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Nota di contenuto	Frontmatter -- Contents -- Introduction. Women's Modes, Legacies and Futures in Music -- Uneven Terrains of Struggle: Towards the Transformative Notion of Female Music Leadership -- Between Home and International Scenes. Sarah Ndagire's Way to World Music -- Plucking a Liberal Sound: Japanese Women's Resignification of Finnish Kantele in a Hobbyist Club -- Female Balkan Romani Singers: Charting Innovative Performance Paths -- Assumptions of Normality: How Three Women with a Disability Changed the Face of Music -- Female Leadership in Iranian-Arab Shia Rituals from Khorramshahr, South-western Iran -- God Has a Woman's Voice. Liturgical Music and Agency of Eastern European Migrant Women in Rome -- Winds of Change? Gender Segregation in Music Education and Production in Italy -- Introducing WMLON: The Women's Musical Leadership Online Network -- Women in Music: Possibilities and Responsibilities of Cultural Management and Policy -- Women's Role in Sustaining the Practice of Tamburitza Instruments in Vojvodina -- Performing Trauma in Privileged Spaces: Empowering Turkish Women's Voices of the Past -- Women's Actions to Revitalize the Practice of Kaval Playing in Serbia -- Female Leadership in Serbian Metal Music. Frontwomen at the Crossroads of Visibility, Genre and Voice -- Female Agency, Genres and Aesthetics of Sorrow in Persian Classical Music -- "What Moves the World, Moves My Ass as Well": Mimi Mercedez as an Anti-heroine of Postsocialist Serbia -- Notes on Contributors

Sommario/riassunto

Various modes of contemporary female cultural, social and political leadership can be found in music. Informed by different histories and culturally bound social mores but also by a comparative perspective, the contributors ask what can be considered as leadership in culture from a female point of view today. They deconstruct the notion of leadership as corporative and career-related modes of success by showing how female agency, power and negotiation in and through music can and should be considered as empowering, transformative and role-modeling. This volume interweaves several disciplinary perspectives, from ethnomusicology, musicology and cultural management to sociology and anthropology.
