

The Oxford Handbook Of The American Musical

Gerald Martin Bordman, Richard Norton

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.

Media and Performance in the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 For the past several years, the American musical has continued to thrive by reflecting and shaping cultural values and social norms, and even commenting on politics, whether directly and on a national scale (Hamilton) or somewhat more obliquely and on a more intimate scale (Fun Home). New stage musicals, such as *Come from Away* and *The Band's Visit*, open on Broadway every season, challenging conventions of form and content, and revivals offer audiences a different perspective on extant shows (*Carousel*; *My Fair Lady*). Television musicals broadcast live harken back to 1950s television's affection for musical theatre and aim to attract new audiences through the accessibility of television. Film musicals, including *Les Misérables* and *Into the Woods*, capitalize on the medium's technical capabilities of perspective and point of view, as well as visual spectacle. Television has embraced the genre anew, and with unexpected gusto, not only devising musical episodes for countless dramatic and comedy series, but also generating musical series such as *Galavant* and *Crazy Ex-Girlfriend*. And animated musicals, such as Disney's *Moana*, hail child and adult audiences with their dual messages, vibrant visual vocabulary, and hummable music. The chapters gathered in this book, Volume II of the reissued Oxford Handbook, explore the American musical from the various media in which musicals have been created to the different components of a musical and the people who do the work to bring a musical to life.

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 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.

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.

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 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 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 Musical Theatre Screen Adaptations Dominic McHugh, 2019 *The Oxford Handbook of Musical Theatre Screen Adaptations* traces how the genre of the stage-to-screen musical has evolved, from *The Jazz Singer* to *The Wizard of Oz*, *Roberta*, and *Into the Woods*.

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 Sondheim Studies Robert Gordon, 2014 This handbook presents a comprehensive introduction to all aspects of composer-lyricist Stephen Sondheim's oeuvre. Chapters come from a remarkably wide range of disciplines as they offer new insights into Sondheim's work not only for the stage, but also for film and television, describing in full how Sondheim has re-shaped American musical theater.

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 Musical Repatriation Frank D. Gunderson, Robert C. Lancefield, Bret D. Woods, 2019 *The Oxford Handbook of Musical Repatriation* is a significant edited volume that critically explores issues surrounding musical

repatriation, chiefly of recordings from audiovisual archives. The Handbook provides a dynamic and richly layered collection of stories and critical questions for anyone engaged or interested in repatriation or archival work. Repatriation often is overtly guided by an ethical mandate to return something to where it belongs, by such means as working to provide reconnection and Indigenous control and access to cultural materials. Essential as these mandates can be, this remarkable volume reveals dimensions to repatriation beyond those which can be understood as simple acts of giving back or returning an archive to its homeland. Musical repatriation can entail subjective negotiations involving living subjects, intangible elements of cultural heritage, and complex histories, situated in intersecting webs of power relations and manifold other contexts. The forty-eight expert authors of this book's thirty-eight chapters engage with multifaceted aspects of musical repatriation, situating it as a concept encompassing widely ranging modes of cultural work that can be both profoundly interdisciplinary and embedded at the core of ethnographic and historical scholarship. These authors explore a rich variety of these processes' many streams, making the volume a compelling space for critical analysis of musical repatriation and its wider significance. The Handbook presents these chapters in a way that offers numerous emergent perspectives, depending on one's chosen trajectory through the volume. From retracing the paths of archived collections to exploring memory, performance, research goals, institutional power, curation, preservation, pedagogy and method, media and transmission, digital rights and access, policy and privilege, intellectual property, ideology, and the evolving institutional norms that have marked the preservation and ownership of musical archives-The Oxford Handbook of Musical Repatriation addresses these key topics and more in a deep, richly detailed, and diverse exploration.

American Musical Theatre Gerald Martin Bordman, Richard Norton, 2010 Hailed as absolutely the best reference book on its subject by Newsweek, *American Musical Theatre: A Chronicle* covers more than 250 years of musical theatre in the United States, from a 1735 South Carolina production of *Flora, or Hob in the Well* to *The Addams Family* in 2010. Authors Gerald Bordman and Richard Norton write an engaging narrative blending history, critical analysis, and lively description to illustrate the transformation of American musical theatre through such incarnations as the ballad opera, revue, Golden Age musical, rock musical, Disney musical, and, with 2010's *American Idiot*, even the punk musical. The Chronicle is arranged chronologically and is fully indexed according to names of shows, songs, and people involved, for easy searching and browsing. Chapters range from the Prologue, which traces the origins of American musical theater to 1866, through several intermissions (for instance, Broadway's Response to the Swing Era, 1937-1942) and up to Act Seven, the theatre of the twenty-first century. This last chapter covers the dramatic changes in musical theatre since the last edition published—whereas *Fosse*, a choreography-heavy revue, won the 1999 Tony for Best Musical, the 2008 award went to *In the Heights*, which combines hip-hop, rap, meringue and salsa unlike any musical before it. Other groundbreaking and/or box-office-breaking shows covered for the first time include *Avenue Q*, *The Producers*, *Billy Elliot*, *Jersey Boys*, *Monty Python's*

Spamalot, Wicked, Hairspray, Urinetown the Musical, and Spring Awakening. Discussion of these shows incorporates plot synopses, names of principal players, descriptions of scenery and costumes, and critical reactions. In addition, short biographies interspersed throughout the text colorfully depict the creative minds that shaped the most influential musicals. Collectively, these elements create the most comprehensive, authoritative history of musical theatre in this country and make this an essential resource for students, scholars, performers, dramaturges, and musical enthusiasts.

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-08-20 Opera has always been a vital and complex mixture of commercial and aesthetic concerns, of bourgeois politics and elite privilege. In its long heyday in the eighteenth and nineteenth centuries, it came to occupy a special place not only among the arts but in urban planning, too — this is, perhaps surprisingly, often still the case. The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be, by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence. Throughout the book, a lively assembly of musicologists, historians, and industry professionals tackle key questions of opera's past, present, and future. Why did its canon evolve so differently from that of concert music? Why do its top ten titles, all more than a century old, now account for nearly a quarter of all performances worldwide? Why is this system of production becoming still more top-heavy, even while the repertory seemingly expands, notably to include early music? Topics range from the seventeenth century to the present day, from Russia to England and continental Europe to the Americas. To reflect the contested nature of many of them, each is addressed in paired chapters. These complement each other in different ways: by treating the same geographical location in different periods, by providing different national or regional perspectives on the same period, or by thinking through similar conceptual issues in contrasting or changing contexts. Posing its questions in fresh, provocative terms, The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history, and reinvigorates the dialogue with an industry that is, despite everything, still growing.

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.

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

Irving Berlin's American Musical Theater Jeffrey Magee, 2012-04-06 From patriotic God Bless America to wistful White Christmas, Irving Berlin's songs have long accompanied Americans as they fall in love, go to war, and come home for the holidays. Irving Berlin's American Musical Theater is the first book to fully consider this songwriter's immeasurable influence on the American stage. Award-winning music historian Jeffrey Magee chronicles Berlin's legendary theatrical career, providing a rich background to some of the great composer's most enduring songs, from There's No Business Like Show Business to Puttin' on the Ritz. Magee shows how Berlin's early experience singing for pennies made an impression on the young man, who kept hold of that sensibility throughout his career and transformed it into one of the defining attributes of Broadway shows. Magee also looks at darker aspects of Berlin's life, examining the anti-Semitism that Berlin faced and his struggle with depression. Informative, provocative, and full of colorful details, this book will delight song and theater aficionados alike as well as 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 Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the power of words has become more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **The Oxford Handbook Of The American Musical**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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Table of Contents The Oxford Handbook Of The American Musical

1. Understanding the eBook The Oxford Handbook Of The American Musical
 - The Rise of Digital Reading The Oxford Handbook Of The American Musical
 - Advantages of eBooks Over Traditional Books
2. Identifying The Oxford Handbook Of The American Musical
 - 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 The Oxford Handbook Of The American Musical
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Oxford Handbook Of The American Musical
 - Personalized Recommendations
 - The Oxford Handbook Of The American Musical User Reviews and Ratings
 - The Oxford Handbook Of The American Musical and Bestseller Lists
5. Accessing The Oxford Handbook Of The American Musical Free and Paid eBooks
 - The Oxford Handbook Of

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