

FTM 13:

FEMINISM AND BLACK CRITICAL PRAXIS
IN AN AGE OF SCARCITY

Co-Presenters

Center for Black Music Research
at Columbia College Chicago

University of Wisconsin-Madison
School of Music

UW-M Pyle Center
August 6–9, 2015



School of Music

UNIVERSITY OF WISCONSIN-MADISON

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**Center for
Black Music Research**



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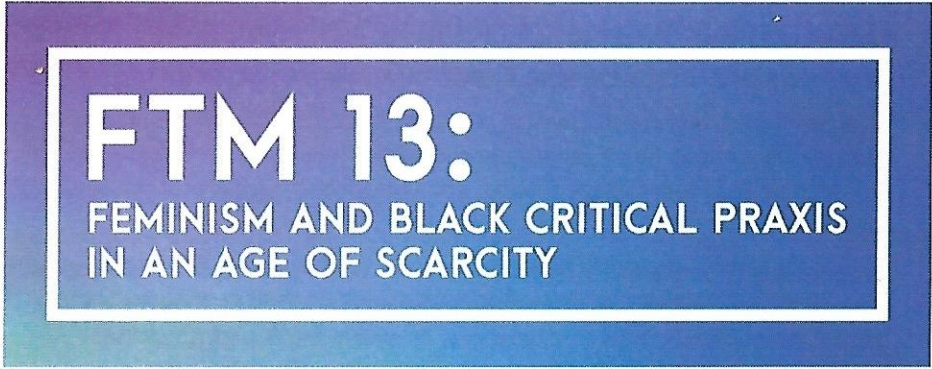
Host of the FTM Website at <http://www.femtheorymusic.org>

Many thanks to the Foremothers and Friends who provided funding to help keep conference fees reasonable, especially Susan Cusick, Bonnie Gordon, Ellen Koskoff, and Susan McClary.

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FTM 13:

FEMINISM AND BLACK CRITICAL PRAXIS IN AN AGE OF SCARCITY

Feminist Theory and Music Conference 13 Feminism and Black Critical Praxis in an Age of Scarcity

Welcome to the thirteenth meeting of the international, biennial conference Feminist Theory and Music, jointly sponsored by the Center for Black Music Research at Columbia College Chicago and the University of Wisconsin-Madison School of Music.

The Feminist Theory and Music conference has met biennially since 1991 to provide an international, transdisciplinary forum for scholarly thought about music in relation to gender and sexuality, as well as for performances that present such thought in sound and embodied action. This year's conference theme "Feminism and Black Critical Praxis in an Age of Scarcity" is in conversation with the 2013 theme, "New Voices in the New Millennium," and seeks to explore the sustainability of feminist and critical race work in a new century marked by diminishing resources. Reflecting its joint sponsorship by the Center for Black Music Research and the UW-Madison School of Music, the conference will feature panels on the broad themes of gender, race and labor, public feminisms, institutions and difference, theory as a transferrable skill, the Chicago and greater Midwest regions, and tensions of rural and urban identities. Many thanks to those who have contributed financial support, hard work, time, and insight—all limited resources—with the hopes of a strong and invigorating conference!

Registration

On-site registration and check-in, which will begin at 10:00 AM on Thursday, August 6, will be held on the 3rd floor of Pyle Center.

Facilities

Pyle Center. 702 Langdon Street, Madison, WI 53706-1420
Guest Services and Front Desk: 608.262.1122

Lowell Center. 610 Langdon Street, Madison, WI 53703-1104
Assistant Manager: 608.263.4799
Reservations: 866.301.1753
Guest Services and Front Desk: 608.256.2621

Mosse Humanities Building, School of Music
455 North Park Street, Madison, WI 53706-1483
608.263.1900

Feminist Theory and Music Conference 13 Feminism and Black Critical Praxis in an Age of Scarcity

Thursday, August 6

10:00 AM Registration Opens
Pyle Center, 3rd Floor

1:00–3:00 PM Session 1
THREE CONCURRENT SESSIONS OF RESEARCH
PRESENTATIONS

Session 1a: Beyoncé

Pyle 325/26 (abstracts, pp. 11–13)

Jennifer Richardson, Session Chairperson

Annelot Prins, "The Queen B. of Independent Women—Bow Down Bitches: A Case Study of Celebrity Feminism"

Kristin McGee, "Star Texts, Self-Fashioning, and Public Intimacies in Beyoncé's Audiovisual Oeuvre"

Justin D. Burton, "Feeling Themselves: Embodied Sonic Materiality in Beyoncé and Nicki Minaj"

Christina Baade, "Beyoncé 2013: Musicianship, Celebrity, and Motherhood"

Session 1b: Biographies of Musical Women

Pyle 309 (abstracts, pp. 13–15)

Annie Randall, Session Chairperson

Mary Natvig, "'A Wandering Minstrel, I': The Memoirs of Catherine C. Carl"

Joshua Palkki, "'Walk Fully and Boldly in My Gender Truth': The Musical Life of an African-American Transgender Woman"

Michele Aichele, "The Biographical Myth in the Reception of Cécile Chaminade's Concertino for Flute, Op. 107"

Bonny H. Miller, "Augusta Browne's Musical Branding and Marketing for the 1840s"

Session 1c: Musical Consumption and Anti-Capitalist Resistance

Pyle 226 (abstracts, pp. 16–18)

Jessica Courtier, Session Chairperson

Sophie Brunau-Zaragoza, "Kenya Arkana: Anti-establishment and Anti-globalization in French Rap"

Anaar Desai-Stephens, "The Work of White Female Musicians in the Modern Indian Event Circuit"

CJ Komp, "Dreaming of a White Christmas: 'Holiday' Songs to Undermine White Christian Consumerism"

Katheryn Lawson, "Canaries, Chirps, and Thrushes: Closer Hearings of the Jazz Aviary"

3:30–5:30 PM Session 2

THREE CONCURRENT SESSIONS OF RESEARCH PRESENTATIONS

Session 2a: Musical Mediation of Voice and Body

Pyle 325/26 (abstracts, pp. 18–20)

Gayle M. Murchison, Session Chairperson

Maya Gibson, "The Blasphemy of Talking Black Feminist Politics during a Holiday Jahr"

Marta Kelleher, "Transgender Dysphoria Blues: Reinventing Laura Jane Grace"

Ben Dumbauld, "Ambiguity in the Aural Encounter: Female Vocality in the Era of Digital Manipulation"

Bethany McLemore, "Material Feminism and the Victorian Voice: Considering How Matter Matters in Musical Performance"

Session 2b: Dancing Bodies

Pyle 309 (abstracts, pp. 20–22)

Susan C. Cook, Session Chairperson

Vanessa Blais-Tremblay, "Between the 'Bump-and-Grind' and the 'Branlements-et-Grouillements': Quebec Modernity and the Black Female Dancing Body"

Julie VanGyzen, "Agent Provocateur: The Embodiment of the Sexual Female Body on the Burlesque Stage"

Lauron Kehrer, "'The Year of the Booty': Race and Gender Politics of the Hip-Hop Ass"

Session 2c: Reading and Hearing between the Lines: An Examination of the Narratives of Invisibility in American Music Historiography

Pyle 226 (abstracts, pp. 22–24)

Eileen Hayes, Session Chairperson

Felicia M. Miyakawa, "Hampton Institute's 'Lost' Choral Directors: Nathalie Lord, Bessie Cleaveland, and Bessie Drew"

Kristen M. Turner, "Candie Carawan and Complicating Gender in the Civil Rights Movement"

Tammy L. Kernodle, "God's Gonna Trouble the Waters: Examining Activism and Narratives of Black Consciousness in the Music of Post-War Black Women Composers"

5:30–8:00 PM WELCOME RECEPTION

Lee Lounge, Pyle Center, first floor



Friday, August 7

9:00–11:00 AM Session 3

THREE CONSECUTIVE SESSIONS OF RESEARCH PRESENTATIONS

Session 3a: Subversive Singing

Pyle 325/26 (abstracts, pp. 24–26)

Emily Lordi, Session Chairperson

Amy Lewis, "When We All Gits to Heaven, Dey'll Be No Slaves No More': The Musical Resistance of Enslaved Americans"

Judith Tick, "Ella Fitzgerald, Berlin, 1968: 'Clowning' and the Art of Subversive Improvisation"

Nina C. Ohman, "Why I Turned Down a Million: Mahalia Jackson, Power, and Politics of Not Crossing Over"

Naomi André, "Across the Atlantic: Women's Voices and Lives Portrayed in Opera"

Session 3b: The Musically Queer and Campy in the Popular Consciousness

Pyle 309 (abstracts, pp. 27–29)

Erin Brooks, Session Chairperson

Mathew Leslie Santana, "'Ima Read': Media Representations of Queer Artists Doing Hip Hop"

Christopher Culp, "On the Colonization of Camp: Disidentification and the Queer Art of Legibility"

Cassandra Negron, "Devious Divas: Gendered Musical Portrayals of Disney's Female Villains"

Ryan Lambe, "Vaulting off the Stage: Anti-Relationality and Queercore Discourse in the Academy"

Session 3c: Singing Conflict, Voicing Gender: Four Performances of Feminist Possibility and Contradiction

Pyle 226 (abstracts, pp. 29–31)

Julia J. Chybowski, Session Chairperson

Lorena Alvarado, “Black Doves: Transnational Sonic Motherhood and Jenni Rivera’s ‘Paloma Negra’”

Sam Baltimore, “‘Here Am I, Your Special Island’: Racial Drag, the Black Exotic, and Juanita Hall’s Asian Roles”

Lindsay Johnson, “Southern Nostalgia and Racial Hybridization: *Gone with the Wind* in Cissy Houston’s ‘Midnight Train to Georgia’”

Alexandra Apolloni, “The Voice of the Earthquake: Nature, Artifice, Power, and Yma Sumac’s ‘Tumpa’”

1:30–2:30 PM Session 4

THREE CONCURRENT LECTURE-RECITALS

School of Music, Mosse Humanities Building (abstracts, pp. 31–33)

Kathryn Briner, “Nəmənən Hubiyanən (Comanche Hymns): Performance, Identity, and Resistance”
Mills Hall.

Nanette Solomon, “The Riches of Their Rags: Celebrating Julia Lee Niebergall and May Aufdeheide, the Women on Indianapolis Ragtime”
Morphy Recital Hall

Maurita Murphy Marx, “Brazilian ‘Choro’ Music: A Journey through Social and Racial Diversity”
Mosse 1341

3:00–5:00 PM Session 5

FEATURED ROUND TABLE

The Research Needs All of Us:

Bridging Scarcity with Collaborative Praxis

Pyle 325/26 (abstract, pp. 33–34)

Lisa Barg, Tammy L. Kernodle, Dee Spencer, Sherrie Tucker

7:00 PM

Session 6

FEATURED PERFORMANCE

Honey Pot Performance Collective: *Juke Cry Hand Clap*

School of Music, Mills Hall

Juke Cry Hand Clap (2014) focuses on house music culture as a conceptual ground to explore social practices developed in Black Chicago during the long twentieth century. Drawing from music forms such as blues, gospel, disco, and funk, as well as dances such as the slow drag, bopping, stepping, the hustle, and line dances, *Juke Cry Hand Clap* explores “house” as an evolving embodied lineage of African-American forms of making community and of cultural resistance influenced by the Great Migration from the rural South to the urban North (1910s through the 1970s).



Saturday, August 8

9:00–11:00 AM Session 7

THREE CONCURRENT SESSIONS OF RESEARCH PRESENTATIONS

Session 7a: Performing Across Racialized and Gendered Borders

Pyle 325/26 (abstracts, pp. 34–36)

Maureen Mahon, Session Chairperson

Kyle De Coste, “Give the People What They Want: Black Feminist Thought and Shifting Identities in the New Orleans Brass Band Scene”

Mathew Valnes, “‘Electric Lady’; Janelle Monáe and Afro-Feminist Funk”

Olga Galperin, “Gender and Improvisation: A Social and Psychological Perspective”

Sarah Minette and **Sarah Schmalenberger**, “‘Rockin’ It Local’: An Investigation of All-Girl Bands in the Twin Cities”

Session 7b: Gendered Re-Hearings

Pyle 309 (abstracts, pp. 36–38)

Suzanne Cusick, Session Chairperson

Kyle Kaplan, “Jacqueline du Pré’s Final Recording and the Ethics of Care”

Elizabeth Lindau, “Nico’s Decadence”

Julie Hedges Brown, “Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity”

Elizabeth Keathley, “Albertine Zehme, *Pierrot Lunaire*, the Animal’s Voice, and Vocal Virtuosity”

Session 7c: Race, Gender, and Our Disciplines

Pyle 226 (abstracts, pp. 39–41)

Rosita Sands, Session Chairperson

Rachel Mundy, "Collecting the 'Sonic Specimen': Music, Difference, and Natural History"

Sonia Tamar Seeman, "Intersecting Race and Gender in Ethnomusicology"

Vivian Luong, "Rethinking Music Loving: Toward a New Ethics of Music-Theoretical Engagement"

Jess Mullen, "Issues of Racial Diversity in the Recruitment and Admissions of Undergraduate Music Education Majors"

1:00–2:30 PM Session 8

THREE CONCURRENT SESSIONS OF RESEARCH PRESENTATIONS**Session 8a: Feminisms in Practice and Performance**

Pyle 325/26 (abstracts, pp. 41–43)

Anya Holland-Barry, Session Chairperson

John Kapusta, "Feminist Humanism in Pauline Olivero's Sonic Meditations"

Tracy McMullen, "Gender, Race, and Praxis in Jazz: Ernestine Anderson's Turn to Buddhism in 1968"

Sidra Lawrence, "'If You No Go School, Hunger Dey': Dagara Women Performing Transnational Feminist Praxis"

Session 8b: Queer Spaces

Pyle 309 (abstracts, pp. 43–44)

Alisha Lola Jones, Session Chairperson

Reeves Shulstad, "The Genesis of the American Recorder Society: A Queer Heterotopia"

Cody Black, "Coming Back/Coming Out in K-Pop: Queering the Heteronormative Masculinity Production of Korean Military Participation"

Session 8c: Music, Race, and Discourse of Primitivism

Pyle 226 (abstracts, pp. 44–45)

Tes Slominski, Session Chairperson

Nicol Hammond, "Vocal Frontier: Song, Race, and Civilization in Early Twentieth-Century South Africa"

Kelsey Koltz, "Sweating Sound: Labor, Intellect, and Race in Miles Davis's Sound Discourse"

3:00–5:00 PM

Session 9
INVITED PLENARY SESSION
Program to be announced

Pyle 325/26

6:30–9:30 PM

COMMUNITY MEAL
Location to be announced**Sunday, August 9**

9:30–11:30AM

Session 10
CONTINENTAL BREAKFAST & PLANNING SESSION FOR THE
NEXT CONFERENCE

School of Music, Mosse Humanities Building 1341

Additional space for notes is available on pp. 46–48.

Thursday, August 6, 1:00–3:00 PM

Session 1a: Beyoncé

Jennifer Richardson, Session Chairperson

Annelot Prins, “The Queen B. of Independent Women—Bow Down Bitches: A Case Study of Celebrity Feminism”

My analysis is grounded in celebrity studies and feminist theory, and I am researching the feminist dimensions of the star text of Beyoncé Knowles-Carter as a discursive battleground (Marshall 2013) through close reading of her performance during the 2014 MTV Video Music Awards. While Beyoncé portrays herself as a strong, independent woman, she is also deeply invested in sexual objectification, (heterosexual) marital life, and motherhood. She presents herself, as Ellis Cashmore claims, as a universal icon, yet comfortably slides “into a familiar discourse of exoticism essayed by earlier black female performers” (Cashmore 135).

I claim that Beyoncé performs both the tension within her own star text, but also the tension within the feminist debate between the personal and the political, between “the erotic as power” and sexual objectification. Her performance during the Video Music Awards is thus not only a performance within third wave feminism, but also represents third wave feminism on a meta level. The big question is whether these oppositional discourses nullify each other. Is there still something valuable in Beyoncé’s usurpation of the feminist label? I will explain why I think that celebrity feminism, with all its contradictions, matters.

Kristin McGee, “Star Texts, Self-Fashioning, and Public Intimacies in Beyoncé’s Audiovisual Oeuvre”

In an age of digital self-fashioning, audio visual popular music performances, as meta-texts, remain powerful vehicles for negotiating collective subjectivities. Currently, pop stars commandeer not only top down media but more informal platforms to promote their celebrity status and consequently alter the standards of musical performativity. In her self-titled video-album *Beyoncé* (2014) and biographical documentary, *Life is but a Dream* (2013), super star Beyoncé exploits a variety of media to promote her artistic voice while simultaneously expanding her international reputation. By adopting multiple genres from the music video, to the documentary and online blog, Beyoncé constructs her life story within a socially mediated confessional discursive terrain alongside more traditional pop music performance pathways (Butler). Further, in her musical work, she performatively enacts ideologies of gender, sexuality, and race by integrating entrenched gendered black music tropes, from booming bass textures to jazz and hip hop choreography. Yet when global stars position their

life stories through multiple channels alongside the established top down conventions of pop music promotion, their collective reception increasingly conditions the “public intimacies” (Berland) shared between stars and fans. This presentation conceptualizes Beyoncé’s artistic self-fashioning as both an individualized artistic relationship with a transnational pop music public and as a commitment to the performance aesthetics of an increasingly pervasive black music ideal. Ultimately Beyoncé exploits old and new media to perpetuate her mega star status; yet her multifaceted oeuvre personally engages with black culture, while simultaneously contributing to recent debates about feminism and sexuality within the music industry.

Justin D. Burton and Robin James, “Feeling Themselves: Embodied Sonic Materiality in Beyoncé and Nicki Minaj”

Alexander Weheliye’s 2014 book *Habeas Viscus* uses black feminist theory and pop music practice to show that European theory’s recent revaluations of sound, materiality, and sonic materiality rework Modernist, humanist notions of subjectivity and embodiment so they are compatible with neoliberal institutions and values. We consider how Weheliye’s project challenges music studies to reconsider its own turn to the “drastic,” affect, and materiality. How has this turn’s centering of some types of sonic materiality rendered other types inaudible, imperceptible? How does the claim that we’re finally fully attending to what was formerly excluded produce its own exclusions? What sorts of racialized, gendered sonic materialities and subjects get excluded?

Reading Carolyn Abbate’s and Vladimir Jankélévitch’s work on embodied sonic materiality through Weheliye, we argue that these theories racialize and gender sonic materialities according to neoliberal post-identity logics, (a) revaluing only those that resonate with contemporary white patriarchal modes of analysis/practice and implicit understanding/affect, and (b) figuring the embodied sonic materialities that characterize black women’s pop performance traditions as unruly, unmusical noise. Rather than rescuing embodied sonic materiality for the sake of European/white feminist theory, we turn an ear to the theory embodied in black feminist/queer sonic practice. We argue that Nicki Minaj’s non-verbal vocal sounds and Beyoncé’s sonified femme pleasures (e.g., in her play on “surfbort”) offer an alternative concept of embodied sonic materiality. It is a practice of strategic legibility they use to negotiate the specific double-binds faced by black women in white patriarchy.

Christina Baade, “Beyoncé 2013: Musicianship, Celebrity, and Motherhood”

From the Super Bowl halftime show to *The Mrs. Carter Show World Tour* to the surprise release of her fifth, self-titled “video album,” 2013 was an extraordinary year for Beyoncé, reinforcing her superstar status as pop auteur and feminist

empowerment icon. As underlined by both her album and her 2013 autobiographical documentary *Life Is but a Dream*, 2013 also marked Beyoncé’s return to fulltime work as a celebrity mother.

Beyoncé’s documentary and album joined what since the early 2000s has been a proliferation of media representations of motherhood. Many of the representations promote normative motherhood (and heteronormative reproductive): a “natural” maternal-infant bond; a quick return to one’s “pre-baby” body; and “having it all.” This consumerist, largely white, and economically privileged model is embodied by many celebrity mothers and contrasts with “bad mothers,” who tend to be poor, single, and racialized. And yet, Beyoncé’s agency as a musician and her strong identification as an African-American woman point to another interpretation of her motherhood narratives: as a journey to self-definition and “a free mind,” a key tenet of black feminist thought, according to Patricia Hill Collins.

This paper offers an intersectional feminist analysis of motherhood in Beyoncé’s eponymous album and confessional film. In doing so, it contributes to understandings of an under-researched aspect of the labor performed by many women musicians. It also offers insight into why Beyoncé’s balance of respectability with exuberant sexuality has proved so appealing to fans, even as Beyoncé herself remains nearly invisible in popular music scholarship.

Session 1b: Biographies of Musical Women

Annie Randall, Session Chairperson

Mary Natvig, “A Wandering Minstrel, I’: The Memoirs of Catherine C. Carl”

Catherine C. Carl (1917–2006), born in Peru, Indiana, received her BMus in organ performance from Oberlin College in 1929. An intrepid traveler, Carl left the Midwest as a young woman to teach music in three diverse settings: an all-black teaching college (ca. 1930); a women’s college in China (1931–1934), and an Appalachian junior college (date unknown).

Her recently discovered memoirs (unpublished, 1961, 181 pp.) and over 100 pages of her travel letters published in the *Peru, Indiana, Republic* (from 1931–1934) reveal Carl to have been a keen observer of ethnic, cultural, and musical practices, in cultures far from her own, during the 1930s and 1940s.

Carl’s first-hand observations of genres such as the unaccompanied spiritual, Beijing Opera, and mountain balladry intermingle with her intimate experiences of Jim Crow laws, the initial rumblings of the Second Sino-Japanese war, and the hard reality of Appalachian living. Through Carl’s documentation of the music of “others,” she reveals both her own reaction to her outsider status, socially and musically, as well as the response of those she encounters.

Carl’s memoir, an “accidental ethnography,” offers valuable insights into the early stages of twentieth-century cross-cultural fertilization through the eyes

of a professional, Midwestern, woman musician. Carl, herself an “other” (in comparison to women of her social status and era), observes and is observed by “musical others” in a multi-faceted mirror that both illuminates and complicates the narrative thread.

Joshua Palkki and Dane Figueroa Edidi, “Walk Fully and Boldly in My Gender Truth’: The Musical Life of Lady Dane”

Recent years have seen progress toward equal rights for members of the LGBTQ community in the United States. Much of this advancement, however, applies only to the LGB subsets of this community (McCarthy 2003). In music education research, scholarship on gay and lesbian issues has become more prevalent, but studies on the experiences of transgender or gender variant students are rare (e.g., Nichols 2013). No known studies have explored intersectionality (Carter 2014)—multiple layers of marginalization—experienced by transgender individuals of color who must simultaneously navigate their gender and racial identities in music (education) settings (e.g., classrooms, and rehearsal and performance spaces). Because of the complexity of gender identity and expression, studies profiling diverse participants may help illuminate new perspectives. This co-authored and co-presented case study examines the lived experiences and educational journeys of an African-American (part Nigerian, Native American, and Cuban) transgender woman. Lady Dane Figueroa Edidi is a working artist in the mid-Atlantic region. She is a published author, a composer, a cabaret artist, an actor, a social justice advocate, and an educator. In addition to her writing and composing, Dane teaches belly dancing and is part of a theater collective. Dane’s journey is a fascinating, rich story that deserves to be shared. She is a public face and a loud voice—a beacon for the transgender women of color who have little or no power in our society. It is time for the music (education) field to acknowledge the T in LGBT. This study is one small part of doing just that.

Michele Aichele, “The Biographical Myth in the Reception of Cécile Chaminade’s *Concertino for Flute and Orchestra*, op. 107”

Cécile Chaminade (1857–1944) was an immensely popular female French composer, particularly in the United States. While she published mostly smaller parlor pieces, Chaminade composed larger orchestral works as well. According to Christopher Reynolds’ Women’s Song Database, Chaminade published at least 150 songs in the United States before 1917. Today her most known work is the *Concertino for Flute and Orchestra*, op. 107. The origins of the *Concertino* have been highly romanticized by flute players. The mythic tale tells that Chaminade wrote the *Concertino* because of unrequited love. Chaminade actually composed her *Concertino* in 1902 for the annual *Concours* of the Paris Conservatory, a yearly composition competition. Not always knowing that it is a

myth, pedagogues use it to get young flautists to play with intensity and emotion. This paper analyzes the various versions of the myth and its origins, and places the *Concertino* within the context of biographical constructions and reception of women composers, drawing on scholarship by Marian Wilson Kimber, Marcia Citron, Ruth Solie, and Suzanne Cusick. I argue that the myth negates Chaminade’s popular success and professional compositional career. Focusing on romantic attachments of female composers rather than compositional merit continually relegates them to the background of music history, secondary to male composers. Chaminade is presented as an emotional female whose compositions are superficial, rather than as serious works worthy of study.

Bonny H. Miller, “Augusta Browne’s Musical Branding and Marketing for the 1840s”

American composer Augusta Browne (ca. 1820–1882) employed diverse strategies to cultivate her customer base in the antebellum sheet music marketplace. While Browne was a teenager in Philadelphia, her music publications attracted customers with eye-catching elements on engraved title pages: tie-ins to celebrity performers of the day; lyrics by favored poets; and the incorporation of familiar traditional tunes or popular songs from stage works. When Browne entered the competitive realm of New York City sheet music publishing in 1841, she produced a series of five so-called “national bouquets” (“American Bouquet,” “French Bouquet,” etc.). Although “bouquet” had been used occasionally in sheet music titles, the term was not common in 1841 when Browne seized upon it as a musical “brand” to distinguish her keyboard medleys of national songs from those of numerous competitors.

Browne took pains to publicize her music by personally sending complimentary scores to newspaper editors and prominent individuals. Dedications to leading families in Philadelphia, Boston, New York, and Brooklyn appeared regularly in her songs during the 1840s. Elaborate colored lithographs enhanced her sheet music covers. She capitalized on popular trends in the sheet music trade, such as the fads for Tyrolean echo songs, pseudo-Scottish numbers, and ballads about messenger birds that carried notes between lovers or brought back messages from departed souls. Frequent song contributions to household magazines further enlarged her potential customer base, and she extended the practice to literary annuals. Browne resourcefully negotiated conventional social restrictions of gender and class as she engaged in active entrepreneurship.

Session 1c: Musical Consumption and Anti-Capitalist Resistance

Jessica Courtier, Session Chairperson

Sophie Brunau-Zaragoza, "Kenya Arkana: Anti-establishment and Anti-globalization in French Rap"

In France, rap music has historically served as the voice of the oppressed, the outcast, and the anti-establishment. Born to an Argentinian father in the Marseille "ghetto," Kenya Arkana is not only one of the too few female French rappers whose work is nationally recognized, she is also the latest in a long line of incendiary and politically engaged rappers. While cultural studies have long been established in the USA, French pop culture, and especially rap, are still waiting for academia to take interest in their subjects, their locations in French society, and their influence on French culture. This paper examines Kenya Arkana's work and philosophy and their resonance within the margins of French society. Using Black Feminist Theory, such as bell hooks' authoritative work on 1990s hip hop music and ecocritical thought, I will study Kenya Arkana's "altermondialist" and anti-capitalist activism, and in addition to her philosophy of life inspired by a spirituality close to Nature. Kenya Arkana is publicly engaged with the radical and controversial ZAD; these zones are considered to be endangered and are occupied by activists in order to prevent new, wholesale and destructive construction or further capitalist use of the site. I will argue that a major shift is developing in the French radical left and altermondialism. The polarization of French society, often analyzed only with an eye on the conservatives, hides the growing organization and revolutionary turmoil of those on the left margins.

Anaar Desai-Stephens, "The Work of White Female Musicians in the Modern Indian Event Circuit"

Female performers of white and mixed heritage have long done important work on the Indian stage and screen. From early recording vocalists to stunt actress "Fearless Nadia" to the present-day Bollywood star Katrina Kaif, such women have pressed the boundaries of what is considered socially and morally acceptable. At the same time, they have served as a constitutive "Other" in the construction of a normative Indian womanhood (Weidman 2006). Bearing this history in mind, this paper critically examines the demand for white female musicians across the event circuit of contemporary India, particularly in weddings and corporate events. I situate this phenomenon in the broader context of India's liberalizing markets and a changing geopolitical field of power. At this particular historical conjuncture, as white female musicians wearing lavish gowns play Bollywood songs over karaoke tracks, what forms of consumption, desire, and domination might be at play?

To unpack this phenomenon, I draw on interviews with foreign white women who earn their living through these events and the "event managers" who mediate and profit from this market, supplemented by my experiences as a gigging musician in India. Building on historical investigations of gender and race in the colonial era (Stoler 2002) and the critical insights of postcolonial feminist scholars (Viswesaran 2010), I ask: what kind of work is the white female body performing here through musical practice? And what might this tell us about the intersections of race, gender, and sexuality in post-colonial South Asia?

CJ Komp, "Dreaming of a White Christmas: 'Holiday' Songs to Undermine White Christian Consumerism"

Billie Holiday's voice and phrasing are unmistakable, but what these signs index for the listener depends on many contexts. First is the filter of how Billie was received in her lifetime, her tragic myth developed and perpetuated by those with power (white male producers, journalists, musicians, and investigators). This myth unfolded into a legacy of appropriations, impersonations, and allusions that reference Lady Day and tragic topics of drug abuse, domestic violence, and early deaths of disempowered black women. Alternative narratives are difficult to construct via traditional sources; biographic data, arrest records, newspaper accounts, transcripts of interviews, formalist song analysis, and other positivist methods only lead back to her tragic myth. An alternative epistemology is needed, and with objectivity impossible, I turn to the subjective experiences of others. Through what Suzanne Cusick (1995) describes as receiving music "on one's back," empathetic listeners such as Farah Griffin, Angela Davis, and David Sedaris restore agency and subversive potential to Billie's voice.

This paper unpacks one such alternative epistemology, humorously from a member of the proletariat class of a green velvet-clad elf in Macy's Santaland. By emulating Holiday's voice in the moment that Sedaris is required to sing yet another Christmas carol, Sedaris creates jarring dissonance among the visual (small white man in costume), audible (signifiers of Holiday's vocal performance), and lexical (Christmas carol tied to a distinctly white Christian tradition) planes. But especially in the gap between simulacrum and original does the critique of white consumerism surface, "exposing the sign-ness of things" (Jarman-Ivens 2011).

Katheryn Lawson, "Canaries, Chirps, and Thrushes: Closer Hearings of the Jazz Aviary"

References to "canaries" are ubiquitous in descriptions of jazz singers during the swing era in the United States. Accounts of jazz history are rife with presumptive asides to the countless female "chirps" that decorated dance bands. An investigation of canaries in American newspapers, however, widens the cultural

lens to the literal, revealing a vibrant culture previously overlooked by scholars—that of the sale and competition of exotic imported birds. Beyond the jazz stage lay a rhetorical and ideological exchange between the avian and the musical, combining art, radio technology, and the songbird industry.

Scholars of swing-era “girl” singers relate canary references to pin-up culture: songstresses were often featured in such magazines as *Down Beat* in full-body glamour shots, printed descriptions emphasizing their physical looks while ignoring their singing abilities. This paper, however, approaches jazz “canaries” from a musicological ecofeminist perspective, investigating the exotic bird industry’s discussions of musical and visual appeal and their bearing on dance band “chirps.” The rhetoric surrounding mid-century bird shows reveals a tradition of rating birds according to a strict aesthetic hierarchy: “operatic” canary singers were heralded as great artists, while show birds, creatures of impressive plumage but lesser, “crooning” singing voices, were relegated to lower standing. The rhetorical framing of birds’ intelligence, talent, and artistry, when transcribed onto the female singing body, renegotiates and complicates female singers’ value and agency. Adopting a bird’s-eye view of jazz singers, this paper constitutes a new mode by which to understand contemporary jazz critics’ articulations of originality and talent.

Thursday, August 6, 3:30–5:30 PM

Session 2a: Music Mediation of Voice and Body

Gayle M. Murchison, Session Chairperson

Maya Gibson, “The Blasphemy of Talking Black Feminist Politics during a Holiday Jahr”

This year marks the centennial birth of Billie Holiday (1915–1959), a woman who is arguably the greatest jazz vocalist of the twentieth century. This paper uses Holiday’s signature song “God Bless the Child” to explore and integrate the thematic keywords of this year’s conference: “feminism,” “black critical praxis,” and “age of scarcity.” In that regard, I aim to look both centripetally and centrifugally—spinning inward and outward—toward what higher truths might be expressed when we home in on the song itself, its historical significance, and its potential impact on fields linking feminist theory and musicology. When viewed centripetally, it seems clear that the compositional, historical, and lyrical soundscapes of the song have a lot to teach us about survival in times of scarcity. But focusing just slightly beyond the center, I’d like to consider what Holiday’s multiple recorded versions and variant vocal strategies of delivery tell us—if anything—about black critical praxis. Rotating outwardly, we might ask ourselves what lessons we can take from the song and apply, constructively, to our ongoing musicological crises—the dearth of feminist scholars (and, more pointedly, *black* feminist scholars) and scholarship in the discipline.

Marta Kelleher, “Transgender Dysphoria Blues: Reinventing Laura Jane Grace”

Laura Jane Grace sounds exactly the way she used to... when she was Tom Gabel. The lead singer of popular punk band Against Me! publicly announced his intentions to transition genders in May 2012. In January 2014, the band released their first album following Grace’s transition, *Transgender Dysphoria Blues*. While Grace publicly presents as a woman and is undergoing hormone replacement therapy, her vocal range and timbre remain consistent with the sound of Against Me!’s previous albums. Grace has made no efforts to alter the pitch or sound of her deep, raspy shout, maintaining that, “this too is what a woman sounds like.”

In exploring Grace’s construction of a trans female identity in a musical community dominated by masculinity, I consider cultural expectations of gender, performed both visually and aurally, and the ways in which Grace both refutes and adheres to these conventions. Following the disjuncture between Grace’s mismatched voice and body, I explore the disruption of her voice through physical damage and transition, and the resulting relationship between the artist and her fan community. This paper integrates analyses of Grace’s recorded voice on Against Me! albums, and compares the ways in which her gender identity is constructed and altered through production decisions in visual media. As one of the first major musical icons to come out as transgendered, Laura Jane Grace’s experiences provide a glimpse into the journeys of genderqueer individuals, their constructions of identity, and the ways these identities are interpreted in mainstream culture.

Ben Dumbauld, “Ambiguity in the Aural Encounter: Female Vocality in the Era of Digital Manipulation”

One of the longest-standing critiques leveled against the mechanical (re)production of sound has been its capacity to disembody. From group singing to stream-able mp3s, each step in the evolution of musical dissemination, it has been argued, places the body further from communal production and more towards individual consumption. Today with the development of studio technologies such as auto-tune, the materiality of the voice in particular risks erasure, leaving only a digitally perfected simulacrum of the singer. Such an erasure is often viewed critically, as a means for the pop music industry to mask a lack of talent on an otherwise

However, such an erasure of the body can be a useful tactic, especially for female musicians. As Green (1997), Dickinson (2001), and Lieb (2013) have argued, female singers are bound to their bodies much more so than their male peers. Recording technology’s capacity to disrupt this connection between the body and the sound it emits therefore carries the potential to be subversive toward conventional notions of femininity. In this paper, I examine the work of singers Lindsay Powell (“Fielded”) and Yvonne Cornelius (“Niobe”) whose uses of

modern audio technology allow them to develop new perspectives on female subjectivity within popular music. As I will argue, it is precisely the ability to remove the voice from the body which grants these artists the opportunity to undermine the popular music industry's long history of subjugation towards female musicians.

Bethany McLemore, "Material Feminism and the Victorian Voice: Considering How Matter Matters in Musical Performance"

In their introduction to *Material Feminisms* (2008), Stacy Alaimo and Susan Hekman provide a critique to feminist discursive theories of performativity, noting that "[f]ocusing exclusively on representations, ideology, and discourse excludes lived experience, corporeal practice, and biological substance from consideration." In line with other scholars comprising the recent "material turn" in feminist scholarship, Alaimo and Hekman argue for the importance and agency of matter, in addition to considerations of social construction. This paper presents an approach to a "material musicology" that enables us to understand how matter matters in musical performance. I argue that musicologists must go beyond considerations of embodiment and performativity to consider the material impacts of art *on* bodies, as well as the impact *of* bodies *on* music. Not only does this deepen our understanding of musical and gendered performance, but it also allows the body to act as a locus of performers' agency.

Victorian popular song performance provides an ideal case study in material musicology, because of the wealth of information available on both the Victorian woman's (corseted) body and domestic musical performance. Victorian women's bodies were physically and permanently altered in ways that undoubtedly affected both their musical experience and sound. Material feminism provides a framework to consider this relationship between the body and its actions. It allows me to consider performance beyond the discursive, and explore how performance animates the body, how performance alters the body, and how the body experiences performance.

Session 2b: Dancing Bodies

Susan C. Cook, Session Chairperson

Vanessa Blais-Tremblay, "Between the 'Bump-and-Grind' and the 'Branlements-et-Grouillements': Quebec Modernity and the Black Female Dancing Body"

This paper looks at exotic dance as an alternative form of black female labor in Depression-era Montreal and at the way it framed the discourse around jazz in *La Belle Province* for at least the following decade. I build on Jayna Brown's study of black dance and modernity by looking more specifically at the ways in which the bump-and-grind interacted with an emerging québécois nationalism that considered "Americanization" to be its most immediate threat, as well as the specific challenges that black urbanity posed to hegemonic discourses of

female respectability in a state that was typified through the 1950s by its rural conservatism and open catholicism. As is clearly demonstrated in Montreal journalist Al Palmer's 1949 novel *Sugar-Puss on Dorchester Street*, the process of eroticization of the *québécoise de souche*, in Gisele Lepine's case as she becomes a chorus girl, could virtually not be distinguished from the negotiation of racialized notions of womanhood as they would most typically be encountered in the city. I look at interviews that were conducted with black female dancers who worked extensively in Montreal's jazz scene during the interwar years, notably with Tina Baines and Bernice Jordan, and I discuss what I see as a kind of resistance to oppression and scarcity that cannot be recuperated adequately as solely a form of "empowerment." Rather, what Tina and Bernice articulate is a sophisticated critique of capitalism itself and of the ways in which it enables the very social formations it chastises as gender and sexual deviance.

Julie VanGyzen, "Agent Provocateur: The Embodiment of the Sexual Female Body on the Burlesque Stage"

Famous "Burlesque Queen" Dita Von Teese once said of her career, "I find it pretty liberating to get \$20,000 for 10 minutes of work." Despite how adamant Von Teese is about the feminist nature of her career, burlesque performance, the glamorization of the performed female body, is a highly contested topic among contemporary feminists. Either this act is sexually liberating for the female performer as Von Teese purports, or it is ultimately objectifying the female form and upholds patriarchal ideologies. The historical narrative written around the female body is a confusing amalgamation of these views; although some early burlesque performers are celebrated for their sexual bravery, the common narrative describes these women as coerced into stripping on stage voyeuristically gazed upon by the male audience, severely mistreated by their managers, and always given less priority to the male comics.

At what point does burlesque performance of the female body actually become sexually liberating? How does music shape the embodiment of and inform our understanding of the sexual female body? This paper will examine the display of the female body at the height of burlesque in the 1930s and 1940s and will incorporate archival research on burlesque performance conducted at the University of Pittsburgh's Special Collections Department. Further, I will explore how music influences the embodiment of the sexual female body in hopes of contributing to the debate surrounding public displays of the female body.

Lauren Kehrer, “‘The Year of the Booty’: Race and Gender Politics of the Hip-Hop Ass”

In September 2014, *Vogue* published an article declaring “We’re Officially in the Era of the Big Booty.” With special attention to women’s derrieres in American popular music, the article traces the evolution of large backsides from an unwanted attribute to the desirable female asset displayed and celebrated by artists such as Nicki Minaj and Jennifer Lopez. What the article fails to address, however, are the intersecting racial and gender repercussions of this supposedly recent musical development. Without sufficient historical and political perspective trend pieces such as *Vogue*’s, as well as many of the white musicians they highlight, engage in a (mis)appropriation of black culture and black women’s bodies.

This paper compares Minaj’s “Anaconda,” Lopez and Iggy Azalea’s “Booty,” and Meghan Trainor’s “All about That Bass” as musical examples of the 2014 booty phenomenon. These tracks and their accompanying videos illustrate the interconnected racial and gendered implications of praising big butts. When white artists who engage with hip-hop and other black musical forms, such as Azalea, are rewarded both financially and critically (as with her recent Grammy nominations in the predominantly black category of “Best Rap Album” as well as in several white-dominated categories), it is often at the expense and further marginalization of black women. Contextualizing the large butt as a characteristic that has historically been used to signify racial and gender inferiority, I argue that while these contemporary tracks connote positive—sometimes even feminist—associations with curvy women’s bodies, they ignore the booty’s racial inferences.

Session 2c: Reading and Hearing between the Lines: An Examination of the Narratives of Invisibility in American Music Historiography

Eileen Hayes, Session Chairperson

Felicia M. Miyakawa, “Hampton Institute’s ‘Lost’ Choral Directors: Nathalie Lord, Bessie Cleaveland, and Bessie Drew”

Hampton University’s archive contains a rich collection of documents regarding the storied history of its music program and its celebrated ensemble, the Hampton Singers. In the 1870s–1980s, the Hampton Singers toured extensively to raise funds for the school; the ensemble plays a key role in Hampton’s institutional history. There is an entire box about the history of the Hampton Singers/Choir in the Music Collection. This box contains a narrative history of Hampton’s choir, as well as a list of directors with dates of their service spanning the first century of the music program’s history. Missing from this list, however, are the names of three women who served as director of Hampton’s choir:

Nathalie Lord, the second director of the Hampton Singers, who served from 1876–1877 during a crucial period of transition for the ensemble; Bessie Cleveland, who directed the ensemble from 1892–1903, and under whose direction Hampton’s affiliated musical publications grew; and Bessie Drew, who directed the choir from 1903–1913, (forfeiting the position to R. Nathaniel Dett), and who stayed on to direct the Glee Club at Hampton until 1920, and contributed frequently to Hampton’s newspaper, *Southern Workman*.

Sufficient information remains to piece together the devoted service these three women provided to the music program. Using information from obituaries, genealogical records, letters, and a variety of Hampton publications, I will contextualize their time at Hampton, outline their musical activities and duties, provide evidence of their leadership, and suggest political reasons for their excision from Hampton’s history.

Kristen M. Turner, “Candie Carawan and Complicating Gender in the Civil Rights Movement”

It is easy to assume that when a woman’s voice is silenced, we cannot hear her because of the noise from the men around her, but sometimes she chooses to speak so softly it is hard to find her. During the Civil Rights Movement, Guy and Candie Carawan recorded multiple Freedom Song albums, published two songbooks, and planned several important workshops for activists on black music and culture. Yet Candie’s contributions to these projects as researcher, writer, and organizer, have been overlooked even though her name appears on their publications and Guy acknowledged her role in their work. Candie, ten years younger than Guy and new to activism, saw herself as a “helper.” Her humility contributed as much to her erasure as scholarly neglect. She exemplifies many women who fought racial oppression, yet conformed to gendered expectations that kept them in the background.

Candie wrote a Civil Rights text for a labor song called “They Went Wild over Me,” which demonstrates how she created a space for herself while working within Movement conventions and 1960s gender roles. The lyrics about an activist who is arrested, tried, and jailed reflect Candie’s experiences during the 1960 Nashville campaign. Despite the male narrator and standard political rhetoric, the text and tune are feminized and markedly different from other Freedom Songs. Candie Carawan’s biography and music demonstrate that accounts of erasure and male oppression must be sufficiently nuanced to account for the ways that individual choices and everyday compromises influence how history is written.

Tammy L. Kernodle, "God's Gonna Trouble the Waters: Examining Activism and Narratives of Black Consciousness in the Music of Post-War Black Women Composers"

In the study of the concert music of post-World War II African-American composers, the tropes of black consciousness and protest are often defined by the works and activities of black male composers. However, black women composers, most notably Margaret Bonds and Undine Smith Moore, were essential in representing the evolving consciousness of the black community as it transitioned from a mantra of assimilation to activism during the 1950s and from the rhetoric of non-violence to more direct action during the late 1960s. This work seeks to interrogate the gendering of protest in the American concert hall and black concert culture during the decades following World War II, through an examination of the social and political activities of both composers with major emphasis on Moore's work to preserve and promote black culture through her work at Virginia State University. This paper will also examine how the composers' post-modern interpretations of Negro spirituals and hymns paralleled the burgeoning cultural awareness of traditional black folk song practices that framed the use of music by Movement organizations such as SNCC and CORE during the 1960s Southern campaigns. Lastly it will consider the compositional and civic-minded efforts of these women in the larger context of the engagement between the American composer and the Cold War concert scene.

FRIDAY, August 7, 9:00–11:00 AM

Session 3a: Subversive Singing

Emily Lordi, Session Chairperson

Amey Lewis, "'When We All Gits to Heaven, Dey'll Be No Slaves No More': The Musical Resistance of Enslaved Americans"

In antebellum America, the use of African-American chattel slaves was widespread in the Southern states. Many historians argue that the system of chattel slavery is the primary reason that the fledgling United States gained economic power in the world, as the sugar, tobacco, and cotton crops rested on this repressive and inhumane system of labor. While slave holders had many justifications for their use of chattel slaves—scientific racism and the biblical justifications of slavery chief among them—one of their more surprising claims was that the songs of enslaved Americans were proof of their contentment. A singing slave was a happy slave.

In this paper, I will provide an overview of the songs enslaved Americans sang and will argue that their songs were often a form of resistance. Although many songs appear to be nonsense or even cheerful reflection, a closer

examination of the lyrics often reveals encoded social commentary, resistance to the institution of slavery, and biblical allusions to a more just world to come. As former slave Frederick Douglass wrote in his 1845 slave narrative: "I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy."

Judith Tick, "Ella Fitzgerald, Berlin, 1968: 'Clowning' and the Art of Subversive Improvisation"

"Ella Fitzgerald is one of my favorite persons," wrote a columnist in the *Baltimore Afro-American* in 1939. "And because I think so much of Ella, I wish she would refuse to do those scripts that have her clowning before the microphone." "I like to clown," Ella Fitzgerald later told an interviewer in 1941, referring then to her behavior among family and friends. The loaded word "clowning" even today has the potential to stigmatize African-American cultural expression from the past. In my view, our understanding of Fitzgerald's legacy as a great artist-entertainer has been hampered in critical discourse because of entrenched historiographical resistance to this aspect of her personality. My presentation explores her subversive humor which Fitzgerald developed into an artistic strategy and resource. I further develop an argument that relates her "clowning" to "signifying," to cite a now well-known concept in African-American music studies. I take it one step further into the uses of improvisation as autobiography and cultural critique. All of these ideas come together in her treatment of one song as a case study: her ten-minute improvisation on "I Can't Stop Loving You," a global megahit for Ray Charles in the early 1960s. I focus on a live performance in Berlin (West Germany) in 1968 at the Deutschlandhalle before ca. 12,000 people which was filmed for German television. Now available, Fitzgerald's stunning performance combines various aspects of her uses of "clowning" as self-revelation and social commentary at a high point of Soul and early cultural feminism.

Nina C. Ohman, "Why I Turned Down a Million: Mahalia Jackson, Power, and Politics of Not Crossing Over"

In September 1954 *Bronzeville News* published an article titled "Why I Turned Down A Million" written by the gospel singer Mahalia Jackson. Essentially, Jackson's article chronicles secular offers she declined because of her faith and assures her hometown readers that she remains loyal to the genre of gospel music she helped pioneer. Published at a moment when Jackson was in controversial contract negotiations with Columbia Records (a label representing mainstream success), a closer look at the article reveals several ways in which

Jackson reconciles her artistry through religious beliefs with various audiences, corporate interests, and politics.

An astute diplomat and a businesswoman throughout her career, Jackson first successfully championed for acceptance of her southern-style vocals in urban African-American churches. Later, she blazed trail as an African-American female gospel singer by establishing herself as a household name in America, and a sought after force in the political arena. In this paper, Jackson's article will serve as a starting point for my exploration of how her refusal to cross over might have functioned as a gendered strategy to claim spheres of influence in the church and the wider world. Based on a study of research resources located in the Chicago History Museum and the Historic New Orleans Collection, this paper will shed light on not only the agency that Jackson exercised through her vocal craft, but also provide a broader picture of the role her religious convictions played in her rise to a position of power "which cannot be measured in dollars and cents."

Naomi André, "Across the Atlantic: Women's Voices and Lives Portrayed in Opera"

In an unlikely juxtaposition, the U.S. and South Africa are dealing with similar, yet very different, histories of black-white racial tension and oppression through music. Both share the writing of a revisionist history of black experience through opera. The derogatory negative stereotypes of minstrelsy began in the U.S. during the beginning of the nineteenth century and also traveled to South Africa, most famously with Orpheus McAdoo's traveling minstrels, by the end of that century. Though both countries have this history of a racist musical-theatrical tradition in the past 30 years in the U.S. and since the dismantling of apartheid in 1994 in South Africa, a new portrayal of black history is emerging in the operatic tradition.

This paper analyzes the voices and stories of black women on both sides of the Atlantic in recent operas. Sally Hemings, Margaret Garner, Princess Constance Magogo kaDinuzulu, and Winnie Madikizela Mandela are real women whose stories range from the well-known to the hardly known, and have been chosen by contemporary composers to retell a more heroic version of history that honors black experiences. *From the Diary of Sally Hemings* (2001) and *Margaret Garner* (2005) are American operatic works that explore two very different experiences of the slave era. *Princess Magogo* (2002) and *Winnie: The Opera* (2011) represent the first full-length operas written by black South African composers and present two leaders of South African history, the celebrated musician and Zulu Princess Magogo and the renowned, yet controversial, "Mother of the Nation" Winnie Mandela.

Session 3b: The Musically Queer and Campy in the Popular Consciousness

Erin Brooks, Session Chairperson

Mathew Leslie Santana, "‘Ima Read’: Media Representations of Queer Artists Doing Hip Hop"

In early 2012, major media outlets like *The Guardian*, *Salon*, and *Pitchfork* began covering a number of queer musicians doing hip hop, particularly the New York City-based artists Le1f, Mykki Blanco, Zebra Katz, and Cakes Da Killa. This reportage focused primarily on the redemptive capacities of these performers for hip hop, a genre portrayed as homogenously homophobic. In setting up this fictitious impassability between hip hop and queerness, these media representations reinforced the unfortunate paradigm, elucidated by Jasbir Puar in *Terrorist Assemblages* (2007), that the queer other is understood as white, while the racial other is assumed to be heterosexual. Crucially, the artists themselves did not seem particularly invested in critiquing or calling out hip hop for its homophobia. Instead, their criticisms were often levied at structures of homonormativity and issues of race within mainstream gay communities as well as the music industry. In this paper I consider Jennifer Nash's (2014) conception of black anality as a potential way out of both reductive thinking about hip hop's relationship to queerness and a strictly deconstructive reading of queer hip hop artists' relationship to the music industry and mainstream queer communities. Specifically, I consider hip hop as a fertile site for critique from the margin and argue that the work of these artists is better understood as an example of, following Nash, the potential pleasures inherent in becoming a pedagogical body. More broadly, I demonstrate some productive possibilities for queer of color critique in the field of music studies.

Christopher Culp, "On the Colonization of Camp: Disidentification and the Queer Art of Legibility"

Contemporary musicals, influenced by the representational politics of the 1990s, have increased the amount of queer characters on stage and in narratives, thus providing multiple new role models and roles to pursue. This increases the visibility of gay identities, at the cost of Camp sensibility and its inherent ambiguity. These newly visible identities are subject to normative processes of the musical's ideological weight, namely the marriage trope, complicating the political strength of representational politics within neoliberal subjectivities.

What makes musicals queer is not their ability to make identities visible—but a capacity for legibility. Camp has, and continues to be, a code of readability with which queer subjects have found pleasure, identification, and reflection without the normative effects of representational politics. The pleasure of Camp, in Sontag's sense, is not *de facto* homosexual, but instead highlights a

sense of pleasure from the ‘failed’ reading of a performance. This paper aims to argue Sontag’s description of Camp as fundamental affect of queer experience, while also distancing the idea of Camp from dominant and privileged narratives within white, gay male lives (David Halperin’s *How to Be Gay* being the latest iteration) by articulating Jose Muñoz’s theory of *disidentification* from white supremacist narratives. By articulating the aesthetic form of the musical as Camp, we can see why the musical has appealed to a multitude of queers, from gay men to children, and the affective politics that lend itself to a more radically inclusive and politically potent collective feeling with political potentiality.

Cassandra Negron, “Devious Divas: Gendered Musical Portrayals of Disney’s Female Villains”

In this paper, I will explore the gendered stereotypes that Disney’s animated films assign to female villains. Specifically, I argue that female villains are portrayed as masculine in relation to the hyper-feminine aesthetics associated with drag queens. I show this through analysis of the speaking voices, vocal ranges, background music, mannerisms, and physical appearances of characters such as Ursula in *The Little Mermaid*. There will also be an in-depth musical and physical comparison between the female villains and the heroines to whom the villains are the primary antagonist. This paper will draw upon references to orientalism, sexuality, camp, and gender theory to explain how Disney assigns specific stereotypes. Some of the films that this paper will focus on are *Oliver and Company* (1980), *The Little Mermaid* (1989), *101 Dalmatians* (1996), *the Emperor’s New Groove* (2000), and *Frozen* (2013). This paper will conclude with a discussion of how Disney uses gendered stereotypes to create their version of evil and how the creation of these characters further enforces negative gender constructions in American culture.

Ryan Lambe, “Vaulting off the Stage: Anti-Relationality and Queercore Discourse in the Academy”

With lyrics like “Your asshole’s political” by Pansy Division and “Let’s play gang castrate” by Tribe 8, queercore music provides the academy provocative fodder for examination of radical politics. Queercore is the queer political music scene beginning in the late 1980s in Toronto, spreading to the West coast U.S., and later across the globe. Though several disciplines have weighed in on queercore, no critical exploration of the discourse currently exists. In this paper, I review articles from across the disciplines discussing queercore in an attempt to discover the ways queercore is constructed as a community, genre, aesthetic, and artistic impulse. Each of the articles discusses queercore as a reaction against normative spaces, namely mainstream culture, the punk scene, and gay politics. I offer an examination of queercore discourse to reclaim and legitimize this playful, often-overlooked musical archive that contributes to the meaning of

the term “queer” in the popular consciousness. This paper problematizes the ways in which the academy has framed queercore discourse as anti-relational, and scrutinizes the dearth of academic conversations concerning queercore and race. I conclude by speculating on what is at risk in such practices, and I offer suggestions for the further expansion of queercore discourse.

Session 3c: Singing Conflict, Voicing Gender: Four Performances of Feminist Possibility and Contradiction

Julia J. Chybowski, Session Chairperson

Lorena Alvarado, “Black Doves: Transnational Sonic Motherhood and Jenni Rivera’s ‘Paloma Negra’”

Between the late Jenni Rivera’s (1969–2012) live 2012 performance of “Paloma Negra” (Black Dove) and her daughter Chiquis Rivera’s 2014 recording of “Paloma Blanca” (White Dove) there is both chasm and reflection: maternal vicissitudes turned torturous vocals, a daughter’s remorse, lament and tribute to her disappeared mother, the trope of the dove upholding the promise and peril of filial love. A gesture dedicated to her estranged daughter, California-born and California-based Rivera’s last performance of the traditional ranchera ballad “Paloma Negra” in Monterrey, Mexico, sounds an affect, a *sentimiento*, of Chicana transnational motherhood. Her delivery displaces the narrative of heteronormative suffering in ranchera song to convey maternal sensations and thwarted relationships among Latinas, specifically mothers and daughters. Informed by feminist of color and queer theory, I examine how this maternal timbre and technique of torment reveals the overhead and overlooked spaces of struggle and love between women, be they filial or otherwise. I explore the sounded transnational Latina maternal imaginary in relation with anxieties about Latina (musical) cultures, as well as xenophobic, misogynist, and homophobic sentiment.

Sam Baltimore, “‘Here Am I, Your Special Island’: Racial Drag, the Black Exotic, and Juanita Hall’s Asian Roles”

The overture to Rodgers and Hammerstein’s *South Pacific* (1949) opens with the “Bali Ha’i” motive, a siren song of seductive, just-out-of-reach Otherness. The “special island,” through its human embodiment, Bloody Mary, calls to white characters, enticing them to “come away” from their military base and step into Mary’s exotic fantasy of authentic Asianness, where her daughter will “whisper on the wind of the sea,” and uncomprehendingly accept the white American lover forced upon her by her mercenary mother. This Orientalist archetype is jarring in a musical about the corrosive effects of racism, but more jarring still is the realization that Bloody Mary, the personification of the Vietnamese exotic other, is a black blues singer from New Jersey.

Juanita Hall is best known for two roles she played both on stage and on screen—Bloody Mary and the wise Chinese aunt Madam Liang in *Flower Drum Song* (1958). In both musicals, Hall's casting demonstrates the complicated racial politics of mid-century Broadway, steeped in Orientalist stereotypes from European opera, queer black jazz from Harlem, and white middle-class politics of tolerance. Examining Hall's performance of "Bali Ha'i" through the lens of Hazel V. Carby's and Angela Davis's work on black women blues singers, I argue that she capitalized on white audiences' willingness to read her black body and voice as a close-to-home exotic Other. Following Joseph Boone's *Homoerotics of Orientalism*, I demonstrate that Hall's characters sit at the nexus of Asian, black, and queer identities that mark the limits of Broadway's tolerance for difference.

Lindsay Johnson, "Southern Nostalgia and Racial Hybridization: *Gone with the Wind* in Cissy Houston's 'Midnight Train to Georgia'"

In 1972, the year before Gladys Knight and the Pips recorded their crossover hit "Midnight Train to Georgia," Cissy Houston recorded her own version of the song to limited acclaim. "Midnight Train," written by white country-western singer-songwriter Jim Weatherly, had originally been titled "Midnight Plane to Houston." Cissy Houston and her producer changed the title and reversed the gender pronouns to appeal to black audiences and generated a "country-gospel" musical aesthetic, complete with background vocals arranged by Houston herself.

Houston's recording, while thematically more attractive to black radio stations, nonetheless introduces a musical chimera: "Tara's Theme" from *Gone with the Wind*, played in the introduction on harmonica. The theme's prominence begs the question of what exactly it accomplishes, and for whom. Why is this obvious reminder of the antebellum South the first motive in a song meant for black radio audiences? I argue that the function of "Tara's Theme" is to bring an image of Georgia to the listener's mind, though this imagined Georgia bears little resemblance to reality, and instead represents a mythic, racially suspect Georgia. Did white producers seek to strengthen Georgia's thematic link, oblivious to the potentially offensive musical reference? Or were they fully aware of the implications?

The juxtaposition of black women's experiences during slavery and Houston's vocal performance is jarring. Even as Houston asserts artistic control through her voice and the female protagonist claims autonomy, Margaret Mitchell's candy-coated version of slavery haunts them from the outset, creating a hybridization of race, gender, and historical recollection.

Alexandra Apolloni, "The Voice of the Earthquake: Nature, Artifice, Power, and Yma Sumac's 'Tumpa'"

On August 8, 1950, Peruvian singer Yma Sumac dazzled and discomfited Hollywood Bowl audiences with her enigmatic presence and virtuosic voice. The centerpiece of her set that evening was "Tumpa," a song in which she used her voice to mimic the forces of nature—she shifted between a coloratura soprano that evoked birds darting around treetops, and a low, resonant timbre that rumbled with the sound of an earthquake. That evening, Sumac used her voice to portray *herself* as a force of nature, a performance strategy coherent with the public persona she had carefully crafted—she claimed to have grown up in the Andes, a descendant of Incan kings, a natural talent who had never had a voice lesson in her life.

Sumac became one of the most well-known performers of 1950s *exotica*—a genre that traded in imperialist representations of the global south and of women of color as unknowable Others. Sumac's persona was based on such stereotypes and played up connections between feminine sexuality and the natural world. With her voice, though, she reconfigured this script. While she claimed to be untrained, she used Western classical techniques, appropriating and deliberately misusing operatic tropes in a virtuosic style that asserted power and authority through her voice. When she sang "Tumpa" at the Bowl that summer night, before a North American audience, Sumac used her voice as a technology that blurred the line between nature and artifice, envoicing and challenging gendered and racialized notions of imperial power and the exotic.

FRIDAY, August 7, 1:30–2:30 PM

Session 4: Lecture-Recitals

Kathryn Briner, "ᏁᏍᏍᏁᏍᏁ HubiyanᏍᏁ (Comanche Hymns): Performance, Identity, and Resistance"

ᏁᏍᏍᏁᏍᏁ HubiyanᏍᏁ (Comanche Hymns) are 116 extant hymns that were written in the reservation and post-allotment eras. These hymns are still used in churches and homes by ᏁᏍᏍᏁᏍᏁ (Comanche people) today. The collection includes traditional Protestant hymns set in ᏁᏍᏍᏁᏍᏁ (the Comanche language) as well as original hymns composed by members of various mission churches in southwestern Oklahoma. Following the disastrous residential school, reservation, and land allotment policies of the federal government, the hymns became something more than just tuneful worship. The hymns allowed people to share their collective memories, teach and advise the younger generations, express joy and hope, deal with grief and loss of culture, and transmit the traditions and language of the community. The hymns now fulfill a variety of roles in the current issues of language revitalization and identity reclamation; issues now influenced by the loss of fluent speakers, a lack of resources in

language instruction, and the high number of Comanche people who no longer live in close proximity to southwest Oklahoma. The *Namə́nə́ Hubiyənə́* provide an avenue for the assertion of Comanche identity through the trials of acculturation, assimilation, appropriation, and Pan-Indianism.

Through the methods of ethnography, formal music analysis, textual analysis, and examination of performance practice, I will explore selected hymns to highlight the traditional origins of the Comanche hymns and the creation of Comanche-Western syncretism in the settings of Protestant hymns in order to convey a musical snapshot of modern Comanche identity and continued resistance.

Nanette Solomon, "The Riches of Their Rags: Celebrating Julia Lee Niebergall and May Aufdeheide, the Women on Indianapolis Ragtime"

American ragtime, the craze of the fin-de-siècle to the roaring 20s, had its origins in African roots music; its most iconic composers were the well-known "Big Three"—Scott Joplin, Joseph Lamb, and James Scott. Less well known is the sizable body of ragtime written by women, who composed, according to historian Max Morath, "some of the most musical ragtime tunes." While ragtime in general was a black, male-dominated field, women composers of ragtime were primarily white, middle-class, and classically trained pianists. The Indianapolis area was one of the strongholds of white ragtime, and spawned the talented composers May Aufderheide (1888–1972) and Julia Lee Niebergall (1886–1968).

During her brief career, Aufderheide played an important role in the development of white ragtime in Indianapolis. Her first published composition, "Dusty Rag" (1908), was a big hit and is considered the first major rag of the Indianapolis-Ohio valley. She then published "The Richmond Rag" the following year, the first of many compositions to be published by her father's new publishing company; the title pays tribute to Richmond, Indiana, the city to which she had just moved with her new husband. Niebergall, in contrast to other ragtime women, maintained a lifelong career in music. Her first ragtime composition, "Hoosier Rag" (1907), was published by Remick, which at that time was the nation's largest publisher of popular music. Several of her other rags were published by Aufderheide's father as well.

This lecture-recital will present the historical and biographical context of the composers, and will feature performances of Aufderheide's "Dusty Rag," "Richmond Rag," and "A Totally Different Rag"; and Niebergall's "Clothilda," "Hoosier Rag," "Horseshoe Rag," and "Red Rambler Rag." The FTM conference in Madison will provide a serendipitous backdrop for exploration of these rewarding and entertaining compositions.

Maurita Murphy Marx, "Brazilian 'Choro' Music: A Journey through Social and Racial Diversity"

The Brazilian "choro" (to cry), the national music of Brazil, emerged in the late 1880s in Rio de Janeiro. The music is a fusion of African-based rhythms and European forms, and it came to represent social and racial diversity in Brazil. Traversing from the plantation to the city, through upper and lower class societies, the "choro" eventually integrated into the radio and film industries.

Male and female composers/musicians suffered discrimination even amongst their own countrymen just to perform what was to become the national music of Brazil. The music can be described as a true representation of Brazilian spirit in daily life. The most significant composer, Pixinguinha, will be featured in both the lecture and performance, as he paved the way through suffering discrimination and breaking social barriers with his performances in upper and lower class societies. The proposed lecture/recital will include description of the racial and social struggles of the musicians, and performance of some historically significant "choros" by Maurita Murphy Marx and Juan Tony Guzman, guitar.

FRIDAY, August 7, 3:00–5:00 PM

Session 5: Featured Round Table: The Research Needs All of Us: Bridging Scarcity with Collaborative Praxis

Lisa Barg, Tammy L. Kernodle, Dee Spencer, Sherrie Tucker

Black feminist and women-of-color feminist theory and praxis have long provided significant frameworks and lenses for analyzing race and gender in marginalized histories of music. Yet gaps in knowledge about histories of musical struggle persist. At the same time, cuts in funding for public history and critical interdisciplinary fields such as ethnic studies, African American Studies, and women's studies make it increasingly difficult to find support for research on the little-known musicians from marginalized groups, even when we know where to look. "The Research Needs All of Us" is a practical roundtable on how to draw from the important insights of multi-authored projects such as *This Bridge Called My Back* to bridge scarcity—of time, resources, and historical knowledge—with collaborative praxis.

The round-table will be co-led by members of the Melba Liston Research Collective (MLRC), who will share their experiences of working together as a group of feminist jazz studies scholars who wanted to study the life and work of trombonist/arranger/composer Melba Liston, but who lacked the time and resources to do so alone. Over Skype and Google.docs, and eventually through a trip to the Center for Black Music Research Library and Archives in 2011, the MLRC developed a research design that is collaborative at every stage, from

group archival research with cross-disciplinary dialogue to writing. They continued to develop their analyses through collectively presented conference panels, and published a special issue on Liston for *Journal of Black Music Research*, Vol. 34, No. 1 (Spring 2014).

SATURDAY August 8, 9:00–11:00 AM

Session 7a: Performing Across Racialized and Gendered Borders

Maureen Mahon, Session Chairperson

Kyle De Coste, “Give the People What They Want: Black Feminist Thought and Shifting Identities in the New Orleans Brass Band Scene”

In an effort to redress the exclusion of black women from the production of knowledge, scholars have used standpoint theory to excavate black feminist thought from alternative epistemological origins, arguing that songs, novels, and poems are excellent sites for mining intellectual thought. In *Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday*, Angela Davis locates black feminist thought in discourse through the blues tradition. Davis’s approach, which includes some 250 lyrical transcriptions of recorded blues songs, is textual and views songs only as fixed entities. How might songs communicate black feminist knowledge when they are ever-changing and are used to articulate shifting identities? In the male-dominated New Orleans brass band scene, bands seek to please crowds; they change lyrics and song selections based on the audience. The Original Pinettes Brass Band, the city’s only all-female brass band, constitutes the only exception to the male domination of the brass band scene. They leverage their collective identity as a marketing tool, modifying standard brass band tunes and giving female gendered songs outside the tradition a brass band treatment in order to project this identity. Their songs can be analyzed not only textually and musically, but also in how they circulate—or *don’t* circulate—through the greater brass band community and how they are used in performance contexts for different audiences. This paper uses ethnography and interviews to argue that the Pinettes’s songs are sites of black feminist knowledge that articulate their ever-shifting, situational identities.

Mathew Valnes, “Electric Lady”; Janelle Monáe and Afro-Feminist Funk”

This paper explores the way Janelle Monáe incorporates sonic and performative elements of funk to complicate and ultimately reject the gendered stereotypes of the historically masculinist and sexualized genre through a framework I call “Afro-Feminist Funk.” Funk developed in the late 1960s and 1970s as musicians like James Brown and George Clinton began to emphasize the more rhythmic and Afrodiasporic approaches to musical performance as a way to comment on and critique the continued discrimination and marginalization faced by the

African American community. Yet, as funk scholar Rickey Vincent notes, the genre was, in many ways, a genre for and about men; the developments, achievements, and labor of female funk musicians have received comparatively little attention.

The success of Janelle Monáe’s albums and her live shows provide valuable insight into the way female funk musicians adopt the genre’s performative elements while also presenting a more feminist approach to funk aesthetics. Indeed, in interviews, Monáe has frequently complicated and refuted entrenched stereotypes of female performers in black popular music, and has instead emphasized the various kinds of labor involved in musical performance. Through an examination of the recording and live performances of the song “Tightrope” from *The ArchAndroid*, and the song and accompanying video for “Q.U.E.E.N.” from *The Electric Lady*, I demonstrate how Monáe’s vocal styles, dress, and stage shows articulate her alternative framework, and present us with new tools to examine the contributions of female musicians to funk practices.

Olga Galperin, “Gender and Improvisation: A Social and Psychological Perspective”

With the push to bridge the gender gap between men and women in the last century, why is it that such little progress has been made in music—specifically in the realm of improvisation? This paper examines the pervasive disparity and underperformance of female instrumentalists in western popular music traditions that involve improvisation—predominantly jazz, funk, and rock. This topic is investigated through both social and psychological avenues. From the social perspective, parallels are drawn between gender expectation and socialization and their reflection in music, ranging from the phenomenon of gendered instruments, which not only limits immediate instrument choices, but also plays a role in segregating improvisatory ensembles as being distinctly male spaces, to differences in gender play (why don’t girls seem to “hang out and jam”?), to character traits conducive to improvisation being linked with conceptions of masculinity (i.e. assertiveness, independence, confidence, risk-taking tendencies, etc.), to a proclivity of female instrumentalists to express non-heteronormative gender expression and orientation. From the psychological perspective, this paper looks at the effects of tokenism, stereotype threat, and the golem effect (a negative self-fulfilling prophecy resulting in poor performance of the individual) as powerful contributors as well. Since music reflects the culture that it is created in, this stark disparity sheds light on many covert inequalities that women still experience and the powerful ways in which they hinder female achievement.

Sarah Minette and Sarah Schmalenberger, "Rockin' It Local': An Investigation of All-Girl Bands in the Twin Cities"

The purpose of this study was to explore the phenomenon of all-girl rock bands in the Twin Cities (Minneapolis and St. Paul, Minnesota). The Twin Cities have a rich history of rock music with artists such as Prince, Bob Dylan, Soul Asylum, and Babes in Toyland. Babes in Toyland was famous for bringing all-girl rockers to the forefront of the music scene in during the early 1990s—a defining time for Twin Cities rock musicians. Their raw, but polished, style paved the way for other female rock bands across the country.

This study includes interviews with two full bands, three former members of rock bands, and a radio DJ for a local radio station from the Twin Cities, all females. Through these interviews themes emerged that include (a) Appeal of Rock, (b) "Other" Musicians, (c) Obstacles and Advantages of Being a Female Musician, and (d) Personal Journeys. These themes paint a picture of the experiences that females encounter when pursuing an avenue to "rock out." Navigating the feminine identity in a male-dominated genre was a large portion of the personal journey that these women are taking or have had to take, some with great risks. While this study raises awareness of the issues that females have encountered as rock musicians, this research also celebrates women being able to claim their space on the stage and "rock out."

Session 7b: Gendered Re-Hearings

Suzanne Cusick, Session Chairperson

Kyle Kaplan, "Jacqueline du Pré's Final Recording and the Ethics of Care"

In 1971 at the height of her career, cellist Jacqueline du Pré took a sabbatical due to mental fatigue and symptoms of her still undiagnosed multiple sclerosis. In addition to her physical ailments, du Pré found herself mired in familial drama. While temporarily separated from her husband Daniel Barenboim and receiving intensive psychoanalytic treatment, she was unable to play for six months. This period was later sensationalized by du Pré's siblings in their book *A Genius in the Family*, which places their sister within a tradition of musical geniuses tragically limited by their body's vulnerability. Despite the severity of these crises, du Pré and Barenboim reunited at year's end and performed sonatas by Chopin and Franck on what would be her last recording.

This paper considers this recording within an ethics of care, resituating du Pré's illness as bound to her personal and musical relationships, rather than enacting the drama of individual suffering. Emerging from feminist critiques of normative ethics, care ethics offers a framework where illness emphasizes mutual dependence. By doing so, it deromanticizes the struggles with autonomy that are found in masculinist ethics and discourses of musical genius. Within this ethics, I argue that du Pré and Barenboim's recording of the Chopin sonata is a

site to witness a caring exchange and, when compared to other recordings of the same piece, can best be evaluated through attention to its sensitivity and collaboration rather than technical virtuosity or accuracy.

Elizabeth Lindau, "Nico's Decadence"

Through Andy Warhol's Factory, the German model and actress turned singer-songwriter Nico (*née* Christa Päffgen, 1938–1988) came to front the Velvet Underground alongside Lou Reed. Nico was to provide a foil to Reed's debauched lyrical subjects of drug use and deviant sexuality. As Warhol associate Paul Morrissey put it, "the combination of a really beautiful girl standing in front of all this decadence was what was needed." The decadence Morrissey describes is a recurring theme in Velvet Underground reception, remarked upon by such influential journalists as Caroline Coon (who once called Reed the "Prince of Decadence") and Ellen Willis. This understanding of the Velvet Underground and Nico as decadent runs parallel to discussions of the ensemble as avant-gardist. Both aesthetics assume dissatisfaction with a twilight present age, but avant-gardism futilely rails against decline, while decadence seems to revel in it (Calinescu 1987, Downes 2010).

This presentation explores decadence in Nico's debut solo album *Chelsea Girl* (1967), on which she collaborated with former band mates Reed, John Cale, and Sterling Morrison. In particular, I discuss her recording of Reed's "Chelsea Girls," a companion text to Warhol's film of the same title, in which Nico starred. Moving among rooms in the famed Chelsea Hotel, each verse of Reed's lyrics reveals a new tableau of drug abuse, ennui, or sexual degradation. Nico would reimagine the song for a 1981 BBC documentary about the hotel. Nico's persona and treatment of this subject matter does not soften Reed's decadence, but enhances it.

Julie Hedges Brown, "Re-Hearing Schumann: A Ballet, a Quartet Adagio, and Multivalent Identity"

The 1975 ballet *Four Schumann Pieces*, set to Schumann's A-major String Quartet by the Dutch choreographer Hans van Manen, illustrates how dance might provide an alternative framework for understanding a musical work. A devotee of Balanchine and his creed to "make the music visible," yet someone also interested in human relationships, Van Manen produced here a work that sheds light on Schumann's unusual treatment of classical forms.

The Adagio's choreography, for instance, explores identity and sexuality as relational notions. Although it features two male and two female dancers, Van Manen undermines conventional Cavalier-ballerina monogamy by highlighting a male soloist who joins with each female, along with the male, in separate duets. Reinforcing a multidimensional viewpoint, Van Manen reconfigures gender

protocols, occasionally swapping traditional “masculine” and “feminine” gestures between the sexes.

How might such perspectives illuminate the music? Although non-programmatic, Schumann’s Adagio also resists conventional markers and hierarchies in ways that suggest multivalent identities. The main idea, for instance, undergoes constant variation: though stated numerous times, it never returns the same and no one statement is shown as primary. Resistance to a fixed identity also illuminates the Adagio’s form, one that has (tellingly) been read as theme-and-variations, a rondo, or free sonata form. While each reading accounts for crucial aspects, understanding the movement’s form ultimately requires that we accept the co-existence of multiple structural frameworks. By softening musical boundaries through choreographic means, Van Manen’s ballet holds promise for re-hearing the music of even a well-known composer.

Elizabeth Keathley, “Albertine Zehme, *Pierrot Lunaire*, the Animal’s Voice, and Vocal Virtuosity”

The more ungenerous early critics of Schoenberg’s set of melodramas, *Pierrot Lunaire* (1912), attempted to discredit the composition as music in part because Albertine Zehme’s unusual vocal production put them in mind of an animal’s vocalization: “Katzenmusik,” “jaulen wie ein Hund,” and “Tiergarten Serenade” (cats’ music, howling like a dog, and zoo serenade) were some of the descriptors these critics attached to her vocal performance. This blurring of the boundary between the human and non-human animal, however, was entirely deliberate, an innovation of Zehme herself in her search for unfettered expression of vocal sound, ranging from the beautiful to the “soul’s final screams.” Zehme’s theories, informed by the goals and practices of the nineteenth-century elocution movement, meshed comfortably with Schoenberg’s recent theories of sound: pitch, he claimed, is a concern only subsidiary to the evocative realm of timbre.

While performers often write “Schoenberg’s *Pierrot Lunaire*” into the origin story of extended vocal techniques, Zehme’s originary impulse is most often neglected in these accounts. Moreover, the celebrated quintet of instruments typically called a “*Pierrot ensemble*” does not include a voice.

Zehme’s involvement with *Pierrot Lunaire* was short-lived, but she must be credited for establishing the vocal practice for *Pierrot* performance. Her French successor, Marya Freund, taught Cathy Berberian briefly in 1949, forging a link between Zehme’s evocation of the animal’s voice and women’s vocal virtuosity of the twentieth century. Electronically mediated vocal performance further blurs the boundaries between animal and machine, evoking Donna Haraway’s concept of the female cyborg.

Session 7c: Race, Gender, and Our Disciplines

Rosita Sands, Session Chairperson

Rachel Mundy, “Collecting the ‘Sonic Specimen’: Music, Difference, and Natural History”

On February 27, 1931, American music expert Laura Boulton stands in the heart of Angola holding a dead bird in her hand. Boulton, like many American “song collectors,” began her career in the field of natural history, collecting animals to supplement museum research on species and speciation. Her discovery of a new species in 1931 occurred at an important moment when listening to birds, hunting animals, and collecting songs were closely intertwined practices. Animals were tied to music by a powerful evolutionary metaphor that allowed music scholars to compare biological species, human races, and music cultures. Since the advent of the new musicology, notions of difference and identity have been a critical part of ongoing discussions about musical meaning. While categories of race, gender, and nation have often been understood through the lens of American identity politics, in this talk I turn to much older connections between natural history and *Musikwissenschaft* to explore the ways that music has been used to explore connections between biological species, race, and culture.

Drawing on Laura Boulton’s work in archives, I use Boulton’s notion of collecting as the starting point to explore a much broader practice of collecting songs as “sonic specimens.” In tracing this empirical tradition that ties animal bodies in the museum to the inscription of songs in scores and recordings, I suggest that the way we categorize musical genres and styles today is grounded in a tradition in which life itself is the price of musical knowledge.

Sonia Tamar Seeman, “Intersecting Race and Gender in Ethnomusicology”

Judith Butler reminds us that not only is gender performed, but that dominant discourses shape the parameters of legible gender identification. Taking Butler to the realm of race as a colonial and discursive practice, how have academic disciplines that are rooted in colonial legacies furthered un-examined gendering practices, while re-enacting racialized categories? I take ethnomusicology, which defines itself as “the study of music in culture,” as a case study to chart the intersection of re-performing racialized and colonized subjectivities, while imposing U.S. gender norms in the academy. To tease out these strands, I examine the founding of ethnomusicology from the womb of the masculinist and scientificist disciplines of early twentieth-century comparative musicology, folklore, and anthropology. I then examine the emergence of ethnomusicology in its practices of self-definition from the 1950s–1980s as a largely unquestioned scientific, ethnographic enterprise that brought researchers in close dialogue with their often-colonized consultants. With the relatively late

emergence of gender theory/ies into ethnomusicology in the 1980s, I then examine the dialogic practice of participant-observation in fostering dialogic relationships between researcher and consultant. I claim that the ongoing influence of participant-observation methodologies—combined with influences from reflexive, post-modernist, and post-structuralist narrative approaches—continue to point the way towards rectifying the colonial and racialized legacy of ethnomusicology. I end with questions regarding theoretical lacunae and the need for further work both within and outside of the academy.

Vivian Luong, “Rethinking Music Loving: Toward a New Ethics of Music-Theoretical Engagement”

This paper interrogates an ethical and moral commitment that pervades the work of feminist music theorists and music theorists in general—an implicit investment in music theory as a loving practice concerned with the proper ways of knowing and engaging with our beloved musical works. Starting with the disciplinary tensions and debates that resulted from early feminist music-theoretical scholarship (McClary 1991; van den Toorn 1991; Cusick 1994; Guck 1997), I examine how the proper ways of doing music theory—of loving music professionally—have been defined and defended. I am interested particularly in how the idea of love as a purely positive affect and practice is relied on by these various perspectives. I then consider how we might rethink and reorient our disciplinary ethics in order to attend to the limitations of taking music loving as a central ethical presupposition—particularly the resultant epistemic violence which erases alternative ways of knowing and being with music. Drawing on critical approaches to ethics and morality from feminist sexology and new materialisms (Rubin 1984; Barad 2007), I suggest another kind of ethics that allows for a proliferation of different methods of music loving and that fully takes into consideration the agential capacities of the entities involved in theorist-music interactions.

Jess Mullen, “Issues of Racial Diversity in the Recruitment and Admissions of Undergraduate Music Education Majors”

This paper examines issues of racial diversity in the recruitment and admissions procedures for undergraduate music education students at a large Midwestern research institution. Admissions data shows an over-representation of students who identify as white in the undergraduate music education enrollment. In order to discover the formal and informal procedures for recruitment and admissions, interviews were held with seven stakeholders in the admissions process—three studio faculty, three music education faculty, and one representative from School of Music admissions. Informants described the academic, musical, and personal qualifications of ideal candidates, their conception of diversity, and the value they placed on diversity in admitting

students. Responses were analyzed using critical race theory, drawing on the work of Gloria Ladson-Billings, Adrienne Dixson, and Kimberly Crenshaw. It was found that there are structural barriers in the admissions process that may be contributing to the over-representation of white students in the undergraduate music education enrollment. The under-representation of students of color in undergraduate music education cohorts is problematic for the following reasons: the creation and maintenance of a narrow epistemology of music practices and music education; a relative absence of research dealing with issues of race in music education; and the exclusion of persons of color from a profession that is increasingly charged with the task of educating students of color due to changing public school demographics.

SATURDAY 1:00–2:30 PM

Session 8a: Feminisms in Practice and Performance

Anya Holland-Barry, Session Chairperson

John Kapusta, “Feminist Humanism in Pauline Olivero’s Sonic Meditations”

In 1970 composer Pauline Oliveros virtually abandoned experimental electroacoustic composition for “sonic meditation,” a practice that applied “intuitive” modes of consciousness to musical performance. Because Oliveros developed her meditational musicality in the context of an all-women ensemble, founded to “explore the potentials of concentrated female creative activity,” scholars today widely view her works of the early 1970s as emblems of second-wave feminism. Oliveros’s “sonic feminism,” however, was deeply informed by another contemporary social enterprise—the nascent human potential movement. In this paper, I discuss how Oliveros derived key aspects of her early “meditation” work from two humanistic mind-body disciplines, Al Huang’s t’ai chi chuan, and Elaine Summers’s “kinetic awareness.” Humanists like Huang and Summers—informed by prominent psychologists and neurobiologists of the day—believed that human consciousness was fundamentally divided between two modes: one “rational” and tied to the ego-mind; the other “intuitive,” non-analytical, and associated with subtle bodily energies. As more recent critics have pointed out, this dualistic view easily mapped onto received male/female gender binaries. Nonetheless, Oliveros did not conceive of her “intuitive” musical activity as an exclusively feminist or even particularly feminine practice. Rather, her “sonic meditations” aimed to connect participants—women and men alike—with an underutilized aspect of their human nature, and in so doing, help them to “actualize” their “whole,” “natural” selves. Ultimately, Oliveros’s sonic humanism articulated the composer’s “natural” (female, feminist) identity without defining her aesthetic or political aims according to boundaries of gender or sex.

Tracy McMullen, "Gender, Race, and Praxis in Jazz: Ernestine Anderson's Turn to Buddhism in 1968"

Jazz and big band vocalist Ernestine Anderson (b. 1928) may have been the first famous black American to "convert" to Buddhism. In 1968, three years before vocalist Tina Turner and four before pianist Herbie Hancock, Anderson was convinced by friends to attend a Nichiren Buddhist meeting in Los Angeles. Impressed immediately, Anderson found the practice of Buddhist chanting helped her deal with the "negatives" in her life. This paper contextualizes Anderson's conversion within the emerging history of African-American Buddhism as a "Black critical praxis," focusing particularly on how music and gender intersect with that history. As a renowned, and therefore gazed-upon, musician, Anderson's visibility as a black woman was explicit and bare. This hyper-visibility, also known as "fame," was one of her stated "negatives" to which chanting offered some reprieve. Anderson's work as a performer offers an explicit example of what any black woman must encounter as her black female body is "read" in a white supremacist patriarchal culture. The stage heightens the visibility and, perhaps in this case, the urgency to address the reading. Referencing works by bell hooks, Jan Willis, and Hilda Gutiérrez Baldoquín on the effectiveness of Buddhist practice to counter racism and sexism, I argue that we should understand Anderson as an early proponent of a new epistemological and ontological approach to "freedom" employed in the black community in the late Civil Rights Era. This approach was not short-lived, but continues today with deep ramifications for how we think about race, gender, and performance.

Sidra Lawrence, "'If You No Go School, Hunger Dey': Dagara Women Performing Transnational Feminist Praxis"

"Why is equality only for white women?" The Regional Minister of Women's and Gender Affairs says this, challenging the perceived demarcations between Western and African feminist agendas struggled against by the Ministry. In Ghana's Upper West Region, women articulate their goals, agendas, and priorities in myriad ways that often do not coincide with the national and international development protocol that structures policy. Working with Dagara female musicians, I find that equality is often not an articulated priority for women without formal educations. Here, discourse on equality denotes a Western feminist praxis that is considered transgressive for women of lower class positions. When Dagara women employ such positions they are dismissed as behaving like white women. Mediating this regulation, Dagara women articulate their positions in creative ways that permit a voicing of progressive goals while negotiating cultural parameters. The result is a transnational feminist praxis that relies upon indigenous performance traditions as a primary mechanism to enhance women's life experiences, opportunities, and goals. These non-oppositional modes of resistance are often found in song and dance

performances in all female social spaces through which women share strategies of mediating both the local and national agendas by which they are asked to abide. Examining these performances as sites of inventive strategizing reveals nuanced feminist ideologies that move beyond restrictive categorical positions. Within these performances we see both a critique of both indigenous ideologies that restrict women's options and the development machinery that devalues indigenous modes of articulation.

Session 8b: Queer Spaces

Alisha Lola Jones, Session Chairperson

Reeves Shulstad, "The Genesis of the American Recorder Society: A Queer Heterotopia"

As part of the nascent historical performance movement in the United States, the American Recorder Society served as a locus outside of the academy for interested musicians to study, analyze, and perform early music. Initially centered in New York City, the society was founded in 1939 by Suzanne Bloch and was revitalized after World War II by Erich Katz, Tui St. George Tucker, and Colin Stern. Using Michel Foucault's concept of heterotopia, I argue that the ARS functioned as a queer heterotopia within the performance world of 1930s and 1940s New York. Foucault explained heterotopias as real spaces (unlike utopias) "capable of juxtaposing in a single real place several spaces" and "linked to slices in time." I will discuss how meetings and performances of the ARS reflect Foucault's description, particularly the way in which he describes libraries and museums as heterotopias. The ARS was also a queer space in that through the social mechanism of this society, two very different women (Bloch and Tucker) gained agency in their musical careers. Bloch, an upper-class, extensively educated, married woman with a composer father who minimalized her musical talent, extricated herself from her father's musical realm, finding her own power as a lutenist and early music specialist. Tucker, a middle-class, autodidact, lesbian, made inroads in the musical scene in New York City through her connections in the ARS. Framing a discussion of the ARS as a queer heterotopia allows for a deeper understanding of the early decades of the early music movement and the ways in which it shaped the musical careers of these women responsible for the creation of this foundational society.

Cody Black, "Coming Back/Coming Out in K-Pop: Queering the Heteronormative Masculinity Production of Korean Military Participation"

In late 2014, the Korean hip-hop artist MC Mong (Shin Dong-Hyun) ended a five-year hiatus from the Korean entertainment industry by releasing his single "MISS ME OR DISS ME." While the single experienced positive critical reception, the single received commensurable scorn from the Korean public stemming from allegations dating from 2010 that Shin improperly obstructed his mandatory

military participation required of Korean male nationals. In this paper, I draw primarily from Judith Butler's (1991) and Eve Kosofsky Sedgwick's (1990) respective discussions of queer and gender binarism to contextualize the social reaction towards Shin's comeback/social "coming out" in relation to the systematic perpetuation of hegemonic form of socionormative masculinity through Korean military service (Moon 2005). By comparing the differing means of dehumanization experienced by Korean military evaders and participants (Park 2001), I specifically highlight how K-Pop exemplifies how the male body is either rehumanized or continually dehumanized relative to one's position within a system of gender-binary rewards. I suggest these musical examples parallel the larger social system of rewards for developing and reacting towards male gender positionality. I posit the ontological valorization of heteronormativity is prompted in the military by constructing a sharp binarism by continual entertainment performances of hypersexualized "military ambassador" female idol groups to cater to the Korean male gaze, fulfilling a normative sexual desire induced from months of gendered isolationism. Alternatively, through a textual/musical music video analysis, I suggest that regardless the form of Korean versatile masculinity (Jung 2011) performed by Shin, military annulment systematically prevents against a gender binarism construction, therein socially queering Shin by maintaining the perpetual social isolationism and systematic violence representative of his closeted absence.

Session 8c: Music, Race, and Discourse of Primitivism

Tes Slominski, Session Chairperson

Nicol Hammond, "Vocal Frontier: Song, Race, and Civilization in Early Twentieth-Century South Africa"

In the years between the end of the South African war (1899–1902) and the formalization of apartheid (1948), discourses on race in South Africa shifted from negotiating the limits of whiteness to controlling blackness. South Africa's white citizenry had long been conceptualized as divided along race lines, with Boers imagined by British imperialists to exist somewhere between European and African on an evolutionary ladder that in this case led downward toward primitivism, rather than upward toward civilization. This discourse of Boer degeneracy was strongly resisted by both Afrikaner nationalists, who argued for South African independence by seeking to prove Afrikaners' cultural proximity to Europe, and British anti-imperialists, who argued that British colonial policy produced degeneracy through its brutality. Afrikaner music-making—specifically singing—played an important role in negotiating this civilized/primitive/degenerate matrix, as voices were understood to access a bodily nature *a priori* civilizing or colonizing technologies.

In this paper I examine discourses around Afrikaans women's singing voices from the first half of the twentieth century in order to demonstrate the changing racialization of Afrikaners during these decades. In particular, I consider reviews and discussions of South African opera singers Annie Visser, Elizabeth De La Porte, and Sarie Lamprecht, whose performances and recordings shaped discussions on both South African women's racialized vocal culture and South African art music.

Kelsey Koltz, "Sweating Sound: Labor, Intellect, and Race in Miles Davis's Sound Discourse"

What is the relationship between sound, power, and sweat? Sweat was a frequent part of Miles Davis's self-promotion throughout his career. As Davis explained in a 1986 interview with Ben Sidran, "Your sound is, [pause] your sound is like, uh, [brief pause] you know it's, it's like your sweat. You know, your *sound*." Why did Davis evoke the movement of sweat on skin to describe sound? To answer this question, I draw on theories of sweat proposed by philosophers Anthony Braxton and Roland Barthes, who, taken together, posit that sweat can signify either primitivism or intellect in the minds of audiences and critics. The difference lies in *who* is doing the sweating. While Braxton critiques jazz critics' perception of sweat as a sign of black musicians' physical exertion and therefore musical prowess, Barthes, basing his argument on a study of white actors, asserts that sweat is a sign of mental exertion. Following this logic, Davis's sweat should have been considered by jazz critics of his day as a sign of physical effort, or another way of linking him to primitivist rhetoric. I argue that by relating his sound to his sweat, Davis actually shifted sweat from a sign of physical effort to a sign of intellectual effort, thereby accessing discourses of power critics usually attributed to white musicians. Ultimately, Davis articulated his *own* view of his sweat as disembodied, much like the sound he cultivated, reclaiming both as symbols of intellectual agency rather than physical labor.

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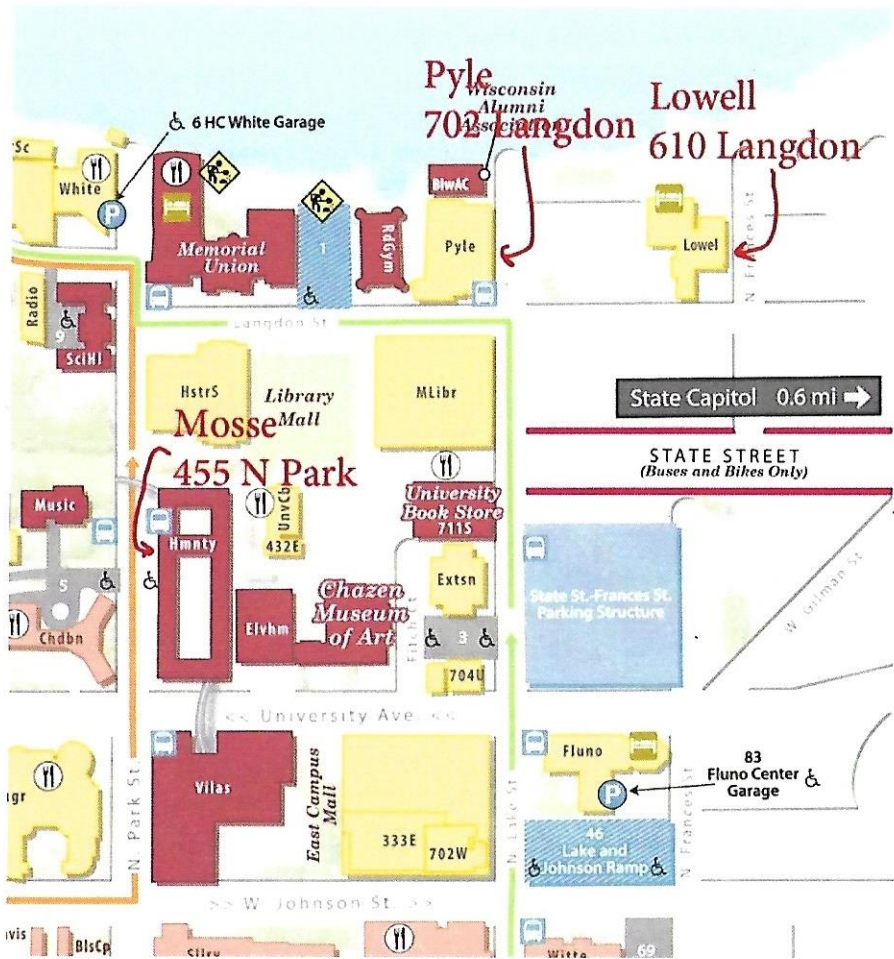
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