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Dissonant Divas in Chicana Music: The Limits of La Onda

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aspects of California's labor laws; the artists' subsequent efforts to overturn these exclusions in 2001-02; and Congressional testimony regarding copyright laws. After reading this book one will understand well why major record companies are in trouble today—and will probably not be very sympathetic with their plight. **Summing Up:** Highly recommended. ★★★ Graduate students, researchers, professionals.—*R. J. Phillips, emeritus, Colorado State University*

50-4913 ML1015 2011-52157 CIP
Tranquada, Jim. **The 'ukulele: a history**, by Jim Tranquada and John King. Hawai'i, 2012. 282p bibl index afp ISBN 9780824835446, \$45.00; ISBN 9780824836344 pbk, \$20.99

From its introduction to Hawai'i in 1879 by Portuguese immigrants from Madeira to the current day—with its increase in popularity as a versatile and often inexpensive instrument (sadly, even confused by some as a toy)—the 'ukulele is the instrument most identified with Hawai'i. Indeed, many mistakenly consider it an invention of the Hawai'ian islands. This well-researched historical and cultural examination of the 'ukulele is a first of its kind. Since the book is on the popular end of the academic spectrum—it is mostly text and has relatively few black-and-white visuals and no music sheets or accompanying CD—it is best used in combination with other resources, for example, Jim Beloff's *The Ukulele: A Visual History* (1997). Two useful appendixes, "A Chronological List of Early Hawaiian Luthiers" and "Annotated Checklist of Selected 'Ukulele Methods and Songbooks, 1894-1920," are included. This book will interest students of music, performance studies, cultural studies, cultural history, and, of course, Hawai'ian and Pacific Islands studies. For 'ukulele enthusiasts, it is a must read. **Summing Up:** Recommended. ★★ All readers.—*L. M. Foster, University of Montana - Helena*

50-4914 ML210 2012-2833 CIP
Vargas, Deborah R. **Dissonant divas in Chicana music: the limits of la onda**. Minnesota, 2012. 313p index afp ISBN 9780816673162, \$67.50; ISBN 9780816673179 pbk, \$22.50

Vargas (ethnic studies, Univ. of California, Riverside) offers an important feminist analysis of borderlands soundscapes and forgotten Chicana/Tejana singers and musicians from the mid-20th century to the present. She refuses to simply reinsert these women into the dominant models of Chicano musical history. Instead, she develops a "feminist of color" theory of dissonance that is unsettling to these patriarchal histories and their sustaining discourses—articulated here as *la onda* (the heteropatriarchal imaginary that structures borderlands music)—and also offers a complex analysis of gender and power in Chicana cultural production. Vargas's analysis brings critical attention to not only the music these women produce but also all of the waves it creates, "their lives, critical assessments of music histories, and all of the complicated and contested alternative imaginaries of the borderlands their work forges," as she writes in her introduction. Attentive to questions of gender, nation, race, and sexuality, Vargas offers an engaging historical analysis of these women's performances and the way they are received. Covering music from Tejano corridos and conjuntos to Selenita's "brown soul" and Girl in a Coma's Tex-Mex rock, this compelling book will appeal to a wide audience. **Summing Up:** Highly recommended. ★★★ Lower-division undergraduates through faculty; general readers.—*E. Rodriguez y Gibson, Loyola Marymount University*

50-4915 ML3486 2012-12837 CIP
Vaughan, Umi. **Rebel dance, renegade stance: Timba music and**

black identity in Cuba. Michigan, 2012. 203p bibl index afp ISBN 9780472118489, \$70.00; ISBN 9780472028696 e-book, contact publisher for price

This is a well-documented, unique view of Cuban culture through *timba* music and spaces where Cubans listen and dance to this musical expression, which emerged during Cuba's so-called special period of the 1990s. An anthropologist by training, Vaughan (Africana studies, California State Univ., Monterey Bay) combines his own anecdotes and photographs with research that pulls from the prominent scholars of Cuban music. The book is a successful combination of the personal and the political, the subjective and the objective, the analytical and the descriptive. Focusing on *timba* as Maroon music, Vaughan studies black identity in Cuba as marginalized, making parallels between this late-20th-century phenomenon and the fugitive black slave dating back to the 16th century. The author contends that *timba* represents an expression of opposition to the racism that has not been erased by the Cuban revolution. Tracing the roots of *timba* musically, socially, and historically, Vaughan has created a fascinating study of present-day Cuba that will be of value to those interested in not only ethnomusicology but also anthropology, sociology, Caribbean studies, and Cuban culture in general. **Summing Up:** Recommended. ★★ Lower- and upper-division undergraduates; graduate students; general readers.—*L. E. Shaw, Elmira College*

50-4916 ML410 2012-15504 CIP
Wiebe, Heather. **Britten's unquiet pasts: sound and memory in postwar reconstruction**. Cambridge, 2012. 239p bibl index ISBN 0521194679, \$99.00; ISBN 9780521194679, \$99.00

The title of this book suggests restlessness. England was sorely wounded in the early days of WW II, and the nation was slow to regain optimism at the end of the war. Wiebe (Univ. of Virginia) has chosen music, and in particular England's foremost composer of the period, as the exemplar of how in the postwar years music could create a sense of community and hope while recognizing mourning and loss. Benjamin Britten (1913-76) was a leader who, as a pacifist and homosexual, set himself apart from the crowd. The principals of his numerous operas are often loners, such as in *Peter Grimes*. Wiebe uses as guideposts the thousand-year carol tradition; Henry Purcell, the 17th century's most famous English composer; Britten's *Gloriana*, written for Queen Elizabeth II's coronation, which connects England's two Queen Elizabeths four centuries apart; *Noye's Fludde*, the biblical parable of destruction and renewal; and finally Britten's *War Requiem*, commemorating the 1940 bombing of Coventry, one of England's greatest cathedrals. **Summing Up:** Highly recommended. ★★★ Upper-division undergraduates and above.—*W. K. Kearns, emeritus, University of Colorado at Boulder*

Theater & Dance

50-4917 GV1663 2012-30694 CIP
Ezrahi, Christina. **Swans of the Kremlin: ballet and power in Soviet Russia**. Pittsburgh, 2012. 322p bibl index ISBN 9780822962144 pbk, \$27.95

Focusing on the two most notable Russian ballet companies, the Bolshoi in Moscow and the Kirov (formerly and currently the Mariinsky) in Leningrad (formerly and currently St. Petersburg), independent scholar Ezrahi presents a fascinating portrayal of these troupes during the first half century of Soviet rule. The author utilizes official archives extensively