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Women Singers In Global Contexts

Women Singers in Global Contexts: Music, Biography, Identity. Exploring and celebrating individual lives in diverse situations, Women Singers in Global Contexts is a new departure in the study of women's worldwide

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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.

Women Singers in Global Contexts: Music, Biography

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Women singers in global contexts : music, biography

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Women Singers in Global Contexts *Music, Biography, Identity*. Ten women, ten voices, and the lives they sing. Exploring and

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Women Singers in Global Contexts: Chapter 5 - Kyriakou Pelagia: The Housewife/ Grandmother-Star of Cyprus. Women Singers in Global Contexts: Music, Biography, Identity. Chapters: 1: Akiko Fujii. 2: Amelia Pedroso. 3: Ayben. 4: Ixya Herrera. 5: Kyriakou Pelagia.

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Friday March 8 marks
International Women's Day
2013 - and to soundtrack the
celebrations, here are ten
female singer-songwriter
talents with a modern global
reach.

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

This book provides insight
into contemporary film
production from North

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African countries referred to as the Maghreb. Focus is both on the socio-economic context of film production, which suffers some of the same setbacks and obstacles as other regions of the developing world, and on the thematic details treated in the films themselves. The book delves into ideas such as gender and sexuality, national identity, political conflict, and issues of post and neo-colonial relationships in the context of globalisation. The book includes close analyses of individual films which at times show the taboo subjects of sexual and substance abuse, the lives

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of street children, and prostitution, as well as upper-class contradictions between an increasingly global position of privilege while in the midst of a traditionalist society. Others chapters focus on an individual filmmakers' world view as depicted in representations of contemporary daily life of the average Tunisian, Moroccan or Algerian. The book provides an understanding of day to day existence in Morocco, Tunisia, and Algeria as depicted by local artists. The theoretical questions raised stretch beyond this topic to touch on 'third

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world' art and film identity production, and production in conditions of political repression and rigid moral conservatism.

African American women have played a pivotal part in rock and roll—from laying its foundations and singing chart-topping hits to influencing some of the genre's most iconic acts. Despite this, black women's importance to the music's history has been diminished by narratives of rock as a mostly white male enterprise. In *Black Diamond Queens*, Maureen Mahon draws on recordings, press coverage, archival

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materials, and interviews to document the history of African American women in rock and roll between the 1950s and the 1980s. Mahon details the musical contributions and cultural impact of Big Mama Thornton, LaVern Baker, Betty Davis, Tina Turner, Merry Clayton, Labelle, the Shirelles, and others, demonstrating how dominant views of gender, race, sexuality, and genre affected their careers. By uncovering this hidden history of black women in rock and roll, Mahon reveals a powerful sonic legacy that continues to reverberate into the twenty-first century.

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This original book explores the character of cultural governance of arts and cultural institutions in eight countries across five continents. Examining strategy and decision-making at an organisational level, this is the first empirical contribution on cultural policy and management, revealing how it is applied across the globe in otherwise unexplored countries. Concerned with the assumption that 'one-size fits all', the chapter authors analyse how cultural governance is managed within arts organizations in a range of countries to assess

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Whether some locations are trying to apply unsuitable models. The chapters aim to discover and assess new practices to benefit the understanding of cultural governance and the arts sector which have as yet been excluded from the literature. As a collection of local accounts, this book offers a broad and rich perspective on managing cultural governance around the world.

A fascinating study of women in the arts, *International Women Stage Directors* is a comprehensive examination of women directors in twenty-four diverse countries.

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Organized by country, chapters provide historical context and emphasize how social, political, religious, and economic factors have impacted women's rise in the theatre, particularly in terms of gender equity. Contributors tell the stories of their home country's pioneering women directors and profile the most influential women directors practicing today, examining their career paths, artistry, and major achievements. Contributors are Ileana Azor, Dalia Basiouny, Kate Bredeson, Mirenka Cechová, Marié-Heleen Coetzee, May Farnsworth, Anne Fliotsos,

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Laura Ginters, Iris Hsin-chun Tuan, Maria Ignatieva, Adam J. Ledger, Roberta Levitow, Jiangyue Li, Lliane Loots, Diana Manole, Karin Maresh, Gordon McCall, Erin B. Mee, Ursula Neuerburg-Denzer, Claire Pamment, Magda Romanska, Avra Sidiropoulou, Margaretta Swigert-Gacheru, Alessandra Vannucci, Wendy Vierow, Vessela S. Warner, and Brenda Werth.

The bestselling WORLDS OF MUSIC, now in its sixth edition, provides authoritative, accessible coverage of the world's music cultures. Based on the authors' fieldwork and

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Expertise, this text presents in-depth explorations of several music cultures from around the world, with a new chapter on Native American music. The student-friendly, case-study approach and music-culture focus gives students a true sense of both the music and the culture that created it. Additionally, MindTap for WORLDS OF MUSIC includes a variety of recordings from multiple sources, including the authors' own fieldwork, other ethnomusicologists' field research, and commercial releases, as well as interactive Active Listening Guides, which

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provide a real-time visualization of the music playing in perfect synchronization with descriptions of what is happening in the music. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Proposing the innovative concept of palimpsest bodies to interpret provocative theatre and performance experiments that explore issues of cultural memory, bodies of history, archives, repertoires and performing remains, Ruth Hellier-Tinoco

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offers an in-depth analysis of four postdramatic and transdisciplinary collective creation theatre projects. Combined with ideas of postmemory and rememory, palimpsest bodies are inherently trans-temporal as they perform re-visions of embodied gestures, vocalized calls and sensory experiences. Focusing on one of Mexico's most significant contemporary theatre companies, La Máquina de Teatro, directed by renowned artists Juliana Faesler and Clarissa Malheiros, this ground-breaking study documents the playfully rigorous performances of layered, plural and trans

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Identities as collaborative, feminist and queer re-visions of official histories and collective memories. Illustrated with over one hundred colour photos, *Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico* will appeal to creative artists and scholars interested in contemporary theatre and performance studies, critical dance studies, collective creation and performance-making.

Los Angeles, called Tehrangeles because it is home to the largest concentration of Iranians

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outside of Iran, is the birthplace of a distinctive form of postrevolutionary pop music. Created by professional musicians and media producers fleeing Iran's revolutionary-era ban on "immoral" popular music, Tehrangeles pop has been a part of daily life for Iranians at home and abroad for decades. In Tehrangeles Dreaming Farzaneh Hemmasi draws on ethnographic fieldwork in Los Angeles and musical and textual analysis to examine how the songs, music videos, and television made in Tehrangeles express modes of Iranianness not possible in Iran. Exploring Tehrangeles pop producers'

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complex commercial and political positioning and the histories, sensations, and fantasies their music makes available to global Iranian audiences, Hemmasi shows how unquestionably Iranian forms of Tehrangeles popular culture exemplify the manner in which culture, media, and diaspora combine to respond to the Iranian state and its political transformations. The transnational circulation of Tehrangeles culture, she contends, transgresses Iran's geographical, legal, and moral boundaries while allowing all Iranians the ability to imagine new forms of identity and belonging.

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Music, Health, and Power offers an original, on-the-ground analysis of the role that music plays in promoting healthy communities. The book brings the reader inside the world of kanyeleng fertility societies and HIV/AIDS support groups, where women use music to leverage stigma and marginality into new forms of power. Drawing on ethnographic research conducted over a period of 13 years (2006–2019), the author articulates a strengths-based framework for research on music and health that pushes beyond deficit narratives to

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emphasize the creativity and resilience of Gambian performers in responding to health disparities. Examples from Ebola prevention programs, the former President's AIDS "cure," and a legendary underwear theft demonstrate the high stakes of women's performances as they are caught up in broader contestations over political and medical authority. This book will be of interest to scholars and students of ethnomusicology, medical anthropology, and African studies. The accompanying audio examples provide access to the women's performances discussed in the text.

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The emergence of modernity has typically focused on Western male actors and privileged politics and economy over culture. The contributors to this volume successfully unsettle such perspectives by emphasizing the social history, artistic practices, and symbolic meanings of female performers in popular music of Asia. Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation. Often, these women established prominent careers within colonial conditions, which saw Asian

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Societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign. These female performers were not merely symbols of times that were rapidly changing. Nor were they simply the personification of global historical changes. Female entertainers, positioned at the margins of intersecting fields of activities, created something hitherto unknown: they were artistic pioneers of new music, new cinema, new forms of dance and theater, and new behavior, lifestyles, and morals. They were active agents in the creation of

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Local performance cultures, of a newly emerging mass culture, and the rise of a region-wide and globally oriented entertainment industry. *Vamping the Stage* is the first book-length study of women, modernity, and popular music in Asia, showcasing cutting-edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology, Asian studies, cultural studies, ethnomusicology, and film studies. Led by an impressive introduction written by Weintraub and Barendregt, fourteen contributors analyze the

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Many ways that women performers supported, challenged, and transgressed representations of existing gendered norms in the entertainment industries of China, Japan, India, Indonesia, Iran, Korea, Malaysia, and the Philippines. Placing women's voices in social and historical contexts, the essays explore salient discourses, representations, meanings, and politics of "voice" in Asian popular music. Historicizing the artistic sounds, lyrical texts, and visual images of female performers, the essays reveal how women used popular music to shape the

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ideas, practices, and meanings of modernity in various Asian contexts and time frames. The ascendancy of women as performers paralleled, and in some cases generated, developments in wider society such as suffrage, social and sexual liberation, women as business entrepreneurs and independent income earners, and particularly as models for new life styles. Women's voices, mediated through new technologies of film and the phonograph, changed the soundscape of global popular music and resonate today in all spheres of modern life.

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