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Sommario/riassunto	Musical sound has been central to heteromasculinist productions of nation and homeland, whether Chicano, Tejano, Texan, Mexican, or American. If this assertion holds true, as Deborah R. Vargas suggests, then what are we to make of those singers and musicians whose representations of gender and sexuality are irreconcilable with

canonical Chicano/Tejano music or what Vargas refers to as "la onda"?
These are the "dissonant divas" Vargas discusses, performers who
stimulate our listening for alternative borderlands imaginaries that are
inaudible within the limits of "la onda.". Dissonant Divas in C
