

CONTEMPORARY
WOMEN
INSTRUMENTALISTS

madame
jazz

LESLIE GOURSE

Contemporary Women Instrumentalists

Richard J. Lawn, Justin G. Binek



Contemporary Women Instrumentalists:

Madame Jazz Leslie Gourse, 1995 *Madame Jazz* is a fascinating invitation to the inside world of women in jazz. Ranging primarily from the late 1970s to today's vanguard of performance jazz in New York City and on the West Coast, it chronicles a crucial time of transition as women make the leap from novelty acts regarded as second-class citizens to sought-out professionals admired and hired for their consummate musicianship. Author Leslie Gourse surveys the scene in the jazz clubs, the concert halls, the festivals, and the recording studios from the musicians' point of view. She finds both exciting progress and lingering discrimination. The growing success of women instrumentalists has been a long time in coming, she writes. Long after women became accepted as writers and to a lesser extent as visual artists, women in music—classical, pop, or jazz—faced the nearly insuperable barrier of chauvinism and the still insidious force of tradition and habit that keeps most men performing with the musicians they have always worked with: other men. With dozens of captivating, no-holds-barred interviews with both rising stars and seasoned veterans, *Madame Jazz* is about the history that women jazz instrumentalists are making now as well as an inspiring preview of the even brighter days ahead.

The Lost Women of Rock Music Helen Reddington, 2016-09-17 In Britain during the late 1970s and early 1980s, a new phenomenon emerged: female guitarists, bass players, keyboard players, and drummers playing in bands. Before this time, women's presence in rock bands, with a few notable exceptions, had always been as vocalists. This sudden influx of female musicians into the male domain of rock music was brought about partly by the enabling ethic of punk rock: anybody can do it, and partly by the impact of the Equal Opportunities Act. But just as suddenly as the phenomenon arrived, the interest in these musicians evaporated, and other priorities became important to music audiences. Helen Reddington investigates the social and commercial reasons for how these women became lost from the rock music record and rewrites this period in history in the context of other periods when female musicians have been visible in previously male environments. Reddington draws on her own experience as a bass player in a punk band, thereby contributing a fresh perspective on the socio-political context of the punk scene and its relationship with the media. The book also features a wealth of original interview material with key protagonists, including the late John Peel, Geoff Travis, The Raincoats, and the Poison Girls.

Women's Studies Linda Krikos, Cindy Ingold, 2004-08-30 This truly monumental work maps the literature of women's studies, covering thousands of titles and Web sites in 19 subject areas published between 1985 and 1999. Intended as a reference and collection development tool, this bibliography provides a guide for women's studies information for each title along with a detailed, often evaluative review. The annotations summarize each work's content, its importance or contribution to women's studies, and its relationship to other titles on the subject. Core titles and titles that are out of print are noted, and reviews indicate which titles are appropriate as texts or supplemental texts. This definitive guide to the literature of women's studies is a must-purchase for academic libraries that support women's studies programs, and it is a useful addition to any academic or public library that endeavors to represent the field. A team of subject

specialists has taken on the immense task of documenting publications in the area of women's studies in the last decades of the 20th century. The result is this truly monumental work which maps the field covering thousands of titles and Web sites in 19 subject areas published between 1985 and 1999. Intended as a reference and collection development tool, this bibliography provides a guide for women's studies information for each title along with a detailed, often evaluative review. The annotations summarize each work's content, its importance or contribution to women's studies, and its relationship to other titles on the subject. Most reviews cite and describe similar and contrasting titles, substantially extending the coverage. Core titles and titles that are out of print are noted, and reviews indicate which titles are appropriate as texts or supplemental texts. Taking up where the previous volume by Loeb, Searing, and Stineman left off, this is the definitive guide to the literature of women's studies. It is a must purchase for academic libraries that support women's studies programs and a welcome addition to any academic or public library that endeavors to represent the field.

Madame Jazz Leslie Gourse, 1996-05-23

Nadine Jansen, a flugelhornist and pianist, remembers a night in the 1940s when a man came out of the audience as she was playing both instruments. "I hate to see a woman do that," he explained, as he hit the end of her horn, nearly chipping her tooth. Half a century later, a big band named Diva made its debut in New York on March 30, 1993, with Melissa Slocum on bass, Sue Terry on alto sax, Lolly Bienenfeld on trombone, Sherrie Maricle on drums, and a host of other first-rate instrumentalists. The band made such a good impression that it was immediately booked to play at Carnegie Hall the following year. For those who had yet to notice, Diva signaled the emergence of women musicians as a significant force in jazz. Madame Jazz is a fascinating invitation to the inside world of women in jazz. Ranging primarily from the late 1970s to today's vanguard of performance jazz in New York City and on the West Coast, it chronicles a crucial time of transition as women make the leap from novelty acts regarded as second-class citizens to sought-out professionals admired and hired for their consummate musicianship. Author Leslie Gourse surveys the scene in the jazz clubs, the concert halls, the festivals, and the recording studios from the musicians' point of view. She finds exciting progress on all fronts but also lingering discrimination. The growing success of women instrumentalists has been a long time in coming, she writes. Long after women became accepted as writers and, to a lesser extent, as visual artists, women in music—classical, pop, or jazz—faced the nearly insuperable barrier of chauvinism and the still insidious force of tradition and habit that keeps most men performing with the musicians they have always worked with. Other men. Gourse provides dozens of captivating, no-holds-barred interviews with both rising stars and seasoned veterans. Here are up-and-coming pianists Renee Rosnes and Rachel Z, trumpeter Rebecca Coupe Frank, saxophonist Virginia Mayhew, bassist Tracy Wormworth, and drummer Terri Lynne Carrington, and enduring legends Dorothy Donegan, Marian McParland, and Shirley Horne. Here, as well, are conversations with three pioneering businesswomen: agent and producer Helen Keane, manager Linda Goldstein, and festival and concert producer Cobi Narita. All of the women speak insightfully about their inspiration and their commitment to pursuing the music they love. They are also frank about the realities of life on the road.

and the extra dues women musicians pay in a tough and competitive field where everybody pays dues A separate chapter offers a closer look at women musicians and the continual stress confronting those who would combine love marriage and or motherhood with a life in music Madame Jazz is about the history that women jazz instrumentalists are making now as well as an inspiring preview of the even brighter days ahead It concludes with Frankie Nemko's lively evaluation of the West Coast jazz scene and appends the most comprehensive list ever assembled of women currently playing instruments professionally

Women in Jazz Marie Buscatto, 2021-12-30 Women in Jazz Musicality Femininity Marginalization examines the invisible discrimination against female musicians in the French jazz world and the ways in which women thrive as professionals despite such conditions The author shines a light on the paradox for women in jazz to express oneself in a feminine way is to be denigrated for it yet to behave in a masculine manner is to be devalued for a lack of femininity This masculine world ensures it is more difficult for women to be recognized as jazz musicians than it is for men even when musicians critics and audiences are ideologically opposed to discrimination Female singers are confined by the feminine stereotypes of their profession while female instrumentalists must comport themselves into traditionally masculine roles The author explores the academic and professional socializations of these musicians the musical choice they make and how they are perceived by jazz professionals as a result First published in French by CNRS Editions in 2007 and later reissued in paperback in 2018 with the author's postscript that nothing much has changed Women in Jazz Musicality Femininity Marginalization expands the conversation beyond the French border identifying female jazz musicians as a discriminated minority all around the world

Encyclopedia of Women in American History Joyce Appleby, Eileen Chang, Joanne Goodwin, 2015-07-17 This illustrated encyclopedia examines the unique influence and contributions of women in every era of American history from the colonial period to the present It not only covers the issues that have had an impact on women but also traces the influence of women's achievements on society as a whole Divided into three chronologically arranged volumes the set includes historical surveys and thematic essays on central issues and political changes affecting women's lives during each period These are followed by A-Z entries on significant events and social movements laws court cases and more as well as profiles of notable American women from all walks of life and all fields of endeavor Primary sources and original documents are included throughout

Women in Music Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company

Women, Music and Leadership Helen Rusak, 2023-08-01 Women Music and Leadership offers a wide ranging survey of women in musical leadership and their experiences highlighting women's achievements and considering how they negotiate the challenges of the leadership space in music Women have always participated in music as performers teachers composers and professionals but remain underrepresented in leadership positions Covering women's leadership across a wide variety of roles and musical genres this book addresses women in classical music gospel blues jazz popular music electronic music and non Western musical contexts and considers

women working as composers as conductors and in music management and the music business Each chapter includes several case studies of women s careers exploring their groundbreaking contributions to music and the challenges they faced as leaders Connecting management theory and leadership research with feminist musicology this book paints a new picture of women s major contributions as leaders in music and their ongoing struggles for equity It will be relevant to students and scholars in arts and music management as well as all those studying music gender or leadership and women music professionals

Growing up with Jazz W. Royal Stokes, 2005-03-15 A jazz writer for three decades W Royal Stokes has a special talent for capturing the initial spark that launches a musician s career In Growing Up With Jazz he has interviewed twenty four instrumentalists and singers who talk candidly about the early influences that started them on the road to jazz and where that road has taken them Stokes offers a kaleidoscopic look at the jazz scene featuring musicians from a dazzling array of backgrounds Ray Gelato recalls the life of a working class youth in London Patrizia Scascitelli recounts being a child prodigy in Rome who became the first woman of Italian jazz and Billy Taylor tells about his childhood in Washington DC where his grandfather was a Baptist minister and his father a dentist and everyone in the family seemed well trained in music Perhaps most exotic is Luluk Purwanto an Indonesian violinist who as a child listened to gamelan music in the morning and took violin lessons in the afternoon on an instrument so expensive she didn t dare quit For some the flame burned bright at an early age Jane Monheit sang before she could speak and was set on a musical career by age eight Lisa Sokolov played classical piano sang opera and choral music and was in a jazz band all by high school But Carol Sudhalter though born into a very musical family a Bix Beiderbecke family was a botany major at Smith and only became a serious musician after college quitting a government job to study the flute and saxophone in Italy From Art Blakey to Claire Daly to Don Byron here are the compelling stories of two dozen top musicians finding their way in the world of jazz

Jazz and Postwar French Identity Elizabeth Vihlen McGregor, 2016-06-23 In the context of a shifting domestic and international status quo that was evolving in the decades following World War II French audiences used jazz as a means of negotiating a wide range of issues that were pressing to them and to their fellow citizens Despite the fact that jazz was fundamentally linked to the multicultural through its origins in the hands of African American musicians happenings within the French jazz public reflected much about France s postwar society In the minds of many jazz was connected to youth culture but instead of challenging traditional gender expectations the music tended to reinforce long held stereotypes French critics musicians and fans contended with the reality of American superpower strength and often strove to elevate their own country s stature in relation to the United States by finding fault with American consumer society and foreign policy aims Jazz audiences used this music to condemn American racism and to support the American civil rights movement expressing strong reservations about the American way of life French musicians lobbied to create professional opportunities for themselves and some went so far as to create a union that endorsed preferential treatment for French nationals As France became more ethnically and religiously diverse due

immigration from Africa Asia and the Caribbean French jazz critics and fans noted the insidious appearance of racism in their own country and had to contend with how their own citizens would address the changing demographics of the nation even if they continued to insist that racism was more prevalent in the United States As independence movements brought an end to the French empire jazz enthusiasts from both former colonies and France had to reenvision their relationship to jazz and to the music s international audiences In these postwar decades the French were working to preserve a distinct national identity in the face of weakened global authority most forcefully represented by decolonization and American hegemony Through this originally African American music French listeners commentators and musicians participated in a process that both challenged and reinforced ideas about their own culture and nation

Women Musicians of Uzbekistan Tanya Merchant,2015-08-15 Fascinated by women s distinct influence on Uzbekistan s music Tanya Merchant ventures into Tashkent s post Soviet music scene to place women musicians within the nation s evolving artistic and political arenas Drawing on fieldwork and music study carried out between 2001 and 2014 Merchant challenges the Western idea of Central Asian women as sequestered and oppressed Instead she notes Uzbekistan s women stand at the forefront of four prominent genres maqom folk music Western art music and popular music Merchant s recounting of the women s experiences stories and memories underscores the complex role that these musicians and vocalists play in educational institutions and concert halls street kiosks and the culturally essential sphere of wedding music Throughout the book Merchant ties nationalism and femininity to performances and reveals how the music of these women is linked to a burgeoning national identity Important and revelatory *Women Musicians of Uzbekistan* looks into music s part in constructing gendered national identity and the complicated role of femininity in a former Soviet republic s national project

Gender in the Music Industry Marion Leonard,2017-10-03 Why despite the number of high profile female rock musicians does rock continue to be understood as masculine Why is rock generally assumed to be created and performed by men Marion Leonard explores different representations of masculinity offered by and performed through rock music and examines how female rock performers negotiate this gendering of rock as masculine A major concern of the book is not specifically with men or with women performing rock but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry Leonard addresses core issues relating to gender rock and the music industry through a case study of female centred bands from the UK and US performing so called indie rock from the 1990s to the present day Using original interview material with both amateur and internationally renowned musicians the book further addresses the fact that the voices of musicians have often been absent from music industry studies Leonard s central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians to presenting an analytic discussion of gender and the music industry In this way the book engages directly with a number of under researched areas the impact of gender on the everyday life of performing musicians gendered attitudes in music journalism promotion and production the

responses and strategies developed by female performers the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest Women in American Music: Grove Music Essentials Judith Tick, Judy Tsou, 2015-04-28 A history of the achievements of women in American music This ebook is a static version of an article from Grove Music Online a continuously updated online resource offering comprehensive coverage of the world's music written by leading scholars For more information visit www.oxfordmusiconline.com *Changing the Tune* Carolyn Glenn Brewer, 2017-03-15 Even though the potential passage of the Equal Rights Amendment had cracked glass ceilings across the country in 1978 jazz remained a boys club Two Kansas City women Carol Comer and Dianne Gregg challenged that inequitable standard With the support of jazz luminaries Marian McPartland and Leonard Feather inaugural performances by Betty Carter Mary Lou Williams an unprecedented All Star band of women Toshiko Akiyoshi's band plus dozens of Kansas City musicians and volunteers a casual conversation between two friends evolved into the annual Kansas City Women's Jazz Festival WJF But with success came controversy Anxious to satisfy fans of all jazz styles WJF alienated some purists The inclusion of male sidemen brought on protests The egos of established seasoned players unexpectedly clashed with those of newcomers Undaunted Comer Gregg and WJF's ensemble of supporters continued the cause for eight years They fought for equality not with speeches but with swing without protest signs but with bebop For the first book about this groundbreaking festival Carolyn Glenn Brewer interviewed dozens of people and dove deeply into the archives This book is an important testament to the ability of two friends to emphatically prove jazz genderless thereby changing the course of jazz history

Issues in African American Music Portia Maultsby, Mellonee Burnim, 2016-10-26 *Issues in African American Music* Power Gender Race Representation is a collection of twenty one essays by leading scholars surveying vital themes in the history of African American music Bringing together the viewpoints of ethnomusicologists historians and performers these essays cover topics including the music industry women and gender and music as resistance and explore the stories of music creators and their communities Revised and expanded to reflect the latest scholarship with six all new essays this book both complements the previously published volume *African American Music An Introduction* and stands on its own Each chapter features a discography of recommended listening for further study From the antebellum period to the present and from classical music to hip hop this wide ranging volume provides a nuanced introduction for students and anyone seeking to understand the history social context and cultural impact of African American music **Circular Breathing** George McKay, 2005-11-23 An exploration of the political and cultural experience of jazz performers in Britain from the 1950s traditional jazz boom on

Kinds of Blue Jürgen E. Grandt, 2004 **The World of Jazz Trumpet** Scotty Barnhart, 2005-12 In *The World of Jazz Trumpet A Comprehensive History and Practical Philosophy* acclaimed jazz trumpet soloist Scotty Barnhart examines the political social and musical conditions that led to the creation of jazz as America's premier art form He traces the many factors that enabled freed slaves and their descendants to merge the blues gospel classical marches and African rhythms to

create a timeless and profound art that since its inception circa 1900 continues to have a major impact on all music The World of Jazz Trumpet is a must have study of the jazz trumpet for students instructors and professional musicians as well as for anyone who appreciates the genre Readers will appreciate Barnhart s personal and professional connection to a major part of American and world history This book fills a major void in the world of jazz education as well as in general music education With entries on 800 trumpeters it is destined to become required reading in thousands of colleges schools and homes around the world

Experiencing Jazz Richard J. Lawn, Justin G. Binek, 2024-01-23 *Experiencing Jazz* Third Edition is an integrated textbook website and audio anthology for jazz appreciation and history courses Through readings illustrations timelines listening guides and a playlist of tracks and performances *Experiencing Jazz* journeys through the history of jazz and places the music within larger cultural and historical contexts Designed for the jazz novice this textbook introduces the reader to prominent artists covers the evolution of styles and makes stylistic comparisons to current trends and developments New to the third edition Richard J Lawn is joined by new co author Justin G Binek Expanded coverage of artists particularly important vocalists and prominent women in jazz including Bobby McFerrin Kurt Elling The Manhattan Transfer and Terri Lyne Carrington A dynamic web exclusive bonus chapter Chapter 14 5 The Story Continues exploring contemporary jazz artists who push the boundaries of jazz by creating new stylistic fusions and who utilize new media to create collaborate and share their artistry A re worked companion website featuring new recordings a more comprehensive audio anthology and a major revision of The Elements of Jazz section Condensed musician biographies and updated content reflecting jazz s global impact Revised listening guides for spotlighted recordings highlighting key moments worthy of closer listening and analysis Comprehensive and immersive the third edition of *Experiencing Jazz* provides a foundational understanding of the history of the genre

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Whispering the Techniques of Language: An Psychological Journey through **Contemporary Women Instrumentalists**

In a digitally-driven earth wherever displays reign supreme and quick conversation drowns out the subtleties of language, the profound strategies and emotional subtleties concealed within words frequently get unheard. Yet, situated within the pages of **Contemporary Women Instrumentalists** a charming fictional prize blinking with organic thoughts, lies an exceptional journey waiting to be undertaken. Penned by an experienced wordsmith, that wonderful opus attracts visitors on an introspective journey, softly unraveling the veiled truths and profound impact resonating within the very fabric of each and every word. Within the emotional depths of the moving evaluation, we will embark upon a heartfelt exploration of the book is primary themes, dissect its fascinating publishing design, and yield to the strong resonance it evokes strong within the recesses of readers hearts.

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Table of Contents Contemporary Women Instrumentalists

1. Understanding the eBook Contemporary Women Instrumentalists
 - The Rise of Digital Reading Contemporary Women Instrumentalists
 - Advantages of eBooks Over Traditional Books
2. Identifying Contemporary Women Instrumentalists
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Contemporary Women Instrumentalists
 - User-Friendly Interface
4. Exploring eBook Recommendations from Contemporary Women Instrumentalists
 - Personalized Recommendations

- Contemporary Women Instrumentalists User Reviews and Ratings
- Contemporary Women Instrumentalists and Bestseller Lists
- 5. Accessing Contemporary Women Instrumentalists Free and Paid eBooks
 - Contemporary Women Instrumentalists Public Domain eBooks
 - Contemporary Women Instrumentalists eBook Subscription Services
 - Contemporary Women Instrumentalists Budget-Friendly Options
- 6. Navigating Contemporary Women Instrumentalists eBook Formats
 - ePub, PDF, MOBI, and More
 - Contemporary Women Instrumentalists Compatibility with Devices
 - Contemporary Women Instrumentalists Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Contemporary Women Instrumentalists
 - Highlighting and Note-Taking Contemporary Women Instrumentalists
 - Interactive Elements Contemporary Women Instrumentalists
- 8. Staying Engaged with Contemporary Women Instrumentalists
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Contemporary Women Instrumentalists
- 9. Balancing eBooks and Physical Books Contemporary Women Instrumentalists
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Contemporary Women Instrumentalists
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Contemporary Women Instrumentalists
 - Setting Reading Goals Contemporary Women Instrumentalists
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Contemporary Women Instrumentalists
 - Fact-Checking eBook Content of Contemporary Women Instrumentalists

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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