

MU3409: Music and Orientalism

View Online



[1]

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

[2]

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

[3]

M. B. Beckerman, *Dvorák and His World*. Princeton, N.J.: Princeton University Press, 1993.

[4]

M. B. Beckerman, *Dvorak and His World*. Princeton, N.J.: Princeton University Press, 1993 [Online]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3030296>

[5]

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

[6]

H. Berger and M. T. Carroll, *Global pop, local language*. Jackson, Miss: University Press of

Mississippi, 2003.

[7]

H. M. Berger and M. T. Carroll, *Global Pop, Local Language*. Jackson, UNITED STATES: University Press of Mississippi, 2003 [Online]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=840340>

[8]

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

[9]

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

[10]

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

[11]

R. V. Francaviglia, *Go East, Young Man: Imagining the American West as the Orient*. Logan: Utah State University Press, 2011 [Online]. Available: <http://www.oopen.org/search?identifier=625249>

[12]

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

[13]

R. P. Locke, Music and the Exotic From the Renaissance to Mozart. 2015 [Online]. Available: <https://www.fulcrum.org/concern/monographs/kw52j8644>

[14]

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

[15]

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

[16]

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

[17]

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

[18]

M. V. Pisani, Imagining native America in music. New Haven, Conn: Yale University Press, 2005.

[19]

R. Taruskin, Defining Russia Musically: Historical and Hermeneutical Essays. Princeton, N.J: Princeton University Press, 1997.

[20]

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

[21]

R. Taruskin, *Music in the Nineteenth Century*, vol. 3. Oxford: Oxford University Press, 2010 [Online]. Available:
<http://www.oxfordwesternmusic.com/view/Volume3/actrade-9780195384833.xml>

[22]

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

[23]

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

[24]

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

[25]

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

[26]

C. Williams, *Gilbert and Sullivan: gender, genre, parody*. New York: Columbia University Press, 2012 [Online]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=908700>

[27]

B. Ashcroft and P. Ahluwalia, Edward Said, [New] ed. New York: Routledge, 2001.

[28]

B. Ashcroft and D. P. S. Ahluwalia, Edward Said. London: Routledge, 2009 [Online].
Available: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=179693>

[29]

E. Said, 'Chapter 1: The Scope', in *Orientalism*, [New ed.], London: Penguin, 2003.

[30]

E. W. Said, 'Introduction', in *Culture and Imperialism*, London: Vintage, 1994.

[31]

D. B. Scott, 'Orientalism and Musical Style', *The Musical Quarterly*, vol. 82, no. 2, 1998
[Online]. Available: <https://www.jstor.org/stable/742411>

[32]

B. Lewis, 'The Question of Orientalism', *The New York Review of Books*, no. June 24, 1982, 1982 [Online]. Available:
<https://www.nybooks.com/articles/1982/06/24/the-question-of-orientalism/>

[33]

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

[34]

M. Head, *Orientalism, Masquerade and Mozart's Turkish Music*, vol. no. 9. London: Royal Musical Association, 2000.

[35]

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

[36]

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

[37]

J. M. O'Connell, 'In the Time of Alaturka: Identifying Difference in Musical Discourse', *Ethnomusicology*, vol. 49, no. 2, 2005 [Online]. Available: <https://www.jstor.org/stable/20174375>

[38]

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

[39]

M. L. Pratt, *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992 [Online]. Available: <http://www.myilibrary.com?id=35437>

[40]

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

[41]

J. D. Bellman, 'Musical Voyages and Their Baggage: Orientalism in Music and Critical Musicology', *The Musical Quarterly*, vol. 94, no. 3, 2011 [Online]. Available: https://www.jstor.org/stable/41289212?seq=1#metadata_info_tab_contents

[42]

M. Head, 'Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory', *Music Analysis*, vol. 22, no. 1, 2003 [Online]. Available:
https://www.jstor.org/stable/3700422?seq=1#metadata_info_tab_contents

[43]

R. P. Locke, 'Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East', *19th-Century Music*, vol. 22, no. 1, pp. 20–53, 1998, doi: 10.2307/746790.

[44]

R. P. Locke, 'On Exoticism, Western Art Music, and the Words We Use', *Archiv für Musikwissenschaft*, 2012 [Online]. Available:
https://www.jstor.org/stable/23375158?seq=1#metadata_info_tab_contents

[45]

J. Pasler, 'Theorizing Race in Nineteenth-Century France: Music as Emblem of Identity', *The Musical Quarterly*, vol. 89, no. 4, 2006 [Online]. Available:
https://www.jstor.org/stable/25172849?seq=1#metadata_info_tab_contents

[46]

P. V. Bohlman, 'The European Discovery of Music in the Islamic World and the "Non-Western"', *The Journal of Musicology*, vol. 5, no. 2, pp. 147–163, 1987, doi: 10.2307/763849.

[47]

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

[48]

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

[49]

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

[50]

N. Andre, 'Conclusion: Engaged Musicology, Political Action, and Social Justice', in *Black Opera: History, Power, Engagement*, Champaign: University of Illinois Press, 2018 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5404257>

[51]

R. P. Locke, 'Constructing the Oriental "Other": Saint-Saëns's "Samson et Dalila"', *Cambridge Opera Journal*, vol. 3, no. 3, 1991 [Online]. Available: https://www.jstor.org/stable/823619#metadata_info_tab_contents

[52]

R. P. Locke, 'Reflections on Orientalism in Opera (And Musical Theater)', *Revista de Musicología*, vol. 16, no. 6, 1993, doi: 10.2307/20796920.

[53]

H. M. Greenwald, 'Picturing Cio-Cio-San: House, Screen, and Ceremony in Puccini's "Madama Butterfly"', *Cambridge Opera Journal*, vol. 12, no. 3, 2000 [Online]. Available: <https://www.jstor.org/stable/3250716>

[54]

A. Groos, 'Cio-Cio-San and Sadayakko: Japanese Music-Theater in *Madama Butterfly*', *Monumenta Nipponica*, vol. 54, no. 1, 1999, doi: 10.2307/2668273.

[55]

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

[56]

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

[57]

C. Williams, *Gilbert and Sullivan: gender, genre, parody*. New York: Columbia University Press, 2012 [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=908700>

[58]

M. Yoshihara, 'The Flight of the Japanese Butterfly: Orientalism, Nationalism, and Performances of Japanese Womanhood', *American Quarterly*, vol. 56, no. 4, 2004 [Online]. Available: https://www.jstor.org/stable/40068292?seq=1#metadata_info_tab_contents

[59]

G. Cruz, 'Aida's Flutes', *Cambridge Opera Journal*, vol. 14, no. 1, 2002 [Online]. Available: https://www.jstor.org/stable/3878290?seq=1#metadata_info_tab_contents

[60]

F. D. Seta and A. Groos, '"O cieli azzurri": Exoticism and Dramatic Discourse in "Aida"', *Cambridge Opera Journal*, vol. 3, no. 1, 1991 [Online]. Available: https://www.jstor.org/stable/823648?seq=1#metadata_info_tab_contents

[61]

S. Guarracino, 'Verdi's Aida Across the Mediterranean (And Beyond)', *California Italian Studies*, vol. 1, no. 1, 2010 [Online]. Available: <https://escholarship.org/uc/item/9tj7h4wv>

[62]

S. Huebner, '"O patria mia": Patriotism, Dream, Death', *Cambridge Opera Journal*, vol. 14, no. 1, 2002 [Online]. Available: https://www.jstor.org/stable/3878289?seq=1#metadata_info_tab_contents

[63]

R. P. Locke, 'Beyond the Exotic: How "Eastern" Is Aida?', *Cambridge Opera Journal*, vol. 17, no. 2, 2005 [Online]. Available:
https://www.jstor.org/stable/3878257?seq=1#metadata_info_tab_contents

[64]

P. Robinson, 'Is "Aida" an Orientalist Opera?', *Cambridge Opera Journal*, vol. 5, no. 2, 1993 [Online]. Available:
https://www.jstor.org/stable/823799?seq=1#metadata_info_tab_contents

[65]

E. W. Said, 'The Imperial Spectacle', *Grand Street*, vol. 6, no. 2, 1987, doi:
10.2307/25006961.

[66]

B. Large and J. Levin, 'Aida: Opera in Four Acts'. [Online]. Available:
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]

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

[68]

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

[69]

R. V. Francaviglia, *Go East, Young Man: Imagining the American West as the Orient*. Logan: Utah State University Press, 2011 [Online]. Available:
<http://www.oopen.org/search?identifier=625249>

[70]

N. Perlove, 'Inherited Sound Images: Native American Exoticism in Aaron Copland's Duo for Flute and Piano', *American Music*, vol. 18, no. 1, 2000, doi: 10.2307/3052390.

[71]

R. E. Rosenberg, 'Among Compatriots and Savages: The Music of France's Lost Empire', *The Musical Quarterly*, vol. 95, no. 1, 2012 [Online]. Available:
https://www.jstor.org/stable/41478969?seq=1#metadata_info_tab_contents

[72]

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

[73]

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

[74]

M. V. Pisani, *Imagining native America in music*. New Haven, Conn: Yale University Press, 2005.

[75]

A. G. Piotrowska, 'About Twin Song Festivals in Eastern and Western Europe: Intervision and Eurovision', *International Review of the Aesthetics and Sociology of Music*, vol. 47, no. 1, 2016 [Online]. Available:
https://www.jstor.org/stable/43869457?seq=1#metadata_info_tab_contents

[76]

D. Tragaki, 'The Monsters' Dream: Fantasies of the Empire Within', in *Empire of song: Europe and nation in the Eurovision Song Contest*, vol. 15, D. Tragaki, Ed. Lanham: The Scarecrow Press, 2013.

[77]

T. Solomon, 'The Oriental Body on the European Stage: Producing Turkish Cultural Identity on the Margins of Europe', in *Empire of song: Europe and nation in the Eurovision Song Contest*, vol. 15, D. Tragaki, Ed. Lanham: The Scarecrow Press, 2013.

[78]

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

[79]

P. V. Bohlman, *World Music: A Very Short Introduction*, vol. 65. Oxford: Oxford University Press, 2002.

[80]

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

[81]

A. Shay and B. Sellers-Young, 'Belly Dance: Orientalism: Exoticism: Self-Exoticism', *Dance Research Journal*, vol. 35, no. 1, 2003 [Online]. Available: https://www.jstor.org/stable/1478477?seq=1#metadata_info_tab_contents

[82]

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

[83]

A. Björnberg, '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*, Aldershot: Ashgate, 2007.

[84]

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

[85]

T. Swedenburg, 'Saida Sultan/Danna International: Transgender Pop and the Polysemiotics of Sex, Nation, and Ethnicity on the Israeli-Egyptian Border', *The Musical Quarterly*, vol. 81, no. 1, 1997 [Online]. Available: https://www.jstor.org/stable/742451?seq=1#metadata_info_tab_contents

[86]

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

[87]

S. Feld, 'A Sweet Lullaby for World Music', *Public Culture*, vol. 12, no. 1, pp. 145–171, 2000, doi: 10.1215/08992363-12-1-145.

[88]

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

[89]

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

[90]

L. Meintjes, 'Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning', *Ethnomusicology*, vol. 34, no. 1, 1990, doi: 10.2307/852356.

[91]

T. D. Taylor, 'Some Versions of Difference: Discourses of Hybridity in Transnational Musics', in *Beyond Exoticism: Western Music and the World*, Durham: Duke University Press, 2007.

[92]

B. W. White, *Music and Globalization: Critical Encounters*. Bloomington: Indiana University Press, 2012 [Online]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=670297>

[93]

R. B. Willson, 'The Parallax Worlds of the West-Eastern Divan Orchestra', *Journal of the Royal Musical Association*, vol. 134, no. 2, pp. 319–347, 2009, doi: 10.1080/02690400903109109.

[94]

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

[95]

R. Beckles Willson, 'Whose Utopia? Perspectives on the West-Eastern Divan Orchestra', *Music & Politics*, vol. 3, no. 2, 2009 [Online]. Available:
<http://dx.doi.org/10.3998/mp.9460447.0003.201>

[96]

B. Etherington, 'Instrumentalising Musical Ethics: Edward Said and the West-Eastern Divan Orchestra', *Australasian Music Research*, no. 9, pp. 121–129, 2007 [Online]. Available:

<https://search.informit.com.au/documentSummary;dn=988049973656075;res=IELHSS;type=pdf>

[97]

S. Riiser, 'National Identity and the West-Eastern Divan Orchestra', *Music and Arts in Action*, vol. 2, no. 2, pp. 19–37, 2010 [Online]. Available: <http://www.musicandartsinaction.net/index.php/maia/article/view/nationalidentity>

[98]

J. Winegar, 'The Humanity Game: Art, Islam, and the War on Terror', *Anthropological Quarterly*, vol. 81, no. 3, 2008 [Online]. Available: https://www.jstor.org/stable/25488228?seq=1#metadata_info_tab_contents

[99]

R. Fink, 'Klinghoffer in Brooklyn Heights', *Cambridge Opera Journal*, vol. 17, no. 02, 2005, doi: 10.1017/S0954586705001989.

[100]

R. S. Longobardi, 'Re-Producing Klinghoffer: Opera and Arab Identity Before and After 9/11', *Journal of the Society for American Music*, vol. 3, no. 03, 2009, doi: 10.1017/S1752196309990435.

[101]

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

[102]

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

[103]

J. Adams, P. Woolcock, and A. Goodman, 'The Death of Klinghoffer'. Decca, 2003 [Online].

Available:

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