

MUSIC, GENDER, AND SEXUALITY
ETHNOMUSICOLOGY SEMINAR – MUS 2621 (FALL 2010)

Instructor: Dr. Adriana Helbig, Assistant Professor of Music, University of Pittsburgh
Seminar Monday, 9:30-12pm, Music Building 302
Office Hours: Wed. 11-1pm (Please email me by 9am on Wednesday to let me know when you are coming) and by appointment, Music Building 306

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I. Course Description

This seminar provides an introduction to issues of gender and sexuality in musicological research and examines representative writings on music that address issues of masculinity, femininity, transexuality, gay and lesbian identities. Discussions are contextualized within analyses of various expressive genres such as traditional music, Western art music, and popular music. Attention will be paid to historical and theoretical examinations of gender and sexuality in musical performance, participation, and listening practices. This course aims to understand how social, economic, and political processes influence gender-related behavior and formulate differing understandings of gender and sexuality within a variety of musical contexts. It analyzes global music and media industries, cultural economies, and social institutions as pivotal sites for the maintenance, reproduction, and change regarding gender and sexuality in contemporary and historical perspective. This seminar will help students develop a deeper understanding of how their own musical experiences, views, choices and behavior have been shaped by the relationship between their own identities, the musical environments they inhabit, and the structure of opportunities they encounter through a variety of listening and musical performance practices. Class readings incorporate anthropological, psychoanalytic, Marxist, feminist, poststructuralist, and queer theories and draw on a variety of scholarly perspectives, including those of, but not limited to, Judith Butler, Suzanne Cusick, Susan McClary, Robert Walser, and others. There are no music prerequisites for this course. All graduate students, regardless of discipline, are welcome to participate.

II. Course Objectives

- To learn about the relationships between popular music and gender identities.
 - To learn about ways in which popular music supports gender role stereotypes.
 - To learn how popular music has evolved over the past half-century in dealing with heterosexuality, bisexuality, and homosexuality.
 - To learn how gender-specific musical styles/movements and music festivals have evolved over the past 40 years, as well as the sociological significance of these movements and festivals.
- To compare how different disciplines (such as music, psychology, sociology, and gender studies) study and define the theme of gender identity, and to incorporate readings and methodologies from these various disciplines.

III. Projects:

A. 15 page research paper

Each student will work to submit a fifteen-page research paper on a topic of the students' choosing that is relevant to the class, selected in consultation with the instructor. On October 11, students will submit a two-page research summary of their paper topic and working bibliography. The purpose of the research project is to enhance students' familiarity regarding the application of

gender and queer theory to a musical genre of their choice. Research for the project may be ethnographic in scope, drawing on personal experience, participation within a particular music scene, Internet research on a variety of popular music genres, classical music, folk music traditions. The research must augment class discussions and be interdisciplinary in scope.

B. Conference-length research presentation (20 minutes/ 10 minutes Q&A)

Each student will present the research project they have been working on during the course of the semester. Presentations must be rooted in clear, sophisticated arguments and should focus on a particular music genre, artist, audience group.

C. One Reading Response – as assigned by instructor

Each student will write one 6-8 page response paper comparing/contrasting the arguments in the readings assigned for a particular day. Each student will be assigned one day of readings. This assignment is geared to helping the student in guiding class discussion. The student will email his/her paper 24 hrs before class so that all other students can read it and familiarize themselves with their colleague's arguments and talking points.

IV. Grading:

Reading response – 25%

Research presentation – 25%

Research paper – 25%

In class participation and preparedness – 25%

V. Weekly Readings

August 30, Week 1: – The Nature vs. Culture Debates

Ortner, Sherry B. 1974. Is female to male as nature is to culture? In M. Z. Rosaldo and L. Lamphere (eds), *Woman, culture, and society*. Stanford, CA: Stanford University Press, pp. 68-87.

Helbig, Adriana "Ivan Kupalo (St. John's Eve) Revivals As Metaphors of Sexual Morality, Fertility, and Contemporary Ukrainian Femininity" (unpublished)

September 6, Week 2: Labor Day, no class

September 13, Week 3: Musical Ethnography, Scholarship, and Representative Agency

Abu-Lughod, Lila. 1990. "Can There Be a Feminist Ethnography?" *Women & Performance: A Journal of Feminist Theory*, vol. 5(1):7-27.

Cusick, Suzanne. 2006/1994 "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight," In *Queering the Pitch: The New Gay and Lesbian Musicology*. Edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas. 67-84. New York:Routledge.

Fitzgerald,, Thomas K. 1999. "Identity and Ethnography: Limits to Reflective Subjectivity." In *Sex, Sexuality, and the Anthropologist*, edited. by Markowitz and Ashkenazi. 117-127. Chicago, Illinois: University Of Illinois Press.

Goodman, Liz. 1996. "Rights of Passing." In *Out in the Field: Reflections of Lesbian and Gay Anthropologists*, ed. by Lewin, Ellen and Leap, William. 49-57. Chicago: Illinois, University of Illinois Press.

September 20, Week 4: Musical Production, Gender, and Technology

Boucher, Cindy. "Newly Imagined Audiences: Folkways' Gay and Lesbian Records." *Journal of Popular Music Studies* 20 (2008): 129-49.

Choose 2 articles from *Music, Space, and Place*:

Mayhew, Emma. "Positioning the producer: gender divisions in creative labour and value" In *Music, Space, and Place: Popular Music and Cultural Identity*. Edited by Sheila Whiteley, Andy Bennett, and Stan Hawkins. 149-162. Burlington, VT: Ashgate.

Dickinson, Kay 'Believe': vocoders, digital female identity and camp. In *Music, Space, and Place: Popular Music and Cultural Identity*. Edited by Sheila Whiteley, Andy Bennett, and Stan Hawkins. 163-179. Burlington, VT: Ashgate.

Hawkins, Stan "On performativity and production in Madonna's 'Music' In *Music, Space, and Place: Popular Music and Cultural Identity*. Edited by Sheila Whiteley, Andy Bennett, and Stan Hawkins. 180-190. Burlington, VT: Ashgate.

Warwick, Jacqueline. "He's Got the Power: the politics of production in girl group music" In *Music, Space, and Place: Popular Music and Cultural Identity*. Edited by Sheila Whiteley, Andy Bennett, and Stan Hawkins. 191-200. Burlington, VT: Ashgate.

Choose 2 articles from *Music and Gender*:

Sandstrom, Boden. 2000. "Women Mix Engineers and the Power of Sound" In *Music and Gender*. Edited by Mirkko Moisala and Beverly Diamond. 289-305. Urbana: University of Illinois Press.

Pegley, Karen. 2000. "Gender, Voice, and Place: Issues of Negotiation in a "Technology in Music Program" In *Music and Gender*. Edited by Mirkko Moisala and Beverly Diamond. 306-317. Urbana: University of Illinois Press.

McCartney, Andra. 2000. "Cyborg Experiences: Contradictions and Tensions of Technology, Nature, and the Body in Hildegard Westerkamp's "Breathing Room" in *Music and Gender*. Edited by Mirkko Moisala and Beverly Diamond. 317-335. Urbana: University of Illinois Press.

Dusman, Linda. 2000. "No Bodies There: Absence and Presence in Acousmatic Performance" in *Music and Gender*. Edited by Mirkko Moisala and Beverly Diamond. 336-346. Urbana: University of Illinois Press.

September 27, Week 5: Music and Masculinities

Amico, Stephen. "I Want Muscles': House Music, Homosexuality and Masculine Signification." *Popular Music* 20 (2001): 359-78.

Halberstam, Judith. "Queer Voices and Musical Genders." In *Oh Boy!: Masculinities and Power in Popular Music*. Edited by Freya Jarman-Ivens. 183-196. New York: Routledge.

Hawkins, Stan. *The British Pop Dandy: Masculinity, Popular Music and Culture*. Burlington, Vt.: Ashgate, 2009. Burlington, VT: Ashgate.

Suggested reading:

Grewal, Inderpal and Kaplan, Caren. 2001. "Global Identities: Theorizing Transnational Studies of Sexuality" in *GLQ: A Journal of Lesbian and Gay Studies* 7: 663-679.

October 4, Week 6: Music, Gender, and Power

Fast, Susan, "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock," *American Music* 17/3 (Fall 1999): 245-299.

Walser, Robert. 1993. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Middletown, CT: Wesleyan University Press. (Chapters 1, 2, 4)

Suggested reading:

Auslander, Philip. 2006. *Performing Glam Rock: Gender and Theatricality in Popular Music*. Ann Arbor: University of Michigan Press.

October 11, Week 7 – Music, Dance, and the Body

Bradby, Barbara, "Sampling Sexuality: Gender, Technology, and the Body in Dance Music," *Popular Music* 12/2 (1993): 155-176.

Frith, Simon, "Rhythm: Race, Sex, and the Body," and "Rhythm: Time, Sex, and the Mind," *Performing Rites: On the Value of Popular Music* (Cambridge MA, 1996): 123-157.

*****2 PAGE RESEARCH PAPER SUMMARY and BIBLIOGRAPHY DUE**

October 18, Week 8 – Music, Sexuality, and Advocacy – Gay Choirs

Presentation by Andres Cladera, director of the Renaissance City Choirs

Attinello, Paul. 2006. "Authority and Freedom: Toward a Sociology of the Gay Choruses" In *Queering the Pitch: The New Gay and Lesbian Musicology* (2nd edition). Edited by Philip Brett, Elizabeth Wood, and Gary Thomas. 315-346. New York: Routledge.

Attinello, Paul. 2006. "Closeness and Distance: Songs about AIDS." In *Queering the Popular Pitch*, ed. Sheila Whiteley and Jennifer Rycenga, 221-31. New York: Routledge, 2006.

Suggested reading:

Spivak, Gayatri. "Can the Subaltern Speak?" In *Marxism and the Interpretation of Culture*, eds. Cary Nelson and Lawrence Grossberg, Urbana: University of Illinois Press, (1988).

October 25, Week 9 – Voices, Instruments, and Intimacy

Bayton, Maya 1997. “Women and the Electric Guitar” In *Sexing the Groove: Popular Music and Gender*, Edited by Sheila Whiteley. 37-49. London and New York: Routledge Press.

Brett, Philip. 1997. Piano Four Hands: Schubert and the Performance of Gay Male Desire.” *19th-Century Music* 21: 149-76.

Shana Goldin-Perschbacher, 2008. “Sexuality, Listening, and Intimacy: Gender Transgression in Popular Music, 1993-2008”. PhD diss., University of Virginia. (Excerpts)

Myers, Margaret. 2000. “Searching for Data about European Ladies’ Orchestras, 1870-1950” In *Music and Gender*, Edited by Mirkko Moisala and Beverly Diamond. 189-217. Urbana: University of Illinois Press.

November 1, Week 10 Gender and Jazz

Presentation by Yoko Suzuki, graduate student in ethnomusicology

Suggested reading:

Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday*, Pantheon Press, 1998.

November 8, Week 11 - Gender and Classical Music – further readings TBA

McClary, Susan. 2002/1991. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press (Excerpts)

November 15, Week 12 – Sexuality and Opera

Bashant, Wendy. “Singing in Greek Drag: Gluck, Berlioz, George Eliot.” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 216-41. New York: Columbia University Press, 1995.

Brett, Philip. 2006. “Eros and Orientalism in Britten’s Operas” in *Queering the Pitch: The New Gay and Lesbian Musicology*. Edited by Philip Bret, Elizabeth Wood, and Gary Thomas. 235-256.

Dame, Joke. 2006 “Unveiled Voices: Sexual Difference and the Castrato” in *Queering the Pitch: The New Gay and Lesbian Musicology*. Edited by Philip Bret, Elizabeth Wood, and Gary Thomas. 139-154. New York: Routledge.

November 22, Week 13 – conference, no class

November 29, Week 14 – in-class presentations

December 6, Week 15 – in-class presentations

Further readings:

- Abu-Lughod, Lila. 1986. *Veiled Sentiments: Honor and Poetry in a Bedouin Society*. Los Angeles, California: University of California Press.
- Agawu, Kofi. "Schubert's Sexuality: A Prescription for Analysis?" *19th-Century Music* 17 (Summer 1993): 79-82.
- Ainley, Rosa, and Sarah Cooper. "She Thinks I Still Care: Lesbians and Country Music." In *The Good, the Bad and the Gorgeous: Popular Culture's Romance with Lesbianism*, ed. Diane Hamer and Belinda Budge, 41-56. London: Pandora, 1994.
- Andermahr, Sonya. 1994. "A Queer Love Affair? Madonna and Lesbian and Gay Culture." In *The Good, the Bad and the Gorgeous: Popular Culture's Romance with Lesbianism*, Edited by Diane Hamer and Belinda Budge, 28-40. London: Pandora.
- Astmann, Dana. 2003. "Freylekhe Felker: Queer Subculture in the Klezmer Revival." *Discourses in Music* 4/3 (Summer). Online.
- Aviccolli, Tommi. 1979. "Images of Gays in Rock Music." In *Lavender Culture*, Edited by Karla Jay and Allen Young, 182-184. New York: Harcourt Brace Jovanovich.
- Blackmur, Corinne E., and Patricia Juliana Smith, eds. 1995. *En Travesti: Women, Gender Subversion, Opera*. New York: Columbia University Press.
- Bradby, Barbara. 1990. "Do-Talk and Don't-Talk: The Division of the Subject in Girl-Group Music," in *On Record: Rock, Pop, and the Written Word*, Edited by Simon Frith and Andrew Goodwin, 341-368. New York: Routledge.
- Braga-Pinto, César. 2002. "Supermen and Chiquita Bacana's Daughters: Transgendered Voices in Brazilian Popular Music." *Lusosex: Gender and Sexuality in the Portuguese-Speaking World*, Edited by Susan Canty Quinlan and Fernando Arenas, 187-207. Minneapolis: University of Minnesota Press.
- Brittan, Francesca. 2006. "Women Who 'Do Elvis': Authenticity, Masculinity, and Masquerade." *Journal of Popular Music Studies* 18: 167-90.
- Butler, Judith. 1990. "Subjects of Sex/Gender/Desire" and "Conducion: From Parody to Politics," In *Gender Trouble: Feminism and the Subversion of Identity*. 1-34; 142-149. New York: Routledge.
- Butler, Judith. 1993. "Introduction." In *Bodies that Matter*, New York: Routledge.
- Butler, Judith. 1994. "Against Proper Objects" in *Differences: a Journal of Feminist Cultural Studies* 6:1-26.
- Chauncey, George. 1989. "Christian Brotherhood or Sexual Perversion? Homosexual Identities in the Construction of Sexual Boundaries in the World War I Era" in *Hidden from History: Reclaiming the Gay and Lesbian Past*. New York: New American Library.

- Chauncey, George. 1989. "From Sexual Inversion to Homosexuality: the Changing Medical Conceptualization of Female 'Deviance'" in *Passion and Power: Sexuality in History*, eds. Kathy Peiss and Christina Simmons. Philadelphia: Temple University Press.
- Chauncey, George. 1994. *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*. New York: Basic Books.
- Cook, Susan. 1994. "'Cursed Was She': Gender and Power in Ame Ballad In *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, eds. Susan C. Cook and Judy S. Tsou, Urbana: University of Illinois Press.
- Daley, Mike. 1997. "Patti Smith's Gloria: Intertextual Play in a Vocal Performance," *Popular Music* 16/3: 235-254.
- Foucault, Michel. 1990. (1978). *The History of Sexuality: An Introduction, Vol. 1*. Translated by Robert Hurley. New York: Vintage Books.
- Gottlieb, Joanne and Gayle Wald. 2006. "Smells Like Teen Spirit: Riot Grrrls, Revolution, and Women in Independent Rock," in *The Popular Music Studies Reader*, ed. Andy Bennett, Barry Shank, and Jason Toynbee . 3-59. New York and London: Routledge.
- Hajdu, David. 2002. "Queer as Folk: How Did an Earnest Voice and an Acoustic Guitar Become the Sound of Lesbian Culture?" in *New York Times Magazine*. August 18, 2002.
- Keyes, Cheryl. 2000. "Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance," *Journal of American Folklore*: 255-269.
- Kleinhans, Chuck. 1994. "Taking Out the Trash: Camp and the Politics of Parody," in *The Politics and Poetics of Camp*, Edited by Moe Meyer, 182-201. London and New York: Routledge.
- Kononenko, Natalie. 1994. "Women As Performers of Oral Literature: A Re-Examination of Epic and Lament", in *Women Writers in Russian Literature*, Edited by Tony Clyman and Diana Greene. Westport, CT: Greenwood Press.
- Koskoff, Ellen, ed. 1987. *Women and Music in Cross-Cultural Perspective*. Westport, CT: Greenwood Press.
- Markowitz, Fran and Ashkenazi, Michael, eds. 1999. *Sex, Sexuality, and the Anthropologist*, Chicago, Illinois: University Of Illinois Press.
- Mercer-Taylor, Peter. 1998. "Songs from the Bell Jar: Autonomy and Resistance in the Music of the Bangles," *Popular Music* 17/2: 187-204.
- Mockus, Martha. 2006/1994. "Queer Thoughts on Country Music and k. d. lang," in *Queering the Pitch: The New Gay and Lesbian Musicology*, Edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas. New York: Routledge.
- Ortner, Sherry. 1996. *Making Gender: The Politics and Erotics of Culture*. Boston: Beacon Press.

- Rodger, Gillian. 2004. "Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox." *Popular Music* 23 (2004): 17-29.
- _____. 2002. "'He Isn't a Marrying Man': Gender and Sexuality in the Repertoire of Male Impersonators, 1870-1930." In *Queer Episodes in Music and Modern Identity*, Edited by Sophie Fuller and Lloyd Whitesell, 105-33. Urbana: University of Illinois Press.
- _____. 2007. "'I Need You to Pin Me Down': Repetition, Redundancy, and S/M as a Metaphor in One Eurythmics Song." *Journal of Popular Music Studies* 19: 259-73.
- _____. 1998. "Male Impersonation on the North American Variety and Vaudeville Stage, 1868-1930." Ph.D. diss., University of Pittsburgh.
- Rosaldo, Michelle Zimbalist. 1974. "Women, Culture, and Society: A Theoretical Overview." In *Women, Culture and Society*. Edited by Michelle Rosaldo and Louise Lamphere, 17-42. Stanford: Stanford University Press.
- Rose, Tricia, 1994. "Bad Sistahs: Black Women Rappers and Sexual Politics in Rap Music," *Black Noise: Rap Music and Black Culture in Contemporary America*, 146-182. Middletown, CT: Wesleyan University Press.
- Solie, Ruth, ed. 1993. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley and Los Angeles: University of California Press.
- Smith, Martha Nell. 1992. "Sexual Mobilities in Bruce Springsteen Performance as Commentary," in *Present Tense: Rock & Roll and Culture*, Edited by Anthony DeCurtius, ed. 197-218. Durham: Duke University Press.
- Stein, Arlene. 1993. "Androgyny Goes Pop: But Is It Lesbian Music?" in *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, Edited by Arlene Stein. New York: Plume.
- Sugarman, Jane. 1997. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago, Illinois: University Of Chicago Press.
- Whiteley, Sheila and Jennifer Rycenga, eds. 2006. *Queering the Popular Pitch*. New York: Routledge, 2006
- Wise, Sue. 1990. "Sexing Elvis," in *On Record: Rock, Pop, and the Written Word*, Edited by Simon Frith and Andrew Goodwin, 390-398, New York: Routledge.
- Wolf, Stacy Ellen. 2002. *A Problem Like Maria: Gender and Sexuality in the American Musical*. Ann Arbor: University of Michigan Press.