

Course Schedule

(subject to change—see Moodle for the most current reading and listening assignments)

Week 1: Introductions

- **Tuesday, January 22:** Cancellation [inclement weather]
- **Thursday, January 24: No-in-class meeting but reading Introduction to Music & Gender**

Readings:

MacMullen, Tracy. “Gender, ii.” *Oxford Music Online*.

Schreffler, Anne C. “The Myth of the Canon’s Invisible Hand.” <https://notanothermusichistorycliche.blogspot.com/2017/12/the-myth-of-canons-invisible-hand-guest.html>

Optional resources, discussed in class:

Kallberg, Jeffrey, “Gender.” *Oxford Music Online*.

McClary, Susan. “Introduction.” In *Feminine Endings: Music, Gender, and Sexuality*, 3-19. Minneapolis: University of Minnesota Press, 1991.

Cusick, Suzanne. “On Musical Performances of Gender and Sex.” In *Audible Traces: Gender, Identity, and Music*, ed. Elaine Barkin and Lydia Hamessley, 25-43. Zurich: Carciofoli, 1999.

Listening: all in-class

Week 2: Introductions

- **Tuesday, January 29: Syllabi, introduction to “Why Music in regard to Gender and Sexuality?”**
- **Thursday, January 31: Continue “Why Music in regard to Gender and Sexuality?”, begin early musics**

Week 3: Early Music, Cloistered Voices

- **Tuesday, February 5: Cloistered Voices**

Reading:

Klaber, Michael. "Hildegard von Bingen (1098-1179). In *New Historical Anthology of Music by Women*, ed. James R. Briscoe, 14-19. Bloomington, IN: Indiana University Press, 2004.

Monson, Craig. "Putting Bolognese Nun Musicians in their Place." In *Women's Voices Across Musical Worlds*, ed. Jane Bernstein, 118-143. Boston: Northeastern University Press, 20

Listening: note that the sheet music for both pieces in is included in the readings

Hildegard of Bingen, "O virgo ac diadema."

Lucretia Vizzana, "O invictissima Christi martir"

- **Thursday, February 7: Castrati/Contralti/Birth of the Diva**

Reading:

Bergeron, Katherine. "The Castrato as History." *Cambridge Opera Journal* 8, no. 2 (1996): 167-184.

Additional resource: Poriss, Hilary. "Divas and Divos." *Oxford Handbook of Opera*, ed. Helen Greenwald, 373-394. Oxford: Oxford UP, 2014.

Listening:

Alessandro Moreschi, Bach/Gounod "Ave Maria"

——, Aldega, "Domine Salvum Fac"

David Daniels, Handel, *Rinaldo*, "Cara Sposa"

Week 4: Piano in the 19th Century: Virtuosity and "Girling" at the Parlor Piano

- **Tuesday, February 12: "Girling" at the Parlor Piano**

Reading:

Solie, Ruth. "Girling at the Parlor Piano." In *Music in Other Words: Victorian Conversations*, 85-117. Berkeley: University of California Press, 2004.

In-class: Citron, Marcia. Excerpts from "Chapter 3: Professionalism." In *Gender & the Musical Canon*. Urbana: University of Illinois Press, 1993.

Listening: none

• Thursday, February 14: Public Spheres and Virtuoso Display

Readings:

Kramer, Lawrence. "Franz Liszt and the Virtuoso Public Sphere." In *Musical Meaning: Toward a Critical History*, 68-99. Berkeley: University of California Press, 2002.

Listening:

Liszt, Transcendental Étude no. 5, "Feux Follets"
—, Excerpts from *B Minor Sonata*.

Week 5: Opera: Madness, Exoticism, Violence, Opera Queens

• Tuesday, February 19: Exoticism and Sexual Violence

Reading:

Locke, Ralph. "What are these Women Doing in Opera?" In *En Travesti: Women, Subversion, Opera*. ed. Corinne E. Blackmer and Patricia Juliana Smith, 59-99. New York: Columbia University Press, 1995.

Listening:

Gaetano Donizetti, Mad scene from *Lucia di Lammermoor*

Classically, this is staged with a blood-stained dress (see online examples featuring Natalie Dessay and Joan Sutherland, for example).

Linked is a more modern staging with Diana Damrau. You might think about how this staging complicates or changes anything about how we view Lucia (in light of Ralph Locke's comments).

Georges Bizet, *Carmen*, “Parle-moi de ma mère”

----. “Seguidilla”

----. “Toreador Song”

----. “Micaela’s Air”

- **Thursday, February 21: Reading as an Opera Queen**

Reading:

Morris, Mitchell. “Reading as an Opera Queen.” In *Musicology and Difference*, ed.

Ruth Solie, 184-200. Berkeley: UC Press, 1993.

* Note that I have already attached some questions and comments to the discussion forum for this article.

Listening:

Maria Callas, “La mamma morta”

Clips from *Diva* (1981), dir. Jean-Jacques Beineix

Clips from *Philadelphia* (1993), dir. Jonathan Demme

Week 6:

- **Tuesday, February 26: Guest artist**
- **Thursday, February 28: Catchup, midterm discussions**

Week 7: Gender & the Blues

- **Tuesday, March 5: Blues Singing/Blues Playing: Gender & Race in the United States**

Readings:

Carby, Hazel. “It just be’s dat way sometime: the sexual politics of women’s blues.” In *Unequal sisters: A Multicultural Reader in United States Women’s History*. New York: Routledge, 1990.

Excerpt from Johnson, Maria V. “Black Women Electric Guitarists and Authenticity in the Blues.” In *Black Women and Music: More than the Blues*, ed. Eileen M. Hayes and Linda F. Williams, 51-71. Chicago: University of Illinois Press, 2007.

Listening:

Bessie Smith, “In the House Blues”

Ma Rainey, “Prove It On Me Blues”

Memphis Minnie, “Me and My Chauffeur Blues”

Sister Rosetta Tharpe, “Down by the Riverside”

• Thursday, March 7: Playing Jazz in the 1940s

Reading:

Tucker, Sherrie. Excerpts from “Chapter One: Working the Swing Shift: Effects of World War II on All-Girl Bands.” In *Swing Shift: ‘All-Girl’ Bands of the 1940s*, 2-20. Durham: Duke University Press, 2000.

Listening:

International Sweethearts of Rhythm, “I Left My Man”

International Sweethearts of Rhythm, “Jump Children”

Clora Bryant, “Sweet Georgia Brown”

[Spring Recess, No Class, March 11-15]

Week 8: Jazz, continued

• Tuesday, March 19: Playing Jazz in the 1950s

Reading:

Ake, David. “Re-Masculating Jazz: Ornette Coleman, ‘Lonely Woman,’ and the New York Jazz Scene in the late 1950s.” *American Music* 16, no. 1 (Spring 1998): 25-44.

Excerpts from Jack Kerouac, *On the Road*

Listening:

Ornette Coleman, "Lonely Woman."

- **Thursday, March 21: Jazz, Gender, and Civil Rights**

Reading:

Porter, Eric. "Straight Ahead: Abbey Lincoln and the Challenge of Jazz Singing." In *What is this Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*, 149-190.

Listening:

Abbey Lincoln, Max Roach, etc. "Driva Man" from *We Insist! Freedom Now* (1961)

Abbey Lincoln, Max Roach, etc. "Triptych: Prayer/Protest/Peace" from *We Insist! Freedom Now* (1961)

Nina Simone, "Mississippi Goddamn" (1964)

Week 9: 1950s and 1960s—Gender in Rock and Salsa

- **Tuesday, March 26: Masculinity in Early Rock 'n' roll**

Reading:

Wise, Sue. 1990. "Sexing Elvis." In *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin, 390-398. New York: Routledge.

Brittan, Francesca. "Women Who 'Do Elvis:': Authenticity, Masculinity, and Masquerade." *Journal of Popular Music Studies* 18.2 (August 2006): 167-190.

Listening:

Elvis Presley, "Hound Dog" (1956)

——, "Love Me Tender" (1956)

——, "Teddy Bear" (1957)

- **Thursday, March 28: TBA topic**

Week 10: 1950s and 1960s—Gender in Country and Motown

• Tuesday, April 2: Gender and Sexuality in Country Music

Reading:

Leppert, Richard and George Lipsitz. “Everybody’s Lonesome for Somebody: Age, the Body and Experience in the Music of Hank Williams.” In *Reading Pop: Approaches to Textual Analysis in Popular Music*, 307-328. Oxford: Oxford University Press, 2000.

Additional resource: Wilson, Pamela. “Mountains of Contradictions: Gender, Class, and Region in the Star Image of Dolly Parton.” In *Reading Country Music: Steel Guitars, Opry Stars, and Honky-Tonk Bars*, ed. Cecelia Tichi, 98-115. Durham: Duke University Press, 1998.

Listening:

Hank Williams, “I’m So Lonesome I Could Cry”

Kitty Wells, “It Wasn’t God Who Made Honky-Tonk Angels”

Dolly Parton, “Just Because I’m a Woman”

Others not required, but interesting in this context:

K.D. Lang, “I’m Down to My Last Cigarette”

Dixie Chicks, “Goodbye Earl”

Toby Keith, “I Wanna Talk About Me”

• Thursday, April 4: Girl Groups in the early 1960s

Reading:

Warwick, Jacqueline. “Chapter 2: The Voice of the Girl.” In *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 33-52. New York: Routledge, 2007.

Listening:

The Shirelles, “I Met Him on a Sunday”

----. “Will You Still Love Me Tomorrow?”

The Marvelettes, “Please Mr. Postman”

Shangri-Las, “Leader of the Pack”

Week 11: Gender and Sexuality in the 1970s

- **Tuesday, April 9: Catchup on Motown [in-class discussion of Marvin Gaye]; term paper check-in**
- **Thursday, April 11: Space and Gender in the Disco**

Reading:

Reading:

Dyer, Richard. "In Defense of Disco." *Gay Life: A Gay Socialist Journal* 8 (Summer 1979): 20-23.

Morris, Mitchell. "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, 213-229. Zurich: Carciofoli, 1999.

Listening:

Gloria Gayner. "I Will Survive."

Donna Summer. "Love to Love You Baby." (original long version)

Village People. "Go West"

The Weather Girls, "It's Raining Men"

Week 12: New Media—Listening, Writing, and Hearing Feminism in the 1970s, Hearing Performance Art and Electronic Music in the 1980s

- **Tuesday, April 16: Feminism, Deep Listening, and Pauline Oliveros**

Reading:

Taylor, Timothy D. "The Gendered Construction of the Musical Self: The Music of Pauline Oliveros." *The Musical Quarterly* 77, no. 3 (Autumn 1993): 385-393.

5 pages of excerpts from McClary, Susan. "This is Not a Story My People Tell: Musical Time and Space According to Laurie Anderson." In *Feminine Endings: Music, Gender, and Sexuality*, 132-147. Minneapolis: University of Minnesota Press, 1991.

Listening:

Pauline Oliveros, Selections from *Sonic Meditations*
Laurie Anderson, "O Superman"

- **Thursday, April 18: No meeting, April recess**

Week 13: Dancing and Media in the 1980s

- **Tuesday, April 23: Performance Art and the AIDs Crisis**

Reading:

Pope, Rebecca A. and Susan J. Leonardi, "Divas and Disease, Mourning and Militancy: Diamanda Galás's Operatic Plague Mass." In *The Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. Richard Dellamora and Daniel Fischlin, 315-333. New York: Columbia University Press, 1997.

Encyclopedia entry on LGBTQ musics, *Oxford Online*, by Philip Brett and Elizabeth Wood/Nadine Hubbs.

Listening:

Diamanda Galás, "Were You a Witness?" from *Plague Mass*

- **Thursday, April 25: Early Video Culture: Prince, Madonna, and Michael Jackson in the 1980s**

Reading:

Rodger, Gillian. Excerpt, "Drag, camp, and gender subversion in the music and videos of Annie Lennox." *Popular Music* 23 (2004): 17-21.

Walser, Robert. "Prince as queer poststructuralist." *Popular Music and Society* 18, no. 2 (1994): 79-90.

Henderson, Lisa. "Justify our love: Madonna & the politics of queer sex." In *The Madonna connection: Representational politics, subcultural identities, and cultural theory*, ed. Cathy Schwichtenberg, 107-128. Boulder: Westview Press, 1993.

Listening (depending on which article group you were assigned to):

Soft Cell, "Tainted Love" (1981)

The Eurythmics, "Sweet Dreams are Made of This" (1983)

Prince, "Darling Nikki" (1984)

----, "If I was your girlfriend" (1987)

Madonna, "Like a Virgin" (1984)

----. "Justify My Love" (1990)

Excerpt, *Purple Rain* (in class)

Week 14: Transformations in the 1990s

• Tuesday, April 30: Heavy Metal Masculinities

Reading:

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, no. 3 (Autumn 1999): 245-299.

This is a *long* article. While you're welcome to read the entire thing, what I would like everyone to do is:

a) read the opening section (pp. 245-255)

Then, take broad notes on the other half of the article I've assigned you, namely:

c) Paige, Amandine, Sean, Cameron, Alexa, Olivia: pp. 255-274 (this part is lots of survey responses)

d) Ryan, Taylor, Peter, Becca, Matt, Sarah, Katrina, Nick, LB: pp. 274-294 (this part has stuff on iconography, music, etc)

Please come to class ready to discuss your half of the article.

Listening:

Led Zeppelin, "Since I've Been Loving You" (Live, 1973)

- **Thursday, May 2: Riot Grrl and Third-Wave Feminism**

Reading:

Categories, Theo and Elena Humphreys. "Constructing Communities and Identities: Riot Grrrl New York City." In *Musics of Multicultural America: Performance, Identity, and Community in the United States*, ed. Kip Lornell and Anne Rasmussen, 317-342. (New York: Schirmer, 1997).

Listening:

Bikini Kill, "Rebel Girl"
Bratmobile, "No You Don't"

Week 15: Music and the Twenty-First Century

- **Tuesday, May 7: Hip Hop's Gender Politics**

Reading:

Jarman-Ivens, Freya. "Queer (ing) masculinities in heterosexist rap music." In *Queering the popular pitch*, ed. Sheila Whiteley and Jennifer Rycenga, 199-219. New York: Routledge, 2006.

Listening:

Roxanne Shanté, "Roxanne's Revenge"
Queen Pen, "Girlfriend"
Eminem, "Remember Me?" (2000)

- **Thursday, May 9: Dancing Online: Youtube and Other New Medias**

Reading:

Bench, Harmony. "Single Ladies is gay: Queer performances and mediated masculinities on Youtube." In *Dance on its own terms: Histories and methodologies*, ed. Melanie Bales and Karen Eliot, 127-151. Oxford: Oxford University Press, 2013.

Listening:

Shane Mercado, “Single Man Dances to Single Ladies”

Joe Jonas, “Joe Jonas Dances to Single Ladies”

Final Exam Time: Roundtable discussion