WOMEN, MUSIC AND GENDER — MUSIC 334  
Conrad Grebel College, University of Waterloo  
Dr. Carol Ann Weaver, Professor  
Monday Evenings, 7-10 PM, Room 1302, CGC, Fall, 2011

<table>
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<tr>
<th>WEEK</th>
<th>AREAS OF STUDY</th>
<th>Soundfiles</th>
<th>Readings*</th>
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| 1, Sept. 12 | **Introduction.** Overview of women’s roles in music throughout history and within several specific non-Western, traditional societies. Readings in Western philosophies dealing with expected roles of women in society will be included. Roles of women in the musical & religious areas of ancient and traditional societies — social contexts will be dealt with historically, emphasizing cultural settings in which women are most likely to make musical contributions. The earlier, more "traditional" societies are more likely for women to be prominent leaders within ritual/religious realms. | 1 | *Pendle Ch.1*  
Drinker, Ch. 1-9  
Stone, “Gifts from Reclaiming” in Zweig: To Be a Woman, pp. 203-216 |

**Music in Ancient Societies**
1. Middle East, 25,000 B.C.  
2. Near East, 9,000-7,000 B.C.  
3. Egypt, 4,000 B.C.  
4. Babylon, 4,000 B.C.  
5. Crete, 4,000-2,000 B.C.  
6. Greece, 4,000-800 B.C.  
7. China, 500 B.C.  
8. India, 500 B.C.  
9. Israel, 1,800-00 B.C.  
10. traditional African—ancient to 20th C.  
11. traditional North American Native

| 2, Sept. 19 | **Musical roles of women in early Christian societies**  
1. Israel, lst C., (A.D.)  
2. Egypt, lst C.  
3. Spain, lst C.  
4. Italy, lst-4th C.  
Medieval/Renaissance musicians—abbesses, troubadours, singers  
1. European Medieval convent and secular life  
a. Hildegard of Bingen  
b. Countess of Dia  
c. Castelloza  
2. Renaissance court life  
Sept 19: Bring your favorite women’s song or piece of music, along with short 100-200-word liner notes on song/songwriter for creating Class Sound File 13 | 1 | *Pendle Ch.2,3,4*  
Neuls-B. p.1-52  
Bow/Tick Ch.2-4  
Drinker, Ch. 10,11 |

| 3, Sept. 26 | **Baroque/Classical composers and musicians**  
1. Baroque royalty, orphanges, musical families  
a. Francesca Caccini  
b. Barbara Strozzi  
c. Isabella Leonarda  
d. Elisabeth-Claude Jacquet de la Guerre  
2. Classical concert and domestic life  
a. Anna Amalia, Princess of Prussia  
b. Nannerl Mozart  
c. Maria Theresia von Paradis | 1 | *Pendle Ch. 4, 5*  
Neuls-B. p 55-88  
Bow/Tick Ch.5-8  
Rieger, “Dolce simplice?” in Ecker, Feminist Aesthetics, 135-149 |

Project Proposal due, Sept. 26
4, Oct. 3

**Romantic Era, Turn of the Century, composers and performers**

1. Romantic Era composers and performers
   a. Fanny Mendelssohn Hensel
   b. Josephine Lang
   c. Clara Schumann

2. Guest Presentation: “Women and Voice – Historical Perspectives”
   - Dr. Susan Huxman, President of Conrad Grebel University College

3. Turn of (20th) Century composers and performers
   a. Cecile Chaminade
   b. Amy Beach
   c. Clara Schumann
   d. Germaine Tailleferre
   e. Ethel Smyth

MONDAY, OCTOBER 10 — THANKSGIVING DAY. NO CLASSES

5, Oct. 17

**Contemporary composers and musicians, 20th/21st C**

1. Early 20th C. composers
   a. Sophie-Carmen Eckhardt-Grammate
   b. Ruth Crawford Seeger

2. American Composers
   a. Miriam Gideon
   b. Vivien Fine
   c. Jean Eichelberger Ivy
   d. Judith Lang Zaimont

3. Canadian Women Composers
   a. Barbara Pentland
   b. Violet Archer
   c. Ann Southam
   d. Michelin-Columbe St. Marceau

**Student Presentations**

Listening Quiz No. 1, Oct. 17, 7:00, sharp. Playlists 1, 2 (selective listening guide given ahead of time)

6, Oct. 24

**Two Guest Presentations:**

“Women’s in Today’s Music,” Lori Freedman, bass clarinetist

“Women’s in Canadian Pop Music,” - Robb MacKay, writer

**Wed, Oct. 26, 12:30 Noon Hour Concert (Free) – Lori Freedman, bass clarinet, Grebel Chapel**

(Note: This can serve as one of the required concerts for which a review is written.)

7, Oct. 31

**Women in Roots Music — Gospel, Blues, Jazz, R&B, Soul**

1. Gospel singers and hymn writers

2. Blues, Jazz, R&B, Soul
   a. 1920’s Black blues singers
   b. women’s roles throughout jazz history
   c. R&B, Soul

**Student Presentations**

1st Concert review due Oct. 31. Exceptions granted only by special permission of professor.

8, Nov. 7

**Country, Folk-derived, and Women’s Movement Music**

1. Country and Folk, Folk-derived music

2. “Women-Identified” Music
   a. Holly Near
   b. Meg Christian
   c. Cris Williamson
   d. Margie Adam
   e. Alix Dobkin
   f. Ferron
   g. Heather Bishop
   h. Sweet Honey in the Rock

**Student Presentations**

Listening Quiz No. 2, Nov. 7, 7:00 sharp. Playlists 2 - 7 (selective listening guide given ahead of time)
9, Nov. 14  
**Selected contemporary women composer/performers, their philosophies and art**
- Pauline Oliveros – sonic meditation
- Kay Gardiner – meditation music
- Meredith Monk – performance art
- Laurie Anderson – performance art
- Jane Siberry – imagery music

**Student Presentations**

10, Nov. 21  
**SPECIAL IN-CLASS CONCERT, Nov. 23 Awakenings**, composed and performed, by CAWeaver/Rebecca Campbell, with text by Di Brandt and Dorothy Livesay – a four-way women’s creation relating to passages in women’s lives.
(Note: This can serve as one of the required concerts for which a review is written.)

11, Nov. 28  
**Women in Pop & World Music**
1. Pop, Rock, Rap, Techno, Hiphop, Contemporary

**Student Presentations**

12, Dec. 5  
**World Music; Women’s Spiritual, Political Networks**
1. Gender, Feminist/Spiritual themes
   – are women’s musical experiences different from men’s?
2. Synthesis – Networks, bringing worlds together
   – women’s music into the future – what directions?
3. Review and summary of course materials.

**Student Presentations (if needed)**

Listening Quiz No. 3, Dec. 5, 7:00 sharp. Playlists 8 - 12 (selective listening guide given ahead of time)

2nd Concert review due Dec. 5. Extra credit (3rd) reviews also due on Dec. 5.

**FINAL EXAM ARRANGED BY UNIVERSITY EXAM SCHEDULE**
WOMEN IN MUSIC, MUSIC 334, Fall, 2011

Course objectives and format: Although this course will follow historical lines of music making by women—from ancient to modern history—emphasis will always be placed on social, societal, philosophical, and gender contexts for the music and musicians discussed. Women's roles in society will be examined in relation to the music they make. Both North American/European “concert” and popular/world forms of music will be equally valued. Feminist theory will serve to inform students about gender issues within music. Parallels will be drawn between music and the other arts, showing women's contributions throughout.

Lectures and interactive class discussions take place each week. As well, student presentations will occur during the latter part of the course. Three short listening quizzes will occur during the term, allowing students to identify items on course soundfiles. Course reserved books/readings, found in Conrad Grebel library and on ACE will serve as basis for various assignments. Other CDs can be listened to in the Grebel Library.

Professor: Carol Ann Weaver, Room 1108 Conrad Grebel College; phone 885-0220 x 24245
Office Hours: Mon, Wed, Fri: 10:30-11:30 AM and 12:30-1:00 PM. Other hours by appointment.

Recommended References on reserve, CGC Library:

- Robertson, Beverlie. With Knowing Eyes – Canadian Women in Song. Port Carling: Brandy Creek Music, 2006
- Weaver, Carol Ann. “Kenyan Women’s Music as a Possible Agent of Social and Cultural Change” MUSICWORKS #61, Spring, 1995. (also on ACE)

Recommended References on Music 334 ACE under “Lessons,” #13, Reading Files:

- MacKay, Robbie J. The Experiences of Canadian Women in Popular Music: “even on the worst sick no gas freezing canadian middle of january rockie mountain or halifax breakdown there is nothing better to do for a living” MA Thesis, Queens University, 2008, file on ACE by permission of author.
- Weaver, Carol Ann. “Canadian Women Composers” unpublished, placed as file on ACE, perm. of author.
- “Kenyan Women’s Music as a Possible Agent of Social and Cultural Change” MUSICWORKS #61, Spring, 1995. (also in Grebel reserves)
**Course Work and Percentages:**

<table>
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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Class attendance and participation</td>
<td>04%</td>
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<tr>
<td>Two Concert reviews, 10% each</td>
<td>20%</td>
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<tr>
<td>Three Listening quizzes, 10% each (grades may be curved!)</td>
<td>30%</td>
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<tr>
<td>Class project – presentation or other approved project</td>
<td>23%</td>
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<tr>
<td>Final exam</td>
<td>23%</td>
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<td>Third Concert Review for extra credit (see below* for consent)</td>
<td>2% extra credit</td>
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**Concert Review.** A review of two live performances will be written by each student. Concerts may vary from formal “art music” concerts of works by women composers to pop/rock/jazz performances with predominantly women performers (could include a strong woman vocalist with male backup band.) The Weaver/Campbell in-class performance on Nov. 23 may count as a reviewable concert. Concert guidelines are provided on p. 6 of the syllabus.

*A third concert review, also of women’s music, may be written for 2% extra credit, by consent of the prof. Consent will be granted if the student has regularly attended and participated in classes.

**Listening Component.** This is a music course which requires students to listen to pieces studied in order to determine style, instrumentation, musical shape, lyrics, and overall sound. Every class will contain listening examples, and students will need to do careful, weekly listening outside of class in order to become acquainted with music studied. *Quizied songs will be clearly indicated.* (Many non-quizzed songs are included for further reference. There are 12 Playlists of music for this course, located in the Music 334 ACE site. To access this site, go to Music 334 in ACE; go to “Lessons” on top menu; select the correct file; select desired song within the file. It will appear as an mp3 file, along with a player. You may also download the song into your computer.

**Class Attendance and Participation.** Students’ attendance and active participation within classroom discussions are part of course work. Studenst are also requested to bring soundfiles of favorite piece for new class Playlist.

**Listening Quizzes.** Three listening quizzes will occur exactly at 7:00 PM, at the start of designated classes. Students must be on time. Parts of songs will be played for identification. Students need to listen to the Soundfiles frequently in order to be able to identify specific songs. Study guides will be provided well before each quiz, indicating a very selective list of songs to be quizzed. (Many songs will NOT be quizzed, no worries!)

**Class Presentation.* A 15-minute aural presentation will be given on a chosen research topic. If possible, the presentation should feature local woman musician/s whom the student interviews. (Previously, a Music 334 student interviewed and presented on Loreena McKennitt!). Choose topics otherwise not covered in lectures. All students must come 40 minutes early on their presentation night. Otherwise, the student cannot present.

A tape, CD, or soundfiles of excerpted pieces demonstrating points made in the presentation will be played at appropriate times during the presentation. Any student wishing to use powerpoint must check with prof ahead of time for all technical details and/or requests. Also, as part of the presentation, the student must include information and a short synopsis of at least one chapter from the books or articles on the reference list. No matter what topic a student chooses, at least one of the reserve books or articles needs to be included, allowing for further context for the topic chosen. Full, proper citations will need to be given for all materials used.

Credit will be given for clarity, manner of delivery, and information provided. Each presentation will be accompanied by a handout (including notes, play list, bibliography, and formal discography) photocopied by the presenter, and handed out to each student on the evening of the presentation. A presenter must give information in a conversational way; reading a paper is not good presentation style. Presentations given throughout the term will be scheduled as to topic areas. More guidelines on p. 7 & 8 of course syllabus.

*Students may choose to do an alternate project, but this must be discussed with and approved by the instructor. These may include creating a radio show format, a video project, a multi-media performance piece, dance/music, or a term paper. However, a normal presentation is likely best!

**Assessments** and grades of class presentations will be given out after all class presentations are completed.

**Final exam.** A final exam, given during the university exam period, will cover identification and discussion of music, historic periods, women musicians, concepts and gender theories dealt with during the term. No listening components will be on the final exam. However, accumulated listening will greatly aid students in musical discussions on the final exam. Review materials will be provided in last class period, and on ACE.
Concert Review Guide

Essay concert review of music composed by women (classical) and/or performed by women (popular genres)

1. The reviewed concert MUST occur during the term of the course, NOT last term, and should reflect knowledge gained in the course. Grebel/UW concerts are preferred.

2. The review must be in essay form, including date, time, venue {hall or club}, city of concert.

3. List all composers/performers by name and instrument(s) unless a large band or ensemble is involved, in which case you need only mention composers, conductor, and featured performers. If possible give a VERY brief (5 – 10 word) background on the main musician(s). Be aware that a two-page review may contain only EXTREMELY BRIEF information on musicians’ backgrounds and careers. Credit is given for well-proportioned review contents.

4. Speak intelligently about style. Is the music within a known style, is it a hybrid of several styles, does it relate to a classical or new music style, or is it innovative in such a way as to create a new style? Avoid general and non-descriptive words like “nice”, “great”, “fabulous”. Rather, explain how the music works musically and thematically.

5. Review the music and the performers’ work.

6. What is the impact of the music? Remain objective. Even if you don’t like baroque or hiphop, but the music is baroque or hiphop, does the music seem to fulfill its own destiny? Is it good baroque, & why; is it exciting, captivating hiphop, & why? Explain.

7. Attempt to review all pieces equally in the concert.

8. Reviews may be two pages max, 11-12 point font, preferably Times New Roman, 1.5 or double-spaced.

9. Though you may refer to the audience, focus on the MUSIC, NOT the audience.

10. Please do not quote other reviewers. This must be entirely your own work.

11. All composition titles should be in “quotes” underlined, in italics, in bold, or in ALL CAPS.

Academic Integrity at UW, quoted from below-listed websites

“Academic Integrity, Jurisdiction and authority in UW student disciplinary matters are defined in Policy 71: (1) “Authority to deal with matters under this policy rests with the Undergraduate and Graduate Associate Deans.” (2c)”Fairness is fundamental when dealing with students. Students have the right to be informed of policies, procedures or guidelines that may affect their academic progress or their conduct, and have the right to question whether decisions are consistent with those policies, procedures and guidelines.” – http://arts.uwaterloo.ca/arts/for_fac&staff.html.

“Academic offences shall include, but shall not be limited to, the following:
• Infringing unreasonably on the work of other members of the University community
• Violation of safety regulations in a laboratory or other academic setting.
• Cheating on examinations, assignments, work term reports, or any other work used to judge student performance. Cheating includes copying from another student’s work or allowing another student to copy from one’s own work, submitting another person’s work as one’s own, fabrication of data, consultation with any unauthorized person during an examination or test, and use of unauthorized aids.
• Impersonating another student or entering into an arrangement with another person to be impersonated for purposes of taking examinations or tests, or carrying out laboratory or other assignments.
• Plagiarism, which is the act of presenting the ideas, words or other intellectual property of another as one’s own. The use of other people’s work must be properly acknowledged and referenced in all written material such as take-home examinations, essays, laboratory reports, work-term reports, design projects, statistical data, computer programs and research results. The properly acknowledged use of sources is an accepted and important part of scholarship. Use of such material without complete and unambiguous acknowledgement, however, is an offence under this policy.
• Obtaining by improper means examination papers, tests, or similar materials, or using or distributing such materials to others.
• Falsifying academic records, including tests and examinations, or submitting false credentials for purposes of gaining admission to a program or course.
• Oral or written misrepresentations which may have an effect on academic evaluations, such as making fraudulent health claims, obtaining medical or other certificates under false pretenses, or altering certificates for purposes of misrepresentation.
• Submitting an essay, report, or assignment when a major portion has been previously submitted or is being submitted for another course without the express permission of all instructors involved.” – http://iris.uwaterloo.ca/ethics/integrity/policy71.pdf.
GUIDELINES FOR PRESENTATIONS – MUSIC 334

The presentation project for Music 334 may consist of a variety of topics about women’s work in music, providing gender-related and musical perspectives. The work may range from discussion about specific woman’s issues within music to discussion of specific musicians (including informed musical contexts) to a survey of music by certain ‘schools’ of musicians such as early women jazz pianists, to women punk artists to women singer/songwriters to women pop/rock artists. Everything is possible. Think big, and we’ll all be the richer!

A presentation will be 15 minutes long, max, and needs to include relevant musical examples (on tape, CD, soundfile) which you have compiled from the musicians you are representing. Please do not plan to download materials from internet during your presentation unless you have discussed this with the professor ahead of time. Video viewing and/or powerpoint may be used; however, you must consult with the professor ahead of time in order to have everything set up properly. If you plan to use powerpoint, please place all materials on a memory stick. Do NOT plan to use your laptop within the presentation, since we will have limited time for formatting different computers. It is expected that all presentations will included music – live or recorded. If you are a performer you may perform relevant music, or have someone else perform within your presentation.

In each case presentation components need to be grounded in a context which helps explain and enrich your given topic. In other words, should you choose to talk about Janis Joplin, provide a brief context about American 60s rock music, allowing us to understand her role in this musical genre.

Also, as part of the presentation, each student must include information and a short synopsis of at least one chapter from books or articles on the reference list, p. 4 of syllabus, providing further context and explanation of your chosen topic. Full, proper citations must be given.

Credit will be given for clarity and style of the presentation, as well as for information provided. Each presentation will be accompanied by a handout (including notes, play list, bibliography, and formal discography) photocopied by the presenter, and handed out to each student on the evening of the presentation. A presenter must give information in a conversational way; merely reading even a well-written paper is not good presentation style.

Each presentation must be accompanied by a well-worked out handout including relevant information in shortened, point form, giving playlist, proper reference list (including all books, periodicals, course files, internet sites), and discography. Sources other than internet need to be included in your list of references – books, periodicals, interviews you set up, album liner-notes, including items from course reference list, as mentioned above.

Unusual formats may also be considered, such as creating a radio or TV show featuring the topic you have chosen, working out another multi-media approach or dramatic, doing a performance/lecture combination. Possibly you wish to work with a class partner, for which a 20-minute presentation is allowed, with each partner receiving an identical mark.

If at all possible, attempt to present on either (A) a local musician or one you manage to contact and ‘interview’ via email; or (B) a musician on the soundfiles who is not prominently listed in the course syllabus.

If you prefer writing a conventional term paper in lieu of a presentation, please talk with the professor, at which time guidelines for writing a paper will be provided. Possible choices of topics may include such as:

• an important woman musician whom you know, research, and interview (whether live or via email)
• new and striking voices within hiphop, rap, Zif or kwaito (S. Af.), other
• feminist themes within Ani DiFranco's songs (or songs of another specific artist)
• roles of women in music of 16th • 20th C. Europe (specify time, place, musical genre)
• Ethel Smyth (or others not overly•discussed in class)
• music of the Women's Movement, 70s to current times
• role of modern African divas – Miriam Makaba, Busi Mhlongo, others
• contemporary women composers within “concert music” or “performance art”
• politics of gender selections in musical organizations (symphony conductors, Music Chairs, etc.)
• women singer/songwriters
• Madonna, ‘in charge’ of her career
• rise and fall of Spice Girls (or any other girl group or pop star)
• Bjork as icon of ________ (you provide the rest of this title!)
• scholarly work of Susan McClary (on gendered interpretations in classical music, feminist theory)
• women as music educators – from kids' piano teacher to classroom music teacher
• focus on certain influential women music teachers within your life or community
• women as ‘objects of desire’ OR women as ‘actors•in•charge’ within rock music
• girl and boy singers – when is it not cool for boys to sing & why?

Or create your own topic – no need to choose one of these. When a date is assigned, it must be respected.
Switching topic or date may be done only in consultation with prof (and/or students involved in date switch.)

PRESENTATION POINTERS

1. Keep presentation within 15 minutes, max. Carefully pace yourself. Practice keeping within the time, and gauge yourself accordingly. Brief discussion time will be allowed after your presentation. Present information in an interesting, engaging, conversational manner. Please do not merely ‘read off the page.’

2. On your night of presentation, you must come at least 40 minutes early to set up any/all equipment.

3. Provide a handout for each class member containing brief, pertinent information, including properly formatted bibliography, discography, AND playlist of pieces played in presentation. The handout may range from one to four sides in length, back to back. For references, you will need to include more than internet resources. (In class I will provide a few, varied handout and citation-listing models.) NOTE: your handout needs to be printed out and photocopied by you, ready to hand out to each student and the prof, the night of your presentation.

4. Except for live performing, all sound excerpts should be pre-recorded on cassette tape, CDs, or soundfiles on your memory stick. (Do NOT spend time fast-forwarding tracks, for example. Excerpts must be short enough to cover the musical areas you choose. Also, do not plan to talk OVER the music (for more than a word or two). Let music have its own sound space! If you require video/powerpoint equipment, let me know well in advance.

5. Explain/comment on each excerpt played, allowing it to demonstrate musical points you wish to make. Direct the class’ attention to prominent musical, stylistic, lyric features. If you play an entire piece, it may actually take up too much time. Be willing to give samples of each piece rather than complete pieces.

6. As in any written term paper, observe all rules of citing information. If you quote verbatim, you MUST indicate the author and source, verbally. You are required to put material IN YOUR OWN WORDS, using your sources as references, not as texts from which to quote sans credits. UW tolerates zero plagiarism in any of its forms. UW guidelines, p. 6 class syllabus.

7. In addition to using at least one source from class reference list (as mentioned above), you also need to include sources other than the internet (including books, periodicals, recordings) as well as internet sources.

8. Show your contagious love for the music and topic, speak clearly, use well chosen musical excerpts, show critical thinking, explain the music articulately, use solid research, credit source properly. Your own stamp of uniqueness is what we look forward to. Teach us things we will remember the rest of our lives!

Note: sample citations for (1) book, (2) periodical, (3) album, (4) website, respectively. For websites give site address, date accessed, and author if possible. If using quotes you MUST also give page number(s).

WOMEN IN MUSIC Playlists and Soundfiles, MUSIC 334
(Please note: this is a maximum listening list. Not all songs will be featured or quizzed; the most important songs will be clearly indicated ahead of time as the course progresses – i.e., songs covered within class lectures will identified and quizzed; download accordingly. Don’t panic!!)

Playlist 1 Music 334 ANCIENT TO MODERN – RETURN OF GODDESS TO EARLY 20th CENTURY

ANCIENT (Return of Goddess)

MEDIEVAL
1. Hildegard of Bingen (German, 1098-1179) Kyrie. c. 1150--Gregorian chant

BAROQUE
2. Francesca Caccini (Italian,1587-c.1630) selections from the opera La Libeerazione, di Ruggiero--chamber opera--soprano, harpsichord, cello
3. Isabella Leonarda (Italian, 1620-1704) Kyrie from First Mass, Op. 18--choral, solo, orchestral
4. Elizabeth Jacquet de la Guerre (French, 1667-1729) Air from Cantata Jacob et Rachel--soprano, harpsichord, cello

CLASSICAL
5. Anna Amalia, Princess of Prussia (1739-1807) March of the regiment "Graf Lottum"--string quartet
6. Maria Theresia von Paradis (Austrian,1759-1824) Sicilienne--cello and piano

ROMANTIC
7. Jeanne Louise Dumont Farrenc (French, 1804-1875) "Scherzo" from Quintet, Op. 31--violin, viola, cello, double bass, piano
8. Fanny Mendelssohn-Hensel (German,1805-1847) "Finale: Allegro moderato" from Piano Trio, Op.11, 1846/47--violin, cello, piano
9. Josephine Lang (German,1815-1880) Sie Liebt Mich--soprano, piano
10. Clara Schumann (German,1819-1896) "F Major Romance" from Drei Romanzen, Op. 21— solo piano

LATE ROMANTIC
12. Pauline Viardot-GarcI (French,1821-1910) Die Sterne--soprano, cello, piano
13. Cecile Chaminade (French, 1857-1944) Tarantella, Op. 35 No. 6--piano solo
14. Amy Beach (American,1867-1944) "Scherzo" from Concerto in C# Minor for Piano and Orchestra, Op. 45

IMPRESSIONISTIC, EARLY 20TH CENTURY
15. Lili Boulanger (French,1893-1918) Psaume 24--choir and orchestra
16. Germaine Tailleferre (French, 1892-1983) "Intermede" from Quatuor,1918 — string quartet
17. Rebecca Clarke (British/ American,1886-1979) "Moderato ma appassionato" from Piano Trio, 1921 violin, cello, piano
Playlist 2  Music 334 — 20th C. Eckhardt-Gramatte to Van de Vate

TURN OF THE 20TH CENTURY
1. Sophie-Carmen Eckhardt-Gramatte (Russian/French/Canadian, 1899-1974) "Vivo ma non troppo" from Piano Concerto No. 1 in A Minor for pno & orch, 1926 (performed by Eckhardt-Gramatte with Berlin Symphonics, 1932)
2. Sophie-Carmen Eckhardt-Gramatte - Danse de Negre, 1923, Karin Redekopp Edwards, piano

MID TO LATE 20TH CENTURY
4. Ruth Crawford Seeger: "Allegro possibile" from String Quartet, 1931
5. Miriam Gideon (American, 1906-) "Wiegenlied" (Lullaby) from Rhymes from the Hill, 1968--soprano, clarinet, cello, marimba
6. Vivien Fine (American, 1913-)'Omnium visibilium et invisibilium” (cellos) & "Teste David cum Sibylla" (cellos,voice) from Missa Brevis, 1972
7. Thea Musgrave (British, 1928-) Driving in the Highlands from Excursions for piano duet (Thea Musgrave and Richard Rodney Bennett, piano)
8. Thea Musgrave: The Road Hog from Excursions
9. Thea Musgrave: Learner Driver from Excursions
10. Thea Musgrave: Drunken Driver from Excursions
11. Thea Musgrave: Fog from Excursions
12. Thea Musgrave: Backseat Driver from Excursions
13. Jean Eichelberger Ivey (American, 1923-2010) Hera, Hung from the Sky, 1973-- for sop, instruments, tape (with text by Carolyn Kizer, it is based on story of Hera, wife of Zeus, who, for wanting to be equal to Zeus, was turned into a constellation, hanging from the sky)
15. Judith Lang Zamont: Life is a Jest from Sunny Airs and Sober, 1974
16. Barbara Kolb (American): I Think I’ll Have Mashed Potatoes from Three Place Settings, c. 1970--male narrator, instrumental
17. Ellen Taaffe Zwilich (American, 1939-)3rd movement from Symphony No. 1, 1982
19. Barbara Pentland (Canadian, 1912-) "Vivace" from Symphony for Ten Parts, 1957
20. Violet Archer (Canadian, 1913-) "Children's Voices" from Landscapes, 1951
21. Violet Archer "Quick, Quick, Quick” from Landscapes, 1951
22. Jean Coulthard (Canadian, 1908-) "Allegro” from Sonata for Cello and Piano
23. Mary Gardiner (Canadian, 1932-2010) Mosaic (Toronto 1984) for solo piano
27. Marcellle Deschenes (Canadian) Dies Irae, 1985--electroacoustic (excerpt, with a quote from Mozart’s "Dies Irae“)
28. Alexina Louie (Canadian, 1949-) Cadenzas (excerpts)--Beverly Johnson, marimba, glockenspiel, vibraphone; James Campbell, clarinet
Playlist 3  Music 334  BLUES VOCALISTS — EARLY & LATER

1. Intro to Newport Jazz festival black women’s blues, 1980, New York—Carman McRae

2. Ma Rainey - *Countin’ The Blues*, (Rainey) Oct. 1924, with her Georgia Band: Louis Armstrong, cor; Charlie Green, trb; Buster Bailey, cl; Fletcher Henderson, pno; Charlie Dixon, bjo


4. Bessie Smith - *Careless Love Blues*, 1925 Louis Armstrong, cornet; Charlie Green, trombone; Fletcher Henderson, piano


6. Bessie Smith - *St. Louis Blues*, (W.C.Handy) Jan. 14, 1925; Louis Armstrong, cor; Fred Longshaw, org

7. Bessie Smith - *Gimme A Pigfoot*, Nov. 1933 (Bessie’s last recording) ; Frank Newton, tpt; Jack Teagarden, trb; Benny Goodman, cl; Chu Berry, ten sx; Buck Washington, pno; Bobby Johnson, gt; Billy Taylor, bass

8. Mamie Smith and Her Jazz Hounds — *Crazy Blues*, (Bradford) Aug, 1920; Addington Major, cor; Willie the Lion Smith, pno, Ernest Elliot, cl; Leroy Parker,vln


10. Ida Cox: *Wild Women Don’t Get the Blues* performed by Alive 1981: Barbara Borden, dr; Carolyn Brandy, perc; Rhiannon, vocals; Janet Small, pno; Susanne Vincenza, bass

11. Alberta Hunter — *You Can’t Tell the Difference After Dark*, Mar. 1935 (players unidentified)

12. Ella Fitzgerald - *Jailhouse Blues* (Bessie Smith) Roy Eldridge, tpt; Wild Bill Davis, organ; Herb Ellis, gt; Ray Brown, bass; Gus Johnson, dr.

13. Ella Fitzgerald - *St. Louis Blues* (W. C. Handy) Paul Griffin, piano; Jimmy Johnson, drums; Buddy Lucas, tenor sax; Wilbur Bascomb, bass; Cornell Dupree, guitar


15. Big Mama Thornton - *Everybody’s Happy But Me* Paul Griffin, piano; Jimmy Johnson, drums; Buddy Lucas, tenor sax; Wilbur Bascomb, bass; Cornell Dupree, guitar

16. Big Mama Thornton - *Big Mama’s New Love* (above-listed performers)

17. Dinah Washington — *Fine Fat Daddy* (Dinah Washington), from *THE BESSIE SMITH SONGBOOK*,1958; Eddie Chamblee Orchestra: Fortunatus Ricard, tpt; Eddie Chamblee, t. sax; Charles Davis, b. sx; Julian Priester, trb; Jack Wilson, pno; Robert Lee Wilson, bass; James Slaughter, dr

18. Carmen McRae — *Billie’s Blues* (Billie Holiday) from *ANY OLD TIME*, 1986; McRae, voc; Eric Gunnison, pno; Scott Colley, Mark Pulice, dr; Clifford Jordan, t. sax; John Collins, gt.

19. Cassandra Wilson — *Come On In My Kitchen* (Robert Johnson) from *BLUE LIGHT ‘TIL DAWN*, 1993; Wilson, voc; Brandon Ross, octave gt; Kenny Davis, bass; Tony Cedras, accordian; Lance Carter, dr

20. Cassandra Wilson — *Hellhound On My Trail* (Robert Johnson) from *BLUE LIGHT ‘TIL DAWN*, 1993; Wilson, voc; Brandon Ross, steel string gt; Ola Dara, cornet
Playlist 4 Music 334 WOMEN’S JAZZ (MOSTLY INSTRUMENTAL)

1. Lil Hardin Armstrong - *Struttin’ with Some Barbeque*, 1927 (tune by Lil Hardin)  
   Louis Armstrong, cornet; Kid Ory, trombone; Johnny Dodds, clarinet; Lil Hardin  
   Armstrong, piano; Johnny St. Cyr, banjo

2. International Sweethearts of Rhythm - *Digging Dyke*, 1946–all women jazz band

3. Edna Williams, et al - *A Woman's Place is in the Groove*, 1946  
   Edna Williams, tpt; Ginger Smock/Emma Colbert, vln; Vivian Garry, bs, leader; Winnie Beatty, pno; Dody Jeshke, dr.

4. Edna Williams, et al - *Body and Soul* (above-listed performers)

5. The Hip Chicks - *Popsie*, 1945  
   Jean Starr, tpt; L’Ana Hyams, tenor sax; Marjorie Hyams, vibes; Mary Osborne, guitar; June Rogenberg, bass; Rose Gottesman, drums

   Williams, pno; Marjorie Hyams, vibes; Mary Osborne, guitar; June Rogenberg, bass; Rose Gottesman, drums

7. Mary Lou Williams - *The Lord Says* from *Mary Lou’s Mass* recorded 1974  
   Williams, piano; Milton Suggs, bass; [all Mary Lou’s Mass items EXCERPTS]

8. Mary Lou Williams - *Kyrie—Lord Have Mercy* from *Mary Lou’s Mass* (as above + vocals)

9. Mary Lou Williams - *Lazarus* from *Mary Lou’s Mass* Leon Atkinson, gt; Carline Ray, bs, voc

10. Mary Lou Williams - *Meditation* (Meditation) from *Mary Lou’s Mass*  
    Williams, pno; Milton Suggs, bs; David Parker, dr; Ralph MacDonald, conga; Roger Glenn, fl

11. Jane Fair Jazz Quintet - *Everything I Love* (Cole Porter tune), recorded 1975. Jane Fair, sax; Burke Mahoney, guit; Brian Hurley, bass; Jeff Lapp, pno; Raynald Drouin, drums (Jane Fair hails from Guelph, Ont.)

12. Marian McPartland – *Theme from Piano Jazz* (Marian McPartland) from *LIVE AT MAYBECK RECITAL HALL*, VOL. 9, 1991; McPartland, pno

    Remler, guit; James Williams, pno; Don Thompson, bs; Terry Clarke, drums

    Brackeen, pno; Eddie Gomez, bass; Jack DeJohnette, drums

15. Tania Maria - *Chiclete Com Banana*, 1981  
    Tania Maria, vocals and piano; Eddie Duran, guitar; Rob Fisher, bass; Víctor Lateano, drums; Willie Colon, percussion

16. Tania Maria - *Sangria*, 1983  
    Tania Maria, vocals and piano; Eddie Duran, guitar; Lincoln Goines, bass; Joe Neto, guit; John Pena, bass; Portinho & Steve Thornton, perc

17. Tania Maria - *Funky Tamborin* by Tania Maria from *LOVE EXPLOSION*, 1984  
    Maria, kbs, voc; Don Carillo, gt; Abraham Laboriel & John Pena, bass; Steve Thornton, Alex Acune, Joe Heredia, dr; John Beesley, synth; Justo Almario, a. sax; Harry Kim, tp; Art Velasco, trb

    Jean Fineberg, tenor sax; Ellen Seeling, flugelhorn; Julie Homi, pno; Daniel Carillo, guit; Seth Glassman, bass; Raymond Marchia, drums; Nydia Mata and Ellen Uryevick, perc.

    Jane Bunnett, sop. sax; Larry Cramer, tp; Don Pullen, piano; Kieran Overs, bass

20. Queen Mab - *Close* (CLOSE, 2000)  
    Marilyn Lerner, pno; Lori Freedman, cl; Fides Krucker, voc.

21. Mother of Pearl - *Love Me Or Leave Me* (Donaldson/Kahn), *MOTHER OF PEARL*, 1999  
    Brenda Baird, pno., Lauri Lyster, dr; Wendy Soloway, bs; Karen Graves, sax; Coleen Savage, voc.
Playlist 5  Music 334  GREAT JAZZ VOCALISTS

1. Billie Holiday and Her Orchestra — *He's Funny That Way* (R. Whiting/N. Moret), 1937; Holiday, voc; Buck Clayton, tpt; Buster Bailey, cl; Lester Young, t. sax; Claude Thornhill, pno; Freddy Greene, gt; Walter Page; bass; Jo Jones, dr

2. Billie Holiday — *All of Me* (S. Simons/G. Marks) Eddie Heywood & His Orchestra 1941; Holiday, voc; Shad Collins, tpt; Leslie Johnakins, Eddie Barefield, a.sax; Lester Young, t. sax; Heywood, pno; John Collins, gt; Ted Sturgis, bass; Kenny Clarke, dr

3. Billie Holiday — *Lover Man*. 1944 with a Decca orchestra (the first time strings were used with a Black blues singer)

4. Billie Holiday — *Don't Explain* (Holiday/Herzog) 1945, with a Decca orchestra conducted by Bob Haggart

5. Billie Holiday — *I Wished on the Moon* (Ralph Rainger/Dorothy Parker), 1957 (one of the last recordings of Holiday); Holiday, voc; Harry Sweets Edison, tpt; Ben Webster, t. sax; Jimmy Rowles, pno; Barney Kessel, gt; Red Mitchell, bass; Alvin Stoller, dr.

6. Ella Fitzgerald and Count Basie Orchestra — *Fine and Mellow* (Billy Holiday), 1963

7. Ella Fitzgerald and Count Basie Orchestra — *Basella* 1963; shows give-and-take and instrumental imitation [SHORT EXCERPT]

8. Ella Fitzgerald and Louis Armstrong — *Can't We Be Friends*’56 Fitzgerald & Armstrong, voc. & tpt; Oscar Peterson, pno; Herb Ellis, gt; Ray Brown, bs; Buddy Rich, dr

9. Ella Fitzgerald — *Mack the Knife* (Weill/Brecht/Blitzstein), rec. 1960; Fitzgerald, voc; Paul Smith, pno; Jim Hall, gt; Wilfred Middlebrooks, bass; Gus Johnson, dr.

10. Ella Fitzgerald — *You'd Be So Nice to Come Home To* (Cole Porter) rec. 1964; Roy Eldridge, tpt; Tommy Flanagan, pno; Bill Yancey, bass; Gus Johnson, dr

11. Ella Fitzgerald and Count Basie Orchestra — *After You've Gone*, 1963

12. Sarah Vaughan — *Lullaby of Birdland* (Shearin/Foster), 1954; Vaughn, voc; Clifford Brown, tpt; Paul Quinichette, t. sax; Herbie Mann, fl; Jimmy Jones, pno; Joe Benjamin, bass; Roy Haynes, dr

13. Shirley Horn — *Nice and Easy* (Spencer/Bergman/Keith), 1987; Horn, pno, voc; Charles Ables, bass; Steve Williams, dr

14. Lena Horn — *Sing My Heart* (Harold Arlen/Ted Koehler) from *THE MEN IN MY LIFE*, 1988; Horn, voc; Frank Owens, organ; Rodney Jones, gt; Benjamin Franklin Brown, bass; Kenny Washington, dr; Sammy Figueroa, perc, & big band

15. Rosemary Clooney — *I Cried for You* (Gus Arnheim/Arthur Freed/Abe Lyman) from *EVERYTHING'S COMING UP ROSIE*, 1977; Clooney, voc; Nat Pierce, pno; Monty Budwig, bass; Jake Hanna, dr; Scott Hamilton, sax; Bill Berry, tpt

16. Etta James — *Don't Explain* (Herzog/Billy Holiday) from *ETTA JAMES, MYSTERY LADY — SONGS OF BILLIE HOLIDAY*, 1994; James, voc; Cedar Walton, Pno; Tony Dumas, bass; Ralph Tenland, dr; Josh Sklar, gt; Ronnie Buttcavoli, tpt; Kraig Kilby, trb; Red Holloway, saxes

17. Anita O'Day — *Honeysuckle Rose* (Fats Waller/Andy Razaf) from *ANITA*, 1955; Joe Mondragon, bass; Mill Bernhardt, Lloyd Elliott, Joe Howard, tpt; Si Zentner, trb; Paul Smith, pno; Barney Kessel, gt; Joe Mondragon, bass; Alvin Stoller, dr

18. Betty Carter — *Sometimes I'm Happy* from *FEED THE FIRE*, 1994; Geri Allen, pno; Dave Holland, bass; Jack DeJongee, dr

19. Karen Young — *Salsa* 5 (Young/Ferguson/Manigat) from *CONTREDANSE*, 1988; Young, voc; Michel Donato, voc. and bass; Francine Martel, congas

20. Rhiannon and Alive — *Call It Jazz* (Janet Small) from same album, 1981; Rhiannon, voc; Janet Small, pno; Susanne Vincenza, bass; Barbara Bordon, dr; Carolyn Brandy, perc.

21. Holly Cole — *Crusin'* (Smokey Robinson/Marvin Taplin) from *GIRL TALK*, 1990; Cole, voc; Aaron Davis, pno; David Pilch, bass; John Johnson, a. sax

22. Diana Krall — *I Don't Know Enough About You* from *LOVE SCENES* 1997; Krall, voc./pno; Russell Malone, gt; Christian McBride, bass
Playlist 6        Music 334 GOSPEL

GOSPEL
2. Gospel Harmonettes – Jesus is on the Mainline, trad. Af.-Am. gospel
4. Mahalia Jackson - Walkin’ to Jerusalem
5. Mahalia Jackson - Just a Little Walk
6. Dorothy Love Coates - Strange Man
7. Aretha Franklin & Mavis Staples – Oh Happy Day Nick Johnson, pno; Earl Wright, org; Michael Wright, gt; Lanar Brantley, bass; Dana Davis, perc, & choir (ONE LORD, ONE FAITH, ONE BAPTISM, 1987)

Playlist 7        Music 334 R&B, SOUL, SOUL-RELATED ROCK

1. Gladys Knight - I've Got to Use My Imagination c. 1967
2. Aretha Franklin - I Never Loved a Man (Like I Love You), 1967
3. Aretha Franklin - Respect, 1967
4. Aretha Franklin - Rock Steady 1971
5. Aretha Franklin - Think, 1989 remake
6. Aretha Franklin and Eurythmics (Annie Lennox and Dave Stewart) – Sisters are Doin’ It for Themselves, Aretha, voc; Annie, voc, gt; Dave Stewart, gt, keys; Benmont Tench, org; Stan Lynch, dr; Mike Cambell, gt,; Nathan East, bs. SISTERS ARE DOIN’ IT FOR THEMSELVES, 1985
Playlist 8  Music 334 ROOTS, COUNTRY, FOLK, ROCK, NEW VOICES

FOLK ROOTS
1. Elizabeth Cotton – Freight Train
2. Sarah Gunning – Hello Coal Miner (excerpt)
3. Hazel Dicken – Coal Miner Blues (excerpt)
4. Reel World String Band – Draglines (excerpt)

COUNTRY
5. Patsy Cline – Let the Teardrops Fall

FOLK/FOLK-DERIVED/TRADITIONAL
6. Joan Baez – House of the Rising Sun, Joan, voc., gt (JOAN BAEZ, c. 1965)
7. Joni Mitchell – A Bird That Whistles Joni, voc, gt; Wayne Shorter, sax; Larry Klein, bass (CHALK MARK IN A RAIN STORM, 1988)
9. Sinead O’Connor - I Am Stretched on Your Grave (I DO NOT WANT WHAT I HAVEN’T GOT, ‘89)
10. Lorelana McKennitt The Mummies’ Dance, Lorelana, voc.; Nigel Eaton, hurdy gurdy; Brian Hughes, oud; Manu Katche, d; Caroline Lavelle, cello; Rick Lazar, perc; Hugh Marsh, vln; Donald Quan, tabla, vla; Hossam Ramzy, perc; David Rhodes, gt; Danny Thompson, bass (THE BOOK OF SECRETS, 1997)

NEO ROOTS — FOLK/COUNTRY/BLUES/CONTEMPORARY STYLES
14. Bonnie Raitt - Something to Talk About by Shirley Eikhard; Bonnie, slide, el. ac. gts; Stephen Bruton, ac. gt; Scott Thurston, keys; James Hutchinson, bs; Debro Dobkin, perc; Ricky Fataar, Curt Bisquera, dr; (LUCK OF THE DRAW, 1991)
15. Ellen McIlwaine - Thirty Piece Band (McIlwaine); Ellen, slide (THE REAL ELLEN McILWAINE, 1988)
16. Dixie Chicks – Landslide
17. Michelle Shocked – If Love Was a Train, Michelle, voc, gt; Pete Anderson, gt; Jeff Donavan, dr; Domenic Genord, bass, Skip Edwards, org, Rod Piazza, harmon. (SHORT, SHARP, SHOCKED)
18. k. d. lang – Big Boned Gal by lang/Ben Mink; k.d., voc; Gordie Matthews, gt; Ben Mink, vln, mandola, gt; John Dymond, bs, David Piltch/B. Mink, acc. bass; Michel Pouliot, dr; (ABSOLUTE TORCH AND TWANG, 1989)
19. Tracy Chapman: - Fast Car, Tracy, voc, gts, perc; Denny Fongheiser, dr; Larry Klein, bs; Ed Black, steel gt. (TRACY CHAPMAN, 1988)
20. Tracy Chapman: - Talkin ‘Bout a Revolution, Tracy, voc, gts, perc; Denny Fongheiser, dr; Larry Klein, bs; Ed Black, steel gt. (TRACY CHAPMAN, 1988)
21. Sarah McLachlan - Fear, Sarah, voc, pno, gt; Sean Ashby, gt; Camille Henderson, voc; Brian Minato, bs; David Sinclair, gt; Vince Jones, keys.; Ashwin Sood, dr, perc. (MIRRORBALL, 1999)
22. Ani DiFranco: - The Whole Night, Ani, voc, gt; (NOT SO SOFT, 1991)
23. Natalie MacMaster: - A’Cathag
24. Alison Krauss + Union Station: Daylight, Alison, voc. & viola; RonBlock, gt; Dan Tyminski, gt; Jerry Douglas, dobro; Barry Bales, bs; Larry, dr (NEW FAVORITE, 2001)
25. Gillian Welch—Everything is Free Gillian & David Rawlings voc.gt TIME-THE REVELATOR 2001
26. Three Sheets to the Wind - Ocean Art Piece, (RCampbell), Rebecca Campbell, Mary Burns, Beverly Wolfe, vocals (GRACE UNDER PRESSURE, 1994)
27. Rebecca Campbell - Brand New Day, Rebecca, voc; Justin Haynes, gts; Andrew Downing, bs, Jean Martin, dr (TUG, 1999)
28. Carol Ann Weaver - Learning to Fly Natalie Rungan & Rebecca Campbell, voc; Carol Ann, pno; Mageshan Naidoo, gt; Mongani Sokhela, bs; Lebohang Methetheg, dr (DANCING RIVERS-FROM SOUTH AFRICA TO CANADA, 2001)
Playlist 9  Music 334  “WOMEN-IDENTIFIED” MUSIC

1. Alix Dobkin - I’m Gonna Be an Engineer (Different Therefore Equal)
2. Kay Gardner - Mermaids) by Gardner; Gardner & Mojo, flutes; Martha Siegel, cello;
   Althea Waites, piano (EMERGING, 1978)
3. Meg Christian - Ode to a Gym Teacher by Meg- voc., gt. (I KNOW YOU KNOW, 1975)
4. Kris Williamson - Live Wire, by Kris; (STRANGE PARADISE, 1980)
8. Holly Near - Harriet Tubman (Lifeline), Holly, voc; John Bucchino, pno; Eric Lowen, gt; Simeon Pillich, bs; Bobbye Hall, perc. (SINGER IN THE STORM, 1990)
9. Holly Near - Ella’s Song (We Who Believe) same as above + Linda Tillery, Joey Blake,
   Rhiannon, voc. (SINGER IN THE STORM, 1990)
10. Barbara Higbie and Teresa Trull - Follow Your Heart by Trull and Higby; Trull, vocals; Higbie,
    pno; others listed above, (UNEXPECTED, 1983)
11. Barbara Higbie and Teresa Trull - High and Dry by Trull and Higby - vocals; Higby,
    fiddle, Trull and Brandy Herbert, guit; Paul Wageningen, drums Markie Saunders, bass;
    (UNEXPECTED, 1983)
12. Trull – Rosalee by Bonnie Hayes; Teresa, voc; Randy Kerber, keys; Michael Landau, gt; Ready
    Washington, bs; Carlos Vega, dr. (A STEP AWAY, 1986)
13. Connie Kaldor - Get Back the Night by Caldor –voc:pno; Norman MacPherson, Roy forbes, gt;
    Brian Newcombe, bs; Jerry Adolphe, dr, (MOONLIGHT GROCERY, 1985)
14. Connie Kaldor - Bird on a Wing by Caldor –voc:pno; Norman MacPherson, Roy forbes, gt;
    Brian Newcombe, bs; Jerry Adolphe, dr, (MOONLIGHT GROCERY, 1985)
15. Heather Bishop - Did Jesus Have a Baby Sister Heather, voc, gt. (CELEBRATION, 1981)
17. Lucie Blue Tremblay – Saint Jean Port Joli
18. Marie Lynn Hammond - Leave Room for the Holy Ghost
    Deirdre McCarthy, bodhran; Libby McLaren, synth; Judith Hill, recorder (IN THE EYE OF
    THE STORM, 1981)
20. Ferron – Testimony, by Ferron - voc, gt (TESTIMONY, 1980)
21. Ferron – Ain’t Life Like a Brook, by Ferron - voc, gt (TESTIMONY, 1980)
22. Ferron – Love Loves Me, By Ferron - Voc, Gt; Shelly Jennings, Gt; Don Benedictson, Bs; Craig
    Kaleal, Dr, Calvin Cairns, vln, acco; Jim McGillvery, perc.(DRIVER, 1994)

Playlist 10  Music 334  EXPERIMENTAL/PERFORMANCE ART MUSIC

1. Pauline Oliveros (American, 1932-) Tasting the Blaze, from The Indigenous Dance,1985, an
   excerpt from the 3-hr. multi-media ritual improvisation
7. Carol Ann Weaver – Afterday, 1984 (live performance, ACREQ, Montreal, 1985
   [sung text by Judith Miller; spoken text by David Wintner-Toews]
8. Laurie Anderson – O Superman, 1982--excerpt (Big Science album)
9. Laurie Anderson – Sharkey's Day, 1984 (Mr. Heartbreak album)
10. Laurie Anderson – Language is a Virus, 1986--excerpt (Home of the Brave album)
11. Laurie Anderson – Monkey’s Paw (Strange Angels, 1989)
12. Laurie Anderson – Beautiful Red Dress (Strange Angels, 1989)
15. Jane Siberry – Calling All Angels (When I Was A Boy, 1993)
16. Lillian Allen – Birth Version (Revolutionary Tea Party, 1985)
Playlist 11  MUSIC  334 ROCK, RAP/HIPHOP, DISCO/TECHNO, NEW

CLASSIC ROCK
1. Janis Joplin - Piece of My Heart, 1967   Big Brother and Holding Company
2. Janis Joplin - Try (Just a Little Bit Harder), 1969  Kozmic Blues Band
3. Tina Turner - I Might Have Been Queen, (PRIVATE DANCER, 1983

RAP/HIPHOP/ACID JAZZ
5. Me'Shell Ndege Ocello – I’m Diggin’ You Like an Old Soul Record (PLANTATION LULLABIES)'93

DISCO/TECHNO

CONTEMPORARY WOMEN’S ROCK and BEYOND
8. 4 Non Blondes – Superfly
13. M.I.A. – Bucky Done Gun (ARULAR, 2005)
14. Tagaq (Tanya Tagaq Gillis) – Ancestors by Bjork and Tagaq (SINAA, 2005)
15. Tagaq (Tanya Tagaq Gillis) – Burst, vocals by Tagaq and Shamik Bilgi (AUK/BLOOD, 2008)
16. Adele (Adele ) – I’ll Be Waiting, music and vocals by Adele (21, 2011)
Playlist 12   MUSIC 334 AFRICAN WOMEN’S MUSIC

CAMEROON
1. Baka Women - Yelli (HEART OF THE FOREST) – music of Baka pygmy women singing in response to the crickets and insects in a yodelling fashion

KENYA
2. Kutende & Maasai Women – bead-making day recorded, Ngong, 1993, by CAW (MUSICWORKS 61)
3. Malika – Vidonge – Swahili coastal Taarab music (MALIKA 8)
5. Kalambya Sisters — Kopulo Onesi Kamba Benga beat (THE NAIROBI BEAT-KENYAN POP MUSIC TODAY) by Onesmas Musyoki, Mary, Patricia, Flossie

CAMEROON (again)
7. Sally Nyolo - Ikaatiridong Cameroonian world beat (MULTICULTI)

ZIMBABWE
8. Stella Chiweshe — Sarura Wako Chiweshe, vocals & mbira (AMBUYA)

SOUTH AFRICA
10. Dorothy Masuka — Hamba Notsokolo, Masuka, voc, & Golden Rhythm Crooners, 1953 (HAMBA NOTSOKOLO and other original hits from the 50s)
11. Mgababa Queens — Our Own Money mbaqanga music, 1960’s (SOWETO NEVER SLEEPS)
12. Mahlathini & Mahotella Queens — Thonthodi, 1991 (MBAQANGA)
13. Miriam Makeba — Ihoyiya a yodeling cry done by sangomas to evoke ancestral spirits (SANGOMA), 1988
15. Miriam Makeba — Pata Pata by Makeba; duet with Zenzi Lee (HOMELAND) 2000
16. Letta Mbulu — Vumani Makhosi (IN THE MUSIC THE VILLAGE NEVER ENDS) 1996
17. Yvonne Chaka Chaka — Umqombathi (URBAN AFRICA) 1989
18. Tu Nokwe — Leopard by Nokwe (MEMEZA) 1998
20. Sibongile Khumalo — Township Medley SA jazz (LIVE AT MARKET THEATRE) 1998
22. Busi Mhlongo/Hugh Masekela — Vukuzenzele (FREEDOM) 2003
23. Lungiswa – Unonkala (UNONKALA) 2002
24. Lungiswa – Zakaye (UNONKALA) 2002
25. Thandiswa Mazwai - Nizalwa Ngebani (ZABALAZA) 2004
26. Thandiswa Mazwai – Ntyilo Ntyilo (ZABALAZA) 2004
27. Simphiwe Dana – Zandisle (ZANDISILE) 2004
28. Simphiwe Dana – Ndiredi (ZANDISILE) 2004
29. Simphiwe Dana – Bantu Biko Street (ON BANTU BIKO STREET) 2006
30. Simphiwe Dana – Injongo, (ON BANTU BIKO STREET) 2006
31. Simphiwe Dana – Uzobuya Nini? (ON BANTU BIKO STREET) 2006
32. Simphiwe Dana – Sonini Nanini [One Love] - (ON BANTU BIKO STREET) 2006
33. Canadian/S. Af. Fusions: Carol Ann Weaver — Calabash Woman w/ Thandeka Mazibuko, voc. (DANCING RIVERS-from South Africa to Canada) 2001; Mageshan Naidoo, gt, Bongani Sokhela, bs, Legohang Methembeng, dr, CAW, pno
34. Die Antwoord – Evil Boy ($OS) 2010 (Ninga and Yolandi – S. Af. Zif, with Xhosa rapper Wanga)

MALI
35. Rokia Traore - Nienafing (BOWMBOI) 2004
36. Rokia Traore - Manian with Kronos Quartet (BOWMBOI) 2004