

1. Record Nr.	UNINA9910819485703321
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Titolo	Dissonant divas in chicana music : the limits of la onda // Deborah R. Vargas
Pubbl/distr/stampa	Minneapolis, : University of Minnesota Press, 2012
ISBN	0-8166-8018-3
Edizione	[1st ed.]
Descrizione fisica	1 online resource (337 p.)
Disciplina	781.64089/6872073
Soggetti	Music - Mexico - 20th century - History and criticism Mexican Americans Tejano music - History and criticism Gender identity in music Mexican American women Women musicians - United States Music - Social aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Contents; INTRODUCTION: Music, Mejicanas, and the Chicano Wave; ONE: Remember the Alamo, Remember Rosita Fernandez; TWO: Borders, Bullets, Besos: The Ballad of Chelo Silva; THREE: Tex-Mex Conjunto Accordion Masculinity: The Queer Discord of Eva Ybarra and Ventura Alonzo; FOUR: Sonido de Las Americas: Crossing South-South Borders with Eva Garza; FIVE: Giving Us That Brown Soul: Selena's Departures and Arrivals; EPILOGUE: The Borderlands Rock Reverb of Gloria Rios and Girl in a Coma; Acknowledgments; Notes; Permissions; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U VW; X; Y; Z
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
