

## MUSIC 541: MUSIC, GENDER, AND SEXUALITY

Prof. Jane Sugarman (Spring 2001)

Within the past two decades, the relationship between music and issues of gender and sexuality has become a major field of scholarly inquiry. Among the studies that have appeared, some seek to expand our knowledge of the musical activities of women, others examine how concepts of gender and sexuality shape and are shaped by musical practices and discourses, while still others investigate the construction of desire and sexuality through music. The approaches that these studies have taken have often been suggested by developments in other fields, ranging from anthropology to psychoanalytic theory to Marxism to feminist, poststructuralist, and queer theory.

This seminar is intended to provide an introduction to such studies by presenting representative writings on music in conjunction with background readings from other disciplines. It may also serve as an introduction to current trends in the fields of ethnomusicology, interdisciplinary musicology, and popular music studies. The course will begin with anthropological and ethnomusicological writings on musics outside the West, and then turn to analyses of Western classical and popular genres. Class sessions will be devoted to discussion of the readings and listening and/or video viewing.

### READING LIST

#### WEEK 1: Introduction to the Course

#### WEEK 2: Music within Gender Systems

Sugarman, Jane C. 1997. "Theorizing Prespa singing." Ch. 1 of *Engendering song: Singing and subjectivity in Prespa Albanian weddings*. Pp. 22-33 ONLY. Chicago: Univ. of Chicago Press.

\_\_\_\_\_. 1989. "The nightingale and the partridge: Singing and gender among Prespa Albanians." *Ethnomusicology* 33/2:191-215.

Abu-Lughod, Lila. 1985. "Honor and the sentiments of loss in a Bedouin society." *American Ethnologist* 12:245-61.

Oldenburg, Veena Talwar. 1990. "Lifestyle as resistance: The case of the courtesans of Lucknow, India." *Feminist Studies* 16/2:259-287.

Rowson, Everett K. 1991. "The effeminate of early Medina." *Journal of the American Oriental Society* 3/4:671-93.

**Listening:** Albanian wedding songs, Egyptian Bedouin *ghinawwa*

**In Class:** videos of Prespa Albanian weddings; discussion of gendered musical roles

#### WEEK 3: Gender, Performance, and Modernity

Qureshi, Regula B. 2001. "In search of Begum Akhtar: Patriarchy, poetry, and twentieth-century Indian music." *World of Music* 43/1:97-137.

Danielson, Virginia. 1997. "Beginning in Cairo," ch. 3 of *The voice of Egypt: Umm Kulthum, Arabic song, and Egyptian society in the twentieth century*. Chicago: Univ. of Chicago Press. Pp. 42-69.

Abu-Lughod, Lila. 1990. "The romance of resistance: Tracing transformations of power through Bedouin women." *American Ethnologist* 17:41-55.

Swedenburg, Ted. 1997. "Saida Sultan/Danna International: Transgender pop and the polysemiotics of sex, nation, and ethnicity on the Israeli-Egyptian Border." *Musical Quarterly* 81/1:81-108.

Ben-Zvi, Yael. 1998. "Zionist lesbianism and transsexual transgression: Two representations of queer Israel." *Middle East Report* (Spring 1998):26-28, 37.

and check out: <http://www.geocities.com/Hollywood/Club/6958/>  
<http://www.danainternational.com>  
<http://P.webring.com/webring?ring=danaint;list>

**Listening:** Begum Akhtar, Umm Kulthum, Dana International

**In Class:** video clips; gender systems and modernity

#### **WEEK 4: The Musician and the Gaze**

Berger, John. 1972. *Ways of seeing*. London: BBC. Pp. 36-64.

Austern, Linda Phyllis. 1989. "'Sing againe syren': The female musician and sexual enchantment in Elizabethan life and literature." *Renaissance Quarterly* 42-3:420-48.

Leppert, Richard. 1992. "Sexual identity, death, and the family piano." *19th-Century Music* 16/2:105-28.

Hadlock, Heather. 2000. "The career of Cherubino, or the trouser role grows up." In *Siren songs: Representations of gender and sexuality in opera*, ed. Mary Ann Smart. Princeton: Princeton Univ. Press. Pp. 67-92.

Smart, Mary Ann. 1994. "The lost voice of Rosine Stoltz." *Cambridge Opera Journal* 6/1:31-50.

**In class:** excerpts from *Marriage of Figaro*

#### **WEEK 5: Locating Gendered Sound**

Kallberg, Jeffrey. 1992. "The harmony of the tea table: Gender and ideology in the piano nocturne." *Representations* 39:102-33.

Solie, Ruth A. 1992. "Whose life? The gendered self in Schumann's *Frauenliebe* songs." In *Music and text: Critical inquiries*, ed. Steven Paul Scher, pp. 219-40. Cambridge: Cambridge Univ. Press.

Cusick, Suzanne G. 1994. "Gender and the cultural work of a classical music performance." *repercussions* 3/1:77-110.

Muxfeldt, Kristina. 2001. "*Frauenliebe un Leben* now and then." *19th Century Music* 15/1:27-48.

**Listening:** Chopin nocturnes; Schumann, *Frauenliebe und Leben*

**In Class:** listening; research strategies and the 'grounding' of musical analysis

## **WEEK 6: Gender and Opera—*Carmen***

Mulvey, Laura. (1975). "Visual pleasure and narrative cinema." Reprinted in *Feminisms: An anthology of literary theory and criticism*, ed. Robyn R. Warhol and Diane Price Herndl, 432-42. New Brunswick, NJ: Rutgers Univ. Press, 1991.

Clément, Catherine. 1988. "Dead women." Chapter 2 of *Opera, or the undoing of women*, tr. Betsy Wing, 43-59. Minneapolis: Univ. of Minnesota Press.

McClary, Susan. 1992. "Structures of identity and difference in *Carmen*." *Women* 3/1: 1-15.

Rabinowitz, Peter J. 1999. "Singing for myself: *Carmen* and the rhetoric of musical resistance." In *Audible traces: Gender, identity, and music*, ed. Elaine Barkin and Lydia Hamessley. Zürich: Carciofoli Verlagshaus. Pp. 133-51.

Koestenbaum, Wayne. 1991. "Opera and homosexuality: Seven airs." *Yale Journal of Criticism* 5/1:235-54.

**In Class:** Video excerpts from *Carmen*; approaches to staged performances

## **WEEK 7: Gender and Modernism**

McClary, Susan. 1989. "Terminal prestige: The case of avant-garde music composition." *Cultural Critique* 12:57-81.

Tick, Judith. 1993. "Charles Ives and gender ideology." In *Musicology and difference*, Berkeley and Los Angeles: Univ. of California Press. Pp. 83-106.

Keathley, Elizabeth. "Erwartung's New Woman: Musical Modernism and Feminist Consciousness in fin-de-siècle Vienna." Forthcoming in *Proceedings of the International Millennium Conference, Austria 1996-1996: Music in a Changing Society*, Vol.III. Vienna: Wilhelm Braumüller Universitäts-Verlagsbuchhandlung.

Auner, Joseph. 2000. "'Soulless machines' and Steppenwolves: Renegotiating masculinity in Krenek's *Jonny Spielt Auf*." In *Siren songs: Representations of*

*gender and sexuality in opera*, ed. Mary Ann Smart. Princeton: Princeton Univ. Press. Pp. 222-36.

**Listening:** Babbitt, *Philomel*

**In Class:** music sound vs. music discourse

## **WEEK 8: Music, Gender, and Race**

Austern, Linda Phyllis. 1998. "'Forreine conceites and wandring devises': The exotic, the erotic, and the feminine." In *The exotic in Western music*, ed. Jonathan Bellman. Boston: Northeastern Univ. Press. Pp. 26-42.

Desmond, Jane. 1991. "Dancing out the difference: Cultural imperialism and Ruth St. Denis's 'Radha' of 1906." *Signs* 17:28-49.

Kalinak, Kathryn. 2000. "Disciplining Josephine Baker: Gender, race, and the limits of disciplinarity." In *Music and cinema*, ed. James Buhler, Caryl Flinn, and David Neumeyer. Hanover: Wesleyan Univ. Press. Pp. 316-35.

Morris, Mitchell. 1999. "It's raining men: The Weather Girls, gay subjectivity, and the erotics of insatiability." In *Audible traces: Gender, identity, and music*, ed. Elaine Barkin and Lydia Hamessley. Zürich: Carciofoli Verlagshaus. Pp. 213-29.

Rose, Tricia. 1994. "Bad sistas: Black women rappers and sexual politics in rap music." Chapter 5 of *Black noise: Rap music and black culture in contemporary America*, 146-82. Hanover NH: Univ. Press of New England.

**In Class:** excerpts from *Princess Tam Tam* with Josephine Baker; MTV videos

## **WEEK 9: Masculinity in U.S. Popular Culture**

Connell, R. W. 1995. "The history of masculinity." Chapter 8 of *Masculinities*. Berkeley: Univ. of California Press. Pp. 185-203.

McCracken, Allison. 1999. "'God's gift to us girls': Crooning, gender, and the re-creation of American popular song, 1928-1933." *American Music* 17/4:365-95.

Keightley, Keir. 1996. "'Turn it down!' she shrieked: Gender, domestic space, and high fidelity, 1948-59." *Popular Music* 15/2:149-77.

Walser, Robert. 1993. "Forging masculinity: Heavy metal sounds and images of gender." Chapter 4 of *Running with the devil: Power, gender, and madness in heavy metal music*. Hanover NH: Univ. Press of New England. Pp. 108-36.

**In Class:** excerpts from *Holiday Inn* with Bing Crosby; heavy metal video clips

## **WEEK 10: Divas and Rebels**

McClary, Susan. 1991. "Living to tell: Madonna's resurrection of the fleshly." Ch. 7 of *Feminine endings*. Pp. 148-66.

Bordo, Susan. 1991. "'Material girl': The effacements of postmodern culture." In *The Madonna connection: Representational politics, subcultural identities, and cultural theory*, ed. Cathy Schwichtenberg. Boulder: Westview Press, 1993. Pp. 265-290.

McRobbie, Angela. 1994. "Shut up and dance: Youth culture and changing modes of femininity." Chapter 9 of *Postmodernism and popular culture*. London: Sage. Pp. 155-76.

Leonard, Mario. "'Rebel girl, you are the queen of my world': Feminism, 'subculture' and grrrl power." In *Sexing the groove: Popular music and gender*, ed. Sheila Whiteley. London and New York: Routledge. Pp. 230-55.

**Listening:** Bikini Kill

**In Class:** videos clips of Madonna, Riot Grrrls

### **WEEK 11: Performance and the Subversion of Gender**

Butler, Judith. 1991. "Imitation and gender insubordination." In *Inside/out: Lesbian theories, gay theories*, ed. Diana Fuss. New York: Routledge. Pp. 13-31.

McClary, Susan. 1991. "This is not a story my people tell: Musical time and space according to Laurie Anderson." Ch. 6 of *Feminine endings: Music, gender and sexuality*. Minneapolis: Univ. of Minnesota Press. Pp. 132-47.

Bruzzi, Stella. 1997. "Mannish girl: k.d.lang—from cowpunk to androgeny." In *Sexing the groove*, pp. 191-206.

Morris, Gay. 1996. "'Styles of the flesh': Gender in the dances of Mark Morris." In *Moving words: Re-writing dance*, ed. Gay Morris. London and New York: Routledge. Pp. 141-58.

**In Class:** videos clips of Laurie Anderson and Mark Morris; music as social criticism

### **WEEK 12: Reading Day**

(I will be available for consultation about your projects)

### **WEEK 13: Student Reports I**

### **WEEK 14: Student Reports II**

**Final Papers Due Monday, May 6 at 5 p.m.**