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≡ The Oxford Handbook of
**THE AMERICAN
MUSICAL**

The Oxford Handbook Of The American Musical

**Raymond Knapp, Mitchell Morris, Stacy
Ellen Wolf**



The Oxford Handbook Of The American Musical:

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2011-11-04 The Oxford Handbook of The American Musical offers new and cutting edge essays on the most important and compelling issues and topics in the growing interdisciplinary field of musical theater and film musical studies Taking the form of a keywords book it introduces readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen The handbook offers a cross section of essays written by leading experts in the field organized within broad conceptual groups which together capture the breadth direction and tone of musicals studies today Each essay traces the genealogy of the term or issue it addresses including related issues and controversies positions and problematizes those issues within larger bodies of scholarship and provides specific examples drawn from shows and films Essays both re examine traditional topics and introduce underexplored areas Reflecting the concerns of scholars and students alike the authors emphasize critical and accessible perspectives and supplement theory with concrete examples that may be accessed through links to the handbook s website Taking into account issues of composition performance and reception the book s contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America s most lively enduring artistic traditions The Oxford Handbook of The American Musical will engage all readers interested in the form from students to scholars to fans and aficionados as it analyses the complex relationships among the creators performers and audiences who sustain the genre

, *Histories of the Musical* Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 The American musical is a paradox On stage or screen musicals at once hold a dominant and a contested place in the worlds of entertainment art and scholarship Born from a m lange of performance forms that included opera and operetta vaudeville and burlesque minstrelsy and jazz musicals have always sought to amuse more than instruct and to make money more than make political change In spite of their unapologetic commercialism though musicals have achieved supreme artistry and have influenced culture as much as if not more than any other art form in America including avant garde and high art on the one hand and the full range of popular and commercial art on the other Reflecting refracting and shaping U S culture since the early twentieth century musicals converse with shifting dynamics of gender and sexuality ethnicity and race and the very question of what it means to be American and to be human The chapters gathered in this book Volume I of the reissued Oxford Handbook explore the American musical from both the outside and the inside This first volume concentrates in particular on large scale more philosophical issues of relevance to the genre considering issues of historical situations and formal procedure as they bear on the narratives we make concerning productions and performers artists and audiences commerce and context The first four essays discuss ways of defining histories and texts and apprehending the formal choices of singers and dancers the second group of four take up the subtle challenges of the genre s signal transformations out of minstrelsy and Tin Pan Alley to

integration and beyond **The Oxford Handbook of the American Musical** Raymond Knapp, Mitchell Morris, 2012 Essays on issues and topics in the interdisciplinary field of musical theater and film musical studies introducing readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen From publisher description **The Oxford Handbook of the American Musical** Raymond Knapp, Mitchell Morris, Stacy Ellen Wolf, 2011 This text presents keywords and critical terms that deepen analysis and interpretation of the musical Taking into account issues of composition performance and reception the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals [The Oxford Handbook of The American Musical](#) Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03 This text presents keywords and critical terms that deepen analysis and interpretation of the musical Taking into account issues of composition performance and reception the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals **The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today **The Oxford Handbook of Film Music Studies** David Neumeyer, 2014 The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media focusing on four areas history genre and medium analysis and

criticism and interpretation The Oxford Handbook of Musical Theatre Screen Adaptations Dominic McHugh, 2019 The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage to screen musical has evolved from *The Jazz Singer* to *The Wizard of Oz* Roberta and *Into the Woods* *The Oxford Handbook of Sondheim Studies* Robert Gordon, 2014-05-01 The Oxford Handbook of Sondheim Studies offers a series of cutting edge essays on the most important and compelling topics in the growing field of Sondheim Studies Focusing on broad groups of issues relating to the music and the production of Sondheim works rather than on biographical questions about the composer himself the handbook represents a cross disciplinary introduction to comprehending Sondheim in musicological theatrical and socio cultural terms This collection of never before published essays addresses issues of artistic method and musico dramaturgical form while at the same time offering close readings of individual shows from a variety of analytical perspectives The handbook is arranged into six broad sections issues of intertextuality and authorship Sondheim s pioneering work in developing the non linear form of the concept musical the production history of Sondheim s work his writing for film and television his exploitation and deployment of a wide range of musical genres and how interpretation through key critical lenses including sociology history and feminist and queer theory establishes his position in a broader cultural context *The Oxford Handbook of American Drama* Jeffrey H. Richards, Heather S. Nathans, 2014-02 This volume explores the history of American drama from the eighteenth to the twentieth century It describes origins of early republican drama and its evolution during the pre war and post war periods It traces the emergence of different types of American drama including protest plays reform drama political drama experimental drama urban plays feminist drama and realist plays This volume also analyzes the works of some of the most notable American playwrights including Eugene O Neill Tennessee Williams and Arthur Miller and those written by women dramatists *Discourses on American Musical Theatre between São Paulo and New York* Bernardo Fonseca Machado, 2022-02-07 In this book Bernardo Fonseca Machado examines the transnationalization of American Broadway and the resulting cultural exchanges between New York and S o Paulo at the turn of the twenty first century Machado combines ethnography and history to track the complexities of discourses imaginaries and economic interests within the flow of musical people capital practices pedagogies and shows between these two cities Milestones in Musical Theatre Mary Jo Lodge, 2023-06-30 Milestones in Musical Theatre tracks ten of the most significant moments in musical theatre history from some of its earliest incarnations especially those crafted by Black creators to its rise as a global phenomenon Designed for weekly use in musical theatre courses these ten chosen snapshots chart the development of this unique art form and move through its history chronologically tracking the earliest operettas through the mid century Golden Age classics as well as the creative explosion in directing talent which reshaped the form and the movement toward inclusivity that has recast its creators Each chapter explores how the musical and its history have been deeply influenced by a variety of factors including race gender and nationality and examines how each milestone represents a significant turning point for this beloved art form

Milestones are a range of accessible textbooks breaking down the need to know moments in the social cultural political and artistic development of foundational subject areas This book is ideal for diverse and inclusive undergraduate musical theatre history courses

Paris and the Musical Olaf Jubin, 2021-03-17 Paris and the Musical explores how the famous city has been portrayed on stage and screen investigates why the city has been of such importance to the genre and tracks how it has developed as a trope over the 20th and 21st centuries From global hits An American in Paris Gigi Les Misrables Moulin Rouge and The Phantom of the Opera to the less widely known Bless the Bride Can Can Irma la Douce and Marguerite the French capital is a central character in an astounding number of Broadway Hollywood and West End musicals This collection of 18 essays combines cultural studies sociology musicology art and adaptation theory and gender studies to examine the envisioning and dramatisation of Paris and its depiction as a place of romance hedonism and libertinism or as the capital of the arts The interdisciplinary nature of this collection renders it as a fascinating resource for a wide range of courses it will be especially valuable for students and scholars of Musical Theatre and those interested in Theatre and Film History more generally

Feminist Approaches in Musical Theatre Paige Allen, Stacy Wolf, 2025-10-02 How does a feminist spectator navigate misogynist representations of women Musicals have always appealed to women as audience members and fans even as most artists and producers were and are men Feminist Approaches in Musical Theatre untangles these contradictions that are woven into the very fabric of this beloved unapologetically commercial art form This book offers a concise history of feminism s encounter with musicals and outlines methods through which to interpret musicals from a feminist perspective Through case studies of shows such as The Music Man Evita Fun Home and SIX Feminist Approaches outlines techniques for analyzing musical theatre from a feminist perspective modelling these methods Published as part of the Topics in Musical Theatre series this foundational book provides readers with an understanding of feminist approaches as well as offering a brief overview of how feminist theory informs the study of musicals themselves

Musical Theatre Histories Millie Taylor, Adam Rush, 2022-10-20 Musical theatre is often perceived as either a Broadway based art form or as having separate histories in London and New York Musical Theatre Histories Expanding the Narrative however depicts the musical as neither American nor British but both and more having grown out of frequent and substantial interactions between both centres and beyond Through multiple thematic histories Millie Taylor and Adam Rush take readers on a series of journeys that include the art form s European and American origins African American influences negotiations around diversity national identity and the globalisation of the form as well as revival culture censorship and the place of social media in the 21st century Each chapter includes case studies and key concept boxes to identify explain and contextualise important discussions offering an accessible study of a dynamic and ever evolving medium Written and developed for undergraduate students this introductory textbook provides a newly focused and alternative way of understanding musical theatre history

The Routledge Companion to Musical Theatre Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty five

chapters from more than fifty dance music and theatre scholars and practitioners The Routledge Companion to Musical Theatre introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre The Routledge Companion to Musical Theatre is a comprehensive guide for those studying the components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each chapter reflecting the musical s status as the world s most popular theatrical form This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao Tony Award winning star Andr De Shields and Tony Award winning director Diane Paulus This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study **Making Light** Raymond

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