500 across Europe You will learn about repertoire from such diverse locations as Iceland Spain and Italy and encounter examples of musicianship from the gender fluid professional musicians at the Islamicate courts of Syria to the nuns of Barking Abbey in England The book shows that women drove musical patronage dissemination composition and performance including within secular and ecclesiastical contexts and also reflects on the reception of medieval women's musical agency by both medieval poets and by modern recording artists Contributors are David Catalunya Lisa Colton Helen Dell Annemari Ferreira Rachel Golden Gillian L Gower Anna Kathryn Grau Carissa M Harris Louise McInnes Lisa Nielson Lauren Purcell Joiner Megan Quinlan Leah Stuttard Claire Taylor Jones Melissa Tu Angelica Vomera and Anne Bagnall Yardley **Cathy Berberian: Pioneer of Contemporary Vocality** Pamela Karantonis, Francesca Placanica, Pieter Verstraete, 2016-04-08 Cathy Berberian 1925 1983 was a vocal performance artist singer and composer who pioneered a way of composing with the voice in the musical worlds of Europe North America and beyond As a modernist muse for many avant garde composers Cathy Berberian went on to embody the principles of postmodern thinking in her work through vocality She re defined the limits of composition and challenged theories of the authorship of the musical score This volume celebrates her unorthodox path through musical landscapes including her approach to performance practice gender performativity vocal pedagogy and the culturally determined borders of art music the concert stage the popular LP and the opera industry of her times The collection features primary documentation some published in English for the first time of Berberian's engagement with the philosophy of voice new music early music pop jazz vocal experimentation and technology that has come to influence the next generation of singers such as Theo Bleckmann Susan Botti Joan La Barbara Rinde Eckert Meredith Monk Carol Plantamura Candace Smith and Pamela Z Hence this timely anthology marks an end to the long period of silence about Cathy Berberian's championing of a radical rethinking of the musical past through a reclaiming of the voice as a multifaceted phenomenon With a Foreword by Susan McClary Women

Singers in Global Contexts Ruth Hellier, 2013-02-07 Exploring and celebrating individual lives in diverse situations Women Singers in Global Contexts is a new departure in the study of women's worldwide music making Ten unique women constitute the heart of this volume each one has engaged her singing voice as a central element in her life experiencing various opportunities tensions and choices through her vocality These biographical and poetic narratives demonstrate how the act of vocalizing embodies dynamics of representation power agency activism and risk taking Engaging with performance practice politics and constructions of gender through vocality and vocal aesthetics this collection offers valuable insights into the experiences of specific women singers in a range of sociocultural contexts Contributors trace themes and threads that include childhood families motherhood migration fame training transmission technology and the interface of private lives and public identities

The Female Voice in the Twentieth Century Serena Facci, Michela Garda, 2021-03-01 By integrating theoretical approaches to the female voice with the musicological investigation of female singers practices the contributors to this volume offer fresh viewpoints on the material symbolic and cultural aspects of the female voice in the twentieth century Various styles and genres are covered including Western art music experimental composition popular music urban folk and jazz The volume offers a substantial and innovative appraisal of the role of the female voice from the perspective of twentieth century performance practices the centrality of female singers experimentations and extended vocal techniques along with the process of the subjectivisation of the voice

Musical Voices of Early Modern Women Thomasin LaMay, 2017-05-15 Recent scholarship has offered a veritable landslide of studies about early modern women illuminating them as writers thinkers midwives mothers in convents at home and as rulers Musical Voices of Early Modern Women adds to the mix of early modern studies a volume that correlates women's musical endeavors to their lives addressing early modern women's musical activities across a broad spectrum of cultural events and settings The volume takes as its premise the notion that while women may have been squeezed to participate in music through narrower doors than their male peers they nevertheless did so with enthusiasm diligence and success They were there in many ways but as women's lives were fundamentally different and more private than men's were their strategies tools and appearances were sometimes also different and thus often unstudied in an historical discipline that primarily evaluated men's productivity Given that many of these stories will not necessarily embrace a standard musical repertoire even as they seek to expand canonical borders The contributors to this collection explore the possibility of a larger musical culture which included women as well as men by examining early modern women in many headed ways through the lens of musical production They look at how women composed assuming that compositional gender strategies may have been used differently when applied through her vision how women were composed or represented and interpreted through music in a larger cultural context and how her presence in that dialog situated her in social space Contributors also trace how women found music as a means for communicating for establishing intellectual power for generating musical tastes and for enhancing the quality of their lives Some women

performed publicly and thus some articles examine how this impacted on their lives and families Other contributors inquire about the economics of music and women and how in different situations some women may have been financially empowered or even in control of their own money making This collection offers a glimpse at women from home stage work and convent from many classes and from culturally diverse countries including France Spain Italy England Austria Russia and Mexico and imagines a musical history centered in the realities of those lives Lives, Identities and Histories in the Central Middle

Ages Julie Barrau, David Bates, 2021-10-07 Offers a new take on the identities and life histories of medieval people in their multi layered and sometimes contradictory dimensions **Keywords in Sound** David Novak, Matt Sakakeeny, 2015-05-09 In twenty essays on subjects such as noise acoustics music and silence **Keywords in Sound** presents a definitive resource for sound studies and a compelling argument for why studying sound matters Each contributor details their keyword s intellectual history outlines its role in cultural social and political discourses and suggests possibilities for further research **Keywords in Sound** charts the philosophical debates and core problems in defining classifying and conceptualizing sound and sets new challenges for the development of sound studies Contributors Andrew Eisenberg Veit Erlmann Patrick Feaster Steven Feld Daniel Fisher Stefan Helmreich Charles Hirschkind Deborah Kapchan Mara Mills John Mowitt David Novak Ana Maria Ochoa Gautier Thomas Porcello Tom Rice Tara Rodgers Matt Sakakeeny David Samuels Mark M Smith Benjamin Steege Jonathan Sterne Amanda Weidman **Songs in Black and Lavender** Eileen M. Hayes, 2010-02-26 Drawing on fieldwork conducted at eight women s music festivals Eileen M Hayes shows how studying these festivals attended by predominately white lesbians provides critical insight into the role of music and lesbian community formation She argues that the women s music festival is a significant institutional site for the emergence of black feminist consciousness in the contemporary period Hayes also offers sage perspectives on black women s involvement in the women s music festival scene the ramifications of their performances as drag kings in those environments and the challenges and joys of a black lesbian retreat based on the feminist festival model With acuity and candor longtime feminist activist Hayes elucidates why this music scene matters Veteran vocalist percussionist producer and cultural historian Linda Tillery provides a foreword

Sensing Sound Nina Sun Eidsheim, 2015-11-19 In *Sensing Sound* Nina Sun Eidsheim offers a vibrational theory of music that radically re envisions how we think about sound music and listening Eidsheim shows how sound music and listening are dynamic and contextually dependent rather than being fixed knowable and constant She uses twenty first century operas by Juliana Snapper Meredith Monk Christopher Cerrone and Alba Triana as case studies to challenge common assumptions about sound such as air being the default medium through which it travels and to demonstrate the importance a performance s location and reception play in its contingency By theorizing the voice as an object of knowledge and rejecting the notion of an a priori definition of sound Eidsheim releases the voice from a constraining set of fixed concepts and meanings In Eidsheim s theory music consists of aural tactile spatial physical material and vibrational sensations This expanded definition

of music as manifested through material and personal relations suggests that we are all connected to each other in and through sound Sensing Sound will appeal to readers interested in sound studies new musicology contemporary opera and performance studies

Voices That Matter Marlene Schäfers, 2022-12-23 The potency of vocal form Vocal services Voice self and pain Claiming voice Making voices matter Conclusion Resonance and its limits

Gender and Song in Early Modern England Leslie C. Dunn, Katherine R. Larson, 2016-04-15 Song offers a vital case study for examining the rich interplay of music gender and representation in the early modern period This collection engages with the question of how gender informed song within particular textual social and spatial contexts in sixteenth and seventeenth century England Bringing together ongoing work in musicology literary studies and film studies it elaborates an interdisciplinary consideration of the embodied and gendered facets of song and of song's capacity to function as a powerful and flexible gendered signifier The essays in this collection draw vivid attention to song as a situated textual and musical practice and to the gendered processes and spaces of song's circulation and reception In so doing they interrogate the literary and cultural significance of song for early modern readers performers and audiences

Opera as Soundtrack Jeongwon Joe, 2016-05-13 Filmmakers fascination with opera dates back to the silent era but it was not until the late 1980s that critical enquiries into the intersection of opera and cinema began to emerge Jeongwon Joe focusses primarily on the role of opera as soundtrack by exploring the distinct effects opera produces in film effects which differ from other types of soundtrack music such as jazz or symphony These effects are examined from three perspectives peculiar qualities of the operatic voice various properties commonly associated with opera such as excess otherness or death and multifaceted tensions between opera and cinema for instance opera as live embodied high art and cinema as technologically mediated popular entertainment Joe argues that when opera excerpts are employed on soundtracks they tend to appear at critical moments of the film usually associated with the protagonists and the author explores why it is opera not symphony or jazz that accompanies poignant scenes like these Joe's film analysis focuses on the time period of the post 1970s which is distinguished by an increase of opera excerpts on soundtracks to blockbuster titles the commercial recognition of which promoted the production of numerous opera soundtrack CDs in the following years Joe incorporates an empirical methodology by examining primary sources such as production files cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach The films analysed in her book include Woody Allen's Match Point David Cronenberg's M Butterfly and Wong Kar wai's 2046

Voice Studies Konstantinos Thomaidis, Ben Macpherson, 2015-05-22 Voice Studies brings together leading international scholars and practitioners to re-examine what voice is what voice does and what we mean by voice studies in the process and experience of performance This dynamic and interdisciplinary publication draws on a broad range of approaches from composing and voice teaching through to psychoanalysis and philosophy including voice training from the Alexander Technique to practice as research operatic and extended voices in early baroque and contemporary underwater singing

voices across cultures from site specific choral performance in Kentish mines and Australian sound art to the laments of Kraho Indians Korean pansori and Javanese wayang voice embodiment and gender in Robertson's 1798 production of *Phantasmagoria* Cathy Berberian radio show and Romeo Castellucci's theatre perceiving voice as a composer listener or as eavesdropper voice technology and mobile apps With contributions spanning six continents the volume considers the processes of teaching or writing for voice the performance of voice in theatre live art music and on recordings and the experience of voice in acoustic perception and research It concludes with a multifaceted series of short provocations that simply revisit the core question of the whole volume what is voice studies A ^A Blaze of Light in Every Word Victoria Malawey, 2020-06-16 A Blaze of Light in Every Word presents a new conceptual model for analyzing vocal delivery bringing clarity to the relationship between the singing voice in pop music and its greater emotional signification for listeners

Multivocality Katherine Meizel PhD, 2020-01-02 An exploration of how the singing voice figures in the negotiation of identity Multivocality focuses on transitions and transgressions across genre and gender boundaries cultural borders the lines between body and technology religious contexts and found voices and lost ones **Musical Receptions of Greek Antiquity** Katerina Levidou, Katy Romanou, George Vlastos, 2016-06-22 Musical Receptions of Greek Antiquity From the Romantic Era to Modernism is a rich contribution to a topic of increasing scholarly interest namely the impact of Greek antiquity on modern culture with a particular focus on music of the nineteenth and twentieth centuries This collection of essays offers a more comprehensive interdisciplinary examination of music's interaction with Greek antiquity since the nineteenth century than has been attempted so far analysing its connotations and repercussions The volume sheds light on a number of hitherto underexplored case studies and revisits and reassesses some well known instances Through scrutiny of a wide range of cases that extend from the Romantic era to experimentations of the second half of the twentieth century the collection illuminates how the engagement with and interpretation of elements of ancient Greek culture in and through music reflect the specific historical cultural and social contexts in which they took place In analysing the multiple ways in which Greek antiquity inspired Western art music since the nineteenth century the volume takes advantage of current interdisciplinary developments in musicology as well as research on reception across various fields including musicology Slavic studies modern Greek studies Classics and film studies By encompassing a wide variety of case studies on repertoires at the margins of the Western European art music tradition while not excluding some central European ones this volume broadens the focus of an increasingly rich field of research in significant ways *The Oxford Handbook of Voice Studies* Nina Eidsheim, Katherine Meizel, 2019-05-22 More than 200 years after the first speaking machine we are accustomed to voices that speak from any and everywhere We interact daily with voices that emit from house alarm systems cars telephones and digital assistants such as Alexa and Google Home However vocal events still have the capacity to raise age old questions about the human the animal the machine and the spiritual or in non metaphysical terms questions about identity and

authenticity In The Oxford Handbook of Voice Studies contributors look to the metaphorical voice as well as the clinical understanding of the vocal apparatus to answer the seemingly innocuous question What is voice From a range of disciplines including the humanities biology culture and technology studies contributors draw on the unique methodologies and values each has at hand to address the uses meanings practices theories methods and sounds of the voice Together they assess the ways that discipline specific ontological and epistemological assumptions of voice need to shift in order to take the findings of other fields into account This Handbook thus enables a lively discussion as multifaceted and complex as the voice itself has proven to be

Courtly Song in Late Sixteenth-Century France Jeanice Brooks, 2020-04-23 In the late sixteenth century the French royal court was mobile To distinguish itself from the rest of society it depended more on its cultural practices and attitudes than on the royal and aristocratic palaces it inhabited Using courtly song or the air de cour as a window Jeanice Brooks offers an unprecedented look into the culture of this itinerant institution Brooks concentrates on a period in which the court's importance in projecting the symbolic centrality of monarchy was growing rapidly and considers the role of the air in defining patronage hierarchies at court and in enhancing courtly visions of masculine and feminine virtue Her study illuminates the court's relationship to the world beyond its own confines represented first by Italy then by the countryside In addition to the 40 editions of airs de cour printed between 1559 and 1589 Brooks draws on memoirs literary works and iconographic evidence to present a rounded vision of French Renaissance culture The first book length examination of the history of air de cour this work also sheds important new light on a formative moment in French history

Theatre and Voice Konstantinos Thomaidis, 2017-09-16 How can we rethink the importance of voice in performance How can we understand voice simultaneously as music and text as sound and body or as both personal and political This book explores voice across genres media and cultures inviting the reader to reassess established ways of analysing enjoying and listening to voice Using a wide range of case studies integrated with critical and philosophical frameworks it makes audible the multiple ways in which voice contributes to how we perform identities From opera and musical theatre to live art and immersive audio walks Konstantinos Thomaidis presents voice as plural elusive and ripe for reinvention

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