

MU3409: Music and Orientalism

View Online



[1]

Adams, J. et al. 2003. The Death of Klinghoffer. Decca.

[2]

Andre, N. 2018. Black Opera: History, Power, Engagement. University of Illinois Press.

[3]

Andre, N. 2018. Conclusion: Engaged Musicology, Political Action, and Social Justice. Black opera: history, power, engagement. University of Illinois Press.

[4]

Andre, N. 2018. Conclusion: Engaged Musicology, Political Action, and Social Justice. Black Opera: History, Power, Engagement. University of Illinois Press.

[5]

André, N.A. 2018. Black opera: history, power, engagement. University of Illinois Press.

[6]

Ashcroft, B. and Ahluwalia, D.P.S. 2009. Edward Said. Routledge.

[7]

Ashcroft, B. and Ahluwalia, P. 2001. Edward Said. Routledge.

[8]

Ayres, B. 2003. The Emperor's Old Groove: Decolonizing Disney's Magic Kingdom. P. Lang.

[9]

Beckerman, M. 1993. The Master's Little Joke: Antonín Dvořák and the Mask of Nation. Dvořák and His World. Princeton University Press.

[10]

Beckerman, M.B. 1993. Dvořák and His World. Princeton University Press.

[11]

Beckerman, M.B. 1993. Dvorak and His World. Princeton University Press.

[12]

Beckles Willson, R. 2009. Whose Utopia? Perspectives on the West-Eastern Divan Orchestra. Music & Politics. 3, 2 (2009).

[13]

Bellman, J. 1998. The Exotic in Western Music. Northeastern University Press.

[14]

Bellman, J.D. 2011. Musical Voyages and Their Baggage: Orientalism in Music and Critical Musicology. The Musical Quarterly. 94, 3 (2011).

[15]

Berger, H. and Carroll, M.T. 2003. *Global pop, local language*. University Press of Mississippi.

[16]

Berger, H.M. and Carroll, M.T. 2003. *Global Pop, Local Language*. University Press of Mississippi.

[17]

Björnberg, A. 2007. *Return to Ethnicity: The Cultural Significance of Musical Change in the Eurovision Song Contest*. *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Ashgate.

[18]

Bloechl, O.A. 2008. *Native American song at the frontiers of early modern music*. Cambridge University Press.

[19]

Bohlman, P.V. 1987. The European Discovery of Music in the Islamic World and the 'Non-Western'. *The Journal of Musicology*. 5, 2 (1987), 147–163.
DOI:<https://doi.org/10.2307/763849>.

[20]

Bohlman, P.V. 2002. *World Music: A Very Short Introduction*. Oxford University Press.

[21]

Booth, M.W. 1983. *Campe-toi! On the Origins and Definitions*. Camp. Quartet.

[22]

Born, G. and Hesmondhalgh, D. 2000. *Introduction: On Difference, Representation and Appropriation in Music*. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. University of California Press.

[23]

Born, G. and Hesmondhalgh, D. 2000. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. University of California Press.

[24]

Bové, P.A. 2000. *Edward Said and the work of the critic: speaking truth to power*. Duke University Press.

[25]

Browner, T. 2009. *Music of the First Nations: Tradition and Innovation in Native North America*. University of Illinois Press.

[26]

Cheah, E. 2009. *An Orchestra Beyond Borders: Voices of the West-Eastern Divan Orchestra*. Verso.

[27]

Cooke, M. 1998. "The East in the West": Evocations of the Gamelan in Western Music. *The Exotic in Western Music*. Northeastern University Press.

[28]

Cruz, G. 2002. Aida's Flutes. *Cambridge Opera Journal*. 14, 1 (2002).

[29]

Etherington, B. 2007. Instrumentalising Musical Ethics: Edward Said and the West-Eastern Divan Orchestra. *Australasian Music Research*. 9 (2007), 121-129.

[30]

Feld, S. 2000. A Sweet Lullaby for World Music. *Public Culture*. 12, 1 (2000), 145–171.
DOI:<https://doi.org/10.1215/08992363-12-1-145>.

[31]

Feld, S. 1996. Pygmy POP. A Genealogy of Schizophonic Mimesis. *Yearbook for Traditional Music*. 28, (1996). DOI:<https://doi.org/10.2307/767805>.

[32]

Feld, S. 2000. *The Poetics and Politics of Pygmy Pop. Western Music and Its Others: Difference, Representation, and Appropriation in Music*. University of California Press.

[33]

Fink, R. 2005. Klinghoffer in Brooklyn Heights. *Cambridge Opera Journal*. 17, 02 (2005).
DOI:<https://doi.org/10.1017/S0954586705001989>.

[34]

Francaviglia, R.V. 2011. *Go east, young man: imagining the American West as the Orient*. Utah State University Press.

[35]

Francaviglia, R.V. 2011. *Go East, Young Man: Imagining the American West as the Orient*. Utah State University Press.

[36]

Francaviglia, R.V. 2011. *Go east, young man: imagining the American West as the Orient*. Utah State University Press.

[37]

Francaviglia, R.V. 2011. *Go East, Young Man: Imagining the American West as the Orient*. Utah State University Press.

[38]

Gorbman, C. 2000. *Scoring the Liberal Western. Western Music and Its Others: Difference, Representation, and Appropriation in Music.* University of California Press.

[39]

Greenwald, H.M. 2000. Picturing Cio-Cio-San: House, Screen, and Ceremony in Puccini's 'Madama Butterfly'. *Cambridge Opera Journal.* 12, 3 (2000).

[40]

Groos, A. 1999. Cio-Cio-San and Sadayakko: Japanese Music-Theater in *Madama Butterfly*. *Monumenta Nipponica.* 54, 1 (1999). DOI:<https://doi.org/10.2307/2668273>.

[41]

Guarracino, S. 2010. Verdi's *Aida* Across the Mediterranean (And Beyond). *California Italian Studies.* 1, 1 (2010).

[42]

Gumpert, M. 2007. 'Everyway That I Can': Auto-Orientalism at Eurovision 2003. *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest.* Ashgate.

[43]

Head, M. 2003. Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory. *Music Analysis.* 22, 1 (2003).

[44]

Head, M. 2000. Orientalism, Masquerade and Mozart's Turkish Music. *Royal Musical Association.*

[45]

Hesmondhalgh, D. and Born, G. 2000. *Western Music and Its Others : Difference, Representation, and Appropriation in Music*. University of California Press.

[46]

Huebner, S. 2002. 'O patria mia': Patriotism, Dream, Death. *Cambridge Opera Journal*. 14, 1 (2002).

[47]

Hunter, M. 1998. *The Alla Turca Style in the Late Eighteenth Century: Race and Gender in the Symphony and the Seraglio. The Exotic in Western Music*. Northeastern University Press.

[48]

Large, B. and Levin, J. *Aida: Opera in Four Acts*.

[49]

Lee, J.D. 2010. *The Japan of pure invention: Gilbert and Sullivan's The Mikado*. University of Minnesota Press.

[50]

Lemish, D. 2007. *Gay Brotherhood: Israeli Gay Men and the Eurovision Song Contest. A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Ashgate.

[51]

Lewis, B. 1982. The Question of Orientalism. *The New York Review of Books*. June 24, 1982 (1982).

[52]

Locke, R.P. 2005. Beyond the Exotic: How 'Eastern' Is Aida? *Cambridge Opera Journal*. 17, 2 (2005).

[53]

Locke, R.P. 1991. Constructing the Oriental 'Other': Saint-Saëns's "Samson et Dalila". *Cambridge Opera Journal*. 3, 3 (1991).

[54]

Locke, R.P. 1998. Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East. *19th-Century Music*. 22, 1 (1998), 20–53.
DOI:<https://doi.org/10.2307/746790>.

[55]

Locke, R.P. 2017. *Music and the exotic from the Renaissance to Mozart*. Cambridge University Press.

[56]

Locke, R.P. 2015. *Music and the Exotic From the Renaissance to Mozart*.

[57]

Locke, R.P. 2009. *Musical exoticism: images and reflections*. Cambridge University Press.

[58]

Locke, R.P. 2009. *Musical exoticism: images and reflections*. Cambridge University Press.

[59]

Locke, R.P. 2009. *Musical exoticism: images and reflections*. Cambridge University Press.

[60]

Locke, R.P. 2012. On Exoticism, Western Art Music, and the Words We Use. *Archiv für Musikwissenschaft*. (2012).

[61]

Locke, R.P. 1993. Reflections on Orientalism in Opera (And Musical Theater). *Revista de Musicología*. 16, 6 (1993). DOI:<https://doi.org/10.2307/20796920>.

[62]

Longobardi, R.S. 2009. Re-Producing Klinghoffer: Opera and Arab Identity Before and After 9/11. *Journal of the Society for American Music*. 3, 03 (2009). DOI:<https://doi.org/10.1017/S1752196309990435>.

[63]

Machin-Autenrieth, M. 2017. *Flamenco, Regionalism, and Musical Heritage in Southern Spain*. Routledge.

[64]

Machin-Autenrieth, M. and University of London. School of Oriental and African Studies 2017. *Flamenco, regionalism and musical heritage in southern Spain*. Routledge.

[65]

Mackenzie, J.M. 1995. Chapter 1: The Orientalism Debate. *Orientalism: History, Theory, and the Arts*. Manchester University Press.

[66]

MacKenzie, J.M. 1995. *Orientalism: History, Theory, and the Arts*. Manchester University Press.

[67]

May, T. 2006. *The John Adams Reader: Essential Writings on an American Composer*. Amadeus.

[68]

Meintjes, L. 1990. Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning. *Ethnomusicology*. 34, 1 (1990). DOI:<https://doi.org/10.2307/852356>.

[69]

Melman, B. 1990. *Women's Orient: English Women and the Middle East, 1718-1918: Sexuality, Religion and Work*. Macmillan.

[70]

O'Connell, J.M. 2005. In the Time of Alaturka: Identifying Difference in Musical Discourse. *Ethnomusicology*. 49, 2 (2005).

[71]

Pasler, J. 2006. Theorizing Race in Nineteenth-Century France: Music as Emblem of Identity. *The Musical Quarterly*. 89, 4 (2006).

[72]

Perlove, N. 2000. Inherited Sound Images: Native American Exoticism in Aaron Copland's Duo for Flute and Piano. *American Music*. 18, 1 (2000). DOI:<https://doi.org/10.2307/3052390>.

[73]

Piotrowska, A.G. 2016. About Twin Song Festivals in Eastern and Western Europe: Intervision and Eurovision. *International Review of the Aesthetics and Sociology of Music*. 47, 1 (2016).

[74]

Pisani, M.V. 2005. *Imagining native America in music*. Yale University Press.

[75]

Pisani, M.V. 2005. *Imagining native America in music*. Yale University Press.

[76]

Pratt, M.L. 1992. *Imperial Eyes: Travel Writing and Transculturation*. Routledge.

[77]

Pratt, M.L. 1992. *Imperial Eyes: Travel Writing and Transculturation*. Routledge.

[78]

Raykoff, I. 2007. *Camping on the Borders of Europe. A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Ashgate.

[79]

Riiser, S. 2010. National Identity and the West-Eastern Divan Orchestra. *Music and Arts in Action*. 2, 2 (2010), 19–37.

[80]

Robinson, P. 1993. Is 'Aida' an Orientalist Opera? *Cambridge Opera Journal*. 5, 2 (1993).

[81]

Rosenberg, R.E. 2012. Among Compatriots and Savages: The Music of France's Lost Empire. *The Musical Quarterly*. 95, 1 (2012).

[82]

Said, E. 2003. Chapter 1: The Scope. *Orientalism*. Penguin.

[83]

Said, E.W. 1994. Introduction. *Culture and Imperialism*. Vintage.

[84]

Said, E.W. 1987. The Imperial Spectacle. *Grand Street*. 6, 2 (1987).
DOI:<https://doi.org/10.2307/25006961>.

[85]

Scott, D.B. 1998. Orientalism and Musical Style. *The Musical Quarterly*. 82, 2 (1998).

[86]

Seta, F.D. and Groos, A. 1991. 'O cieli azzurri': Exoticism and Dramatic Discourse in "Aida". *Cambridge Opera Journal*. 3, 1 (1991).

[87]

Shay, A. and Sellers-Young, B. 2003. Belly Dance: Orientalism: Exoticism: Self-Exoticism. *Dance Research Journal*. 35, 1 (2003).

[88]

Solomon, T. 2013. The Oriental Body on the European Stage: Producing Turkish Cultural Identity on the Margins of Europe. *Empire of song: Europe and nation in the Eurovision Song Contest*. D. Tragaki, ed. The Scarecrow Press.

[89]

Swedenburg, T. 1997. Saida Sultan/Danna International: Transgender Pop and the Polysemiotics of Sex, Nation, and Ethnicity on the Israeli-Egyptian Border. *The Musical Quarterly*. 81, 1 (1997).

[90]

Taruskin, R. 1997. *Defining Russia Musically: Historical and Hermeneutical Essays*.

Princeton University Press.

[91]

Taruskin, R. 2010. *Music in the Nineteenth Century*. Oxford University Press.

[92]

Taruskin, R. 2001. *Music's Dangers And The Case For Control: The Dangers of Music and the Case for Control*. New York Times (1923-Current file). (2001).

[93]

Taruskin, R. 2010. *The Oxford History of Western Music: Vol. 3: Music in the Nineteenth Century*.

[94]

Taylor, T.D. 2007. *Beyond Exoticism: Western Music and the World*. Duke University Press.

[95]

Taylor, T.D. 2007. *Some Versions of Difference: Discourses of Hybridity in Transnational Musics*. *Beyond Exoticism: Western Music and the World*. Duke University Press.

[96]

Tragaki, D. 2013. *The Monsters' Dream: Fantasies of the Empire Within*. *Empire of song: Europe and nation in the Eurovision Song Contest*. D. Tragaki, ed. The Scarecrow Press.

[97]

White, B.W. 2012. *Music and Globalization: Critical Encounters*. Indiana University Press.

[98]

Williams, C. 2012. *Gilbert and Sullivan: gender, genre, parody*. Columbia University Press.

[99]

Williams, C. 2012. *Gilbert and Sullivan: gender, genre, parody*. Columbia University Press.

[100]

Willson, R.B. 2009. The Parallax Worlds of the West-Eastern Divan Orchestra. *Journal of the Royal Musical Association*. 134, 2 (2009), 319–347.
DOI:<https://doi.org/10.1080/02690400903109109>.

[101]

Winegar, J. 2008. The Humanity Game: Art, Islam, and the War on Terror. *Anthropological Quarterly*. 81, 3 (2008).

[102]

Wolff, L. 2016. *The Singing Turk: Ottoman Power and Operatic Emotions on the European Stage From the Siege of Vienna to the Age of Napoleon*. Stanford University Press.

[103]

Yoshihara, M. 2004. The Flight of the Japanese Butterfly: Orientalism, Nationalism, and Performances of Japanese Womanhood. *American Quarterly*. 56, 4 (2004).