

MU3409: Music and Orientalism

View Online



-
1.
André NA. Black opera: history, power, engagement. Urbana: University of Illinois Press; 2018.

 2.
Andre N. Black Opera: History, Power, Engagement [Internet]. Champaign: University of Illinois Press; 2018. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5404257>

 3.
Beckerman MB. Dvorák and His World. Princeton, N.J.: Princeton University Press; 1993.

 4.
Beckerman MB. Dvorak and His World [Internet]. Princeton, N.J.: Princeton University Press; 1993. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3030296>

 5.
Bellman J. The Exotic in Western Music. Boston: Northeastern University Press; 1998.

 6.
Berger H, Carroll MT. Global pop, local language. Jackson, Miss: University Press of

Mississippi; 2003.

7.

Berger HM, Carroll MT. Global Pop, Local Language [Internet]. Jackson, UNITED STATES: University Press of Mississippi; 2003. Available from: <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. Berkeley: University of California Press; 2000.

9.

Hesmondhalgh D, Born G. Western Music and Its Others : Difference, Representation, and Appropriation in Music [Internet]. Berkeley, UNITED STATES: University of California Press; 2000. Available from: <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. Logan, Utah: Utah State University Press; 2011.

11.

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

12.

Locke RP. Music and the exotic from the Renaissance to Mozart. Cambridge: Cambridge University Press; 2017.

13.

Locke RP. Music and the Exotic From the Renaissance to Mozart [Internet]. 2015. Available from: <https://www.fulcrum.org/concern/monographs/kw52j8644>

14.

Locke RP. Musical exoticism: images and reflections. Cambridge: 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. London: Routledge; 2017.

16.

Machin-Autenrieth M. Flamenco, Regionalism, and Musical Heritage in Southern Spain [Internet]. London: Routledge; 2017. Available from: <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: Manchester University Press; 1995.

18.

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

19.

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

20.

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

21.

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

22.

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

23.

Bloechl OA. *Native American song at the frontiers of early modern music*. Cambridge: Cambridge University Press; 2008.

24.

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

25.

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

26.

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

27.

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

28.

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

29.

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

30.

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

31.

Scott DB. Orientalism and Musical Style. The Musical Quarterly [Internet]. Oxford University Press; 1998;82(2). Available from: <https://www.jstor.org/stable/742411>

32.

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

33.

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

34.

Head M. Orientalism, Masquerade and Mozart's Turkish Music. London: 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. The Exotic in Western Music.* Boston: Northeastern University Press; 1998.

36.

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

37.

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

38.

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

39.

Pratt ML. *Imperial Eyes: Travel Writing and Transculturation* [Internet]. London: Routledge; 1992. Available from: <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: Stanford University Press; 2016.

41.

Bellman JD. Musical Voyages and Their Baggage: Orientalism in Music and Critical Musicology. *The Musical Quarterly* [Internet]. Oxford University Press; 2011;94(3). Available from: 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* [Internet]. Wiley; 2003;22(1). Available from: 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.

44.

Locke RP. On Exoticism, Western Art Music, and the Words We Use. *Archiv für Musikwissenschaft* [Internet]. Franz Steiner Verlag; 2012; Available from: 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* [Internet]. Oxford University Press; 2006;89(4). Available from: 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.

47.

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

48.

Locke RP. *Musical exoticism: images and reflections*. Cambridge: Cambridge University Press; 2009.

49.

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

50.

Andre N. Conclusion: Engaged Musicology, Political Action, and Social Justice. *Black Opera: History, Power, Engagement* [Internet]. Champaign: University of Illinois Press; 2018. Available from: <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* [Internet]. Cambridge University Press; 1991;3(3). Available from: 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).

53.

Greenwald HM. Picturing Cio-Cio-San: House, Screen, and Ceremony in Puccini's 'Madama Butterfly'. *Cambridge Opera Journal* [Internet]. Cambridge University Press; 2000;12(3). Available from: <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).

55.

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

56.

Locke RP. Musical exoticism: images and reflections. Cambridge: Cambridge University Press; 2009.

57.

Williams C. Gilbert and Sullivan: gender, genre, parody [Internet]. New York: Columbia University Press; 2012. Available from: <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* [Internet]. The Johns Hopkins University Press; 2004;56(4). Available from: https://www.jstor.org/stable/40068292?seq=1#metadata_info_tab_contents

59.

Cruz G. Aida's Flutes. *Cambridge Opera Journal* [Internet]. Cambridge University Press; 2002;14(1). Available from: 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* [Internet]. Cambridge University Press; 1991;3(1). Available from: 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* [Internet]. 2010;1(1). Available from: <https://escholarship.org/uc/item/9tj7h4wv>

62.

Huebner S. 'O patria mia': Patriotism, Dream, Death. *Cambridge Opera Journal* [Internet]. Cambridge University Press; 2002;14(1). Available from: 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* [Internet]. Cambridge University Press; 2005;17(2). Available from: https://www.jstor.org/stable/3878257?seq=1#metadata_info_tab_contents

64.

Robinson P. Is 'Aida' an Orientalist Opera? *Cambridge Opera Journal* [Internet]. Cambridge University Press; 1993;5(2). Available from: https://www.jstor.org/stable/823799?seq=1#metadata_info_tab_contents

65.

Said EW. *The Imperial Spectacle*. Grand Street. 1987;6(2).

66.

Large B, Levin J. Aida: Opera in Four Acts [Internet]. Available from: 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*. Dvořák and His World. Princeton, N.J.: Princeton University Press; 1993.

68.

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

69.

Francaviglia RV. *Go East, Young Man: Imagining the American West as the Orient*

[Internet]. Logan: Utah State University Press; 2011. Available from:
<http://www.oopen.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).

71.

Rosenberg RE. Among Compatriots and Savages: The Music of France's Lost Empire. *The Musical Quarterly* [Internet]. Oxford University Press; 2012;95(1). Available from:
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*. Urbana: University of Illinois Press; 2009.

73.

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

74.

Pisani MV. *Imagining native America in music*. New Haven, Conn: 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* [Internet]. Croatian Musicological Society; 2016;47(1). Available from:
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, editor. Empire of song: Europe and nation in the Eurovision Song Contest. Lanham: 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, editor. Empire of song: Europe and nation in the Eurovision Song Contest. Lanham: The Scarecrow Press; 2013.

78.

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

79.

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

80.

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

81.

Shay A, Sellers-Young B. Belly Dance: Orientalism: Exoticism: Self-Exoticism. Dance Research Journal [Internet]. Congress on Research in Dance; 2003;35(1). Available from: https://www.jstor.org/stable/1478477?seq=1#metadata_info_tab_contents

82.

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

83.

Björnberg A. 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*. Aldershot: Ashgate; 2007.

84.

Lemish D. Gay Brotherhood: Israeli Gay Men and the Eurovision Song Contest. *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Aldershot: 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* [Internet]. Oxford University Press; 1997;81(1). Available from: 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. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press; 2000.

87.

Feld S. A Sweet Lullaby for World Music. *Public Culture*. 2000;12(1):145–171.

88.

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

89.

Feld S. Pygmy POP. A Genealogy of Schizophonic Mimesis. *Yearbook for Traditional Music*. 1996;28.

90.

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

91.

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

92.

White BW. *Music and Globalization: Critical Encounters* [Internet]. Bloomington: Indiana University Press; 2012. Available from: <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.

94.

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

95.

Beckles Willson R. Whose Utopia? Perspectives on the West-Eastern Divan Orchestra. *Music & Politics* [Internet]. 2009;3(2). Available from: <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* [Internet]. University of Melbourne, Centre for Studies in Australian Music; 2007;(9):121–129. Available from: <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* [Internet]. 2010;2(2):19–37. Available from: <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* [Internet]. The George Washington University Institute for Ethnographic Research; 2008;81(3). Available from: 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).

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).

101.

May T. *The John Adams Reader: Essential Writings on an American Composer*. Pompton Plains, N.J.: 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)* [Internet]. 2001; Available from: <https://search.proquest.com/docview/92107235?accountid=11455>

103.

Adams J, Woolcock P, Goodman A. *The Death of Klinghoffer* [Internet]. Decca; 2003. Available from: https://librarysearch.royalholloway.ac.uk/primo-explore/fulldisplay?docid=44ROY_ALMA_DS

2132060420002671&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