

ILLUSTRATIONS	IX
PREFACE	XI
An Introduction to Women, Music, and Culture <i>Ellen Koskoff</i>	1
1. From Singing to Lamenting: Women’s Musical Role in a Greek Village <i>Susan Auerbach</i>	25
2. Balkan Women as Preservers of Traditional Music and Culture <i>Patricia K. Shehan</i>	45
3. “Ya Salió de la Mar”: Judeo-Spanish Wedding Songs among Moroccan Jews in Canada <i>Judith R. Cohen</i>	55
4. A Sociohistorical Perspective on Tunisian Women as Professional Musicians <i>L. JaFran Jones</i>	69
5. Hazara Women in Afghanistan: Innovators and Preservers of a Musical Tradition <i>Hiromi Lorraine Sakata</i>	85
6. Professional Women in Indian Music: The Death of the Courtesan Tradition <i>Jennifer Post</i>	97

7. Identity and Individuality in an Ensemble Tradition: The Female Vocalist in Java <i>R. Anderson Sutton</i>	111
8. Inversion and Conjuncture: Male and Female Performance among the Temiar of Peninsular Malaysia <i>Marina Roseman</i>	131
9. Female <i>Tayū</i> in the <i>Gidayū</i> Narrative Tradition of Japan <i>A. Kimi Coaldrake</i>	151
10. Musical Expression and Gender Identity in the Myth and Ritual of the Kalapalo of Central Brazil <i>Ellen B. Basso</i>	163
11. The Joyful Sound: Women in the Nineteenth-Century United States Hymnody Tradition <i>Esther Rothenbusch</i>	177
12. Close Harmony: Early Jazz Styles in the Music of the New Orleans Boswell Sisters <i>Jane Hassinger</i>	195
13. An Investigation into Women-Identified Music in the United States <i>Karen E. Petersen</i>	203
14. The Sound of a Woman's Voice: Gender and Music in a New York Hasidic Community <i>Ellen Koskoff</i>	213
15. Power and Gender in the Musical Experiences of Women <i>Carol E. Robertson</i>	225
INDEX	245
ABOUT THE CONTRIBUTORS	259

Illustrations ---

1.1	Vocal Form and Gender	28
1.2	Songs for a Ritual Shaving	32
1.3	“My Bird of the Foreign Lands” (Song)	34
1.4	“My Bird of the Foreign Lands” (Lament)	35
1.5	Graveside Lamenting	39
2.1	“Dva orli se bije moj gore” (“Two Eagles Are Fighting in the Sky”)	49
2.2	“Zash ne dojde?” (“Why Didn’t You Come?”)	49
2.3	“Mori”	50
2.4	“Beraceto”	52
3.1	“Ašuar nuevo” (“A New Trousseau”)	57
3.2	“Ya salió de la mar” (“She Has Come Forth from the Sea”)	58
3.3	“Aunque de los baños vengo” (“Though I Come from the Baths”)	59
3.4	“La cena del despozado” (“The Groom’s Dinner”)	60
3.5	“Dize la muestra novia” (“Our Bride Speaks”)	61
3.6	“Rahel lastimosa” (“Pitiful Rachel”)	63
3.7	“Rahel lastimosa” (“Pitiful Rachel”) (Solo)	63
5.1	Young Girl Playing the <i>Chang</i> (Jew’s Harp)	87
5.2	<i>Kartugak</i>	90
5.3	<i>Chang</i> Melody Patterns	90

5.4	Functional Lullaby	91
5.5	Stylized Lullaby	92
5.6	Prototype Song	93
6.1	Eighteenth-Century Rajput Miniature Painting of a Ruler Listening to Singing Girls	100
6.2	Eighteenth-Century Rajput Miniature Painting of a Courtesan Playing a Tambura	101
7.1	Relative Position of <i>Pesindhèn</i> to Other Gamelan Performers	112
7.2	A Contemporary <i>Pesindhèn</i> in Traditional Dress	115
7.3	“Gendhing Gambir Sawit,” sléndro pathet sanga. Nyi Rubinem, <i>pesindhèn</i> .	122
7.4	“Gendhing Gambir Sawit,” sléndro pathet sanga. Ni JumiyeM, <i>pesindhèn</i> .	123
7.5	“Gendhing Gambir Sawit Pancerana,” pélog pathet nem. Nyi Prenjak, <i>pesindhèn</i> .	126
7.6	“Gendhing Gambir Sawit Pancerana,” pélog pathet nem. Nyi Podosih, <i>pesindhèn</i> .	127
7.7	Outline of Text Placement in Two Related Pieces, as Performed by Four <i>Pesindhèn</i>	128
8.1	Peninsular Malaysia	132
8.2	Male <i>Halaa'</i> Accompanied by Female Chorus Playing Pairs of Bamboo-Tube Stampers	135
8.3	“Nòn jajaa' kewaraay” (“The Way of the Old Woman Cicada Spirit”)	138
8.4	A Temiar Woman Pounds a Bamboo-Tube	143
9.1	Graded List (<i>Onna Gidayū</i> , 1898)	157
9.2	Secret Terms of Female <i>Tayū</i>	159
11.1	“Come Ye That Love the Lord”	179
11.2	“We’re Marching to Zion”	179
11.3	“When We All Get to Heaven”	186
11.4	“Open My Eyes, That I May See”	188
11.5	“The Curse of Wine”	190