

Index

- A. L. S., 4, 5
academic work, gender discrimination and
 workplace harassment, 96–7
Adams, Elizabeth, 98
Adele, 155–9
 19, 145, 156–7
 21, 156, 157
 25, 159
 ‘Daydreamer’, 156
 ‘First Love’, 156
 ‘Hello’, 159
 ‘Hometown Glory’, 156
 ‘Tired’, 156
Adler, Lou, 148
Adorno, Theodor W., 19
advocacy and activism
 Black civil rights, 122, 128
 #BlackLivesMatter, 272
 gender equality, 86–7, 257–8,
 272–3
 music curriculum changes, 245
 #MeToo, 80, 97, 272
‘aesthetic labour’, 285–7
Alsop, LaMar, 72
Alsop, Marin, xxi, 72–5, 77
Alsop, Ruth, 72
Alvear, Maria de, 98
Amann-Weinlich, Josephine, 65
Amos, Tori, 141
Anderson, Ian A., 166
angry young men (and women), 20, 22, *see also*
 serialism
Annenberg Foundation, 132–3
appearance, visual. *see also* marketing strategies
 and branding
 ‘aesthetic labour’, 285–7
 opera singers, 80, 84, 87–8
 solo instrumentalists, 82, 87, 88, 89–90,
 285–7
Apple, Fiona, 184–5
 ‘Better Version of Me’, 185
 ‘Criminal’, 184
 Extraordinary Machine, 185
 ‘Sleep to Dream’, 184
 Tidal, 184
Armitage, M. Teresa, 241
Armstrong, Louis, 108, 109, 112
 ‘Brown Girl’, 108
 ‘Hotter Than That’, 108
 ‘Struttin’ with some Barbeque’, 108
Armstrong, Victoria, 240, 246, 247–8
arrangers, jazz, 108, 109, 110–11
Arrieu, Claude, 12
Artyomov, Suslin, 43
Artyomov, Vyacheslav, 43
Auerbach, Lera, 57
Auslander, Philip, 83, 155
Austin, Lovie, 108
 ‘Downhearted Blues’, 108
 ‘Travelin’ Blues’, 108
authenticity, 147–8, 152, 156, 157, 167
avant-garde music, 5–6, 53, 57
 Betsy Jolas’s opinions of, 21
 Egon Wellesz’s opinions of, 20
 Grace Williams’s opinions of, 18–19
awards, prizes and scholarships
 American Academy of Arts and Letters, 26
 American Music Awards, 157
 BBC Folk Awards, 166–7, 168
 BRIT awards, 157, 158, 159
 Ernst von Siemens Music Prize, xxi, 60
 Grammys, 149, 159, 181, 184, 185
 Grawemeyer Music Award, xxi, 29
 Guggenheim Fellowship, xxi, 11, 25
 Hanns-Eisler-Preis, 34
 Koussevitsky Conducting Prize, 72
 Kunstpreis der DDR, 34
 Lili Boulanger Memorial Prize, 24
 MacArthur Fellowship, 72
 Mendelssohn Scholarship for composition,
 11
 MTV Video Awards, 176–7, 184
 Nordic Council Music Prize, 54
 Octavia Travelling Scholarship, 11
 Polish state prize, 27–38
 Prix de Rome, xxi, 10–11

- Pulitzer Prize for Music, xxi, 29, 56, 58
 Taki Concordia Conducting Fellowship, 75, 76–7
- Babbitt, Milton, 26
- Babes in Toyland, 141
- Bacewicz, Grażyna, 34, 36, 37–9
 Cello Concerto no. 1, 37
 Concerto for String Orchestra, 37
Pensieri notturni, 39
 Piano Concerto, 37
 Piano Quintet no. 1, 37
 Piano sonatas nos. 1–2, 37
 Quartet for 4 Violins, 37
 String Quartets nos. 4–5, 37
 String Quartets nos. 4–5, 38
 Symphonies nos. 2–4, 37
 Violin Concertos nos. 3–5, 37
 Violin Sonatas nos. 4–5, 37
- Baez, Joan, 137
- Bagrenin, Konstantin, 36
- Bailey, Mildred, 112–13
 ‘The Rockin’ Chair Lady’, 113
- Bain, Vick, 257–8
- Baker, Elizabeth A., 215, 225
- Baker, Josephine, 111
- Baker, LaVern, 135
- Baker, Sarah, 276, 278
- Balsom, Alison, 86, 87
- Bamberger, Carl, 72
- bands, jazz
 all-female (jazz) bands, 114–16
 big bands (in general), 109, 111, 112
- Bång, Malin, 59
- Bangs, Lester, 180
- Banks, Mark, 258, 276
- Barlow, Gary, 261
- Barraine, Elsa, 11, 12
- Barrett, Emma, 105–6
The Bell Gal and Her Dixieland Boys
Featuring Jim Robinson, 106
- Barrett, Natasha, 54
 . . . *fetters* . . . , 54
- Barron, Louis and Bebe, *Forbidden Planet*, 199
- Barry, Jeff, 124
 ‘Be My Baby’, 125
- Bartók, Béla, 53
- Basie, Count, 113
- Bauckholt, Carola
Emil, 52
Emil will nicht schlafen, 52
- Bauer, Marion, 24
- BBC (British Broadcasting Corporation)
 Cold War period, 23
 commissions, 23
 Folk Awards, 166–7, 168
 inter-war years, 13
 Radiophonic Workshop, 200–1, 202–4, 205
- Beach Boys
 ‘Don’t Worry Baby’, 127
 ‘Then I Kissed Her’, 127
- Beach, Amy, 6, 10
- Beatles, 119, 120, 128, 155
 ‘Baby, It’s You’, 120
 ‘Boys’, 120
 ‘Chains’, 120
 ‘Devil in her Heart’, 120
 ‘It Won’t be Long’, 128
 ‘Maxwell’s Silver Hammer’, 193
 ‘Please Mr. Postman’, 120
 ‘You’re Gonna Lose that Girl’, 128
- Beecher, Catharine, 238
- Bego, Mark, 151
- Belly, 141
- Benatar, Pat, 139
- Bennett, Dawn, xxiii, 277
- Bennett, Ronnie, 125
Be My Baby (autobiography), 125
- Ben-Tovim, Atarah, 244
Atarah’s Band, 244
Atarah’s Music Box, 244
- Berg, Alban, 20, 50
- Berger, John, *Ways of Seeing*, 121
- Berio, Luciano, 21
- Berkeley, Lennox, 27
- Berkers, Pawke, 254
- Bernstein, Leonard, 72
- Berry, Chuck, 136
 ‘Maybelline’, 135
- Beyer, Joanna M., *Ballad of the Star-Eater*, 213
- Beyoncé, 187, 272
- big bands (in general), 109, 111, 112, *see also* *specific band leaders*
- Black, Sarah, 230
- Blackburn, Manuella (reflection by), 228–32
Cajón, 228
Dance Machine, 228
Ice Breaker, 228, 231
Javaari, 228
Karita oto, 228
Landline, 228, 232
New Shruti, 228
Snap Happy, 228, 232
Sonidos Bailables, 228

- Blackburn, Manuella (reflection by) (cont.)
Switched on, 231
Time will Tell, 228, 231
- #BlackLivesMatter, 272
- Blondie, 126, 180
- Blossoms
20 Feet From Stardom (documentary), 126
 'He's a Rebel', 126
- Bobbettes, 124, 136
 'Mr. Lee', 123
- body/mind dualism, 240–1, 247
- Boling, Inga, 135
- Bordo, Susan, 176–80
- Boston Philharmonic Orchestra, 66–7
- Boston Women's Symphony Orchestra, 67
- Boulanger, Lili, xxi, 11
- Boulanger, Nadia, 24, 25, 37, 64, 68–70,
 82, 243
- Boulez, Pierre, 19, 21
- Bowers, Jane, xxii, 82, 245
- Boyes, Georgina, 166
- Braddy, Pauline, 116
- The Breeders, 141
- Brel, Jacques, 'Le Moribond', 193
- Brico, Antonia, 64, 67
- Briggs, Lillian, 'I Want You to Be My Baby',
 135
- Brocken, Michael, The British Folk Revival
 1944–2002, 163
- Britten, Benjamin, 27
- Brocken, Michael, *Folkscene* (radio pro-
 gramme), 163, 167, 172
- Bromfield, Dionne, 'Mama Said', 127
- Brooks, Jeanice, 69
- Brown, Andrea, 75
- Brown, Maxine, 'Oh No, Not my Baby', 128
- Buchla synthesiser, 209
- Buchla, Don, 209
- Buckle, Bob, 163–4, 165
- Burnside, Viola 'Vi', 116
- Bush, Kate, 153–5, 245
Aerial, 155
The Kick Inside, 153–4
Lionheart, 155
Live on Stage, 155
Never for Ever, 155
 'Wuthering Heights', 145, 153
- Butler, Judith, 95
- Butler, Russell, 215, 223, 226
- Caccini, Francesca, 95
- Caldwell, Sarah, 71
- Callas, Maria, 87–8
- Calloway, Alice, 105
- Calloway, Blanche, 114
- Campbell, Jo-Ann, 135
- Canal, Marguerite, 10–11
- Canellakis, Karina, 76
- Caneva, Sara, 57
- Carlos, Wendy, 205–7
A Clockwork Orange, 207
Switched-On Bach, 205–6
Switched-On Bach II, 207
Switched-On Brandenburgs, 207
Tron, 207
The Well-Tempered Synthesizer, 207
- Carlyle, Thomas, 245
- Carr, Valerie, 135
- Carter, Benny, 110
- Carthy, Eliza, 168
- Case, Neko, 131–2
*The Worse Things Get, the Harder I Fight, the
 Harder I Fight, the More I Love You*,
 131
- Celestin, Oscar 'Papa', 105
- Chaka Khan, 140
- Chamberlayne, Elizabeth Amelia, 4
- Chaminade, Cécile, 6–7, 10, 12
- Chantels, 124, 135, 136
 'Maybe', 123
- Chapel, Jean, 135
- Chapman, Mike, 139
- Chapman, Tracy, 141
- Chavez, Maria, 219–20, 222
- Chaya Czernowin, 29
- Chemaly, Soraya, 271
- Chen, Yi, 29
- Chiffons, 123
- Chin, Unsuk, 52–3
Akrostichon-Wortspiel, 52
Alice in Wonderland, 52
Double Bind, 52
Šu, 52
- Chris Cleverley Trio, 172
- Christiansen, Rupert, 80, 84
- Church, Michael, 80
- Ciani, Suzanne, 209–10
Buchla Concerts 1975, 209
The Incredible Shrinking Woman, 209
Seven Waves, 210
- Citron, Marcia J., xxii, 6, 82, 240
- Cizmic, Maria, 42
- Clark, Andrew, 80
- Clark, Claudine, 'Party Lights', 123
- Clark, Petula, 136
- Clarke, Rebecca, 10, 12

- Clarkson, Lana, 126
- class conflict, 11, 164
- classical music
- composers. *see* composers, classical music
 - conductors. *see* conductors
 - opera. *see* opera and music drama
 - performers. *see* performers, classical
 - piano works. *see* piano works, classical
 - representation in orchestras, 81
 - women's orchestras, 64–6, 67–8, 70, 82
- Clements, Andrew, 80
- Cline, Cheryl, 181
- Coates, Norma, 139
- Cochran, Eddie, 135
- Cohen, Aaron I., *International Encyclopedia of Women Composers*, xxii
- Cohen, Brigid, 99
- Cohen, Leonard, 150
- Collins, Patricia Hill, 119, 140
- Collins, Shirley, 164
- Sweet Primroses*, 164
- Collinson Scott, Jo, 260
- competitions. *see also* awards, prizes and scholarships
- international string quartet competition, 38
 - Leeds Conductors' Competition, 71
 - Wanamaker competition, 12
- composers and sound artists, electronic/electroacoustic music. *see also* electronic/electroacoustic music; *specific composers and sound artists*
- 1940s and 1950s, 199–201, 210
 - 1960s and 1970s, 200, 201, 202–4, 205–8, 209, 210
 - 1980s and 1990s, 48, 204, 207, 208, 209–11, 229
 - 2000s, 50, 229
 - 2010s, 213–27, 228–32
 - 2019 survey, 213–27
 - survey questions, 291–5
- identities, 214–15, 217
- motherhood/domestic life and, 228–32
- Second World War, 200, 202
- composers, classical music. *see also* songwriters; *specific composers*
- 17th century, 95
 - early 20th century, 4, 5
 - early 20th century commentary on, 3–5, 13
 - inter-war years, 5–6, 10–13
 - Second World War, 22, 37
 - mid 20th century commentary on, 28
 - Cold War period, 18–29, 34–45, 49
 - late 20th century, 29, 49, 50, 52
 - 21st century, 48–60, 73, 98
 - reflection by Elizabeth Hoffman, 95–9
 - reflection by Steph Power, 270–4
- and affective labour, 281–2
- and globalisation, 52–4
- as conductors, 57
- as performers, 10–11, 13, 37, 38, 39, 43, 57–9, 279
- ethnographic study, 278–87
- femininity, 3, 6–7, 10, 22, 35, 51–2, 208, 240–1, 246, 271
- 'good' and 'bad' work, 277–9, 280–2, 285
- 'great' women composers, 3–4
- International Encyclopedia of Women Composers*, xxii
- masculinity, 35, 36–7, 240
- motherhood and, 51–2
- The New Grove Dictionary of Women Composers*, xxii
- paid and unpaid work, 280–1
- The Pandora Guide to Women Composers: Britain and the United States 1629–Present*, xxii
- representation in, 272, 277
- Les Six*, 13
- Soviet Bloc, 34–45
- composition, teaching (in schools), 240–1, 246, 247–8
- Conant, Abbie, 98
- conductors. *see also* specific conductors
- first half of 20th century, 7, 64–70
 - post Second World War, 70–1
 - late 20th century, 71, 72–3
 - 21st century, 71–2, 73–5, 76–7
- as performers, 72
- body language, gesture and presentation, 69–70, 73–4
- 'aesthetic labour', 287
- composer-conductors, 57
- conductor-pianists, 66, 68
- femininity, 69, 240
- male conductors' commentary on women conductors, 64
- mentoring and training programmes, 75–6
- and motherhood, 283
- opera and choral conductors, 71, 76–7
- representation in, 277
- conservatoires
- America, 11, 12, 24, 106, 207
 - Britain, 11, 12
 - Czechoslovakia, 11, 27
 - France, 12, 21, 22, 37
 - Germany, 8, 9, 34

- conservatoires (cont.)
 Poland, 37
 Soviet Union, 35, 70
 Cookies, 128
 'Chains', 120
 'I Want a Boy for my Birthday', 128
 Coontz, Stephanie, 134
 Cooper, Michael, 74
 Copland, Aaron, 24
 Cotel, Fran, *House Projects*, 229–30
 Cottis, Jessica, 64
 Cox, Ida, 108
 Crawford Seeger, Ruth, xxi, 11, 13, 82
 creative industries (in general). *see* music and other creative industries (in general)
 Creed, Mildred, 105
 Crosby, David, 150
 Crow, Sheryl, 141
 Crystals, 126, 136
 'Da Doo Ron Ron', 123, 125, 126
 'He's a Rebel', 126
 'Then He Kissed Me', 126, 127
 Csikszentmihalyi, Mihaly, *The Meaning of Things*, 230
 Cullen, Ann Marie, 285
 Cullum, Jamie, 261
 Cunningham, Flannery, *Unmute*, 216–17
 Currie, Colin, 73
 Curwen, Annie, 241–2
 Curwen, John, 242
 Cusick, Suzanne, xxii, 82, 83, 99
 Cusick, Suzanne G., 95
 Cyrus, Miley, 186, 187
 Czernowin, Chaya, 59
- Daisy Chainsaw, 141
 Dalcroze Eurhythmics method, 242
 Dallapiccola, Luigi, 25
 Daniels, Mabel, 9
 Darmstadt summer course and festival, 50, 59–60, 210, 211
 Dartington Summer School of Music, 22, 23
 David Lynch, *Lost Highway*, 50
 Davidson, Jane, 83
 Davies, Tansy
 Between Worlds, 51
 Cave, 51
 Davis, Ernestine 'Tiny', 115
 Davis, Miles, 50
 DAWs (digital audio workstations), 220–1
 Deal, Kim, 131
 Debussy, Claude, 8, 54, 56
 Dempf, Linda, 70
 Derbyshire, Delia, 202–5
 Doctor Who, 202–3
 An Electric Storm, 204
 Inventions for Radio, 203
 'Amor Dei', 203–4
 'The Dreams', 203
 'Moogies Bloogies', 204
 The Tomorrow People, 204
 Work is a Four-Letter Word, 204
 Wrapping, 204
 Desportes, Yvonne, 12
 Destiny's Child, 141
 Deveaux, Monique, 140
 di Prima, Diane, *Recollections of My Life as a Woman*, 95
 Dickenson, Vic, 110
 Dickerson, James L., Go, Girl, Go!
 The Women's Revolution in Music, 138
 Diller, Angela, 241
 Ding, Shiau-uen, 98
 Dion, 'Runaround Sue', 138
 Dire Straits, 'Money For Nothing', 179
 Dixie Cups, 'Chapel of Love', 123
 Dixon, Reather, 123
 Dodds, Johnny, 108
 Dolloff, Lori-Ann, 244, 251
 Donays, 'Devil in his Heart', 120
 Douglas, Pete, 164
 Douglas, Susan, 'Why the Shirelles Mattered' (essay), 137
 Drake, Nick, *Cave*, 51
 Drinker, Sophie, xxii
 Du Bois, W. E. B., *Souls of Black Folk*, 121
 Du, Yun, 58–9
 Angel's Bone, 58
 Where We Lost Our Shadows, 58
 Dudarowa, Veronika, 64, 70–1
 Dukas, Paul, 12
 Dusman, Linda, 98
 Dylan, Bob, 194
- E. A. C., 4
 Eckford, Elizabeth, 122
 Eckhard, Marie, 242
 education, general
 19th century, 237–8
 early 20th century, 238–9
 education, music. *see* conservatoires; music education (in schools)
 educationalists, 241–2, 244, *see also* music education (in schools)
 Edwards, J. Michele, 26, 68, 70, 71

- Edwards, Sian, 71
- Eikhof, Doris Ruth, 258
- Eilish, Billie, 187
- electronic/electroacoustic music
- 1940s and 1950s, 199–201, 210
 - 1960s and 1970s, 200, 201, 202–4, 205–8, 209, 210, 213, 220
 - 1980s and 1990s, 48, 204, 207, 208, 209–11, 220, 229
 - 2000s, 50, 229
 - 2019 survey, 213–27
 - survey questions, 291–5
 - challenges, 225–6
 - composer/sound artist identities, 214–15, 217
 - composers. *see* composers and sound artists, electronic/electroacoustic music
 - and diversity, 213, 214
 - drone use, 208, 210
 - fixed media, 216, 220–1, 228
 - hardware and software, 213, 220–5
 - Buchla synthesiser, 209
 - DAWs (digital audio workstations), 220–1
 - fallibility, 222
 - gestural control, 216–17, 218
 - microphones, 224, 225
 - Moog synthesiser, 205, 206
 - NIMEs (New Interfaces for Musical Expression), 218–19
 - speakers, 224–5
 - Wekinator software, 217
 - installation works, 219–20, 225
 - interactive works, 216–17, 220, 221
 - visual and video elements, 216, 219, 221
- Elgar, Edward, 5
- Elkind, Rachel, 205, 206–7
 - Switched-On Bach*, 205–6
 - Switched-On Bach II*, 207
 - Switched-On Brandenburgs*, 207
 - The Well-Tempered Synthesizer*, 207
- Ellington, Duke, 109, 114
 - Music Is My Mistress* (autobiography), 114
 - ‘Trumpets No End’, 111
- Elsen, Arthur, 7
- Elvis Presley, 134
- Emma’s Imagination. *see* Gillespie, Emma (independent artists case study)
- entrepreneurialism (‘essential’), 256–7, 261–2, 277–8
- Equilbey, Laurence, 71
- Erickson, Robert, 207
- Erraught, Tara, 80
- Espelund, Magne, 247–8
- esteem and self-perception, independent artists’, 260, 262, 280–2, *see also* identity(ies)
- Evrard, Jane, 67
- Ewen, Frederic, 26
- Exciters, ‘Do Wah Diddy’, 128
- Fagandini, Maddalena, 199–200, 202
- Falletta, JoAnn, 64, 71
- family life. *see* motherhood and family life
- fans
 - commodification of artists, 183
 - girl fans, 119, 120
- Farberman, Harold, 72
- Farnham, Alice, 64, 75–6, 77
- Farrell, Lucy, 167
- femininity. *see also* masculinity
 - and body/mind dualism, 240–1, 247
 - and composition, 3, 6–7, 10, 22, 35, 51–2, 208, 240–1, 246, 271
 - and conductors, 69, 240
 - and entrepreneurial identity, 256
 - and rock, 134–5, 141
 - and songwriters, 154
 - and teaching, 237–8
- feminist scholarship. *see* women in music and feminist scholarship
- Ferrière, Suzanne, 242
- Fibonacci sequence, 42–3
- Fiebrink, Rebecca, 217, 221–2
 - Wekinator software, 217
- field recordings, 13, 54, 216, 226, 228, 231
- Finck, Henry T., 6–7
- Fine, Irving, 24
 - String Quartet, 24
- Fine, Vivian, 26
- Finnegan, Ruth, 165, 166
- First World War, 10, 106–7
- Fitzgerald, Ella, 113, 114, 156
 - ‘A Tisket A Tasket’, 114
- Flack, Robert, 152
- Flesch, Carl, 37
- Fletcher, Leila, 241
- folk
 - 1960s, 149–50, 152, 164–5
 - 1970s, 150–3
 - 1980s, 165–6
 - 1990s, 153
 - 2000s, 153
 - 2010s, 166–74, 196
 - authenticity, 167

- folk (cont.)
 Carol Laula (case study), 264–6
 conversations with Emily Portman (performer), 153
 conversations with Rose Price (promoter), 169–72
 festivals, 169, 170, 171, 172–3
 ‘figuring’ and ‘non-figuring’ of women, 163, 167–8, 173–4
 folk clubs, 164, 165–6, 194, 195
 instrumentalists, 168
 motherhood and, 168–9
 promoters, 169–73
 reflection by Virginia Kettle, 192–6
 song material, 169
 vignette of ‘Mary’ (bandleader), 172–3
- folk singers. *see also* specific artists
 1960s, 149–50, 152
 1970s, 150–3
 1990s, 153
 2000s, 153
 2010s, 166–9
- Folkman, Benjamin, 205, 206
Switched-On Bach, 205–6
- Folkscene* (radio programme), 163, 167, 172
- Foss, Lukas, 24
- Foster, Chris, 172
- Four Tops, 127
- Francis, Connie, 136
- Frank, Gabriela Lena, 53
Compadre Huashayo, 53
El último sueño de Frida y Diego, 53
La Llorona, 53
Leyendas, 53
- Franklin, Aretha, 136
- Freed, Alan, 135, 146
- Friedan, Betty, 134
- Frith, Simon, 155, 254
- Fuller, Sophie, *The Pandora Guide to Women Composers: Britain and the United States 1629–Present*, xxii
- Fure, Ashley, 59
- Furrow Collective, 167
- Gaye, Marvin, 128
- Geffen, David, 150
- Gell, Heather, 242
- gender equality activism and campaigns, 86–7, 257–8, 272–3
 music curriculum changes, 245
- Gender Relations in New Music (GRiNM), 59
- Gershwin, George, 114
- Gibault, Claire, 71
- Gideon, Miriam, 26–7
The Condemned Playground, 26
The Hound of Heaven, 26
Sacred Service for Sabbath Morning, 26
Shirat Miriam L’shabbat, 26
- Gill, Rosalind, 276, 282
- Gillespie, Emma (independent artists case study), 261–4
- Gilmour, Dave, 153
- Ginastera, Alberto, 53
- girl (pop) groups. *see also* specific groups
 1950s, 123–4
 1960s, 122–3, 124–6
 1990s and early 2000s, 141
 and boy listeners and groups, 127–8
 legacy, 126–7
 significance, 128–9
- girl bands (jazz), 114–16
- girls
 clichés and stereotypes, 119
 of colour, 119, 121
 conceptualisation and identities, 120–2
 cultural studies, 121–2
 girl fans, 119, 120
 the ‘girl’ in jazz, 112–14
- Glanville-Hicks, Peggy, 24
- Gleen, Mabelle, 241
- Glennie, Dame Evelyn, 86–7
- Glock, William, 22–3
- Glover, Jane, 71
- Goffin, Gerry, 124, 147–8
 ‘Something Good’, 128
 ‘Will You Still Love Me Tomorrow?’, 124, 125, 147–8
- Goh, Talisha, xxiii
- Gonzalez-Granados, Lina, 76
- Goodman, Benny
 ‘Camel Hop’, 111
 ‘Lonely Moments’, 111
- Gore, Lesley, 123, 136
 ‘You Don’t Own Me’, 138
- Gow, Dorothy, 12
- Grainer, Ron, *Doctor Who*, 202–3
- Grainge, Nigel, 179–80
- Grammys, 157
- Gražinytė-Tyla, Mirga, 77
- Green, Lucy, 154, 240, 246, 248–9
- Greenwich, Ellie, 124
 ‘Be My Baby’, 125
- Grey, Vera, 201
- Gubaidulina, Sofia, 36, 42–4

- Chas Dushi*, 44
Introitus, 44
Jetzt immer Schnee, 43
Offertorium, 42
Stimmen . . . Verstummen . . ., 43
 Günther, Dorothee, 242
 Gunther, Paul, 110

 Hahn, Hilary, 56
 Haieff, Alexei, 24
 Haley, Bill, 'Rock around the Clock', 135
 Hall, Peter, *Work is a Four-Letter Word*, 204
 Halsey, 186
 Hancock, Herbie, *River: The Joni Letters*, 153
 Hanley, Betty, 246
 Hanley, Kay, 184
 Hardin, Lil, 107–8, 109
 'Brown Girl', 108
 'Dippermouth Blues', 107
 'Hotter Than That', 108
 'Struttin' with some Barbeque', 108
 Harding, Henry, 3–4, 5, 13
 Harris, Ruth, 242
 Harrison, Jonty, *Klang*, 229
 Harry, Debbie, 126–7
 'One Way or Another', 126
 'Sunday Girl', 126
 Hart, Mrs Henry, 105
 Harvey, PJ (Polly Jean), 141
 Dry, 183
 Rid of Me, 183
 Hatakeyama, Akiko, 218, 219, 226
 Hawksley, Elizabeth, 242
 Hayes, Lauren Sarah, 215, 218, 221, 222, 223, 226
 Haynes, Jo, 262
 Heaton, Marguerite, 242
 Heger, Robert, 66
 Helmuth, Mara, 98, 214, 221
 Abandoned Lake in Maine, 226
 Irresistible Flux, 216
 LOONSPACE, 226
 Henderson, Fletcher, 109
 Henderson, Leora Meoux, 105
 Hennekam, Sophie, xxiii
 Henze, Hans Werner, 50
 Herbert, Matthew, *Around the House*, 229
 Hermann's Hermits, 'Something Good', 128
 Hesmondhalgh, David, 276, 278
 Heuermann, Lee, 98
 Higdon, Jennifer, 55–6
 Blue Cathedral, 55–6
 Percussion Concerto, 73
 Violin Concerto, 56
 Hillis, Margaret, 71
 Hobson, Janell, 185
 Hodgson, Brian, 204
 An Electric Storm, 204
 The Tomorrow People, 204
 Hoffman, Elizabeth
 reflection by, 95–9
 Retu(r)nings, 225
 Holder, Terrance T., 110
 Hole, 141
 Holiday, Billie, 113–14
 'Don't Explain', 114
 'Fine and Mellow', 114, 145
 'Strange Fruit', 114
 Holland, Eddie, 127–8
 Holly, Buddy, 136
 Hölzsky, Adriana, 50
 homophobia, 270, 271
 hooks, bell, 134
 Hope, Cat, 223, 225
 Hopper, Ricky, 153
 Hoskyns, Barney, 141
 Howe, Sondra Wieland, 241, 244, 251
 Howell, Dorothy, 12
 Lamia, 12
 Hutton, Ina Ray, 115
 Hynde, Chrissie, 194

 Ian, Janis, 137
 identity(ies). *see also* esteem and self-perception, independent artists'
 of artists, 82–3, 91, 214–15, 217, 257, 262, 266, 279–80
 of 'girls', 120–2
 of entrepreneurs, 257
 'impersonation' in performance, 84, 85, 88, 91
 income and paid/unpaid work, 263–4, 276–7, 280–2
 maternity benefits, 255, 258, 263–4, 282
 independent artists and workers
 and affective labour, 281–2
 case studies, 259, 260–6
 and 'essential entrepreneurialism', 256–7, 261–2, 277–8
 esteem and self-perception, 260, 262, 280–2
 ethnographic study, 278–87
 'good' and 'bad' work, 277–9, 280–2, 285
 identities, 82–3, 91, 214–15, 217, 257, 262, 266, 279–80

- independent artists and workers (cont.)
 income. *see* income and paid/unpaid work and motherhood, 255, 262, 263–4, 267, 282–5
 portfolio careers, 259–60, 265–7, 270, 272, 273, 278
 and ‘precarious labour’, 255, 258–60, 278
 reflection by Steph Power, 270–4
- installation works, 219–20, 225
- instrumentalists
 folk, 168
 jazz, 105, 109, 111–12, 114–16
 and motherhood, 284–5
 pianists. *see* pianists
 representation in jazz bands, 114–15
 representation in orchestras, 81
 solo (classical). *see* soloists, instrumental (classical)
 women’s orchestras, 64–6, 67–8, 70, 82
- instruments, ‘suitability’ for women, xxi, 65, 82, 104, 106, 154, 168, 245–6
- International Sweethearts of Rhythm, 115–16
- Isley Brothers, 127
- Jack, Hamilton, 150
- Jacks, Terry, ‘Seasons in the Sun’, 193
- Jackson, Janet, 177–8, 185, 186
Damita Jo, 185
- Jackson, Wanda, 133, 134
 ‘Let’s Have a Party’, 136
- James Taylor, 150
- James, Etta, 156
- James, Ivor, 243
- Jansons, Mariss, 64
- Jarrar, Khaled, 58
- jazz. *see also* specific artists
 origins, 103–4
 late 19th century, 104–5
 early 20th century, 105
 First World War, 106–7
 inter-war years, 105–6, 107–11, 112–15
 Second World War, 112, 115–16
 post Second World War, 106, 116
 2000s, 153
 all-female bands, 114–16
 arrangers, 108, 109, 110–11
 big bands (in general), 109, 111, 112, *see also specific band leaders*
 black women and (in general), 103–4, 105, 106–7, 111–12
 Chicago, 107–8
 Europe, 111–12
 the ‘girl’, 112–14
 instrumentalists, 105, 109, 111–12, 114–16
 Kansas City, 109–11
 New Orleans, 104–6
 New York, 108–9
 pianists, 105–6, 107–8, 109–11
 recordings. *see* recordings:jazz; *underspecific artists and bands*
 undesirable associations, 104, 106
 vocalists, 107, 112–14
 white bands, 115
- Jelinek, Elfriede, 50
Bärlamm’s Fest, 50
Der Fall Hans W., 50
Die Klavierspielerin, 50
Lost Highway, 50
- Jenkins, Katherine, 88–9
- Jett, Joan, 139
- Jirák, Karel, 27
- Jolas, Betsy, 20–2, 29
11 Lieder, 21
Mots, 21
D’un opéra de voyage, 21
Le pavillon au bord de la rivière, 21
Plupart du temps, 21
Quatour II, 21
Schliemann, 21
Sonate à 12, 21
- Jones, Dolly, 107
- Joplin, Janis, 137, 181
- Jordan, Louis, ‘I Want You to Be My Baby’, 135
- Just, Helen, 243
- Karathanasis, Konstantinos, *Ode to Kitchen*, 229
- Kathryn Lofton, 183
- Kats-Chernin, Elena, 29
- Kavakos, Leonidas, 57
Requiem (Dresden. An Ode to Peace), 57
- Keetman, Gunild, 242
Musik für Kinder, 242
- Kern, Jerome, 114
- Kerr, Nancy, 168
- Kesha, 186, 187
- Kettle, John, 195
- Kettle, Virginia (reflection by), 192–6
- Keychange campaign, xxi, 257, 273
- Khrushchev, Nikita, 33
- Kimball, Jeanette Salvant, 105
- King, Carole, 124–5, 146–9, 150–1, 152
 ‘It’s Too Late’, 149
 ‘Something Good’, 128
Tapestry, 148–9, 150, 151

- 'Will You Still Love Me Tomorrow?', 124, 125, 147–8
- 'You Make Me Feel (Like a Natural Woman)', 145
- 'You've Got a Friend', 149
- King, Jonathan, 182
- King, Mary, 244
Musicality, 244
Operatunity, 244
- Kirk, Andy, 109, 110, 114
- Kirk, Mary Colston, 110
- Kirshner, Don, 147
- Kiyoko, Hayley, 186
- Klein, Judy, 98
- Knight, Gladys, 122
 'Midnight Train to Georgia', 122
- Knopfler, Mark
 'Money For Nothing', 179
 'Private Dancer', 179
- Konecki, Simon, 159
- Kremer, Gideon, 57
- Kristofferson, Kris, 182
- Kubrick, Stanley, *A Clockwork Orange*, 207
- L'Amour, 48
- L7, 141
- LaBarbara, Joan, 220, 224
- Lachenmann, Helmut, 59
- Lady Gaga (Stefani Germanotta), 185–6, 187
 'Bad Romance', 186
 'Born This Way', 186
 'Til It Happens to You', 186
- Lamb, Roberta, 244, 251
- Lansky, Paul
Table's Clear, 229
- Laula, Carol (independent artists case study), 264–6
The Bones of It, 265
- Lauper, Cyndi, 176
 'Girls Just Want To Have Fun', 178
 'She Bop', 176, 177
- Laurie, Linda, 135
- Le Beau, Louise Adolpha, 6, 8–9, 10
 autobiography, 8–9
Hadumoth, 9
Der verzauberte Kalif, 9
 Violin Sonata, 8
- Lee, Brenda, 136
- Lee, George E., 109–10
- Lee, Julia, 109–10
 'Gotta Gimme Watcha Got', 110
 'My Man Stands Out', 110
 'Trouble in Mind', 110
- Lee, Laura, 'Women's Love Rights', 125
- LeFanu, Nicola, 11, 29
- Leginska, Ethel, 64, 66–70
- Leibowitz, René, 19
- Leleu, Jeanne, 10–11
- Lemare, Iris, 13
- Lennox, Annie, 194
- Lesley, Alis, 135
- Lewis, Jerry Lee, 136
- Lewis, Patricia, 256
- Ligeti, György, 52
- Lim, Liza, 53–4, 59
How Forests Think, 53–4
- literature, as gendered, 120–1
- Little Eva (Eva Boyd), 123
 'The Locomotion', 125
- Littleton, Karen, 282
- Lloyd, Bert, 164
- Lockwood, Annea, 98
- Long, Marguerite, 243
- Lopez, Cecilia, 215, 222
RED, 222
- Lorre, Inger, 141
- Lovato, Demi, 187
- Love, Darlene, 'Christmas (Baby Please Come Home)', 126
- Lowings, Kim, 172
- Lu, Tianyi, 76
- Lucas, Marie, 114
- Lucas, Sam, 114
- Lukomsky, Vera, 42
- Lunceford, Jimmy, 'What's Your Story Morning Glory', 111
- Lupton, Stewart, 194
- Lutoslawski, Witold, 37
- Lutyens, Elisabeth, 5, 13, 22–3, 27, 82
And Suddenly It's Evening, 23
 Chamber Concerto No. 1, 22
Essence of Our Happinesses, 23
 Motet for unaccompanied chorus, 22
O Seasons, O chateaux, 22
 String Quartet No. 6, 22
Tractatus Logico-Philosophicus, 22
- Maalouf, Amin, 48
- MacColl, Ewan, 164, 165
- MacDowell, Jeannie, 201
- Macnaghten, Anne, 13
- Maconchy, Elizabeth, 5, 11, 12, 13, 27–8
 broadcasts and recordings, 13
The Departure, 27
The Land, 27
Nocturnal, 27

- Maconchy, Elizabeth (cont.)
 Piano Concertino, 27
 Serenata Concertante for Violin and
 Orchestra, 27
The Sofa, 27
 string quartets, 27, 28
The Three Strangers, 27
- Maddison, Adela, 6, 8, 9, 10
- Maddocks, Fiona, 71, 75
- Madonna, 176–7, 178, 180, 185, 186, 187
 ‘Express Yourself’, 125
 ‘Like a Virgin’, 176–7
- Mae, Vanessa, 89–90
- Mahler, Alma, 12
- Mahler, Gustav, 12, 50
- Malov, Oleg, 40
- Manfred Mann
 ‘Do Wah Diddy’, 128
 ‘Oh No, Not my Baby’, 128
 ‘Sha La La’, 128
- Mann, Barry, 124
- Mann, Gloria, 135
- Marin Alsop, 64
- marketing strategies and branding
 ‘aesthetic labour’, 285–7
 classical performers, 85, 87–91, 285–7
 independent artists, 265
 pop artists, 85, 180, 181, 183–6
- Marr, Johnny, 128
- Marsh, Lin, 244
- Marshall, Lee, 262
- Martha & the Vandellas, 128
- Martin, Janis, 135
- Martinez, Odaline de la, 71
- Martyn, Jon, 194
- Marvelettes
 ‘Beechwood 4-5789’, 123
 ‘Please Mr. Postman’, 120, 125, 128
 ‘Too Many Fish in the Sea’, 125
- Masaoka, Miya, 98
- masculinity. *see also* femininity
 and composition, 35, 36–7, 240
 and folk, 163, 167–8, 173–4
 and performance, 96
 and rock, 134–5, 139, 142
 and socialist realism, 35, 36, 44
- Master of the Queen’s Music, 49
- maternity benefits, 255, 258, 263–4, 282
- Matiakh, Ariane, 64, 71
- Matmos, Ultimate Care II, 229
- Maureen Mahon, 134
- Maxwell Davis, Peter, 49
- Mazzoli, Missy, 56
Breaking the Waves, 56
- McBurney, Gerald, 44
- McCabe, Jessy, 245
- McCarthyism, 26–7
- McClary, Susan, xxii, 96
- McCleary, Susan, 82
- McCrea, Earl-Jean, ‘Something Good’, 128
- McDonald, Tim, 71
- McFadden, Ruth, 135
- McNaught, William, 5–6
- McRobbie, Angela, 254, 281, 282
- McShann, Jay, 110
- McShee, Jacqui, 169
- Meier, Gustav, 72
- Melville, Herman, 50
- Meoux, Leora, 109
- Messiaen, Olivier, 21
- metal, 138, 254
- #MeToo, 80, 97, 272
- Michael Haneke, *La Pianiste*, 50
- microphones, and electronic music, 224, 225
- Milhau, Darius, 21
- Miller, Mark, 112
- minstrel shows, 104, 105, 114
- Mishra, 172
- Mitchell, Chuck, 150
- Mitchell, Joni, 129, 137, 149–53, 194
 ‘All I Want’, 150, 151–2
 ‘Blue’, 152–3
Blue, 150–3
Both Sides Now, 153
 ‘Carey’, 150
 ‘A Case of You’, 150
 ‘The Last Time I Saw Richard’, 150
 ‘Little Green’, 152
 ‘My Old Man’, 150
Shine, 153
Travelogue, 153
- Mochizuki, Misato, 59
- Monáe, Janelle, 186
- Monnagotla, Tebogo, *Jean Joseph*, 51
- Moog synthesiser, 205, 206
- Moog, Robert, 205–6
- Moore, Allan, 147–8, 152, 155, 156,
 157, 158
- Morgan, George, 258
- Morissette, Anais, 141, 183–4
Jagged Little Pill, 183
- Morrison, George, 110
- Morrison, Richard, 80
- Morrissey, 128
- Morton, Timothy, 58
- motherhood and family life

- and classical composers, 51–2
- and conductors, 283
- and electronic/electroacoustic composers, 228–32
- and folk, 168–9
- and independent artists, 255, 258, 262, 263–4, 267, 282–5
- and installation art, 229–30
- and instrumentalists, 284–5
- maternity benefits, 255, 258, 263–4, 282
- scholarship, 230
- Motown, 127–8, 136
- MTV and video, 176–9, 181, 184, 185–6
 - MTV Video Awards, 176–7, 184
- Mulvey, Laura, 84–5
- Mundry, Isabel, 59
- Mundt, Marta, 10
- Murphy, Helen, 105
- Murray, Margaret, 242
 - Music for Children*, 242
- Musgrave, Thea, 23–4, 29
 - Chamber Concerto No. 2, 23
 - Clarinet Concert, 23
 - The Decision*, 23
 - Harriet, the Woman Called Moses*, 23
 - Horn Concerto, 23
 - Mary, Queen of Scots*, 23
 - Pontalba*, 23
 - Simon Bolivar*, 23
 - Space Play*, 23
 - Viola Concerto, 23
- music and other creative industries (in general)
 - complexity, 259
 - ‘good’ and ‘bad’ work, 277–9, 280–2, 285
 - independent artists and workers. *see* independent artists and workers
 - and neoliberal orthodoxies, 276, 277–8
 - and ‘practice’, 258
 - representation in, xxii, 81, 114–15, 255–6, 257–8, 277
- music education (in schools). *see also* conservatoires
 - composition, 240–1, 246, 247–8
 - educationalists, 241–2, 244
 - female role models, 245, 249
 - gendered dichotomies
 - educator/teacher vs artist/musician, 249–50
 - formal vs informal learning, 248–9
 - technological vs non-technological practices, 247–8, 277
 - Orff-Schulwerk and Dalcroze Eurhythmics methods, 242
 - organisations, 244
 - Pearson Edexcel’s curricular changes, 245, 246, 250
 - white male curricular focus, 241, 244–5, 250
- ‘Music Mouse’ intelligent instrument, 217–18
- musique concrète, 199
- Mutter, Anne-Sophie, 60
- Nash, Graham, 150
- nature in music, 53–5
- Nelligan, Pariece, 258
- neoliberalism, 276, 277–8
- Neuls-Bates, Carol, 65
- Neuwirth, Olga, 50–1, 59
 - American Lulu*, 50
 - Bählamms Fest*, 50
 - Lost Highway*, 50
 - ... miramondo multiplo ...*, 50
 - Orlando*, 50–1
 - The Outcasts*, 50
- Nevin, Al, 147
- Newley, Antony, ‘Moogies Bloogies’, 204
- Newton, Rachel, 167, 168
- Nicholson, Linda, 165
- Nickson, Dennis, 285
- NIMEs (New Interfaces for Musical Expression), 218–19, *see also* electronic/electroacoustic music
- Noeske, Nina, 36
- Nono, Luigi, 50
- Norman-Neruda, Wilma, 82
- Norvo, Red, 110
- Nourbakhsh, Niloufar, 214, 223
 - METRO*, 216
- Nymphs, 141
- O’Brien, Lucy, 145
- O’Ceallaigh, Fatchna, 181
- O’Connor, Sinéad, 179–83, 184, 185, 186
 - Am I Not Your Girl*, 181–2
 - ‘The Emperor’s New Clothes’, 181
 - Gospel Oak*, 182
 - I Do Not Want What I Haven’t Go*, 181
 - The Lion and the Cobra*, 180
 - ‘Mandinka’, 185
 - ‘Nothing Compares 2 U’, 181
 - Universal Mother*, 182
- O’Dair, Barbara, *Trouble Girls: The Rolling Stone Book of Women in Rock*, 131
- O’Hooley & Tidow, 169
- O’Hooley, Belinda, 169, 172
- O’Keeffe, Georgia, 132

- Odetta, 137
- Oliver, Joe 'King', 107
- 'Dippermouth Blues', 107
- Oliveros, Pauline, 129, 207–8
- 'And Don't Call Them Lady Composers' (essay), 208
- Apple Box*, 217
- Bye Bye Butterfly*, 208
- I and II of IV*, 208
- Ono, Yoko, *Wrapping*, 204
- opera and music drama
- early 20th century, 8, 9
- Cold War period, 21, 23, 24, 27, 49
- late 20th century, 49, 50
- 21st century, 23, 48–51, 52, 53, 55, 56, 57–8
- alternative venues, 51
- conductors, 71
- opera singers. *see also* specific singers
- crossover work, 88–9
- visual appearance, 80, 84, 87–8
- Oram, Daphne, 200–2, 205
- Amphitryon* 38, 200
- Costain Mine*, 201
- Dr. No*, 201
- Electronic Sound Patterns*, 201
- 'Four Aspects', 201
- An Individual Note* (autobiography), 201
- The Innocents*, 201
- Listen, Move and Dance*, 201
- Oramics machine, 201–2
- Power Tools*, 201
- Pulse Persephone*, 201
- Rockets in Ursa Major*, 201
- Rotolock*, 201
- orchestras, women's, 64–6, 67–8, 70, 82
- Ore, Cecilie
- Adam & Eve – a Divine Comedy*, 51
- Dead Beat Escapement*, 51
- Orff-Shulwerk, 242
- Orloff, Katherine, *Rock 'n' Roll Woman*, 142
- Ory, Kid, 108
- outreach activities and projects
- Baltimore Symphony Orchestra, 73
- OrchKids, 73
- Ouzounian, Gascia, 99
- Owen, Morfydd, 10
- Ozawa, Seiji, 72
- Pade, Else Marie, 210
- Pagh-Paan, Youngi, 59
- Pakhmutova, Aleksandra, 34
- Panufnik, Andrzej, 37, 53
- Panufnik, Roxanna, 53
- Unending Love*, 53
- Paper Lace, 'Billy don't be a Hero', 193
- Papi, Gennaro, 66
- Parker, Charlie, 110
- Parra, Alondra de la, 77
- Parry, Hubert, 5
- Parton, Dolly, '9 to 5', 178
- Pauline Oliveros, 28–9
- Paynter, John, 242
- Pearson, Roberta, 84
- pedagogists, 241–2, 244
- Peleggi, Valentina, 76
- Pentangle, 169
- performers, classical. *see also* specific performers
- and 'impersonation', 84, 85, 88, 91
- composers as. *see* composers, classical music:as performers
- conductors as, 72
- femininity and masculinity, 96
- marketing, 85, 87–91, 285–7
- on- and off-stage personae, 83–4
- self-presentation and identity, 82–3, 91
- solo instrumentalists (classical). *see* soloists, instrumental (classical)
- solo vocalists. *see* soloists, vocal (classical)
- visual appearance
- opera singers, 80, 84, 87–8
- soloists, 82, 87, 88, 89–90, 285–7
- voyeurism and sexualisation, 84–5, 88, 91, 285–7
- Perkarsky, Mark, 44
- Perry, Julia, 24, 25–6
- Homunculus, C. F.*, 25
- 'I'm a Pool Li'l Orphan in This Worl', 25
- Short Piece for Orchestra*, 25
- Stabat Mater*, 25
- symphonies, 26
- Pert, Yvonne, 10
- Pesci, Joe, 182
- Petrenko, Vasily, 64
- Petrides, Frédérique, 64, 67
- Petrusich, Amanda, 181
- Phair, Liz, 141
- Exile in Guyville*, 183
- pianists. *see also* specific pianists
- conductor-pianists, 66, 68
- jazz, 105–6, 107–8, 109–11
- piano works, classical
- early 20th century, 7
- inter-war years, 12
- Cold War period, 24, 27, 34, 37, 40, 41–2, 44

- Pilkinton, Kathy, 172
- Pitts, Lilla Bell, 241
- Plé-Caussade, Simone, 21
- Poldowski (Irene Wieniawska/Lady Dean Paul), 9–10
- Polignac, Princesse Edmond de (Winnaretta Singer), 9, 10, 13, 68
- pop (girl) groups. *see* girl (pop) groups
- pop artists. *see also* specific artists
- 1960s, 123, 125
 - 1970s, 125
 - 1980s, 125, 176–81
 - 2000s, 185–6
 - 2010s, 261–4
 - Emma Gillespie (case study), 261–4
 - male gaze, 176, 180–1
 - marketing strategies and branding, 85, 180, 181, 183–6
 - mental health, 182–3, 184–5, 186–7
 - MTV and video. *see* MTV and video
 - multiple personae, 83, 158
 - representation in, 255–6
- ‘popera’ stars, 88–9
- popular music. *see also* songwriters
- folk. *see* folk
 - jazz. *see* jazz
 - Motown, 127–8, 136
 - MTV and video. *see* MTV and video
 - pop. *see* girl (pop) groups; pop artists
 - rock. *see* rock
- portfolio careers, 259–60, 265–7, 270, 272, 273, 278
- Portman, Emily (conversations with), 166–9
- ‘Borrowed and Blue’, 169
- Portman, Rachel, 245
- Power, Karen, 214, 224
- Power, Steph (reflection by), 270–4
- Powers, Ann, 141
- Presley, Elvis, 133, 134–5, 136
- ‘Hound Dog’, 134–5
 - ‘You’re the Devil in Disguise’, 138
- Price, Florence, 12
- Piano Sonata, 12
 - Symphony, 12
- Price, Rose (conversations with), 169–72
- prizes. *see* awards, prizes and scholarships
- Proctor, Sadah Espii, 215, 219–20, 221, 224
- producers, representation in, 255–6
- Proms (Promenade Concerts)
- 1920s, 12
 - Cold War period, 23
 - 1980s, 71
 - 2010s, xxi, 64, 72, 73, 74–5, 76, 77
- Public Enemy, Fight, 117
- punk, 126, 128, 138, 193, 254
- Quaile, Elizabeth, 241
- Rabearivelo, Jean-Joseph, 51
- Radigue, Éliane, 210
- Adnos* trilogy, 210
- Radiophonic Workshop (BBC), 200–1, 202–4, 205
- Rainey, Ma, 108
- Rainier, Priaulx, 24
- Ramones, ‘Baby I Love You’, 128
- Randall, Annie, 99
- Rao, Doreen, 244
- Rascal, Dizzee, 261
- Ratkje, Maja, 58–9
- § 112, 58
 - Crepuscular Hour*, 58
 - Voice*, 58
 - Waves I* and *Waves II*, 58
- recordings. *see also* under specific artists, bands and groups
- classical
 - inter-war years, 13
 - 21st century, 73, 90–1
 - field recordings, 13, 54, 216, 226, 228, 231
 - jazz
 - inter-war years, 105–6, 107, 108, 110, 113
 - post 1940, 106, 110, 114
 - Turning the Tables* list of 150 best albums by women, 129
- Reddington, Helen, 254
- Redman, Don, 109
- Reed, Vanessa, 257
- Reich, Nancy B., xxii
- Reid, Susan, 33
- Rhythmettes, 135
- Richard, Little, 135, 136
- Richardson, J. P., 136
- Rieger, Eva, xxii
- Rihm, Wolfgang, 59
- Riley, Terry, 207
- Rink, John, 84
- Riot Grrrl movement, 183
- Road Not Taken, 172
- Roberts, Alasdair, 167
- Roberts, Elliot, 150
- Rochbert-Halton, Eugene, *The Meaning of Things*, 230

- rock. *see also* specific artists; specific rock groups
 1950s, 133–5
 1960s, 136–8
 1970s and 1980s, 126, 138–40, 142
 1990s and early 2000s, 131, 140, 141
 2010s, 131–2
 and authenticity, 147–8
 and conceptualisation of ‘women’, 137
 false categorisation and gatekeeping practices (‘rockism’), 138–41
 femininity and masculinity, 134–5, 139, 141, 142
 lack of models and reinvention, 141
 marginalisation and anomalousness, 132–5
 metal, 138, 254
 punk, 126, 128, 138, 193, 254
 and the ‘sexbomb’, 134–5
 and the sexual revolution, 137
 and women of colour, 133, 134–5, 140
- Rohlfing, Mary E., 147
- Ronettes, 123, 125, 129, 136
 ‘Baby I Love You’, 128
 ‘Be My Baby’, 125, 127
- Rowland, Jess, 215, 219–20, 225, 226
The Very Long Sound, 225
- Royal, Kate, 84
- Rusby, Kate, 169
- Rush, Loren, 207
- Russ, Joanna, *How to Suppress Women’s Writing*, 132, 133–4, 137, 138–9, 140–1, 142
- Russell, Lucy, 271
- Russell, Richard, 155
- Rutland, Harold, 28
- Saariaho, Kaija, 29, 48–9, 59, 60, 210–11, 245
Adriana Mater, 48
L’Amour de loin, 48
Emilie, 48
Jardin Secret I, 211
La Passion de Simone, 48
- Sadie, Julie Anne, *The New Grove Dictionary of Women Composers*, xxii
- Sainte-Marie, Buffy, 137
- salon music, 7–8
- Salvant Kimball, Jeanette, 105
- Samuel, Rhian, 29
- Samuel, Rhian, *The New Grove Dictionary of Women Composers*, xxii
- Sanders, Hannah, 172
- Sands, Jodie, 135
- Sanneh, Kelefa, 140
- Satie, Erik, 13
- Saunders, Rebecca, xxi, 59–60
- Savage, Ben, 172
- Schaaps, Julian, 254
- Schaeffer, Pierre, 199, 210
- Scharff, Christina, 285
- Schedel, Margaret, 220
After Apple Box, 217
- Schmelz, Peter, 42
- Schoenberg, Arnold, 20, 57, *see also* serialism
 scholarships. *see* awards, prizes and scholarships
- Schumann, Clara, 81–2, 245
- Schumann, Robert, *Frauenliebe und Leben*, 51
- Scott, David, 260
- Second World War
 and composers, 22, 37
 and jazz, 112, 115–16
 and women’s orchestras, 70
- Sedaka, Neil, 124, 147
- Seeger, Charles, 11
- self-employment. *see* independent artists and workers
- Semegen, Daria, 98
- Sender, Ramon, 207
- serialism, 19, 20, 22, 24, 25, 38, 42, *see also* Lutyens, Elisabeth; Talma, Louise
- Sessions, Roger, 26
- sexual revolution, 137–8, 165
- ShangriLas, 123, 126, 127, 129
 ‘Give Him a Great Big Kiss’, 128
 ‘I Can Never Go Home Anymore’, 126
 ‘Leader of the Pack’, 126
 ‘Out in the Streets’, 126
 ‘Past, Present and Future’, 126
- Shankar, Anoushka, 245
- Shapero, Harold, 24
- Shin, Seongah, 214, 224, 226
- Shindler, Alma, 12
- Shirelles, 123, 124, 136
 ‘Baby, It’s You’, 120
 ‘Boys’, 120
 ‘Mama Said’, 127
 ‘I Met him on a Sunday’, 123–4
 ‘Sha La La’, 128
 ‘Will You Still Love Me Tomorrow?’, 124, 147–8
- Sholette, Gregory, 258
- Shostakovich, Dmitri, 35, 40, 57
- Shuman, Mort, 124
- Shumway, David, 145
- Sikorski, Kazimierz, 37
- Simon, Paul, 194

- Simone, Nina, 129, 137
 'Mississippi Goddam', 145
- Sinatra, Frank, 181
- Singer, Winnaretta (Princesse de Polignac), 9,
 10, 13, 68
- Sioux, Siouxsie, 194
- Les Six* (composers), 13
- Skolnik, Jes, 139–40
- Slick, Grace, 137
- Smith, Arlene, 123
- Smith, Bessie, 113
- Smith, Eleanor, 241
- Smith, Gareth Dylan, 282–3
- Smith, Maime, 'Crazy Blues', 107
- Smith, Patti, 131
- Smiths, 'I Want a Boy for my Birthday',
 128
- Smyth, Ethel, 5, 6, 8, 9, 10, 12
The Boatswain's Mate, 8
Entente cordiale, 8
Fête galante, 8
*Overture to Shakespeare's Anthony and
 Cleopatra*, 5
The Wreckers, 8
Der Wald, 8
- Snider, Sarah Kirkland, 56
Penelope, 56
Unremembered, 56
- Snow, Valaida, 111–12
- socialist realism, 36–8, 42, 45
- Society of Women Musicians, 13
- soloists, instrumental (classical). *see also*
 performers, classical; *specific soloists*
 19th century, 81–2
 crossover work, 88–90
 visual appearance, 82, 87, 88, 89–90, 285–7
- soloists, vocal (classical)
 16th and 17th centuries, 81
 opera singers. *see* opera singers
- Somogi, Judith, 71
- songwriters. *see also* specific songwriters
 late 19th/early 20th century, 7
 1940s, 21
 1950s, 25, 146–7
 1960s, 21, 23, 124–5, 127–8, 137, 147–8,
 149–50, 152
 1970s, 148–9, 150–5
 1980s, 139, 155
 1990s and early 2000s, 141, 153, 155
 2010s, 155–9
 Carol Laula (case study), 264–6
 Emma Gillespie (case study), 261–4
 authenticity, 147–8, 152, 156, 157
 femininity, 154
 reflection by Virginia Kettle, 192–6
 representation in, 255–6
 singer-songwriters, 137, 139, 141, 145–60
 Carol Laula (case study), 264–6
 Emma Gillespie (case study), 261–4
 sound artists. *see* composers and sound artists,
 electronic/electroacoustic music
- SoundBox, 169, 171, 172
- Soviet Bloc
 composers, 34–45
 conductors, 70–1
 gender equality, 33, 34–6, 44–5
- Soviet occupation
 Czechoslovakia, 27
 Poland, 37
- speakers, and electronic music, 224–5
- Spector, Phil, 125, 126, 127
- Spice Girls, 141
- Spiegel, Laurie, 98, 217–18, 221, 222,
 223–4
- Spiller, Isabele Taliaferro, 105
- Spitanly, Phil, 115
- Spiteri, Sharleen, 261
- Springfield, Dusty, 136
- Stahl, Matt, 258
- Stam, Robert, 84
- Starr, Jean, 115
- Starr, Kay, 'Rock and Roll Waltz', 135
- Stern, Toni
 'It's Too Late', 148, 149
 'Where You Lead', 148
- Stockhausen, Karlheinz, 19, 21
Gesang der Jungelinge, 211
- Stravinsky, Igor, 8, 19, 50, 56
- Suhadolnik, Sarah, 157, 158
- Summer, Donna, 140
- support networks, 13, 22, 75, 97, 98–9, 223,
 226–7
- Supremes, 123, 128, 136
- Suslin, Viktor, 40
- Taaffe Zwilich, Ellen, xxi, 29
- Tailleferre, Germaine, 8, 12–13
- Taki, Tomio, 75
- Talma, Louise, 24–5
13 Ways of Looking at a Blackbird, 25
The Alcestiad, 25
Alleluia in the Form of a Toccata, 24
The Ambient Air for ensemble, 25
 Second Piano Sonata, 24
 Six Etudes for piano, 24
Toccata for Orchestra, 24

- Tanaka, Karen
Silent Ocean, 55
Tales of Trees and Crystalline, 55
Water and Stone, 55
- Taylor, James, 150–1, 152
Mud Slide Slim and the Blue Horizon, 151
- Taylor, Stephanie, 279, 282
- Te Kanawa, Dame Kiri, 89
- Teague, Adele, 282–3
- Teller, Al, 176
- Tereshkova, Valentina, 33
- Thomas, Adrian, 38
- Thomas, Augusta Read, 56
Sweet Potato Kicks the Sun, 56
- Thome, Diane, 98
- Thompson, Richard, 194
- Thomson, Virgil, 22
- Thornton, Big Mama, 134–5
‘Hound Dog’, 134
- Thorvaldsdottir, Anna, 54–5
Aion and Dreaming, 55
Fields, 55
In the Light of Air, 55
URI, 55
- Threlfall, Jane, 166
- Thunders, Johnny, ‘Give Him a Great Big Kiss’, 128
- Tick, Judith, xxii, 82, 245
- Tickell, Kathryn, 168
- Tidow, Heidi, 169, 172
- Timberlake, Justin, 185
- TLC, 141
- Tobin, Amon, *Kitchen Sink*, 229
- Touret, André, 37
- Tower, Joan, xxi, 29
Fanfares for the Uncommon Woman, 29
Silver Ladders, 29
- Troxler, Yvonne, 98
- Tsvetaeva, Maria, 44
- Tucker, Sherrie, 115
- Turner, Tina, 176, 178–9, 186
‘Better Be Good To Me’, 179
Mad Max Beyond Thunderdome, 178
‘Private Dancer’, 178–9
Private Dancer, 178
‘What’s Love Got To Do With It’, 179
- twelve-tone technique. *see* serialism
- Union des Femmes Professeurs et Compositeurs de Musique, 13
- Upton, George, 241
- Urs, Camilla, 82
- Ussechevsky, Vladimir, 205
- Ustvol'skaya, Galina, 35, 36–7, 39–42
Composition No. 1 ‘Dona Nobis Pacem’, 40–1
Composition No. 2 ‘Dies Irae’, 40
Composition No. 3 ‘Benedictus, Qui Venit’, 40–1
Piano Sonata no. 6, 41–2
Piano Sonatas nos. 5 and 6, 40
Poem No. 1 (‘The Hero’s Exploit’), 37
Son Stepana Razina, 37
Stepan Razin, 37
Symphony no. 2 ‘True and Eternal Bliss’, 41
Symphony no. 3 ‘Jesus, Messiah, Save Us!’, 41
Symphony no. 4 ‘Prayer’, 41
Symphony no. 5 ‘Amen’, 41
- Valens, Ritchie, 136
vaudeville, 105, 106–7
Vaughan Williams, Ralph, 12
- Vavrek, Royce, *Angel’s Bone*, 58
- Vicinus, Martha, 13
- vocalists
classical soloists. *see* soloists, vocal (classical)
folk. *see* folk singers
jazz, 107, 112–14
pop artists. *see* pop artists
- Voigt, Deborah, 80
- Vorhaus, David, 204
An Electric Storm, 204
- Vyner, Michael, 271
- Waits, Tom, 194
- Walkerdine, Valerie, 121
- Walshe, Jennifer, 57–9, 221, 224, 225
The New Discipline (manifesto), 57
Time Time Time, 58
XXX Live Nude Girls, 57–8
- Wang, Yuja, 88
- Warhurst, Chris, 258, 285
- Waters, Ethel, 108
- Wayne Bowman, 247
- Webb, Chick, 114
- Webern, Anton, 8, 21, 22
- Weil, Cynthia, 124
- Weil, Simone, 48
- Weir, Judith, 29, 49–50
King Harald’s Saga, 49
Miss Fortune, 49–50
The Vanishing Bridegroom, 49
- Weisgall, Hugo, 26
- Wekinator software, 217
- Wellesz, Egon, 20
- Wells, Mary, 136

- Wennäkoski, Lotta
Lelele, 51
Life and Love of a Woman, 51
- Wexler, Jerry, 'You Make Me Feel (Like a Natural Woman)', 148
- Weymouth, Tina, 131
- White Noise, *An Electric Storm*, 204
- White, Maude Valérie, 6, 7, 11
 'Isaotta Blanzemano', 7
- Whiteley, Sheila, xxii
- Whiteman, Paul, 110, 112
 'The Rockin' Chair Lady', 113
- Whiteman, Wilberforce J., 110
- Wieniawski, Henri, 9
- Wilcox, Toyah, 194
- Williams, Grace, 5, 11, 12, 13, 18–20
Fantasia on Welsh Nursery Tunes, 20
Penillion, 20
 Second Symphony, 20
 'Symphonic Impressions', 20
 Trumpet Concerto, 20
- Williams, John, 109, 110
- Williams, Mary Lou, 109, 110–11
 'Camel Hop', 111
 'Drag 'Em', 110
 'Little Joe from Chicago', 110
 'Lonely Moments', 111
 'Mary's Idea', 111
 'Night Life', 110
 'Trumpets No End', 111
 'Walkin' and Swingin'', 111
- Wilson, Brian, 127
- Winderen, Jana, 54
Classified, 54
- Winehouse, Amy, 127
- Winfrey, Oprah, 183
- Witz, Anne, 285
- Woll, Erna, 34
 'women in music' (folk) panel discussion, 167
- Women in Music (WIM) (organisation), 257
- women in music and feminist scholarship, xxii–xxiii, 82, 134, 140, 185, 251
- 'women in rock' (trope), 139–40, 141–2
- women's orchestras, 64–6, 67–8, 70, 82
- Wood, Julian, 258
- Woolf, Virginia
Orlando, 51
- World War One, 10, 106–7
- Worden, Shara, 56
- World War Two. *see* Second World War
- Wu, Wei, 52
- Yorke, May, 105
- Yorke, Mayda, 105
- Young, Billy, 105
- Young, Irma, 107
- Young, Lester, 110, 113
- Young, Lisetta, 105
- Young, Simone, 71
- Z, Pamela, 215, 218–19, 220, 222
- Zechlin, Ruth, 34, 35, 36, 39
Gedanken über ein Klavierstück von Prokofiew, 34
Wider den Schlaf der Vernunft, 39
- Zhang, Xian, 64, 71, 77

