

*New Sound 42, II/2014*

Gore, sveopšti razvoj (istorijski, politički, kulturno-prosvjetni itd.) stare crnogorske i druge štampe, arhivskih podataka, te otkidajući nit po nit sistematično predstavi raspoloživi mozaik činjenica” [“to collect all the available data, from the literature dealing with the music life of Montenegro, overall development (historical, political, cultural and educational, etc.) from the old press in Montenegro and elsewhere, archival data, and to systematically present the fabric of obtainable facts by unravelling them strand by strand”] (*Uvod*, page 16). As Ivanović explains later on, the methodology of the study is the chronological presentation of the facts, within three steps: 1) general conditions “pod kojima je nešto nastalo i čega je to posljedica” [“under which something emerged and of which it is a consequence”], 2) the development path, and 3) “krajnji rezultati ostvarenog” [“the ultimate results achieved”] (*Uvod*, page 16). The author realized these goals and carried them out according to a very simplified methodological framework, but it can only be regretted that she did not map out more ambitious targets, which were feasible – to contextualize her study in a new theoretical framework of urban cultural studies, a culture of remembrance, national identity, cultural politics studies and many others. Given that she will carry on her research, as she herself stated, Vesna Ivanović will have an opportunity to complete her studies and, possibly, contextualize them in a more extensive domain. The results she published in the study *Muzički život Podgorice i Crne Gore u doba Nikole I Petrovića Njegoša* can certainly be recommended to a broader audience.

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Article received on 18 October 2013  
Article accepted on 30 November 2013  
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**Book Review:**

**Julie C. Dunbar, *Women, Music, Culture: An Introduction*, Routledge, New York – London, 2011, pp. XIX+379<sup>18\*</sup>**

Julie Dunbar, the author of a recent publication about musicology and gender studies, is a lecturer and an orchestra conductor at Edgewood College in Madison, Wisconsin. Her textbook, presently taken under consideration, is aimed at students, primarily those interested in the position and role of woman in the history of Western music, popular music, and various folklore musical cultures, i.e. in the general aspects of music creation, performance, listening and education. The title subject is increasingly topical in contemporary (ethno)musicological works, and so is this review

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The paper was written as a part of the project “Identiteti srpske muzike od lokalnih do globalnih okvira: tradicije, promene, izazovi” [“Serbian Musical Identities within Local and Global Frameworks: Traditions, Changes, Challenges”] (ON 177004), funded by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

motivated by monitoring topical issues in the discipline.

In the Preface (XV-XIX), Dunbar explained her need for this work, pointing out that educational literature of undergraduate level was short of information about the achievements of women in music and about historical circumstances that influenced their activities, and so she endeavoured to take scholarly literature about 'women in music' (which thrived most intensely in the 1980s) and make it accessible to those who are interested, but have a lower level of expertise, to stimulate their critical thinking. She strived to avoid narrowing the focus to 'great female composers', and by comparing various phenomena she appraised the position of a woman in music in the intercultural network. One can say that her general goal was to write an alternative history of music.

The book is divided into five parts, according to subjects: "Telling Musical Stories: Missing Voices in the Documentation of Musical Tradition" (1-65), "Restricted Domains: Gender Spheres in Art Music" (67-128), "Visual Images in an Aural World" (129-191), "A Century of Change: The Impact of Education on Women's Art Music Activity" (193-260), "No Longer 'One of the Boys'" (261-326). The structure of the book is so conceived that each of the fifteen chapters is related to a specific social issue, while at the same time the chapters deal with biographies of particular female musicians as examples. For the sake of the

educational use of the book, the author provided for the possibility of flexibly organizing the text.

The first part begins with Dunbar's observation that women are marginalized in writings about music, a fact that made her curious about written historical sources on the musical representation of gender. In the first, introductory chapter ("Reflections on 'Deep Listening': Exploring Music in Context"), the author presented an approach to music which is expected from the readers, who do not necessarily have to be musical experts: listening, analysing and contextually discussing particular "humanly organized sound". In a very popular writing style, which marks the entire book, she advocates a superficial musical analysis (mostly of the form), whose goal is to examine the role of woman in society, i.e. to describe the relationship between music and culture on a larger scale. However, the analytic discourse about music was not employed in order to explain the concrete relatedness of the musical text and gender identity, but, as it seems, to make musical notions easier to grasp for the students of other academic programs. In the first chapter the author speaks about gender segregation in society and the emergence of women from the private sphere (the example was Fanny Mendelssohn Hensel), and in the second ("Medieval Liturgical Roots and the Documentation of the Western Canon") about their position in the written sources on religious mu-

sical creativity (Hildegard von Bingen, Libby Larsen and Sofia Gubaidulina). The purpose of the third chapter (“Women in the World of Music: Another Picture of Musical Documentation”) was to study the central issue within the genre determinant of *world music*, with respect to the textbook. Although she intended to emphasize the diminished importance of women in the scholarly discourse at the very beginning of the chapter, it remains unclear why the author decided on the statistics of their presence in the photographs in ethnomusicological textbooks, as the most valid indicator of the claim. Further on, she showed interest in the position of woman in folklore communities, and so, in order to illustrate the existence of different interpretations of one and the same object of research, she specified the data gathered in her own field interview about drumming in Ghana – although the practice is considered to be dominantly male, in the original ritualistic context it is performed by women. Aiming to shed light on concrete folklore practice in female performance, the author presented an analysis of documentary narratives related to the social position of the mother and her role in handing down and interpreting musical heritage. Since there are specifically female performing practices in some traditional cultures, it can be assumed that these, more complex phenomena are meant to be studied after becoming acquainted with this book.

The second part is dedicated to the position of women in the history of Western art music, more precisely in the Renaissance, Baroque and Romanticism. The fourth chapter (“The Renaissance and Beyond: Courtly Worlds of Women and Music”) deals with the female figure at a Renaissance court (on examples such as the courtesan and the geisha), by emphasizing her exceptional education and musical skills, but on the other hand, the author underlines the negative social connotation of a woman who makes music in public, a prejudice which is alive even today. Also, Dunbar emphasizes the dependence of women on men, who, as commissioning parties, were in fact the creators of female musical aesthetics. The fifth chapter (“Baroque Keyboard and Vocal Genres: Gender Roles in Musical Families”) refers to women (Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre) who, thanks to their connections with aristocratic families, became esteemed performers and composers. The subject of the sixth chapter (“Romantic-Era Performer/Composers: Walking the Public/Private Line”) are women from famous Romanticist musical families (Fanny Mendelssohn Hensel, Clara Wieck Schumann), who, in spite of women generally being on the sidelines of public musical creativity and performance in this cultural and historical context, achieved notable results, but not without being socially identified as the sister or the wife of a renowned male musician.

The theme of the third part is the position of women as visual objects in popular culture. The seventh chapter (“American Popular Music: 1895–1945”) deals with several phases in the development of popular music in the USA and placing women in the focus by means of live performances and commercials, which made them famous, but also caused a gender identification. The eighth chapter (“Empowered Voices in the Public Eye: Women of Gospel and Blues”) describes the role of women in sending political messages through music in the first half of the 20<sup>th</sup> century, with the goal to clarify the musical practice of a doubly marginalized group – “black women”. The ninth chapter (“Visual Media and the Marketing of Women Performers”) is focused on the popular music of the second half of the 20<sup>th</sup> century, when the representation of women directly emphasizes their bodies (by voice, verses, image), which is accepted by general audiences (especially in video-clips and the internet).

The fourth part deals with the art music of the 20<sup>th</sup> century, the period of female equality with male musicians. The tenth chapter (“Gender Integration in Twentieth-Century Instrumental Ensembles”) first examines the presence of women in instrumental music, and then discusses their position in the professional world of classical musicians, particularly dwelling on the cases of women conductors. The eleventh chapter (“Twentieth-Century Large-

Scale Works: Contrasting Compositional Voices”) is dedicated to women who were distinguished composers in the 20<sup>th</sup> century, when they had an opportunity to acquire the appropriate education and gain professional recognition through writing demanding forms for larger ensembles (in the first place Nadia Boulanger, then Amy Beach, Germaine Tailleferre, Florence Price, Ellen Taaffe Zwilich, Chen Yi, Thea Musgrave). The twelfth chapter (“Old Genres, New Sounds: Contemporary Music and Experimental Voices”) presents female composers of contemporary chamber music, predominantly “experimental” music, exemplifying women with superior achievements in this domain (Elisabeth Lutyens, Ruth Crawford Seeger, Joan Tower, Barbara Kolb, Shulamit Ran, Meredith Monk).

The fifth part speaks about contemporary musical styles which synthesize artistic and popular practice, where women are fully emancipated. The thirteenth chapter (“Instrumental to Jazz: The Forgotten Role of Women”) is oriented towards women in the history of jazz, who had a specific position first within the racial discourse, and then in the gender context, thus presenting their function as players and singers in ensembles. The fourteenth chapter (“Music Technology in the Hands of Women”) demonstrates the influence of women in the areas of electroacoustic music, digital music and sound engineering, which is typical for men, as the proponents

of technological development. The last chapter (“A New Message: Taking Charge in the Mass Music Market”) deals with women in contemporary global popular culture, and examples of various genres (punk, rock, hip-hop, country) serve to express the rebellion against gender discrimination.

The textbook features “Focused Topics”, shorter textual units in which the author strives to explain more thoroughly certain genre and stylistic musical determinants, such as mass and office, troubadour songs, madrigal, monody, dance suite, chamber music, multimedia works, Romanticism, jazz and blues, etc. This choice of subjects and their explanations make it obvious that the book is aimed at music lovers whose basic field of expertise is not musical. Sections “Questions for Critical Thinking and Discussion” and “Ideas for Further Research” are included at the end of each chapter, where the subjects offered, mostly from the domain of contemporary popular music, occur in specific social contexts, implying that the readers who are not music specialists will find it accessible and relevant.

Apart from the main body of the text, the most important musicological terms are summed up and briefly explained in the “Glossary” (327–336). The criteria for their selection were varied, and so they include notions from the domain of theory and history of music, general and popular culture. The book also includes an “Index” (365–379) in which various already

mentioned names are listed, as well as the concepts which the author deemed the most important.

It is apparent that in the “Bibliography” (351–364) the author consulted numerous current sources whose subject is the relation between woman and music, as well as general and specific (ethno)musicological literature. Dunbar’s priority was to examine the status of woman in the usual binary opposition of gender, and so she did not rely too heavily on contemporary approaches which perceive gender as a performative construction.

The textbook contains numerous photographs and just a handful of sheet music examples, which implies that students who would use it do not have to have extensive prior knowledge of music. The text refers to the accompanying web-presentation which includes interactive quizzes for students, links to acoustic examples, as well as material for teachers. The book is supplemented with a disc with musical illustrations which are not readily available (e.g. field recordings), and the text is interspersed with the author’s comments as to how they should be listened to.

The book is written in an easy-to-read manner, and so it is recommended for beginners in the areas of feminism and gender studies in musicology. It deals with the issues that intrigue contemporary scholarship and presents appropriate information on the main subject. Nevertheless, a

reader of (ethno)musicological provenance will be deprived of a very important discussion about the relationship between gender and musical text. Although scholarly ambitions are not the primary quality of this work, a renowned publisher rightfully stands behind this read, which is clearly

written, well laid-out and impeccably produced. Therefore, the book is recommended primarily to experts in various humanities interested in music and gender, and to a broad (ethno)musicological audience in our midst, who follow literature dealing with contemporary theoretical issues.

