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Artikel des Tages Was geschah am ...? In den Nachrichten Verstorben Schwesterprojekte Wikipedia ist ein Projekt zum Aufbau einer Enzyklopädie aus freien Inhalten, zu denen du sehr gern beitragen kannst. Seit März 2001 sind 3.018.713 Artikel in deutscher Sprache entstanden. Geographie Geschichte Gesellschaft Kunst und Kultur
Religion Sport Technik Wissenschaft Artikel nach Kategorien Gesprochene Wikipedia Archiv der Hauptseite Mitmachen Mentorenprogramm Kontakt Presse Statistik Sprachversionen Als Partherkriege werden die militärischen Konflikte zwischen dem Römischen Reich und dem Partherreich zwischen dem späten 1. Jahrhundert
v. Chr. und dem frühen 3. Jahrhundert n. Chr. bezeichnet. Nach dem Sturz der Parther 224 bzw. 226 n. Chr. setzten sich die militärischen Auseinandersetzungen zwischen Rom bzw. Ostrom und dem Sassanidenreich noch bis ins 7. Jahrhundert fort. In den Partherkriegen ging die Aggression fast stets vor allem von römischer Seite aus. Die ersten
 Partherkriege im 1. Jahrhundert v. Chr. resultierten aus der expansiven Außenpolitik im Rahmen der damaligen innerrömischen Königs Axidares als Vorwand für seinen Partherfeldzug (114 bis 117), der zwar sehr erfolgreich verlief, aber 116/17 katastrophal scheiterte, so
dass Rom nach Trajans Tod die neuen Eroberungen im Osten aufgab. Der sogenannte Partherkrieg des Lucius Verus von 161/62 bis 166 resultierte aus dem parthischen Versuch, Armenien wieder vollständig unter Kontrolle zu bringen, was aber mit einer Niederlage für die Parther endete. Die beiden Partherfeldzüge des Septimius Severus in den Jahren
195 und 197/98 waren begrenzte Militäroperationen, die erfolgreich verliefen, wobei die Römer wie so oft von innerparthischen Unruhen profitierten. - Zum Artikel ... Archiv Weitere exzellente und lesenswerte Artikel sowie informative Listen RSS-Feed 1525 - Der evangelische Theologe, Reformator und Revolutionär in der Zeit des Bauernkrieges
Thomas Müntzer (Bild) und sein Mitstreiter Heinrich Pfeiffer werden bei Mühlhausen/Thüringen hingerichtet. 1875 - Der Gothaer Kongress, bei dem es zur Gründung der Sozialistischen Arbeiterpartei Deutschlands mit dem Zusammenschluss des ADAV und der SDAP kommt, endet. 1925 - Gustl Weishappel, deutsch-österreichischer Schauspieler und
Hörfunkmoderator, wird in Graz geboren, in Oklahoma der US-amerikanische Autor Tony Hillerman (Die Nacht der Skinwalkers). 1960 - In der Türkei putscht das Militär unter Führung von General Cemal Gürsel als Reaktion auf Proteste gegen die zunehmend autoritärere Regierung von Adnan Menderes. 1990 - Die S-Bahn Zürich, das heute größte S-
Bahn-System der Schweiz, wird in Betrieb genommen; die wichtigsten Linien verkehren bereits im Halbstundentakt. Weitere Ereignisse RSS-Feed Krieg in Nahost NSU-Dokumentationszentrum in Chemnitz Harvard University Mike Schubert Das Oberlandesgericht Wien hat den ehemaligen österreichischen Bundeskanzler Sebastian
Kurz (Bild) vom Vorwurf der Falschaussage freigesprochen. Im Prozess um manipulierte Abgastests bei Volkswagen hat das Landgericht Braunschweig zwei ehemalige Führungskräfte zu Haftstrafen verurteilt. In Doha ist die Tischtennis-WM zu Ende gegangen. Weitere aktuelle Ereignisse Simon House (76), britischer Komponist und Musiker († 25. Mai)
 Marcel Ophüls (97), deutsch-französischer Filmregisseur († 24. Mai) Mary Gaillard (86), US-amerikanische Physikerin († 23. Mai) Weitere kürzlich Verstorbene Die erste elektrische Telegrafenlinie der Welt wurde in Göttingen
betrieben. Cosmé McMoon blieb am Klavier unerschütterlich, obwohl er ständig mit schiefen Tönen konfrontiert war. Frida Kahlo machte den Suizid der amerikanischen Besitzers an 13 neue Familien "arischer Abstammung" vergeben. Weitere
neue Artikel Archiv Meta-Wiki - Koordination Commons - Medien Wikisource - Quellen Wikisource - Quellen Wikisource - Wikis
27. Mai ist der 147. Tag des gregorianischen Kalenders (der 148. in Schaltjahren), somit bleiben 218 Tage bis zum Jahresende. Historische Jahrestage April · Mai · Juni 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1234: Im Stedingerkrieg kommt es zur Schlacht bei Altenesch zwischen dem Bremer Erzbischof
Gerhard II. und aufsässigen Friesenfamilien. 1525: Thomas Müntzer 1525: Zwölf Tage nach der Niederlage in der Schlacht bei Frankenhausen wird Thomas Müntzer, einer der Bauernführer im Deutschen Bauernkrieg, im thüringischen Mühlhausen hingerichtet. 1595: Bei der Schlacht von Clontibret gewinnen die irischen Rebellen gegen englische
Truppen. 1679: Karl II. 1679: König Karl II. von England unterzeichnet den Habeas Corpus Amendment Act, der das königliche Recht beendet, Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Wenschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen willkürlich verhaften zu lassen, und bis heute in den Gesetzen zahlreicher Staaten bis hin zur Europäischen Menschen will wir der Grundstein für die Peter-
und-Paul-Festung - und damit die Stadt Sankt Petersburg - gelegt. 1717: Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden spanischen Vizekönigreich Neugranada 1717: In Südamerika wird aus Teilen der bereits bestehenden von Vizekönigreich Neugranada 1717: In Südamerika vizekönigreich Neugranada vizekönig
Hamburgs, die das Herzogtum Holstein bezweifelte. 1797: In der Zeit der Französischen Revolutionär Augustin Alexandre Darthé in Vendôme hingerichtet. Ein neu gebildeter Gerichtshof hat beide Kritiker des Direktoriums am Tag zuvor der Verschwörung und Vorbereitung eines Aufstands
 für schuldig befunden und zum Tod verurteilt. 1799: Während des Zweiten Koalitionskrieges kommt es zum Gefecht bei Winterthur, in dem die Truppen der Österreicher Siegreich bleiben. 1832: Zug zum Hambacher Fest beginnt. Weil die bayerische Obrigkeit in der Pfalz politische Kundgebungen verboten hat, wird ein
 "Volksfest" organisiert. Etwa 30.000 Menschen finden sich zur Veranstaltung ein und reklamieren Freiheits- und Bürgerrechte. Mit schwarz-rot-goldenen Trikoloren wird auch der Wunsch nach nationaler Einheit signalisiert. 1875: Der Gothaer Kongress endet mit dem Zusammenschluss des Allgemeinen Deutschen Arbeitervereins und der
 Sozialdemokratischen Arbeiterpartei zur Sozialistischen Arbeiterpartei Deutschlands. 1883: Krönung Alexanders III. 1883: In Moskau wird der russische Herrscher Alexander III. zum Kaiser gekrönt. 1905: Im Russische Herrscher Alexander III. zum Kaiser gekrönt. 1905: Im Russischen Krieg kommt es in der Koreastraße zur für den Ausgang des Konflikts entscheidenden und militärhistorisch bedeutsamen
Seeschlacht bei Tsushima. 1914: Die Kreuzzeitung erkennt einen unausweichlichen Zweifrontenkrieg als Tatsache im Voraus und veröffentlicht einen Appell, einen solchen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Keichen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Keichen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: Das Parlament des Osmanischen Konflikt nicht fahrlässig herbeizuführen. 1915: Talât Pascha 1915: T
verdächtiger Personen als nachträgliche Rechtfertigung der Deportation der armenischen Elite, die auf Initiative des Innenministers Talât Pascha bereits im April stattgefunden hat. Dieses Gesetz bildet die "rechtliche Grundlage" für den Völkermord an den Armeniern. 1926: Französisch-spanische Truppen zerschlagen nach mehrmonatigen Kämpfen die
Rif-Republik. 1932: In Hötting, heute Teil der Tiroler Landeshauptstadt Innsbruck, fordert die Höttinger Saalschlacht den ersten toten Nationalsozialisten in Österreich. 1933: Die deutsche Reichsregierung unter Adolf Hitler will mit der Tausend-Mark-Sperre in Österreich den Sturz der Regierung unter Engelbert Dollfuß erzwingen. Für jede Reise in das
Nachbarland werden 1000 Reichsmark Gebühr von Touristen verlangt. 1940: Beim Massaker von Le Paradis werden 97 britische Kriegsgefangene von Deutschen hingerichtet. 1941: Überlebende der Bismarck 1941: Das seit dem Vortag durch einen Treffer in die Ruderanlage in seiner Manövrierfähigkeit stark beeinträchtigte deutsche Schlachtschiff
 Bismarck wird während des Unternehmens Rheinübung von zwei Schlachtschiffen und zwei Schweren Kreuzern der Royal Navy angegriffen und versenkt. 2104 Besatzungsmitglieder kommen ums Leben, 116 werden gerettet. 1942: Heydrichs Wagen nach dem Attentat 1942: Auf Reinhard Heydrich wird im Auftrag der tschechoslowakischen
Exilregierung durch Jozef Gabčík und Jan Kubiš ein Attentat verübt. Der stellvertretende Reichsprotektor in Böhmen und Mähren stirbt wenige Tage später an seinen Verletzungen. Die Operation Anthropoid ist der einzig erfolgreiche Anschlag auf ein Mitglied der Führungsschicht des nationalsozialistischen Staats. 1943 In Paris findet die geheime
Gründungsversammlung des Conseil national de la Résistance statt. Seit 2014 ist der 27. Mai als Journée nationale de la Résistance ein landesweiter Gedenktag Frankreichs. 1952: Auf Anordnung der Europäischen
Verteidigungsgemeinschaft (EVG) wird unterzeichnet. Er scheitert später im Ratifizierungsverfahren an der französischen Ablehnung. 1956: Mit Redwing Zuni zünden die USA erstmals eine Dreistufige Wasserstoffbombe auf dem Bikini-Atoll. 1960: In der Türkei putscht das Militär unter Führung von General Cemal Gürsel gegen die Regierung von Adnan
Menderes. 1974: Valéry Giscard d'Estaing 1974: Valéry Giscard d'Estaing 1974: Valéry Giscard d'Estaing wird französischer Staatspräsident, Jacques Chirac Regierungschef. 1980: Die südkoreanische Armee schlägt den Gwangju-Aufstand, der aus einer eskalierenden Demonstration gegen die Militärdiktatur, gegen die Verhängung des Kriegsrechts und gegen die
 Universitätsschließungen entstand, brutal und blutig nieder. Je nach Quelle ließen zwischen 154 und 2300 Studenten und Bürger ihr Leben, unzählige wurden verletzt. 1993: Der bayerische Ministerpräsident Max Streibl legt nach der im Januar aufgedeckten sogenannten Amigo-Affäre alle Ämter nieder. 1997: Die NATO-Russland-Grundakte wird in Paris
unterzeichnet. 1998: Johannes Rau 1998: Mit der Wahl seines Nachfolgers Wolfgang Clement (SPD) zum Ministerpräsidenten endet in Nordrhein-Westfalen die Ära Johannes Raus. 1999: Der Internationale Strafgerichtshof für das ehemalige Jugoslawien in Den Haag erhebt Anklage gegen Slobodan Milošević. 2019: Zum ersten Mal wird in Österreich eine
Regierung durch ein Misstrauensvotum gestürzt. Im Nationalrat sprachen SPÖ und FPÖ der Regierung von Bundeskanzler Sebastian Kurz ihr Misstrauen aufgrund der Mitte Mai begonnenen Regierungskrise aus. 1847: Die Hamburg-Amerikanische Packetfahrt-Actien-Gesellschaft wird gegründet, ein Vorläufer der HAPAG-Lloyd AG. 1903: Das
Unternehmen Telefunken wird auf Drängen Kaiser Wilhelm II. in Berlin gegründet. 1936: Die Jungfernfahrt der Queen Mary findet von Southampton über Cherbourg nach New York City statt. 1990: Mit der S-Bahn
Zürich startet das größte S-Bahn-System der Schweiz. 0669 v. Chr.: Ein königlicher Diener hält auf einer Keilschrifttafel eine in der Region um Babylon beobachtete Sonnenfinsternis fest. 1653: In Tournai wird das Grab des Frankenkönigs Childerich I. entdeckt. 1931: Piccards Stratosphärenballon am Startplatz 1931: Der Schweizer Wissenschaftler
Auguste Piccard startet mit seinem Assistenten Paul Kipfer in einem Stratosphären-Ballon beim Ort Gersthofen zur Erforschung der höheren Luftschichten. Beide stoßen auf die bis dahin unerreichte Höhe von 15.781 Meter vor. Der Ballon geht auf dem Gurgler Ferner in Obergurgl nieder. 1937: Golden Gate Bridge vor der Eröffnung 1937: In San
Francisco wird die Golden Gate Bridge für den Fußgängerverkehr freigegeben. 1958: Das Kampfflugzeug McDonnell F-4 Phantom absolviert seinen Erstflug. 1961: Heinrich Matthaei weist mit Hilfe des Poly-U-Experiments erstmals nach, dass in der DNA ein "Codewort" (das Codon UUU) für eine Aminosäure (hier Phenylalanin) steht. 1968: In Tübingen
 wird der erste Geldautomat in Deutschland in Betrieb genommen. 1741: In Wien begleitet erstmals eine Musikkapelle eine Militärparade. 1830: Uraufführung der Oper Catherine Grey von Michael William Balfe im Theatre Royal Drury Lane
in London. 1906: Gustav Mahler 1906: Die 6. Sinfonie ("Tragische Sinfonie") von Gustav Mahler wird im Essener Saalbau als Höhepunkt des Tonkünstlerfestes des Allgemeinen deutschen Musikvereins unter Leitung des Komponisten uraufgeführt. 1972: Die erste Folge von Star Trek mit dem Raumschiff Enterprise wird im ZDF gezeigt. 1994: Alexander
Solschenizyn 1994: Nach zwanzigjährigem Exil in den USA kehrt der russische Schriftsteller Alexander Solschenizyn in seine Heimat zurück. 2010: Das Kunstmuseum MAXXI der irakisch-britischen Architektin Zaha Hadid wird in Rom eröffnet. 2012: Michael Hanekes Spielfilm Liebe gewinnt die Goldene Palme der 65. Filmfestspiele von Cannes. 1234:
Auf Betreiben der französischen Regentin Blanka von Kastilien heiratet Ludwig IX. von Frankreich die 13-jährige Margarete von der Provence in der Kathedrale von Sens. Papst Gregor IX. hat im Januar den wegen der weitläufigen Verwandtschaft der Brautleute notwendigen Dispens erteilt. 1353: Der römisch-deutsche König Karl IV. heiratet in Ofen
nach einem päpstlichen Dispens durch Innozenz VI. die 14-jährige Anna von Schweidnitz. 1655: Laura Martinozzi, eine Nichte des französischen Ministers Jules Mazarin. 1668: Der Drache von Henham 1668: Mehrere Bewohner Henhams in Uttlesford, Essex,
sichten angeblich eine "fliegende Schlange", den sogenannten Drachen von Henham. 1989: Das Hotel Waldhaus Vulpera in den Schweizer Alpen, Vorbild für Friedrich Dürrenmatts Roman Durcheinandertal, wird durch Brandstiftung, wie sein literarisches Pendant, zerstört. 1235: Die ungarische Landgräfin Elisabeth von Thüringen wird vier Jahre nach
 Jamaat gewählt. Die Religionsgemeinschaft versteht sich in der Nachfolge von Mirza Ghulam Ahmad, dem am Vortag verstorbenen Gründer der Ahmadiyya. 1917: Benedikt XV. 1917: Der von Papst Pius X. in Auftrag gegebene und von Pietro Gasparri erarbeitete Codex Iuris Canonici (CIC; Kodex des kanonischen Rechtes), das Gesetzbuch der
 katholischen Kirche im lateinischen Bereich, wird von Benedikt XV. in Kraft gesetzt. Er stellt die erste Kodifikation des lateinischen Kirchenrechts dar. 1996: In Konstanz weiht der alt-Katholischen Kirche in Deutschland. 2012
Mit einem Gottesdienst im Ratzeburger Dom wird am Pfingstsonntag die Evangelisch-Lutherische Kirche in Norddeutschland (Nordkirche) feierlich gegründet. 1293: Bei einem Erdbeben unbekannter Stärke in Kamakura in Japan kommen über 23.000 Menschen ums Leben. 1896: Ein durch die Innenstädte von St. Louis, Missouri und East St. Louis,
 Illinois ziehender F4-Tornado tötet mindestens 255 Menschen. 1915: Die Explosion der Seeminen auf dem britischen Minenleger Princess Irene im Hafen von Sheerness fordert 400 Tote, Besatzung und Hafenarbeiter, und den Totalverlust des Schiffes. Nur der Dockarbeiter David Wills überlebt das Desaster. 2006: Bei einem Erdbeben der Stärke 6,3 au
der Momenten-Magnituden-Skala in Java kommen knapp 5800 Menschen ums Leben, bis zu 57.800 werden verletzt, mehr als 130.000 Häuser werden zerstört oder schwer beschädigt und bis zu 650.000 Menschen obdachlos. Kleinere Unglücksfälle sind in den Unterartikeln von Katastrophe und in der Liste von Katastrophen aufgeführt. 1901: Kickers
Offenbach (Logo) 1901: In Offenbach am Main wird der Fußballverein Kickers Offenbach a
 Weltmeisterschaft in Italien, die erste Fußball-Weltmeisterschaft auf europäischem Boden. 2001: Roman Sebrle überschreitet beim Hypo-Meeting in Götzis als erster kanadischer Radrennfahrer gewinnt Ryder Hesjedal den Giro d'Italia. 2012: Als ersterschaft in Italien, die erste Fußball-Weltmeisterschaft auf europäischem Boden. 2001: Roman Sebrle überschreitet beim Hypo-Meeting in Götzis als erster kanadischer Radrennfahrer gewinnt Ryder Hesjedal den Giro d'Italia. 2012:
Mit einem 26:21-Sieg über Atlético Madrid gewinnen die Handballer des THW Kiel das Finale der Champions League. 2019: Der 1. FC Union Berlin steigt nach einem Relegations-Erfolg über den VfB Stuttgart erstmals in seiner 53-jährigen Vereinsgeschichte in die Fußball-Bundesliga auf. Einträge von Leichtathletik-Weltrekorden befinden sich unter der
 jeweiligen Disziplin unter Leichtathletik. Einträge zu Fußball-Weltmeisterschaftsspielen finden sich in den Unterseiten von Fußball-Weltmeisterschaft. Das Gleiche gilt für Fußball-Europameisterschaftspielen finden sich in den Unterseiten von Fußball-Weltmeisterschaft. Das Gleiche gilt für Fußball-Weltmeisterschaft. Das Gleiche gilt für Fußball-Weltmeisterschaft.
Chaldūn, islamischer Historiker und Politiker 1459: Bernhard Adelmann von Adelmann von Adelmann von Henneberg, Graf von Henneb
 Johann Adam von Bicken, Erzbischof und Kurfürst von Mainz 1584: Michael Altenburg, deutscher Theologe und Komponist 1595: Benedikt Carpzov, Kriminalist und Hexentheoretiker 1605: Konrad Balthasar Pichtel, deutscher Jurist und Hofbeamter 1616: Christine Magdalena von Pfalz-Zweibrücken-Kleeburg, Markgräfin von Baden-Durlach 1623:
 William Petty, englischer Physiker und Ökonom 1626: Wilhelm II. von Oranien, Statthalter von Holland und Seeland 1651: Louis-Antoine de Noailles, Kardinal und Erzbischof von Paris 1652: Liselotte von der Pfalz, Herzogin von Orléans 1662: Johan II. de Witt, niederländischer Gelehrter 1679: Leopold Anton von Firmian, Fürstbischof von Salzburg 1684
 Wilhelm Reinhard von Neipperg, österreichischer Heerführer 1686: Karl Joseph von Kuenburg, Fürstbischof von Salzburg 1699: Giovanni Antonio Guardi, italienischer Maler 1706: Joseph Bernhard, Erbprinz von Sachsen-Meiningen 1707: Jean Deschamps
 deutsch-französischer Philosoph, preußischer Hofprediger, Theologe und Schriftsteller 1723: Manuel Antonio Flórez, spanischer Offizier, Kolonialverwalter und Vizekönig von Neugranada und Neuspanien 1724: Johann Schnegg, österreichischer Bildhauer 1738: Bonaventura Furlanetto, italienischer Komponist 1738: Nathaniel Gorham, US-
amerikanischer Politiker 1738: Moritz August von Thümmel, deutscher Schriftsteller 1739: François Ignace Ervoil d'Oyré, französischer General 1747: René Levasseur, französischer General 1748: Antoine Alexandre Hanicque, französischer General 1747: René Levasseur, französischer General 1748: Antoine Alexandre Hanicque, französischer General 1747: René Levasseur, französischer General 1748: Antoine Alexandre Hanicque, fr
Joseph (* 1756) 1756: Maximilian I., König von Bayern 1769: Gustav Alexander Bielitz, deutscher Jurist 1771: Johann Severin Vater, deutscher Pädagoge und lutherischer Pädagoge und lutherischer Geistlicher 1790: Johann Ludwig Urban Blesson
 deutscher Militärschriftsteller 1790: Giuseppina Negrelli, Welschtiroler Patriotin und Freiheitskämpferin 1792: Blasius Höfel, österreichischer Posaunist und Komponist 1799: Fromental Halévy, französischer Komponist und Ereiheitskämpferin 1792: Blasius Höfel, österreichischer Posaunist und Komponist 1799: Fromental Halévy, französischer Komponist und
 Musikpädagoge 1801: Gustav Wilhelm Schubert, sächsischer Kommissionsrat, Jurist und Historiker 1808: Joseph Ignaz Düntzer, deutscher Wundarzt und Geburtshelfer 1814: William Guybon Atherstone, südafrikanischer Arzt, Paläontologe und Geologe 1814: Ignaz Czernits, österreichischer Schauspieler und Theaterdirektor Amelia Bloomer (* 1818)
 1818: Amelia Bloomer, US-amerikanische Frauenrechtlerin Frans Cornelis Donders (* 1818) 1818: Frans Cornelis Donders, niederländischer Physiologe und Wegbereiter auf dem Gebiet der Augenheilkunde 1819: Georg V., letzter König von Hannover 1820: Mathilde Bonaparte, französische Salonniere und Malerin, Tochter von Jérôme Bonaparte 1822
Joachim Raff, schweizerisch-deutscher Komponist 1826: Marie Helene Aarestrup, norwegische Genre-, Porträt- und Tiermalerin 1835: Charles Francis Adams jr., US-amerikanischer William Patrick Auld, australischer Winzer, Weinhändler und
 Entdecker 1840: Lars Fredrik Nilson, schwedischer Chemiker 1850: Eduard Ausfeld, deutscher Politiker und Historiker 1850: Ludvig Birkedal-Barfod, dänischer Organist und Komponist 1856: Tom Vallance, schottischer Fußballspieler 1858: Christian Grünig, Schweizer Landwirt
Pietist und Anhänger der Heiligungsbewegung 1860: Margrethe Munthe, norwegische Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britischer Schriftstellerin 1862: Feliksa Kozłowska, polnische Ordensschwester 1867: Arnold Bennett, britische Ordensschwester 1867: Arnold B
 Władysław Starczewski, polnischer Komponist 1871: Oskar Picht, deutscher Erfinder der Blindenschreibmaschine 1871: Georges Rouault, französischer Dichter 1875: Wilhelm Bader junior, deutscher Orgelbauer 1877: Isadora Duncan, US-amerikanische Tänzerin 1877
 Jussuf Ibrahim, ägyptisch-deutscher Kinderarzt 1879: Hans Heinrich Lammers, deutscher Jurist, Beamter und SS-Oberführer 1881: Hannah Ackermann, deutsche Ärztin und Sozialarbeiterin 1881: Giulio Cesare Paribeni, italienischer Dirigent, Komponist und Musikkritiker 1884: Max Brod
 tschechischer Schriftsteller 1884: Emil Pirchan, österreichischer Bühnenbildner und Autor 1885: Arnold Büchli, Schweizer Lehrer, Heimat- und Volkstumsforscher 1886: Max Dreher, deutscher General 1889: Erik Hansen, deutscher General 1891: Otakar Bittmann
tschechoslowakischer Gynäkologe und Automobilrennfahrer 1891: Claude Champagne, kanadischer Komponist 1892: Artur Berger, österreichischer Filmarchitekt 1892: Willy Reetz, deutscher Psychologe, Philosoph und Bühnenautor Louis-
 Ferdinand Céline (* 1894) 1894: Louis-Ferdinand Céline, französischer Schriftsteller und Arzt 1894: Dashiell Hammett, US-amerikanischer Schriftsteller 1895: Paul Bausch, deutsche Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politiker, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politikerin, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politiker, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politiker, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politiker, MdB 1896: Louis Trémel, französischer Schriftsteller 1895: Paul Bausch, deutscher Politiker, MdB 1896: Louis Trémel, französischer Politiker 1895: Paul Bausch, deutscher 1895: Paul Bausch, deutscher 1895: Paul Bausch, deutscher 1895: Paul Bausch, de
 Automobilrennfahrer 1896: Olga Wendt, deutsche Gestalterin und Designerin 1897: John Cockcroft, britischer Atomphysiker, Nobelpreisträger 1897: Karl Höger, deutscher Film- und Theaterschauspieler 1901: Georg-August Zinn, deutscher Jurist
 und Politiker 1902: Lulu Hofmann Bechtolsheim, US-amerikanische Mathematikerin 1903: Walt Kiesling, US-amerikanischer American-Football-Spieler und -Trainer 1904: Nambu Chühei, japanischer Leichtathlet, Olympiasieger 1906: Guiscardo Améndola, uruguayischer bildender Künstler und Maler 1906: Herbert Ernst Groh, Schweizer Tenor 1906:
Charles Moran, US-amerikanischer Unternehmer und Automobilrennfahrer Rachel Carson (* 1907) 1907: Rachel Carson (VS-amerikanischer Komponist und Texter 1911: Hubert H. Humphrey, US-amerikanischer Vizepräsident 1911: Teddy
 Kollek, österreichisch-israelischer Kommunalpolitiker, Bürgermeister von Jerusalem 1911: Vincent Price, US-amerikanischer Schauspieler 1911: Frich Wasicky, österreichischer Schauspieler 1911: Sam Snead, US-amerikanischer Golfer 1913: Wols, deutscher Maler und Fotograf 1914:
Maria Lidka, deutsche Violinistin und Geigenlehrerin 1914: Franz Reckert, deutscher Maler und Bildhauer 1915: Bohdan Arct, polnischer Autor und Jagdflieger 1915: Ester Soré, chilenischer Schriftsteller 1918: Herman Wouk, US-amerikanischer Politiker 1918: Herman Wouk, US-amerikanischer Schriftsteller 1918: Bohdan Arct, polnischer Autor und Jagdflieger 1915: Ester Soré, chilenischer Schriftsteller 1918: Makasone Yasuhiro, japanischer Autor und Jagdflieger 1915: Ester Soré, chilenischer Schriftsteller 1918: Makasone Yasuhiro, japanischer Autor und Jagdflieger 1915: Bohdan Arct, polnischer Autor und Jagdflieger 1915: Bohdan Arct, polnischer Autor und Jagdflieger 1916: Makasone Yasuhiro, japanischer Journalist und Geigenlehrerin 1918: Makasone Yasuhiro, japanischer Autor und Jagdflieger 1916: Makasone Yasuhiro, japanischer Autor und Jagdflieger 1916: Makasone Yasuhiro, japanischer Autor und Jagdflieger 1918: Makasone
Schriftsteller 1920: Gabrielle Wittkop, französische Schriftstellerin, Künstlerin, Essayistin und Journalistin 1922: Otto Carius, deutscher Panzerkommandant Christopher Lee, britischer Schauspieler 1923: Henry Kissinger, US-amerikanischer Außenminister, Nobelpreisträger 1923: Danilo Martelli, italienischer
 Fußballspieler 1923: Inge Morath, österreichische Fotografin 1925: Jean-Paul Aron, französischer Journalist, Schriftsteller und Philosoph 1925: Walter Eich, Schweizer Fussballtorhüter 1925: Gustl Weishappel, deutsch-österreichischer Schauspieler und
 Hörfunkmoderator Bud Shank (* 1926) 1926: Bud Shank, US-amerikanischer Jazzmusiker 1927: Marijane Meaker, US-amerikanischer Schriftsteller und Drehbuchautor 1929: Peter Szondi, ungarischer Literaturwissenschaftler 1930: Guido Brunner
deutscher Politiker, EG-Kommissar 1930: Joachim Krause-Wichmann, deutscher Ruderer 1930: Eino Tamberg, estnischer Komponist und Musikpädagoge 1931: Hans Rudolf Zöbeley, deutscher Komponist, Chordirigent und Kirchenmusiker 1932: Junior
 Parker, US-amerikanischer Sänger 1933: Erkki Hytönen, finnischer Eishockeyspieler und -trainer 1934: Uwe Friedrichsen, deutscher Schauspieler 1935: Ramsey Lewis, US-amerikanischer Singer 1935: Luud Schimmelpennink, niederländischer Erfinder und Politiker Louis Gossett Jr.
(* 1936) 1936: Louis Gossett Jr., US-amerikanischer Schauspieler 1938: Anita Wood, US-amerikanische Physikerin 1937: Eva Christian von Wernich, deutsche Schauspieler 1938: Anita Wood, US-amerikanischer Priester 1938: Anita Wood, US-amerikanischer
 Barge, britische Schauspielerin 1940: Jan Bruins, niederländischer Motorradrennfahrer 1942: Piers Courage, britischer Automobilrennfahrer 1942: Piers Courage, britischer Automobilrennfahrer 1942: Piers Courage, britischer Motorradrennfahrer 1942: Piers Courage, britischer Automobilrennfahrer 1942: Piers Courage, britischer Motorradrennfahrer 1942: Piers Courage, britischer Automobilrennfahrer 1942: Piers Courage, britischer Motorradrennfahrer 1942: Piers Courag
 amerikanische Paläontologin 1942: Robin Widdows, britischer Bobfahrer und Automobilrennfahrer 1943: Cilla Black, britische Sängerin 1943: Litta Dahl, deutsche Pfarrerin und Friedensaktivistin 1943: Eva, deutsche Chansonsängerin Rudolf G. Ardelt (* 1944) 1944: Rudolf G. Ardelt, österreichischer Historiker 1944: Chris Dodd, US-amerikanischer
Politiker 1944: Stephan Rudas, österreichischer Facharzt für Psychiatrie und Neurologie 1944: Pleun Strik, niederländischer Fußballspieler 1945: Bruce Cockburn, kanadischer Fußballspieler 1945: Bruce Cockburn, kanadischer Fußballspieler 1945: Bruce Cockburn, kanadischer Fußballspieler 1946: John Williams, britischer
Motorradrennfahrer 1947: Liana Alexandra, rumänische Komponistin 1947: Hains-Peter Repnik, deutscher Politiker, MdB 1947: Hains-Peter Repnik, deutscher Politiker, deutscher Politiker, deutscher Politiker, deutscher Politiker, deutscher Politiker, deutscher Poli
 1949: Terry Collins, US-amerikanischer Baseballmanager 1949: Christa Vahlensieck, deutsche Leichtathletin 1950: Rita Grießhaber, deutscher Jurist und Landesdatenschutzbeauftragter 1950: Dee Dee Bridgewater, US-amerikanische Jazzsängerin 1951: Geneviève Raugel, französische Mathematikerin 1952: Auf deutscher Jurist und Landesdatenschutzbeauftragter 1950: Dee Dee Bridgewater, US-amerikanischer Jurist und Landesdatenschutzbeauftragter 1950: Auf deutscher Jurist und Landesdatenschutzbeauftragter 1950: Dee Dee Bridgewater, US-amerikanischer Jurist und Landesdatenschutzbeauftragter 1950: Dee Dee Bridgewater 1950: Dee Dee Bridgewater 1950: Dee Dee Bridgewater 1950: Dee
 Hans Peter Stauch, deutscher Politiker 1953: Kurt Peter Larsen, dänischer Autor 1954: Josef Anton Achermann, Schweizer Bildhauer 1954: Reiner Wehle, deutscher Klarinettist, Autor und Professor 1955: Adolfo Armando Uriona,
Augustyn, deutscher Kunsthistoriker und Redakteur 1959: Heike Schulte-Mattler, deutscher Psychiater, Psychologe und Hochschullehrer 1959: Angelika Bartsch, deutscher Schauspielerin 1958: Heiga Druxes, US-amerikanische
 Literaturwissenschaftlerin 1959: Michael Goldberg, Schweizer Schauspieler Donna Strickland (* 1959) 1959: Donna Strickland, kanadische Laserphysikerin und Nobelpreisträgerin 1960: Ray Armstead, US-amerikanischer Leichtathlet und Olympiasieger 1960: Emir Mutapčić, bosnischer Basketballspieler und -trainer 1961: Pierre-Henri Raphanel,
 französischer Automobilrennfahrer 1962: Anthony Hyman, britischer Zellbiologe 1963: Jaakko Mäntyjärvi, finnischer Komponist, Musikwissenschaftler und Philologe 1964: Iris Biba-Pöschl, deutsche Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutsche Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutsche Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutsche Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutsche Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutscher Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutscher Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutscher Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutscher Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl, deutscher Langstreckenläuferin 1964: Bernd Brunner, deutscher Fußballspieler 1964: Iris Biba-Pöschl Brunner, deutscher Langstreckenläuferin 1964: Bernd Brunner, deutscher Langstr
Autor 1964: Adam Carolla, US-amerikanischer Komiker, Autor, Moderator, Filmproduzent, Synchronsprecher, Schauspieler und Regisseur 1964: Christopher Felix, kanadischer Eishockeyspieler 1964: Krishna Levy,
französischer Komponist 1964: Dirk Losert, deutscher Fußballspieler und -trainer 1964: Auli Mantila, finnische Filmregisseurin, Drehbuchautorin und Schauspielerin 1964: Stefan aus dem Siepen, deutscher Jurist, Diplomat und
Schriftsteller 1965: Pat Cash, australischer Tennisspieler 1966: Carol Campbell, deutscher Historiker Kai Pflaume, deutscher Fußballspieler 1967: Jörn Leonhard, deutscher Fernsehmoderator 1968: Edina Thalhammer, österreichische Sängerin 1968: Jennifer
Wexton, US-amerikanische Politikerin 1970: Michele Bartoli, italienischer Schauspieler 1971: Lisa Lopes ("Left Eye"), US-amerikanische Sängerin und Rapperin 1971: Beatrix von Storch, deutsche Politikerin 1972: Agueda Amaral, osttimorische Marathonläuferin 1971: Lisa Lopes ("Left Eye"), US-amerikanische Politikerin 1971: Lisa Lopes ("Left Eye"), US-amerikanische Po
1973: Julia Böhm, deutsche Journalistin und Moderatorin 1973: Jack McBrayer, US-amerikanischer Schauspieler und Komiker 1974: Robert Kolar, österreichischer Jamie Oliver (* 1975) 1975: Jamie Oliver, englischer Fernsehkoch und Kochbuchautor 1975: Jadakiss, US-
amerikanischer Rapper 1975: Andre Savage, kanadischer Eishockeyspieler 1976: RJD2, US-amerikanischer Musiker 1976: Jiří Štajner, tschechischer Fußballspieler 1977: Nadine Beckel, deutsche Leichtathletin 1977: Shanola Hampton, US-amerikanischer Schauspielerin und Regisseurin 1977: Chris Le Bihan, kanadischer Bobfahrer 1978: Jacques
 Abardonado, französischer Fußballspieler 1978: Hugo Armando, US-amerikanischer Tennisspieler 1978: Habian Del Priore, deutscher Komponist und Hochschullehrer 1979: Capkekz, deutschsprachiger Rapper 1979: Mile Sterjovski, australischer
Fußballspieler 1980: Andreas Blank, deutscher Handballspieler 1980: Adam Hauser, US-amerikanischer Eishockeyspieler 1980: Alina Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Helmut La, österreichischer Schauspieler 1980: Atlan Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Helmut La, österreichischer Schauspieler 1980: Atlan Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Alina Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Alina Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Alina Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Alina Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Ben Davies, englischer Fußballspieler 1981: Alina Cojocaru, rumänische Solo-Tänzerin beim Royal Ballet 1981: Alina Cojocaru, rumänische Royal Ballet 1981: Alina Cojocaru, rumäni
Stefan Heythausen, deutscher Eisschnellläufer 1981: Miloy, angolanischer Fußballspieler 1988: Ioannis Athinaiou, griechischer Easketballspieler 1988: Tobias Reichmann, deutscher Handballspieler 1988: Lucenzo, portugiesisch-französischer Sänger 1987: Bella Heathcote, australische Schauspieler 1988: Ioannis Athinaiou, griechischer Eisschnellläufer 1988: Tobias Reichmann, deutscher Handballspieler 1988: Ioannis Athinaiou, griechischer Eisschnellläufer 1988: Tobias Reichmann, deutscher Handballspieler 1988: Ioannis Athinaiou, griechischer Eisschnelläufer 1988: Ioannis Athinaiou, griech
 österreichischer Poolbillardspieler 1990: Apinya Sakuljaroensuk, thailändische Schauspielerin 1991: Filip Starzyński, polnischer Fußballspieler 1994: João Cancelo, portugiesischer Fußballspieler 1995: Marius Wolf, deutscher Fußballspieler 1996: Luise
 Befort, deutsche Schauspielerin 1996: Minjee Lee, australische Profigolferin 1997: Konrad Laimer, österreichischer Fußballspieler 1997: Lina von der Ahe, deutsche Synchron- und Hörspielsprecherin 1997: Soccer Mommy, US-amerikanische Singer-
Songwriterin und Musikerin 1999: Matheus Cunha, brasilianischer Fußballspieler 2004: You Young, südkoreanische Eiskunstläuferin 0366: Procopius, römischer Gegenkaiser 0847: Hetti, Erzbischo
von Trier 0853: Markward von Prüm, Abt 0866: Ordoño I., asturischer König 0927: Simeon I. von Bulgarien 1039: Dietrich III., Graf von Holland 1045: Bruno von Würzburg, Kanzler von Italien, Fürstbischof von Würzburg 1088: Friedrich II. von Goseck, Pfalzgraf von Sachsen 1096: Kalonymos ben Meschullam, jüdischer Dichter, Gelehrter und Rabbiner
1138: Hadmar I. von Kuenring, österreichischer Ministerialadeliger und Burgvogt von Dürnstein 1178: Gottfried von Rhenen, Bischof von Utrecht 1178: Werner II., Abt im Kloster St. Blasien im Südschwarzwald 1234: Heinrich III. von Oldenburg-Wildeshausen, Graf von Wildeshausen und Graf von Bruchhausen 1250: Raniero Capocci, Kardinal der
 römisch-katholischen Kirche 1266: Elisabeth von Braunschweig, römisch-deutsche Königin 1272: Erich I., Herzog von Schleswig 1275: Fujiwara no Tameie, japanischer Dichter 1289: Johann III., Fürst von Mecklenburg 1369: Reinhard von Hanau, Kleriker 1409: Ottobuono Terzi, italienischer Adeliger und Condottiere 1444: John Beaufort, 1. Duke of
 Somerset, Oberbefehlshaber der englischen Streitkräfte in Frankreich 1487: Tilokarat, König des thailändischen Königreichs von Lan Na 1508: Ludovico Sforza, Herzog von Mailand 1516: Peter Wolkow, Bischof von Schwerin 1523: Johannes VIII. Grimholt, Bischof von Lübeck 1525: Thomas Müntzer, deutscher Theologe und Revolutionär 1525: Heinrich
 Pfeiffer, evangelischer Theologe und Mitstreiter Thomas Müntzers 1564: Johannes Calvin, Schweizer Reformator 1567: Fazio Gaggini, sizilianischer Bildhauer 1569: François de Coligny-d'Andelot, Generaloberst der französischen Infanterie 1570: Moses Cordovero, jüdischer Mystiker und Kabbalist 1574: Gabriel de Lorges, Graf Montgomery 1581:
Christoph Báthory, Woiwode Siebenbürgens und Bruder des polnischen Königs Stephan Bathory 1602: Jan Brandt, polnischer Theologe und Komponist 1606: der falsche Dimitri, Zar von Russland, laut seinen Gegnern in Wirklichkeit Juri Otrepjew 1608: Alessandro Vittoria, italienischer Bildhauer und Medailleur 1610: François Ravaillac, Mörder von
 Heinrich IV. von Frankreich 1627: Eberhard Bronchorst, niederländischer Rechtswissenschaftler 1641: Matthew Cradock, englischer Kaufmann, Politiker und Diplomat 1662: Wilhelm, Herzog von Sachsen-Weimar 1672: Johann Arnold Friderici
deutscher Mediziner und Botaniker 1680: Johann Georg Bendl, böhmischer Bildhauer 1688: Anna Elisabeth, Prinzessin von Sachsen-Lauenburg und Landgräfin von Hessen-Homburg 1690: Giovanni Legrenzi, italienischer Komponist 1702: Dominique Bouhours, französischer Jesuitenpriester, Philologe, Historiker und Verfasser 1702: Hans Kogler,
 oberbayerischer Maurer und Baumeister Madame de Montespan († 1707) 1707: Madame de Montespan, französische Mätresse von Ludwig XIV. 1711: Franz Alexander, Fürst von Nassau-Hadamar 1711: Matthäus Gottfried Purmann, deutscher Chirurg und Autor 1712: Johann Baptist Röschel, ungarischer Physiker und Theologe 1720: David Hoyer
deutscher Maler 1721: Christoph von Hellwig, Stadtphysicus zu Erfurt, Publizist und Schöpfer des "Hundertjährigen Kalenders" 1723: Charles Lennox, 1. Duke of Richmond, unehelicher Sohn des englischen Königs Karl II. 1739: Johann Gottfried Bernhard Bach, deutscher Organist 1741: Christoph Ernst Steinbach, deutscher Arzt und Lexikograph 1749
Maria Caroline Charlotte von Ingenheim, bayerische Hofdame und Favoritin des späteren Kurfürsten bzw. Kaisers Karl Albrecht von Bayern 1751: Johan III. de Witt, niederländischer Patrizier, Präsident der Rechenkammer der österreichischen Niederlande 1753: Anton Heinrich Walbaum, deutscher Pietist und Hofrat des Herzogs von Sachsen-Saalfeld
 1755: Ulrich von Löwendal, deutscher Feldherr und Marschall von Frankreich 1761: Dominikus Moling, ladinischer Bildhauer 1762: Alexander Gottlieb Baumgarten, deutscher Philosoph 1766: Iwan Iwanowitsch Polsunow, russischer Erfinder 1770: Sophie Magdalene von Brandenburg-Kulmbach, hohenzollernische Prinzessin und Königin von Dänemark
 1793: Nonnosus Brand, deutscher Komponist, Organist und Musikpädagoge aus Bayern 1797: Johann Friedrich Albinus, deutscher Beamter 1797: François Noël Babeuf, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1803: Ludwig I., König von Etrurien 1805: Johann Friedrich Wenthin, deutscher Beamter 1797: Augustin Alexandre Darthé, französischer Revolutionär 1805: Ludwig I., König von Etrurien 1805: Ludw
 Orgelbauer 1818: Blasius Bernauer, deutscher Orgelbauer 1826: Adam Gottlieb Lange, deutscher evangelischer Geistlicher 1831: Jedediah Smith, US-amerikanischer Beamter, Publizist, Dichter und Freimaurer 1839: Bernhard Mitterbacher, böhmischer Mediziner
 Niccolò Paganini († 1840) 1840: Niccolò Paganini, italienischer Violinist und Komponist 1841: Ernst-Wilhelm Arnoldi, deutscher Kaufmann 1851: Karl Burkart, deutscher General 1858: Friedrich Schlemm, deutscher Arzt und Anatom 1868: George
 Egestorff, deutscher Industrieller 1876: Carl Overweg, deutscher Politiker und Industrieller 1877: Gustav Meyer, deutscher Landschaftsgestalter und Städtischer Komponist 1893: Joseph Stöckle, deutscher Schriftsteller und Philologe
 1897: Otfried Hans von Meusebach, deutsch-US-amerikanischer Farmer, Botaniker und Senator 1902: Karl Böhm von Böhmersheim, österreichischer Schriftstellerin 1906: Erich Zweigert, deutscher Politiker 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutsche Schriftstellerin 1906: Erich Zweigert, deutscher Politiker 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutsche Schriftstellerin 1906: Erich Zweigert, deutscher Politiker 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutscher Priester 1905: Ottilie Bach, deutscher Priester 1906: Erich Zweigert, deutscher Priester 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutscher Priester 1906: Erich Zweigert, deutscher Priester 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutscher Priester 1906: Erich Zweigert, deutscher Priester 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutscher Priester 1906: Erich Zweigert, deutscher Priester 1908: Carl Bruno Tröndlin, deutscher Priester 1905: Ottilie Bach, deutscher Priester 1906: Erich Zweigert, deutscher 1906: Erich Zweigert, deutscher 1906: Erich Zweigert, deut
 Kommunalpolitiker, Oberbürgermeister von Leipzig Robert Koch, († 1910) 1910: Robert Koch, deutscher Mediziner und Mikrobiologe, Nobelpreisträger 1912: Pauline von Königsegg, österreichische Hofdame Elisabeths von 
 Langl, österreichischer Maler, Bildhauer und Erzähler 1919: Simon Schwendener, Schweizer Botaniker und Universitätsprofessor 1919: Eduard Paul Benedict Frese, deutsch-baltischer Geistlicher und evangelischer Bekenner 1921: Haydn Keeton, britischer Organist, Musikpädagoge und Komponist 1922: Heinrich Antoine-Feill, deutscher Rechtsanwalt
 1925: Seyvit Abdülkadir, osmanisch-kurdischer Politiker 1926: Jeanna Bauck, schwedisch-deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1932: Heinrich-Joachim von Morgen, deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1932: Heinrich-Joachim von Morgen, deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1932: Heinrich-Joachim von Morgen, deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1930: Heinrich-Joachim von Morgen, deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1930: Heinrich-Joachim von Morgen, deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1930: Heinrich-Joachim von Morgen, deutscher Mathematiker 1930: Alberto Pedrazzini, Schweizer Politiker und Schriftsteller 1930: Alberto Pedrazzini, Schweizer 1930: Alberto Pedrazzini, Schweizer 1930: Alberto Pedrazzini, Schweizer 1930: Alberto Pedrazzini, Schweizer 1930: Alberto 
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(evangelisch) Hl. Augustinus von Canterbury, angelsächsischer Prior und Bischof (katholisch) Weitere Einträge enthält die Liste von Gedenk- und Aktionstagen. Commons: 27. Mai - Sammlung von Bildern, Videos und Audiodateien Abgerufen von " 3 Diese Spezialseite listet alle internen Links auf eine bestimmte Seite auf. Die möglichen Zusätze
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 Women in Music (periodical). This article may require copy editing for prosify lists, fix tone. You can assist by editing it. (November 2023) (Learn how and when to remove this message) Part of a series on Women in society Wome
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Arabia Senegal Seychelles Sierra Leone Singapore Spain Somalia South Africa South Korea South Korea South Sudan Suriname Sri Lanka Sweden Syria Taiwan Tajikistan Thailand Timor-Leste Tonga Tunisia Turkey Turkmenistan Tuvalu Trinidad and Tobago Uganda Ukraine United Kingdom United States Uruguay Uzbekistan Vanuatu
Vatican City Venezuela Vietnam Yemen vte Kassia, one of the earliest known female composers Women in music play many roles and are responsible for a broad range of contributions in the industry. They continue to help shape movements, genres, and trends as composers, songwriters, instrumental performers, singers, conductors, and music
educators. Women's music, which is created by and directed towards women, might explore women, many of whom are songwriters or singer-songwriters. Despite this, relatively few record
producers, rock critics, or rock critics, or rock instrumentalists are women. An increasing number of female artists in pop music, including Cher, Madonna, Björk, Lady Gaga, Taylor Swift, and Dua Lipa, have openly addressed the issue of sexism within the music industry.[1][2][3][4][5] A 2021 study stated that "over the last six years, representation of women in the
music industry has been even lower, "[6][7] and in 2024, the Musician's Union reported a census finding that "Over half of women in music have experienced gender discrimination." [8] Despite their contributions from the medieval era to the present day, women composers are under-represented in commonly performed classical music repertoire, music
history textbooks, and music encyclopedias. While women constitute a significant proportion of instrumental soloists in major Canadian orchestras indicated that 84% of the soloists with the Montreal Symphony Orchestra were men. In 2012,
 women made up just 6% of the top-ranked Vienna Philharmonic orchestra. Few of the prominent instrumentalists in popular music genres such as rock and heavy metal are women, and women are particularly underrepresented in extreme metal genres, [9] although there have been various female instrumentalists and singers in all-female bands. Women
are also under-represented in orchestral conducting, music criticism and journalism, music production, and sound engineering. While women were discouraged from composing in the 19th century, and there were few female musicologists, women did become involved in music education, becoming more prominent in the field than men from the later half
of the 19th century to the 20th century. [10] According to Jessica Duchen, a music writer for The Independent, female musicians in classical music are "too often judged for their appearances, rather than their talent" and face pressure "to look sexy onstage and in photos. [11] Duchen states that while "[t]here are women musicians who refuse to play on
their looks... the ones who do tend to be more materially successful."[11] According to the editor of BBC Radio 3, Edwina Wolstencroft, the music industry has long been open to having women in performance or entertainment roles, but women have been much less likely to have positions of authority such being the conductor of an orchestra,[12] a
profession which has been called "one of the last glass ceilings in the music industry." [13] In popular music, while there are many female singers recording process, [14] This section needs additional citations for verification. Please help improve this article
by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in classical removed. Find sources in this section." Insourced material may be challenged and removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in classical removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (November 2022) (Learn how and when to removed. Find sources: "Women in music" - news · newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers · learn how and when to remove it is newspapers ·
music See also: List of female composers by birth date American musicologist Marcia Citron asked, "why is music composed by women so marginal to the exclusion of women composers from the received 'canon' of performed musical works." She argues
that in the 1800s, women composers typically wrote art songs for performance in small recitals rather than symphonies, they were deemed to be not notable as composers. [15] Women musicians have
faced difficulty receiving credit for their work.[16] During the Medieval eras, most art music was created for liturgical (or otherwise religious) purposes. Due to views about the roles of women held by religious leaders, few women composed this type of music, with musicians such as Hildegard von Bingen being among the exceptions.[17] Most university
music history textbooks almost exclusively discuss the role of male composers, while very few works by women composers are part of standard classical music repertoire. In the Concise Oxford History of Music, for example, Clara Schumann is one of the only women composers mentioned.[16] In the 20th century, women involved in music gained
 significantly less attention than their male counterparts.[16] O frondens virga From Ordo Virtutum, is an early example of liturgical
drama and an early morality play.[19] Seventy-seven of von Bingen's sequences, each with its own original poetic text, survive,[20] one of the largest repertoires among medieval composers.[citation needed] Hildegard composers from
the Symphonia are set to Hildegard's own text and range from antiphons, hymns, and sequences, to responsories.[21] Her music is described as monophonic, [22] using melodies that pushed the boundaries of traditional Gregorian chant. This painting by Artemisia Gentileschi, representing Saint Cecilia, has become identified with Maddalena Casulana
since 2010. Considered the first female composer to have her music printed and published her first book of madrigals for four voices, Il primo libro di madrigali, which is the first printed, published work by a woman in Western music history
[24] In the dedication, she wrote about her feelings about being a female composer at a time when this was rare: "[I] want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women." Other composers of the time, such as
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Philippe de Monte, thought highly of her.[citation needed] Caterina Assandra (1590-1618) was an Italian composer and Benedictine nun. She was a famous organist and published various works, [25][26] composing a number of motets and organ pieces. Her motet O Salutaris hodie, included in Motetti op. 2, was one of the first pieces to include the

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violone. The Lute Player by Orazio Gentileschi, presumed to be a portrait of Francesca Caccini (1587-1641) was an Italian composer, singer, lutenist, poet, and music teacher. Her singing for the wedding of Henry IV of Francesca Caccini (1587-1641) was an Italian composer, singer, lutenist, poet, and music teacher. Her singing for the wedding of Henry IV of Francesca Caccini (1587-1641) was an Italian composer, singer, lutenist, poet, and music teacher. Her singing for the wedding of Henry IV of Francesca Caccini (1587-1641) was an Italian composer, singer in all of Francesca Caccini (1587-1641) was an Italian composer, singer in all of Francesca Caccini (1587-1641) was an Italian composer, singer in all of Francesca Caccini (1587-1641) was an Italian composer, singer in all of Francesca Caccini (1587-1641) was an Italian composer, singer in all of Francesca Caccini (1587-1641) was an Italian composer, singer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-1641) was an Italian composer in all of Francesca Caccini (1587-16
worked in the Medici court as a teacher, chamber singer, rehearsal coach and composer of both chamber and stage music until 1627. By 1614 she was the court's most highly paid musician. [citation needed] Barbara Strozzi (1619-1677) was an Italian Baroque composer and singer. Strozzi was said to be "the most prolific composer - man or woman - of
printed secular vocal music in Venice in the Middle of the century."[28] She was renowned for her poetic ability as well as her compositional talent.[28] Élisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet de La Guerre (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet (1665-1729) was a French compositional talent.[28] Elisabeth Jacquet (1665-1729) wa
on the harpsichord in front of King Louis XIV. She became a musician in the Royal Court and taught, composed in a wide variety of forms. [30] Her talent and achievements were acknowledged by Titon du Tillet, who
accorded her a place on his Mount Parnassus when she was only 26 years old. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (January 2024) (Learn how and when to remove this message) Swedish operations for verification and the section is section.
singer and composer Elisabeth Olin in the 1780sPrincess Anna Amalia (1723-1787) was a Prussian composer and score curator known for her chamber works, which included trios, marches, cantatas, songs and fugues. French composer and opera singer Henriette Adélaïde Villard de Beaumesnil Harriett Abrams (1758-1821) was an English composer and
soprano. As a singer, she was praised for her performances of George Frideric Handel's work. She studied singing, music theory, and composition with composer Thomas Arne before making her opera début in 1775 at the Theatre Royal in London. Abrams became a principal singer at London concerts and provincial festivals, appearing regularly from
1780 to 1790.[31] Maria Teresa Agnesi (1720-1795) was an Italian composer, harpsichordist, and singer.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy, which was around women's rights.[citation needed] Her career was made possible by the Austrian Lombardy and the Austria
and violin at a young age. She became the Abbess of Quedlinburg in 1755.[32] As a composer, she achieved lots of fame in her career, and is known for her smaller chamber works, including trios, marches, cantatas, songs and fugues. She was also a collector of music, preserving over 600 volumes of works by Johann Sebastian Bach, George Frideric
Handel, Georg Philipp Telemann, Karl Heinrich Graun, and Carl Philipp Emanuel Bach, among others. [citation needed] Elisabeth Olin (1740-1828) was a Swedish opera singer and composer.. She became a famed vocalist in the regular public concerts at Riddarhuset in Stockholm. She was the primadonna of the Swedish opera for a decade. In 1773, she
became the first woman to be granted the title Hovsångare, and in 1782, she was inducted as the first female member of the Royal Swedish Academy of Music. [33] Henriette Adélaïde Villard de Beaumesnil (1748-1813) was a French composer and opera singer. She began working in minor comedy roles from the age of seven and debuted as a soloist at
the Paris Opera in 1766.[34][35] She was the second woman to have a composition performed at the Paris Opéra.[36] Jane Mary Guest (1762-1846) was an English composer and pianist. A pupil of Johann Christian Bach, and initially composing in the galante style,[37] she composed keyboard sonatas, other keyboard works and vocal works with keyboard
accompaniment.[38] Guest was piano teacher to Princess Amelia and Princess Charlotte of Wales.[39] Marianne von Martínez (1744-1812) was an Austrian composer, singer and pianist. Metastasio noticed her precocious talents and came to oversee her musical education, which included keyboard lessons from Haydn, singing lessons with Porpora, and
composition lessons with Johann Adolph Hasse and Imperial court, where she gained attention with her voice and keyboard playing [40] and was frequently asked to perform before the Empress Maria Theresa. [41] This section needs additional citations for verification. Please help improve this
article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (January 2024) (Learn how and when to remove this message) Fanny Mendelssohn, 1842, by Moritz Daniel Oppenheim Maria Szymanowska (1789-1831) was a well-known Polish composer and pianist. She wrote in many of the same genres
as fellow Pole Frederic Chopin (1810-1849). Szymanowska maintained connections with several famous nineteenth-century people, including Gioacchino Rossini, Johann Wolfgang von Goethe, and Adam Mickiewicz, a renowned Polish poet. Fanny Mendelssohn (1805-1847) was one of the best-known women composers of the 1800s. She showed
prodigious musical ability as a child and began to write music at a young age. Even though famous visitors to her family home were equally impressed by Fanny and her brother Felix Mendelssohn, Fanny was limited by the prevailing attitudes of the time toward women. Her father was tolerant, rather than supportive, of her activities as a composer. He
 wrote to her in 1820, telling her that "music will perhaps become his [i.e. Felix's] profession, while for you it can and must be only an ornament [in your life]."[42] Felix also cautioned her against publishing her works under her own name, writing: From my knowledge of Fanny I should say that she has neither inclination nor vocation for [musical]
authorship. She is too much all that a woman ought to be for this. She regulates her house, and I cannot say that I approve of it.[43] Clara Schumann (1819-1896) was a German composer and
concert pianist who had a 61-year concert career, which changed the format and repertoire of the piano recital and the tastes of the listening public. [citation needed] From an early age, she had a one-hour lesson in piano, violin, singing, theory, harmony, composition, and counterpoint. In 1830, at the age of eleven, she had become a skilled soloist, and
she left on a concert tour of European cities. In the late 1830s, she performed to sell-out crowds and commendatory critical reviews. Frédéric Chopin described her playing to Franz Liszt, who came to hear one of her concerts and subsequently "praised her extravagantly" in a letter that was published in the Parisian Revue et Gazette Musicale.[44] She
was named a Königliche und Kaiserliche Kammervirtuosin ("Royal and Imperial Chamber Virtuoso"), Austria's highest musical honor. [44] She was also instrumental in changing the kind of programs expected of concert pianists. In her early career, she played what was then customary, mainly bravura pieces designed to showcase the artist's technique
often in the form of arrangements or variations on popular themes from operas, written by virtuosos such as Thalberg, Herz, or Henselt. As it was also customary to play one's own compositions, she included at least one of her own works in every program, works such as her Variations on a Theme by Bellini (Op. 8) and her popular Scherzo (Op. 10). Her
works include songs, piano pieces, a piano concerto, a piano trio, choral pieces, and three Romances for violin and piano. Composer Lili Boulanger (1893-1918) Jennifer Higdon an American composer who has won a Pulitzer Prize for Music and multiple Grammy Awards for her compositions. Katherine Hoover (1937-2018) studied music at the University
of Rochester and the Eastman School of Music, where she earned a Performance Certificate in Flute and a Bachelor's of Music in Music Theory in 1959.[45] She started published Music Competition twice, first in 1987
with her piece Medieval Suite and second in 1991 with her piece Kokopelli for solo flute. These pieces use many extended techniques for flute, such as pitch bending. Many of her works have been recorded by renowned musicians and performed in Carnegie Hall.[46]: 252-253 Joan Tower (born 1938) wrote the 1976 piece Black Topaz, which features
many tonal melodies and harmonies.[47]:134 She received her Doctor of Musical Arts degree in composition from Columbia University in 1978. She was commissioned in 1979 by the American Composers Orchestra, resulting in her first orchestral work, Sequoia, which has been performed by numerous orchestras worldwide. From 1985 to 1988 Tower
was the composer-in-residence at the St. Louis Symphony. In 1990 she was the first woman to win the Grawemeyer Award for Music Composition, which included a $150,000 prize. Since then, Tower has been the composer-in-residence at numerous music festivals, including the Norfolk Chamber Music Festival and the Tanglewood Contemporary Music Festivals.
Festival. Tower has been a professor of music at Bard College in New York since 1982 and is considered one of the most influential female composers of the 20th century. [46]: 278-280 Ellen Taaffe Zwilich (born 1939) was the first woman to receive a doctorate in composition from Juilliard. The same year, she won a gold medal at the International
Composition Competition in Italy. In 1983 Zwilich made history again, becoming the first woman to win the Pulitzer Prize for Music for Symphony No. 1. Since this success, she has received many commissions, and her piece Millennium has been performed by twenty-seven orchestras since its premiere in 2000. She has been the Francis Eppes Professor
of Music at Florida State University since 1999.[46]: 288-290 Zwilich is known to have an 'eclectic millennial voice' in her compositions, utilizing a clear design and rich timbres. Though her music, which was influenced by the Second Viennese School, was originally very dissonant, her style became more emotional after the death of her husband.[47]:179
Libby Larsen (born 1950) earned her Master of Music in 1975 from the University of Minnesota and her PhD from the same school in 1978. In 1973 she co-founded the Minnesota Composers Forum, now known as the American Composers Forum. [48] Larsen was the composers Forum. [48] Larsen was the composer for many the c
over 220 works, including orchestra, dance, opera, choral, theater, chamber, and solo repertoire. Her pieces have been performed across the United States and Europe. Larsen is a strong supporter of contemporary music and female musicians, and she won a Grammy Award for her CD The Art of Arleen Auger in 1994. Larsen won the Lifetime
Achievement Award from the American Academy of Arts and Letters in 2000 and published her book The Concert Hall That Fell Asleep and Woke Up as a Car Radio in 2007.[47]: 242-253[46]: 256-258 Jennifer Higdon (born 1962) earned an MA and PhD from the University of Philadelphia in 1994. Higdon has received awards from the Guggenheim
Foundation, American Academy of Arts and Letters, International League of Women Composers, and others. Her 1996 work Shine was named Best Contemporary Piece by USA Today. [46]: 252-253 Of Higdon won the Grammy award for Best Contemporary Classical Composition
for her Percussion Concerto. Also in 2010 she won the Pulitzer Prize for Music for her composers are listed below. Some are also performers (e.g. Agnes Tyrrell, Amy Beach and Verdina Shlonsky were noted pianists). For a full list, see List of female composers by birth year
Agnes Tyrrell (1846-1883) Ethel Smyth (1858-1944) Amy Beach (1867-1944) Dora Pejačević (1885-1923) Florence Price (1887-1953) Nadia Boulanger (1897-1984) Violet Archer (1913-2000) Vítězslava Kaprálová (1915-1940) Thea Musgrave (born 1928) Sofia
Gubaidulina (1931-2025) This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section needs additional citations for verification. Please help improve this message) [1] ike most aspects of the... music business [in the 1960s], songwriting the company of the company o
was a male-dominated field. Though there were plenty of female singers on the radio, women... were primarily seen as consumers.... Singing was sometimes an acceptable pastime for a girl, but playing an instrument, writing songs, or producing records simply wasn't done... [and women] were not socialized to see themselves as people who create
[music]. Erika Abrams in Rebeat, 28 January 2015 A songwriter is an individual who writes the lyrics, melodies, and chord progressions for songs, typically for a popular music genre such as pop, rock, or country music. A songwriter can also be called a composer, although the latter term tends to be mainly used for individuals from the classical music
genre. A co-writer can help a songwriter balance out their own strengths and shortcomings by specializing in a particular area, such as lyrics or arranging. Many of the Top 40 songs that are consistently heard on streaming sites like Spotify or Pandora are written by seasoned songwriters who then provide their tune to top-tier talent for recording. Not all
songwriters are singers. Carole King, who wrote multiple hits for other artists before launching her own musically diverse albums.[50] Joni Mitchell, who self-produced all of her own musically diverse albums.[50] Dolly Parton, who has sole writing credit on over 700 songs and is described as
the most successful female country artist of all time. [50] Loretta Lynn, who wrote songs on the political issues of white working-class women in America, including contraception and divorce. For her accomplishments she was awarded the Presidential Medal of Freedom in 2013. [51] [50] Carole King, one of the most successful singer-songwriters, was
included among Rolling Stone's 100 Greatest Songwriters of All Time and Songwriters Hall of Fame. [50] This section has multiple issues. Please help improve this article by adding
citations to reliable sources in this section. Unsourced material may be challenged and removed. Find sources: "Women in music" - news · newspapers · books · scholar · JSTOR (May 2025) (Learn how and when to remove this message) This section may need to be rewritten to comply with Wikipedia's quality standards. You can help. The talk page may
contain suggestions. (May 2025) (Learn how and when to remove this message) "Only a few of the many women [who were songwriters] in America had their music published and heard during the late 19th and early 20th centuries."[10] According to Richard A. Reublin and Richard G. Beil, the "lack of mention of women [songwriters] is a glaring and
embarrassing omission in our musical heritage."[10] Women "struggled to write and publish music in the man's world of the 20th century Tin Pan Alley."[10] It was expected that women would perform music, not make it.[10] In 1880, Chicago music critic George P. Upton wrote the book Women in Music, in which he argued that "women lacked the
innate creativity to compose good music" due to their "biological predisposition", although it was later accepted that women would have a role in music education. [10] As part of women can be found in all American secular music in print before 1825.
[10] In the mid-19th century, female songwriters emerged, including Faustina Hasse Hodges, Susan McFarland Parkhurst, Augusta Browne and Marion Dix Sullivan. By 1900, there were significantly more female songwriters, but many used pseudonyms or their initials to hide the fact that they were women. [10] Carrie Jacobs-Bond was the "preeminen of the preeminen of t
woman composer of the late 1800s and well into the middle of the twentieth century... [making her] the first million-selling woman" songwriter.[10] Maude Nugent (1877-1958) wrote "Sweet Rosie O'Grady" in 1896. She also penned "Down at Rosie Reilly's Flat", "My Irish Daisy" and "Mary From Tipperary".[10] Charlotte Blake (1885-1979) was a staff
writer for the Whitney Warner Publishing Co., in Detroit, Michigan. Initially, the company billed her as "C. Blake" to hide her gender, but by 1906 advertisements used her full name.[10] Caro Roma (1866–1937) was the ambiguously gendered pseudonym for Carrie Northly, one of the Tin Pan Alley era's most popular and well-known musicians.[10] Her
songs include "Can't Yo' Heah Me Calling", "Faded Rose", "The Angelus", "Thinking of Thee" and "Resignation."[10] About 95% of the songwriters in British music hall during the early 1900s were men, as were about 70% of singers.[52] Jazz music was an influence in opening the environment for post-war equality and freer sexuality in the early twentieth
century.[citation needed]Lil Hardin Armstrong (1898-1971)Ella Fitzgerald in 1940Billie Holiday in 1947Examples of 20th century jazz female figures While jazz songwriting has long been a male-dominated field, there have also been female jazz songwriters, including Ann Ronell, Irene Higginbotham, Dorothy Fields, Lil Hardin Armstrong, and Billie
Holiday.[53] Many women influenced jazz music by producing, composing, and performing it, although many did not get the credit that their male counterparts did. An influential woman in jazz music was Bessie Smith, also known as the Empress of the Blues. She is a Rock and Roll Hall of Fame inductee; in 1989, Smith was awarded a Grammy Lifetime
Achievement Award.[54] Another woman who made history in the jazz industry is Dolly Jones, the first woman jazz trumpeter to be recorded.[55] More women such as Billie Pierce, Lovie Austin, Jeanette Kimball, Mary Lou Williams, Alice Coltrane, and Hazel Scott, all had an impact in the jazz genre.[56] Women would often begin their careers playing in
an all-women's jazz group, but when they would step into the "professional jazz world" they would be an instant hit.[57] One woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was also known as the "queen of the trumpet."[58] Another woman, by the name of Valaida Snow, was a
hop artists like Prince [58] There are many such accomplished women whose names are not known. These women had a lot of success, but for some it was short-lived. Many of them rose to fame when men were drafted into World War II; once the men came home from being deployed, female jazz musicians were then faced with difficulties such as sexual
harassment and harsh criticism.[citation needed] Dusty Springfield in 1965 In the 1960s, songwriting was a male-dominated field. Though there were plenty of female singers on the radio, women ...were primarily seen as consumers.... Singing was sometimes an acceptable
pastime for a girl, but playing an instrument, writing songs, or producing records simply wasn't done."[59] Young women "were not socialized to see themselves as people who create [music]."[59] Carole King "had a successful songwriting partnershi[p] with husband Gerry Goffin, penning hits like "The Loco-Motion", "Will You Love Me Tomorrow", "Up on
the Roof" and "Natural Woman." "King was the first female recipient of the 2013 Gershwin Prize for Popular Song." [59] Ellie Greenwich and her husband Jeff Barry wrote "Then He Kissed Me", "Be My Baby" and "River Deep, Mountain High." Laura Nyro penned "Wedding Bell Blues", "And When I Die", and "Eli's Coming." She stated "I'm not interested in
conventional limitations when it comes to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I may bring a certain feminist perspective to my songwriting... I 
romantic change in American society",[60] impacting and shifting the youth's social standards. During the late 1940s and 1950s, young people began settling into marriage and the conventional practice of dating, is not
captivating. She promoted the casualness of relationships between people and highlighted the trend of those of the opposite sex "becoming friends" [60] with her song "You've Got a Friend." Joan Baez playing at the March on Washington in August 1963 By the late 1960s, a new wave of female singer-songwriters broke from the confines of pop, writing
more personal songs in the confessional style of poets like Anne Sexton and Sylvia Plath. The artists spearheading this movement were featured in Newsweek, July 1969, "The Girls: Letting Go": "What is common to them - to Joni Mitchell and Lotti Golden, to Laura Nyro, Melanie, Janis Ian and to Elyse Weinberg, are the personalized songs they write, like
voyages of self-discovery."[61] While innovating, these women also faced many struggles such as discrimination. In a male-dominated publishing world, female songwriters such as Joni Mitchell want to be seen outside categories of race and gender, and into the category of pure artistry.[62] In her 1994 interview with Alice Echols, Joni Mitchell rejected
feminism but voiced her animosity towards discrimination, sex-based exclusion, and gratuitous sexualization. Echols places Mitchell's "discomfort with the feminist label into the context of her artistry."[62] Women songwriters want to be seen as good musicians without having their talents marginalized because of their gender. Moreover, Grace Slick, a
former model, was widely known in rock and roll history for her role in San Francisco's burgeoning psychedelic music scene in the mid-1960s. In The Guardian, 26 January 2017, author Laura Barton describes the radical shift in subject matter - politics, drugs, disappointment, the isolation of the itinerant performer, and urban life.[63] Native New Yorker
Lotti Golden, in her Atlantic debut album Motor-Cycle, chronicled her life in NYC's East Village in the late 1960s counterculture, visiting subjects such as gender identity ("The Space Queens [Silky is Sad]") and excessive drug use ("Gonna Fay's"). The women in the 1969 Newsweek article ushered in a new age of the singer-songwriter, informing
generations of women singer-songwriters from the 1970s to the present day.[61][63] Ethel Merman Known as the "First Lady of Musical Theatre," Ethel Merman's powerful voice and larger-than-life presence graced many Broadway stages. In musical theatre, "female songwriters are rare in an industry dominated by males on the creative end. Work by
male songwriters is more often produced, and it was only [in 2015] that an all-female writing team of Lisa Kron (Best Book), Jeanine Tesori and Kron (Best Original Score)[65] won the Tony Award for Best Score for Fun Home, although work
by male songwriters continues to be produced more often. [64] In 2013, Cyndi Lauper was the "first female composer to win the [Tony for] Best Score without a male collaborator" for writing the music and lyrics for Kinky Boots. [65] Female songwriters in musical theatre include singer-songwriter and actress Lauren Pritchard, who wrote Songbird; Zoe
Sarnak, who wrote A Lasting Impression and The Years Between; and Katie Thompson, who would like to "see women characters... that are complicated and strong and vulnerable." [64] Thompson stated that in the musical theatre industry, "when you fight for something as a woman, especially an artistic thing.. you are either perceived as being a bitch or
you are perceived [as] 'emotional'", a label that enables others to dismiss you.[64] The gender imbalance in musical theater exists well into the twenty-first century with women have received
international artistic recognition for composing full-length musical scores on Broadway and Off-Broadway theaters. [66] Abbey Lincoln (1930-2010), was an American jazz vocalist, songwriter, and actress, who wrote and performed her own compositions. She was a civil rights advocate during the 1960s. [67][68] African-American women have made
historical contributions to jazz, blues, rock, gospel, and other genres over the years. Early examples include Billie Holiday, Aretha Franklin, and Diana Ross, more contemporary artists include Missy Elliott, Mariah Carey, Beyoncé, and Rihanna. Female musicians, especially Black women, nevertheless experience their jobs differently than their male
counterparts, as do women in many other industries. According to LaShonda Katrice Barnett, a college and university teacher and author of a book on black women (Sylvia Moy and Valerie Simpson)."[69] Teyana Taylor decided to depart from the music
industry in December 2020, when her album The Album from June 2020 was not nominated for a Grammy even though it had placed as number 1 at the Billboard Top R&B Album Grammy that year.[70] Janis Joplin,
known for her mezzo-soprano vocalsSuzi Quatro in 2007 Women have a high prominence in many popular music, especially in rock genres such as heavy metal. "[P]laying in a band is largely a male homosocial activity, that is, learning to play in a band is
largely peer-based... experience, shaped by existing sex-segregated friendship networks."[9]:101-102 As well, rock music "is often defined as a form of male rebellion vis-à-vis female bedroom culture."[9]:102 In popular music, there has been a gendered "distinction between public (male) and private (female) participation" in music.[9]:102 "[S]everal
scholars have argued that men exclude women from bands or from the bands' rehearsals, recordings, performances, and other social activities."[9]: 104 "Women are mainly regarded as passive and private consumers of allegedly slick, prefabricated - hence, inferior - pop music..., excluding them from participating as high status rock musicians."[9]: 104 "Women are mainly regarded as passive and private consumers of allegedly slick, prefabricated - hence, inferior - pop music..., excluding them from participating as high status rock musicians."[9]: 104 "Women are mainly regarded as passive and private consumers of allegedly slick, prefabricated - hence, inferior - pop music..., excluding them from bands or from the bands' rehearsals, recordings, performances, and other social activities."[9]: 104 "Women are mainly regarded as passive and private consumers of allegedly slick, prefabricated - hence, inferior - pop music..., excluding them from bands or from the bands' rehearsals, recordings, performances, and other social activities."[9]: 104 "Women are mainly regarded as passive and private consumers of allegedly slick, prefabricated - hence, inferior - pop music..., excluding them from bands or from the bands' rehearsals, recordings, performances, and other social activities."[9]: 104 "Women are mainly regarded as passive and private consumers of allegedly slick, prefabricated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the first performances are manifesticated - hence, inferior - pop music..., excluding the f
One of the reasons that there are rarely mixed gender bands is that "bands operate as tight-knit units in which homosocial solidarity - social bonds between people of the same sex... - plays a crucial role."[5]: 104 In the 1960s pop music scene, "[s]inging was sometimes an acceptable pastime for a girl, but playing an instrument...simply wasn't done."[59]
"The rebellion of rock music was largely a male rebellion; the women—often, in the 1950s and '60s, girls in their teens—in rock usually sang songs as personæ utterly dependent on their macho boyfriends...."[71] Philip Auslander says that "Although there were many women in rock by the late 1960s, most performed only as singers, a traditionally
 "[h]eavy metal performers are almost exclusively male"[73] "[a]t least until the mid-1980s"[74] apart from "exceptions such as Girlschool."[73] However, "now [in the 2010s] maybe more than ever-strong metal women have put up their dukes and got down to it",[75] "carv[ing] out a considerable place for [them]selves."[76] When Suzi Quatro emerged in
1973, "no other prominent female musician worked in rock simultaneously as a singer, instrumentalist, songwriter, and bandleader."[72]: According to Auslander, she was "kicking down the male door in rock and roll and proving that a female musician ... and this is a point I am extremely concerned about ... could play as well if not better than the
boys."[72]:3 A number of these artists are also sang and wrote songs, but they are listed here for their instrumental skills: Joni Mitchell Bonnie Raitt Nancy Wilson Kaki King Orianthi Sister Rosetta Tharpe Jennifer Batten Mary Ford Lita Ford Joan Jett Carole King Tal Wilkenfeld Shirley Horn Eva Cassidy Ruth Brown Marian Anderson Gunhild Carling
(multi-instrumentalist) The Bangles were a prominent part of the 1980s pop-rock scene with hits like "Manic Monday", and "Eternal Flame". They blended catchy pop hooks with a rock edge. An all-female band is a musical group in popular music genres such as blues, jazz and related genres which is exclusively composed of female musicians. This is
distinct from a girl group, in which the female members are solely vocalists, though this terminology is not universally followed. For example, vocalist groups Girls Aloud are referred to as a "girl band" in OK! magazine[77] and The Guardian,[78] while Girlschool are termed a "girl group" at IMDb[79][unreliable source?] and Belfast Telegraph.[80] While
all-male bands are common in many rock and pop bands, all-female bands are less common. A girl group is a music act featuring several female singers who generally rhythmize together. The term girl group is also used in a narrower sense within English-speaking countries to denote the wave of American female pop music singing groups that flourished
in the late 1950s and early 1960s between the decline of early rock and roll and the British Invasion, many of whom were influenced by doo-wop style.[81][82] All-female bands are sometimes also called "girl groups".[83] These all-female bands were difficult to maintain, as many earlier groups struggled with replacing female musicians once they
departed, and some were forced to open the bands to men to avoid quitting.[84] Stevie Nicks performing In the Jazz Age and during the 1930s, all-female bands such as The Blue Belles, the Parisian Redheads (later the Bricktops), Lil-Hardin's All-Girl Band, The Ingenues, the Harlem Playgirls, Phil Spitalny's Musical Sweethearts and Helen Lewis and Her
All-Girl Jazz Syncopators were popular. Ina Ray Hutton led an all-girl band, the Melodears, from 1934 to 1939. Eunice Westmoreland, under the name Rita Rio, led an all-female band appearing on NBC Radio and for Vitaphone and RKO. A Polish group Filipinki was established in 1959.[85] Groups composed solely of women began to emerge with the
advent of rock and roll. Among the earliest all-female rock bands to be signed to a records in 1964, The Feminine Complex to Athena Records in 1968, and Fanny (who pioneered the all-female band
sound in the early to mid-1970s) in 1969 when Mo Ostin signed them to Warner Bros. Records. There were also others, such as The Liverbirds (1962–1967), the Ace of Cups (1968), Ariel (1968–1970), and the New Coon Creek Girls (1930s).[84] Joan Jett is often referred to as the "Godmother of Punk".[86] In 1971 Fanny became
the first all-female band to reach the Hot 100's top 40, with "Charity Ball" peaking at No. 40. In 1975, the Canadian duo of sisters, Kate and Anna McGarrigle, recorded the first of a string of albums. The Runaways were an early commercially successful, hard-edged, all-female hard rock band, releasing their first album in 1976: band members Joan Jett,
Cherie Currie and Lita Ford all went on to solo careers. The 1980s, for the first time, saw long-sought chart success from all-female bands and female-fronted rock bands. On the Billboard Hot 100-year-end chart for 1982[87] Joan Jett's "I Love Rock 'n' Roll" at No. 3 and the Go-Go's "We Got the Beat" at No. 25 sent a message out to many industry heads
that women who could play could bring in money. In 1989, one of the most famous female bands, The Dixie Chicks, began playing on street corners in Dallas, Texas. The band is trio consisting of Natalie Maines as lead singer, Natalie Maguire on the fiddle and mandolin, and Emily Robison on banjo, the Dobro, guitar, and the accordion. The Dixie Chicks
sold more CDs than all other country music groups combined. [citation needed] Another famous female band includes the WildWood Girls. Originally the WildWood Pickers beginning in 1979 from the
Chicago area, the all-female band began after the band began after the band became a family affair and later, they changed their name to WildWood Girls in 1982, resulting in twice as many bookings. They embarked on overseas tours for the USO and Department of Defense, worked as a band at Dollywood for about five years, and they played many times at Bill Monroe's
Bean Blossom Festival in Indiana for 10 years. They released six recordings, despite the issues they ran into regarding the fact that they were an all-female bluegrass band with Sandy Crisco on banjo. Crisco reported that it was difficult to
find the ladies restroom during bookings, as due to the lack of female performers, many male instrumentalists did not know where it was.[84] Main article: Women in punk rock Viv Albertine (left) and Patti Smith (right) In the United Kingdom, the advent of punk in the late 1970s with its "anyone can do it" ethos led to women making significant
contributions.[88][89] In contrast to the rock music and heavy metal scenes of the 1970s, which were dominated by men, the anarchic, counter-cultural mindset of the punk thing," Chrissie Hynde later said." [Sexual] discrimination didn't exist in that scene.
[90] This participation played a role in the historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. and U.K. at that time, and continues to influence and enable future generations.[91] Rock historical development of punk music, especially in the U.S. at the U.S. 
blond hair, etc.) was stereotypical. She states that many, if not most women punks were more interested in the ideology and socio-political implications, rather than the fashion. [92][93] Music historian Caroline Coon contends that before punk, women in rock music were virtually invisible; in contrast, in punk, she argues "[i]t would be possible to write the
whole history of punk music without mentioning any male bands at all - and I think a lot of [people] would find that very surprising."[94][95] Johnny Rotten wrote that "During the Pistols era, women were involved in bands such as The
Slits, The Raincoats, Mo-dettes, Dolly Mixture and The Innocents. Others take issue with the notion of equal recognition, such as guitarist Viv Albertine, who stated that "the A&R men, the bouncers, the sound mixers, no one took us seriously.. So, no, we got no respect anywhere we went. People just didn't want us around."[97][98] The anti-establishment
stance of punk opened the space for women who were treated like outsiders in a male-dominated industry. Sonic Youth's Kim Gordon states, "I think women are natural anarchists, because you're always operating in a male framework." [99] Girlschool is a British all-women heavy metal band formed in the new wave of British heavy metal scene in 1978.
and frequently associated with contemporaries Motörhead. They are the longest running all-female rock band, still active after more than 35 years.[100][101] The all-female heavy metal band Girlschool, from South London, formed in 1978. While somewhat successful in the UK, they became better known in the early 1980s. One of the original members of
the band, Kathy Valentine, departed to join the all-female band The Go-Go's, switching from guitar to bass. Among Girlschool's early recorded with Bronze label-mates Motörhead under the name Headgirl. In 1974, The Deadly Nightshade, a rock/country band, was signed by
Phantom. Women in the heavy metal genre tend to have to limit themselves due to the genre being very male orientated. [102] Courtney Love in 2012 While there is a perception that the groups in the 1980s and 1990s alternative rock genre of grunge were "overwhelmingly male", women were represented in grunge bands such as L7, Lunachicks,
Dickless, STP, 7 Year Bitch, Courtney Love's group Hole and Babes in Toyland, the latter an "all-female Minneapolis band", and grunge was "inextricably linked with Riot Grrrl", an underground feminist punk movement.[103] Women instrumentalists include the bassists D'arcy Wretzky and Melissa Auf der Maur from The Smashing Pumpkins and
drummers Patty Schemel (Hole and Courtney Love projects) and Lori Barbero of Babes in Toyland. [104] Rock music's grunge genre, which peaked in the late 1980s as a link between popular 1980s heavy metal-hard rock and post-punk
alternative rock are known as grunge. Most notably, these bands include Nirvana and Pearl Jam. Kathleen Hanna, frontwoman of Bikini Kill, influenced grunge with her punk and feminist approach. Grunge was born on Seattle's independent Sub Pop record label as Mudhoney, Nirvana, Screaming Trees, and Soundgarden followed in the footsteps of the
Melvins, a pioneering Northwestern band, and incorporated elements of punk rock, hardcore-punk inheritors of its DIY ethic, such as Black Sabbath, Led Zeppelin, and AC/DC. The Melvins, a band from the Midwest. Nirvana and Pearl Jam garnered a quickly expanding following, signed to
major labels, and created albums that sold millions of copies by fusing guitar distortion, agonized vocals, and sincere, angst-ridden lyrics. Following their triumph, Seattle, which was already enjoying an economic boom as a result of the Microsoft Corporation's rapid expansion, attracted record industry professionals seeking for the next big thing. With
the help of the media, grunge quickly gained popularity abroad. As a result, American department stores began carrying imitations of the flannel shirts, thermal underwear, combat boots, and stocking caps that Seattle bands and their followers favored. When Nirvana's Kurt Cobain died in 1994, the grunge movement eventually waned. This was partly
due to Cobain's role as a generational spokesperson as well as the underwhelming album sales of many Seattle-based bands who were never able to break through. Yet, grunge significantly contributed to the mainstreaming of alternative rock. [105] Alanis Morissette signing autographs for fans, 2011 In the 1990s, musician's magazines were starting to
view female musicians more seriously, putting Bonnie Raitt[106][107] and Tina Weymouth[108] on their covers. While The Go-Go's and The Bangles, both from the LA club scene, were the first all-female musicians. In rock music,
bands such as Hole, Super Heroines, The Lovedolls and L7 became popular, while demonstrating on stage, and in interviews, a self-confident and "bad" attitude at times, always willing to challenge assumptions about how an all-female band should behave. Courtney Love described her band Hole's artistic ambitions as "[not] only repeating what men have
done" while "coming at things from a more feminine, lunar, viewpoint.[109] Also in the 1990s, the punk, female-led Riot Grrrl movement was associated with bands such as Bratmobile and Bikini Kill. In pop music, two highly commercialized groups rose to fame in this decade, that would both break apart shortly after. Destiny's Child was an all female
American group composed of Beyoncé Knowles, Kelly Rowland, and Michelle Williams. Destiny's Child began as Girl's Tyme, in 1990 and years later, it was signed to Columbia Records and Music World Entertainment as Destiny's Child in 1997. Destiny's Child in 1997. Destiny's Child in 1997. Destiny's Child began as Girl's Tyme, in 1990 and years later, it was signed to Columbia Records and Music World Entertainment as Destiny's Child in 1997. Destiny in 1990 and years later, it was signed to Columbia Records and Music World Entertainment as Destiny in 1990. Destiny is Child in 1997. Destiny in 1990. Destiny is Child in 1997. Destiny is Child in 1
Bills" and "Say My Name."[110] Additionally, the Spice Girls was a British all girl pop group that formed in 1994. The band is composed of Mel B, Melanie C, Emma Bunton, Geri Halliwell, and Victoria Beckham. They signed with Virgin Records; their single "Wannabe" came out in 1996 and was deemed as number one in 37 countries.[111] Florence and
the Machine performing at the O2 ABC Glasgow during the band's Lungs Tour In the 2000s, all female and female fronted by Brody Dalle, influenced the rise of street punk. St. Vincent started gaining more traction and eventually
appeared on the cover of Guitar World magazine. St. Vincent wore a T-shirt with a bikini decal on the magazine cover, a comment on how when women appear with guitars, they are usually dressed very minimally, as a marketing tool to sell the instruments. Haim, a band composed of three sisters, is extremely outspoken when it comes to the promotion
of women in music, calling out major music festivals for the lack of female artists of the same level.[112][113] In recent years, the lack of female artists as compared to male artists of the same level.[112][113] In recent years, the lack of female artists of the same level.[112][113] In recent years, the lack of female artists as compared to male artists.
overlooked in favor of male artists; however, many people in the music industry have been making an effort to change this. Samantha Fish known for her blues-infused rock sound guitar playing skills From 2010 to 2018, many girl bands have emerged and became more popular. One of the most famous girl bands is Little Mix (2011), a British band that
originated on The X Factor and is composed of Jesy Nelson, Leigh-Anne Pinnock, Jade Thirlwall, and Perrie Edwards. Little Mix is the first all female group since the Pussycat Dolls to reach the US chart position for a British girl
group's first release.[114][unreliable source?] Additionally, Fifth Harmony is an American female group that is based in Miami and composed of Ally Brooke, Normani Kordei, Dinah Jane, Lauren Jauregui, and Camila Cabello until her departure in 2016. This group was also on the X Factor in 2012. Their three studio albums charted on the top ten of the
US Billboard 200.[115] Historically, the majority of well-known women performers in jazz have been "too often confined to the role of chanteuse."[116] However, there are many instrumental performers. In some cases,
these musicians are also composers and bandleaders: Toshiko Akiyoshi (born 1929): bandleader, pianist, arranger, composer Regina Carter: jazz violin Melba Liston: trombonist Emily Remler: jazz guitar Mimi Fox: jazz guitar Sweet Emma Barrett Terri Lyne Carrington
(drums) Carla Bley (piano) Mary Lou Williams (piano) Billie Pierce (piano) Billie Pierce (piano) Jeanette Kimball (piano and bandleader) Joelle Khoury (piano and composer) Shirley Horn Eva Cassidy Ruth Brown From left to right: Mary Lou Williams and Sarah Vaughan, two leading examples of well-known jazz performers There have also been all-female
jazz bands such as The International Sweethearts of Rhythm and all-female orchestras such as the Hour of Charm Orchestra. Often, during World War II, these girls groups were thrown aside, as male musicians returned and the public favored
the "normalcy" it brought, and the over-sexualization of women in music returned.[117] Some of these musicians helped shape jazz music and American culture. June Norton, a female vocalist, was the first black woman in the region of Washington, D.C., to appear singing in TV commercials marketed towards southern states. This led to her
accomplishments of many awards including the 1962 Achievement Award from the National Association of Colored Women, the TV Personality of the Year Award from the YMCA. She later stepped away from the spotlight and began a
career as a counselor and married Thomas C. Cuff. She spent the rest of her working years helping underprivileged youth and female prisoners.[117] Another female pianist, composer and vocalist, Shirley Horn, made significant contribution to jazz and the American culture. Over the course of her career, she recorded more than 25 albums and worked as
a side musician for Stuff Smith, Toots Thielemans, Charlie Haden, and Oscar Peterson. She practiced at the Howard University Junior School of Music, and later received offers from Juilliard University and Xavier University Junior School of Music, and later received offers from Juilliard University, but opted to remain in Washington, D.C., marry, and have a child. She continued to tour and play gigs constantly. Her first
recording was part of Stuff Smith's 1959 release, Cat on a Hot Fiddle. Her debut recording, Embers and Ashes, attracted a large amount of attention. A few months after, Miles Davis contacted Horn and told Village Vanguard in New York City that he wanted Horn to open for him, and that he refused to play if this was not a possibility. This is when Horn's
fame and reputation began to rise. She continued to work with Mercury Records and Verve Records. She received many awards including a Grammy Award in 1999 for Best Jazz vocal album for I Remember Miles, five Washington Area Music Awards, an honorary music degree from the Berklee College of Music, and a 2004 NEA Jazz Master Fellowship
and Award from the National Endowment for the Arts.[117] Statue of Ethel Smyth unveiled in Duke's Court Plaza, Woking, in 2022 Instrumentalists in classical music may focus on one specific type of playing, such as solo recitals, solo concertos, chamber music, or performing as a member of an orchestra, or they may do different types. Some musicians
who play orchestral instruments may do all of these types of performances. Instrumentalists in classical music may do both live performances for an audience and recordings. In some cases, classical music may do both live performances for an audience and recordings. In some cases, classical music may do both live performances for an audience and recordings.
for female classical musicians have photographs that emphasize the physical attractiveness of the performer, "often using risqué images."[118] According to Jessica Duchen, a music writer for London's The Independent, classical women musicians are "too often judged for their appearances, rather than their talent" and they face pressure "to look sexy
onstage and in photos."[11] Duchen states that while "[t]here are women musicians who refuse to play on their looks... the ones who do tend to be more materially successful."[11] The Montreal Women's Symphony Orchestra in 1942Marin Alsop with OSESPClassical violinist Sarah Chang before performing a 2005 solo concert Historically, orchestras
tended to be almost exclusively male, with the exception of the harp player, as the harp was considered a "women's instrument." The Aeolian Ladies' Orchestras exclusively for women. A music newspaper editorial in 1917 in England encouraged orchestras to allow
women to play the "lighter instruments", with the understanding that these women performers would relinquish their positions to men once WWI was over.[52] In the 1990s, to reduce the likelihood of gender bias, some orchestras began conducting auditions of potential new members behind a screen, so the audition panel could not see if it was a male or
female performer. Historically, there has been a tendency for brass sections to be male, and some women brass players. A study in the United Kingdom, and 16% in East and West Germany.[119] Women tended to be
hired by lower paid orchestras and they were less present in major orchestras.[119] In 1922, harpist Stephanie Goldner became the first female member of the New York Philharmonic.[121] In the past, the Vienna Philharmonic Orchestra
(VPO) argued that "ethnic and gender uniformity" gave their orchestra a better sound.[119] Several male VPO musicians stated in a 1996 interview that classical music has "gender-defined qualities which can be most clearly expressed by male uniformity" in the orchestra.[119] One male VPO member stated that men "carry secrets that are involved with
music and tones, just like in Australian aboriginal or Indian cultures where men play certain instruments, and not the women. "[119] One male VPO performer stated that "pregnancy brings problems. It brings disorder. Another important argument against women is that they can bring the solidarity of the men in question. You find that in all men's
groups."[119] The Vienna Philharmonic did not accept women to permanent membership until 1997, far later than comparable orchestras (of the other orchestras to appoint a woman to a permanent position was the Berlin Philharmonic.)[123] As late as February 1996, first flautist
Dieter Flury told Westdeutscher Rundfunk that accepting women would be "gambling with the emotional unity (emotionelle Geschlossenheit) that this organism currently has."[124] In April 1996, the orchestra's press secretary wrote that "compensating for the expected leaves of absence" of maternity leave was a problem.[125] In 1997, the orchestra
was "facing protests during a [US] tour" by the National Organization for Women and International Association of Women in Music. Finally, "after being held up to increasing ridicule even in socially conservative Austria, members of the orchestra gathered [on 28 February 1997] in an extraordinary meeting on the eve of their departure and agreed to
admit a woman, Anna Lelkes, as harpist."[126] As of 2013[update], the orchestra has six female members; one of them, violinist Albena Danailova became one of the orchestra's concertmasters in 2008, the first woman to hold that position.[127] In 2012, women still made up just 6% of the orchestra's membership, compared to 14% in the Berlin
Philharmonic, 30% in the London Symphony Orchestra, and 36% in the New York Philharmonic. VPO president Clemens Hellsberg said the VPO now uses completely screened blind auditions. She said it chooses "the best we get," implying that full gender equity would take time as older members retire and new ones audition under gender-neutral
conditions.[128] The Czech Philharmonic excludes women and the Berlin Philharmonic "has a history of gender discrimination."[119] In 2013, an article in Mother Jones stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated that "[m]any prestigious orchestras have significant female membership—women outnumber men in the New York Philharmonic stated have significant female membership has been significant female mem
including the National Symphony Orchestra, the Detroit Symphony, and the Minnesota Symphony, and string-bass orchestra sections are still predominantly male."[13] In classical music, soloists may perform unaccompanied solos on their instrument, as occurs with pianists who play works for solo piano or
stringed instruments who play Baroque suites for one instrument (e.g., Bach suites for solo cello). In many cases, though, soloists are accompanied, either by a planist, a small chamber music ensemble, or, in the case of a concerto, by a full symphony orchestra. In the 2014-2015 season, the majority of concerto soloists who performed with major
Canadian orchestras were male. In the Vancouver Symphony Orchestra, 74% of the concerto soloists were male. In the Montreal Symphony Orchestra, 84% of the concerto soloists were male. In the National Arts Centre Orchestra, 79% of the concerto soloists were male.
When the CBC news story on the gender balance of concerto soloists was released, the conductor of the Vancouver Symphony Orchestra, arguing that the article only took a single season into account.[citation needed] An internationally famed soloist is Argentina's
Martha Argerich who is considered to be one of the greatest pianists of the recorded era.[citation needed] CherDonna SummerMadonnaWhitney HoustonMariah CareyBeyoncéTaylor SwiftLady GagaExamples of influential female pop artists, all of whom are among the best-selling music artists of all time Singers in popular music perform the vocals for
bands and other music groups, which may range in size from a duo or a power trio to a large jazz big band. Singers typically do both live performances and studio recordings. Singers who do live performances may sing in small venues such as coffeehouses or nightclubs, or they may perform in larger venues ranging from arts centres to stadiums. Some
singers also perform in music videos, which are used to promote the songs. In some styles of music, singers may play a rhythm guitar, electric bass or a percussion instrument while they sing. In some styles of pop, singers perform choreographed dance moves during the show. Female pop singers known for elaborate
dance routines in their live shows include Cher, Madonna, Beyoncé, Britney Spears and Lady Gaga. Billboard's Lauren Tom described Cher as "a pioneer of female autonomy during a male-driven era [who] paved a way in a sexist industry with her music".[129] According to author Diane Negra, Cher was presented in the beginning of her career as a
product of male creativity;[130] Cher remembered, "It was a time when girl singers were patted on the head for being good and told not to think".[1] However, her image eventually changed due to her "refusal of dependence on a man and the determination ... to refuse the conventional role assigned to women over forty years old in an industry that
fetishises youth", wrote author Yvonne Tasker.[131] Madonna is also a key figure in popular music; critics have retrospectively credited with
shaping today's archetype of the female pop singer, other influential contemporaries include Annie Lennox, Cyndi Lauper, Debbie Harry, Diana Ross, Donna Summer, Grace Jones, Gloria Estefan, Janet Jackson, Kate Bush, Kylie Minogue, Nina Hagen, Olivia Newton-John, Pat Benatar, Stevie Nicks and Tina Turner. Singer-songwriter and music producer
 Björk has commented on how "women's labor and expertise—inside and outside of the music industry—go unnoticed." She has stated that "[I]t's invisible, what women do," and "[I]t's not rewarded as much."[2] Björk states "that her male collaborators are typically credited for the sound of her records; because on stage she mainly sings, there is a
widespread assumption that she neither produces [as a music producer] nor plays an instrument."[2] In 2015, "while accepting the Woman of the Year honor at this year's Billboard Women in Music event", Lady Gaga commented on the "difficulties of being a female recording artist." She said it "is really hard sometimes for women in music. It's like a
fluckling boys club that we just can't get in to." She stated that she "tried for so long... to be taken seriously as a musician for my intelligence more than my body", yet she felt that others in the industry did not believe that women could have a "musical background... [or] understand what you're doing because you're a female." [3] A University Press of
Kentucky book states that customers did not treat a woman who worked at a guitar store like she knew anything about guitars until she would use special guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter/guitarist Ani di Franco states that for women, in the past, even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter/guitarist Ani di Franco states that for women, in the past, even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter/guitarist Ani di Franco states that for women, in the past, even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter/guitarist Ani di Franco states that for women, in the past, even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter/guitarist Ani di Franco states that for women, in the past, even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter/guitarist Ani di Franco states that for women, in the past, even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter and even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter and even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter and even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter and even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter and even entering a guitar store was an "act of courage" because it felt like a "boys' club." [62]:19 Indie folk singer-songwriter and ev
Not only do female artists feel the pressure to please their male counterparts but it is also difficult for female DJs to fit in, in a male-dominated field.[133] Despite funk's popularity in modern music, few people have examined the work of funk women. As cultural critic Cheryl Keyes explains in her essay "She Was too Black for Rock and too hard for Soul:
(Re)discovering the Musical Career of Betty Mabry Davis", most of the scholarship around funk has focused on the cultural work of men. She states that "Betty Davis is an artist whose name has gone unheralded as a pioneer in the annals of funk and rock. Most writing on these musical genres has traditionally placed male artists like Jimi Hendrix, George
Clinton (of Parliament-Funkadelic), and bassist Larry Graham as trendsetters in the shaping of a rock music sensibility".[134] Funk women include Chaka Khan, Labelle, Brides of Funkenstein, Klymaxx, Mother's Finest, and Betty Davis. Some of the most influential female singers since the 2000s include Adele, Alicia Keys, Ariana Grande, Avril Lavigne,
Beyoncé, Billie Eilish, Britney Spears, Charli XCX, Christina Aguilera, Dua Lipa, Florence Welch, Katy Perry, Kelly Clarkson, Lady Gaga, Lana Del Rey, Miley Cyrus, Pink, Rihanna, Shakira, SZA and Taylor Swift. Most of them write their own songs, and some also produce music. In East Asian pop music, during the 2010s, Japanese idol girl groups have
been very successful in what is the largest physical music market in the world - and second largest overall - with 17 number-one singles just in 2017. The best-selling among all the J-pop idol girl groups, AKB48, is the best-selling among all the best-selling act in Japan ever by number of singles sold - and third by total number of records sold - and has had as well the best-selling act in Japan ever by number of singles sold - and third by total number of records sold - and has had as well the best-selling act in Japan ever by number of singles sold - and third by total number of records sold - and has had as well the best-selling act in Japan ever by number of singles sold - and third by total number of singles sold - and has had as well the best-selling act in Japan ever by number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - and third by total number of singles sold - 
single in the country every year of the decade so far. Also, the best-selling album ever in the country, First Love, released in 1999, is by a woman, Japanese American singer and songwriter Hikaru Utada. South Korean idol girl groups have also been very successful the 2010s, with Twice having the best-performing single of 2016 in the country, as well as
having won a total of 43 awards since their debut in October 2015. Another highly successful Korean idol girl group on the Billboard Hot 100 as well as being the first K-pop girl group to be number-one on the Billboard Emerging Artists chart. [135][136] They have also won a
total of 16 awards since their debut in August 2016. K-pop has become increasingly popular in the US with many idol girl groups climbing their way up the leaderboards. However, most of the popularity is going towards male groups have
also recently achieved significant success, with C-pop groups like SNH48 and Rocket Girls 101, with the latter selling over 1.6 million copies of their debut EP in 2018.[137] Ma Rainey (1886–1939)[138] was one of the earliest known American professional blues singers and one of the first generation of such singers to record.[139] Classic female blues
was an early form of blues music popular in the 1920s. An amalgam of traditional folk blues and urban theater music, the style is also known as vaudeville blues. Classic blues songs performed by female vocalists were accompanied by pianists or small jazz ensembles, and were the first blues to be recorded. The classic female blues singers were pioneers
in the record industry, as they were among the first black singers and blues artists who were recorded. They were also instrumental in popularizing the 12-bar blues throughout the US.[citation needed] Gertrude "Ma" Rainey (1886-1939), known as the "Mother of the Blues", is credited as the first to perform the blues on stage as popular entertainment
when she began incorporating blues into her act of show songs and comedy around 1902.[140]:38 [141]:34 New York-based cabaret singer Mamie Smith recorded "Crazy Blues" in 1920, which sold over 75,000 copies.[140] Smith became known as "America's First Lady of the Blues." In 1920, the vaudeville singer Lucille Hegamin became the second
black woman to record blues when she recorded "The Jazz Me Blues." [140]: 16 Ethel Waters, Alberta Hunter, Mary Stafford, Katie Crippen, Edith Wilson, and Esther Bigeou, among others, made their first recordings before the end of 1921. [142] These blues recordings were typically labeled as "race records" to distinguish them from records sold to white
audiences. Nonetheless, the recordings of some of the classic female blues singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers as well.[143] Marion Harris became one of the first white female singers were purchased by white buyers are single female singers. In the first white female singers were purchased by white buyers are single female singers white female singers were purchased by white buyers are single female singers white female singers were purchased by white buyers are single female singers white female singers white female singers were purchased by white buyers are single female singers white female singers were purchased by white buyers are single female singers white female singers white female singers were purchased by the female singers white f
became known as the "Empress of the Blues." She signed with Columbia and became the highest-paid black artist of the 1920s, recording over 160 songs. Other classic blues singers who recorded extensively until the end of the 1920s, recording over 160 songs. Other classic blues singers who recorded extensively until the end of the 1920s, recording over 160 songs.
Mahalia Jackson and Janis Joplin. These blues women's contributions to the genre included "increased improvisation on melodic lines, unusual phrasing which altered the emphasis and impact of the lyrics, and vocal dramatics using shouts, groans, moans, and wails. The blues women thus effected changes in other types of popular singing that had spin-
offs in jazz, Broadway musicals, torch songs of the 1930s and 1940s, gospel, rhythm and blues, and eventually rock and roll."[141]:8 Dolly PartonLoretta LynnMiranda LambertShania TwainExamples of leading and pioneer country musical female figures Gender discrimination and sexism occurs frequently in country music. Starting in the 2010s, a
popular subgenre has developed: bro-country, which has lyrics that have been criticized for sexually objectifying women and framing them as assets for men's use. [144] Some popular bro-country artists include Luke Bryan, Florida Georgia Line, and Blake Shelton. Gender discrimination and sexism has become more prominent in this genre over time,
going backwards compared to some categories like rap and pop. Dr. Eric Rasmussen, a professor in the College of Media and Communication and Texas Tech University, argues that compared to the 1990s and 2000s (decade), the country music of the 2010s discriminates more against women. Some of the ways they discriminate include, "talking more
about women's appearance, [showing] women in tight or revealing clothing, comparing women to objects, referring to women in slang [terms] versus their real names, and portraying women in tight or revealing clothing, comparing women to objects, referring to women in slang [terms] versus their real names, and portraying women in tight or revealing clothing, comparing women in slang [terms] versus their real names, and portraying women in tight or revealing clothing.
Women in country music continue to face these issues and often find no way to directly deal with them. Kacey Musgraves, a recording artist, describes her experience with sexism in country music by stating that if a label fails to get a woman's song off the ground, it is immediately blamed on their personality or the fact that they are female, or that they
did not make a radio station program director feel important.[citation needed] Women like Kacey Musgraves, no matter what they do or change, will almost always fall under some form of scrutiny from her male competitors.[citation needed] Women like Kacey Musgraves, no matter what they do or change, will almost always fall under some form of scrutiny from her male competitors.
success. Despite the popularity of male country artists and the discrimination that is displayed throughout their music, many female accomplishments. Dolly Parton, a female country singer who has been in the industry for over 55 years, developed a successful career for herself. Parton
consistently created new projects to release to her fans and was described as "unstoppable" by Rolling Stone magazine. [146] These projects include over 45 musical albums, multiple film features, a Dollywood theme park, and the creation of a production company. [147] Carrie Underwood, the iconic American Idol winner, also created a lasting impact in
the country music genre. With over 251,000 units sold, Underwood's album Cry Pretty was her fourth album to reach number one on the Billboard 200 list. [148] Blown Away, Play On and Carnival Ride were the other three albums that also reached the top of the charts. These achievements led her to become the first woman singer to have four country
albums as number one in the all-genre Billboard 200.[148] Underwood had multiple other number ones throughout her career, surpassing many other popular artists, as she left a strong impact on the female country music industry. A women's rights activist and animal lover, Miranda Lambert, is another woman known to have a dominating career within
the music industry. Her songs titled "Over You" and "Heart Like Mine" took over the Billboard charts and country music radio stations in 2010 and 2011. [149] As a solo female artist, she writes her music through honesty and reality. [150] The messages sent through honesty and reality. [150] The music are intended to help other women not to feel alone as they go through difficult
life situations. Lambert uses the fame she has earned from the music industry and works with charities like the Humane Society as a way to give back.[151] Nina Simone, an influential Jazz musical figure While women have been many female singers.
Bessie Smith sang both the blues and jazz. Lena Horne first appeared in the Cotton Club as a teenager. Ella Fitzgerald and Billie Holiday were known for their ballads during the swing era. Shirley Horn sang both jazz and blues and jazz. Anita O'Day is known for her
contributions to Bebop. Betty Carter sang during the post-bop era. Mary Lou Williams was a singer and pianist during the swing and hard bop eras. Sarah Vaughan is known for her singing in the Cool jazz era. Other singers include Rosemary Clooney, Diana Krall, Melody
Gardot and singer-bassist Esperanza Spalding spent 77 hours straight creating an entire album titled Exposure to help change herself. It quickly became "a display of dauntless prowess and grand ambition" and showed, to thousands of people, a
woman working confidently within the male dominated space of a recording studio.[152] From left to right: Cecilia Bartoli and classical crossover pop singer, Sarah Brightman Classical singers typically do both live performances and recordings. Live performances may be in small venues, such as churches, or large venues, such as opera halls or arts
centers. Classical singers may specialize in specific types of singing, such as art song, which are songs performed with piano accompanied by a symphony orchestra in a staged, costumed theatrical production. Classical singers are typically categorized by their voice type, which indicates both their voice type, which indicates both their voice type, which is singing accompanied by a symphony orchestra in a staged, costumed theatrical production.
and in some cases also the "color" of their voice. Examples of voice types that indicate the range of a singer's voice types that indicate both the singer's range and the "color" of her voice type are coloratura soprano and lyric soprano.
Whereas popular music singers typically use a microphone and a sound reinforcement system for their vocals, in classical music the voice must be projected into the hall naturally, a skill for which they undertake vocal training. Marian Anderson in 1940 Marian Anderson (1897–1993)[153] was an African-American contralto of whom music critic Alan
Blyth said: "Her voice was a rich, vibrant contralto of intrinsic beauty."[154] Most of her singing career was spent performing in concert and recital in major music venues and with famous orchestras throughout the United States and Europe between 1925 and 1965. Anderson became an important figure in the struggle for black artists to overcome racial
prejudice in the United States during the mid-twentieth century. In 1939, the Daughters of the American Revolution (DAR) refused permission for Anderson to sing to an integrated audience in Constitution Hall. With the aid of First Lady Eleanor Roosevelt, Anderson performed a critically acclaimed open-air concert
on Easter Sunday, 9 April 1939, on the steps of the Lincoln Memorial in Washington, D.C. She sang before a crowd of more than 75,000 people and a radio audience in the millions. Anderson continued to break barriers for black artists in the United States, becoming the first black person, American or otherwise, [citation needed] to perform a leading role
at the Metropolitan Opera in New York City on 7 January 1955.[155] A short list of classical singers includes: Elly Ameling Cecilia Bartoli Kathleen Battle Maria Callas Natalie Dessay Joyce DiDonato Frederica von Stade Renée Fleming Elina Garanca Susan Graham Anna Netrebko Jessye Norman This section needs additional citations for verification.
Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (January 2024) (Learn how and when to remove this message) EnyaBjörkMercedes SosaNatalia LafourcadeBi KidudeYma SumacCarmen MirandaAnggunExamples of world music icons Women play an important role
in world music, a musical category encompassing many different styles of music from around the world, including ethnic music and traditional music, neotraditional music, and music where more than one cultural tradition intermingle (e.g., mixtures of Western pop and
ethnic music). The term was popularized in the 1980s as a marketing category for non-Western traditional music.[156][157] Brazilian actress, singer and dancer Carmen Miranda became known in the West as an exotic supplement in Hollywood films in the 1930s, akin to dancer Josephine Baker before, and the voice of exotica, Yma Sumac, after her. In
the 1960s Elis Regina was the most prominent female bossa nova singer, [citation needed] which influenced popular music around the world. In the 1960s and 1970s Argentinian folk singer Mercedes Sosa, South African Miriam Makeba, and Greek Maria Farantouri were also recognized for their engagement against the oppressive political situations in
their home states. Sosa singing "Gracias a la vida", Makeba's "Pata Pata", and Farantouri's collaboration with composer Mikis Theodorakis were musical icons of the struggle for human rights. The "Queen of Salsa" Celia Cruz immigrated from Cuba to the United States in 1966. With the rising interest in the then so-called world music in the 1980s old
recordings of long established artists were re-discovered for a global audience and distributed worldwide; well known in their home country - sometimes stars with legendary status - like Arabic singer for Bollywood film
soundtracks, Romani Esma Redžepova, Mexican ranchera singer Chavela Vargas, and the Mahotella Queens from South Africa; or they were recorded for the first time (by Caucasian males) like Cesária Évora from Cape Verde, Stella Chiweshe from Zimbabwe and Afro-Peruvian Susana Baca. There are many women world music performers, including:
Ann Savoy, Bi Kidude, Brenda Fassie, Chabuca Granda, Chava Alberstein, Cleoma Breaux Falcon, Dolly Collins, Elizabeth Cotten, Frehel, Gal Costa, Genoa Keawe, Googoosh, Hazel Dickens, Jean Ritchie, Lata Mangeshkar, Leah Song, Lola Beltrán, Lucha Reyes, Lucilla Galeazzi (The Mammas), Lydia Mendoza, Maria Tanase, Mariam Doumbia, Nada
Mamula, Ofra Haza, Oumou Sangare, Rita Marley, Rosa Passos, Roza Eskenazi, Safiye Ayla, Salamat Sadikova, Selda Bagcan, Shirley Collins, Valya Balkanska, Violeta Parra, Warda, Marta Gómez and Zap Mama. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be
challenged and removed. (January 2024) (Learn how and when to remove this message) A group of musicians, including women performers, from a Baghdad musical theatre group in the 1920s Arabic music is an amalgam of the music of the Arab world. In
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Egypt during the medieval era, male professional musicians during this period were called alateeyeh (plural), or alatee (singular), which means 'a player upon an instrument'. However, this name applies to both vocalists as well as instrumentalists. Male professional musicians were considered disreputable and lowly, and they earned their living playing at
parties. Female professional musicians in Egypt were called awalim (pl) or al'meh, which means a 'learned female'. These singers were often hired on the occasion of a celebration in the harem or the master
of the house. The female awalim were more highly regarded. In the 9th century, using male instrumentalists was harshly criticized in a treatise[which?] because they were associated with perceived vices such as playing chess and writing love poetry. Following the invasion of Egypt, Napoleon commissioned
reports on the state of Ottoman culture. The report reveals that there were guilds of male instrumentalists who played for women audiences, and "learned female" singer/musicians who sang and played for women audiences, and "learned female" singer/musicians who sang and played for women audiences, and "learned female" singer/musicians who sang and played for women audiences. A half-section of the Song dynasty (960-1279) version of the Night Revels of Han Xizai, original by Gu Hongzhong; [158] the female
musicians in the center of the image are playing transverse bamboo flutes and guan, and the male musician is playing a wooden clapper called paiban. In Chinese music, music was a major activity for women during ancient times, especially for learned women. Women performers were associated with the guqin since ancient times. The guqin is a plucked
seven-string Chinese musical instrument of the zither family. It has traditionally been favored by scholars and literati as an instrument of great subtlety and refinement. A woman guqin player was Cai Wenji, associated with the piece Hujia Shiba-pai 《胡笳十八拍》. Women musicians also play a key role in Chinese folk music. In southern Fujian and
Taiwan, Nanyin or Nanguan music is a genre of traditional Chinese folk ballads. It sung by a woman accompanied by a xiao flute and a pipa, as well as other traditional instruments. The music is generally sorrowful and typically deals with the topic of a love-stricken woman. The Chinese pop (C-pop) music
industry in the 1930s and 1940s was dominated by the Seven Great Singing Stars, who were the most renowned singers of China in the 1940s. Zhou Xuan, Gong Qiuxia, Yao Lee and Bai Hong emerged in the 1930s; afterwards Bai Guang, Li Xianglan and Wu Yingyin became popular in the 1940s. After 1949, the early generations of C-pop were denounced
by the Chinese Communist Party as Yellow Music as it saw pop music as sexually indecent (the color yellow is associated with eroticism and sex in China). Only after the end of the Cultural Revolution, by the early 1980s, could Yellow Music be performed again. Nowadays, after China's extensive political and cultural changes of the past 50 years, Chinese
popular music has been increasingly emulating and taking inspiration from the styles of popular music of South Korea (K-pop) and of Japan (J-pop), both of which it now closely resembles. As such, during the 2010s, several girl groups have been established based both on the Japanese model, like SNH48 (created in 2012) and its sister groups, as well as
on the Korean model, like Rocket Girls, created in 2018 from the Chinese version of a Korean reality television talent competition show. These groups have achieved significant success, with the debut EP of Rocket Girls selling over 1.6 million copies.[137] Despite this, solo Chinese female artists continue to be much more popular overall in the country, as
they have traditionally been.[159] Some of the most recently popular solo Chinese female singers include Faye Wong, G.E.M. Gloria Tang, Lala Hsu, 胡66 [zh], Ada Zhuang, Kelly Yu, Chen Li (陳粒), Feng Timo, Bibi Zhou, Shuangsheng [zh] (双笙), Tia Ray, Vanessa Jin (金玟岐) and Jane Zhang.[160] Asha Bhosle is an Indian singer best known as a playback
singer in Hindi cinema. In 2011, she was officially acknowledged by the Guinness Book of World Records as the most-recorded artist in music of the Indian classical music can be found in the Hindu hymns. This chanting style evolved into jatis and eventually into ragas
Indian classical music has also been significantly influenced by, or syncretised with, Indian folk music. The major composers from the historical Indian classical music tradition were men. Modern women vocalists include D. K. Pattammal, M. S. Subbalakshmi, Gangubai Hangal, Hirabai Barodekar, Kesarbai Kerkar, Kishori Amonkar, Malini Rajurkar,
Mogubai Kurdikar, Prabha Atre, Roshan Ara Begum and Shruti Sadolikar Katkar. One woman instrumentalist is Annapurna Devi. In Indian folk music, lavani is a music genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: 🖂 nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women. Bhangra (Punjabi: nusic genre popular in Maharashtra that is traditionally performed by women in the performed by wo
from non-traditional musical accompaniment to the riffs of Punjab called by the same name. The female dance of Punjab region is known as Giddha ([[[[][][]]]). In the music of Bollywood (the centre of India's film industry) and other regional film industry) and other regional film industries in India, women playback singers have had a significant role, with the sisters Lata Mangeshkar and
Asha Bhosle, who have mainly worked in Hindi films, often referred to as two of the best-known and most prolific playback singers in India. In 2011, Bhosle was officially acknowledged by the Guinness Book of World Records as the most recorded artist in music history.[161] This section does not cite any sources. Please help improve this section by
adding citations to reliable sources. Unsourced material may be challenged and removed. (January 2024) (Learn how and when to remove this message) Fâtemeh Vā'ezi (Persian: فاطمه واعظى), is a Persian classical vocalist and musician. Since the Iranian revolution, Iranian female solo
vocalists have been permitted to perform for female audiences. Female vocalists can perform for male audiences only as a part of a chorus. Traditionally, it has been difficult for female singers to appear publicly. Women were only allowed to perform for religious rituals, called Tazieh, and men were generally forbidden to listen to women. Before the
Revolution, Iranian women could only sing in private, while working, for other women, or during women's celebrations. Qamar ol-Molouk Vaziri (1905–1959) is one of the first female musicians include Delkash (1923–2004); Simin Ghanem (born 1944); Maryam Akhondy (born 1957), founder of Barbad Ensemble; Persian
classical guitarist Lily Afshar; singer Shakila, winner of Persian Academy Award; the conductor Soodabeh Salem; Afsaneh Rasaei; Pirayeh Pourafar, founder of Nava Ensemble and Lian Ensemble; and Mahsa Vahdat. The classical singer Fatemeh Vaezi (commonly known by her stage name Parisa) has given concerts accompanied by a female orchestra.
After 1986 Maryam Akhondy started working with other Iranian musicians in exile. In 2000 Maryam Akhondy created the all-female a cappella group Banu which sung old folk songs that were part of women's activities and celebrations. Singer Sima Bina has taught many female students. Ghashang Kamkar teaches both male and female students. Both
Ghashang and Vaezi have criticized the patriarchal power structure in Iran for its treatment of female musicians. [162] Iranian folk-music performers include Googoosh, Hayedeh, Mahasti, Leila Forouhar, Pooran, and Laleh Pourkarim
World music performers include Azam Ali and Cymin Samawatie. The Japanese idol girl group AKB48 is the best-selling act in Japan by number of singles sold. Japan has the largest physical music market, with a total retail value of 2.6 billion dollars in 2014.[163] The
physical singles market is dominated by Japanese idol women artists, with 9 out of the top 10 best-selling singles in the country in 2015 belonging to either the idol girl group AKB48 or its "sister" and "rival" group is also the best-selling act
in Japan by number of singles sold.[165] Japanese American singer and songwriter Hikaru Utada has the best-selling album in the country, First Love.[citation needed] There is literary evidence from biblical books such as The Book of Judges that women (including Miriam, Deborah and Hannah), participated in musical traditions that included singing album in the country, First Love.[citation needed] There is literary evidence from biblical books such as The Book of Judges that women (including Miriam, Deborah and Hannah), participated in musical traditions that included singing album in the country, First Love.[citation needed] There is literary evidence from biblical books such as The Book of Judges that women (including Miriam, Deborah and Hannah), participated in musical traditions that included singing album in the country, First Love.[citation needed] There is literary evidence from biblical books such as The Book of Judges that women (including Miriam, Deborah and Hannah), participated in musical traditions that included singing album in the country, First Love.[citation needed] There is literary evidence from biblical books such as The Book of Judges that women (including Miriam, Deborah and Hannah), participated in musical traditions are such as The Book of Judges that women (including Miriam, Deborah and Miriam).
lamentations and playing instruments. However, women are not mentioned in references to liturgy. Women were eventually banned from liturgical music (and its
creators and performers) were. [166] Rosetta Reitz (1924-2008) was an American jazz historian and feminist who established a record label producing 18 albums of the music of the early women musicologists have reached
the top ranks of the profession. Carolyn Abbate (born 1956) is an American musicologist who did her PhD at Princeton University. She has been described by the Harvard Gazette as "one of the world's most accomplished and admired music historians." [168] Susan McClary (born 1946) is a musicologist associated with new musicology who incorporates
feminist music criticism in her work. McClary holds a PhD from Harvard University. One of her best known works is Feminine Endings (1991), which covers musical narrative, music as a gendered discourse and issues affecting women
musicians. In the book, McClary suggests that the sonata form (used in symphonies and string quartets) may be a sexist or misogynistic procedure that constructs of gender and sexual identity. McClary's Conventional Wisdom (2000) argues that the traditional musicological assumption of the existence of "purely musical" elements, divorced from cultured that constructs of gender and sexual identity.
and meaning, the social and the body, is a conceit used to veil the social and political imperatives of the worldview that produces the classical canon most prized by supposedly objective musicologists. Other women scholars include: Eva Badura-Skoda Margaret Bent Suzanne Cusick Ursula Günther Maud Cuney Hare Liudmila Kovnatskaya Kendra Preston
Leonard Rosetta Reitz Elaine Sisman Hedi Stadlen Rose Rosengard Subotnik Anahit Tsitsikian Frances Densmore (1867 - 1957) was an American anthropologist study the many musics around the world that emphasize their cultural, social, material
cognitive, biological, and other dimensions or contexts instead of or in addition to its isolated sound component or any particular repertoire. Ethnomusicology – a term coined by Jaap Kunst from the Greek words ἔθνος (ethnos, 'nation') and μουσική (mousike, 'music') – is often described as the anthropology or ethnography of music. Initially,
ethnomusicology was almost exclusively oriented toward non-Western music, but now includes the study of Western music from anthropological, sociological and intercultural perspectives. Women have also made significant contributions in ethnomusicology, especially in the intersection of gender studies and ethnomusicology. [169] Ellen Koskoff,
professor emerita at the Eastman School of Music, has done extensive work on gender in ethnomusicology.[170] Koskoff has also served as president of the Society for Ethnomusicology and hosted a radio show called "What in the World is Music," and Culture (1987), Koskoff argues that music performed by
women is "devalued" and in some cases, is even considered, "non-music," despite having "musical form".[169]:15 Koskoff explains that the distinction that men occupy public spheres and women occupy private, domestic ones has, "creat[ed] not necessarily two separate and self-contained music cultures, but rather two differentiated yet complementary
halves of culture.[169]:1 She reasons that because "In most societies, a woman's identity is believed to be embedded in her sexuality," "one of the most common association, Koskoff argues that "Four categories of
music performance thus emerge in connection with inter-gender relations: (1) performance that confirms and maintains the established norms in order to protect other, more relevant values; (3) performance that protests, yet maintains, the order (often through symbolic performance that protests) are the confirms and maintains the established norms in order to protect other, more relevant values; (3) performance that protests, yet maintains, the order (often through symbolic performance that protests) are the confirms and maintains the established norms in order to protect other, more relevant values; (3) performance that protests, yet maintains the established norms in order to protect other, more relevant values; (4) performance that protests are the confirms and maintains the established norms in order to protect other, more relevant values; (5) performance that protests are the confirms are the confirms are the confirms are the confirmation of the confirms are the confirmation of the confir
behavior); and (4) performance that challenges and threatens established order",[169]:10 Deborah Wong, a professor at the University of California, Riverside,[171] and has also studied taiko, or Japanese American drumming,[172] Other women
ethnomusicologists include: Judith Becker Frances Densmore Ida Halpern Maud Karpeles Janet E. Tobitt Katherine Hagedorn Main article: Women in music education A music teacher leading a music ensemble in an elementary school in 1943 While music critics argued in the 1880s that "women lacked the innate creativity to compose good music" due to
"biological predisposition",[10] later, it was accepted that women would have a role in music education, and they became involved in this field "to such a degree that women dominated music education [in the US] have
often neglected the contributions of women, because these texts have emphasized bands and the top leaders in hierarchical music organizations."[173] When looking beyond these bandleaders and top leaders, women had many music education roles in the "home, community, churches, public schools, and teacher-training institutions" and "as writers,
patrons, and through their volunteer work in organizations."[173] Despite the limitations imposed on women's roles in music education in the 19th century, women were accepted as kindergarten teachers, because this was deemed to be a "private sphere." Women also taught music privately, in girl's schools, Sunday schools, and they trained musicians in
school music programs. By the turn of the 20th century, women began to be employed as music supervisors in elementary schools, teachers in normal schools and professional organization, and women presented papers at conferences. A woman, Frances Clarke
(1860-1958) founded the Music Supervisors National Conference (and the following renamed versions of the organization over the next century) in the early 20th century, there were only two female presidents between 1952 and 1992, which '
[p]ossibly reflects discrimination." After 1990, however, leadership roles for women in the organization opened up. From 1990 to 2010, there were five female presidents of this organization. [174]:171 Women music educators "outnumber men two-to-one" in teaching general music, choir, private lessons, and keyboard instruction. [174]:177 More men
tend to be hired as for band education, administration and jazz jobs, and more men work in colleges and universities.: 177 According to Dr. Sandra Wieland Howe, there is "stigma" associated with women in leadership positions and "men outnumber women as administrators." [175]
Julia Crane (1855-1923) was an American music educator who set up a school of Music in Potsdam, New York, which was the first school specifically for the training of public school music education.[177] Crane was a student of Manuel García
 [178] Crane was inducted into the Music Educators Hall of Fame in 1986.[179] As of 2015, the Crane School of Music is one of three schools which make up the State University of 70 teachers and professional staff. Cornelia Schröder-Auerbach (1900-
 1997), musician, musicologist, pianist and organist, studied musicology in Breslau, Munich, Jena and Freiburg in Breisgau,[180] where she made her doctorate in musicology in 1928, her supervisor was Wilibald Gurlitt.[181] According to Texas State University professor Nico Schüler she was the first woman to graduate with a doctorate in musicology
[182]: 207 In 1930 she founded with Peter Harlan and her husband, the composer Hanning Schröder, the Harlan Trio for historically informed performances, path-breaking for this new genre, [182]: 209 based also on her research in clavichord music and compositions. With the Nazi takeover of the German government and its anti-Semitic discriminations are composed as a second position of the German government and its anti-Semitic discrimination of the German government and the German governm
the non-observant Protestant Schröder-Auerbach was banned in 1934 from publicly performing because her four grandparents had been Jewish.[182]:212 From early 1944 on, under veiled so-called Aryan identity she restarted public music performances in Dargun as the church organist, choirmaster and music teacher,[182]:212 after 1945 she
continued this and also networked in the music chapter of the Mecklenburg state association of the Cultural Association of the East German Academy of Arts in East Berlin, where she rebuilt the music archive, lost in 1945 with the destruction of the predecessor Prussian Academy of Arts. Since she lived in the American
Sector of Berlin, the East Berlin Academy dismissed her in 1959. She also worked as author, lexicographer, music critic for the Berliner Börsen-Courier, radio stations and the Deutsche Grammophon. Carolynn Lindeman (born 1940) graduated from Oberlin College Conservatory of Music, the Mozarteum Academy, San Francisco State University and
Stanford University, where she received her Doctor of Musical Arts. She was a professor at San Francisco State University from 1973 to 2005. She was president of the Music Educators National Conference from 1998. She edited the Strategies for Teaching series. She "[a]cknowledge[d gender] discrimination in academia."[174]:172 June
Hinckley (1943-2007) graduated with a PhD from Florida State University. She was a music and fine arts supervisor in Brevard County in Florida. She wrote articles on music education. She was president of the Music Educators National Conference from 1998 to 2000.[174]:172 Lynn Brinckmeyer received her PhD from the University of Kansas. She was
an associate professor and director of choral music education at Texas State University. She was president of the Music Educators National Conference from 2006 to 2008.[174]: 172 Barbara Geer graduated from the University of North Carolina. She was a music consultant for a school system in North Carolina and she served as president of the Music
Educators National Conference from 2008 to 2010.[174]:172 Grace Harriet Spofford (1887-1974) was an American music educator and administrator. She graduated from Smith College in 1909,[183] and later from the Peabody Conservatory of Music with degrees in piano (1913) and organ (1916).[184] Her first position in education was directly after
her time at Smith, teaching piano at Heidelberg College (now Heidelberg University).[185] After attending Peabody, Spofford became a piano teacher and later an administrator there. From 1934, she was the director of the Henry Street Settlement's music
school. She was largely responsible for commissioning The Second Hurricane, a play-opera by Aaron Copland and Edwin Denby.[186] After retirement, Spofford was involved with international Council of Women three times, during which the council sponsored
the recording of orchestral works by five women composers: Mabel Wheeler Daniels, Miriam Gideon, Mary Howe, Julia Perry, and Louise Talma. In 1964 and 1966, Spofford was a delegate to the International Music Council. She received a 1968 honor from the National Federation of Music Clubs for "distinguished service to music in the field of human
rights."[185] Sharon Isbin, founding director of the guitar department at the Juilliard School and multiple Grammy Award-winning classical guitar at the Juilliard School, making history by becoming their first guitar faculty and the founding
director of the guitar department; she added the Bachelor of Music degree and Undergraduate Diploma to the program in 2007, and the Doctor of Musical Arts in 2018.[187] Isbin has appeared as soloist with over 200 orchestras, and has commissioned more concertos than any other guitarist. She is the author of the Classical Guitar Answer Book and the
director of the Guitar Department at the Aspen Music Festival.[187] US Army Captain Sharon Toulouse leading a military music ensemble in 2008JoAnn Faletta conductors are male; The Guardian called conducting "one of the last glass ceilings in the music industry."
[13] A 2013 article stated that in France, out of 574 concerts only 17 were conducted by women and no women conductors that year, only five were women.[189] A small number of female conductors have become top-ranked international conductors.
In January 2005, Australian conductor Simone Young became the first woman to conduct the Vienna Philharmonic. In 2008 Marin Alsop, a protégé of Leonard Bernstein, became the first woman to become the music director and principal conductor of a major US orchestra when she won the top job at the Baltimore Symphony.[190] There were "protests
from a large swathe of the Baltimore Symphony when she was first named Music Director", but since that time, "plaudits [have] roll[ed] in."[190] In 2014, Alsop was the first woman conductor to lead the Last Night of the Proms concert-one of the most important classical music events in Britain-in its 118-year history.[190] While there is a lack of women
in professional orchestra, more recent studies show that the conducting profession itself lacks gender and racial diversity. There is a clear distinction between the low number of white women in the field compared to that of white musicians
represented in the orchestra workforce - and of African American and Hispanic/Latino musicians in particular -remains extremely low.[191] The field of orchestra continues to remain predominantly white. Positions such as conductors, executives, and staff are dominated by white individuals, in particular, white males. In high level executive positions, it
remains rare to see women or people of color. However, the gender gap narrowed in the early 1990s, with women musicians making up between 46% and 49% of the total musicians on stage, driven largely by an increase in musicians making up between 46% and 49% of the total musicians on stage, driven largely by an increase in musicians
from Asian / Pacific Islander backgrounds.[191] Over the years, more attention was brought to gender and racial disparity in the field. This awareness has caused positive impacts in the orchestrating field. Data about conductors from 2006 to 2016 reveals there is a gradual but steady trend towards greater racial and ethnic diversity, with the percentage
of African American, Latino/Hispanic, Asian / Pacific Islander, American Indian / Alaskan Native, and other non-white conductors increasing from 15.7% in 2006 to 21% in 2016.[191] Although there has been reconstruction of the whiteness and gender domination of males in the field, there is still work to be done. Many women within the orchestrating
profession experience forms of discrimination whether it be gender, racial, or both. Women, initially, were not encouraged to play professionally because it was deemed inappropriate by society. Women were further considered neither strong enough nor skilled enough to play instruments other than the piano, or to survive grueling rehearsal schedules
[192] Jeri Lynne Johnson was the first African-American woman to win an international conducting prize when she was awarded the Taki Concordia conducting fellowship in 2005. She is the founder and music director of the Black Pearl Chamber Orchestra, the first multi-ethnic professional orchestra in Philadelphia. A graduate of Wellesley College and
the University of Chicago, she is a conductor, composer and pianist. From 2001 to 2004, she was the assistant conductor of The Chamber Orchestra of Philadelphia. [193] She has led orchestras around the world including the Colorado Symphony, Bournemouth Symphony (UK), and the Weimar Staatskapelle (Germany). Alongside prominent woman
conductors Marin Alsop and JoAnn Falletta, Ms. Johnson was heralded on the NBC The Today Show as one of the nation's leading female conductors. According to the UK's Radio 3 editor, Edwina Wolstencroft, "The music world has been happy to have female performers ...for a long time...[;] But owning authority and power in public is another matter
That's where female conductors have had a hard time. Our society is more resistant to women being powerful in public than to women do not study in music school; indeed, in 2009 and 2012 almost half of the recipients of conducting doctorates were women.[13] The
turn for women's rights in music began the feminist movement in America in 1848.[citation needed] The movement fueled all women to fight for equal rights in a plethora of fields such as voting, education, employment, and marriage. While the women's rights in music began the feminist movement in the orchestrating field, there would still be
barriers they needed to overcome. Women of color, in particular, were faced with many stereotypes that challenged the worthiness of their white counterparts. [194] American pop music critic Ann Powers (pictured in 2007) According to Holly Kruse, both articles about
pop music are usually written from "masculine subject positions." [195] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [196] Ann Powers, a female editors or senior writers at Rolling Stone hovered around... 15%." [197] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [196] Ann Powers, a female editors or senior writers at Rolling Stone hovered around... 15%." [197] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [197] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%." [198] There are also relatively few women in music journalism; "by 1999, the number of female editors or senior writers at Rolling Stone hovered around... 15%. [198] The number of fe
perceptions of sex in the music industry.[198][199] In 2006, she was appointed chief pop-music critic for the Los Angeles Times.[197] Anwen Crawford, a writer for The Monthly, "explores women's long struggle for visibility and recognition in the field of rock criticism, even though we've been helping to pioneer it from the start"[200] stating that
                        when it appears, is repeatedly dismissed as fraudulent. Every woman who has ever ventured an opinion on popular music critics... are all male."[2] Marion Lignana Rosenberg (1961-2013) was a music critic, writer
translator, broadcaster and journalist. She wrote for many periodicals, including Salon.com, The New York Times and Playbill. William Osborne states that the "large US papers, which are the ones that influence public opinion, have virtually no women classical music critics." [201] The only female critics from major US papers are Wynne Delacoma of the
Chicago Sun-Times and Anne Midgette of The New York Times, who was the "first woman to cover classical music in the entire history of the paper."[201] A 2013 Sound on Sound article stated that there are "few women in record production and sound engineering."[14] Ncube states that "[n]inety-five percent of music producers are male, and although
there are female producers achieving great things in music, they are less well-known than their male counterparts."[14] "Only three women have ever been nominated for best producer at the Brits or the Grammys" and none won either award.[202] "Women who want to enter the [producing] field face a boys' club, or a guild mentality."[202] Despite this
women haven been taking on the challenge since the 1940s. Mary Shipman Howard was an engineer in New York City in the 1940s. Lillian McMurry was a record producer and founder of Trumpet Records in the 1950s. One of the first women to producer and founder of Trumpet Records in the 1950s. One of the first women to producer and founder of Trumpet Records in the 1950s. One of the first women to producer and founder of Trumpet Records in the 1950s.
(1923-2004). She founded the Moon Records label in Memphis in 1956 and began releasing and promoting on the label singles she recorded in her home studio, serving as engineer, producer and arranger. Ethel Gabriel had a 40-year career with RCA and was the first major label record producer. [citation needed] Trina Shoemaker is a mixer, record
producer and sound engineer responsible for producing/engineering and/or mixing records for bands such as Queens of the Stone Age,[203] Sheryl Crow,[203] Sh
work on The Globe Sessions.[204] In addition to Crow, Shoemaker went on to work with artists such as Blues Traveller, Emmylou Harris, the Indigo Girls and the Dixie Chicks.[205] Other women include: Leslie Ann Jones, engineer at Skywalker Sound Sylvia Massy, producer, engineer and mixer Emily Lazar, mastering engineer Susan Rogers, engineer
for Purple Rain Genya Ravan, producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer on Toby Keith's White Trash With Money A DJ mixing two record players at a live eventDJ Virgin is a London, UK-based DJ. Women inner for Purple Rain Genya Ravan, producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer on Toby Keith's White Trash With Money A DJ mixing two record players at a live eventDJ Virgin is a London, UK-based DJ. Women inner for Purple Rain Genya Ravan, producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer and engineer of classical and new music Lari White, co-producer on Toby Keith's White Trash With Money A DJ mixing two record players at a live eventDJ Virgin is a London, UK-based DJ. Women inner for Purple Rain Genya Ravan, producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young, Loud and Snotty Sylvia Robinson, early hip hop music producer of The Dead Boys' Young and Sylvia Robinson, early hip hop music producer of The Dead Boys' Young and Sylvia Robinson, early h
music are often seen mainly in singing roles in popular music, nu metal and other genres are very male-dominated. Part of this may stem from a general low percentage of women in audio technology
related jobs, such as audio engineering and production. In 2007 Mark Katz's article "Men, Women, and Turntables: Gender and the DJ Battle," stated that "very few women battle; the matter has been a topic of conversation among hip-hop DJs for years." [206] In 2010 Rebekah Farrugia stated "the male-centricity of EDM culture" contributes to "a
marginalisation of women in these [EDM] spaces."[207] While turntablism and broader DJ practices should not be conflated, Katz suggests use or lack of use of the turntable broadly by women across genres and disciplines is impacted upon by what he defines as "male technophilia."[206] Historian Ruth Oldenziel concurs in her writing on engineering
with this idea of socialization as a central factor in the lack of engagement with technology. She explains: "an exclusive focus on women's supposed failure to enter the field ... is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to blame them for their supposedly
inadequate socialization, their lack of aspiration, and their want of masculine values. An equally challenging question is why and how boys have come to love things technical, how boys have historically been socialized as technophiles."[208] Lucy Green has focused on gender in relation to musical performers and creators, and specifically on educational
frameworks as they relate to both.[209] She suggests that women's alienation from "areas that have a strong technological tendency such as DJing, sound engineering and producing" are "not necessarily about her dislike of these instruments but relates to the interrupting effect of their dominantly masculine delineations."[210] Despite this, women and
girls do increasingly engage in turntable and DJ practices, individually[211] and collectives go beyond these practices to be more
gender-inclusive.[214] For example, Discwoman, a New York-based collective and booking agency, describe themselves as "representing and showcasing cis women and genderqueer talent."[215] Bernice Johnson Reagon (born 1942) is a singer, composer, scholar, and social activist, who founded the a cappella ensemble Sweet Honey in the
Rock in 1973. She was an important figure in the womyn's music scene.[citation needed] Women's music or wimmin's music or wimmin's music or wimmin's music or wimmin's music feminist movement.[218] as well as labor, civil rights, and peace movements.[219]
In the United States, the movement was started by lesbians, (such as Cris Williamson, Meg Christian, and Margie Adam), African-American musicians (including Linda Tillery, Mary Watkins, Gwen Avery) and activists (such as Bernice Johnson Reagon and her group Sweet Honey in the Rock, and peace activist Holly Near).[219] Women's music also refers
to the wider industry of women's music that goes beyond the performing artists to include female studio musicians, cover artists, distributors, promoters, and festival organizers. [216] The International Alliance for Women in Music (IAWM) is an international organizers, technicians, producers, sound engineers, technicians, cover artists, distributors, promoters, and festival organizers.
activities of women in music, particularly in the areas such as composing, performing, and research, in which gender discrimination is an historic and ongoing concern. The IAWM engages in efforts to increase the programming of music by female composers to combat discrimination against female musicians, including as symphony orchestra members,
and to include accounts of the contributions of women musicians in university music curricula. To end gender discrimination, the IAWM led successful boycotts of the Vienna Philharmonic Orchestra's American concerts in the 1990s.[220] Advocacy by the organization has contributed to the inclusion of women composers in college music history
textbooks.[221] Women in Music (WIM-NY) is an American New-York-City-based organization founded in 1985 aiming to "support, cultivate and recognize the talents of women" in music.[222] WIM-NY members include "record label executives, artist
managers, songwriters, music and all areas of the [music] industry."[222] Women in Music Canada Professional Association (WIMC) is an organization based in Toronto, Ontario, that was established in 2012a.
It is a federally registered non-profit organization that aims to "foste[r] equality in the music industry through the support and advancement of women." [223] Elis Paprika, founder of Now Girls Rule, performing at Playtime Festival in Mongolia in 2019 Now Girls Rule is a Mexican feminist organization created for the empowerment and promotion of
women artists, and women-fronted acts and bands, that celebrates music created by women, as well generations of artists through education and inspiration. [224][225][non-primary source needed] Now Girls Rule was founded by independent Mexican rock
musician Elis Paprika in 2014, drawing the name from her single "Now Girls Rule" released that year, where she featured other important Latin American women artists Sandrushka Petrova and Ana Cristina Mo from the band Descartes a Kant, Renee Mooi, and Vanessa Zamora. Throughout her career, Elis Paprika has continuously brought attention to
established woman artists from the Mexican music scene. [226] The format was created for young aspiring artists to meet and learn from women who have pursued their dreams and worked to make a living from their art, so they can be inspired to develop careers in music and art. Now Girls Rule Nights are a series of live concerts featuring established
women artists and women-fronted bands, while inviting up-and-coming women-fronted acts to perform, to reach new crowds. Now Girls Rule Networkings are a space where professional women of various backgrounds and projects. La
Marketa, the first-ever all-women artists' bazaar in Mexico, was created so that artists can directly sell their merchandise to their fans and keep 100% of their sales. [227] La Marketa is an all-age, gender-inclusive, and pet-friendly event featuring live performances by some of the artists. Elis Paprika also hosts the Now Girls Rule Podcast, a weekly show
through Vive Latino's Señal VL channel, that features music by women artists and women-fronted acts she has met around the world while touring. Female artists from the Middle East, such as Iranian-Turkish performance art. Carrie
Brownstein from the punk-indie band Sleater-Kinney, performing at Vegoose in 2005Corin Tucker was the lead singer and guitarist for Sleater-Kinney, another band closely associated with the Riot Grrrl movement. Riot grrrl is an underground feminist hardcore punk movement that originally started in the early 1990s, in Washington, D.C., [228] and the
greater Pacific Northwest, noticeably in Olympia, Washington. [229] It is often associated with third-wave feminism, which is sometimes seen as its starting point. It has also been described as a musical movement in which women could express themselves in the
same way men had been doing for the past several years. [230] Riot grrrl bands often address issues such as rape, domestic abuse, sexuality, racism, patriarchy, and female empowerment. Bands associated with the movement include Bikini Kill, Bratmobile, Heavens to Betsy, Excuse 17, Huggy Bear, Cake Like, Skinned Teen, Emily's Sassy Lime, Sleater-
Kinney, and also queercore groups like Team Dresch.[231][232] In addition to a music scene and genre, riot grrrl is a subculture involving a DIY ethic, zines, art, political action, and activism.[234] The use of the word girl was meant to indicate a time
when girls are least influenced by societal pressures and therefore have the strongest self-esteem - childhood. The anger behind the movement was noted by the alternate spelling of the word as grrrl, which sounds like a growl. [234] They partook in a new type of punk feminism that promoted the idea of do-it-yourself, exchanging manifestos and trading
mixed tapes of favorite bands to get the word out.[235] They were tired of women being erased from history or having their experiences misinterpreted and ignored by others. In response to patriarchal violence, adultism, and heterocentrism, [236] riot grrrls engage in negative emotional expressions and rhetoric similar to that of feminism and the punk
aesthetic. The feminist argument that "the personal is political" was revisited in the image that riot grrrl set forth, similarly to the culture of punk that self-actualization is not to be found in external forces but rather through an individual experiences within socia
situations, an individual can gain the knowledge to better know herself and therefore know how to present herself to others so that they may know her accurately. Riot grrrl termed this movement to self-actualization girl love - "girls learning to love themselves, and each other, against those forces that would otherwise see them destroyed or destroyed.
themselves."[This quote needs a citation] The accompanying slogan "every girl is a riot grrrl" reinforces the solidarity that women can find amongst themselves. This creates an intimate aesthetic and sentimental politic well expressed in the production of zines (a shortened version of fanzines).[234] Zines are handmade, crafted by individuals who want to
connect directly with their readers, with simple items like scissors, glue, and tape. They call out injustices and challenge the norms that typically direct the expression of sexuality and domestic abuse, providing a space for women to exchange personal stories to which many others could relate. They challenge girls and women alike to stand up for
themselves in a political atmosphere that actively seeks to silence them.[236] The shared personal stories have been, at times, met with attitudes that reduced the communication to "it's all just girls in their bedrooms, sprawled out writing in their diaries, and then they'll send them to each other",[This quote needs a citation] while the choice to share in
that way is an aesthetic one. In the midst of this raising of awareness, riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalizations that worked for them but that could not apply to women of color. Not all girls could be riot grrrls had to address the generalization of the grrrls had to address the grrrls had 
agency.[235] While the performance is an earnest one, racism had already labeled women of color as that term. As observed by Kearny, "the gender deviance displayed by riot grrrls is a privilege to which only middle-class white girls have access."[236] Another aspect of this need for inclusive discourse arose in the movement's preference for concrete
knowledge and a disregard for the abstract that would foster theoretical inquiry. Debbie Harry best known as the lead vocalist of the band Blondie, performing at Glastonbury Festival 2023Ariana Grande headlined the Coachella festival in 2019, becoming the youngest artist ever to headline the event. Women's music festivals, which may also be called
womyn's music festivals, have been held since the 1970s. Some women's music festivals are organized for lesbians. The first women's music festival was held in Champaign-Urbana, Illinois, founded by University of Illinois student Kristin Lems. [237]
It celebrated its 40th year in Middleton, Wisconsin, from 2-5 July 2015.[238] As of 2015, it is a four-day event that includes concerts, workshops, comedy, theatre, films and writing events that "promote and affirm the creative talents and technical skills of women" from diverse, multicultural communities, including women with disabilities. While most
attendees are women, men can attend.[239] The Michigan Womyn's Music Festival was created in 1976, and became the largest festival in the University of Rochester's Eastman School of Music. The festival began in 2005 as a celebration of
the contributions of women to composition, performance, teaching, scholarship, and music administration. [241] From its modest beginnings of Eastman students and faculty members performing music by women composers, the Festival has grown to include additional concerts and events throughout Rochester, New York, and to host composers-in-
residence, who have included Tania León (2007), Nancy Van de Vate (2008), Judith Lang Zaimont (2009), Emma Lou Diemer (2010), and Hilary Tann (2011). The festival has presented more than 291 different works by 158 composers. Many other festivals have been created throughout the United States and Canada since the mid-1970s and vary in size of th
from a few hundred to thousands of attendees. The Los Angeles Women's Music Festival began in 2007 with over 2500 attendees. Events outside the US include the Sappho Lesbian Witch Camp, near Vancouver, British Columbia, in Canada and the Sistajive Women's Music Festival in Australia. Some festivals are focused around the lesbian community,
such as the Ohio Lesbian Festival, near Columbus, Ohio, which was created in 1988; Christian Lesbians Out (CLOUT), which holds a gathering in early August in Washington, D.C.; The Old Lesbian Gathering, a festival in Minnesota; and RadLesFes, an event held in the middle of November near Philadelphia, Pennsylvania. Feminist-oriented
festivals include the Southern Womyn's Festival in Dade City, Florida; the Gulf Coast Womyn's Festival in DeKalb, Illinois. While women's music Festival, near Hart, Michigan; and the Midwest Womyn's Festival in DeKalb, Illinois. While women's music
festivals are centered on music, they support many other facets of lesbian and feminist culture. Some festivals are held on college campuses or in remote rural locations, where attendees stay in campsites. Many festivals after workshops on arts, crafts, fitness, and athletic
events that women may not be able find in mainstream culture. In her book Eden Built by Eves, Bonnie Morris describes how women, for women, daycare and childcare facilities are typically provided. Festivals often provide a safe space for
coming of age rituals for young women, adult romance and commitment ceremonies, the expression of alternative perspectives on motherhood, and the expression of grief and loss. [240] Lilith Fair co-founder Sarah McLachlan Lilith Fair was a concert tour and travelling music festival that consisted solely of female solo artists and female-led bands. It was
founded by Canadian musician Sarah McLachlan, Nettwerk Music Group's Dan Fraser and Terry McBride, and New York talent agent Marty Diamond. It took place during the summer of 2010.[242] McLachlan organized the festival after she became frustrated with concert promoters and radio stations
that refused to feature two female musicians in a row.[243] Bucking conventional industry wisdom, she booked a successful tour for herself and Paula Cole. At least one of their appearances together - in McLachlan, Cole, Lisa Loeb and
Michelle McAdorey, formerly of Crash Vegas. The next year, McLachlan founded the Lilith Fair garnered a $16 million gross, making it the top-grossing of any touring festival. [243] Among all concert tours for that year, it was the 16th highest grossing
[243] The festival received several pejorative nicknames, including "Breast-fest" and "Girlapalooza." [244][245] Singers such as Bonnie Raitt (left) and Cher (right) debuted in a historically male-dominated industry in their scenes. Multiple research studies and news articles in recent years have brought to light the lack of women in top executive roles in
the music industry, at record labels, music publishers, and in talent management. The industry has itself recognized this issue over the past few decades but little has changed. In 1982, for example, Cosmopolitan published an article interviewing and profiling six women executives which found that, "For the first time, women are pioneering in the zany
competitive, and very lucrative, pop-record industry..."[246][247] Only a few female executives were included in the chapter about women in the business side of the music industry in the encyclopedic book, She Bop: The Definitive History of Women in Rock, Pop and Soul, which primarily focused on women musicians and vocalists. The New York Times
reported in 2021 that, "Three years ago, an academic tallied the performers, producers and songwriters behind hit songs, and found that women's representation fell on a scale between, roughly, poor and abysmal." [248] Despite advances in the 1970s and 1980s, female senior executives are still scarce in the music business today. [250] According to
a 2021 Annenberg study, "...across 70 major and independent music companies...13.9% were women."[251] Women fare far better outside the music industry; according to a 2021 report by U.S. News & World Report, "Women held 31.7% of top executive positions across all industries..."[252] The novel Appassionata by Jilly Cooper is set in the world of
classical music and follows the career-change of Abigail Rosen from vioin soloist to conductor. [253] Some of this section's listed sources may not be reliable citations may be challenged and removed. (April 2023) (Learn how and when to remove this message)
Performers such as Beyoncé and Lady Gaga have been vocal about multiple issues, including sexism and gender inequality Female musicians and performers from all genres experienced by female singers are being mistaken for non-musicians, lack of
artistic control compared to their male counterparts, and having their sexuality, age, and femininity constantly scrutinized. [255] In many cases, female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects and female musicians are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects are dismissed into inferior roles, such as a "gimmick," "good for a girl," and "invisible accessory." [255] Males lead most of the music projects are dismissed into inferior roles, and the music projects are dismissed into inferior roles, and the music projects are dismissed into inferior roles, and the music projects are dismissed into inferior roles, and the music projects are dismissed into inferior roles, and the music projects are dismissed into inferior roles, and the music projects are dismissed into inferior roles, and the music projects are dismissed i
constrained by male bandleaders or managers. [255] Another prevalent form of discrimination towards female wocalists and musicians in the music industry is sexual misconduct. [256] Many female musicians are afraid to come out about their experiences with sexual assault because their stories are dismissed as being overly sensitive to what is
considered normal in the music industry. In the turn of twentieth century, however, many female vocalists such as Kesha, Taylor Swift, and Lady Gaga and Dua Lipa came forward with their stories of misconduct and discrimination in the music industry.
are being re-examined.[257] Dua Lipa has spoken out about sexism in the music industry, saying that "women struggle to get recognition", as often the success of big female artists is discredited by a "man behind the woman."[258] Another form of sexism in the music industry appears in the lyrics.[254] There are five major themes in lyrics from all
genres that facilitate female discrimination, noted here by Sarah Neff: "portrayal of women as inferior to men, portrayal of women as objects, portrayal of women as inferior to men, portrayal of women as stereotypes, and portrayal of women as inferior to men, portrayal of women as inferior to men, portrayal of women as objects, portrayal of women as inferior to men, portrayal of women as inferior to men, portrayal of women as inferior to men, portrayal of women as objects, portrayal of women as inferior to men, portrayal of women as objects, portrayal of women as inferior to men, portrayal of wom
sexist themes, including "depicting women in traditional gender roles, describing relationships with women in unrealistic ways, and attributing a woman's worth strictly on the basis of her physical appearance."[259] Sexism in music is well-documented for genres such as rap and hip-hop, but with newer research, this holds true for country music, rock,
and other genres as well.[259] Women conductors faced sexism, racism, and gender discrimination throughout the 19th and 20th centuries. "To break down this apparent employment barrier, women created their own opportunities by founding and organizing all-female orchestras"; one example is the Fadette Women's Orchestra in Boston founded in
1888 by conductor Caroline B. Nichols.[192] A number of other all-women orchestras were founded in the early decades of the 20th century, and women conductors led these groups. Writer Ronnie Wooten notes, "It is both interesting and ironic that something that is considered 'universal' has historically excluded women (with the exception of certain
stereotypically defined roles) and more specifically women of color."[260] This comments on the fact that the underrepresentation of women in conductors continue to face sexism in the early decades of the 21st century. In the 2010s, several male conductors and musicians
made sexist statements about women conductors. In 2013, "Vasily Petrenko, the principal conductor of the Oslo Philharmonic and the Royal Liverpool Philharmonic
difficult to be as dedicated as is demanded in the business."[261] Bruno Mantovani, the director of the Paris Conservatoire, gave an interview in which he made sexist statements about women conductors. Mantovani raised the "problem of maternity" and he questioned the ability of women to withstand the physical challenges and stresses of the
profession, which he claimed involve "conducting again." [11] Yuri Temirkanov, the music director of the St. Petersburg Philharmonic, made sexist statements about women conductors in a September 2013 interview, stating that "The essence of the conductor's profession is strength. The essence of a sexist statement about women conductors in a September 2013 interview, stating that "The essence of the conductor's profession is strength."
 woman is weakness."[11] Finnish conductor Jorma Panula made sexist statements about women in music women in mus
classical music Women in jazz Women in jazz Women in jazz Women in cock Women in cock Women in dance Women in dance Women in film Girl group All-female band List of all-female bands Women in American Music Music and women's suffrage in the
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