

MU3409: Music and Orientalism

View Online



1.

André NA. Black Opera: History, Power, Engagement. University of Illinois Press; 2018.

2.

Andre N. Black Opera: History, Power, Engagement. University of Illinois Press; 2018.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5404257>

3.

Beckerman MB. Dvorák and His World. Princeton University Press; 1993.

4.

Beckerman MB. Dvorak and His World. Princeton University Press; 1993.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3030296>

5.

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

6.

Berger H, Carroll MT. Global Pop, Local Language. University Press of Mississippi; 2003.

7.

Berger HM, Carroll MT. *Global Pop, Local Language*. University Press of Mississippi; 2003.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=840340>

8.

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

9.

Hesmondhalgh D, Born G. *Western Music and Its Others : Difference, Representation, and Appropriation in Music*. University of California Press; 2000.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=223029>

10.

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

11.

Francaviglia RV. *Go East, Young Man: Imagining the American West as the Orient*. Utah State University Press; 2011. <http://www.oopen.org/search?identifier=625249>

12.

Locke RP. *Music and the Exotic from the Renaissance to Mozart*. Cambridge University Press; 2017.

13.

Locke RP. *Music and the Exotic From the Renaissance to Mozart.*; 2015.
<https://www.fulcrum.org/concern/monographs/kw52j8644>

14.

Locke RP. Musical Exoticism: Images and Reflections. Cambridge University Press; 2009.

15.

Machin-Autenrieth M, University of London. School of Oriental and African Studies. Flamenco, Regionalism and Musical Heritage in Southern Spain. Routledge; 2017.

16.

Machin-Autenrieth M. Flamenco, Regionalism, and Musical Heritage in Southern Spain. Routledge; 2017.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781315582504>

17.

MacKenzie JM. Orientalism: History, Theory, and the Arts. Manchester University Press; 1995.

18.

Pisani MV. Imagining Native America in Music. Yale University Press; 2005.

19.

Taruskin R. Defining Russia Musically: Historical and Hermeneutical Essays. Princeton University Press; 1997.

20.

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

21.

Taruskin R. Music in the Nineteenth Century. Vol 3. Oxford University Press; 2010.
<http://www.oxfordwesternmusic.com/view/Volume3/actrade-9780195384833.xml>

22.

Taylor TD. *Beyond Exoticism: Western Music and the World*. Duke University Press; 2007.

23.

Bloechl OA. *Native American Song at the Frontiers of Early Modern Music*. Cambridge University Press; 2008.

24.

Bové PA. *Edward Said and the Work of the Critic: Speaking Truth to Power*. Duke University Press; 2000.

25.

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

26.

Williams C. *Gilbert and Sullivan: Gender, Genre, Parody*. Columbia University Press; 2012.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=908700>

27.

Ashcroft B, Ahluwalia P. *Edward Said*. [New] ed. Routledge; 2001.

28.

Ashcroft B, Ahluwalia DPS. *Edward Said*. Routledge; 2009.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.mylibrary.com?id=179693>

29.

Said E. Chapter 1: The Scope. In: Orientalism. [New ed.]. Penguin; 2003.

30.

Said EW. Introduction. In: Culture and Imperialism. Vintage; 1994.

31.

Scott DB. Orientalism and Musical Style. The Musical Quarterly. 1998;82(2).
<https://www.jstor.org/stable/742411>

32.

Lewis B. The Question of Orientalism. The New York Review of Books. 1982;(June 24, 1982). <https://www.nybooks.com/articles/1982/06/24/the-question-of-orientalism/>

33.

Mackenzie JM. Chapter 1: The Orientalism Debate. In: Orientalism: History, Theory, and the Arts. Manchester University Press; 1995.

34.

Head M. Orientalism, Masquerade and Mozart's Turkish Music. Vol no. 9. Royal Musical Association; 2000.

35.

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

36.

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

37.

O'Connell JM. In the Time of Alaturka: Identifying Difference in Musical Discourse. *Ethnomusicology*. 2005;49(2). <https://www.jstor.org/stable/20174375>

38.

Pratt ML. *Imperial Eyes: Travel Writing and Transculturation*. Routledge; 1992.

39.

Pratt ML. *Imperial Eyes: Travel Writing and Transculturation*. Routledge; 1992. <http://www.myilibrary.com?id=35437>

40.

Wolff L. *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; 2016.

41.

Bellman JD. Musical Voyages and Their Baggage: Orientalism in Music and Critical Musicology. *The Musical Quarterly*. 2011;94(3). https://www.jstor.org/stable/41289212?seq=1#metadata_info_tab_contents

42.

Head M. Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory. *Music Analysis*. 2003;22(1). https://www.jstor.org/stable/3700422?seq=1#metadata_info_tab_contents

43.

Locke RP. Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East. *19th-Century Music*. 1998;22(1):20-53. doi:10.2307/746790

44.

Locke RP. On Exoticism, Western Art Music, and the Words We Use. Archiv für Musikwissenschaft. Published online 2012.
https://www.jstor.org/stable/23375158?seq=1#metadata_info_tab_contents

45.

Pasler J. Theorizing Race in Nineteenth-Century France: Music as Emblem of Identity. The Musical Quarterly. 2006;89(4).
https://www.jstor.org/stable/25172849?seq=1#metadata_info_tab_contents

46.

Bohlman PV. The European Discovery of Music in the Islamic World and the 'Non-Western'. The Journal of Musicology. 1987;5(2):147-163. doi:10.2307/763849

47.

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

48.

Locke RP. Musical Exoticism: Images and Reflections. Cambridge University Press; 2009.

49.

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

50.

Andre N. Conclusion: Engaged Musicology, Political Action, and Social Justice. In: Black Opera: History, Power, Engagement. University of Illinois Press; 2018.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5404257>

51.

Locke RP. Constructing the Oriental 'Other': Saint-Saëns's "Samson et Dalila". *Cambridge Opera Journal*. 1991;3(3).
https://www.jstor.org/stable/823619#metadata_info_tab_contents

52.

Locke RP. Reflections on Orientalism in Opera (And Musical Theater). *Revista de Musicología*. 1993;16(6). doi:10.2307/20796920

53.

Greenwald HM. Picturing Cio-Cio-San: House, Screen, and Ceremony in Puccini's 'Madama Butterfly'. *Cambridge Opera Journal*. 2000;12(3). <https://www.jstor.org/stable/3250716>

54.

Groos A. Cio-Cio-San and Sadayakko: Japanese Music-Theater in Madama Butterfly. *Monumenta Nipponica*. 1999;54(1). doi:10.2307/2668273

55.

Lee JD. *The Japan of Pure Invention: Gilbert and Sullivan's The Mikado*. University of Minnesota Press; 2010.

56.

Locke RP. *Musical Exoticism: Images and Reflections*. Cambridge University Press; 2009.

57.

Williams C. *Gilbert and Sullivan: Gender, Genre, Parody*. Columbia University Press; 2012.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=908700>

58.

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

https://www.jstor.org/stable/40068292?seq=1#metadata_info_tab_contents

59.

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

https://www.jstor.org/stable/3878290?seq=1#metadata_info_tab_contents

60.

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

https://www.jstor.org/stable/823648?seq=1#metadata_info_tab_contents

61.

Guarracino S. Verdi's Aida Across the Mediterranean (And Beyond). *California Italian Studies*. 2010;1(1). <https://escholarship.org/uc/item/9tj7h4wv>

62.

Huebner S. 'O patria mia': Patriotism, Dream, Death. *Cambridge Opera Journal*.

2002;14(1). https://www.jstor.org/stable/3878289?seq=1#metadata_info_tab_contents

63.

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

https://www.jstor.org/stable/3878257?seq=1#metadata_info_tab_contents

64.

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

https://www.jstor.org/stable/823799?seq=1#metadata_info_tab_contents

65.

Said EW. *The Imperial Spectacle*. *Grand Street*. 1987;6(2). doi:10.2307/25006961

66.

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

https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2123053850002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&tab=tab2&query=any,contains,aida&sortby=rank&facet=rtype,include,media&offset=0

67.

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

68.

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

69.

Francaviglia RV. *Go East, Young Man: Imagining the American West as the Orient*. Utah State University Press; 2011. <http://www.oapen.org/search?identifier=625249>

70.

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

71.

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

https://www.jstor.org/stable/41478969?seq=1#metadata_info_tab_contents

72.

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

73.

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

74.

Pisani MV. *Imagining Native America in Music*. Yale University Press; 2005.

75.

Piotrowska AG. About Twin Song Festivals in Eastern and Western Europe: Intervision and Eurovision. *International Review of the Aesthetics and Sociology of Music*. 2016;47(1).
https://www.jstor.org/stable/43869457?seq=1#metadata_info_tab_contents

76.

Tragaki D. The Monsters' Dream: Fantasies of the Empire Within. In: Tragaki D, ed. *Empire of Song: Europe and Nation in the Eurovision Song Contest*. Vol 15. The Scarecrow Press; 2013.

77.

Solomon T. The Oriental Body on the European Stage: Producing Turkish Cultural Identity on the Margins of Europe. In: Tragaki D, ed. *Empire of Song: Europe and Nation in the Eurovision Song Contest*. Vol 15. The Scarecrow Press; 2013.

78.

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

79.

Bohlman PV. *World Music: A Very Short Introduction*. Vol 65. Oxford University Press; 2002.

80.

Booth MW. Campe-toi! On the Origins and Definitions. In: Camp. Quartet; 1983.

81.

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

https://www.jstor.org/stable/1478477?seq=1#metadata_info_tab_contents

82.

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

83.

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

84.

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

85.

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

1997;81(1). https://www.jstor.org/stable/742451?seq=1#metadata_info_tab_contents

86.

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

87.

Feld S. A Sweet Lullaby for World Music. *Public Culture*. 2000;12(1):145-171. doi:10.1215/08992363-12-1-145

88.

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

89.

Feld S. Pygmy POP. A Genealogy of Schizophonic Mimesis. *Yearbook for Traditional Music*. 1996;28. doi:10.2307/767805

90.

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

91.

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

92.

White BW. *Music and Globalization: Critical Encounters*. Indiana University Press; 2012. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=670297>

93.

Willson RB. The Parallax Worlds of the West-Eastern Divan Orchestra. *Journal of the Royal Musical Association*. 2009;134(2):319-347. doi:10.1080/02690400903109109

94.

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

Verso; 2009.

95.

Beckles Willson R. Whose Utopia? Perspectives on the West-Eastern Divan Orchestra. *Music & Politics*. 2009;3(2). <http://dx.doi.org/10.3998/mp.9460447.0003.201>

96.

Etherington B. Instrumentalising Musical Ethics: Edward Said and the West-Eastern Divan Orchestra. *Australasian Music Research*. 2007;(9):121-129.
<https://search.informit.com.au/documentSummary;dn=988049973656075;res=IELHSS;type=pdf>

97.

Riiser S. National Identity and the West-Eastern Divan Orchestra. *Music and Arts in Action*. 2010;2(2):19-37.
<http://www.musicandartsinaction.net/index.php/maia/article/view/nationalidentity>

98.

Winegar J. The Humanity Game: Art, Islam, and the War on Terror. *Anthropological Quarterly*. 2008;81(3).
https://www.jstor.org/stable/25488228?seq=1#metadata_info_tab_contents

99.

Fink R. Klinghoffer in Brooklyn Heights. *Cambridge Opera Journal*. 2005;17(02).
doi:10.1017/S0954586705001989

100.

Longobardi RS. Re-Producing Klinghoffer: Opera and Arab Identity Before and After 9/11. *Journal of the Society for American Music*. 2009;3(03). doi:10.1017/S1752196309990435

101.

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

102.

Taruskin R. *Music's Dangers And The Case For Control: The Dangers of Music and the Case for Control*. *New York Times* (1923-Current file). Published online 2001.
<https://search.proquest.com/docview/92107235?accountid=11455>

103.

Adams J, Woolcock P, Goodman A. *The Death of Klinghoffer*. Published online 2003.
https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS2132060420002671&context=L&vid=44ROY_VU2&lang=en_US&search_scope=LSCOP_44ROY_NOTJOURNAL&adaptor=Local%20Search%20Engine&isFrbr=true&tab=tab2&query=any,contains,The%20death%20of%20Klinghoffer&sortby=date&facet=frbrgroupid,include,1288048280&offset=0