

Place for Us



[ESSAY ON THE BROADWAY MUSICAL]

D. A. Miller

Place For Us Essay On The Broadway Music

Dominic McHugh



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Place for Us D. A. Miller, 1998 In *Place for Us* D A Miller probes what all the jokes laugh off the embarrassingly mutual affinity between a general cultural form and the despised minority that was in fact that form's implicit audience *The Cultural Study of Music* Martin Clayton, Trevor Herbert, Richard Middleton, 2012-03-12 What is the relationship between music and culture The first edition of *The Cultural Study of Music A Critical Introduction* explored this question with groundbreaking rigor and breadth Now this second edition refines that original analysis while examining the ways the field has developed in the years since the book's initial publication Including contributions from scholars of music cultural studies anthropology sociology and psychology this anthology provides a comprehensive introduction to the study of music and culture It includes both pioneering theoretical essays and exhaustively researched case studies on particular issues in world musics For the second edition the original essays have been revised and nine new chapters have been added covering themes such as race religion geography technology and the politics of music With an even broader scope and a larger roster of world renowned contributors *The Cultural Study of Music* is certain to remain a canonical text in the field of cultural musicology

Music in Comedy Television Liz Giuffre, Philip Hayward, 2017-03-27 The study of television and music has expanded greatly in recent years yet to date no book has focused on the genre of comedy television as it relates to music *Music in Comedy Television Notes on Laughs* fills that gap breaking new critical ground With contributions from an array of established and emerging scholars representing a range of disciplines the twelve essays included cover a wide variety of topics and television shows spanning nearly fifty years across network cable and online structures and capturing the latest research in this growing area of study From *Sesame Street* to *Saturday Night Live* from Monty Python to *Flight of the Conchords* this book offers the perfect introduction for students and scholars in music and media studies seeking to understand the role of music in comedy onscreen and how it relates to the wider culture **The Routledge Companion to the Contemporary Musical** Jessica Sternfeld, Elizabeth L. Wollman, 2019-08-16 *The Routledge Companion to the Contemporary Musical* is dedicated to the musical's evolving relationship to American culture in the late twentieth and early twenty first centuries In the past decade and a half international scholars from an ever widening number of disciplines and specializations have been actively contributing to the interdisciplinary field of musical theater studies Musicals have served not only to mirror the sociopolitical economic and cultural tenor of the times but have helped shape and influence it in America and across the globe a genre that may seem at first glance light hearted and escapist serves also as a bold commentary on society Forty four essays examine the contemporary musical as an ever shifting product of an ever changing culture This volume sheds new light on the American musical as a thriving contemporary performing arts genre one that could have died out in the post Tin Pan Alley era but instead has managed to remain culturally viable and influential in part by newly embracing a series of complex contradictions At present the American musical is a live localized old fashioned

genre that has simultaneously developed into an increasingly globalized tech savvy intensely mediated mass entertainment form Similarly as it has become increasingly international in its scope and appeal the stage musical has also become more firmly rooted to Broadway the idea if not the place and thus branded as a quintessentially American entertainment

The Queer Composition of America's Sound Nadine Hubbs, 2004-10-18 In this vibrant and pioneering book Nadine Hubbs shows how a gifted group of Manhattan based gay composers were pivotal in creating a distinctive American sound and in the process served as architects of modern American identity Focusing on a talented circle that included Aaron Copland Virgil Thomson Leonard Bernstein Marc Blitzstein Paul Bowles David Diamond and Ned Rorem *The Queer Composition of America's Sound* homes in on the role of these artists self identification especially with tonal music French culture and homosexuality in the creation of a musical idiom that even today signifies America in commercials movies radio and television and the concert hall

The Oxford Handbook of the Hollywood Musical Dominic McHugh, 2022 In *The Oxford Handbook of the Hollywood Musical* leading scholars examine the history of a defining film genre from its very roots to the present analyzing its tropes and problems over the past 8 decades of film history

"Music, Sound, and Silence in Buffy the Vampire Slayer" Janet K. Halfyard, 2017-07-05 The intense and continuing popularity of the long running television show *Buffy the Vampire Slayer* 1997-2003 has long been matched by the range and depth of the academic critical response This volume the first devoted to the show's imaginative and widely varied use of music sound and silence helps to develop an increasingly important and inadequately covered area of research the many roles of music in contemporary television In addressing this significant gap this book provides an exemplary overview of the functions of music and sound in the interpretation of a television show This is done through analyses that focus on scoring and source music the title theme the music production process the critically acclaimed musical episode voted number 13 in Channel Four's One Hundred Greatest Musicals the symbolic and dramatic use of silence and the popular reception of the show by its international fan base In keeping with contemporary trends in the study of popular music a variety of critical approaches are taken from musicology cultural studies and media and communication studies specifically employing critique musical analysis industry studies and hermeneutics

West Side Story Elizabeth A. Wells, 2011 Wells presents a scholarly study of the American musical *West Side Story* viewing the work from cultural historical and musical perspectives from publisher description

The Routledge Companion to Screen Music and Sound Miguel Mera, Ronald Sadoff, Ben Winters, 2017-05-25 *The Routledge Companion to Screen Music and Sound* provides a detailed and comprehensive overview of screen music and sound studies addressing the ways in which music and sound interact with forms of narrative media such as television videogames and film The inclusive framework of screen music and sound allows readers to explore the intersections and connections between various types of media and music and sound reflecting the current state of scholarship and the future of the field A diverse range of international scholars have contributed an impressive set of forty six chapters that move from foundational knowledge to

cutting edge topics that highlight new key areas The companion is thematically organized into five cohesive areas of study Issues in the Study of Screen Music and Sound discusses the essential topics of the discipline Historical Approaches examines periods of historical change or transition Production and Process focuses on issues of collaboration institutional politics and the impact of technology and industrial practices Cultural and Aesthetic Perspectives contextualizes an aesthetic approach within a wider framework of cultural knowledge Analyses and Methodologies explores potential methodologies for interrogating screen music and sound Covering a wide range of topic areas drawn from musicology sound studies and media studies The Routledge Companion to Screen Music and Sound provides researchers and students with an effective overview of music's role in narrative media as well as new methodological and aesthetic insights

The American Musical and the Formation of National Identity Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical

The Oxford Handbook of Music and Queerness Fred Everett Maus, Sheila Whiteley, Tavia Nyong'o, Tavia Amolo Ochieng' Nyongó, Zoe C. Sherinian, 2022 Explores ways that music and queerness interact to create unique meanings Includes perspectives on music making from many times and places Innovative queer research and interpretation take exciting new directions Book jacket

How To Be Gay David M. Halperin, 2012-08-21 A pioneer of LGBTQ studies dares to suggest that gayness is a way of being that gay men must learn from one another to become who they are The genius of gay culture resides in some of its most despised stereotypes aestheticism snobbery melodrama glamour caricatures of women and obsession with mothers and in the social meaning of style

Doing the Time Warp Sarah Taylor Ellis, 2022-01-27 *Doing the Time Warp* explores how song and dance sites of aesthetic difference in the musical can warp time and enable marginalized and semi marginalized fans to imagine different ways of being in the world While the musical is a bastion of mainstream theatrical culture it also supports a fan culture of

outsiders who dream themselves into being in the strange liminal timespaces of its musical numbers Through analysing musicals of stage and screen ranging from *Rent* to *Ragtime* *Glee* to Taylor Mac's *A 24 Decade History of Popular Music* Sarah Taylor Ellis investigates how alienated subjects find moments of coherence and connection in musical theatre's imaginaries of song and dance Exploring an array of archival work and live performance such as Larry Gelbart's papers in the UCLA Performing Arts Collections and the shadowcast performances of Los Angeles's *Sins of the Flesh* *Doing the Time Warp* probes the politics of musicals and consider how the genre's strange temporalities can point towards new futurities for identities and communities in difference

The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today

Dreams of Difference, Songs of the Same Amy Herzog, 2010 Musical spectacles are excessive and abstract reconfiguring time and space and creating intense bodily responses Amy Herzog's engaging work examines those instances where music and movement erupt from within more linear narrative frameworks The representational strategies found in these films are often formulaic repeating familiar story lines and stereotypical depictions of race gender and class Yet she finds the musical moment contains a powerful disruptive potential *Dreams of Difference Songs of the Same* investigates the tension and the fusion of difference and repetition in films to ask How does the musical moment work Herzog looks at an eclectic mix of works including the Soundie and Scopitone jukebox films the musicals of French director Jacques Demy the synchronized swimming spectacles of Esther Williams and an

apocalyptic musical by Taiwanese director Tsai Ming-liang. Several refrains circulate among these texts: their reliance on clichés, their rewriting of cultural narratives and their hallucinatory treatment of memory and history. Drawing on the philosophical work of Gilles Deleuze, she explores all of these dissonances as productive forces and in doing so demonstrates the transformative power of the unexpected.

Queer Episodes in Music and Modern Identity Sophie Fuller, Lloyd Whitesell, 2002. Through the hidden or lost stories of composers, scholars, patrons, performers, audiences, repertoire, venues and specific works, this volume explores points of intersection between music and queerness in Europe and the United States from 1870 to 1950, a period during which dramatic changes in musical expression and in the expression of individual sexual identity played similar roles in washing away the certainties of the past.

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Jonathan's Loves, David's Laments Dirk von der Horst, 2017-03-24. Jonathan's Loves, David's Laments uses early modern musical interpretations of David's Lament over Saul and Jonathan to deepen the historicist foundations of contemporary feminist and gay relational theologies. After laying out how gay theologian Gary David Comstock connects the story of David and Jonathan to the theology of lesbian theologian Carter Heyward, the argument interrogates both theological and exegetical problems in making those connections, which include contradictory theological stances with regard to modernity and history as well as the indeterminacy of the biblical text. Early modern musical interpretations of the text allow for a double move of engaging the texts through a sensual medium, thus reinforcing queer possibilities for meaning-making from the biblical text and staying attuned to the fact that the history of interpretation reinforces the indeterminacy of the text, thus keeping queer interpretations aware of the relativizing function of historical difference.

Music & Camp Christopher Moore, Philip Purvis, 2018-05-01. This collection of essays provides the first in-depth examination of camp as it relates to a wide variety of twentieth and twenty-first century music and musical performances. Located at the convergence of popular and queer musicology, the book provides new research into camp's presence, techniques, discourses and potential meanings across a broad spectrum of musical genres, including musical theatre, classical music, film music, opera, instrumental music, the Broadway musical, rock, pop, hip-hop and Christmas carols. This significant contribution to the field of camp studies investigates why and how music has served as an expressive and political vehicle for both the aesthetic characteristics and the receptive modes that have been associated with camp throughout twentieth and twenty-first century culture. Hardcover is unjacketed.

Rock Over the Edge Roger Beebe, Denise Fulbrook, Ben Saunders, 2002-04-23. A collection of interdisciplinary essays examining the ever-changing communities and discussions connected to American popular music.

Queer Ear Gavin S.K. Lee, 2023-10-17. This book brings together a diverse group of music theorists who issue queer challenges to both music theory and musicology and show that queerness is integral to music theoretical practice. Through the lenses of queer temporality, queer narratology and queer music analysis, chapters examine a wide variety of artists and composers, including Sun Ra, Cowell, Czernowin, Henze, Schubert and Schumann, theories ranging from Schenker to queer shame, disability studies.

and posthumanism and authors such as Edward Cone and Edward Prime Stevenson

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