

Feminist Theory and Music 7

Crossing Cultures—Crossing Disciplines

July 17-20, 2003

College of Musical Arts
Bowling Green State University

Table of Contents

Program

Thursday	3
Friday	3
Sessions I: 8:30 to 10:30 a.m.....	3
Sessions II: 11:00 a.m. to 1:00 p.m.....	4
Sessions III: 2:00 to 4:00 p.m.....	5
Sessions IV: 4:00 to 6:00 p.m.....	5
Saturday	7
Sessions I: 8:30 to 10:30 a.m.....	7
Sessions II: 11:00 a.m. to 1:00 p.m.....	7
Sessions III: 2:00 to 4:00 p.m.....	8
Sessions IV: 4:00 to 6:00 p.m.....	9
Sunday	10
Sessions I: 8:30 to 10:00 a.m.....	10
Forum: 10:15 to 11:45 a.m.....	10
Plenary Session: 11:45 a.m. to 12:30 p.m.....	10

Abstracts

Thursday	11
Friday	12
Sessions I: 8:30 to 10:30 a.m.....	12
Sessions II: 11:00 a.m. to 1:00 p.m.....	16
Sessions III: 2:00 to 4:00 p.m.....	20
Sessions IV: 4:00 to 6:00 p.m.....	24
Saturday	26
Sessions I: 8:30 to 10:30 a.m.....	26
Sessions II: 11:00 a.m. to 1:00 p.m.....	30
Sessions III: 2:00 to 4:00 p.m.....	34
Sessions IV: 4:00 to 5:30 p.m.....	38
Sunday	41
Sessions I: 8:30 to 10:00 a.m.....	41
Forum: 10:15 to 11:45 a.m.....	44

About FTM	45
------------------------	----

List of Attendees	46
--------------------------------	----

Acknowledgements	48
-------------------------------	----

Feminist Theory and Music 7

Program

THURSDAY, JULY 17, 2003

2:00-5:00 p.m.

Registration
Lobby of Kobacker Hall

5:00 p.m.

Dinner at El Zarape restaurant with Tejano Band, *La revancha*
(El Zarape is located at 1544 E. Wooster St., 419-353-0937)

7:30 p.m.

BRYAN HALL

Keynote address: *My New Career*

Ellen Koskoff (The Eastman School of Music of the University of Rochester)

8:45 p.m.

BRYAN HALL

Film: *Radical Harmonies*

Boden Sandstrom (University of Maryland, College Park)

FRIDAY, JULY 18, 2003

Sessions I: 8:30 to 10:30 a.m.

ROOM 1040 (Choral Rehearsal Hall)

Unnatural Sounds

Christina Baade, chair (Middle Tennessee State University)

Elizabeth Keathley (University of North Carolina, Greensboro), "Castrati at the Movies: In Which Faranelli is Remasculated, and Hedwig cuts down 'Cock Rock'."

Kevin Clifton (University of Virginia), "Queering Inversion in Poulenc's *Les Mamelles de Tirésias*."

Claire Detels (University of the Incarnate Word), "'Screeching Figure of Fun'? Images of Brunnhilde from the Second Wave of Feminism."

Renée Coulombe (University of California, Riverside), "'But You're Just a Girl!': The Construction of Female Heroism and Non-Diagetic Music of *Xena: Warrior Princess* and *Buffy the Vampire Slayer*."

BRYAN HALL

Your Heart is in Your Throat: Women Sing
Roberta Lamb, chair (Queen's University)

Lydia Hamessley (Hamilton College), "Peggy Seeger and the Political Uses of Traditional and Contemporary Anglo-American Folk Music."

Keith Clifton (Central Michigan University), "'You Must Love Me': Hearing Madonna's Voices."

Ann Savage (Butler University) and Trudi Peterson (Monmouth College), "The Beat of Live Women-Centered Music: An Ethnographic Case Study of Melissa Ferrick on Tour."

Stephanie VanderWel (University of California, Los Angeles), "A Feminist Spirituality: The Temporal Play and Poetic Language of Meredith Monk's *Visions of a Madwoman*."

Coffee Break 10:30 to 11:00 a.m

GREEN ROOM

Sessions II: 11:00 a.m. to 1:00 p.m.

ROOM 1040 (Choral Rehearsal Hall)

Heteronormativity

Nadine Hubbs, chair (University of Michigan)

Fred Maus (University of Virginia), "A Kiss on the Pineapple: The B-52's and Heterosexuality."
J. Bradley Rogers (University of Virginia), "Troubles in the Wine: Lawrence Welk, Musicality, & Masculinity."

Yara Sellin (University of California, Los Angeles), "Free to Be . . . What You Want Me to Be: Propaganda and Gendered Identity Formation in 1970s Popular Children's Music."

Wynn Yamami (New York University), "Self-Parody to Sonic Gay-Bashing: Theorizing Covers through George Michael and Limp Bizkit."

BRYAN HALL

Local Histories

Ruth Solie, chair (Smith College)

Sehvar Besiroglu (ITU TM State Conservatory, Istanbul), "Music, Dance, and Women's Identity in Timurid, Mughal and Ottoman Music."

Sondra Howe (Wayzata, MN), "Women Teaching Music in Sweden, 1850-1950."

Laurie Blunsom (Minnesota State University, Moorhead), "A Boston Woman's Chronicle: Music and Social Ritual in the Diaries of Frances Lang."

Judith Tick (Tufts University), Respondent.

Lunch 1:00 to 2:00 p.m.

(Those who ordered box lunches may pick them up in the Green Room)

Sessions III: 2:00 to 4:00 p.m.

ROOM 1040 (Choral Rehearsal Hall)

“Blackface”/B-Girls/Bodies

Nancy Rao, chair (Florida International University)

Naomi André (University of Michigan), “‘Blackface’, Race, and Gender in Four Operas.”

Annie Janeiro Randall (Bucknell University), “The Trouble with Minnie: Puccini’s Exotic American Heroine.”

Ellie Hisama (Brooklyn College and the Graduate Center, CUNY), “B-Girl Stance in a B-Boy’s World: DJ Kuttin Kandi, Hip Hop Activist.”

Martha Mockus (SUNY, Stony Brook), “The Musical Body Politics of MeShell Ndegéocello.”

BRYAN HALL

Theorizing Musical Sound

Elizabeth Tolbert, chair (Peabody Conservatory of Music/Johns Hopkins University)

Christina Gier (Duke University), “Timbre, Texture, and Gender: Theorizing Musical Discursivity in Alban Berg’s Modernist Sound.”

Sanna Iitti (New York University), “*Écriture féminine* as Musical Gestures.”

Elizabeth Hinkle-Turner (University of North Texas), “Hear Me Now: The Implication and Significance of the Female Composer’s Voice as Sound Source in Her Electroacoustic Music.”

Sessions IV: 4:00 to 6:00 p.m.

ROOM 1040 (Choral Rehearsal Hall)

At the Opera, What Does Your Body Do?

Suzanne Cusick, chair (New York University)

Gary Mouldsdale (Cornell University), “Eloquent Silence: Deformation, Deference, and the Last Word in Rossini’s *opere serie*.”

Anne Seshadri (University of California, San Diego), “Refiguring the Jewish Princess in Strauss’ *Salome*.”

Elizabeth Hudson (University of Virginia), “Farrar’s *Carmen*.”

Mary Simonson (University of Virginia), “‘Weird-Wild-Wonderful’: The Role of Spectacle in Lois Weber’s *The Dumb Girl of Portici*.”

ROOM 3002

Balinese Gamelan Workshop

led by David Harnish (Bowling Green State University)

Dinner 6:00 to 8:00 p.m.

(on your own)

Concert 8:00 p.m.
BRYAN HALL

Program

Finish Line (2003)Elizabeth Hinkle-Turner
Trumpet, organ, video, and electroacoustic music
Charles Saenz, trumpet and Marilyn Shrude, organ

Dreams in the Desert (2001).....Elainie Lillios
Electroacoustic music

Snow of Ages (2002-03) Chin-Chin Chen
Electroacoustic music

Molly (1998).....Alicyn Warren
Video with electroacoustic music

pause

Eareverence (2003)Kristin Norderval/Monique Buzzarté
Zanana duo, instruments and live processing

Aura (1998) Kristin Norderval
Solo trombone
Monique Buzzarté, trombone

Red Shifts (2000)Pauline Oliveros
Trombone, oscillators and noise
Monique Buzzarté, trombone and Kristin Norderval, oscillators and noise

SATURDAY, JULY 19, 2003

Sessions I: 8:30 to 10:30 a.m.

ROOM 1040 (Choral Rehearsal Hall)

Cohabiting the Music

Martha Mockus, chair (SUNY, Stony Brook)

Elizabeth Gould (University of Toronto), "Monologue(s) Of Desire: Becoming-Woman as University Band Directors."

Daniel Stevens (University of Michigan), "Regarding Glenn: Decoding the Allure of a Musical Deviant."

Nadine Hubbs (University of Michigan), "My So-Called Post-Stonewall Life: Reflections on a Queer Musical Apprenticeship."

Maarja Vigorito (Bowling Green State University), "Essential Differences: Musical Experiences from Beyond the Binary."

BRYAN HALL

Intersections of African- American Religion, Feminism, and Music

Eileen Hayes, chair (University of North Texas)

Joycelyn Wilson (University of Georgia), "A (Hip-Hop) Voice From the South: Revising the Black Feminist and Womanist Voice."

Amy Valladares (New York University), "Intersections of Gender and Technology in Lucumí Ritual Drumming."

Maria Cristina Fava (Bowling Green State University), "Sojourner Truth's 'And Ar'n't I a Woman?': The Musical Realization of a Powerful Cult."

Richard Rischar (Dickinson College), "The Hagiography of Aretha Franklin."

Coffee Break 10:30 to 11 a.m.

GREEN ROOM

Sessions II: 11:00 to 1:00 p.m.

ROOM 1040 (Choral Rehearsal Hall)

Practicing Feminist Ethnography

Ellen Koskoff, chair (The Eastman School of Music of the University of Rochester)

Tomie Hahn (Rensselaer Polytechnic Institute), "Emerging Voices--Encounters with Reflexivity."

Elizabeth Tolbert (Peabody Conservatory of Music/Johns Hopkins University), "Witnessing and Envoicing."

Zoe Sherinian (University of Oklahoma), "(Re)presenting Dalit Politics through Dialogical Musical Ethnography."

Taru Leppänen and Helmi Jarviluoma (University of Turku, Finland), "Who is Empowering Whom? Reporting a Teaching Experiment between Musicology Students and Asylum Seekers."

BRYAN HALL

Attending to Filmic Sight and Sound

Renée Coulombe, chair (University of California, Riverside)

Nancy Newman (Clark University), "'You'll Always be My Perfect Maria': Björk and the Film Musical *Dancer in the Dark*."

Steven Reale (University of Michigan), "A Sheep in Wolf's Corset: Gendered Vocalism and Heteronormative Recuperation in *The Rocky Horror Picture Show*."

Rose Theresa (University of Virginia), "'I Want to Do That Too!' Music and Mimicry in the Movies of Shirley Temple."

Lunch 1:00 to 2:00 p.m.

GRIME (Gender Research in Music Education) meeting in Room 1040.

(Those who ordered box lunches may pick them up in the Green Room)

Sessions III: 2:00 to 4:00 p.m.

ROOM 1040 (Choral Rehearsal Hall)

Islam, Gender, and Music

Lisa Urkevich, chair (Boston University)

Tanya Merchant (University of California, Los Angeles), "Modern Women, Agency, and Identity in Uzbek Music Videos."

Wendy DeBano (University of California, Santa Barbara), "Enveloping Music in Gender, Nation, and Islam: A Case Study of Women's Music Festivals in Modern Iran."

Eleanor Lipat (University of California, Los Angeles), "Filipino Girls, Gurus, and Women Warriors: Kulintang Music's Transnational Transformations."

Anne Rasmussen (College of William and Mary), "Bodies, Voices, Religion, and Nation: Rethinking Women, Music, and Islam."

BRYAN HALL

Music Theory

Martin Scherzinger, chair (The Eastman School of Music of the University of Rochester)

Deborah Rifkin (Oberlin College Conservatory), "Formal Design and Structure: A Feminist Reconciliation."

Marion Guck (University of Michigan), "Music Theory and the Regulation of Metaphor."
Rebecca Leydon (Oberlin College Conservatory), "The Limits of Seeing: Scopism and Its Musical Pitfalls and Rewards."

Jennifer Rycenga (San Jose State University), "Is This Desire?: Queering Large-Scale Form in Rock Music."

Sessions IV: 4:00 to 5:30 p.m.

BRYAN HALL

Lecture/Performances

Nina Sun Eidsheim (University of California, San Diego), "Cyborgized: The Female Voice is the Crossroad of Gender, Race and Technology."

Anna Rubin (University of Maryland, Baltimore County), "The Personal is the Musical."

Margaret Lucia (Shippensburg University), "Keiko Fujiie's 'Pas de deux II': Celebrating the Body in Music."

Dinner 5:30 to 7:30 p.m.

(on your own)

Concert 7:30 p.m.

BRYAN HALL

Program

Shakuhachi improvisation..... Tomie Hahn

Tomie Hahn, shakuhachi

Kokopelli, Op. 43 (1990).....Kathryn Hoover

Adeline Tomasone, flute

Rapid Fire (1992).....Jennifer Higdon

Adeline Tomasone, flute

Memories of a place...(2002)..... Marilyn Shrude

John Sampen, alto saxophone and Marilyn Shrude, piano

Wings (1981/1991)Joan Tower

John Sampen, alto saxophone and pre-recorded sounds

Special Session 8:00 p.m.

BRYAN HALL

Remarks in memory of Philip Brett

Suzanne Cusick (New York University)

Lydia Hamessley (Hamilton College)

SUNDAY, JULY 20, 2003

Sessions I: 8:30 to 10:00 a.m.

ROOM 1040 (Choral Rehearsal Hall)

Listening to the World War II Era

Sherrie Tucker, chair (University of Kansas)

Matt Malsky (Clark University), "A View from the Street: 'Street Scene' and the Portrayal of New York Women's Experiences on Film."

Christina Baade (McMaster University), "'The Battle of the Saxons': Gender, Dance Bands, and British Nationalism in the Second World War."

Monica Hairston (New York University), "Boogie, Boogie All the Time: Mary Lou Williams at the Café Society, 1943-49."

BRYAN HALL

Through the Asian/American Looking Glass

Chair, TBA

Kelly Foreman (Wayne State University), "Ghosts of the Geisha-Girl: Transcultural Interpretation, Legitimacy, and Ethnomusicological Research."

Allison Johnson (University of California, San Diego), "I Was Born with Two Tongues: Voices of Asian American Spoken Word."

Nancy Rao (Florida International University), "Negotiating 'Looking Relations' in San Francisco's Chinese Opera Theaters."

Coffee Break 10:00 to 10:15 a.m.

GREEN ROOM

Forum 10:15 to 11:45 a.m.

BRYAN HALL

Re-Negotiating the Faultlines: Ethnomusicology and Difference

Elizabeth Tolbert, chair (Peabody Conservatory of Music/Johns Hopkins University)

Suzanne Cusick (New York University)

Michelle Kisliuk, (University of Virginia)

Fred Maus (University of Virginia)

Elizabeth Tolbert (Peabody Conservatory of Music/Johns Hopkins University)

Zoe Sherinian (University of Oklahoma)

Plenary Session 11: 45 to 12:30 p.m.

BRYAN HALL

Open discussion of issues raised by the conference. All are invited.

Abstracts

THURSDAY, JULY 17, 2003

Radical Harmonies
Boden Sandstrom
University of Maryland, College Park

Radical Harmonies chronicles a women's music cultural movement which resulted in a revolution in the roles of women in music and culture. The movement gave birth to an alternative industry that changed women and music forever. During the early 1970s a convergence of cultural feminism and the radical politics of lesbian-separatists created the philosophy and space necessary for a new genre of music—Women's Music—to bloom. This music became the embodiment and expression of this woman-to-woman creativity, and expression of a lesbian and/or feminist aesthetic.

Through festival and performance footage, interviews, and archival material, the film delves into the rich and beautiful history of women creating a cultural life based on a commitment to diversity, personal integrity, feminism and women loving women. In its heyday, during the 1970s and 80s, Women's Music offered a different message than mainstream musical culture. It opened doors for women musicians, producers, sound and light technicians and for new women-owned recording companies such as Olivia Records, and women-oriented shows. Pioneers like Cris Williamson, Bernice Johnson Reagon, Margie Adam, and Linda Tillery recall the frustrations and the triumphs of finding women sound engineers and other professionals in a completely male-dominated industry.

Although several films have highlighted aspects of women's music, this groundbreaking documentary is the first to explore the full depth and spectrum of its history and impact. *Radical Harmonies* features such early stars of Women's Music as Meg Christian, Holly Near, and Mary Watkins, as well as contemporary artists Indigo Girls, Ani DiFranco, Bitch and Animal, and Melissa Ferrick. Additionally, the film highlights the whole infrastructure that made possible the recording, production, and dissemination of the work of these talented performers.

Radical Harmonies movingly illustrates how the Women's Music movement changed the lives of countless women.

Awards • Audience Award for Best Documentary
2002 San Francisco International Lesbian & Gay Film Festival

FRIDAY, JULY 18, 2003
Sessions I: 8:30 to 10:30 a.m.

Castrati at the Movies: In which Farinelli is remasculated, and Hedwig cuts down “cock rock”

Elizabeth Keathley

University of North Carolina, Greensboro

Two recent films, *Farinelli, il castrato* and *Hedwig and the Angry Inch* feature protagonists whose genitalia was surgically altered against their wishes. While *Farinelli* figures its hero's castration as profoundly tragic, only redeemable through surrogate fatherhood, *Hedwig*'s loss becomes a springboard for her creative activity and increased self-knowledge.

Through plot, dialogue, and music, each film construes a different relationship between the castrato and patriarchy, a relationship that is echoed through the other characters of the two films: the fictive Farinelli seeks incorporation into the patriarchal order, using his phallic voice as a tool of both sexual pleasure and aggression, rehearsing the lurid interest in the figure of the castrato, and reproducing the heterosexist scripts of mandatory procreation and dichotomous sexual difference. Hedwig, however, both inhabits a typically feminine role of patriarchal victimization and blurs conventional distinctions in her assertive performances of gender.

Queering Inversion in Poulenc's “Les Mamelles de Tirésias”

Kevin Clifton

University of Virginia

How might sexual identity be encoded in musical structure? Can a tritone have gay implications? I will take seriously these questions in my reading of Francis Poulenc's opera, *Les Mamelles de Tirésias* (1944), based on Guillaume Apollinaire's play of the same name (1903).

Drawing from various theories of the genesis of homosexuality, I will focus primarily on Karl Westphal's groundbreaking diagnosis of “sexual inversion” in 1869, Havelock Ellis's use of this concept in his popular text, “Sexual Inversion” (1897), and Sigmund Freud's psychoanalytic contribution in his “Three Essays on the Theory of Sexuality” (1953).

The second half of my paper will theorize the various uses of inversions in Poulenc's opera, beginning with its gender-bending narrative based on the Greek myth of Tiresias. Although the opera does not concern itself directly with homosexuality, my interpretation will be read against the backdrop of the “sexual invert,” thus bringing gender and sexual identity into a unique interpretive framework. In addition, emphasis will be given to Tirésias's gender reversal scene in which the use of tritones, a self-inversional musical marker, provides a particularly queer context for her/his transformation.

"Screeching Figure of Fun"? Images of Brunnhilde From the Second Wave of Feminism
Claire Detels

University of the Incarnate Word

The now-prevalent imagery of Brunnhilde as singing Fat Lady, seen in contexts ranging from opera to politics, is a recent development, going back to a 1976 coining of the metaphor "the opera ain't over till the fat lady sings" by San Antonio sportswriter Dan Cook. This paper will argue that the rise of Fat Lady imagery is not, as Carolyn Abbate suggests, a demotion of Brunnhilde from Wagnerian goddess to "screeching figure of fun" but a more ambivalent sign, representing both the rise of female power during the second wave of feminism and the fear of that power. The fact that we can trace such a symbol back to late 19th-century opera affirms that, as many have argued from the standpoint of musical style, the envoicing of women in opera of that period, on top of men and no longer inscribed in the prettiness of bel canto, provided a striking model of feminine power during the first wave of feminism. In short, the iconization of imagery associated with the most resonant operatic heroine from the first wave of feminism during the second wave is no coincidence.

"But you're just a girl!": The construction of female heroism in the Non-diegetic music of Xena: Warrior Princess and Buffy the Vampire Slayer

Renée Coulombe

University of California, Riverside

The musical construction of heroic female characters is relatively new in television, particularly female heroes who establish themselves based on physical prowess rather than intellectual or other gifts. Two notable exceptions are series associated with the 1990s: *Xena: Warrior Princess* and *Buffy the Vampire Slayer*. These two series, often linked for their content (female warriors) and context (syndication, non-major networks), diverge clearly and distinctly on the musical construction of their heroes. *Xena's* non-diegetic music relied on received symphonic standards (specifically 19th-century late-romantic German - or what I term the "Bayreuth" style) for the musical construction of Xena's heroism - with a predominance of horn calls and romantic orchestration. This contrasts starkly with the music of *Buffy*, built largely around the grunge/punk aesthetics associated with Riot Grrrl feminism, with "DIY" (do it yourself) attitudes of the movement highlighted in many of the series' critical moments. After comparing the construction of *Buffy* and *Xena* musically, the analysis then moves further to deconstruct *Buffy* as exemplar of "third wave" feminist characteristics. Finally, the analysis links the emergence of *Xena* and *Buffy* after Third wave feminism in the mid-1990s, providing a new model for individual, non-centralized resistance to cultural hegemonies.

Peggy Seeger and the Political Uses of Traditional and Contemporary Anglo-American Folk Music

Lydia Hamessley
Hamilton College

Peggy Seeger's birth in 1935 coincided closely with her parents' (Charles and Ruth Crawford Seeger) "discovery" of folk music. Thus, Peggy grew up hearing and singing traditional music, and she is one of the eminent voices of the folk song revival of the 1950s and 1960s. This paper, largely based on personal interviews, will explore the trajectory of Seeger's career from traditional folksinger to contemporary songwriter with a particular focus on her beliefs about folksong composition, the folk process, and her wide-ranging political use of traditional music and styles. Asserting that "folk music is the expression of the people at the bottom of the heap," she is troubled by the way composers of art music have incorporated folk music into their works. However, of her own process she states, "I do all kinds of things in my music and in my singing style, even when I sing folk songs, that I realize perfectly clearly is not folk style." Unlike her brother Mike, whom she describes as an imitator of style, Peggy shapes her performances of traditional music to suit the occasion, whether it be for a concert of old-time music, a political rally, or a workshop on the feminist view of the image of women in traditional song. Of her work Peggy writes, "My battlefield is the concert stage, the lecture hall. My job, like so many songwriters, is to place (in a memorable and enticing form) a message that, were it in non-hummable form, might not be so easily remembered."

"You must love me": Hearing Madonna's Voices

Keith Clifton
Central Michigan University

Madonna's iconic status within the gay community has been well-documented in the past several decades. At the same time, queer studies in music have been concerned with the phenomenon of the opera queen, that segment of gay men devoted passionately to the art form and, more specifically, to the female voice itself. In the work of Mitchell Morris and Paul Robinson, the opera queen is described as a "voice fetishist" (Robinson) as the diva creates a "homosocial bond between gay men, just as women typically serve to establish such a bond between straight men" (Morris). While the role of the queer opera listener has been examined in detail, the same cannot be said for queer consumers of popular music. This creates a complex paradox, for just as an opera queen may admire Callas or Sutherland, that same listener may profess a similar devotion to Tina Turner, Cher, or k.d. lang. The emotional frisson experienced by an opera queen during the performance of a great aria may be replicated with equal potency by the voice of a pop diva.

In this paper, I move beyond accepted links between Madonna and her gay audience, which would include elaborate stage antics and ubiquitous transformations of image, into the realm of Madonna's music and its effect on the queer listener. I refer to such listeners as "Madonna Queens." Throughout her career, Madonna has consistently maintained that while many have celebrated her business acumen and glam sensibility, fewer have noted her musical and vocal talent. In this context, Madonna's vocal self-transformation is deliberate and

paramount, resulting in audible changes from her early years to the present. By repeatedly shifting her timbre and inflection, she continues to redefine the "Madonna Sound," making it difficult to establish a prevailing vocal style. Such changes mirror socio-cultural shifts in her gay audience.

For the queer listener, Madonna's voice and musical style may engender personal connections that have not previously been examined, as she frequently writes about topics familiar to many gay men and lesbians, including isolation and estrangement from family members. In my analysis of three key songs -- "Papa Don't Preach," "Frozen," and "Music" -- I demonstrate that Madonna's employment of a potpourri of artistic styles may be targeted at queer listeners in particular. By examining specific aspects of her lyrics, vocality, and allusions to classical styles, we discover that Madonna's work, often dismissed as dance-based and inconsequential, in fact contains queer themes hidden just below the surface.

The Beat of Live, Women-Centered Music: An Ethnographic Case Study of Melissa Ferrick on Tour

Ann Savage Trudi Peterson
Butler University Monmouth College

The experience of hearing and seeing a live music performance is visceral yet difficult to describe. For Melissa Ferrick's dedicated fans, her concerts appear to be a particularly unique event. This paper explores the complex interrelationship between lesbian singer-songwriter Melissa Ferrick and her fans, sometimes referred to as "Ferrick Heads." In order to analyze the interplay between this particular artist and her fan base, an ethnographic interview with Ferrick was conducted, and 50 fans at three different concert sites were surveyed. Interestingly, many of her lesbian-identified fans find a strong feminist message in Ferrick's music, yet Ferrick does not identify herself as a feminist. Ferrick expresses resentment when asked to comment on current political issues, including lesbian rights—she defines herself as a singer-songwriter, not an activist. Despite her resistance to being politically positioned, fans politicize her music and are subsequently empowered by Ferrick's lyrics, music and performances. As feminist communication scholars, we analyze the disparate interpretations that comprise the multifaceted interrelationship between Melissa Ferrick and her predominately female fans.

*A Feminist Spirituality: The Temporal Play and Poetic Language of Meredith Monk's
"Visions of a Madwoman"*

Stephanie VanderWel
University of California, Los Angeles

Meredith Monk demonstrates her intuitive insights about politics, social conditions, and general humanity in films and theatrical works, which integrate music, dance, and acting. In a visual and aural play of temporality, Monk typically imparts her perspicacity through a central female character. Specifically, the film *Book of Days* (1988) presents a young Jewish girl, Eva,

with visions about the future in a montage that juxtaposes 14th-century Europe with the ending of the millennium.

Engaging with Rita Felski's discussion about the complexity of time in post-modernity, I demonstrate the function of the contrasting temporalities in the *Book of Days*, particularly in the musical piece "Visions of a Madwoman." Here, the Madwoman, a Jewish mystic played by Monk, reveals to Eva the apocalyptic messages of her dreams. During a dance of imitation between the female mystic and the young girl, Monk's idiomatic vocal performance resonates with Julia Kristeva's description of poetic language through the music's pull between linearity and nonlinearity, as defined by Jonathon Kramer. The music implies a motivic subject, intimates directionality, and then moves away from such conventions to create an "never-ending present," the sensation of transcending teleology. Thus, "Visions of a Madwoman" portrays the durability and briefness of human existence in a setting of female-centered spirituality that connects to the infinite and reaches beyond such societal constructions as patriarchy and history.

FRIDAY, JULY 18, 2003

Sessions II: 11:00 a.m. to 1:00 p.m.

A Kiss on the Pineapple: The B-52's and Heterosexuality

Fred Maus

University of Virginia

The 1980s and early 90s, a period of conservatism in the United States, also produced resistant images in popular culture. This paper explores parody and resistance in one U.S. pop band, the B-52s. The two women in the band turned images of femininity into a wild playground of drag-like subversion. And, with the three gay men who completed the group, they celebrated the warmth and effervescent fun of friendships between women and gay men.

But the content of B-52's songs rarely addressed nonstandard gender or sexuality directly. Instead, the songs often gave playful, parodic depictions of heterosexuality, often in implausible scenarios of erotic interaction. Heterosexual eroticism started to sound funny; in particular, it sounded like a joke among some gay men and women, who got to articulate a public discourse about the mainstream.

Many songs could be heard as political; "Housework" parodied the reiterated conservative claim that women need men; "Deadbeat Club" mourned the death of one band member from AIDS by affirming pleasure, and so on. But none of this was confrontational or overtly threatening. The pleasure and playfulness that made the B-52's so subversive also permitted the containment of that subversion, in reception, as non-political fun.

Troubles in the Wine: Lawrence Welk, Musicality, & Masculinity

J. Bradley Rogers
University of Virginia

Music was fundamental to the creation of a counterculture in 1960s America, but it also helped to maintain a “mainstream” opposed to the emerging youth culture. This paper describes a change in Lawrence Welk’s style, around 1969, and the goals of the new style in maintaining a conservative gender ideology.

Welk’s earlier style, known as “champagne music,” is characterized by leisure, ornamentation, and circumvention of melody, and could seem feminine. In the late 1960s, this style may have seemed dangerously close to the hedonism and compromised masculinity of ‘hippie’ counterculture.

The style that enters Welk’s programs around 1969 eliminates flutes, clarinets, strings, mutes, and ornamentation. It derives from ‘big band’ models such as Duke Ellington, but also draws on white marching bands, avoiding the use of distinctively “black” idioms.

The stylistic change coordinates with other innovations through which Welk reacted against the counterculture, the anti-war movement, and the early stages of feminist activism. Welk introduces a prominent new husband/wife performing team, emphasizes patriotism, and repeatedly articulates a work ethic. Welk’s huge television audience could now take pleasure in straightforward music, cleansed of softness, schmaltz, and femininity, and fused with an ideology of marriage, hard work, and patriotism.

*Free to Be ... What You Want Me to Be: Propaganda and Gendered Identity Formation
in 1970s Popular Children's Music*

Yara Sellin
University of California, Los Angeles

When Marlo Thomas created the album *Free to Be... You and Me* in 1972, she produced a propaganda-filled childhood soundtrack that evoked the politicized folk tradition of the 1950s and 1960s. It was received happily and uncritically by its target listeners: i.e., children. With performances by Diana Ross, Dick Cavett, Alan Alda, and Rosey Grier, Thomas’s album mixed moralizing vignettes, comic sketches, and song. The album stands up as a remarkable cultural artifact, one that reveals the preoccupations of its creators—white, middle-class feminists. bell hooks has problematized this particular strain of feminism, claiming that its proponents ignore issues of class and race in the interests of developing careers and moving outside the home and home-making. Continuing hooks’s argument, I show that *Free To Be* ultimately promotes a culturally white and essentially suburban model of childhood, and a hetero-normative model of adulthood. More precisely, the album constructs a utopic America, free of sexism, populated by confident, adventurous children and their heterosexual, middle-class parents for whom the opportunities are almost equally limitless.

In this paper I focus on four songs: “Free to Be... You and Me,” “Parents are People,” “William’s Doll,” and “Girl Land.” These song examples represent a conscious effort on the part of East Coast liberals and feminists to shape child-rearing and child-education practices.

Through the vehicle of America's children, they sought to teach values of personal equality and gender equity in order to achieve their passionately held ideals.

Self-Parody to Sonic Gay-Bashing: Theorizing Covers through George Michael and Limp Bizkit

Wynn Yamami
New York University

Covers represent a recurrent phenomenon within the popular music tradition, and while they have often been ignored by scholars as parasitic, they embody a particular intertextual strategy (Middleton, 1990). The cover functions as a commentary on the original musical material by bridging the temporal distance and at times reveling in stylistic incongruities introduced by the new musical context. But in this media-saturated age where a performer's image travels simultaneously with the music, can a cover reflect on that image as well? Does a musical adaptation necessarily interact with the original performer's image, persona, or identity?

This paper will offer an illustration of these theoretical concerns through a discussion of Limp Bizkit's (1997) cover of George Michael's "Faith" (1987). I begin my discussion by outlining the homophobic anxieties within the United States during the 1990s, a time which saw horrific instances of gay-bashing and hate crimes. Utilizing footage from Limp Bizkit's *Family Values* tour, I briefly examine the demographic profile of concert participants and set this against George Michael's public announcement of his homosexuality. Turning to the music, I engage in close analysis of the sonic alterations: changes in lyrics (which shift the focus of the narrative), timbre, rhythmic articulation, and form. Although this cover utilizes the distancing tactic of irony and self-parody, I will argue that Limp Bizkit effectively acts upon the (visual) absence and (aural) presence of George Michael, creating a musical critique which is heavily encoded with gay anxiety.

Music, Dance, and Women's Identity in Timurid, Mughal, and Ottoman Music

Sehvar Besiroglu
ITU TM State Conservatory, Istanbul

Numerous scholarly studies indicate the resemblances between Ottoman, Mughal and Timurid courts. While most of these work focuses on the history, statecraft, military organizations and socio-political characteristics of these courts, comparisons can occasionally be found on aesthetically important subjects like architecture, visual art, music etc. While bibliographic sources focused on the participation of women in the establishment of Timurid, Mughal, Ottoman musical tradition are limited, a number are available. Manuscripts and miniatures are the most important sources in studying music and dance. In this presentation I will review these sources, and with the help of a visual presentation will try to establish some references that would help us understand the role of women in Timurid, Mughal, Ottoman musical tradition. By utilizing depictions in contemporary manuscripts and miniature paintings

this paper will provide a visual comparison of the women in these societies and try to establish resemblance and differences among them. This will help us understand how certain dance and musical traditions continued to exist despite vast differences in their application, in various geographic locations and time.

In this paper, I will first present a brief historical survey of woman musicians and dancers (Köçek-s and Çengi-s)*, examine their identity and social backgrounds, and then will analyze their musical life during the 15th to 20th centuries. Then, I will focus on Late Ottoman Classical and Popular Music genres.

*KÖÇEK; Male dancer who wear female costumes.
ÇENGI; Female dancer.

Women Teaching Music in Sweden, 1850-1950

Sondra Howe
Wayzata, Minnesota

Although traditional accounts of the history of music in Sweden have neglected women, recent scholarship by Meyers and Öhrström describe women's involvement in many aspects of music in the nineteenth and early twentieth centuries. This paper looks at the roles of women teaching music between 1850 and 1950 and the influence of economic and cultural conditions that enabled their participation in music education.

Swedish women in the nineteenth century were involved in music in the private sphere as they made music in their homes and performed in salons. Jenny Lind was important because she made it acceptable for women to perform in public. Women had opportunities to study at the Royal Academy of Music and in teacher-training seminaries, but men held the professorships, dominated textbook publication, and held positions as organists and church music directors. Elfrida Andrée was the first female organist in a major church.

By the late nineteenth century, a large percentage of Swedish women were in the labor force, and performed in orchestras. Two outstanding leaders in music education were Anna Bergström-Simonsson, teacher of school song, and Alice Tegnér, composer. Swedish women take pride in their opportunities in society today, but their roles in music were limited before 1950.

A Boston Woman's Chronicle: Music and Social Ritual in the Diaries of Frances Lang

Laurie Blunsom
Minnesota State University, Moorhead

The musical culture of late 19th-century Boston is one of the richest in the history of American music. The city's legacy is vast: the Boston Symphony Orchestra, the Second New England School of composers, and the Handel and Haydn Society, to name a few. Aside from these "public" manifestations of culture, however, the inner workings of Boston's musical world are of extraordinary importance: the social milieu, the connections between composers,

performers and institutions, and the involvement of the sociocultural elite in music were the foundation on which the city's cultural structure was built. This complex association between music and society is often elusive, in large part because it was dependent on women's activities. Women, in fact, were essential participants in the intricate network of sociocultural relationships that helped form and sustain Boston's vibrant musical life. One woman's chronicle—the diaries of Frances Lang—provides a window into that network and is a rich source for understanding the degree to which women's history is necessary to understand Boston's musical history.

Frances Lang was the female head of one of Boston's most important musical families: wife of a prominent musician and mother of a well-known composer. In this paper I will explore the richness of Frances Lang's diaries and illustrate the ways in which they provide an insider's view of Boston's dynamic musical world. I will show that the Lang home was an important musical and social meeting ground in Boston and as such Lang herself was a significant figure in the city's cultural life. Finally, I will discuss Lang's role in the social world of women and demonstrate that through these diaries one can reconstruct this vital aspect of Boston's sociocultural structure.

FRIDAY, JULY 18, 2003

Sessions III: 2:00 to 4:00 p.m.

“Blackface,” Race, and Gender in Four Operas

Naomi André

University of Michigan

This paper explores the multi-dimensionality of what I refer to as “blackface” in opera and interrogates the aural and visual worlds inhabited by singing Black bodies on the operatic stage. My use of “blackface” also refers to the several “voices” each work projects. In *Aida* (1871), the Italian Verdi writes an “Egyptian” opera for the opening of the Cairo Opera house. In Verdi's later collaboration with Boito, *Otello* (1887), the title character's blackness is specially marked visually through body make-up and aurally in the orchestra when he enters to murder Desdemona in the final act. In *Porgy and Bess* (1935), Dubose Heyward and George Gershwin employ a black vernacular that extends to the dialect, musical style, and narrative that *Porgy* encompasses. Anthony Davis gives a strong Black voice to his opera *Amistad* (1998) by including two African deities, the Trickster God and the Goddess of the Waters, and by allowing the captive Africans to address the audience directly in English. In these four operatic portrayals of blackness, the racialized “Other” is embodied in both male and female characters. My analysis considers the intersection of gender and race in these works in order to suggest how images of racial blackness in opera can be seen and queried by modern audiences.

The Trouble with Minnie: Puccini's Exotic American Heroine
Annie Janeiro Randall
Bucknell University

Puccini treated David Belasco's California as the exotic site for *La Fanciulla del West* (New York, 1910) and used the western U.S.'s play of race, ethnicity, class, and gender as musical and dramatic scaffolding for the opera. Most American critics in 1910 resisted seeing their countrymen portrayed as "them" in the us/them formulation that lies at the heart of operatic exoticism; that the U.S. and its inhabitants might be considered culturally distant from Europe and comparable to Turks, gypsies, geishas, Nubians, et. al., was anathema. The U.S., by then a colonial power, considered itself Europe's equal on the world stage; it is unsurprising that *Fanciulla's* early reviews reflect a thinly veiled annoyance that Americans had been made the object of Europe's voyeuristic imperial gaze on the opera stage.

This paper surveys the work's reception with regard to its handling of the American Other (Native Americans, Mexicans, European Americans, immigrants, and the unseen Chinese population) and pays particular attention to the leading character, Minnie. Minnie is considered within multiple critical and historical frames: operatic exoticism, musical "Americanness," early twentieth-century public discourse on the "New Woman," and late twentieth-century theories on constructions of gender and whiteness in canonical works.

"B-Girl Stance in a B-Boy's World": DJ Kuttin Kandi, Hip Hop Activist
Ellie Hisama
Brooklyn College & the Graduate Center, City University of New York

While African American women and Latinas have begun to gain a toehold in the male-dominated world of hip hop, Asian American women are hard to find in mainstream accounts. One of the most successful female turntablists working today is Filipina American Kuttin Kandi, who is a member of the renowned New York-based DJ crew 5th Platoon; her mix tape "B-Girl Stance in a B-Boy's World" (1999) established her as a phenomenally talented DJ. ("B-Girl" is a female practitioner of breakdancing, or breakin'.)

This paper explores Kuttin Kandi's art of turntabling as a member of 5th Platoon and of the all-women crew the Anomalies, which she co-founded in order "to show that there are women out there with skills... who aren't all about sex, greed, and violence."

Drawing upon work by Amy Ling, Lisa Lowe, and Frank Wu, I argue that Kandi's music and career are predicated upon her consistent refusal to conform to the gender expectations prevalent in hip hop. She does not fit the body type of the typical hip hop diva, challenges the stereotype that women are ill-suited for the technical demands of turntabling, and holds her own in the masculinist world of DJ battles. The paper examines Kandi's feminist tracks that sample songs by women including Queen Latifah's "Ladies First" and Lauryn Hill's "Lost Ones."

The Musical Body Politics of MeShell Ndegéocello
Martha Mockus
State University of New York, Stony Brook

Although African American bassist/singer/songwriter MeShell Ndegéocello expresses an ambivalent relationship to feminism, much of her music enacts vigorous feminist critiques of capitalism, Black identity politics, racism, and homophobia. This paper analyzes three of her songs as sonic articulations of Black feminist protest, spiritual transformation, and sexual politics. Situated within a Black feminist framework, my analyses draw from theoretical work by Angela Davis, bell hooks, and Patricia Hill Collins. In “Dead Nigga Blvd” (2002) Ndegéocello manipulates tempo, time, and vocal “space” to fiercely interrogate white constructions of black stereotypes and critique the conflation of freedom with capitalist consumption. “Hot Night” (2002) employs an unusual musical strategy of vocal framing to engage a feminist critique of global capitalism and reinvigorate the concept of revolution. Excerpts from Angela Davis’s speech “The Prison Industrial Complex” create a vocal “frame” around Ndegéocello’s music and constructs in sound a feminist solidarity with Davis’s indictment of American imperialism in Viet Nam and the devastating effects of “welfare reform” on poor women. Finally, Ndegéocello’s “Leviticus: Faggot” (1996) rails against parental homophobia as legitimized by Christianity. Her musical appropriation of “Swing Low Sweet Chariot” in the service of an anti-homophobic message works to ironize Christianity and to reclaim Black musical culture for Black queers.

*Timbre, Texture and Gender: Theorizing Intertextuality in Alban Berg’s Modernist
Musical Sound*
Christina Gier
Duke University

This paper proposes an analytical method for understanding how musical style is a complex sign constructed within a gendered discourse. An intertextual theory of music proposes the semiotic transposition of discursive patterns of knowledge into the specific character of musical gesture. I hear timbre and texture in terms of how the semiotic impulses (aspects of sound production) dialectically interfere with the symbolic (verbal inscription or motivic patterning). The breaks in this dialectic indicate specific intertextual contiguities between sound and idea.

Berg’s *Altenberg-Lieder* op. 4 provides a case study. An analysis of the first song illustrates how the musical gestures move beyond Altenberg’s disjunct, aphoristic text, and produce a distinct idea of woman in song. Berg’s journal of quotations ‘On self-discovery’ (*Von der Selbsterkenntnis*) reveals his close reading of Nietzsche and Weininger among others on the idea of woman. Intertextual implications in the musical sound index how specific tropes of woman inflected the modernist impulse behind the timbral and textural construction. The argument for intertextuality in music situates the production of musical gesture—highlighting here the character of and relations between pitch, texture and timbre in the orchestra and voice—as always in-process with the ideological discourse surrounding it.

Écriture féminine as Musical Gestures

Sanna Iitti

New York University

This presentation examines Hélène Cixous's notion of *écriture féminine* (feminine writing) and the ways music encodes gender. I shall argue against Renée Cox Lorraine's interpretation (1991), claiming that she fails to recognize the proper epistemological context of Cixous's thought, which is Derridean deconstruction. Accordingly, feminine writing should neither be treated as a prescription for a particular style, nor equated with "women's music" in an essentialist manner. Ignoring the fact that Cixous identified *écriture féminine* in multiple historical contexts led Cox Lorraine astray. French post-structuralist theory nevertheless allows us to explain musical constructions of gender, regardless of the composer's period or sex. A Cixousian approach to music and gender must posit desire as the generative principle of musical production. *Écriture féminine* is motivated by the feminine libido, denied by Freud. It suggests spontaneous musical creation and refers to improvisation and tone color. Historically, as composers, men transgressed their customary gender roles in society, thereby acquiring freedom. Women's feminine expressions nevertheless perpetuated devalued genres. Feminist musicology should therefore uncover the emancipating potential of gender studies in music. Analytically, this suggests going beyond the score and engaging factors that emerge in performance but cannot be notated. According to Morag Shiach, *écriture féminine* breaks down the opposition between writing and speech. In music, it bridges the score, the performance and the audience, and constructs femininity as 1) musical topics, 2) notated prescriptions, and 3) actual gestures in performance. To illustrate these, I shall discuss Fanny Hensel's *Gondellied* op. 1/6.

Hear Me Now: The Implication and Significance of the Female Composer's Voice as Sound Source in her Electroacoustic Music

Elizabeth Hinkle-Turner

University of North Texas

The composition of electroacoustic music first and foremost requires the accumulation of an "orchestra" of sonic material for use in the final construction of the work. Much electroacoustic composition is of an abstract nature and audio sources may be chosen primarily for their sonic richness, complexity, and interest. However, audio materials may also be chosen for symbolic and thematic intent: the message of the piece and its creator demands that a certain sound source be used. My presentation will focus on works by women composers of electroacoustic music in which the composer has employed her own voice as a sound source for a specific philosophical and/or political purpose and to draw attention to a particular gendered theme or issue. Featuring both audio and video examples the presentation will include specific pieces by the American composers Elizabeth Hinkle-Turner, Alice Shields, Brenda Hutchinson, Pamela Z, and Christine Baczewska.

FRIDAY, JULY 18, 2003
Sessions IV: 4:00 to 6:00 p.m.

"Eloquent silence": Deformation, Deference and the Last Word in Rossini's opere serie

Gary Mouldsdale
Cornell University

For Elena, the protagonist of Rossini's *La donna del lago* (1819), the final scene of the opera is a scene of hyperbolic wish fulfillment: a former suitor reveals himself to be the King of Scotland, and he releases to her both her father and her lover, two captured rebels. When the King asks Elena if she wishes anything else, she replies in a rondo that she cannot explain her happiness; then, addressing no one in particular, she offers one more wish: "may my silence be eloquent, may all be said in abbreviated or truncated tones." Vocally, Elena dominates the proceedings, but what she seems to sing of is deference, and of her own inarticulacy. Rossini used this rondo again three months later for the final scene of *Bianca e Falliero* (1819), with a new text, for another heroine reconciled and reunited with her father and lover. And Rossini used it a third time, with the original text, for yet another scene of sentimental envelopment in the final scene of the Venetian revision of *Maometto II* (1823). The circulation and re-use of this rondo points up a more general aspect of Rossini's closing scenes in the Italian non-buffa works--the spectacle made of female protagonists with faltering or inarticulate voices. In this paper I draw upon the work of Diana Meyers to read these moments of inarticulacy; Meyers's work on personal autonomy and feminist voice theory helps us to read these scenes against the wider problem of the musical representation of agency in early nineteenth-century Italian opera.

Refiguring the Jewish Princess in Strauss's Salome

Anne Seshadri
University of California, San Diego

Since the successful Dresden premiere of Richard Strauss's *Salome* in 1905, countless descriptions of the opera have been written. In this paper, I trace the ways in which the figure of Salome has been variously interpreted throughout the twentieth century, focusing on cultural constructions of gender and racial identity.

In Germany, audiences interpreted *Salome* as a *Judenoper*. Strauss set up a dichotomy between the ancient Jewish and Christian worlds as represented by Herod and his court and Jochanaan, respectively. Salome was placed between these two spheres. Once Salome kissed Jochanaan, she, through Strauss' music, was transfigured. In *Salome*, Strauss successfully reproduced the subjective idea of the Jew, simultaneously evoking the Orient and contemporary German society. In later productions, the significance of the Jewish context that informed the premiere was lost. I argue that it was at this time that Salome was refigured as a *femme fatale* in operatic productions and musicological scholarship.

This study reveals a network of assumptions that reflects the conflict and anxiety inherent in the representation of gender and racial difference. History, as both a method of analysis and an object of analytic attention, contributes to and provides a means for understanding the process by

which knowledge of the "Other" is produced and deployed. The history of *Salome* is crucial to the understanding of the aesthetic, social and political structures of the twentieth century.

Farrar's Carmen
Elizabeth Hudson
University of Virginia

The role of opera in the legitimization of early sound recording is well documented. Opera stars lent their glamour to the fledgling technology, in part establishing the "reality" of disembodied vocal sounds through the imagined contours of the "bodies" suggested by the names and pictures attached to the recordings. And in the early decades of the twentieth century another fledgling technology--the silent cinema--also repeatedly invoked operatic stars and operatic subjects to inscribe the corollary: to make the silent bodies "real" through imagined evocation of their voices. A critical examination of these early films in this historical context encourages new ways of understanding the ideological work of silent film (and its music), especially in relation to the evolving codes of gender representation.

My paper will focus on the 1915 film version of Bizet's opera *Carmen*, directed by Cecil B. DeMille and starring the famous soprano Geraldine Farrar (who had just triumphed in the role of Carmen at the Metropolitan in 1914, opposite Caruso and conducted by Toscanini). The film was immensely popular, catapulting Farrar into a super-stardom unrivaled by any other operatic diva of the day. In this paper, I analyze how Farrar's own vocal interpretations of the role of Carmen compare with other famous interpretations of the role at the time, and then demonstrate some ways in which this vocal interpretation is refigured in bodily terms in the film version. My conclusions will claim that Farrar was able to translate the character of Carmen into a thoroughly modern twentieth-century character, disrupting, in a modest way, certain aspects of contemporary female stereotypes, and refiguring the creative power of the diva.

"Weird-Wild-Wonderful": The Role of Spectacle in Lois Weber's "The Dumb Girl of Portici"

Mary Simonson
University of Virginia

In 1916, amidst a flood of publicity, Universal released *The Dumb Girl of Portici*, a silent film adaptation of Auber's 1828 opera *La Muette de Portici*, directed by Lois Weber and starring world famous ballerina Anna Pavlova as the mute female lead, Fenella. The film received mixed reviews: for some writers, the spectacular costumes, sets, rowdy mob scenes, and the forty-piece orchestra that accompanied the show made the work a triumph. The fact that Pavlova tended to mime and act rather than dance onscreen drew complaints from other reviewers, though: the expected spectacle of the female dancing body was largely omitted from the film rather than emphasized. The emphasis placed on the spectacular aspects of Fenella's story in these reviews is not new. Auber's opera, too, has long been discussed in terms of spectacle. Famous for its period costumes, staged dances, and erupting Mount Vesuvius, the ultimate spectacle of the

opera has traditionally been inscribed on the body of Fenella, who relies on physical gesture – and being gazed at – to communicate. Yet there are close connections between Fenella’s physical movements and the opera’s musical gestures, as well: both the orchestral music that accompanies Fenella, and the vocalizing of other characters as they interact with her, define and mediate this female spectacle.

By examining Weber and Pavlova’s *The Dumb Girl* in juxtaposition with Auber’s *La Muette*, it becomes possible to think about the various ways in which spectacle is generated, perceived, and perhaps most importantly, escaped in the film. At the same time, a forum is opened for thinking about the relationship between opera, dance, and silent film at this juncture in history, as well as the roles, images, and possibilities of and for women and femininity perpetuated by all three genres. Both Weber and Pavlova’s *The Dumb Girl of Portici* and Auber’s *La Muette de Portici* cross boundaries, blurring and testing the lines between opera, film, dance, sound, silence, voice, and movement; perhaps this blurring provides a space in which women’s bodies and female lives can be reinterpreted outside of the framework of the spectacular object.

SATURDAY, JULY 19, 2003

Sessions I: 8:30 to 10:30 a.m.

Monologue(s) of Desire: Becoming-Woman as University Band Directors

Elizabeth Gould

University of Toronto

Women currently account for less than 10% of all university band directors in the U.S., a proportion that has increased only slightly in the past 20 years. The goal of this research is to better understand the everyday lives of women university band directors in order to contribute to their retention in the profession, lessening pervasive occupational gender segregation and its pernicious consequences. The research describes the lived experience of women university band directors in terms of their identity, activities, and relationships. While all women have individual reasons for continuing in or leaving the profession, their experiences in general are similar because of the unique status in society of women as a group(s). Data were collected through mailed and on-line surveys and journals, and four on-site visits. Analysis of data is grounded in the categories of identity, activities, and relationships, and creates a reflexive monologue(s) grounded in the material conditions of their everyday lives as university band directors. The presenter(s) will speak/sing only the words/music expressed by the participants. This method of representation reflects the notion of becoming(-woman) developed by Deleuze and Guattari (1987) that describes a process(es) of multiple and constant transformation(s) in which ontological desire may be expressed as lines of flight with(in) a collective(s) of bodily and social subjectivity(ies).

Regarding Glenn: Decoding the Allure of a Musical Deviant

Daniel Stevens

University of Michigan

Glenn Gould may be the most intriguing pianist who ever lived. While his notorious eccentricities have been noted and discussed by biographers such as Cott, Friedrich, Girard, Ostwald, and Payzant, all these writers have been silent in the realm of Gould's sexuality. The biographers' descriptions of Gould's clothing, performance mannerisms, love of solitude, and eventual withdrawal from the stage—not to mention Gould's own writings—leave the reader with more questions than answers.

In "Musicality, Essentialism, and the Closet," Brett argues that being a musician "is a deviant role—for all those who identify with the label, not merely for the sexual deviants who populate various branches of the profession." Informed by the writings of Brett, Cusick, and Maus, among others, I reinterpret Gould's musical career and philosophy, showing how his eccentricities can be understood as an attempt by the pianist not only to define his own sexuality, but to control the space in which that sexuality was performed. I show how the gendered labels attaching to his chosen repertoire of recorded works, his recognition of these labels, and his performance/recording style of self-described "effeminate" works add further dimension to Gould's singular performance of musical-sexual deviance.

My So-Called Post-Stonewall Life: Reflections on a Queer Musical Apprenticeship

Nadine Hubbs

University of Michigan

The term "post-Stonewall" suggests sweeping overnight sociocultural transformation following NYC's 1969 uprising. But my experiences as a queer music student circa 1977–88 attest to the vitality of "pre-Stonewall" camp- and "closet"-cultural practices in Midwestern (including BGSU) classical music circles well into the post-Stonewall era.

Puns and wordplays—often multilingual, juxtaposing high erudition with banal vulgarity—constituted much of the insiders' code arising at the intersection of two rarefied subcultures of classical music and homosexuality: Witness the singer's "vibrato you could throw a cat through," a "park-and-bark" recital performance, the unfortunate soprano tone designated "dirty-whore white noise." Betty Blackhead was the moniker (by literal translation) for Elisabeth Schwarzkopf, Just Enormous for another diva-goddess. A (melo)dramatic scene between friends, lovers, or oneself and one's studio teacher was—as, equally, for Callas's *Tosca*, Sutherland's *Lucia*—a *scena*. Hence the mundane events of our music-school lives took on (within camp-ironic quotation marks) larger-than-life shadings. And we queer musicians and acolytes, outsiders in the "real" world, collectively established and affirmed our presence, even centrality, in the American classical music world.

My retrospective mapping of certain features of this arcane landscape will be directed toward chronicling a rich and vanishing realm of queer social, professional, and artistic production and instigating a consideration of its substantial but unsung place in twentieth-century classical music, and of its implications for queer history and historiography.

Essential Differences: Musical Experiences from Beyond the Binary

Maarja Vigorito
Bowling Green State University

Essentialism has become an abject concept among contemporary gender theorists. While the negative consequences of rigid binary gender categories have been well critiqued, social construction theory has difficulty coming to grips with biological influences on gendered behavior. We speak all too often of Butlerian performativity only in terms of social signification, while neglecting the individual's intrinsic motivation for preferring one mode of gender expression over another. In particular, experiences of individuals who have undergone biological sex reassignment have been either ignored or misappropriated in the name of social construction.

Over the past two years of my graduate studies in music, I have undergone biological sex reassignment from male to female, along with social re-gendering as a woman. Besides providing me with a unique perspective on the biological, as well as social, aspects of gender identity, this transition has dramatically changed all aspects of my musical experience. As an ethnographer, for example, my subject position has changed from being an insider to male culture to being an insider to female culture. Through theoretical reflection, personal narrative, and musical examples, I present to you an overview of my changing musical life as an ethnomusicologist, composer and performer who has traversed the gender divide.

A (Hip-Hop) Voice From the South: Revising the Black Feminist and Womanist Voice

Joycelyn Wilson
University of Georgia

The voice of the African American woman born in what is called Generation X by Kimberly Springer, or the Hip Hop Generation by Bakari Kitwana, is often relegated not only in general society but also within the domain of feminist and Womanist discourse, dialogue, and theory. To the contrary, the voice of the Hip Hop generation has altered the political, economic, social, cultural, and gendered thread of local and global design. In the academic discourse of Black feminism and Womanism, women of Hip Hop have virtually been silenced. As an African American woman fortunate to be born during this time and privileged enough to grow up as a direct participant in Hip Hop culture, I do not consider myself as a Hip Hop feminist (as Joan Morgan asserts) or a Womanist. Instead, I find my voice oftentimes falls within and outside the boundaries of both these theoretical frameworks as well as popular feminist discourse. The purpose of this presentation is to show how the sociocultural and political concerns of the Hip Hop generation forces revisions with these theoretical frameworks as well as shapes new perspectives worth imperative consideration. There are many voices of progressive African American women whose stories and narratives negotiate and penetrate space in the feminist/Womanist discourse on issues of race, class, gender, sexuality, relationships, and other political perspectives.

Intersections of Gender and Technology in Lucumí Ritual Drumming

Amy Valladares
New York University

Lucumí (or Santería) drumming is a practice in which Afro-Cuban men have historically created elite groups that specialize in virtuoso ritual technologies. Calling the spirits by such drumming is considered ministry to the religious community. It is achieved through correct musical performance and the creation of a sense of multiple temporality. Changes in rhythmic structures (between a stable fixed-time element and improvisations) are physically and emotionally experienced by participants. Ritual drummers conceive of techniques and technology through which humans and spirits talk to each other using musical sound. This musical practice, and the status and privilege it affords, is constructed on mythologies that link ideas of "pollution" to female bodies.

My interest is in how this African diasporic religion determines ideological categories of gender, where music thereby becomes an exclusionary technological domain for males. Drawing on rituals I have observed in Havana and New Jersey, interviews with male and female initiates to the Lucumí religion, and discussions with Afro-Cuban musicians, my paper will examine the intersection of gender and technology within a religious folkloric tradition. By engaging these practices in a dialogue with theories of gender, race, and ethnographic integrity, I hope to problematize gendered constructions of access to "universal truths."

Sojourner Truth's "And Ar'n't I a Woman?" The Musical Realization of a Powerful Cult

Maria Cristina Fava
Bowling Green State University

Sojourner Truth stands as one of the most influential figures in favor of antislavery and women's rights active in nineteenth-century America, a powerful example for both feminist theology and feminist theory. Her forceful persona drew heavily on the public image that she self-consciously constructed by marketing her pictures and narrative, and her speeches—imbued with popular wisdom—show a strong agency informed by simple and persuasive metaphors. A remarkable example is the speech she gave at the 1851 women's rights convention in Akron, Ohio, where she offered a sermon addressing the rights of black women famous for the expression that became the symbol of her life and preaching, the legendary "And ar'n't I a woman?" Sojourner's amazing life and charismatic icon stimulated many composers, and numerous works are inspired directly by the powerful speech in Akron. This paper considers several of these settings, and is based on the assumption that a musical approach to Sojourner Truth, to be effective, must recognize her public persona and the extreme importance that music had in her rhetorical strategy. In particular, the paper offers some considerations on form, instrumentation and general structure of Paul Reuter's *Sojourner Truth*, a composition that uses the Akron address and emphasizes some of the most distinctive traits of the African-American preacher.

The Hagiography of Aretha Franklin
Richard Rischar
Dickinson College

Aretha Franklin remains one of the most highly praised popular singers of the last century. Despite years of relative inactivity and recordings of inconsistent artistic and commercial success, the “Queen of Soul” is regularly cited as a vocal model for at least two generations of singers. Given such hyperbolic praise, it is surprising how little serious biographical and musical attention is paid to her.

This paper proposes that the image of Franklin suffers from what can be called a “hagiographical” approach: for most writers and fans, Franklin is more compelling as a suffering saint and a symbol than as a creative artist. With reference to only a handful of songs (sometimes only citing “Respect”), writers conjure up Franklin as a symbol of both the Civil Rights and Womens Liberation movements, eliding and misconstruing Franklin’s own conflicted music, actions, and beliefs.

Franklin has allowed this hagiographical image to flower, given her reticence to give interviews and the lack of evidence from contemporary accounts and sources acknowledging the extent of Franklin’s creative input in the recording process, particularly those for which she is best known, at Atlantic Records in the late 1960s and early 70s (“Respect,” “Natural Woman,” etc.). Further, her autobiography, published in 1999, obscures as much as it reveals. Through musical analysis and the examination of (sometimes conflicting) accounts of her professional activities, a richer portrait of Franklin will emerge.

SATURDAY, JULY 19, 2003
Sessions II: 11:00 to 1:00 p.m.

Emerging voices—encounters with reflexivity
Tomie Hahn
Rensselaer Polytechnic Institute

Since the early 1970s interest in reflexivity in ethnographic practice and writing has developed considerably. Early on, the presence of the ethnographer in text was included as a means of revealing the very interpretive lens delivering the ethnographic reality of the site. This trend flourished alongside postmodern investigations of “self” and feminist epistemological pursuits. By no means is reflexivity solely a feminist framework— however, reflexivity thrived and became a powerful voice under her watch.

This paper examines the personal details of contrasting ethnographic sites to illuminate the value of feminist reflexivity in my ethnographic work. One site is the Japanese dance tradition and the transmission of dance in the women’s “household.” I have practiced this style since the age of four, and, as I wrote up my fieldnotes I realized that my own body held the answers I sought. In a sense, my body and those dancing by my side became (field) sites of embodied cultural knowledge. This engagement demanded reflexive theorizing and writing.

My current interviews with American composer Pauline Oliveros have revealed another level of reflexivity—one Charlotte Davies refers to as a “collective social dimension of

reflexivity.” This reflexive insight emerges from the (Deep Listening) community itself, as a story or process they repeat for themselves about themselves—a message which is simultaneously self-revealing and political.

Stepping back, I will also question the tenuous nature of reflexivity, its ability to blur boundaries between self and other, and the trap of self-absorbed work that can ultimately contradict the efficacy of social research.

Witnessing and Envoicing

Elizabeth Tolbert

Peabody Conservatory of Music/ Johns Hopkins University

What is the relationship between witnessing and envoicing, and how might it inform feminist ethnomusicological practice? I will explore this question from the perspective of my ethnomusicological fieldwork with Finnish-Karelian ritual lamenters. As a highly emotional and expressive women's genre, feminist scholarly accounts of lament are often enmeshed in ethnocentric and feminized music ideologies, specifically, in characterizations of music as emotional, embodied, and beyond rational language. For example, Seremetakis, in her otherwise brilliant study of Greek ritual lament, draws on just such an ideology to assert the seemingly reasonable claim that lament performance creates "affective enclaves" for women's empowerment and resistance by drawing on the conventions of ritually performed emotion and adjudication (Seremetakis 1991).

Although this, by somewhat traditional feminist interpretation of a lament tradition, captures crucial aspects of its social function, and is central to any socially based analysis of its meaning, it does not address some of the larger theoretical issues that I encountered in my fieldwork. I have struggled for years to find a more nuanced and theoretically sophisticated way to talk about Karelian laments and lamenters, one that might capture the intimacy and profundity of the tradition, yet might also reveal epistemological challenges to a broad range of current feminist understandings of music and subjectivity, both within and outside of the music disciplines.

In an attempt to find a voice both for my consultants and for myself as a feminist ethnomusicologist, I will analyze the narrative and performative structure of unelicited life stories that arose in response to open-ended questions about lamenting, emotionally charged tellings interspersed with crying, sobbing, and lamenting. The work was exhausting and emotionally draining, and I cried with my consultants during almost every session. Indeed, my participation in the reciprocal witnessing and sharing of pain became a moral obligation, an obligation that continues to inform my scholarly practice in both ethical and intellectual domains. In an attempt to honor this obligation, I examine performative invocations of lamenting, crying and other emotional displays in consultants' life stories to suggest 'non-invasive' analytical strategies whereby the intertextual and reciprocal envoicing of consultant 'narrators' and ethnomusicologist 'witnesses' might be heard.

(Re) presenting Dalit (untouchable Indian) politics through dialogical musical ethnography
Zoe Sherinian
University of Oklahoma

In the process of writing about my experiences conducting fieldwork in South India, I have found that ethnographies are inter-subjective products of a dialogical experience of conducting fieldwork and making music with informants in the field. In this paper I apply theories of relational/dialogical fieldwork to a fieldwork process in which the dialogical exchange of feminist and Dalit (untouchable) politics through music is central. In my writing on South Indian liberation theology (re)created and transmitted through folk music, I attempt to represent the inter-subjectivity that stems from a transcultural relationship between my primary informant J.T. Appavoo and myself as partners in an ethnomusicological duet of interpretation, political debate, shared values and an active attempt to create liberating change through music. This paper debates the possible repercussions of my ethnographic role in the political process of creating an authentic Dalit identity which stems from "non-Hindu" Dalit culture and is oppositional to Hindu Nationalist politics.

In this paper I pose questions such as—if politics is at the center of a music culture, then is the exchange of political ideas an inherent part of sharing music and creating musical understanding? I show that sharing my feminist analysis of the music was an essential step in gaining the trust of my informants. As a result, our strong rapport enabled my informants to relate to me the deep meaning behind Indian caste and gender politics and thus the meaning of their music.

Who is Empowering Whom? Reporting a Teaching Experiment between Musicology Students and Asylum Seekers.
Taru Leppänen and Helmi Jariluoma
University of Turku, Finland

All Western European countries have an increasing number of asylum seekers coming in each year. Finnish refugee centers cannot be considered as notoriously bad environments to live in. However, too few efforts have been made to produce dialogues between "ordinary" Finnish people and the asylum seekers. Sometimes the seekers wait for years and years for the decision with practically no contact with the locals.

This study grew out as a sub-project of a larger Finnish project, which aims at enhancing the dialogues mentioned above. The aim of the project "Becoming Heard" may sound pompous: it is to empower the asylum seekers so that they find ways to express their musical culture and heritage, and to tell about the sound clashes they have experienced after coming to Finland. Turku musicology students will, during the terms of 2002-2003, co-produce small cultural events, concerts in schools, and music/dance workshops together with the asylum seekers.

This paper is evaluating -- from the point of view of feminist and postcolonial studies —this teaching experiment by ethnomusicologists Helmi Järviluoma and Jouni Piekkari, and musicologist Taru Leppänen. It is also addressing the gendered problems of this kind of efforts,

which try to reduce the amount of elitism in musicology. At the same time, it can be asked who is empowering whom.

"You'll always be my perfect Maria": Björk and the film musical "Dancer in the Dark"

Nancy Newman
Clark University

Lars von Trier's remarkable film, *Dancer in the Dark*, features singer/composer Björk in the role of Selma, an immigrant factory worker whose fantasies take the form of a Hollywood musical. Selma's tribulations, which include her impending loss of sight and the theft of her life savings by a neighbor, form the particulars of her real, external life. The integrity of her inner life, in contrast, is expressed at key points through spectacular singing and dancing daydreams. Seven "integrated" numbers display Selma's mechanism for taking psychological refuge from the unrelenting pressures of her daily life through music.

Selma's fantasies cannot be regarded as mere escapism, however. Despite her betrayal during a community theater production of *The Sound of Music*, the musical numbers serve as a powerful and compelling image of self-determination. At these moments, Selma controls the ebb and flow of time, transcends her own physical limitations, and organizes the movements of people and objects through song and dance. It is in the production numbers that Björk's distinctive compositional signature and nonconformist offscreen persona -- held in tension with von Trier's narrative trajectory -- transform Selma into an agent of her own destiny. Björk's music, which utilizes widely available and affordable advances in digital audio production technology, offers a transcendent model in which individuals control their own technical means of production. Holding technological authority (a la Björk) allows Selma the utopian possibility of evading her culturally-determined fate. These glimpses of utopia, however, are ultimately subsumed into the film's tragic portrait of the difficulties inherent in the subject's incorporation into the symbolic order.

A Sheep in Wolf's Corset: Gendered Vocalism and Heteronormative Recuperation in The "Rocky Horror Picture Show"

Steven Reale
University of Michigan

Although initially a failure, *The Rocky Horror Picture Show* (1975) eventually became a cult hit, famous for the level of audience participation that any given showing would enjoy. *Rocky Horror*, a movie about a bisexual, transvestite scientist from the galaxy of Transylvania, effectively opened a space for audience members to explore queer sexuality in a safe, nonjudgmental environment. On the surface, *Rocky Horror* seems to deliver an overt message of sexual liberation. Some critics have pointed out, however, that beneath this surface exists a subtle message of sexual restraint; that the excess ostensibly promoted by the film in fact serves as a warning.

This paper will consider the tension between the themes of restraint and liberation in *Rocky Horror* through the lenses of feminist, queer, and popular music theories, including Frith and McRobbie's dichotomy between "cock rock" and "teenybop," Shepherd's analysis of gendered vocal timbre, Cusick's theorization of the gendering of pop-rock vocal performance, and Walser's discussion of heavy metal transvestism. In doing so, I hope to show that despite the hypersexual trimmings, *The Rocky Horror Picture Show* serves a conservative cultural function comparable to that of a nineteenth-century *Bildungsroman*: the show is, in other words, a first-person narrative outlining an episode in the coming of age of a very heteronormative protagonist, Brad Majors.

"I want to do that too!" Music and Mimicry in the Movies of Shirley Temple

Rose Theresa

University of Virginia

In 1937 Graham Greene wrote of Shirley Temple that "infancy with her is a disguise... . Adult emotions of love and grief glissade across the mask of childhood, a childhood skin deep." Her "appeal" to him was that of "a dimpled depravity." More recently the late James Snead characterized Temple's childhood work as a "sustained impression—imitating not adults, but an adult's image of a child." Snead focuses on the films in which Temple is paired with Bill Robinson to show this process of a potentially subversive mimicry enacted in the realm of race as well as age. Snead's is perhaps the most perceptive of a handful of recent writings in cultural and film studies to analyze the dynamics of sexuality and race in the movies of Shirley Temple. None of these essays, however, suggests the role that music might play in the cultural work of Temple's phenomenally popular films. This paper extends the work of Snead and others to explore uses of music in the trilogy of civil war films: *The Little Colonel* (1934), *The Littlest Rebel* (1935), and *Dimples* (1936). To what extent does music provide a special register in these films for the performance of mimicry?

SATURDAY, JULY 19, 2003

Sessions III: 2:00 to 4:00 p.m.

Modern Women, Agency, and Identity in Uzbek Music Videos

Tanya Merchant

University of California, Los Angeles

Music videos in Uzbekistan present various conceptualizations of identity, artistry, and agency. The most prevalent issue is the tension between an idea of tradition and history, contrasting or combining with modernity. The modern in these videos represents not just technology, opportunity, and affluence, but also the decline of tradition and morality. Uzbek music videos often depict men traveling back to a historical fantasy-land occupied by beautiful

dancing women in rich costumes. These images coincide with the prevalent idea that women are the keepers of tradition. My paper will examine the roles women play in music videos when they are depicted in contemporary settings, not as part of a fantasized pre-history. Women in these videos are often still portrayed as hearth keepers and tradition bearers, often having to resolve tensions between the conflicting demands of modern life and tradition. As women in these videos are able to negotiate a space for themselves in modernity that is still moral and family-oriented, their images provide models for women to construct and negotiate this complex identity in their own lives. Examining videos collected in the summer of 2002, this paper will look at images of women Uzbek in videos by both male and female artists such as Anvar Sanayev, Shahzod, and Sevara Nazarkhan.

*Enveloping Music in Gender, Nation, and Islam: A Case Study of Women's Music
Festivals in Modern Iran*

Wendy DeBano
University of California, Santa Barbara

The Fourth Annual Jasmine Music Festival, a weeklong event sponsored by and for women in the Islamic Republic of Iran, highlights the dynamic processes whereby musicians and audiences actively affirm and contest socio-cultural hierarchy. I will argue that festival participants represent themselves and others in ways that are symbiotically and strategically tied to the multiple ways they conceive of and experience gender, religion, and nation.

By exploring the modes of inclusion and exclusion framing this festival, it becomes clear that complex issues of representation and identity were negotiated at almost every stage of the festival's planning and implementation. For instance, choices about musical performers, concert advertisements, the performance space, and musical style involved diverse individual and collective articulations of Iranian society and culture.

Based on research conducted in Tehran during the summer of 2002, this work contributes to studies on expressive culture, music and gender, Iranian musics, and Muslim performers. By examining this music festival and its multivalent symbols and meanings, this paper probes the relationships between gender, religion, and nation as they are expressed in, around, and through musical performance.

*Filipino Girls, Gurus, and Women Warriors: Kulintang Music's Transnational
Transformations*

Eleanor Lipat
University of California, Los Angeles

Among the Maranao people of Mindanao, Southern Philippines, traditional kulintang performance was considered a feminine musical activity. A formalized style of female performance was considered modest flirtation, acceptable within Islamic convention. However, musical analysis reveals that the kulintang player actually exploits relationships of song text and melody in order to announce dramatic emotions, criticize, and even mock certain male

individuals through musical improvisation on the gongs. The 1960s and 70s witnessed the rise of the male kulintang master and celebrity in the Philippines and abroad. New economic value placed on kulintang mastery and the opening of international employment opportunities nullified kulintang's more domestic and feminine associations. These professional male musicians played a key role in the renaissance of Philippine cultural performance among first and second-generation immigrants in the United States, especially among artists and activists who embraced political, social, and cultural ideologies with pre-colonial indigenous themes. This modern, masculinized kulintang style offered an appealing rhythmic soundscape to their revolutionary causes; they ensconced kulintang music and dance in rhetoric of liberation. To this end, I offer case studies of fascinating Filipina-American artists who, after studying with male masters, reinterpret Muslim Filipino history and kulintang performance in a bold musical, muscular feminism.

Bodies, Voices, Religion, and Nation: Rethinking Women, Music, and Islam

Anne Rasmussen

College of William and Mary

While the Western imagination hides the Muslim woman under a black cloak and scholarship confines her to a sphere of segregated interiority, my work describes professional female reciters of the Qur'ân as well as performers of Islamic music who work, with voice and body, as agents of Indonesian religion and nation.

I propose that the prominence of women in Islamic public life may be closer to the origins of Islam rather than a distortion of a more "authentic" Arab version of the religion. For this thesis I follow recent scholars of Southeast Asia who challenge the assumption, promoted by previous scholarship, that Arab Islam is normative. Despite the religion's authoritative origins, I argue, supported by Muslim feminists Ahmed, Mernissi, Malti-Douglass, and Mooallem, that the secondary tenets that decorate the framework of the faith (particularly those affecting women) are based in cultural practice and not in original doctrine. By accepting this premise we open ourselves up to understanding Indonesian Islam as "authentic" rather than "unusual." As described in my earlier works, music is the advocate for and not the adversary of Islam in Indonesia. This paper maps contemporary Indonesianist perspectives and controversies onto assumptions about the trio: women, music, and Islam.

Formal Design and Structure: A Feminist Reconciliation

Deborah Rifkin

Oberlin College Conservatory

Formal design emerged as a concept distinct from structure when Schenkerian scholars struggled with the conflicts between Schenker's definition of form and the traditional definition derived from the legacy of Koch, A.B. Marx, and Riemann. As Rothgeb confirms in his 1971 article, it is conventional tonal practice for changes in formal design to coincide with crucial structural points. More recent accounts, however, acknowledge possible conflicts between design

and structure. Articles by Rothstein, Beach, and Schachter describe situations in which design features, such as the layout of themes or phrases, conflict with the underlying harmonic-linear structure of a composition. (Rothstein, 1989; Beach, 1993; Schachter, 1983.) When design and structure conflict, theorists tend to view the situation as an either/or dilemma. From a Schenkerian perspective, structural relationships are considered primary, while design is usually ascribed a secondary status. This hierarchical arrangement is based upon an assumption that all musical events relate to only one universal principle. A feminist perspective provides a both/and option that considers multiple associations and meanings of musical events. For music that features conflicts between design and structure, I propose an analytic methodology that relaxes the stringent requirements of a hierarchical system, yet constrains the plurality of associative analysis.

Music Theory and the Regulation of Metaphor

Marion Guck

University of Michigan

I am a music theorist because close analysis increases my feeling of intimacy with music I care about. In the early 80s, my search for intimacy and relationship with music led to exploring how metaphors capture personal experiences of involvement. To use analysis to enhance intimacy, and to focus on language that is not systematic was sharply different from "masculinist" Schenker-and-sets music theory. But it was tolerated, and I hoped theory might begin to open up.

In the 90s, metaphor became mainstream. In linguistics and elsewhere, the Lakoff/Johnson view of metaphor took hold. They make the promising claim that language in general is embodied and metaphorical. However, the bodies resemble stick figures, not flesh and blood--for example, they have no emotions--and metaphors are rule-governed. With Lakoff/Johnson, music theorists pigeon-hole descriptive language in a small number of schemas—abels by another name.

If music theory seemed open to experience-oriented questions in the 80s, enclosing metaphor within Lakoff/Johnson schema labels exemplifies a recent trend. The model of science (e.g., music cognition) and controlled systems of terminology have saved the typical theorist, who can continue to do today's version of Schenker-and-sets, while claiming to address questions of metaphor and the like. And personal experience, intimacy, and relationship remain inaudible.

The Limits of Seeing: Scopism and its musical Pitfalls and Rewards

Rebecca Leydon

Oberlin College Conservatory

This study analyses the privilege of the visual in the metaphors that mediate between the practice of music and the conceptualization of musical knowledge. Here I elaborate a synthetic framework that draws upon the scopist critiques of feminist scholars (Laura Mulvey, Mary Ann

Doane) and music scholars (Bruce Johnson) and upon a re-evaluation of these critiques, as well (Martin Jay).

The central part of this analysis maps how this visual dependency in Western music training has variegated consequences for musical practice/activity. Here I offer an auto-ethnographic approach, and interrogate my own training as a music theorist and my work as a teacher in a conservatory. I consider a variety of specific effects that emerge from my own dependence on musical notation and other visual metaphors: particular ways of hearing, playing, remembering, and communicating about music to others that are shaped by my own ocularcentric thinking. To conclude, I consider the discipline of the musical body in the scopic regime: the discomfort of being looked at while performing music for others.

Is This Desire?: Queering Large-scale Form in Rock Music

Jennifer Rycenga

San Jose State University

This presentation examines two works which have been dismissed more often than embraced by rock critics: PJ Harvey's "Is This Desire?" (1998) and Yes's "Tales of Topographic Ocean" (1973). "Is This Desire?" borrows from rock concept albums and 19th-century art music lieder, all in relation to its title question. "Tales" explores a genuine utopia, oceanic to the point of amorphous, always connotative rather than denotative. Neither album contains the artists' best "songs" but may well contain their composers' strongest "music."

I argue that both of these extended works animate form (and formal concerns), rendering form a sensuous location for sonic experience. They accomplish this via a one-to-one mapping of form to content: each of these albums has an unique formal structure, recognizable as formal because of the presence of discernible tropes, but whose logic is ultimately singular to that album. The result is a sense of movement through time more like spending an entire evening, engaged in a variety of activities (intense and otherwise), with one's beloved, than like sexual-organic formal structures (so cogently analyzed by Susan McClary). I conclude that Bruce Bagemihl's notion of exuberance, ("Biological Exuberance"), is useful as a theoretical rubric for understanding singularity of form as a form of queering.

SATURDAY, JULY 19, 2003

Sessions IV: 4:00 to 5:30 p.m.

Cyborgized: The Female Voice is the Crossroad of Gender, Race and Technology

Nina Sun Eidsheim

University of California, San Diego

Where conceptual polarities and implicit power hierarchies such as male/female, white/raced, high/low culture, machine/body go unquestioned, the ways in which we are able to interact with our technologies and with each other are restricted and our creativity is limited. In exploring these dynamics, our focus will be on issues such as the under-representation of women

and people of color in technological fields, uses of technology that critique social identities such as gender and race, and approaches to technology that circumvent structural limitations on access to knowledge and equipment. In a collaboration between a Norwegian singer of Asian descent, a French designer, and a composer and programmer from Colombia, we will draw upon our multiple histories to perform and discuss strategies of destabilizing historically institutionalized roles. Throughout the performance, European opera repertoire, texts from newspaper clipping and literary classics as well as pieces of popular music from the continents we are dealing with -- Asia, Europe, South America and North America -- will gradually be deconstructed. Visual icon sculpted on the singer's body will trigger samples before transforming themselves. A technological divide lies within the confluence of gender, socio-economic class and race, with annual income serving as the determining factor in a person's access to new technologies. While the gender gap is closing in such arenas as Internet use, one study projects that by 2005 the number of low-income households on-line in the U.S. will be less than half of the number of the wealthiest households on-line. The trend underlying the widening and narrowing of digital divides is that privileged groups acquire and use technology more effectively and, because the technology benefits them in an exponential way, they become even more privileged. Disparities between technological haves and have-nots often exacerbate other existing divides. At the same time, artists working without the benefit of mainstream funding or recognition have in many cases been important innovators. The musical forms of turntablism and electronic dance music are just two examples of "outsider" innovations that have been highly influential in both academic and commercial media centers. Luce Irigaray writes about the general illness of being confined by prescribed roles. The demented person is a clinical example of this: "Spoken more than speaking, enunciated more than enunciating, the demented person is therefore no longer really an active subject of the enunciation...He is only a possible mouthpiece for previously pronounced enunciations" (Irigaray, 1973:351).

This compliant, mimetic relationship to the structure of language mirrors the way in which women relate to phallographic discourse and to human-created structures of race and class. Ironically, we have found in the historically gendered technology a platform from which to launch our alternative. By disturbing the notions of technology and the voice, preconceived notions of the female are circumvented. In this solo voice/electronics demonstration project, new, live sampling and processing in MAX/MSP realtime audio processing, older technologies, a "low-key" sampler and rubber bands, and sounds triggered by costumes and objects, will intersect with the human voice.

The Personal is the Musical

Anna Rubin

University of Maryland, Baltimore County

A number of women have employed their highly personal experience as the subject matter of their electroacoustic music. In various works by Anna Rubin, Laurie Hollander, Judy Klein, Evelyn Ficarra and Susan Frykberg, personal history of self, loved ones and family, often situated in an 'aural' home environment, are peculiarly the stuff of their electroacoustic imaginings. In this presentation, excerpts from four works will be presented, discussed and

compared: 1) Rubin and Hollander's *Family Stories: Sophie, Sally*, 2) Klein's *The Journals of Felix Bossonet*, 3) Frykberg's *Mother Too*, and 4) Ficarra's *Those Roads*.

These works display a variety of techniques ranging from virtually unprocessed audio to the sophisticated use of convolution and cross synthesis whereby two different sounds are processed to form a third. Their forms are quite varied as well, often resulting from the use of such traditional techniques as motivic development and continual variation. Three of the works use text in a clearly intelligible way while a fourth is far more abstract. What binds them is their use of narrative content, their focus on personal experience as the work's central content, and an imaginative incorporation of diverse aural materials to establish mood, place, and context. And by drawing from their personal experiences, these women join a host of other women creators in literature, visual arts, and theater in validating a woman's personal experience as valid subject matter of art.

Keiko Fujiie's "Pas de deux II": Celebrating the Body in Music

Margaret Lucia

Shippensburg University

Japanese composers today combine the materials and structures of Western art music with the sounds and forms of traditional Japanese genres, such as gagaku, (court music), and Noh theater. The works of the late Toru Takemitsu and Joji Yuasa exemplify the first generation of composers who have synthesized Japanese and western styles.

A second generation of composers, including Keiko Fujiie (b. 1963), has continued on this path, emphasizing the importance of color and space, the elasticity of time (a Noh concept), and a deep consciousness of musical composition as a way of thinking. Fujiie comments on her own philosophy of music by quoting another Japanese composer, the late Yoshio Hachimura, who described music as "the life energy that exists from moment to moment [which would] lead itself to the global structure." This focus on musical composition as a growth process, rather than a more formal design, brings Fujiie to an interesting intersection with concepts of feminist music theory.

A second point of intersection can be found in the physical requirements of her music. *Pas de Deux II* is, at first encounter, a brilliant, modern tour-de-force for the pianist. A carefully structured work of high intensity, great depth and poignancy, it demands attention not only for its unique sound, but also for its visual presentation in the physical gestures required of the pianist. These gestures are at times virtuosic, at times intimate, but are essential to the understanding of the piece. In this respect, Fujiie has created music that celebrates the body as well as the sound; a true dance duo for the pianist and her instrument.

SUNDAY, JULY 20, 2003

Sessions I: 8:30 to 10:00 a.m.

A View from the Street: 'Street Scene' and the Portrayal of New York Women's Experiences on Film

Matt Malsky
Clark University

Between 1941 and 1953, no fewer than six Hollywood films were underscored using the same orchestral music: Alfred Newman's "Street Scene" (from King Vidor's *Street Scene*, 1931). Running the genre gamut from noir to romantic comedy, all of these films prominently featured New York City as the locus of the drama, and it is the persistence of this semiotic equation --the bustle and excitement of the Empire City with a musical form of popular, vernacular modernism -- that seemed to validate, at least partially, 20th-Century Fox's persistent recycling of this music. By the last time this music was used, in the striking Cinemascope 'concert' opening of *How To Marry A Millionaire*, "Street Scene" practically denoted the contemporary experience of 'making ones' way' in New York through the combination of the codes of Hollywood underscoring and the musical pastiche of Romanticism and Gershwin.

While urban living in general characterized these disparate films, they all place a particular emphasis on the portrayal of women's options of living in the city. At the center of each of these film narratives is an exploration --within mass culture-- of the modern challenges which faced young, urban, white, middle- and lower- income women -- always focusing on their fulfillment romantic opportunities and marriage strategies. The romantic gold-digger, the working girl, and the adult daughter striking out on her own -- the choices these women made defined the modernity of the city, and these films provide a unique insight into their lot during the tumultuous time during and immediately following World War Two.

"The Battle of the Saxes": Gender, Dance Bands, and British Nationalism in the Second World War

Christina Baade
McMaster University

In 1943, 26-year-old Ivy Benson, the "hottest woman sax-clarinetist in the country," and her "all ladies" band hurtled into the national spotlight—and a storm of controversy—when the British Broadcasting Corporation offered her a coveted contract to be its third house band. In its ongoing efforts to maintain dance band quality during the war, the BBC saw in Benson the opportunity to improve the standard of performance, create positive publicity, and save money. Independent male bandleaders and the *Melody Maker*, Britain's dance band weekly, however, perceived Benson's contract as a threat to an already embattled profession.

A striking aspect of the controversy was the *Melody Maker's* alterations in its assessment of the capabilities of Benson and her band. Using varied press accounts, professional assessments, and recordings, this paper traces the shifting sound "quality" of the band. It also contextualizes the reception of Benson's band in the broader culture of World War II Britain,

focusing on BBC anxieties about “Americanization” and effeminacy in British dance music, listener concerns with the growing role of women in broadcasting, and broader notions of “authenticity” in jazz.

Boogie, Boogie All the Time: Mary Lou Williams at the Café Society, 1943-49

Monica Hairston
New York University

Throughout the course of her engagement at the Cafe Society, Mary Lou Williams’s repertoire consisted largely of boogie-woogies. According to Williams’ biographer, Linda Dahl, Mary did much to “elevate” and “freshen” the genre—then “all the rage,” in spite of the fact that it bored her. What was/is boogie-woogie, why was it so popular, and to whom? Why did it bore Mary Lou, and how did she address this challenge musically? How were her boogies different from the boogie stylings of Hadda Brooks or Hazel Scott (who was the other featured pianist at Café Society at the time)? I will address these questions by exploring how Mary Lou Williams worked within and expanded the genre of boogie-woogie, a music that, because it was both traditional (as opposed to innovative) and popular (as opposed to bop, the “musician’s music”) was a denigrated and feminized jazz style.

This is a black feminist story. Its “protagonist” is black and as I explore issues of subjectivity, difference, and the homologies between musical, social and power relations, I am doing so in a way that remains aware of the mutual constitutivity of gender, sexuality, race, and class. It also means that the goal of this story is to contribute to the liberation of black women’s representations in jazz discourse and ultimately, black women themselves, from the oppressive limits of phallo- and Euro-centric constructions and technologies.

Ghosts of the Geisha-Girl: Transcultural Interpretation, Legitimacy, and Ethnomusicological Research.

Kelly Foreman
Wayne State University

Japanese geisha are dedicated artists of traditional Japanese music, and were central in the development and dissemination of numerous musical genres as performers, teachers, and composers. Despite this, we lack serious research on geisha as musicians in either English or Japanese. Why have these female performers been avoided as a topic of inquiry?

For over a century, the geisha image has been used throughout the West to represent female subservience and sexual availability, even though such images bear little resemblance to actual geisha. Could the salience of this “geisha-girl” idea in the West result in part from a lingering feminist orientalism (Zonana, 1993), and what effects has this notion had on (the lack of) discourse of geisha as musicians, in Japan as well as in the West?

This paper explores some of the issues surrounding geisha research, traditional music, and legitimacy. I will include samples of geisha representation in American culture, field video of actual geisha performances, and geisha commentary on themselves as musicians, feminists(!),

and on the Western view of them. I hope to stimulate discussion on the many interpretations and understandings of "feminism" held internationally, and the challenges that can result for research of a non-Western musical case study.

I Was Born with Two Tongues: Voices of Asian American Spoken Word

Allison Johnson

University of California, San Diego

Young Asian American groups, such as the Filipino American *Eighth Wonder* and the pan-Asian *I Was Born with Two Tongues*, combine poetry and hip-hop sensibilities with political activism and identity politics in a multi-voiced, communal spoken soundscape. These mixed collectives of men and women attack issues such as misogyny, exoticism, class, and racism in a fresh, fierce, and rhythmic manner which borrows from traditions such as Korean folk singing, Filipino political debating, and African American hip-hop. By dissecting conventions of geisha, kung-fu fighter, and model citizen, these groups continuously *represent* within shifting loci and hybrid identities, and retrace ancestral paths (both their own and borrowed) with a forward-looking humanity. This critical inquiry will explore the phenomena—musical, cultural, social—which inform this rhythmic, lyrical art form and its engagement with feminist, race and post-colonial theory.

Negotiating "Looking Relations" in San Francisco's Chinese Opera Theaters

Nancy Rao

Florida International University

Nineteenth-century tourists' view of San Francisco's Chinese opera theaters frequently reveals not only a reaction typical of an American's attitude toward Chinatown but also an orientalist fantasy about the effeminate Other. Nowhere was this more poignant than their response to female impersonators in Chinese opera. Since women were not permitted on the stage, young female characters were traditionally played by actors who not only were richly costumed and carefully made up to impersonate but also sang in falsetto. I am interested in exploring here the ways in which the performance of female impersonators in Chinatown's opera theaters offered for the Euro-American spectator, in both visual and sonic senses, a mediated relationship with their imagined effeminate Other. How did the theaters function as an apparatus of gaze? How did the act of viewing mobilize for the Euro-American spectator a sense of national belonging? "a white, Eurocentric, masculinist, heterosexual regime" on the back of emasculating and otherizing people. The spectatorship is on one level determined and structured by a preconceived notion, and another level a non-static and endless dialogical process. This paper will explore the tensions among the different levels, and the ways that the theatrical performance constructed the spectator and the spectator shaped the encounter.

SUNDAY, JULY 20, 2003

Forum: 10:15 to 11:45 a.m.

Re-Negotiating the Faultlines: Ethnomusicology and Difference

Suzanne Cusick (New York University), Michelle Kisliuk (University of Virginia), Fred Maus (University of Virginia), Elizabeth Tolbert (Peabody Conservatory of Music/Johns Hopkins University) and Zoe Sherinian (University of Oklahoma)

The proposed session hopes to continue long-standing conversations between ethnomusicologists and scholars from other music disciplines about the epistemological tensions between feminist theories and theories of cultural difference, and the ways in which such tensions are enacted both within and across disciplinary lines. The goal of the forum is to promote open discussion in the FTM community about both the intellectual barriers and potential points of synergy between disciplines, much of the which centers on varying concepts of 'culture,' the 'social,' 'identity,' and 'subjectivity.' As a prelude to general discussion, panelists will deliver short position papers on what they believe to be the most compelling intellectual challenges for feminist musical scholarship, either in their own work or in their discipline at large, with attention to ways in which ethnomusicological perspectives might fruitfully engage with such concerns.

About FTM

The series of conferences under the title *Feminist Theory and Music* began in 1991. The first conference was a watershed for feminist studies of music, bringing participants in a new area of inquiry together. Scholars who had worked in isolation met each other for the first time, and the sense of discovery and support was overwhelming.

The first meeting had qualities that have remained central for subsequent meetings, including a mixture of various musics, a range of different interpretive and political stances, and a significant presence of lesbian and gay studies. The idea for such a conference emerged from conversations between Lydia Hamessley and Suzanne Cusick, then both independent scholars; Hamessley organized the first conference, held in Minneapolis, in cooperation with the University of Minnesota School of Music.

Meetings have followed every two years, in Rochester, NY (1993, organized by Ellen Koskoff and Gretchen Wheelock); Riverside, CA (1995, organized by Philip Brett and Jann Pasler); and Charlottesville, VA (1997, organized by Suzanne Cusick and Fred Maus). The conference has continued to shape feminist studies of music, giving support to research that remains controversial and providing a venue for young scholars as well as established contributors. The 1999 conference was the first meeting outside the United States, and was a joint meeting with IAWM. Meeting number six was back in the western part of the United States, at Boise State.

1991 Minneapolis, MN	The University of Minnesota
1993 Rochester, NY	The Eastman School of Music of the University of Rochester
1995 Riverside, CA	The University of California, Riverside
1997 Charlottesville, VA	The University of Virginia
1999 London, UK	(with IAWM)
2001 Boise, ID	Boise State
2003 Bowling Green, OH	Bowling Green State University

List of Attendees
(Pre-registered as of 7/13/03))

André, Naomi	nandre@umich.edu
Baade, Christina	cbaade@mtsu.edu
Besiroglu, Sehvar	besir@itu.edu.tr
Blunsom, Laurie	blunsom@mnstate.edu
Boettcher, Bonna J.	bboettc@bgnet.bgsu.edu
Broman, Per F.	pbroman@bgnet.bgsu.edu
Buchman, Heather	hbuchman@hamilton.edu
Buzzarté, Monique	monique@buzzarte.org
Chen, Chin-Chin	chenc@gvsu.edu
Cusick, Suzanne G.	suzanne.cusick@nyu.edu
DeBano, Wendy S.	wdebano@yahoo.com
Eidsheim, Nina	neidshei@ucsd.edu
Engebretsen, Nora	norae@bgnet.bgsu.edu
Engelke, William	bengelke@msn.com
Fava, Maria Cristina	mcfava@bgnet.bgsu.edu
Florjancic, Linda	lflorja@bgnet.bgsu.edu
Gier, Christina	cbg@duke.edu
Gould, Elizabeth	e.gould@utoronto.ca
Guck, Marion A.	mguck@umich.edu
Hahn, Tomie	hahnt@rpi.edu
Hamessley, Lydia	lhamessl@hamilton.edu
Harnish, David	dharnis@bgnet.bgsu.edu
Hayes, Eileen M.	ehayes@music.unt.edu
Hess, Carol	carola@bgnet.bgsu.edu
Hinkle-Turner, Elizabeth	ehinkle@unt.edu
Hisama, Ellie	ehisama@brooklyn.cuny.edu
Howe, Sondra	HOWEX009@umn.edu
Hubbs, Nadine	nhubbs@umich.edu
Iitti, Sanna K.	ski203@nyu.edu
Johnson, Allison	aj@allisonjohnson.com
Keathley, Elizabeth L.	elkeathl@uncg.edu
Koskoff, Ellen	ekoskoff@esm.rochester.edu
Lamb, Roberta	lambr@post.queensu.edu
Leppänen, Taru	talepp@utu.fi
Leyden, Rebecca	Rebecca.Leydon@oberlin.edu
Lipat, Eleanor T.	elipat@ucla.edu
Lucia, Margaret	meluci@ship.edu
Ludlow, Jeannie	jludlow@bgnet.bgsu.edu
Malsky, Matt	mmalsky@clarku.edu
Matthews, Carol L.	cmatthewsphd@aol.com
Maus, Fred	fem2x@virginia.edu
Mockus, Martha	mmockus@notes.cc.sunysb.edu

Monchick, Alexandra	luvflute@aol.com
Natvig, Mary	mnatvig@bgnet.bgsu.edu
Newman, Nancy	Nancy_Newman@earthlink.net
Oaks, Teri	terio@bgnet.bgsu.edu
Plotcher, Joshua	jploche@bgnet.bgsu.edu
Randall, Annie Janeiro	arandall@bucknell.edu
Rasmussen, Anne K.	akrasm@wm.edu
Reale, Steven	sreale@umich.edu
Rogers, Brad	rogers@virginia.edu
Sandstrom, Boden	bs111@umail.umd.edu
Sherinian, Zoe	zsherinian@ou.edu
Shrude, Marilyn	mshrude@bgnet.bgsu.edu
Silverberg, Ann L.	silverberga@apsu.edu
Simonson, Mary	msimonson@virginia.edu,
Solie, Ruth	rsolie@smith.edu
Stevens, Daniel	dbsteven@umich.edu
Tucker, Sherrie	SherrieTu@aol.com
Valladares, Amy D.	ald236@nyu.edu
Vigorito, Maarja	maarja@bgnet.bgsu.edu

Acknowledgements

College of Musical Arts, Richard Kennell, Dean
Department of Musicology, Composition, and Theory, Marilyn Shrude, Chair
Mark Bunce
Tina Bunce
Greg Cornelius
Ellen Dalton
Linda Szych

Local Arrangements Committee

Mary Natvig, chair
Nora Engebresten
Elainie Lillios
Jeannie Ludlow
Teri Oaks
Marilyn Shrude
Kirsten Speyer

Program Committee

Zoe Sherinian, chair
Mary Natvig, local coordinator
Sara Cohen
Liz Gould
Eileen Hayes
Carol Hess
Fred Maus
Deborah Wong

Volunteers

Linda Florjancic
Deborah Fleitz
David Harnish
Lauren McDougale
Brian Maxwell
Joshua Plotcher
Kirsten Speyer
Chris Williams

FTM 7 is funded in part by grants from:

The Pepsi Cola Marketing Funds
The MidAmerican Center for Contemporary Music at the College of Musical Arts, BGSU
Department of Musicology, Composition, Theory (MUCT)