

Program and Abstracts

Feminist Theory and Music Conference 14
July 27-30, 2017
San Francisco State University

“Still We Rise”: Feminist Musicology in a Time of “Bitter, Twisted Lies”



Conference Director, Dee Spencer

Program Committee: Annie J. Randall (Chair), Christina Baade, Lisa Barg, Maya Gibson, Nicol Hammond, Stephan Pennington, Dwan Reece, Dee Spencer, Sherrie Tucker

“Still We Rise”: Feminist Musicology in a Time of “Bitter, Twisted Lies”

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 PROGRAM

Events are in the SFSU Humanities Building, HUM 133, 580, 582, 587

TH JULY 27

3:00-4:30 Registration HUM 580

4:30-5:00 Welcome from Dee Spencer and Program Committee HUM 133

5:00-7:00

A1 EMPOWERED POP AND OPERA (Ellie Hisama, chair) HUM 582

- Vocal Power, Vocal Pleasure, and Artifice as Authority in Beyoncé’s “Sandcastles”
Paula Harper, Columbia University, New York, NY
- The Bad Poets: Beyoncé, Lady Gaga, and the (A)Political Role of the Super Bowl Halftime Show
Kira Dralle, University of California, Santa Cruz
- Anne of Cleves in Libby Larsen’s *Try Me, Good King: Last Words of the Wives of Henry VIII*
Emily Milius, Stephen F. Austin State University-Nacogdoches, TX
- Women’s Voices: Portrayal of Women in Seraglio in the Eighteenth Century
Oak Joo Yap, Mahidol University International College, Thailand

A2 PERFORMING FEMINIST CULTURE (Sherrie Tucker, chair) HUM 587

- Sound Testimonios: Feminine Psychopomp/Nepantlera As Guide
Angela ‘Mictlanxochitl’ Anderson Guerrero, California Institute of Integral Studies, San Francisco, CA
- Rising Water, Singing Resistance: Marshallese Indigenous Feminisms, Musical Flows, and Refusals of Fear
Jessica A. Schwartz, University of California, Los Angeles
- Chen Yi “Rising”
J. Michele Edwards, Macalester College, St. Paul, MN
- And Still We Sing: Charting Musical Continuity in Seven Generations of an Anglo-Saxon American Family
Jamie Lynn Webster, Pacific University, Forest Grove, OR

7:00-8:00 RECEPTION Wine, cheese, launch and celebration of FT&M’s Oral History Project (Sherrie Tucker and Susan Cook) HUM 587

FR JULY 28

9:00-11:00

B1 OUR (RACED, GENDERED, TRANS) BODIES, OURSELVES (Maya Gibson, chair) HUM 582

- Jessye Norman and the Concept of Black Women's Vocality *→ Unstated racialized expectations of voice*
A. Kori Hill, University of North Carolina at Chapel Hill
- But I do, I finally do: Self-love as Resistance in Mitski's "Your Best American Girl"
Joseph Ovalle, University of Texas, Austin
- "I Ain't No Size 2": Meghan Trainor's Body Image Controversy
Erin Schlabach, University of Missouri, Columbia
- Musical Safe Spaces: Musical Nostalgia in *Considering Matthew Shepard*
Ryan Whittington, Florida State University, Tallahassee

B2 QUEER WORLDS OLD AND NEW (Suzanne Cusick, chair) HUM 587

- Sapphic Odes and Serenades: Exploration of Queer Female Attraction in Brahms Lieder
Olivia Broderick, Temple University, Philadelphia, PA
- A Kinder World than Ours: Narrative, Music, and "Camp" in the Queerness of Steven Universe
Benjamin Safran, Temple University, Philadelphia, PA
- Local Queer Voices of Resistance and Stagings of Potentiality
CJ Komp, University of Georgia, Athens
- Going Postal: Posthumanism, Queerness, and Nicki Minaj's "Monsters"
Michael Weinstein-Reiman, Columbia University, New York, NY

11:00-11:15—Coffee

11:15-12:30

PLENARY— PAULINE OLIVEROS: A Legacy of Listening (Annie J. Randall, chair) HUM 133

- Oliveros and the Audient
Rachel Devorah, University of Virginia, Charlottesville
- Acoustic and Virtual Space in the Music of Pauline Oliveros: From the Soundscape to the Sonosphere
David Bernstein, Mills College, Oakland, CA

12:30-1:30—Lunch

1:30-2:45

PLENARY—"STILL WE RISE": Honoring the Opening of the National Museum of African American History and Culture (Annie J. Randall, chair) HUM 133

- Songs That Signify: Spirituals and the Coded Resistance of Slave Songs
Amy Lewis, St. Norbert College, De Pere, WI
- Ella's Song: Empowering the Next Generation
Kiernan Steiner, University of Missouri, Columbia

2:45-3:00—Coffee

3:00-4:30

C1 SEXUALITIES AND GENDERS IN CLASSROOMS (J. Michele Edwards, chair) HUM 582

- Transgender Youth in School Music: An Intersectional Perspective
Emma Joy Jampole, University of Wisconsin, Madison, WI
- “Happy, Healthy, and Gay”: Experiences of Two Gay Choral Music Educators
Sarah M. Minette, Arizona State University, Tempe
- Teaching *Music, Gender, and Society* for the Popular Music Student
Beth Denisch, Berklee College of Music, Boston, MA

C2 JAZZ AND GENDER (Yoko Suzuki, chair) HUM 587

- From Juke Joints to Jazz Jams: The Political Economy of Female Club Owners
Kara Attrep, Northern Arizona University, Flagstaff, AZ
- Maple Leaf *Drag*: On Vera Guilaroff, Improvisational Agency, and Early Jazz Historiography
Vanessa Blais-Tremblay, McGill University, Montréal, Canada
- Dr. Billy Taylor’s Jazz: Male Nurturing and Collectivity as the “Afro-American Value System” in Jazz
Tracy McMullen, Bowdoin College, Brunswick, ME

4:30-4:45—Coffee

4:45-6:15

D1 DISEMBOBODIMENT/RE-EMBODIMENT OF FEMALE VOICES: GENDER VOCALITY, TECHNOLOGY, AND RACE (Nancy Newman, chair) HUM 133

- The Racialized Echo and Ventriloquism of Jenny Lind and Mariah Carey: The Coloratura Diva from Natural Feminine Ideal to the Artificial Modern Machine
Shannon Wong Lerner, University of North Carolina, Chapel Hill
- Cold Voices and Warm Bodies: Gender, Technology, and the Racialized “Other” in Hollywood Musicals (1934-1945)
Gina Bombola, University of North Carolina, Chapel Hill
- The Voice Lesson on Screen
Jennifer Fleeger, Ursinus College, Collegeville PA

DINNER IN CASTRO

SAT JULY 29

9:00-11:00

E1 RESIST THIS (Nicol Hammond, chair) HUM 582

- Voicing the Opposition: Lila Downs, *El Demagogo*, and *Balas y Chocolate*
Elizabeth L. Keathley, University of North Carolina, Greensboro
- Freak Folk Music, Political Engagement, and Diane Cluck’s Reparative Reading
Ryan Lambe, University of California, Santa Cruz
- “I Will Not Rest a Wink Until the Women Have Regrouped”: Ani DiFranco’s Revolutionary Political Songs
Heather Laurel, New York University

(E1 continued, next page)

- "I just wish this wasn't a reality": Laura Jane Grace's Transgender Activism in an Era of Normative Nationalism
Marta Kelleher, University of Georgia, Athens

E2 RE-THEORIZING VOICE, RE-VOICING THEORY (Nancy Rao, chair) HUM 587

- Depoliticizing Experience: Music Theory after the Feminist Critique
Stephen Lett, University of Michigan, Ann Arbor
- Philosophies of the Body in *Feminine Endings*: Historicizing the Feminist Roots of Music Theory's Embodied Turn
Vivian Luong, University of Michigan, Ann Arbor
- Great Women in Gospel Music, Commercialization of Cultural Work, and the Transmission of (Counter)capitalist Consciousness
Nina C. Öhman, University of Pennsylvania, Philadelphia
- "Crayon Angel Songs are Slightly Out of Tune": Judee Sill's *écriture féminine* and the Relational *jouissance* Between the Music-As-Text and the Feminine Body
Scott Swan, Florida State University, Tallahassee

11:00-11:15—Coffee

11:15-3:00

PERFORMANCES/WORKSHOP + Brown bag lunch (Dee Spencer, chair) HUM 133

Dedicated to pianist, composer, and scholar Geri Allen (1957-2017)

- Contemporary Piano Works by Women in Spain
Margaret Lucia, Shippensburg University of Pennsylvania
- Occupying Sonic Space: Protest Song in South Africa and the USA
Nicol Hammond, University of California, Santa Cruz
- Mary Lou's Apartment: Jazz Ensemble
Mwamba Blakwomyn and Patricia Mullan, co-leaders, CA

3:00-3:30—Coffee

3:30-5:30

F1 VISIBLE / LEGIBLE / AUDIBLE (Elizabeth Keathley, chair) HUM 582

- "Won't have to drift no more": Transience in the Blues Recordings of Lottie Kimbrough
Elizabeth Ann Lindau, California State University, Long Beach
- Sonic Emblem and Visual Imagery: Chinatown Theater and Identity of Chinese American Women
Nancy Rao, Rutgers University, Newark, NJ
- A Concert the Way He Likes It: Éliane Radigue's Audibility/Inaudibility at Sigma3
Emanuelle Majeau-Bettez, McGill University, Montréal, Canada
- Understanding Bobby: Reading Stephen Sondheim's *Company* in the Time of Stonewall
Ashley Pribyl, Washington University, St. Louis, MO

(3:30-5:30 continued, next page)

F2 TRAUMA AND GENDER IN OPERA, ORATORIO, AND FILM (Susan Cook, chair) HUM 587

- Trauma at the Opera: Sexual Abuse in Twenty-First-Century Productions of Salome
E. Margaret Cormier, McGill University, Montréal, Canada
- Joking About the Darkness: Amanda Palmer's Portrayals of Gender and Sexual Violence
Jackson Flesher, McGill University, Montréal, Canada
- Divas, Directors and the Reparative in Kusej's *Rusalka*
Alyse Gabrielle Padilla, New York University
- Genre Trouble: Final Boys, Action Heroines, and the Gendered Music of Violence
Naomi Graber, University of Georgia, Athens

5:30-6:30 Remembering Geri Allen (1957-2017)

Organized by Courtney Bryan, Ellie Hisama, Yoko Suzuki, and Sherrie Tucker HUM 133

FREE EVENING

SUN JULY 30

9:00-10:00

G1 STAGING IDENTITIES and INTERSECTIONS (Alexandra Apolloni, chair) HUM 582

- "Blond or Blonde? Examining Frank Ocean and Identity Construction"

Kerri Lynn Rafferty, Temple University, Philadelphia PA

- A Musicologist in Prison

Annie Janeiro Randall, Bucknell University, Lewisburg, PA

10:00-11:00

Post-conference discussion, led by Dee Spencer and Program Committee with snacks and coffee: FT&M meeting to pass the baton, continue discussion of FT&M initiatives HUM 587

ABSTRACTS
(alphabetical order, by author)

From Juke Joints to Jazz Jams: The Political Economy of Female Club Owners
Kara Attrep

Northern Arizona University, Flagstaff, AZ

The history of jazz and blues is tied up with the spaces owned and curated by female proprietors. Looking at any history of jazz, one will find a description of the first spaces where jazz developed. These spaces often happened to be brothels (such as those found in Storyville in New Orleans). Many of the Storyville brothels were women-owned enterprises. In addition, blues developed in places known as juke joints, which were and are still often women-owned spaces in the southern United States. Nevertheless, while histories of jazz and blues tend to focus predominantly on the musicians and composers of the respective genres, the venues where the music is performed have largely gone unstudied. If venues have been discussed, they are primarily the larger spaces predominantly owned by men (such as Birdland or Café Society). The work of a club owner is unique. Owners are not only the manager but they often act as the curators of the music being presented. Additionally, the club owner must maintain finances as well as the well-being and safety of their clients and the musicians who perform there. Often seen as work of men, club ownership as an occupational category is largely marked as male. In fact, the places and spaces of musical production are often seen as being hostile to women. This paper seeks to examine the work of various female club owners and reveal the hidden political economy of jazz and blues.

Acoustic and Virtual Space in the Music of Pauline Oliveros:
From the Soundscape to the Sonosphere

David W. Bernstein

Mills College, Oakland, CA

In 1953 Pauline Oliveros made a startling discovery that would define the course of her compositional career. After recording the sonic environment outside of her San Francisco apartment, she realized that while recording she had not heard many of the sounds she had discovered listening to the tape. She learned that hearing is distinct from listening; hearing is “a continuous involuntary phenomenon, listening is intermittent and has to be cultivated voluntarily in its many forms.” Oliveros devoted herself to developing and teaching perceptual skills capable of appreciating what she terms our global “sound environment.” Her inclusive approach to listening parallels the work of John Cage, whose composition without sound *4’33”* (1952) constitutes an opportunity “to listen, in an aesthetic way, to what there is to hear.” But Oliveros has taken this commitment to all sound in a different direction, creating a technique that she calls “Deep Listening,” replacing Cage’s musical anarchism with an approach to listening based upon interactions between sounds, people, and the environments within which they coexist. This paper examines the development of Deep Listening through the interdisciplinary lens of “sound studies,” by considering the cultural and ideological dimensions of Oliveros’s “sound practices.” It focuses on her explorations of “acoustic space” in both natural and artificial environments and considers “virtual space” in the conceptual pieces of her Oliveros’s *Sonic Mediations*. The paper concludes with a discussion of Oliveros’s notion of the “sonosphere,” which envelops not only all acoustical phenomena, but also sounds beyond human hearing.

**Maple Leaf Drag:
On Vera Guilaroff, Improvisational Agency, and Early Jazz Historiography
Vanessa Blais-Trembley
McGill University, Montréal, Canada**

This presentation explores the career of Canadian pianist, composer and radio broadcaster Vera Guilaroff (1902-1974). Despite over forty archival recordings that can be safely attributed to her, as well as her standing as the first Canadian woman to record African American popular music, only a few paragraphs about Guilaroff's life and music are currently available. How can recovering the narrative of a British-born, Montreal-based white Jewish woman who played ragtime and other popular syncopated music enrich our understanding of early jazz historiography? First, I examine the identity politics at play when terms like "popular entertainer," "ragtime pianist," "jazz musician," or "a lady of many talents" are used to "straighten up" her cultural legacy (Tucker 2008). Second, I draw on two oral history segments preserved on tape as well as Guilaroff's 1926 recording of "Maple Leaf Rag" to map the ways in which gender and identity factored into the kinds of sounds that she produced. Specifically, I build on Tracy McMullen and Judith Butler's theoretical alignment between improvisational agency and performativity (In Siddall and Waterman eds. 2016) and I offer a close comparative analysis of "Maple Leaf Rag" recordings by Guilaroff, her Canadian contemporary Willie Eckstein, Scott Joplin, and Jelly "Roll" Morton to examine some of the sonic traces that improvisational agency can leave, both through its dependence on the iterability of a set of codes (the "performative") and when it allows for a space of where "the unlocking of something new" (the "improvisative") can happen.

**Cold Voices and Warm Bodies:
Gender, Technology, and the Racialized 'Other' in Hollywood Musicals (1934-1945)
Gina Bombola**

University of North Carolina at Chapel Hill, NC

In *One Night of Love* (1934), aspiring opera singer Mary Barrett takes part in a radio competition, the prize for which is the opportunity to study with acclaimed maestro Giulio Monteverdi. The maestro ignores her radio audition, however, and Barrett loses the competition. She then decides to pursue training in Milan, where she supports herself by singing in a cafe. Monteverdi just so happens to encounter one of her performances and, struck by her singing and attractive physique, offers his coaching services. *One Night* is a representative example of many films in which sound technologies initially hindered a female singer's path to success.

This paper contextualizes musicals starring operatic singers within the gendered discourses of early film and recording technologies, according to which women's voices faced technologically-mediated challenges. I argue that musicals similar to *One Night* translated these challenges into film narratives by framing such technologies as obstructions to a diva's goals. Ultimately, these films cast live performance as a more "natural" enterprise for women. Moreover, they depicted embodied musical encounters with various "others" as a means by which the Anglo-American (or white) diva could become a successful singer.

**Sapphic Odes and Serenades:
Re-hearing Brahms as a Vehicle for Queer Female Desire
Olivia Broderick**

Temple University, Philadelphia, PA

The mid-nineteenth century was a time of radical recalibration of sexual identity in Germany, with sexologists, doctors, and patients defining new categories. Given what we know now about these discoveries, we might find new context for examining the work of Johannes Brahms (1833-1897), who wrote some of his most prolific lieder during this period.

Scholars often automatically read Brahms's lieder as heterosexual. However, a queer reading of Brahms's lieder can offer new insight into the sexual politics of the 19th century as well as argue against the heteronormative tendencies that tend to guide music scholarship. Art song can often be defined as sexually fluid, as composers often wrote for tessitura rather than gender, leaving the identity of the singer up to interpretation. Within Brahms's lieder, the ambiguity with regard to both the speaker's gender and the gender of their beloved is also achieved through musical and textual expressions of both coded-masculine and feminine characteristics, for example, erotic imagery related to flowers and moonlight underscored by lush, Romantic, accompaniment. As Elizabeth Wood has explored, sometimes the musical opportunities afforded by this ambiguity can offer avenues for the development of what she calls a "Sapponic voice."

This paper explores Brahms's "Sapphische Ode" (op. 94, no. 4), "Unbewegte Laue Luft" (op. 57, no. 8) and "Mein Mädel hat einen Rosenmund" (*Deutsche Volkslieder*) using musical and textual analysis and engaging existing scholarship by Wood, sexologists, and others to argue for expressions of queer female attraction within Brahms's lieder.

Remembering Geri Allen (1957-2017)

Organized by Courtney Bryan, Tulane University, LA

Ellie Hisama, Columbia University, New York, NY

Yoko Suzuki, University of Pittsburgh, PA

Sherrie Tucker, University of Kansas, Lawrence, KS

All who wish to share in memories and tributes to pianist, composer, bandleader, and educator Geri Allen are invited to join in remembering this brilliant feminist musician, mentor, and teacher who died on June 27, 2017. Her untimely departure has shaken many musicians, scholars, music lovers, and admirers everywhere.

Among Allen's many artistic and educational projects were several that explicitly worked to expand recognition and opportunities for women musicians. These include the Mary Lou Williams Collective, for which she was the founder/director; theatrical collaborations with S. Epatha Merkerson and Farah Jasmine Griffin ("Apollo Women" and "A Conversation with Mary Lou"); and the All-Female Jazz Residency at the New Jersey Performing Arts Center for which she was artistic director. Conveners will share media clips and read selections from written statements solicited from those who knew Geri well, including fellow musicians, friends, scholars of jazz studies, and students and colleagues at University of Pittsburgh, where she served as Director of Jazz Studies.

Trauma at the Opera: Sexual Abuse in Twenty-First-Century Productions of *Salome*
E. Margaret Cormier

McGill University, Montréal, Canada

A dominant trend in recent productions of Strauss's *Salome* sees directors using stage action during the Dance of the Seven Veils to position Salome as a victim of sexual abuse. At first blush, these productions may seem to simply reflect the modern topicality of sexual violence in popular culture and activism, but the rabidity of the trend in this particular opera is odd, given Salome's cultural resonance with ideas of female power and sexuality. My paper addresses five international productions mounted since 2009—by directors Guy Joosten, Francisco Negrin, Alexandra Szemerédy/Magdolna Parditka, Sofia Jupither, and Atom Egoyan—to seek a better understanding of why this trend toward pathologizing Salome is so rampant, and the danger it threatens to the work.

I place Strauss's adaptation of Oscar Wilde's *Salomé* at the inception of this trauma narrative. Although Strauss does not significantly change the content of Wilde's story, his vibrant, expressionist musical language has led musicologists (notably Gary Schmidgall) to suggest that this music communicates Salome's submerged sexual frustration and fixation. This reading (indeed, diagnosis) enables contemporary directors to just insert a specific traumatic event into Salome's past to complete her transformation from Wilde's symbolic archetype to Egoyan's traumatized patient.

Strauss's opera itself does not necessarily assign Salome sexual victimhood, but by departing from Wilde's haunting symbolism in favour of emotional intensity, it laid a treacherous course. Ultimately, my paper advocates for a greater interpretive range among productions of this opera. Salome's power dwells not in her misery but in her mystery.

Teaching *Music, Gender, and Society* for the Popular Music Student
Beth Denisch

Berklee College of Music, Boston, MA

Sexual exploitation of the female body in popular music, the commodification of vocal and instrumental female performers, is an ever-present element for success in today's popular music industry. This paper reviews how the *Music, Gender, and Society* course at Berklee College of Music (over 4,300 music majors) has helped students develop critical thinking and praxis. As recent trends "have brought even fewer reasons to be hopeful" feminist pedagogy demands a stronger clarion call for higher education to address these significant issues as part of the popular music student's program of study.

Oliveros and the audient
Rachel Devorah

University of Virginia, Charlottesville, VA

Traditional Western gender norms prescribe that women be seen/hearing and that men be heard/seeing. I will examine how Oliveros complicated the gendered roles of performer and audient through a discussion of her work *Teach Yourself to Fly (dedicated to Amelia Earhart)* from *Sonic Meditations* (1974).

**The Bad Poets:
Beyoncé, Lady Gaga, and the (A)Political Role of the Super Bowl Halftime Show
Kira Dralle**

University of California, Santa Cruz, CA

After the 2017 Super Bowl halftime show, Ivanka Trump applauded Lady Gaga's allegedly apolitical performance. Yet Gaga's first song, Woody Guthrie's "This Land is Your Land," has an overtly political history. It was sung at *No Ban No Wall* protests across the United States in reaction to Trump's travel ban, and yet many conservatives did not perceive this performance as political. How is this disconnect possible? This paper weighs the activist benefit against the theoretical downfalls of mainstream pop music's role in national politics and the formation of political consciousness in a post-Obama era. The halftime show now holds a necessary power in our contemporary political climate - they hold an ability to do build imagined communities musically while largely flying under the radar of political opponents. In the past two years, both Beyoncé and Lady Gaga have broadcast their politics to the largest audiences in American television.

Both Beyoncé and Lady Gaga could be described using Baudelaire's concept of a 'bad poet.' While engaging with ideas, bad poets do not find themselves amidst the 'traffic' in the streets. These pop megastars are not found on the front lines of any political movement. While they both have engaged in political subject matter, donated funds, and endorsed candidates, there are certainly more politically active artists. What role can and does this type of activism play? How can music performance *sound* and *look* both political and apolitical simultaneously? How can we contend with the valid criticisms of capitalist gain and exploitation of representation in relation to tangible political reform?

Chen Yi "Rising"

J. Michele Edwards

Macalester College (emerita), St. Paul, MN

Trauma, dislocation, loss, severed plans, and backbreaking manual labor were only some of the devastating results of the Cultural Revolution for Chinese American composer Chen Yi. In terms of the long-term influence on her compositions, evaluations among scholars have varied. They range from ways in which Chen's music reinscribes Maoist ideology to differing ways of conceptualizing the fusion of East and West. Chen's retrospective assessment of the experience's positive benefits is also noteworthy.

After presenting context about Chen and the Cultural Revolution, I move to her music, focusing on *Chinese Myths Cantata* (1996) and how Chen's music enacts these cultural concepts. I have chosen this work not only because I find it especially engaging, but also because it marked a significant boost in her public visibility and because it was written during her time with the (Bay Area) Women's Philharmonic, conducted by JoAnn Falletta, a time when Chen first recognized some of the barriers encountered by women musicians. Scored for male chorus (Chanticleer), western orchestra (Women's Philharmonic), four Chinese instruments, and Chinese dancers, this work offers an opportunity to examine Chen's compositional vocabulary and analyze her treatment of women characters. The work is based on three popular Chinese myths. In the second movement, goddess and shape-shifter Nü Wa creates humans out of mud, and her musical motive and its transformations (linked with the contoured pronunciation of her name) are central to the shape and spirit of the music.

The Voice Lesson on Screen

Jennifer Fleeger

Ursinus College, Collegeville, PA

In 2009 a free voice lesson recorded in a sparsely decorated bedroom by the impossibly misguided Miranda confused YouTube viewers to the tune of over a million hits. Was Miranda's wildly incorrect technique, inaccurate terminology, and excessive lipstick a satirical commentary, or a real promise to teach viewers to sing? In our uncertainty we become aware of our mistrust of technology: perhaps Miranda is the inevitable result of the internet's attempt to embody a female voice.

Perfectly encapsulated in *My Fair Lady* (1964), the lesson of the Hollywood musical is that song ought to emanate naturally from a woman's body, that music is merely an extension of speech. Films that purport to teach women to sing, however, present her efforts as cringe-worthy moments best avoided. From *Citizen Kane* (1941) to *Cinderella* (1950) to *Florence Foster Jenkins* (2016) their earnest efforts, tightly bound to particular articulations of race and class, are met with mockery.

The cinema would appear to be more sympathetic to marginal figures like Miranda. In *Little Voice* (1998), Jane Horrocks' character learns to sing alone in her bedroom, imitating the voices she hears on records, to wide acclaim. Technology is not just a worthy substitute teacher, *Little Voice* suggests, it is the ideal method, for cinematic women, like the cinema itself, exist thanks only to a technological slight-of-hand. To emphasize this, my paper will be delivered as a performative video-essay in which I construct my argument in the interactions between my voice and a digitally edited audiovisual text.

Joking About the Darkness:

Amanda Palmer's Portrayals of Gender and Sexual Violence

Jackson Fleisher

McGill University, Montréal, Canada

Amanda "Fucking" Palmer began her career in 2000 as half of The Dresden Dolls and has since produced numerous solo albums and multimedia collaborations, garnering widespread success in the U.S. Critics have frequently damned and lauded her darkly humorous portrayals of gender and sexual violence; in response to criticisms about "making light" of these issues, Palmer states, "When you cannot joke about the darkness of life, that's when the darkness takes over." Drawing on Heather Love's negative affect theory, Janet Staiger's perverse spectatorship, and Lee Edelman's queer death drive, I will explore Palmer's ability to rise above "the darkness." Through an investigation of humor and affect in her solo works and collaborations, I will analyze Palmer's lyrical and musical uses of satire and negativity relating to her own queer subjectivity and history of abuse, as well as the fictitious narratives she produces. I shall demonstrate how she creates opportunities for audiences to perversely identify with her music while also challenging listeners to foster sociocultural and political change through her self-described "Brechtian Punk Cabaret" musical aesthetic. Finally, I will show that Palmer's self-aware irreverence and intentional use of bad feelings simultaneously express what many fans feel are honest (if unpopular) responses to trauma while also generating jarring, controversial performances that ultimately lead to greater awareness of violence against women and gender and sexual minorities in society.

Genre Trouble: Final Boys, Action Heroines, and the Gendered Music of Violence
Naomi Graber

University of Georgia, Athens, GA

Because film genres are defined partially by the gender of their protagonists, they both inscribe and reinforce the norms of gender identity. We are accustomed to watching action heroes triumphing over adversity, while the suffering, victimized “final girl” is a staple of horror. The gendered implications of these two genres are particularly urgent because both are based in violent spectacle. This paper uses two franchises to show how film music can reinforce gendered clichés about the perpetrators and victims of violence, even if casting subverts those stereotypes: *Evil Dead* (1979–), with “final boy” Ash Williams, and *The Hunger Games* (2012–2015), starring “action heroine” Katniss Everdeen.

Both action heroes and final girls are “victim-heroes,” with difference lying in the film’s emphasis; action-adventure highlights the strength and heroism of male protagonists, while the horror stresses the suffering of the perpetually frightened female star (Clover, 1992). In films that star protagonists of the “wrong” gender, the soundtrack often reinforces gender norms by drawing on sounds from the opposite genre; action heroines are feminized with horror movie musical tropes, and final boys are masculinized via the sounds of adventure-adventure. For example, in *The Hunger Games*, the dissonant drones of Laurie Spiegel’s “Sediment” and pulsing of Steve Reich’s “Three Movements” signifies Katniss’s fear. Conversely, Joseph Lo Duca scores Ash with triumphant John Williams-esque fanfares and telecaster guitar riffs of westerns. These franchises reveal the soundtrack often compensates for protagonists who refuse to perform (in the Butlerian sense) their gender identity correctly.

Sound Testimonios: Feminine Psychopomp/Nepantlera As Guide

Angela ‘Mictlanxochitl’ Anderson Guerrero

California Institute of Integral Studies, San Francisco, CA

Sound has the tremendous potential to change the frequency, to augment reality, and to summon our ancestors to give strength, compassion, wisdom, fortitude to our struggles (personal and social political). In this paper, I will discuss the role of feminine ritual practices via the lens of psychopomp and nepantlera as the guide to the sound artist. By weaving the teachings and testimonios of Pauline Oliveros framework of “Deep Listening” and Gloria Anzaldua’s process of ‘conocimiento’, I will highlight how accessing ritual, archives, social and political trauma in a performative space serve as tools to nurture a soundscape. The paper questions how then soundscape represents a territory of space, territories of the body, and territories of knowing. The term “transterritorial” is strategic to emphasize how the performative space can operate beyond nationalistic barriers and the act of moving across territories as a social relation. The social relation to be uplifted is inspired by “Sonic Testimonios” a project in Mexico City by the curator and scholar practitioner Angela Mictlanxochitl. The goal of Sonic Testimonios has been to summon and record improvisational sound performances utilizing ritual and deep listening to guide the art of sound. The inquiry of each sound ritual performance spaces includes: 1) the search of the unknown; 2) the calling to reclaim and acknowledge sound testimonios from the past; 3) the affirmation of humanity in the light of violence by the state; and 4) the prayer by indigenous peoples to protect the elements of our earth and sacred sites.

Occupying Sonic Space: Protest Song in South Africa and the USA: WORKSHOP
Nicol Hammond

University of California, Santa Cruz, CA

The symbolic capital of protest songs changed significantly as South Africa moved relatively peacefully from apartheid to democracy in the early 1990s. For many white South Africans, claiming affinity with protest music movements became a way of distancing oneself from the apartheid state, and identifying with the New South Africa. But for many white – and in particular, Afrikaner – South Africans, this embrace of protest music posed a dilemma. Apartheid-era white protest music had drawn heavily on folk music in sometimes innovative and sometimes racist and appropriative ways, and in the post-apartheid era, Afrikaans *volksmusiek* was understood as one of the tools of oppressive Afrikaner nationalism. Many white Afrikaner young people thus turned to a small body of sometimes politically ambiguous punk-inflected songs to index struggle credentials, while others navigated the complex space of cross-racial identification to make meaning for post-apartheid South African whiteness. A close examination of these sociopolitical negotiations raises productive questions about the role and content of protest music in the current political moment in the USA.

In this workshop, participants will learn several historically and culturally contextualized South African and American protest songs, and some methods for teaching them rapidly to large groups. We will also consider the effects of occupying sonic space at protests and demonstrations, and at public education events like teach-ins. In particular we will consider the importance of paying attention to deep intersectional histories when making music in public.

Vocal Power, Vocal Pleasure, and Artifice as Authority in Beyoncé’s “Sandcastles”
Paula Harper

Columbia University, New York, NY

As Beyoncé approaches the second refrain of the track “Sandcastles,” from the 2016 visual album *Lemonade*, her voice slides and breaks around the lyric “What is it about you that I can’t erase, baby?” The line seems to constitute an uncharacteristic moment of imperfection. However, at precisely at this point in the visual track of *Lemonade*, a notable shift takes place. Instead of the poetic fantasy-scapes that comprise much of the visual album, a “Sandcastles” viewer sees Beyoncé at work as a musical artist in a recording studio: sporting large headphones and singing through a pop filter into a microphone. Such an audiovisual pairing might initially seem discordant—a raw “failure” of vocal technique set alongside reminders of the realities of highly-technologized pop production marks that “failure” as artifice. This paper offers a close reading of this moment, suggesting how it foregrounds Beyoncé’s productive labor as a musician, in order to forge explicit links with female vulnerability, sexuality, and agency.

I argue that the moment of vocal extension in “Sandcastles”—and potential listener reactions to it—activates Steven Connor’s notion of the “vocalic body” (2000), as Beyoncé is extended, via her voice, to reach out and touch the bodies of her listeners. The grainy, highly-cultivated quasi-failure of Beyoncé’s vocalic body highlights her virtuosity and authority as an artist, as well as suggesting a “sonic pleasure politics” (Regina Bradley 2014) that links Beyoncé’s vocal virtuosity and labor to an embodied, envoiced affinity with her listeners as they listen, watch, and sing along.

Jessye Norman and the Concept of Black Women's Vocality

A. Kori Hill

University of North Carolina at Chapel Hill, NC

The framework of black vocality has been utilized in discussions of black male and female musicality throughout many genres, but its use in the context of black women classical musicians is not nearly as extensive. The function and interpretation of black women vocalists is often tied to social movements and musical genres that have been used to express the fight for racial equality; classical music's associations with white, upper class society and assimilationist oppression have overshadowed its strategic political uses by musicians of color. Rather than situating them as peripheral to black musical culture, the discourse of black women vocalists must engage with the multiplicity of meanings that black women communicate in their performances, whether it aligns with larger political movements or not. This paper discusses two filmed performances of the singer Jessye Norman within the framework of vocality to illustrate one methodology for navigating societal concepts of raced and gendered bodies present within classical music. I discuss Norman's technique, interpretations, aesthetic execution, and her intersection between vocal and physical expressivity in the context of racialized and gendered expectations of black women's vocality in American society, and how Norman adheres to, subverts, or contradicts these expectations. This engagement with Norman's performance will provide an alternative approach to discussions of black female vocality in classical music and broaden conceptual understanding of what constitutes the vocality of black women in the United States.

Transgender Youth in School Music: An Intersectional Perspective

Emma Joy Jampole

University of Wisconsin, Madison, WI

In recent years, transgender, nonbinary, and gender nonconforming (GNC) youth have become increasingly visible in the United States. Although transgender and GNC people have always been part of human society, they have generally been erased or marginalized in Western cultures. Trans people have frequently been objects of desire, derision, and fear in the United States.

Nevertheless, in recent years, new narratives have arisen to describe the experiences of transgender people. These new constructions are differentiated along intersecting axes of identity. These identities are co-constructed, rather than added to one another. They are embodied and cultural; claimed and attributed. Moreover, their intersections form personal and social positions that are not always legible, coherent, or stable. This session explores the intersections of race, class, location, appearance, religion, and dis/ability as they influence transgender youth in school music settings. The presentation will conclude with recommendations for public education policy related to trans and GNC students.

Voicing the Opposition: Lila Downs, *El Demagogo*, and *Balas y Chocolate*

Elizabeth L. Keathley

University of North Carolina, Greensboro, NC

At the "Rise Up As One" concert on the Tijuana–San Diego border on 15 October 2016, the Mixtec–American singer-songwriter-poet-activist Lila Downs premiered her song, *El Demagogo* (The Demagogue), in which she pointedly called out then nominee Donald Trump as a "white devil who thinks he is king of the world [and] buys and sells hate as a business."

Not only was *El Demagogo* covered by Spanish-language news, but also it also seeped into English-language U.S. media, becoming a headline when Downs launched her most recent U.S. tour.

Downs's oppositional voice was not born with the rise of Trump, however, as horrifying as she finds the undisguised racism, sexism, and disrespect for the natural environment authorized by his rhetoric. Rather, as her CD *Balas y Chocolate* (Bullets and Chocolate; 2015) demonstrates, her poetry and music have opposed greed, corruption, environmental degradation, and the suppression of truth within Mexico as well. *Balas y Chocolate* uses a Day of the Dead ceremony to frame a musico-poetic critique that features regional Mexican styles inflected by rapped bridges, borrowings from Spanish and klezmer music, electronics, and, above all, Downs's powerful voice, which traverses operatic, soul, *ranchera*, and expressive, non-singerly vocalizations to give voice to the opposition.

"I just wish this wasn't a reality":

Laura Jane Grace's Transgender Activism in an Era of Normative Nationalism
Marta Kelleher

University of Georgia, Athens, GA

In a recent interview with *Rolling Stone*, Laura Jane Grace stated plainly, "This is an administration that doesn't fucking care about transgender people." Following her bold, public coming out in 2012, the frontwoman of popular punk group Against Me! has made waves as an activist within her own musical circles, and now holds the attention of a growing national audience. At FTM 13, I explored the intersections of Grace's trans-female identity in genre historically rife with visible and auditory tropes of performed masculinity. For FTM 14, I seek to build upon that foundation, highlighting Grace's musical/activist opposition to discriminatory legislation like North Carolina's 2016 HB2, "Bathroom Bill."

Facing a cheering audience in Durham last May, Grace shouted "Goodbye gender!" as she waved out the smoldering remnants of her birth certificate, reading "Thomas James Gable." While many musical artists cancelled performances in North Carolina this past year in staunch opposition of HB2, Grace and Against Me! defiantly *kept* their scheduled tour date as a form of protest. This paper considers Grace's gender nonconformity through the framework of cultural expectations of gender, and the ways in which the singer transgresses societal norms, drawing awareness to LGBTQ rights issues. Refusing to change her grainy shouting voice, Grace challenges understandings of dichotomous gender as well as the markers of femininity and women's roles. Refusing to be silenced by cancelling their NC show, Against Me! has given a voice to those fighting back against the oppression coded into laws like House Bill 2.

Local Queer Voices and Stagings of Resistance

CJ Komp

University of Georgia, Athens, GA

Athens, GA, once had a physical location for queer music interactions: a gay nightclub. Now, it is only in sparse, temporally confined moments, such as Boybutante Ball and Hotcorner Hip Hop festivals, when a space is carved out downtown for LGBT or other marginalized subjectivities. Thus, many of these music interactions comprise what José E. Muñoz labels "an archive of the ephemeral" (1996). In my participant-observation I contemplate local scenes that queer the existing structures of power and space in "thick description," (Geertz,

1973) through “deep play” and Pauline Oliveros’ concept of “deep listening.” I seek to reinsert the body into the experience of how sights, smells, tastes, sounds and affects form new safe spaces and challenge those existing. Through this analysis, I question how queer musicking can carve out space and time in a historically significant music town that has a poor recent history of addressing issues like discrimination and homophobia. Halberstam has proposed reconsidering subculture music-making in a way that “accounts for nonheterosexual, non-exclusively male, nonwhite and adolescent subcultural production” (2006). In connecting separate events and spaces via memory, a community-building without a physical home, linking events to grassroots activism, and the whimsy and play of amateur drag shows, art, and music performance, I find stagings of small acts of resistance.

Freak Folk Music, Political Engagement, and Diane Cluck’s Reparative Reading

Ryan Lambe

University of California, Santa Cruz, CA

Since the Antifolk movement of the early 1990s, American folk music genres have had to bear the mantle of folk music as either political or apolitical action. One such genre, freak folk, creates a space between the political and apolitical by focusing on intimate responses to political issues. To engage environmentalist, feminist, and queer activism, freak folk plays with folk music idioms using atypical sounds. In this talk, I explore how the music of Diane Cluck, a freak folk singer-songwriter, uses such atypical sounds to promote ‘reparative reading’ as a means for personal engagement with politics. Reparative reading, as suggested by E. K. Sedgwick, expands upon post-Marxist suspicion by using positive affects, like hope, to interpret harsh realities. Though she does not use the term, Cluck’s performance of reparative reading invites listeners to make their own fleeting shelters out of everyday experiences which might otherwise cause suffering. Using close readings of recordings, I demonstrate how Cluck’s music cultivates a reparative ethos through her lyrics, musical aesthetics, and relation to folk idioms. Drawing on digital fieldwork in freak folk fan networks as well as interviews with Cluck, I illustrate how she represents and encourages reparative reading as an ongoing practice to respond to loss, pain, and oppression. Through this study of freak folk, I acknowledge folk music’s varying gradations of political engagement and efficacy. Activism erodes personal resources. Reparative reading through freak folk music can replenish those resources to support ongoing political engagement.

“I Will Not Rest a Wink Until the Women Have Regrouped”:

Ani DiFranco’s Revolutionary Political Songs

Heather Laurel

New York University, New York, NY

Ani DiFranco has been an overtly political performer and song writer for almost thirty years, but her most overt political protest songs were written in reaction to George W. Bush’s administration. Her 2008 post-Bush album *Red Letter Year* is full of anti-capitalist, anti-war, and feminist songs. In “Alla This,” for example, DiFranco asserts that she will not be an active participant in patriarchal agenda. DiFranco sets the poem to a tonal, triadic melody with her signature unconventional chord progressions, but the diverse timbral saturation, climactic phrase structure and counterpoint among the parts turns the song into a triumphant feminist manifesta.

In my paper I offer close readings of several of DiFranco's songs from this album and from her 2012 release *Which Side Are You On?*, the title track of which is a feminist version of Pete Seeger's well-known protest song. DiFranco is an artist who lives Maya Angelou's inspiring message from her poem, "Still, I Rise," as she continues to use music as a tool to inspire revolution and change.

**The Racialized Echo and Ventriloquism of Jenny Lind and Mariah Carey:
The Coloratura Diva from Natural Feminine Ideal to the Artificial Modern Machine**
Shannon Wong Lerner

University of North Carolina at Chapel Hill, NC

This paper historicizes the white Swedish opera diva from mid-nineteenth century, Jenny Lind, and a mixed-race pop diva from late-20th century--early 21st century, Mariah Carey. In this paper, I discuss how Lind and Carey activate echo and ventriloquism as vocal effects of race. Historically, the reason for the diva's falling out with the public over her relationship with *technology* or *artifice* was partly her control and disciplining of her body for voice. How had Lind, praised for her whiteness become scolded for artifice of operatic singing; in turn, how was Carey, praised for virtuosic qualities of coloratura voice alongside her identity as a mixed-race diva or her blackness? The public was both thrilled and repulsed by the diva's ability to manipulate her own body on stage in a public venue to produce something beautiful for audiences to enjoy. These divas implemented vocality as virtuosic coloratura sopranos to mirror feminine ideals of closer ties to nature, while also revealing their work, skill, and artifice, including lip-synching. The former is produced as the echo with the diva's natural, feminine personae of the *nightingale*, *bird*, and *angel*, as compared to the latter, as ventriloquism as *the machine*. How does the diva negotiate tensions in the modern American context between, on one hand, pastoral sentimentality and skepticism towards the modern world (technology, industry), and, on the other, the diva's *artificial* character? How has the racialization of the diva historically situated Lind and Carey within this debate of pastoral sentimentality as compared to technology/modernity?

Depoliticizing Experience: Music Theory after the Feminist Critique
Stephen Lett

University of Michigan, Ann Arbor, MI

This paper evaluates the political-discursive strategy of foundational feminist music theorists Marion A. Guck and Fred Everett Maus in light of contemporary developments in music theory. While their critique of formalist/masculine analytic discourse sought to promote analyses thematizing personal experience, I argue that their strategic intervention has inadvertently buttressed the continued work of formalist/masculine analysis. Drawing on contemporary formalist music theory, I argue that the feminist intervention pressured music theory to renegotiate the epistemological basis of its analyses by reframing "objective" analytical knowledge as empirically adequate inter-subjective knowledge produced by a particular type of experiencer—the attentive, detail-oriented, "modern" listener. Music theory has thereby maintained the privilege of the masculine subject position by responding to the epistemological charge without engaging the political stakes animating the feminist intervention. In order to rejuvenate the feminist music-theoretical project, I suggest that we reconsider our strategy. Particularly, whereas the first wave of feminist theorists strategically

elided mention of an enemy—the term “patriarchy” appears nowhere in this literature—I argue that we must invoke its name, demonstrate its networked effects within the discipline, and emphasize that epistemology cannot be figured outside of the ethical-political.

Songs That Signify: Spirituals and the Coded Resistance of Slave Songs

Amy Lewis

St. Norbert College, De Pere, WI

This presentation focuses on the “signifying songs” that enslaved African Americans used to endorse escape, both as a push against the extreme cruelty of chattel slavery in the United States and as a celebration of the (nominal) freedom that escape to the Northern states would provide. While many scholars have identified a general pattern of resistance in slave songs, I argue that spirituals were especially effective in linking African-American theology with an endorsement for escape. In the 19th-century theology developed by African Americans, biblical stories like Moses leading God’s chosen people from enslavement happened in the past and were still happening in the present. This concept of “synchronous time” is central to the codes that allowed African-American spirituals to focus on biblical stories while also delivering a clear call for the end of enslavement.

This presentation moves beyond the 19th-century production of spirituals to contemporary debates surrounding the representation of slavery in the United States. Recent scholarship has emphasized the problematic way in which spirituals were collected during the Jim Crow period of the 1930’s. I compare the definitions of folklore used by John Lomax and Zora Neale Hurston to represent the ways in which the racism of the Jim Crow period did and continues to skew public perceptions of African-American spirituals.

The current “Slavery and Freedom” exhibition at the National Museum of African American History and Culture dedicates one section to the everyday resistance of enslaved African Americans. My presentation works to reclaim the spiritual as a crucial mode of this everyday resistance.

“Won’t have to drift no more”:

Transience in the Blues Recordings of Lottie Kimbrough

Elizabeth Ann Lindau

California State University, Long Beach, CA

Blues poetry is filled with migrants, vagabonds, and drifters. In the popular imagination, these unencumbered travelers are typically male. St. Louis Bluesman Peetie Wheatstraw summed this up in “C&A Blues,” his 1931 ode to the Chicago & Alton railroad line: “When a woman takes the blues, she will hang her head and cry / When a man takes the blues, he will catch him a train and ride.” In Wheatstraw’s lyric, a man is free to search for better fortune should the Blues afflict him, while a woman must resign herself to melancholy. But the careers of 1910s-1920s blues entertainers show that women could be far more mobile than Wheatstraw suggests (Davis, 1998; McGinley, 2014).

The C&A would have carried Wheatstraw to Kansas City, home of the Blues singer and songwriter Lottie Kimbrough. Kimbrough began her brief recording career with the local black-owned and operated label Meritt Records, then traveled to Illinois and Indiana to cut additional sides. Her lyrics anticipate and challenge Wheatstraw’s depiction of female immobility in the face of heartache: in “Going Away Blues,” she resolves to “take a train and ride.” My presentation will discuss travel as a recurrent theme in Kimbrough’s work using

“Going Away,” “Wayward Girl Blues,” and “Rolling Log Blues” (1926-1929). Kimbrough portrays a vagabond through the country blues style too often associated solely with male performers. Collectively, Kimbrough’s songs create a cycle in which travel is an escape *from* the blues, but the resulting transience is a new source *of* the blues.

Contemporary Piano Works by Women in Spain: PERFORMANCE

Margaret Lucia

Shippensburg University of Pennsylvania

This program of piano music is made up of works by women with whom I collaborated during a Fulbright grant to Spain last winter and spring. Included are compositions by composers from Mallorca, and The Canary Islands, as well as from Madrid and Barcelona, and the music reveals a broad range of styles, from the chromatic romanticism of Angela Gallego’s *Passacaglia*, to the extended techniques utilized by Marisa Manchado in *Mysticorum*, for piano and reciter. A deep connection to native natural phenomena is reflected in the compositions by Mercedes Zavala (*Jardines Lejanos*, “Faraway gardens”, inspired by the poems of Juan Ramón Jiménez), Carme Fernandez Vidal (*Eguzkílore*, named after a Basque mountain flower), and Laura Vega (*Más allá de los árboles* – “Beyond the trees” after the poem by Andrés Sánchez Robayna)

Many of the composers have also developed strong ties to contemporary music and culture in the United States. Consuelo Diez received her doctorate in composition from Hartt School of Music, Zavala’s works have been featured in performances in Illinois, Pennsylvania, and Berkeley, and Fernandez-Vidal’s doctoral work included studies of the dissonant counterpoint of Charles and Ruth Crawford Seeger. Anna Bofill’s compositional suite, *Itineraries I*, was inspired by the poetry of several women, including Anne Sexton, Adrienne Rich, and Sylvia Plath, as well as the letters of Calamity Jane. Manchado’s admiration for Pauline Oliveros, (1932-2016), prompted her to sponsor a special program in Madrid in commemoration of her work.

***Feminine Endings* and the Roots of Music Theory’s Embodied Turn**

Vivian Luong

University of Michigan, Ann Arbor, MI

Alongside musicology’s material turn, bodies—such as listeners’, performers’, and sonic bodies—have also become key objects of study in music theory in recent decades. Beginning with Suzanne Cusick’s feminist critique of music theory’s mind/body problem (1994), accounts of embodied musical experience now proliferate across music-theoretical scholarship from performance and analysis studies to music cognition. While Cusick’s and other feminist music-theoretical texts are often referenced in this literature, music theorists have yet to consider the feminist-philosophical context out of which these influential writings on the body emerged.

My paper illuminates the philosophical orientations that color one such text, McClary’s *Feminine Endings*. While a significant contribution to new musicology, I argue that this book also opened a space for bodily inquiry in music-theoretical scholarship. Drawing on Elizabeth Grosz’s history of feminist approaches to the body, I contextualize *Feminine Endings* in relation to three categories of feminist thought: egalitarian feminism, social constructionism, and sexual difference. In contrast to McClary’s critics who understand her work as an imprecise borrowing of *écriture féminine*, I demonstrate how observed

inconsistencies in McClary's project arise out of two factors: 1) a tension between her investments in egalitarian feminism and social constructionism; and 2) the historical moment in which *Feminine Endings* emerged as theories of sexual difference by Grosz, Judith Butler, and Donna Haraway were taking hold. By situating *Feminine Endings* as a key music-theoretical text, this paper calls for (re)writing the history of music theory's embodied turn to adequately acknowledge its debt to early feminist music scholarship.

**A Concert the Way He Likes It: Éliane Radigue's Audibility/Inaudibility at Sigma3
Emanuelle Majeau-Bettez
McGill University, Montréal, Canada**

This presentation discusses the unacknowledged role played by electronic music pioneer Éliane Radigue during Pierre Henry's performance at the alternative arts festival *Sigma*, as well as the gendered historiographies constructed around this event. In 1967, a young Radigue served as Henry's assistant for the presentation of his *Messe de Liverpool*. On stage, Radigue made a discreet move that completely changed the formal and temporal structure of Henry's work; what was supposed to be a series of discrete sound segments interleaved with sections of silence was remade to be a work of continuous sounds. This gesture, which "broke the silences" and through which Radigue became audible, was rendered inaudible by Henry's own silence on the matter. For years to come, the 2000 people that had attended the event could not possibly imagine that the "little assistant" had had anything to do with this surprisingly radical sound. Looking at footage of the audience's reactions after the performance, I will observe points of struggle and acceptance around what was thought to be Henry's sound, and highlight how this confusion brings into question what it means to be recognized as a composer. Drawing my analyses on multidisciplinary scholarship and on my interviews with the composer, I am interested in what Radigue's double presence – audible/inaudible – reveals about the festival's ideological context. This presentation will demonstrate how following Radigue's traces within the Sigma archive enables our observations to capture what people *decided* to remember, as well as the larger ideologies that often shape these decisions.

**Mary Lou's Apartment: PERFORMANCE
Mwamba Blakwomyn and Patricia Mullan, co-leaders
San Francisco, CA**

Mary Lou's Apartment is an all-woman jazz ensemble featuring the compositions and arrangements of the African American musical geniuses Mary Lou Williams and Melba Liston. A compact-yet-mighty big band, Mary Lou's Apartment is dedicated to performing great American music in an atmosphere of kindness, joy, support, and political action.

One of the only jazz performance groups to place African American women up front, Mary Lou's Apartment presents compositions and arrangements that have been overlooked. Calling on the model of its namesake, Mary Lou's Apartment throws open a wide net of influences and collaborators, just like the steady flow of musical guests Mary Lou Williams drew to her home at 63 Hamilton Terrace in Harlem.

Innovation plus recognition of past improvisatory genius and openness to each player's unique creativity drives Mary Lou's Apartment. Each session is chance for finding the new.

**Dr. Billy Taylor's Jazz:
Male Nurturing and Collectivity as the "Afro-American Value System" in Jazz
Tracy McMullen**

Bowdoin College, Brunswick, ME

Squeezed between Art and Cecil in the index, pianist Billy Taylor rarely receives more than a passing mention in jazz scholarship, often in reference to his promotion of jazz as "America's Classical Music." Yet, Taylor was a mainstay on 52nd street in the 1940s and played with Charlie Parker, Dizzy Gillespie, and seemingly every other jazz luminary throughout his over six-decade performance career. Beginning in the 1950s, however, Taylor devoted more and more of his time to jazz education through radio and television programs, community initiatives, jazz history and technique books, interviews, workshops, and jazz camps. From 1994 until his death in 2010, he was artistic director for jazz at the Kennedy Center in Washington, D.C., where he inaugurated the annual Mary Lou Williams Women in Jazz Festival in 1996 among other events to foreground those who have been "overlooked" in jazz history (Taylor/Reed 2013). Taylor's focus on education, advocacy, and promotion of jazz artists demonstrates a commitment to service and community at the possible expense of his own musical virtuosity. My paper contends that Taylor manifested the "Afro-American Value System" of collectivity and community that he argued in his dissertation and subsequent books permeates jazz as a cultural practice. Indeed, Taylor regularly criticized the "Great Man" narrative of jazz history, associating it with white writers' value system. I unpack the raced and gendered valences of Taylor's work, demonstrating how he offered an alternative jazz narrative that has largely gone unremarked in jazz studies, possibly due to its "feminine" qualities.

**Anne of Cleves in Libby Larsen's *Try Me, Good King:
Last Words of the Wives of Henry VIII***

Emily Milius

Stephen F. Austin State University-Nacogdoches, TX

Anne of Cleves was chosen to be King Henry VIII's fourth wife, but did not remain Queen very long because of Henry's distaste for her appearance. Libby Larsen set to music her final words before their annulment, and while one would think Anne would be hurt or sad, she is actually sarcastic and playful. Her attitude indicates her lack of desire to be married to Henry VIII as the Queen and portrays a strong character, unaffected by the words of others. Libby Larsen presents these emotions, or rather lack of emotions, musically. Anne's emotional detachment also resists the stereotype that women are driven by emotions they cannot control, and that men are more rational creatures.

To present this character musically, Libby Larsen uses the tritone- an interval typically used by Larsen to portray strong emotions- and very slight melodic movement to ironically portray Anne's strange marriage experience. The use of the tritone also reiterates, sarcastically, the idea that Anne is "supposed to be" emotional about the end of her marriage and about being insulted. The melody of "I Care Not for These Ladies" by Thomas Campion is also included, and it creates a humorous connection and separation of Anne and Henry. Anne's attitude is unaffected by both Henry's words and their annulment of marriage, allowing herself to rise above traditional gendered stereotypes.

“Happy, healthy, and gay”: Experiences of two gay choral music educators

Sarah M. Minette

Arizona State University, Tempe, AZ

This comparative case study explores the various ways in which two gay music educators navigate their sexual identities in and out of the music classroom. Themes permeating from the data generated with the participants include: navigating multiple identities in and out of the classroom; the desire to be a role model; and partner privilege (Palkki, 2015). Using Catherine Connell’s (2015) framework of identity construction, “Splitters, Knitters, and Quitters”, I attempt to interpret and better understand the participants’ navigation of their identity as well as the intersection of partner privilege and role modeling within identity construction.

Great Women in Music, Commercialization of Cultural Work, and the Transmission of (Counter)capitalist Consciousness

Nina C. Öhman

University of Pennsylvania, Philadelphia, PA

Many visionary women have played important roles in gospel music’s expansion from African American churches to the global marketplace. (e.g. Kernodle, 2006; Burnim, 2006) Mahalia Jackson, Aretha Franklin, and Karen Clark Sheard belong in this history as musical innovators whose cultural contributions can be heard from gospel to popular music worldwide. Spanning over several generations, their vocal mastery and commercial success represent a confluence of cultural and capitalist influences, which offers a compelling site to explore the processes of gospel music transmission as both a performance style and a tradition deployed for community uplift. My extensive research on their music and lives shows that their careers reflect a commercially inspired mode of music-making that draws upon a culturally grounded business ethos. Significantly, this intergenerational African American business ethos emerged at the colonial markets where enterprising slaves, several women among them, used the economic system of their hostile environment for profit-seeking pursuits so that they could purchase freedom for oneself and loved ones (Walker, 2009). On that account my paper argues that the three singers’ creative labors reveal a new perspective on transmission processes of gospel music tradition in which commercialization of musical knowledge operates as a counter-hegemonic practice. In my examination of their musical activities as cultural work my paper applies theoretical perspectives on Black women’s activism provided by Patricia Hill Collins, Bernice Johnson Reagon and Sheila Radford-Hill, which Collins brings together in her landmark book *Black Feminist Thought* (1990).

But I do, I finally do: Self-love as resistance in Mitski's 'Your Best American Girl'

Joseph Ovalle

University of Texas, Austin, TX

For centuries, Western European standards of beauty have been both privileged and perpetuated as a hegemonic structure. In the wake of the 2016 election, the reflection of this hegemony in the cultural and political climate of the United States has increased exponentially. Iterations of “otherness” are publicly and vehemently rejected by way of immigration bans, increased violence towards marginalized populations, and through the continued disenfranchisement of communities of color. As such, the power of Japanese-American artist Mitski’s music video for “Your Best American Girl” cannot be understated.

*Indigo electronic student
Medieval &
queen poster*

This paper will examine the imagery utilized by Mitski in both the song and video for “Your Best American Girl” for critiques of the privileging of Western European features in American culture such as respectability politics, cultural appropriation, and the intersection of race and misogyny, as well as her subsequent advocating for self-love as an act of resistance.

Divas, Directors and the Reparative in Kusej's *Rusalka*

Alysse Gabrielle Padilla

New York University, New York, NY

In her 2010 text, *Towards a Twenty-First-Century Feminist Politics of Music*, Sally Macarthur argues the climate has changed since the first force of feminist theory caused a paradigm shift within musicology. Macarthur, like Suzanne Cusick, finds hope in a reparative musicology, developed from Eve Kosofsky Sedgwick's consideration of Melanie Klein's paranoid/reparative positions. In order “to make a come-back,” according to Macarthur, feminist musicology “would want to be appropriately vigilant but would also compose itself as a musicology of assemblages...with the purpose of inspiring new ways of thinking.”(Macarthur, Kindle location 2812) This paper examines Macarthur's proposition through an analysis of regietheater in opera as a strategy to rise again through a reparative strategy.

By restaging and unsettling classic opera, regietheater challenges the audience's relationship to opera as a familiar and lovable musical object, by incorporating the unwanted, sometimes painful and often political. Through an examination of Martin Kusej's upsetting 2008 production of Antonín Dvorak's *Rusalka*, based on the real story of Elisabeth Fritzl, I posit that creative connectivity across music, politics, trauma and fantasy is an example of the reparative position taken by art. Kusej's production is a reiteration of music's potential for social commentary while reparative feminist musicology alters our habits of listening. A feminist reparative approach allows us to us to cope with the unwanted, manage the complexity of feelings for our beloved music and reconstitute a new attachment. Through reparative practice, as *Rusalka* from the water, we rise again reassembled.

Understanding Bobby:

Reading Stephen Sondheim's *Company* in the Time of Stonewall

Ashley Pribyl

Washington University, St. Louis, MO

“You could understand a person / if a person were a fag,” sing Bobby's three love interests in close harmony in Stephen Sondheim and Harold Prince's Broadway musical *Company* (1970). The show's central character Bobby, a bachelor, spends time with his married friends and never conclusively finds a partner of his own. Bobby's sexuality has continually been questioned by audiences, even as *Company*'s creators vehemently defend his heterosexual orientation. This project seeks to understand why the show's makers were invested in Bobby's heterosexuality, why audiences interpreted Bobby as gay, and what that interpretation afforded activist-fans who used *Company* to bolster their fight for gay and lesbian rights immediately after Stonewall.

The character of Bobby was played by two men during its original Broadway run – Dean Jones, a straight, all-American star, and Larry Kert, a man whose homosexuality was well-known within theatrical circles. Utilizing reviews of the show from across the country discussing both actors, I will reveal how the performance persona and musical decisions of the

more successful Kert, who won the Tony for Best Actor, bolstered queer interpretations of *Company*. Further, I will illustrate how the use of the terms “homosexual experience” and “fag” during the show’s development differentiated homosexual acts and homosexual identity, a contentious yet important concept for both the creators and activists. More broadly, this paper demonstrates how alternative interpretations by activist-audiences can boost civil rights movements and inspire the creation of artistic works with a more direct political agenda.

“Blond or Blonde? Examining Frank Ocean and Identity Construction”

Kerri Lynn Rafferty

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In 2016, singer-songwriter Frank Ocean released his highly anticipated second studio album, *Blond*. Originally entitled *Boys Don’t Cry*, the album cover reads *Blond* while Apple and Spotify curiously catalogue the album with the feminine spelling, *Blonde*. The album garnered substantial attention for its personal narrative chronicling Ocean’s struggle with masculinity and queer sexuality.

Journalism published in anticipation of and in response to *Blond* depict the sometimes conflicting expectations of the alternative R&B genre and black, queer listeners to articulate an “authentic” identity surrounding masculinity and sexuality. Titles such as “What Frank Ocean Owes Us” (*The Fader*, 2016) and “Detangling Frank Ocean’s *Blonde*: What It Is and Isn’t” (King and Powers, 2016) demonstrate the borderline intrusion and confusion regarding the interpretation of Ocean’s work. King comments, “Like Ocean, Ndegeocello is black and queer, and raps and sings, and has always had an interest in alternative imaginings of masculinity...But bassist Meshell is known as a musician's musician with technical chops, whereas Ocean comes by much of his conventional musicianship externally, via collaborators.” I will argue that Ocean utilizes collaboration in songs such as “Solo” and “Solo Reprise” to construct and confirm identity, while engaging with Goldin-Perschbacher’s (2013) analysis of Ndegeocello, who similarly constructs conflicting performances of self in order to resist identity and genre categories. *Blond* represents an unparalleled instance of gender and sexuality expression in popular music, with no existing scholarship examining Ocean’s redefinition of genre and identity categories.

A Musicologist in Prison

Annie Janeiro Randall

Bucknell University, Lewisburg, PA

This paper presents as a case study an undergraduate music course that takes place in a juvenile detention center for girls. Sharing this at an academic music conference is intended to initiate or extend conversations about publicly engaged, activist musicology: What is it? How can we do it? Why do it? Fuelling this paper is the urgent need for scholarship that integrates professional expectations with imperatives to address material realities that are, and always have been, entangled with the production and consumption of every type of music.

By distilling my own experiences “in prison” (considered as a space of both physical and intellectual confinement) and those of others into a notion of “activist scholarship” I hope to present a rationale for a practice of musicology that consistently reaches beyond music departments and scholarly societies / journals for content and pedagogy, and consciously integrates music study, past and present, with social justice critique.

**Sonic Emblem and Visual Imagery:
Chinatown Theater and Identity of Chinese American Women
Nancy Rao**

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In 1924 when Anna May Wong became a fashion icon and achieved international stardom through her performance in films such as Douglas Fairbanks' *The Thief of Bagdad*, San Francisco's Chinatown was mesmerized by idols of a different kind: Cantonese opera actresses, star such as Zhang Shuqin arriving from China to perform at the newly minted Mandarin Theater. The 1920s was a golden era for Chinatown theaters; another theater, Great China Theater, opened the following year, similarly offering nightly performances. These theaters had an immense impact on the cultural memory of Chinese American communities especially with the younger generation. These opera actresses, who regularly received adulation from the press, embodied vocal style, fashion, and character—legendary heroines—which shaped Chinese American women's senses of identity. While Chinese American women's feelings on matters of Cantonese opera performance were hardly homogeneous, their affiliations to the tradition and regular attendance at the theaters demonstrated a clear choice to express their identity, or affinity, through the culturally elaborate and socially conventional genre of Cantonese opera. Legally, US immigration treated Chinese performers as alien, temporary visitors. Yet despite the transient status and existence, the transpacific popularity of these star actresses added credence to their performances and important cultural work they did. Focusing on five star Cantonese opera actresses—their popular recordings, their signature repertoire, their contribution to community initiatives and their interaction with fans, patrons and public life—the paper reflects on discourses of gender intimately bound up with the cultural identity associated with Chinatown Theaters.

**Music, Narrative, and “Camp” in *Steven Universe*
Benjamin Safran**

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Now in its fourth season, Cartoon Network's *Steven Universe* has gained many queer adult fans, attracting positive attention for its depiction of queer relationships along with its varied use of music. Although the show promotes choice, love, consent, and leisure while often resisting certain dominant heteronormative ideologies, the majority of episodes do not include explicitly queer themes. Drawing on discussions with fans and Steven Cohan's (2005) observations on incongruity between music and narrative in “camp” musicals, I argue that part of the show's queer appeal may be understood as “camp.” The ambiguously diegetic nature of many songs along with the “childish” nature of individual episodes' narratives heightens the sense of “camp.” However, compared to the “camp” of 20th century musicals—and other children's cartoons—the show overall is both more overtly queer and less overtly sexualized.

While the show's format of short [~11'] episodes with a self-contained story is common among children's TV shows, less common is the simultaneous existence of an overarching narrative that unfolds across the course of the entire series. This existence of multiple levels of narrative arc enables queer themes to be encoded differently at each level. I consider that certain songs may function as “camp” within the context of the “foreground” (episode) narrative, while the same songs are poignant, serious, and romantic [concerning an overtly queer relationship] within the context of the “background” (series) narrative. That said, factors besides “camp” also contribute to the music's appeal.

“I Ain’t No Size 2” : Meghan Trainor’s Body Image Controversy
Erin Schlabach

University of Missouri, Columbia, MO

This paper examines multiple feminist and anti-feminist messages in the music, lyrics, and videos of Meghan Trainor. Trainor is best known for 2014’s “All About That Bass,” a song that celebrates the voluptuousness of the female posterior. Trainor’s successes—both her *Billboard* peak position and her longevity on the charts—demonstrate that she and her music signify broadly and deeply across the culture. Looking both at academic and popular music commentaries, as well as at personal interviews from Trainor, I aim to situate Trainor’s brand as a woman constructed through deep ambivalences: she plays both sides of a feminine double standard. On the one hand, she celebrates the healthy body while on the other hand she is constrained by beauty and behavioral expectations of cis- and heteronormative young white womanhood.

Trainor not only was praised for advocating self-empowerment through body positivity, but she also was critiqued for shaming those with thinner figures. As the song and video rose to number one on the *Billboard* charts, Trainor came to represent positive self-image, although not without controversy. The release of her sophomore album *Thank You* was the focus of many heated debates. Fans objected to her photoshopped appearance on the cover of May 2016’s *Seventeen*, and the initial release of the video for “Me Too” was quickly retracted for its extreme alteration of Trainor’s figure to appear thinner. Although she claimed not to have authorized the first version, an “unedited” alternate version was released soon thereafter, causing many to suspect the debacle as a publicity stunt.

Despite the controversies that surround Trainor, these disputes nonetheless foreground the issue of body image as a central focus of discussion.

**Rising Water, Singing Resistance:
 Marshallese Indigenous Feminisms, Musical Flows, and Refusals of Fear**
Jessica A. Schwartz

University of California, Los Angeles, CA

“...some men say/that one day/that lagoon will devour you/they say/ it will gnaw at the shoreline...they say you, your daughter, and your granddaughter, too will wander rootless with only a passport to call home/ dear matafele peinam, don’t cry/ mommy promises you/no one will come and devour you...” – Marshallese spoken word poet, Kathy Jetnil-Kijiner.

Water is crucial to life, and to fear one’s water source, it might be said, is to live in fear, in terror. For the Marshallese living in their central Pacific homelands, U.S. nuclear projects have poisoned their water resources and anthropogenic climate change is posing additional problems as temperatures swell and the sea levels rise. U.S. radioactive colonialism has disproportionately impacted women and ignored indigenous knowledge and healing practices that challenge the colonialist and masculinist terms of scientific research. Media reports pose women and children near flooded areas, telling the same threat-based stories of climate change, fixing Marshallese “victims” and “exiles” in harm’s way. This paper listens to how Marshallese women draw on their oceanic connective strength to refuse imperialist politics of fear. Analyzing their performances of tears, currents, swells, tides, and other oceanic-acoustemological gestures, I suggest Marshallese indigenous feminisms are effectuated through musical flows. Like currents, they maintain a strong gathering force and

directional motion against fear. Rerouting notions of masculine security and militarized protections based on liberal individualism, Marshallese resound indigenous feminist futurities by rising above western compositions of their spectacular demise to read their environment and effectuate self-determination outside male dominated developmental politics.

Ella's Song: Empowering the Next Generation

Kiernan Steiner

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Sweet Honey in the Rock (SHIR), an all-female a cappella group dedicated to the preservation of African American culture and music, depicts Alice Walker's ideology of womanism through their performance of "Ella's Song" (1983). Written by Bernice Johnson Reagon, "Ella's Song," is based on quotations of Civil Rights activist, Ella Baker (1903-1986). The words of Ella Baker in SHIR's song function as a reminder of the social and economic injustices found in American society today. Recently performed as the finale for the Women's March in January 2017, "Ella's Song" continues to play an important role in the advancement of civil rights. Moving towards intersectional feminism, the performance at the Women's March signifies a major pivot in the feminist narrative, which historically has only recognized the needs of white middle class women. As a minority, multi-racial and female, in the field of choral conducting, I find it necessary to study leaders, such as Ella Baker and SHIR, to identify strengths of these women who have fought for equality of the races, classes, and sexes. This paper attempts to identify womanism in the lyrics and performance of "Ella's Song" by SHIR, as well as emphasize the importance of Baker's legacy in the divided state of America in 2017.

"Crayon Angel Songs are Slightly Out of Tune": Judee Sill's *écriture féminine* and the Relational *jouissance* between Music-As-Text and the Feminine Body

Scott Swan

Florida State University, Tallahassee, FL

Adducing analysis of musical and lyrical elements, this paper posits that the singer/songwriter Judee Sill created a distinct *écriture féminine* (Cixous) in the early 1970s through creative manipulation of lyrical and musical conventions imposed by the dominant phallogocentric narrative of the Symbolic order (Kristeva, Lacan). Sill's musical *écriture féminine* challenged the phallogocentric narrative and musical conventions in American popular music in the early 1970s, and is a primary reason for her relative obscurity. Sill's creation of a musical *écriture féminine* followed a troubled early life: death of a father, possible sexual abuse by a step-father, heroin addiction, prostitution, and a robbery conviction – all before the age of 20. These experiences sharpened her focus and her determination to develop her skills as a songwriter, multi-instrumentalist, and arranger. Musically and lyrically, Sill expressed a feminine *jouissance* of multiplicity (Irigaray) - a combination of mental, physical, and spiritual aspects beyond the phallus in women's experiences – that has remained underappreciated since her death in 1979. French post-structuralist feminism of the 1970s, with its focus on language, expression, and experience, offers an illuminating interpretation of the ways in which Sill manipulated musical and lyrical conventions to create her musical *écriture féminine*. Describing her music as 'country-cult-Baroque' Sill activates diverse lyrical and musical elements, as well as spiritual themes, to evoke the relational *jouissance* existing between the music-as-text and the feminine body. "Crayon angel songs are slightly out of tune" indexes the multiplicity (Irigaray) and complexity of Judee Sill's *écriture féminine*.

**And Still We Sing: Charting Musical Continuity through Process in Seven Generations
of an Anglo-Saxon American Family**

Jamie Lynn Webster

Pacific University, Forest Grove, OR

Even within relatively broad postmodern discourses in cultural studies and music, scholars still look to repertoire as a sign of continuity within cultural traditions. When repertoires from the past are no longer used in so-called melting pot or salad bowl societies such as the United States, the implication is that a music culture either does not exist or was lost too far in the past to be relevant. The latter perspectives are not representative of my Anglo-Saxon American family, however, who have engaged in music-making with each other and as individuals since family members arrived in the United States as immigrants over two hundred years ago. Using epistemological approaches from musicology and ethnomusicology, including McLucas' *The Musical Ear*, I explore archival family documents (including written accounts, photographs, audio and visual recordings, and recent interviews) to show how seven generations have maintained a consistent musical culture transcending generations, genres, and repertoires, largely due to the intentional practices of family matriarchs. In contrast to studies of other families that document the preservation of traditional ethnic repertoire, I show how this family has maintained a musical culture through continued participation, education, and the maintenance of performance traditions—inclusive of repertoires with historical and contemporary family significance. Regardless of changes in the family's location (Pennsylvania, then Michigan, then California), in language (German then English), in religion (Protestantism, then secularism, then varied religions), and involvement in various social movements; music-making, especially singing, has remained a constant for the purposes of personal expression and family solidarity.

Going Postal: Posthumanism, Queerness, and Nicki Minaj's "Monsters"

Michael Weinstein-Reiman

Columbia University, New York, NY

In this talk, I explore intersections between posthumanism, queerness, and hybridity in the oeuvre of hip-hop artist Nicki Minaj. A hallmark of Nicki Minaj's style is the artist's deployment of alter egos; my talk focuses on two: Harajuku Barbie (gendered female) and Roman Zolanski (gendered male). The slipperiness of these personae is dramatized in the video for Kanye West's 2010 hip-hop single, "Monster." Nicki's performance is an uncanny, split-screen exchange between a submissive Barbie and a raging Roman. With the help of special effects, Minaj is able to perform both roles. Minaj's manipulation of gender intelligibility invites a reassessment of Judith Butler's positioning of unintelligibility as fundamentally nonhuman (2004). Nicki's Doppelgänger is not merely live and real, but doubly so. And as vocally male and female, the Roman-Barbie pairing is emphatically queer. Minaj's Roman-Barbie pairing thus posits the queer subject's unintelligibility as matched by alternative, though no less powerful formulations of its realness (Halberstam 2005).

As Roman, Minaj also embodies Jamaican dancehall music, thereby animating post-colonial tropes of hybridity and creolization. Hip-hop, a practice of mixing sounds and identities in complex digital platforms, like the colony and the dancehall, also brackets self-determination. Hip-hop's repetition of tracks and loops samples an archive of sounds and voices, stitching together new economies of temporalities and meanings inscribed by beats from other worlds. I illustrate how, as commercial music closely tied to the accumulation of

capital, the hip-hop genre uniquely invites us to consider Nicki Minaj's queer hybridity in "Monster" as empowering the posthuman.

Musical Safe Spaces: Musical Nostalgia in *Considering Matthew Shepard*

Ryan Whittington

Florida State University, Tallahassee, FL

After hearing Craig Hella Johnson's oratorio *Considering Matthew Shepard* (2016) for the first time, I felt something remarkable in the penultimate movement. This project interrogates that reaction.

Considering Matthew Shepard is a textual and musical collage. The variegated libretto culls from Genesis, Dante, Rumi, and contemporary poets like Lesléa Newman and Michael Dennis Browne, among others. Interspersed among the poetry are quotations and paraphrases from Matthew's journal, his mother's book, his father's testimony, and the Westboro Baptist Church's protests. The music is similarly mosaic, mimicking various genres from R&B to chorales, spirituals, country ballads, and southern gospel in the penultimate movement.

Having grown up hearing southern gospel from my grandmother's kitchen radio, the genre was musically formative. However, when I realized my gay identity, I judged the genre's homophobic ideology irreconcilable. Nevertheless, when I heard "All of Us," the penultimate movement in the southern gospel style, my 24-year old self connected with my childhood self and the subjectivities I perform could momentarily integrate. My first musical identity was redeemed, cleansed of its homophobic rhetoric by the movement's affirmational text.

Using similar experiences described by Suzanne Cusick and Ellen Koskoff, I use this oratorio as a case study to examine how music creates safe spaces. By culling from myriad texts and musical genres, *Considering Matthew Shepard* increases its chances of creating safe spaces for diverse listeners, allowing for reflection and integration. This is music for *all of us*.

Women's Voices: Protrayal of Women in Seraglio in the Eighteenth-Century

Oak Joo Yap

Mahidol University International College, Thailand

Despite the impression of male initiative in the rescue effort in Turkish seraglio operas, male protagonists do not exhibit the same level of determination as their harem-confined female lovers do, as seen in Mozart's *Die Entführung aus dem Serail*, for instance. The male ruler in *Die Entführung* is also presented as feeble and ineffectual. Even Osmin, the macho guard and menacing Turkish figure, is utterly powerless when dealing with Blondchen, the maid to the heroine. Likewise, the Sultan in Haydn's *L'incontro improvviso* is "more slave than master" to his female Arabic captive, Rezia. While seraglio operas' musical language with Turkish topoi and percussive Janissary music offers little "feminine" melodic contour, and ostensibly celebrates a powerful male ruler, these operas greatly highlight female strength. My paper presents the following factors as contributing to the presence of empowered women in the above operas: the strong and steady voice of women and the changing views of women during a century of sweeping social currents; Enlightenment ideals of liberty and equality, its rejection of intolerance and the two composers' embrace of its tenets; and the recognition of women's merit and power nurtured by flourishing Freemasonry lodges.

ACKNOWLEDGMENTS

- Conference Director Dee Spencer for her amazing leadership
- College of Liberal and Creative Arts, Andy Harris, Dean
- School of Theatre and Dance, Todd Roehrman, Director
- FT&M Program Committee, Annie Randall, chair, Christina Baade, co-chair
- Susan Cook and Julia Chybowski for guiding the transition from FT&M 13 in Madison WI
- Nicol Hammond for Facebook and website help
- Cheryl Brown, donor and volunteer
- Debbye Peterson, donor and volunteer
- All Volunteers!

--**Friends, Supporters, and Founding Mothers** who provided funding through the Go Get Funding site (as of July 26, 2017): Anonymous (5), Lisa Barg, Marcia Citron, Susan Cook, Andrew Dell'Antonio, Elizabeth Keathley, Monica Hairston O'Connell, Annie Randall, Kitty Coutts (Sterling Graphics CEO), Dee Spencer, Liane Curtis (on behalf of Women's Philharmonic Advocacy), Marion Guck, Tes Slominski, Sherrie Tucker...

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