

The Oxford Handbook Of The American Musical

Sumanth Gopinath, Jason Stanyek

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2011-11-04 The Oxford Handbook of The American Musical offers new and cutting-edge essays on the most important and compelling issues and topics in the growing, interdisciplinary field of musical-theater and film-musical studies. Taking the form of a keywords book, it introduces readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen. The handbook offers a cross-section of essays written by leading experts in the field, organized within broad conceptual groups, which together capture the breadth, direction, and tone of musicals studies today. Each essay traces the genealogy of the term or issue it addresses, including related issues and controversies, positions and problematizes those issues within larger bodies of scholarship, and provides specific examples drawn from shows and films. Essays both re-examine traditional topics and introduce underexplored areas. Reflecting the concerns of scholars and students alike, the authors emphasize critical and accessible perspectives, and supplement theory with concrete examples that may be accessed through links to the handbook's website. Taking into account issues of composition, performance, and reception, the book's contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America's most lively, enduring artistic traditions. The Oxford Handbook of The American Musical will engage all readers interested in the form, from students to scholars to fans and aficionados, as it analyses the complex relationships among the creators, performers, and audiences who sustain the genre.

Identities and Audiences in the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 Issues of identity have always been central to the American musical in all its guises. Who appears in musicals, who or what they are meant to represent, and how, over time, those representations have been understood and interpreted, provide the very basis for our engagement with the genre. In this third volume of the reissued Oxford Handbook of the American Musical, chapters focus on race, ethnicity, gender, and sexuality, regional vs. national identity, and the cultural and class significance of the musical itself. As important as the question of who appears in musicals are the questions of who watches and listens to them, and of how specific cultures of reception attend differently to the musical. Chapters thus address cultural codes inherent to the genre, in particular those found in traditional school theater programs.

The Oxford Handbook of the British Musical Robert Gordon,Olaf Jubin,2016 The first comprehensive academic survey of British musical theatre from its origins, The Oxford Handbook of the British Musical offers both a historical account of musical theatre from 1728 and a range of in-depth critical analyses of key works and productions that illustrate its aesthetic values and sociocultural meanings.

The Oxford Handbook of Children's Musical Cultures Patricia Shehan Campbell,Trevor Wiggins,2013-02-14 The Oxford Handbook of Children's Musical Cultures is a compendium of perspectives on children and their musical engagements as singers, dancers, players, and avid listeners. Over the course of 35 chapters, contributors from around the world provide an interdisciplinary enquiry into the musical lives of children in a variety of cultures, and their role as both preservers and innovators of music. Drawing on a wide array of fields from ethnomusicology and folklore to education and developmental psychology, the chapters presented in this handbook provide windows into the musical enculturation, education, and training of children, and the ways in which they learn, express, invent, and preserve music. Offering an understanding of the nature, structures, and styles of music preferred and used by children from toddlerhood through childhood and into adolescence, The Oxford Handbook of Children's Musical Cultures is an important step forward in the study of children and music.

The Oxford Handbook of Musical Theatre Screen Adaptations Dominic McHugh,2019-06-14 Hollywood's conversion to sound in the 1920s created an early peak in the film musical, following the immense success of The Jazz Singer. The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular, since the heightened experience of song and dance drew attention to the novelty of the technological development. Until the near-collapse of the genre in the 1960s, the film musical enjoyed around thirty years of development, as landmarks such as The Wizard of Oz, Meet Me in St Louis, Singin' in the Rain, and Gigi showed the exciting possibilities of putting musicals on the silver screen. The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage-to-screen musical has evolved, starting with screen adaptations of operettas such as The Desert Song and Rio Rita, and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income. Numerous chapters examine specific screen adaptations in depth, including not only favorites such as Annie and Kiss Me, Kate but also some of the lesser-known titles like Li'l Abner and Roberta and problematic adaptations such as Carousel and Paint Your Wagon. Together, the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

The Oxford Handbook of the American Musical Raymond Knapp,Mitchell Morris,2012 Essays on issues and topics in the interdisciplinary field of musical-theater and film-musical studies, introducing readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and

their performance on stage and screen.--From publisher description.

Histories of the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 The American musical is a paradox. On stage or screen, musicals at once hold a dominant and a contested place in the worlds of entertainment, art, and scholarship. Born from a mélange of performance forms that included opera and operetta, vaudeville and burlesque, minstrelsy and jazz, musicals have always sought to amuse more than instruct, and to make money more than make political change. In spite of their unapologetic commercialism, though, musicals have achieved supreme artistry and have influenced culture as much as if not more than any other art form in America, including avant-garde and high art on the one hand, and the full range of popular and commercial art on the other. Reflecting, refracting, and shaping U.S. culture since the early twentieth century, musicals converse with shifting dynamics of gender and sexuality, ethnicity and race, and the very question of what it means to be American and to be human. The chapters gathered in this book, Volume I of the reissued Oxford Handbook, explore the American musical from both the outside and the inside. This first volume concentrates in particular on large-scale, more philosophical issues of relevance to the genre, considering issues of historical situations and formal procedure as they bear on the narratives we make concerning productions and performers, artists and audiences, commerce and context. The first four essays discuss ways of defining histories and texts, and apprehending the formal choices of singers and dancers; the second group of four take up the subtle challenges of the genre's signal transformations out of minstrelsy and Tin Pan Alley to integration and beyond.

The Oxford Handbook of American Drama Jeffrey H. Richards, Heather S. Nathans, 2014-02 This volume explores the history of American drama from the eighteenth to the twentieth century. It describes origins of early republican drama and its evolution during the pre-war and post-war periods. It traces the emergence of different types of American drama including protest plays, reform drama, political drama, experimental drama, urban plays, feminist drama and realist plays. This volume also analyzes the works of some of the most notable American playwrights including Eugene O'Neill, Tennessee Williams, and Arthur Miller and those written by women dramatists.

The Oxford Handbook of Mobile Music Studies, Volume 1 Sumanth Gopinath, Jason Stanyek, 2014-03 This handbook examines how electrical technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. Highly interdisciplinary, the two volumes of the Oxford Handbook of Mobile Music Studies consider the devices, markets, and theories of mobile music, and its aesthetics and forms of performance.

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03 This text presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book's contributors bring a range of practical and theoretical perspectives to

bear on their considerations of American musicals.

The Oxford Handbook of the American Congress Eric Schickler, Frances E. Lee, 2013-03-14 No legislature in the world has a greater influence over its nation's public affairs than the US Congress. The Congress's centrality in the US system of government has placed research on Congress at the heart of scholarship on American politics. Generations of American government scholars working in a wide range of methodological traditions have focused their analysis on understanding Congress, both as a lawmaking and a representative institution. The purpose of this volume is to take stock of this impressive and diverse literature, identifying areas of accomplishment and promising directions for future work. The editors have commissioned 37 chapters by leading scholars in the field, each chapter critically engages the scholarship focusing on a particular aspect of congressional politics, including the institution's responsiveness to the American public, its procedures and capacities for policymaking, its internal procedures and development, relationships between the branches of government, and the scholarly methodologies for approaching these topics. The Handbook also includes chapters addressing timely questions, including partisan polarization, congressional war powers, and the supermajoritarian procedures of the contemporary Senate. Beyond simply bringing readers up to speed on the current state of research, the volume offers critical assessments of how each literature has progressed - or failed to progress - in recent decades. The chapters identify the major questions posed by each line of research and assess the degree to which the answers developed in the literature are persuasive. The goal is not simply to tell us where we have been as a field, but to set an agenda for research on Congress for the next decade. The Oxford Handbooks of American Politics are a set of reference books offering authoritative and engaging critical overviews of the state of scholarship on American politics. Each volume focuses on a particular aspect of the field. The project is under the General Editorship of George C. Edwards III, and distinguished specialists in their respective fields edit each volume. The Handbooks aim not just to report on the discipline, but also to shape it as scholars critically assess the scholarship on a topic and propose directions in which it needs to move. The series is an indispensable reference for anyone working in American politics. General Editor for The Oxford Handbooks of American Politics: George C. Edwards III

The Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2016-01-14 The second edition of The Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast-growing area of research. Covering both experimental and theoretical perspectives, each of the 11 sections is edited by an internationally recognised authority in the area. The first ten parts present chapters that focus on specific areas of music psychology: the origins and functions of music; music perception, responses to music; music and the brain; musical development; learning musical skills; musical performance; composition and improvisation; the role of music in everyday life; and music therapy. In each part authors critically review the literature, highlight current issues and explore possibilities for the future. The final part examines how, in recent years, the study of music psychology has broadened to

include a range of other disciplines. It considers the way that research has developed in relation to technological advances, and points the direction for further development in the field. With contributions from internationally recognised experts across 55 chapters, it is an essential resource for students and researchers in psychology and musicology.

The Oxford Handbook of Philosophy in Music Education Wayne D. Bowman, Ana Lucía Frega, 2012-05-25 In *The Oxford Handbook of Philosophy in Music Education*, editors Wayne D. Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars from all over the world. Rather than relegating philosophical inquiry to moot questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarity, fairness, rigour, and utility above all, *The Oxford Handbook of Philosophy in Music Education* will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves.

Irving Berlin's American Musical Theater Jeffrey Magee, 2012-04-06 Irving Berlin's songs have been the soundtrack of America for a century, but his most profound contribution to the nation is to Broadway. Award-winning music historian Jeffrey Magee's chronicle of Berlin's theatrical career is the first book to fully consider the songwriter's immeasurable influence on the Great White Way. Tracing Berlin's humble beginnings on the lower-east side to his rise to American icon, *Irving Berlin's American Musical Theatre* will delight theater aficionados as well as students of music, and popular culture, and anyone interested in the story of a man whose life and work expressed so well the American dream.

The Oxford Handbook of the American Musical Raymond Knapp, Mitchell Morris, Stacy Ellen Wolf, 2011 This text presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals.

The Oxford Handbook of Music and World Christianities Suzel Ana Reily, Jonathan Dueck, 2016 *The Oxford Handbook of Music and World Christianities* investigates music's role in everyday practice and social history across the diversity of Christian religions and practices around the globe. The volume explores Christian communities in the Americas, Europe, Africa, Asia, and Australia as sites of transmission, transformation, and creation of deeply diverse musical traditions. The book's contributors, while mostly rooted in ethnomusicology, examine Christianities and their musics in methodologically diverse ways, engaging with musical sound and structure, musical and social history, and ethnography of music and musical performance. These broad materials explore five themes: music and missions, music and religious utopias (and other oppositional religious communities), music and conflict, music and transnational flows, and music and everyday life. The volume as a whole, then, approaches Christian groups and their musics as diverse and powerful windows into the way in which music, religious ideas, capital, and power circulate (and change) between places, now and historically. It also tries to

take account of the religious self-understandings of these groups, presenting Christian musical practice and exchange as encompassing and negotiating deeply felt and deeply rooted moral and cultural values. Given that the centerpiece of the volume is Christian religious musical practice, the volume reveals the active role music plays in maintaining and changing religious, moral, and cultural values in a long history of intercultural and transnational encounters.

The Oxford Handbook of Music and the Body Youn Kim, Sander L. Gilman, 2019 The presence of the phenomenological body is central to music in all of its varieties. The Oxford Handbook of Music and the Body brings together scholars from across the humanities, social sciences, and biomedical sciences to provide an introduction into the rich, multidimensional world of music and the body.

The Oxford Handbook of Faust in Music Lorna Fitzsimmons, Charles McKnight, 2019-07-08 Since its emergence in sixteenth-century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, The Oxford Handbook of Faust in Music testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber, and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas, and Part III examines Faust's presence in ballet and musical theater. Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves, the volume suggests that rather than merely retelling the story of Faust, these musical compositions contribute significant insights on the tale and its unrivalled cultural impact.

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