

QUEER MUSICOLOGY – MUS 7700 (FALL 2007)

Professor: E. Scott Smith
Office: 321 Hatcher Hall
Office phone: 864-905-2436
Office Hours: MWF 10:00-12:00

Description

This course is aimed at advanced graduate students and is intended as an introduction to queer theory in its application to historical musicology and the theoretical literature, which attempts to address issues of queer theory within the Western Musical Canon. While the important work of integrating queer composers and musicians into the Western art-music canon continues to move apace and to make itself heard and felt in classrooms and textbooks, we cannot afford to ignore the socio-historical conditions that led to such a long period of neglect. This course will therefore not be a queer history of music but rather will examine the enduring utility of approaching music from a queer perspective. Considering music as both a process and a product, some of the questions this course will address include among others:

- Does music possess a content beyond its purely musical syntax and structure or does it imitate action and experience?
- Can a composer's queerness be detected in his/her music?
- Does a queer listener hear, or interpret, differently the compositions of a queer composer?

Materials: Brett, Philip, Elizabeth Wood, and Gary C. Thomas, eds. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge, 1994.

Solie, Ruth A. *Musicology and Difference Gender and Sexuality in Music Scholarship*. Berkeley: University of California Press, 1993.

Course Packet: Containing all other reading excerpts.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. (Not a required text for this course but highly recommended for further understanding of feminist and queer music criticism.)

Attendance: Please be in class every day. No not miss any classes. If there is a problem, let me know in advance. Please be on time.

Assignments: The bulk of the class work will consist of reading, class discussion, and writing assignments, but there will also be a few listening assignments. Each assignment will be due on the day of its corresponding lecture. You will find it useful to keep notes on your reading assignments and to ask questions in class.

Essay 1: Write a short 2-5 page essay discussing the idea of audience stereotypes of the following musical genres: Rap, Opera, Country, Techno, Classical, Rock. Write about stereotypes of people who like each of these musics and stereotypes of people who are adverse to them. Keep in mind you are discussing perceived stereotypes of society rather than your own and, to that end, should write freely and honestly. Secondly, choose a piece of music or song that is important to you and discuss it in the same terms. How do or don't you identify with the stereotypical group associated with the genre of the piece you chose?
(50 pts.)

Essay 2: After reading chapter 2, "Creativity" in Marcia citron's *Gender and the Musical Canon*, choose two queer composers and listen to their music. Write a short 2-5 page essay noting variety and try to describe what you hear. What are you drawn toward and how do you respond? One of your composers may be a contemporary or "Pop" artist, however one must be from the Western art music canon.
(50 pts.)

Essay 3: Pick an opera from a list given and discuss how gender and sexual performativity is demonstrated. In a 8-10 page essay make a qualified claim as to how your reading can expand our understanding of both performativity and your chosen work.
(100 pts.)

Discussion: Each student will pick 2 readings from the semester and will engage class and lead discussion on these readings. It may be especially important to consider working recording or videos (in the case of an opera) into your discussion
(50 pts. Each)

Final Project: This is a final project, which may be tailored to your interests and/or specialization. It should represent a culmination of your critical reading and writing abilities within the application of queer theory to music. Project proposals must be approved by me well in advance.
(200 pts.)

Grading:

Your final grade will be based on six major items:

Essay 1	50 pts.
Essay 2	50 pts.
Essay 3	100 pts.
Two Discussion Assignments	100 pts. (50 pts. @)
Participation	100 pts.
Final Project	200 pts.

Reading assignments are assignments, too; class preparation and participation will thus be taken into account in the determination of the final grade.

A Score of 90% or above on any of the items constitutes an A. 80% or above a B, etc. Therefore, your final grade will be based on a scale of 600 points as follows:

540-600	A
480-539	B
420-479	C
360-419	D
Below 360	F

There will be occasional, small assignments or projects that can help your grade

Conferences: I am always willing to discuss any aspect of the course that interests, puzzles, or concerns you. Please feel free to drop by my office during office hours or schedule an appointment.

Plagiarism: Plagiarism is the presentation of someone else's ideas as your own. All written work must be attributed to the correct source. Ideas from published material or from other people must be credited. It is unacceptable to:

- Copy another's work and claim it as your own.
- Download material from the internet without proper citation.
- Submit a paper, or a substantial part of a paper that you have submitted for another class without express permission of the instructors involved.

Special Accommodations: To request disability accommodations, please contact Disabilities Services: www.lsu.edu/disability, 112 Johnston Hall, or 578-5919. After initial arrangements are made with that office, contact your instructors.

Introduction and Framing:

Week 1

Introduction

Week 2 (Essay 1 Due)

Cox, Renee. "Recovering Jousissance: An introduction to Feminist Musical Aesthetics." In *Women and Music: a History*. Ed. Karin Pendle. Bloomington: Indiana University Press, 1991. (pp 331-340)

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. (pp.3-34)

Citron, Marcia J. *Gender and the Musical Canon*. Cambridge [England]: Cambridge University Press, 1993. (pp. 44-79)

Treitler, Leo. "Gender and Other Dualities of Music History." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Ed. Solie, Ruth A.. Berkeley: University of California Press, 1993. (pp. 23-45)

Week 3 (Essay 2 Due)

Sexuality, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster. Bloomington: Indiana University Press, 1995.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley: Berkeley UP, 1990. (pp. 65-90)

Koestenbaum, Wayne. "Queering the Pitch: A Posy of Definitions and Impersonations." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 1-8. New York: Routledge, 1994. (pp. 1-5)

Brett, Philip. "Are You Musical?" *Musical Times* (June 1994), 370-374.

Brett, Philip. "Musicality, Essentialism, and the Closet." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 9-26. New York: Routledge, 1994. (pp. 9-26)

Week 4

Morris, Mitchell. "On Gaily Reading Music." *repercussions* 1/1 (1992), 48-64. [Barthes, Lacan, Bakhtin, Sedgwick]

Wood, Elizabeth. "Sapponics." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 27-66. New York: Routledge, 1994.

Outlaw, Paul. "If that's your boyfriend (he wasn't last night)." *African American Review* 29/2 (summer 1995), 347-350.

Cusick, Suzanne G. "On a Lesbian Relation with Music: A Serious Effort Not to Think Straight." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 67-83. New York: Routledge, 1994.

Week 5

Eder, Donna. "The National Women's Music Festival: Collective Identity and Diversity in a Lesbian-Feminist Community." *Journal of Contemporary Ethnography* 23 (Jan. 1995), 485-515.

Rycenga, Jennifer. "Lesbian Compositional Process: One Lover-Composer's Perspective." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas. New York: Routledge, 1994. (pp. 275-296)

Pegley, Karen and Virginia Caputo. "Growing Up Female(s): Retrospective Thoughts on Musical Preferences and Meanings." *repercussions* 1-1 (1992), 65-80. Also in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 297-314. New York: Routledge, 1994. (294-314)

Opera:

Week 6:

Savoy, Eric. "The signifying rabbit." *Narrative* 3/2 (May 1995), 188-209.

Abate, Carolyn. "Opera or the Envoicing of Women." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Ed. Solie, Ruth A. Berkeley: University of California Press, 1993. (pp. 225-258)

Koestenbaum, Wayne. *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*. New York: Poseidon Press, 1993.

Morris, Mitchell. "Reading as an Opera Queen." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie, 184-200. Berkeley: University of California Press, 1993. (pp. 184-200)

Week 7

Castle, Terry. *The Apparitional Lesbian Female Homosexuality and Modern Culture*. New York: Columbia University Press, 1993. (pp. 200-238)

Brett, Philip. "Eros and Orientalism in Britten's Operas." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 235-256. New York: Routledge, 1994. (pp. 235-256)

Dame, Joke. "Unveiled Voices: Sexual Difference and the Castrato." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 139-154. New York: Routledge, 1994. (pp. 139-154)

A Nouveau Hagiography

Week 8 (Essay 3 Due)

Holsinger, Bruce Wood. "The Flesh of the Voice: Embodiment and the Homoerotics of Devotion in the Music of Hildegard of Bingen (1098-1179)." *Signs* 19/1 (1993), 92-125.

Hamessley, Lydia. "Henry Lawe's Setting of Katherine Philip's Friendship Poetry in his Second Book of Ayres and Dialogues, 1655: A Musical Misreading?" In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 115-138. New York: Routledge, 1994. (pp. 115-138)

Thomas, Gary C. "'Was George Friederic Handel Gay?': On Closet Questions and Cultural Politics." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 155-204. New York: Routledge, 1994. (pp. 155-204)

Dugaw, Dianne. "Parody, Gender, and Transformation in Gay and Handel's *Acis and Galatea*." *Eighteenth-Century Studies* 29 (Summer 1996), 345-67.

McClellan, Michael E. "'If we could talk with the animals': Elephants and Musical Performance During the French Revolution." In *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster. Bloomington: Indiana University Press, 1995.

Week 9

Meredith, William. "Commentary: The Eroica and Beethoven's Sexuality through a Feminist Lens--Susan McClary's Readings of Beethoven in *Queering the Pitch*." *Beethoven Newsletter* 8-9/3-1 (1993-1994), 107-109.

McClary, Susan. "Constructions of Subjectivity in Schubert's Music." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 205-233. New York: Routledge, 1994.

Brett, Philip. "Piano four-hands: Schubert and the performance of gay male desire." *19th-century music* 21/2 (fall 1997), 149-176.

Solomon, Maynard. Franz Schubert and the Peacocks of Benvenuto Cellini, *19th century Music* 12/3 (Spring 1989): 193-206.

Russ, Michael. "Modeste Musorgsky and Arseny Golenishchev-Kutuzov." *Irish Musical Studies* 5 (1996), 241-250.

Week 10

Brett, Philip. "Britten's Dream." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie, 259-280. Berkeley: University of California Press, 1993. (pp. 259-280)

Hicks, Michael. "The Imprisonment of Henry Cowell." *Journal of the American Musicological Society* 44/1 (1991), 92-119.

Wood, Elizabeth. "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie, 164-183. Berkeley: University of California Press, 1993.

Wolf, Stacy. "The Queer Pleasures of Mary Martin and Broadway: The *Sound of Music* as a Lesbian Musical." *Modern Drama* 39 (Spring 1996), 51-63.

Maas, Lawrence D. "A Conversation with Ned Rorem." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 85-112. New York: Routledge, 1994. (pp. 85-114)

Week 11

Attinello, Paul. "Authority and Freedom: Toward a Sociology of the Gay Choruses." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 315-346. New York: Routledge, 1994.

Hubbs, Nadine. "Music of the 'Fourth Gender': Morrissey and the Sexual Politics of Melodic Contour." In *Bodies of Writing, Bodies in Performance*, ed. Thomas Foster, Carol Siegel, and Ellen Berry, 266-296. New York: New York University Press, 1996.

Raykoff, Ivan. "Transcription, Transgression, and the Procreative Urge." In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell. Urbana: University of Illinois Press, 2002. (pp. 150-176)

Thompson, Mark. "Children of paradise: A brief history of queens." In: *Out in culture: Gay, lesbian, and queer essays on popular culture*. London, England: Cassell, 1995. Durham: Duke U., 1995.

Gill, John. *Queer noises: Male and Female Homosexuality in Twentieth Century Music*. Minneapolis: University of Minnesota Press, 1995.

Contemporary/Popular Music:

Week 12

Currid, Brian. "'We are family': House Music and Queer Performativity." In *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster. Bloomington : Indiana University Press, 1995.

Francois, A. L. "Fakin' it/Makin' it: Falsetto's Bid for Transcendence in 1970s Disco Highs." *Perspectives of New Music* 33 (1995), 442-457.

Stein, Arlene. "Crossover dreams: Lesbianism and popular music since the 1970s." In: *Out in culture: Gay, lesbian, and queer essays on popular culture*. London, England: Cassell, 1995. Durham: Duke U., 1995.

Attig, R. Brian. "The Gay Voice in Popular Music: A Social Value Model Analysis of 'Don't Leave Me This Way.'" *Journal of homosexuality* 21/1-2 (1991), 185-202.

Week 13

Peraino, Judith. "'Rip Her to Shreds': Women's Music According to a Butch-Femme Aesthetic." *repercussions* 1/1 (1992), 19-47. [Phranc, Deborah Harry, butch-femme]

Mockus, Martha. "Queer Thoughts on Country Music and k.d. lang." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 257-271. New York: Routledge, 1994.

Bradby, Barbara. "Lesbians and popular music: Does it matter who is singing?" In *Centre for Research on Canadian Cultural Industries and Institutions*, 33-44. Montreal, Quebec, Canada, 1995.

Stein, Arlene. "Androgyny Goes Pop: But is it Lesbian Music?" In *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, ed. Arlene Stein. New York: Plume, 1993.

Week 14

Savigliano, Marta E. "Tango and the Postmodern Uses of Passion." In *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster. Bloomington: Indiana University Press, 1995.

Goldstein, Lynda. "Revamping MTV: Passing for Queer Culture in the Video Closet." In *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology*, ed. Brett Beemyn and Mickey Eliason, 262-279. New York: New York University Press, 1996.

Conclusions

Week 15

Final Projects Due

BIBLIOGRAPHY

- Attig, R. Brian. "The Gay Voice in Popular Music: A Social Value Model Analysis of 'Don't Leave Me This Way.'" *Journal of homosexuality* 21/1-2 (1991), 185-202.
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- Hawkins, S. "Perspectives in Popular Musicology: Music, Lennox, and Meaning in 1990s Pop." *Popular Music* 15 (1996), 17-36. [Analysis of Lennox's "Money Can't Buy It."]
- Hicks, Michael. "The Imprisonment of Henry Cowell." *Journal of the American Musicological Society* 44/1 (1991), 92-119.
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- Meredith, William. "Commentary: The Eroica and Beethoven's Sexuality Through a Feminist Lens--Susan McClary's Readings of Beethoven in *Queering the Pitch*." *Beethoven Newsletter* 8-9/3-1 (1993-1994), 107-109.
- McClellan, Michael E. "'If We Could Talk With the Animals': Elephants and Musical Performance During the French Revolution." In *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster. Bloomington: Indiana University Press, 1995.
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- Morris, Mitchell. "On Gaily Reading Music." *Repercussions* 1/1 (1992), 48-64. [Barthes, Lacan, Bakhtin, Sedgwick]
- Morris, Mitchell. "Reading as an Opera Queen." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie, 184-200. Berkeley: University of California Press, 1993.
- Outlaw, Paul. "If That's Your Boyfriend (He Wasn't Last Night)." *African American Review* 29/2 (summer 1995), 347-350.
- Pegley, Karen and Virginia Caputo. "Growing Up Female(s): Retrospective Thoughts on Musical Preferences and Meanings." *repercussions* 1-1 (1992), 65-80. Also in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 297-314. New York: Routledge, 1994.
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- Raykoff, Ivan. "Transcription, Transgression, and the Procreative Urge." In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 150-176. Urbana: University of Illinois Press, 2002.
- Russ, Michael. "Modeste Musorgsky and Arseny Golenishchev-Kutuzov." *Irish musical studies* 5 (1996), 241-250.
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- Savoy, Eric. "The Signifying Rabbit." *Narrative* 3/2 (May 1995), 188-209.
- Solie, Ruth A. *Musicology and Difference Gender and Sexuality in Music Scholarship*. Berkeley: University of California Press, 1993.
- Solomon, Maynard. "Franz Schubert and the Peacocks of Benvenuto Cellini, 19th Century Music 12/3 (Spring 1989): 193-206.
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- Stein, Arlene. "Crossover dreams: Lesbianism and Popular Music Since the 1970s." In: *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture*. London, England: Cassell, 1995. Durham: Duke U., 1995.
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- Wolf, Stacy. "The Queer Pleasures of Mary Martin and Broadway: The *Sound of Music* as a Lesbian Musical." *Modern Drama* 39 (Spring 1996), 51-63.

Wood, Elizabeth. "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie, 164-183. Berkeley: University of California Press, 1993.

Wood, Elizabeth. "Sapponics." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 27-66. New York: Routledge, 1994.

New musicology is a wide body of musicology since the 1980s with a focus upon the cultural study, aesthetics, criticism, and hermeneutics of music. It began in part a reaction against the traditional positivist musicology (focused on primary research) of the early 20th century and postwar era. Many of the procedures of new musicology are considered standard, although the name more often refers to the historical turn rather than to any single set of ideas or principles. Indeed, although it was notably International Musicological Society. 11 May at 04:53. Dent Medal for 2020 awarded to Eric Drott The Dent Medal, struck in memory of the distinguished scholar and musician Edward J. Dent (1876-1957), has been awarded by the Royal Musical Association annually since 1961 to recipients selected for their outstanding contribution to musicology. A list of c Dent Medal for 2020 awarded to Eric Drott The Dent Medal, struck in memory of the distinguished scholar and musician Edward J. Dent (1876-1957), has been awarded by the Royal Musical Association annually since 1961 to recipients selected for their outstanding contribution to musicology. Queering the Pitch is a much more interesting read than several more recent collections of queer musicology because of the strength of the ideas involved but especially energetic and transparent writing styles which avoid the stogyness that musicology can often suffer from. Read more. 6 people found this helpful. Helpful. Comment Report abuse. See all reviews. There's a problem loading this menu right now. 2007:140). In his book Music as Social Life. The Politics of Participation, acclaimed as a major landmark in ethnomusicology, Thomas Turino explores music and dance as important factors in the personal and social life of people (Turino, 2008:134). The word mousike designates "the art of the Muses," from whose name it is derived. In Greek mythology, the daughters of Zeus and the goddess of memory Mnemosina were patrons of the arts and sciences ("Muse," 2010). It is necessary to point out that Hesiod describes the muses singing and dancing together, presenting them as an "archetypal female choir" (Murray & Wilson, 2004:365). 7. Cross Examination ~ Allegro 2007 8. Confess the Truth 2007 9. Thrill Theme ~ Suspense 10. Minuku ~ Surging Eyes 11. Pursuit ~ You Must Corner It 12. Jingle ~ Enough For Today 13. Minuki ~ Magical Child 14. Kyouya Garyuu ~ LOVE LOVE GUILTY 15. Akane Houdzuki ~ Scientific Detective 16. Investigation ~ Opening 2007 17. Detention Center ~ Tragicomical Meeting. 18. Turnabout Street Corners 19. Eccentric 2007 20. Kitakitsune Family 21. Ringtone / LOVE LOVE GUILTY 22. Reminiscence ~ Damaged Foxes 23. Serenade of a Guitar in Love 24. Arumajiki Family 25. Reminiscence ~ Fate Covered in Tricks and De