

# GLSG Newsletter

for the Gay & Lesbian Study Group  
of the American Musicological Society  
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## Introduction

Here's a look at the presentations of GLSG interest from various conferences this past summer, plus what's coming up at AMS in Atlanta and at other gatherings this fall.

Welcome to the Fall 2001 issue of the *Newsletter* of the Gay & Lesbian Study Group of the American Musicological Society (AMS). The GLSG is a recognized special interest group of the AMS. A list of GLSG officers and their e-mail addresses appears at the end of this issue.

Our objectives include promoting communication among lesbian and gay music scholars, increasing awareness of issues in sexuality and music in the academic community, and establishing a forum for the presentation of lesbian and gay music studies. We also intend to provide an environment in which to examine the process of coming out in academia, and to contribute to a positive political climate for gay and lesbian affirmative action and curricula.

*Subscriptions & Contributions:* Membership dues for the GLSG include subscription to the *Newsletter*, published in March and October. Please refer to the back cover of this issue for membership information. The financial burden of producing this *Newsletter* is not eased by any institution or grant. We welcome contributions in any amount. A Supporting Member subscription is \$25, which goes toward production of the *Newsletter*.

*Mailing List:* The *Newsletter* mailing list is maintained by Richard J. Agee, GLSG Secretary-Treasurer. The mailing list is not offered to any other organization.

*Announcements & Articles:* We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, syllabi, suggestions, and letters. Send submissions to Ivan Raykoff, *Newsletter* Co-editor, by February 15th and September 15th of each year. See p. 22 for GLSG Board members' contact information.

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Announcing  
*The Philip Brett Award 2001*

The winner of the 2001 Philip Brett Award is Bruce Holsinger, for his book *Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* (Stanford University Press, 2001). Holsinger is Assistant Professor of English at the University of Colorado-Boulder. Congratulations!

The Philip Brett Award, sponsored by the GLSG, each year honors exceptional musicological work in the field of transgender/transsexual, bisexual, lesbian, gay studies completed during the previous two academic years (ending June 30), in any country and in any language. By "work" is meant a published article, book, edition, annotated translation, conference paper, and other scholarly work accepted by the award committee that best exemplifies the highest qualities of originality, interpretation, theory, and communication in this field of study. The award consists of the sum of \$500 and a certificate, and will be announced at the Annual Meeting of the AMS and conferred at the annual meeting of the GLSG.

Events of GLSG Interest at  
*AMS 2001 in Atlanta*

Thursday, Nov. 15

Panel: Topics in Rock, 2pm-5pm

Paper: Mitchell Morris (UC Los Angeles), "*Losing My Religion* and the Queer Alternative Subject"

Friday, Nov. 16

12:15pm-12:45pm

GLSG Business Meeting

Friday, Nov. 16

12:45pm-2pm

GLSG Special Program: Sophie Fuller (Reading University), "A Queerable History? Women Musicians in Fin-de-siècle Britain"

Saturday, Nov. 17

10pm— GLSG Party!

PAPERS AND ABSTRACTS *from*  
FEMINIST THEORY & MUSIC VI  
Boise State University, July 5-8, 2001

A number of presentations at FT&M6 were devoted to topics and issues of GLSG interest. What follows is a sampling from the conference, including three papers and four expanded abstracts. In addition, Nora Beck (Lewis and Clark College) spoke on "Teaching Music from Outside the Closet," Eric Wood (York University) discussed "Gender-Bending, the Castrati, and Contemporary Artists," and J. Michele Edwards (Macalester College) mentioned the lesbian and gay choral movement in her paper "Singing Values."

The Haresfoot Club Between the Wars:  
Singing through the Feminine Voice  
on the University Stage  
by Mary Anne Long (Univ. of Wisconsin-Madison)

The Haresfoot Club of the University of Wisconsin-Madison was one of six members of the College Musical Comedy League. Productions of this league represented a unique tradition of twentieth-century musical theatre, drawing upon burlesque, vaudeville, operettas, and early musical comedies. Within this tradition, female students were prohibited onstage; male students assumed female roles; and cross-dressing, high-kicking male chorus lines became a popular focus.

As recently as the turn of the century, audiences had marveled at the illusions created by genteel female impersonators on the middle-class vaudeville stage. However, female impersonation sharply declined in American professional theatre during the late 1920s and throughout the 1930s due to a number of factors. Perhaps of greatest significance was the public's association of female impersonation with the gay subculture. It is paradoxical that The Haresfoot Club—performing for college students and alumni, as well as civic organizations—achieved its greatest success during this time, as shown by glowing newspaper reviews and relatively healthy financial records. As a site where female impersonation could safely embody glamour and allure, the college musical comedy provides insight into the construction of gender between the two World Wars of the twentieth century.

The Haresfoot Club was one of several collegiate, all-male, musical-theatre groups that formed around the beginning of the twentieth century in the United States. The most prominent clubs in the nation belonged to the College Musical Comedy League, a group of the six "oldest and foremost college music clubs of America." Members of this League were: The Hasty Pudding Club of Harvard University, The Mask and Wig Club of the University of Pennsylvania, The Triangle Club of Princeton University, The Haresfoot Club of the University of Wisconsin, The Black Friars of the University of Chicago, and The Mimes of the University of Michigan. It was common practice for clubs in the League to share ideas and tangible items with one another. This study will focus on two similar Midwestern members of the League, The Haresfoot Club and The Mimes. Ernest Shuter, a professional director hired by both clubs during the 1920s, enhanced their individual successes as well as their relationship with one another.

The persistence of female impersonation in all six clubs throughout the 1920s and 1930s contrasts with the evolving cultural shift towards the stigmatization of female impersonation in professional theatre. This essay will elucidate this contrast by presenting two vaudeville professionals, Mae West and Julian Eltinge,

whose actions and situations highlighted some of the changes taking place during this era.

With the 1928 premiere of *Pleasure Man*, the author, Mae West, depicted vaudeville female impersonators as homosexuals in their private lives, drawing attention to unacceptable forms of female impersonation during the late 1920s. [1] After the New York City vice squad raided West's play, she defended her work, retorting, "I have some lady impersonators in the play? In fact I have five of them. But what of it? If they are going to close up the play and prevent these people from making a living because they take the part of female impersonators then they should stop other female impersonators from appearing on the Keith Circuit."

The controversy over West's *Pleasure Man*—as Hamilton argues—was how her play challenged the much-accepted respectability of female impersonation on the vaudeville circuit. By depicting the offstage lives of female impersonators to be replete with "feminine" mannerisms, gay slang, and a preference for male sexual partners, West powerfully connected onstage female impersonation with offstage effeminacy. Taken a short step further, West was effectively linking offstage effeminacy with the gay subculture as it existed in New York at this time. According to George Chauncey, gay men—especially those considered "pansies" by contemporaries—became very visible within New York City during the Prohibition years of 1920 - 1933. [2]

Prior to West's portrayal of female impersonators, the middle-class Keith Vaudeville Circuit had established onstage female impersonation as a respectable type of performance. Other vaudeville companies had also supported many female impersonation acts, even though the writings of contemporary authors and theatre critics often reflected ambivalent attitudes about it. Mae West effectively established a connection between female impersonators who practiced a "camp" style of performance with the likelihood that they would belong to the homosexual subculture. Although this connection most likely centered on New York City and other East Coast urban areas, this effect could also be seen as a pivotal point in the reception of female impersonation in the larger culture.

In contrast, the eminently respectable Julian Eltinge became the most famous female impersonator on the Keith Vaudeville Circuit during the 1910s. His performances were considered to be perfectly suitable for audiences composed of men, women, and children. Seen from a twenty-first-century perspective, such prestige may seem astonishing. Reviews of the contemporary press indicate that he made special efforts to avoid contesting contemporary social norms—and therefore ensuring respectability—in two major ways. First of all, he represented women using conservative ideals of femininity such as elegance and daintiness. As argued by Marybeth Hamilton,

Eltinge's popularity rested primarily upon his ability to appear as if he actually were a woman during a time when men and women were seen to be vastly different in nearly all respects. Men and women not only inhabited different spheres; they were also seen as fundamentally different in terms of their psychological and physical makeup. Therefore, contemporary audiences marveled at Eltinge's ability to achieve what appeared to be impossible: to magically transform himself into a woman.

To further ensure his stature as a performer, Eltinge shrewdly maintained a public image of respectability not only by stressing that his performances were "artistic illusion" but also by emphasizing his masculinity offstage. The excessive reiteration of these exact words by critics and Eltinge himself seems to indicate a cooperative—almost collusive—attempt to promote a specifically masculine image. [3]

The actions of both Julian Eltinge and Mae West point to societal anxieties about the nature of female impersonators on the professional stage. Eltinge, acting out of deference to his perception of society's values, was careful to emphasize the difference between his feminine stage persona and his masculine life offstage. West, on the other hand, capitalized upon the public's fear of homosexuality by exposing codes of the gay subculture and associating them with vaudeville female impersonators in *Pleasure Man*. This action became very useful for her career. First of all, she acquired a great deal of press coverage just after the vice raids and during the ensuing trial. But, perhaps more importantly, the mannerisms and slang used by characters in *Pleasure Man* would later figure into the development of West's stage persona.

As mentioned previously, the press had exhibited concerns about female impersonation prior to West's play. In 1915, *Variety* magazine called for an expurgation of the "fairy impersonator" from the burlesque of the Columbia Amusement Co., known to be a "relatively clean" burlesque agency until 1925. [4] And in 1928, the year *Pleasure Man* was raided, Harold Seton stated that even though he viewed cross-dressing to be an effective comedic device, he stated it was an "abomination unto the Lord thy God."

The contemporary press did not limit expressions of concern to female impersonation as practiced on the professional stage, but also extended comments to female impersonation as practiced in college musical comedies. There were instances in which authors specifically targeted the dangers of homosexuality by participation in such productions. For example, *The Intersexes* included testimonies of men who first experienced and enacted upon sexual feelings towards other men while performing in these productions. [5] In 1915, an editorial in the *New York Medical Journal* voiced suspicion about those who enjoyed female impersonation in college theatricals, asserting that such theatricals attracted "decadents" to the audience.



*All our girls are men  
yet every one's a lady!"*



## **"It's a Gay Life"**

**A Scintillating Musical Revue**

The Show That's Different from All the Others

FEATURING AMERICA'S GREATEST  
COLLEGE DANCING CHORUS

85 Lively Singers, Dancers and Comics

The Famous Haresfoot Orchestra

Figure 1 (above):  
From the 1931 Haresfoot Club show *It's a Gay Life*.

Figure 2 (right):  
From the 1937 Haresfoot Club show *Alias the Ambassador*.

Courtesy of the University of Wisconsin-Madison Archives.



In 1916, Harvard College decided that male students in musical comedies could “wear skirts” for only one year, “as continued efforts in that line may make them effeminate.” Harvard patterned their decision on a ruling previously implemented by Yale. No matter how “respectable” or popular, the practice of female impersonation was potentially suspect.

Despite the suspicion surrounding female impersonation, there is evidence that Eltinge’s genteel style as well as his offstage “masculinity” were influential in the success of collegiate musical-theatre during the 1910s and 1920s. His performance style and persona likely provided a model that facilitated the continuation of female impersonation in collegiate venues when it was viewed with increasing suspicion in professional venues. For example, professional portraits of college performers demonstrated the attempt to create the illusion of genteel femininity by use of lavish costumes, makeup, and captivating body gestures. Promotional contemporary newsfilms featured college men donning glamorous costumes and applying makeup, showing the transformation of “men” into “women,” reminiscent of Eltinge’s step-by-step illustrations of such transformations. Publicity news articles and flyers from the 1920s and early 1930s suggested a serious attitude towards the representation of glamour and contemporary beauty ideals in women. Note the flyer for the 1931 Haresfoot Club production, *It’s a Gay Life* (see Figure 1).

Contemporary newspaper reviews and publicity articles further indicated a link between Eltinge’s style of female impersonation and that practiced in college musical-theatre productions. In 1924 Eltinge was photographed with members of the Mimes of University of Michigan and the Haresfoot Club of Wisconsin, when he toured in their respective locales. In addition, numerous photographs of Haresfoot female leads in newspapers appeared with captions such as, “The Next Eltinge?”

College musical comedies in the 1920s were rich in many respects. Typically, the score and book were original creations of undergraduates. Also, the cast and members of the orchestras, coached by professional choreographers and directors, attained a level of performing excellence beyond that of the amateur. But it was the visual spectacle—specifically female impersonation—that provided an overwhelming draw for audiences during this decade, as evidenced by the critical reviews in various cities when the clubs went on tour. Theatre professionals were consistently hired to design and manufacture costumes. Although exact costs of costumes for the productions of the Mimes and Haresfoot are not available, photographs of performers during the 1920s suggest that extravagant costumes represented a major proportion of outlay. In addition to critical reviews, the importance of the visual spectacle was indicated by the direct relationship between expenditures and net profits in college musicals during the 1920s.\*

The rationale for spending much money on female costumes was to highlight female impersonation, the defining element within the genre of the college musical comedy. Documents of the time demonstrated this view. For example, the 1924 President of Haresfoot, Porter Butts, delineated guidelines for writing in this genre, specifying that writers should give “a large portion [of the dialogue] to the female characters, since one of the primary interests in a show of our type is to watch the man act like a girl and to keep on watching him.”

Within the visual spectacle of female impersonation, reviews most often mentioned the costumes, makeup, and movements of the “girls” onstage. A number of factors enabled these productions to depict physically beautiful female characters, whether they were lead characters or chorus “girls.” The gender destabilization of the decade allowed a blurring of set gender roles. The new feminine body ideal, inherent in the flapper’s boyish figure, made it possible for men to wear women’s attire in the decorative styles that were then in fashion. The Ziegfeld ideal—with feathers and sparkling scant outfits—provided a model for the chorus “girls” in college musicals. When the clubs were on tour, alluring female impersonation intensified scopical pleasure for audiences largely composed of male alumni, thus pointing to a deeper paradox.

Although the exact nature of the pleasure afforded both performers and audiences is unclear, there are some press reviews that suggest the existence of erotic pleasure in the audience-performer relationship. A 1919 review of the Mimes of University of Michigan asserted, “much of the interest throughout the evening centered on one of the chorus girls ... who added zest and merriment too [*sic*] all of the chorus work and especially in the chorus of matinee girls. Many men in the audience were heard to say that they were ‘strong for her.’” In 1924, the Haresfoot female lead was described as having “perfect ankles and a form which any girl could envy ...[but] in reality is a masculine type who takes part in athletics and college activities.” (This excerpt also provides one example of the onstage glamorous female impersonation/offstage masculinity dichotomy so often presented in reviews of Eltinge and college musical comedies—once again linking the two.)

As mentioned previously, although Mae West’s *Pleasure Man* of 1928 represented a culmination of already-present societal anxieties about female impersonation, there were other societal changes that led to its stigmatization during the 1930s. George Chauncey notes that after the 1920s, during which gay men and lesbians became increasingly visible in society, the 1930s ushered in a powerful backlash, coincidental with the Repeal of Prohibition and the Great Depression. Repeal impinged on female impersonation in that new laws stringently regulated behavior in places where alcohol was sold. Any gay male might be accused of disorderly conduct based

upon such benign behaviors as wearing rouge or talking in a "camp" fashion. Any cultural markers that signaled someone might be gay would be sufficient to bring charges of disorderly conduct. Partly because of the economic hardships brought on by the Great Depression, gender roles became more rigidly defined, in an attempt to solidify the economic viability of the nuclear family. Gay men and lesbians were a source of fear, in that they might undercut the fragile stability of the family. Accordingly, female impersonation acts were forced out of New York. When performers tried to relocate their acts in Hollywood and San Francisco, they were raided.

The era of the Depression and Repeal also negatively impacted Eltinge—that bastion of respectability whose career had been successful throughout the 1920s. One of his last acts was in Los Angeles during 1940. Because a city ordinance made it illegal for men to wear female clothing in nightclubs and bars, he "gave appropriate impersonations as he stood by each [dress]." [6] His career—and life—ended the following year. Eltinge clearly influenced the style of female impersonation in college musical comedies. It is ironic that his performances were censored on the professional stage, yet female impersonation persisted on the college stage.

Nevertheless, both Haresfoot and the Mimes were impacted by social pressures to eliminate female impersonation during the 1930s. "Dictated—Not Red," the 1934 Haresfoot production, was sold out for its Milwaukee performances. However, the headlines of the *Milwaukee Journal* review stated: "Haresfoot Boys Appear Again And Are Requested Not to Come This Way in the Future." Perhaps in response to the above sentiment of the press as well as the increasingly problematic nature of female impersonation in society at-large, the 1935 Haresfoot production, "Break the News," maintained the club's all-male status but produced a play without female leads and chorus lines. The resulting elimination of an important aspect of musical-theatre—romance—illustrates the strength of the backlash.

Social pressure capitulated to public desire in 1937, when Haresfoot resumed female impersonation. A radio announcement explained, "Two years ago, ... we deviated from our usual practice and had no impersonations whatsoever. Because of public demand and campus sentiment, [we are] bringing back the female impersonations which have made Haresfoot a nationally known organization." But there was evidence that female impersonation in Haresfoot would never again focus on glamorous spectacle: "Alias the Ambassador," the 1937 Haresfoot show, included "female impersonation that caused the rafters to rock from belly laughs." Contrast the muted fashions of the 1937 Haresfoot pony chorus line (see Figure 2) with those of the 1931 Haresfoot production (Figure 1).

Also responding to the increased stigmatization of female impersonation, The Mimes of the University of Michigan produced a revue with college women in 1930. Although newspaper reviews of *Aw Nuts* emphasized its many technical flaws, most reviews approved of the addition of women. "The sight of wiggled and corseted males, long associated with the opera, was lacking, and, it is hoped, will never more be seen on the campus."\*

Similarly to Haresfoot, the Mimes also restored female impersonation with concessions. When the University of Michigan Committee on Theatre Policy and Practice decided to revive the Mimes in 1934, they stipulated that the productions should not be so "extravagant" as in previous years.\* (One wonders about the rationale for the statement since the most financially "extravagant" tours of the Mimes during the 1920s—extending as far as the Metropolitan Opera House in New York City—had been enormously successful, both professionally and financially.) A broadcast speech from the Michigan Alumni Association dated December 15, 1934 echoed the concerns about overspending, but it emphasized the loyal enthusiasm of alumni for the Mimes, as many alumni associations throughout the state had already been inquiring whether the club would make a tour.\*

"Give Us Rhythm," the 1934 Mimes production, not only avoided extravagance; it signaled a new type of production, temporarily resolving the conflict between social pressures and public demand. Presumably to make female impersonation less offensive during this decade of stringent policies, the chorus line did not attempt to appear as women. Rather, they appeared to be men dressed as women. Such female impersonation was to become the model for later Mimes productions: the vibrant visual spectacle was replaced by irony and satire. The musical comedy itself was permeated with satire. Nostalgically poking fun at the Gershwin brothers' song, "I've Got Rhythm," "Give Us Rhythm" parodied various aspects of a Broadway musical. Also satirized were a contemporary movie, fraternity life, and chorus lines by the incongruity of masculine-appearing performers "closely emulating the actions of real chorines."

Female impersonation in the first two decades of the twentieth century was of two distinct types: that exemplified by "fairies" playing "fairies" in a "camp" style, as in Mae West's *Pleasure Man*; and that exemplified by Julian Eltinge's genteel celebration of female beauty. As Repeal of Prohibition during the 1930s sought to legitimize nightclub acts in order to promote moderate consumption of alcohol by the middle- and working-classes, and as economic hardships of the Great Depression created anxieties about gender instability within the nuclear family, both types of female impersonation were forced out of most popular performance venues through legal means. Societal disapproval also extended to the all-male college musical comedy, causing some clubs to either

include women in productions or to avoid using any female characters. Such constraints did not last long: alumni clubs—an important source of funds for universities—demanded that female impersonation return. It did return, but in a new form that was to influence future productions: unshaven, muscular men satirized high-kicking “chorus girls” in a performative style of hilarity.

#### Notes

\* Bentley Historical Library, University of Michigan.

[1] The present discussion of Mae West’s play, *Pleasure Man*, and its relationship to contemporary vaudeville female impersonation is indebted to “Queen of the Bitches,” a fascinating chapter in Marybeth Hamilton’s book, *When I’m Bad, I’m Better: Mae West, Sex, and American Entertainment* (New York: Harper-Collins Publishers, 1993), pp. 136-152.

[2] George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (New York: Harper-Collins Publishers, 1994), p. 301. Chauncey, in the introduction to his book, notes that terms such as “pansy” and “fairy” were commonly used within the homosexual community during the early twentieth century. The usage of these terms was often reserved for those members of the community who chose to dress and adopt the mannerisms of what they perceived to be female—using these as symbols of resistance and signals to other homosexuals. Like Chauncey, I have chosen to use these terms because of their specific meanings within the homosexual argot of the time.

[3] Eltinge’s two main strategies to reassure audiences of his masculinity were his offstage apparel (his “tweeds”) and offstage fistfights with men who taunted him by referring to him as a “Cissie.” Some scholars of female impersonation suggest that Eltinge planted stories of fistfights and then subsequently denied them.

[4] For a description of the Columbia Amusement Co. see Robert C. Allen, *Horrible Prettiness: Burlesque and American Culture* (Chapel Hill: The University of North Carolina Press, 1991), p. 249.

[5] E.I.P. Stevenson, *The Intersexes: A History of Simisexualism as a Problem in Social Life* (private publisher, 1909). Reprint (New York: Arno Press, 1975), pp. 177-180.

[6] F. Michael Moore, *Drag!* (Jefferson, NC: McFarland & Company, Inc., 1994), p. 108.

© 2001 Mary Anne Long. This article is an excerpt from Long’s forthcoming dissertation.

#### Dissonance Unbound: The Emancipation of “The Other” in Western Music by Renee T. Coulombe (UC Riverside)

This paper is a small part of my broader work on the atonal compositions of Anton Webern. The application of feminist and queer theoretical approaches to Webern’s pieces has yielded considerable insights, but despite the rich rewards of this approach, I’ve been left with a feeling, a hunch, that I had until now not been able to locate in any theoretical constellation—that somehow the “emancipation of dissonance,” a label long associated with the Second Viennese School, bears *in itself* elements most properly analyzed in a feminist and queer theoretical context.

Particularly after the Webern revival at the Darmstadt summer courses in 1946, the music of the Second Viennese School has come to represent all that is abstract, rigorous, and pure in musical expression. These ideals have surpassed late 19th century German Romanticism as the standard of “masculine” music in the 20th century academy. Dissonance, if my own musical education is any indication, is the language of the modern masculine composer (whether male or female). It represents a “hard art” that can hold its own against the “hard sciences” in the big boys’ Academy. To see this as queer is surely to buck a thoroughly ingrained system.

My intuitions about the “emancipation of dissonance” raise some thorny issues. First, how can one fruitfully apply queer analysis to atonal music when these composers were neither queer, nor did they intend to dismantle the gender/national/sexual system that queer theory seeks to address? I needed to demonstrate that queer and feminist theories could yield unique and valuable insights into the emancipation of dissonance, insights which did not rely on the intentionality of the composers for their justification. I also needed to demonstrate that because it represents a complete structural break with the previous system of tonal organization, the socio-political, cultural and musical thrust of the emancipation of dissonance lends itself to this form of analysis. Lastly, I needed to demonstrate that composers have used the “space” made in musical composition by the end of the consonance/dissonance hierarchy of tonality to compose pieces which challenge musical hegemonic and hierarchized systems.

One support for my hunch came from an unexpected source. In preparing to teach a graduate seminar on the history of dissonance, I came across David E. Cohen’s article “Metaphysics, Ideology, Discipline: Consonance, Dissonance and the Foundations of Western Polyphony” [1]. By tracing the roots of one of the earliest musical treatises in the West, Boethius’s *De Institutione Musica*, and the 9th-century *Musica Enchiriadis*, Cohen uncovers a clearly articulated history of dissonance which has dominated Western

polyphony for 1500 years. Let me caution that not all scholars agree with Cohen's views on the earliest thinking around dissonance; most notably Carl Dalhaus and Sarah Fuller feel that dissonance does not exist in real terms until later in the polyphonic age. Nonetheless, Cohen's discussion of the metaphysical underpinnings of western thinking provides insights on other musical ideals that we continue to promulgate today, particularly notions of form and structure.

Cohen begins with a quote from Heinrich Schenker which concisely summarizes the consonance/dissonance hierarchy from 6th to the late 19th centuries. Schenker states: "Consonance itself is sufficient for itself; it rests in its euphony, signifying itself Beginning and End. Not so, however, Dissonance, for which, on the contrary, we still definitely seek a further proof of its ground of existence; for far from resting in itself, it urgently points beyond itself. It can only be grasped in relation to -- that is, out of and through, a consonant unity, and it is for just this reason that only the consonant unity signifies Beginning and End for the dissonance" [2]. Cohen points out that Schenker and other theorists have articulated "a view or understanding of consonance and dissonance in which the relationship takes the form of an unequal, hierarchized opposition, with consonance standing as the primary and superior term, and dissonance regarded as an element that, although admittedly necessary and perhaps even valuable, nonetheless occupies a secondary and inferior position, in that it can never stand by itself as something self-sufficient, but instead always requires some sort of *justification* for its presence at any given moment in the polyphonic texture" (p. 2).

This notion of a hierarchized opposition recalls the work of Eve Kosovsky Sedgwick, who notes that "categories presented in a culture as symmetrical binary oppositions—heterosexual/homosexual in this case—actually subsist in a more unsettled and dynamic tacit relation according to which, first, term B is not symmetrical with but subordinated to term A; but, second, the ontologically valorized term A actually depends for its meaning on the simultaneous subsumption and exclusion of term B; hence, third, the question of priority between the supposed central and the supposed marginal category of each dyad is irresolvably unstable, an instability caused by the fact that term B is constituted as at once internal and external to term A" [3].

Cohen's article clearly articulates the dominance of consonance over dissonance, consonance occupying the "unmarked" position, dissonance always being "marked." Like the dyad Sedgwick illustrates above, the relationship between consonance and dissonance is irresolvably unstable, dissonance having been theorized at once both inside and outside of music itself. Cohen details the ways in which early theorists established this relationship to advance a particular

metaphysical system, noting that "the hierarchical relationship between consonance and dissonance posited by theory is in fact operative in most of the music actually composed and performed in the Western polyphonic tradition" (p. 3). Indeed, the very discipline of music, even as it is taught today, is geared toward the "avoidance of unwanted dissonance," particularly in the pedagogy around harmony and counterpoint.

The consonance/dissonance dyad also resembles Sedgwick's unstable dyad in a further sense. Dissonance is endowed with the most negative attributes possible: harsh, bitter, clashing. Early theorists urged musicians to guard against errors resulting in unwanted dissonance, an urging which necessitated "discipline." For Boethius in particular, it was necessary to draw dissonance as "other to" or "outside of" polyphonic practice, because its inclusion had the power to destroy music's primacy as expression of the divine. Cohen considers the "subtle but pervasive tendency to privilege and prioritize consonance, and to denigrate and marginalize or exclude dissonance," as an expression of "the Pythagorean-Platonic metaphysics of unity and plurality, identity and difference"—which he links, in turn, to Jacques Derrida's notion of the "logocentrism" of Western metaphysics in general (p. 10).

In this sense, the logos of consonance came to represent properties of the Divine. Pitches that blend together sweetly (octave, fifth and fourth)—despite being discrete pitches and thus a representation, at least at some level, of difference—were treated as if they achieved divine unity through their sweet blending. All aspects of difference were denied in Boethius' text, suppressed to give the illusion of a unified practice of music representative of divine unity. Cohen observes, "there is a pervasive attempt to elevate consonance to the absolute principle of music and to suppress the reader's awareness of dissonance as its necessary counterterm" (p. 67).

Despite strong rhetoric on dissonance, there is no interval called "dissonant" in Boethius' treatise. Cohen notes, "it is a striking fact that, despite the fairly frequent references to dissonance in the *Musica* at no time in that text is any specific musical interval ever said to be a dissonance. It is as if to apply that term to any interval would be to call into question its legitimacy as a constituent of music" (p. 67). Boethius even goes so far as to associate dissonance with non-musical elements, completing its ejection from his musico-theoretical discourse. The failure to classify any musical phenomenon as "dissonance" renders the term ideological rather than practical. This is exactly the same as the creation of the category "homosexual," which according to Foucault was created as an ideological counter-term to "heterosexual" out of a need to create a rigid distinction between "normal" and "abnormal" where one did not previously exist.



The peculiar category of the “other”—created in opposition to the dominant category but denied any real “occupants”—is central to Foucault’s account of the creation of the category of “homosexual” in the late 19th century, and also to Sedgwick’s description of the function of the closet as imaginary rather than empirical. In this sense, both “dissonance” and “homosexuality” create the illusion of distinct essences, when each is more readily viewed as a point on a continuum. Metaphysical anxiety over each category necessitates a rigid distinction where none exists.

The textual suppression of dissonance in early theory—literally classified “out” of music—is also important. I was struck by this notion of a musical “sound that dare not speak its name” as it parallels a particularly thorny issue in queer theory: that of the suppression of the homosexual subject position through the enforcement of the closet at the societal level.

For Boethius, naming a particular musical phenomenon as *dissonant* would not alter the physical reality of the sound, just as categorizing oneself as gay or lesbian does not change the physical reality of the person. What it would do, however, is necessitate a metaphysical crisis in which the *logos* of music loses its primacy as the representation of the divine. While theorists have moved away from this view of music as expression of the divine over the centuries, the ideological subjugation of dissonance under consonance has continued until the early 20th century.

When later theorists deal with the thorny issue of organum at the fourth, their handling of dissonant intervals is yet more instructive. Unlike the “speculativa” theory of Boethius, organum theory was directed at musical practice, not the metaphysical underpinnings of that practice, thus it was necessary to specify what dissonance was. Organum at the fourth necessitates the use of intervals other than the octave, fifth, and fourth before the copula to keep from creating augmented fourths, and these other intervals are specified as dissonances.

While theorists cannot ignore the need for intervals like the whole tone or third (seen as less dissonant than the augmented fourth), they perform a theoretical “closeting” by classifying those intervals as *outside* of organum itself. In some cases, theorists go so far as to label them *false organum*. “Unnamed, unclassified, drifting disregarded at the borders of the theoretical discourse,” Cohen notes, such intervals “are definitely excluded from the concept, that is, the notional essence, of organum” (p. 81). Sarah Fuller also observes, in discussing *Ad Organum Faciendum*, “the term organum was considered to apply properly only to symphoniae (consonances). They reveal too that the theorists already confronted a paradox. Certain intervals that existed within organum (loosely construed, as the phenomenon) were not legitimately

organum in the technical sense. While the necessity for such intervals could be supported by arguments about modal consistency or false sounds, and while the rules by which they were generated could be granted the status of natural law, these intervals yet remained outside that set of entities which were understood to be organum by nature.” [4]

The persistence of other Platonic concepts, particularly the preference of unity over duality or difference, has had a stranglehold on Western music for centuries, and has begun to weaken only in the past few decades. We need look no further than our own musical education for confirmation of the dominance of “unity” as the *logos* in music. “Rigor” is used in the parlance of composition in the 20th century to describe compositions which are, on many structural and surface levels, “unified.” The test of a good analysis is often “is it unified”—no loose ends or unaccounted for phenomena.

Not until the advent of feminism, postmodernism, and other “post” theories have we even begun to admit that there are many fine pieces in the Western polyphonic tradition which are not unified and make no claims to be. Postmodernism in particular reveals that the absence of unity in a work requires no justification—indeed, the absence of unity can be a legitimate choice to express musically realities which defy unity. Works of composers such as Pauline Oliveros, Anne LeBaron, William Bolcom, Meredith Monk, George Lewis, myself and many others use non-unity and dissonance for just such expression. Still today musical form, so essential to our teaching of Western music, is taught as an ideal, with deviations from standard form requiring, like dissonance, justification and explanation.

If we extend the “emancipation of dissonance” to include form in the musical “coming out of the closet”—the movement of a previously suppressed phenomenon to the absolute center of music production—it takes on a striking significance. Dissonance of form represents the final thwarting of a system put into place over a millennium ago. At the risk of hyperbole, it is not just a thwarting, but an absolute dissolution of the hierarchized opposition which has driven Western polyphony for more than a thousand years. Not only does dissonance no longer depend on consonance for its “beginning and end,” it no longer requires a “justification” or “function.”

If we are to rethink the function dissonance has played in western musical metaphysics and epistemology, we would do well to heed Foucault’s prescription for rethinking sexuality: “if repression has indeed been the fundamental link between power, knowledge, and sexuality since the classical age, it stands to reason that we will not be able to free ourselves from it except at a considerable cost: nothing less than a transgression of laws, a lifting of prohibitions, an irruption of speech, a restating of

pleasure within reality and a whole new economy in the mechanisms of power will be required." [5]

Looking at the emancipation of dissonance as a "transgression" of the laws of tonality, and a lifting of prohibitions against dissonance, locates it squarely with the emancipation of many suppressed categories in the 20th century. Looking at the emancipation of dissonance as a "coming out of the closet" further associates this movement with other effects of the "open closet" in the late 20th century. It represents a denial of the consonance and its fundamental system of control in tonality, which has long guided musical production. It denies the primacy of one kind of sound, and has led in the decades since to an expansion of the kinds of sonic materials even considered music. (I wonder what Boethius, who had so early associated dissonance with crashing thunder or clanging hammers might think of Varese's *Ionization*.)

How paradoxical, then, that a musical movement which has come to represent the utmost in structural unity and abstraction should at its heart unleash a force suppressed so severely in Western music. How wonderfully contradictory that the Second Viennese School—so firmly rooted in the German musical tradition—should liberate a form of musical expression so identified from the earliest Western records with danger, amorality and destruction. It is a testament to the significance of the emancipation of dissonance in 20th-century music that this movement can be seen both as quintessentially masculine and queer at the same time. By embodying so complete a break with traditions that had held for so long, this emancipation can be linked to other forms of emancipation occurring in the same historic era. By analyzing the roots of the hegemonic system it has dismantled, we see the metaphysical realities the old system was created to perpetuate—as well as the possibilities for new kinds of expression—rising from the ashes of the tonal system.

#### Notes

[1] Cohen, David E. "Metaphysics, Ideology, Discipline: Consonance, Dissonance and the Foundations of Western Polyphony," *Theoria* 9 (1999), pp. 1-85.

[2] Schenker, Heinrich. *Kontrapunkt* I, part 2, chapter 1, p. 153.

[3] Sedgwick, Eve Kosovsky. *The Epistemology of the Closet* (1990), p. 9.

[4] Fuller, Sarah. "Theoretical Foundations of Early Organum Theory," *Acta Musicologica* LIII/1 (1981), pp. 59.

[5] Foucault, Michel. *The History of Sexuality: An Introduction* (1978), p. 5.

Poulenc's *Aubade*:  
A Music Confession from the Closet  
by Kevin Clifton (Colby College)

In a letter written to an admirer, Francis Poulenc describes himself in the following way: "To a lady in Kamtchatka who would write to me to ask what I am like, I would send my portrait at the piano by Cocteau, my portrait by Bérard, *The Masked Ball*, and the *Motets for a time of penitence*. I believe she would then have a very exact idea of Poulenc-Janus." [1]

While this description can be regarded as an attempt by Poulenc to deflect himself intimately to his fan, it nevertheless contains a kernel of truth from which the myth of Poulenc has emerged. In the apt words of Pierre Bernac, his long-time collaborator and friend, Poulenc's two-sided personality can best be understood in terms of a "ragamuffin," as portrayed in *The Masked Ball* (1932), and as a "monk," witnessed in the *Motets* (1938-39). This polarity applies strikingly well to a vast majority of Poulenc's compositions, but what about those works that don't fit so neatly into this model? What about those works that occupy "tragic spaces" that we most often associate with Romantic composers? It's in such a space that I hear his *Aubade* (1929), a choreographic concerto for a dancer, pianist (Poulenc himself in the first performance), and a chamber orchestra of eighteen instruments.

The leading dancer in *Aubade* represents Diana, goddess of chastity. In *Dancing with Goddesses: Archetypes, Poetry, and Empowerment* (1994), Annis Pratt points out that the figure of Diana is most often associated with "fertility," as she presides over births and indeed over all aspects of women's biological seasons. Diana is also more at home in nature, rather than in the confines of patriarchal culture. Her opposition to being confined by this culture manifests itself as a resistance to marriage and an amarital feminine sexuality, which symbolizes an alternative to patriarchal sexuality. The forest, where she makes her home, represents a space free of the constraints of culture.

The scenario of *Aubade*, written by Poulenc himself, deals with Diana's rebellion against the divine law that condemns her to eternal chastity. According to the composer, "The only plot I acknowledge, and it's mine, is the simple story of Diana condemned to chastity. For her, every dawn is a reason for sadness." Themes of solitude, melancholy, and anguish are evident in Poulenc's description of the ballet provided in the score. The ballet tells of Diana's passionate, but impure love. There is a sense that Diana herself is afraid of her desire as she hurls away her bow of love, unable to take part in a pre-puberty love-rite with her attendants. The forest is the only place where she feels comfortable—the hunt might even serve as a substitution for her sexual desire.

In later productions of the ballet Poulenc's plot was ignored. George Balanchine, for instance, substituted the myth of Diana and Acteon, destroying Poulenc's original intention of feminine solitude. Poulenc was so outraged by this substitution that he wrote: "To ignore my libretto is to falsify entirely the intention of the music. At a period of my life when I was feeling very sad, I found that dawn was the time when my anguish reached its height, for it meant that one had to live through another horrible day. I wanted to give a detached rendering of this impression, so I chose Diana as my symbolic heroine." [2]

These words open up an interpretive space to examine a Poulenc-Diana correlation, as Poulenc himself stated that the ballet was "written...in a state of melancholy and anguish." The correlation is further supported by Poulenc's description of the ballet as "amphibious," since the protagonist's role is *shared* between the woman dancer onstage and Poulenc *himself* as pianist in the orchestra pit. Thus, both Poulenc's biography and his music can reveal connections between Diana's rebellious nature and his own.

Taking a different perspective on Poulenc's homosexuality than Benjamin Ivry does in his recent biography of the composer, I suggest that *Aubade* was not inspired by a particular lover, but rather its meaning stems more broadly from Poulenc's coming to terms with his sexual identity in the late 1920s. As Poulenc approached thirty, he had to contend with societal pressures to marry. In an attempt to put a stop to false engagement rumors, while at the same time wanting to appropriate a heterosexual lifestyle, he considered the possibility of an "open relationship" or a "marriage of convenience" with Raymonde Linossier. After Linossier turned down the proposal, Poulenc experienced his first great love, that of Richard Chanlaire. This love affair would soon take its toll on Poulenc, as he told friends that he had lost his sense of identity. According to Ivry, in the late 1920s Poulenc associated gay sex with impurity and could therefore never truly accept his relationship, let alone a gay identity. This conflict is imperative for my reading of *Aubade*.

If we listen closely to *Aubade*, I believe we can hear not only Diana's rebellious voice against her chastity, but also Poulenc's rebellion against his own homosexuality. Fred Maus has theorized the notion of double-voicedness in popular song texts, and I find this a useful interpretive strategy for Poulenc's composition as well. Even though *Aubade* lacks lyrics, it too carries multi-voiced meanings with the possibility for both straight and gay interpretations. Poulenc's own description of the ballet as "amphibious" suggests an already veiled description of double-voicedness. In my gay reading of *Aubade*, I focus on the first and last movements, both of which emphasize Poulenc's persona as the protagonist. The first movement occurs with the curtain lowered,

placing special emphasis on the music itself; it is within this context that we encounter three important musical agents: namely, Fate, Poulenc, and the Other.

The first musical idea presented is the Fate Theme, harshly scored for horns and trumpets. The theme, which occurs throughout the ballet, evokes an ominous foreboding through its stark open octaves, dry accents, and a dynamic level of *fortissimo*. The pitch material of the Fate Theme is drawn from an A minor triad, with flat-six (F) and sharp-four (D#) being emphasized as double-neighbors to E. These half steps invade E's space, creating a sense of claustrophobia in an otherwise octatonic melody. The piano next takes over the ominous theme, making slight changes toward the end of its statement with a vertical projection of pitches from an F major triad, thus breaking free from the pattern of bare octaves. This working out of tonality in both statements suggests a link to what Joseph Straus calls the principle of tonal axis, in which two tonal centers within an axis of third-related tonalities struggle for polarity, or independence from each other. [3] The two competing tonalities of A minor and F major I will refer to as the Fate Axis: F/A/C/E.

The dramatic role of the piano is significantly altered at Rehearsal 1, as it now is no longer an agent *for* fate, as was the case earlier, but it actively struggles *against* fate in its search for identity. Overall the piano evokes a sense of crazed hysteria, a musical portrait of an undomesticated man, a reflection of Poulenc himself as an agent as he struggles against *his* fate. This struggle is conveyed by the thematic revisions while remaining under the structural control of the Fate Axis.

To gain a better perspective of Poulenc's struggle, consider the possible meaning of two measures before Rehearsal 1, part of a larger transitional passage in which Fate Theme material is reworked by transposition and fragmentation. The musical texture in measures 10-11 is stratified by ostinato patterns, hinting at the eastern sounds of the gamelan that will ultimately take over in expanded form in the last movement. I refer to this agent as the Other.

Philip Brett has noted that the gamelan sonority is used as a "gay marker" more generally in American music. I would suggest that Poulenc's evocation of oriental "Otherness" signifies a *projection* of homosexuality, and that its use as a dramatic trope might signify a type of public communication of gay men that transcends national boundaries. [4] Furthermore, my understanding of Poulenc's use of the Other in *Aubade* is that of a projection of the self that is suppressed because it is thought to be unacceptable.

The last movement of *Aubade* depicts a more extensive oriental fantasy, with the three musical agents featured in prominent roles once again. With respect

to the action on stage, Diana's attendants gradually fall asleep as she has departed permanently into the forest. As was the case in the first movement, the center of attention is once again on the music itself and Poulenc, at the piano, as the protagonist.

The agent of the Other, which was only hinted at in the first movement, but was nonetheless significant for my reading of Poulenc's homosexual panic, dominates the musical drama from Rehearsal 54 until the end of the work. Once again, the Other is characterized by superimposed ostinato patterns, as well as hypnotic bell-like sonorities in the right hand of the piano. Even the Fate Theme has been assimilated by its exotic charm: the left hand of the piano recalls the claustrophobic segment of the theme (E, F, and D#). In addition, its oriental transformation three measures after rehearsal 54 suggests a more erotic homosexual fantasy. The erotic dream, however, doesn't last very long. The ominous Fate Theme returns in the horns at Rehearsal 55, perhaps signifying for Poulenc his conscious decision to remain celibate, like Diana, and not act on his same-sex desire. Poulenc's inability to accept a gay identity, while at the same time being in his first homosexual relationship, can be regarded at the very least as an ambivalent view towards his homosexuality. In my reading, the dramatic clash between the oriental Other and the ominous Fate Theme can suggest a working out of Poulenc's sexual ambivalence.

The last movement supports his sexual ambivalence in two other meaningful ways. At Rehearsal 56, Poulenc's persona emerges once again in the piano with his rebellious music from Rehearsal 1. His persona now appears as a hybrid with that of the Other, accompanied by the ominous Fate Theme in the tympani. The union of all three agents, which I imagine as an encapsulation of Poulenc's struggle to accept his homosexuality, is only sustained for two measures, possibly signifying a fleeting moment of self-acceptance. The piano, a symbol of Poulenc's agency, shifts gears once more and is transformed into an agent solely of the Other, where it remains until the end of the work.

The indeterminacy between Poulenc and the Other in these concluding measures conveys his loss of identity to that of his homosexuality; the echo of the Fate Theme in the tympani imparts a tragic tone to his struggle. In addition, tonal ambivalence stemming from the polarity of the Fate Axis is also projected throughout this section. From Rehearsal 54 on, the basses arpeggiate an F major triad in first inversion, ambiguously marking both A and F as salient pitches, while the flutes arpeggiate an A minor triad. The last statement of the piano mirrors this tonal ambivalence, as F remains active in an upper register, yearning yet unresolved, while the last pitch heard is an A in a lower register.

My gay reading of *Aubade*, based on biographical evidence as well as Poulenc's own statements about the ballet, suggests a musical evocation of Poulenc's closet. By listening to the interactions of musical agents—what I have labeled Fate, Poulenc, and the gamelan-like evocation of "Otherness"—I believe it is possible to hear and imagine Poulenc's ambivalence toward his own sexual identity. Indeed, my gay reading might resonate with the composer's suggestive comment, "My music is my portrait." [5]

#### Notes

- [1] Bernac, Pierre. *Francis Poulenc: The Man & His Songs* (New York: Norton), p. 36.
- [2] Daniel, Keith W. *Francis Poulenc: His Artistic Development and Musical Style* (Ann Arbor, Michigan: UMI Research Press, 1982), p. 142.
- [3] Straus, Joseph. "Stravinsky's Tonal Axis," *Journal of Music Theory* 26.2 (1982): 261-290.
- [4] Poulenc also constructs the oriental "Other" in works such as *Concert Champêtre* (1927), *Concerto for Two Pianos* (1932), and his surrealist opera, *Les Mamelles de Tirésias* (1944).
- [5] Daniel, p. 99.

Lesbian-ness, Fetish,  
Fandom and Genderfuck:  
Introducing PJ Harvey and  
Some of my Favorite Imaginary Friends  
by Jenny Bryan (Univ. of Virginia)

In the paper I presented at FT&M 6, I offered a participatory ethnography of my lesbian listening communities, informed by queer theory. Within my lesbian-oriented listening community, our notions of the lesbian-ness of ambiguously sexualized female performers do not rely on the consumerism of performer-related paraphernalia so much as they do on conversational engagement with the histories, reputations, and rumors surrounding these performers. I examined the dynamics through which ambiguously sexualized female performers in general, and PJ Harvey in particular, are fetishized as an absent, and thus totally malleable, member of my listening community. The circulation of information concerning the presumed lesbian-oriented queerness of PJ Harvey and her performances enables the creation, articulation, solidification, redefinition, and celebration of identification with, and membership in, my lesbian listening community.

My senior undergraduate thesis will expand upon the themes of last summer's paper. Examining the politics

of geography, historicity, narrative, and memory, I have begun participatory ethnographies of two groups of 30-55 year old lesbians. With the help of a small grant from the University of Virginia I attended the Michigan Womyn's Music Festival. In addition to remaining in contact with many of the lesbians I met there, I have also participated in the online bulletin board community associated with the Festival. In tandem with this, I am conducting interviews with women who involved themselves, directly, or otherwise, with women's music scene in Charlottesville, Virginia through Darkstar Productions in the mid '70s to early '80s.

I plan to draw out points of intersection and contention among the experiences of these two groups of women as it pertains to their experiences with women's music. I will focus not so much on historical "facts," but rather the ways that recalling and telling of the past affect the construction of our communities and musical aesthetics in the present. What are the ideological premises and foundations that inform and ground the stories we tell ourselves about ourselves? How do we structure our lives around a particular historical moment when women's music flourished? How do we add, omit, and/or amend the politics of gender, race, class and sexuality as they pertain to women's music communities in talking about the present historical present?

Because musical participatory ethnographies focus almost exclusively on ardent fans, I also hope to portray the (musical) lives of the women in Central Virginia who participated in musical communities in the past but who no longer consider music and/or musicking an important part of their identities. As music is nevertheless present in their current lives, what (in)significance do these women find in their past involvement with women's music communities? How do power dynamics in the present historical moment affect the telling and (re)casting of issues of authority and authenticity, as they pertain to lesbians moving within and among women's music communities? How do lesbians in this age range reconcile musical aesthetics that were promoted and even embraced by second wave feminism, with their musical politics, practices, and preferences that fall outside the bounds of, or in some way contradict, these constraints? How does essentialism in conjunction with queer theory (in)form the identities of second-wave lesbians? Of third-wave lesbians?

The Urban Berdache:  
Gender Politics in Women's Rap Music  
by Jeremy Chesman (Univ. of Michigan)

Female rappers often find themselves in an awkward position. In a world where almost everything has been defined by masculinity, these women must display their mastery and their toughness to even be considered among the men. But, for reasons that are

perhaps personal and perhaps cultural, they have to present their femininity also. This femininity is often expressed through the masculine lens of scrutiny, since this is the lens through which that world is defined. In their performances, female rappers display both "masculine" and "feminine" qualities in order to compete in the homosocial male heterosexual world.

In this musical world, it is not surprising that women struggle to be recognized. In her essay "The Female Complaint," Lauren Berlant theorizes women's competition in a patriarchal public sphere. Berlant proposes that challenges to sexual oppression must take place in the public sphere, since this is where "momentous exchanges of power are perceived to take place." However, she also notes that direct criticism by women is often written off as complaining, and how these "complaints" are often seen as immature.

Many female rappers today (e.g. Lil' Kim, Da Brat, Eve) use very low voices in most of their raps. In fact, listening to their every-day speech and their performance speech, one notices a distinct difference in pitch and timbre. Their performance voices tend to be much lower and huskier than their speaking voice. This performance voice, either consciously or unconsciously, is closer to a male rapper's performance voice. But the challenge to traditional patriarchal representations of women permeates more than just vocal timbre.

Eve is one rapper who cultivates a tough masculine image while still constructing her femininity. Eve is the one female member of the Ruff Ryders, a group of rappers who all work together as a collective for the same label. Other Ruff Ryders, such as DMX and Ja Rule, are known for their "hard-core" raps which exemplify a tough masculine style. Eve is no exception. She proves that she can be as hard as any man, but she is still always seen as the woman, the "other" of the group.

Eve's first solo CD is titled *Let There Be Eve: Ruff Ryder's First Lady*. This title tells a lot about her gender presentation within the group. The title exhibits her dominance and mastery by troping on the phrase from Genesis, "Let there be light." The subtitle shows that she is part of the Ruff Ryders and that she is good enough to be called an equal among them. However, it still signifies her otherness as a woman by mentioning it. The term First Lady, as it is usually used when capitalized, refers to the wife of the President, who has always been a powerful man. The First Lady herself has power, but it is always regulated and dependent on the power and position of then man to whom she is married. So while it is notable that Eve is called a member of the Ruff Ryders and given a somewhat exalted position within the group, it is clear that her position is still controlled by patriarchy and by the other men in the group.

Eve's music is woven with threads of masculinity and femininity, too. In "What Y'all Want?," her first single, Eve displays mastery with both the speed and the content of her lyrics. The rap opens with a chorus containing the title "What y'all niggaz want?" This sets the stage for her to acknowledge her sexual attractiveness, a feminine quality (at least when the subject is a heterosexual male), but it also displays her mastery. With her sexuality, she is controlling men by drawing them to her, but she is still always the object of the heterosexual man's gaze. In the chorus, she breaks from the traditional speech style of rap and sings.

Traditionally, male rappers don't sing in any part of the rap, but will occasionally have a woman (or possibly another man) sing a part of the chorus. Eve takes on a feminine role by singing, but juxtaposes it with a masculine role by rapping. After the chorus, she describes herself as "ballin' y'all" and "boss-type." The second verse continues along the mastery lines by beginning with "Popular since I started my life." The verse continues by challenging other women who are "mad they man is obsessed and stalking" her. The verse ends with the most telling example of multiple gendering: the phrase, which has become a trademark for Eve, "the illes vicious pit-bull in a skirt."

Dream Brothers:  
Jeff and Tim Buckley's Vocalized Gender Identity  
by Shana Goldin-Perschbacher  
(Univ. of Virginia)

The short but influential life and career of Jeff Buckley (1966-1997), one of the 1990s' most creative rock musicians, has left behind a remarkable body of penetrating, yearning, sometimes chilling vocal creations, and surrounding these works, many questions. Amidst the glow around his first and very successful album, *Grace*, and strain in creating a second album, audiences were struck by the unabashed nakedness of his ambiguously gendered, five-octave voice and equally intrigued by evident enunciation of a creative and personal identity struggle.

Abandoned by his father before birth, Buckley spent his childhood as Scott Moorehead. He began his career by reclaiming his birthname, and with it, the legacy of his father, the late eclectic-folk musician Tim Buckley (1947-1975). Historical examination of the musical and personal lives of Jeff and Tim Buckley results in eerily similar biographies although the two never knew each other.

David Browne traces these biographies his new book, *Dream Brother: the lives and music of Jeff and Tim Buckley*. Browne draws surprising historical connections and even paints a provocative picture of

the Buckleys' unusually constructed masculinity (complete with stories of Jeff Buckley's cross dressing and feminine association). However, Browne makes no attempt to discuss the singers' vocalized gender identities (despite the wildly uncommon recordings the Buckleys have left behind).

Through my research I had particularly noticed a change in the convergence of Jeff Buckley's surface gender performance (dress, behavior) and vocalized (inner) gender identity from the time of his initial album towards the abrupt end of his life. In short, Buckley's expression was boundless in the beginning, using a wide range of vocal and musical styles (*Grace* contains his enchanting versions of both Benjamin Britten's "Corpus Christi Carol" and Leonard Cohen's "Hallelujah," in addition to his own songs). Before his death by drowning, Buckley seems to have attempted a more conventional masculine gender performance (by dressing daily in suits and singing in a more constricted style and musical genre).

In my paper at FT&M6, I used Suzanne Cusick's theory of vocal performance of gender to discuss how Jeff Buckley's vocalism creates a transgendered identity. Using both Buckleys' musical creations, I began to examine the influence of fatherlessness in the formation of masculine identity and metaphorical and literal voice of sons in rock.

Currently, I am looking at reception of changes in vocalism between the "equilibrium" of the beautiful *Grace* and the disturbing unrest of the unfinished and posthumously-released *Sketches for My Sweetheart the Drunk*. From my ethnographic research with fans I find that both albums are beloved. The fans' discussions are highly emotional and show their strong relationship with the music. In further writing, I would like to explore listeners' "unbearably intimate" experience with Jeff Buckley's vocalism, how this is affected by listening to the artist's "last words" in *Sketches*, and how people respond to the metamorphosis of vocalized gender identity.

How Do I Sound?  
Lesbian Subjectivity and the Music of *Go Fish*  
by Martha Mockus (SUNY Stony Brook)

When feminist film critic B. Ruby Rich declared in 1992 that "new queer cinema" was a film genre politically and aesthetically distinct from "gay and lesbian cinema," queer filmmakers and scholars alike have continued to theorize queer cinema's interventions into the realm of contemporary visual culture. Lesbian film studies in particular—especially the work of Teresa de Lauretis, Chris Straayer, and Patricia White—has emerged as one of the most prominent sub-fields in queer theory. However, like most film theory and criticism, their work relies heavily on psychoanalytic models and does not engage adequately with music and sound.

My project takes up where lesbian film theory leaves off. I will offer a close reading of *Go Fish* (Rose Troche and Guinevere Turner, 1994), a lesbian feature film that enjoyed wide critical acclaim and cross-over success. By taking sound as my central concern, I want to argue for the ways *Go Fish* uses music to create a space for lesbian subjectivity, both on-screen and at the level of spectatorship. The highly imaginative relationships between sounds and images invite me to listen to the tensions and pleasures of lesbian sexuality in this film and allow me to challenge the visually constructed limits of lesbian film theory.

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AND MUSIC IN HOLLYWOOD

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*Lust im Kabaret: America's Weimar  
and Mythologies of the Gay Subject*  
by Mitchell Morris (UC Los Angeles)

The film version of *Cabaret*, based on the 1966 Broadway musical, appeared in 1972. Starring Liza Minelli, Michael York, and Joel Grey, it established what is by now the standard American representation of Berlin during the Weimar Republic—lurid sexualities, drug addiction, and popular music against the backdrop of the rising Nazi party.

Of particular interest is the film's ambiguous portrayal of desire; while attempting to be progressive with respect to the cultural politics of the time immediately around the Stonewall Rebellion of 1969, it nevertheless provides itself with alibis to ease its reception among general audiences. The most striking aspects of this ambivalence in point of view come in two related forms: first, in the film's invidious contrast between the self-sacrificing mixed marriage of German and Jew and the unhappy and selfish bisexual *ménage à trois*; second, in its implicit scapegoating of the sexually free Berliners too busy with their frivolities to notice the growing political darkness. That is, *Cabaret* only just escapes making the slanderous claim that Nazi politics and homosexuality are directly linked.

The trouble with homosexuality from the musical's point of view, however, is best encapsulated in the creepy artifices of Joel Grey's justly famous cabaret Master of Ceremonies. In his amoral leers and utter disloyalty to anything other than avarice, lust, and gluttony, seen most dramatically in the film's musical numbers, the Master of Ceremonies at once incarnates everything that Cold War American audiences tended to project upon homosexuals, but paradoxically also comes across as the least fraudulent and self-deceiving character in the film.

Such interpretive snarls have been a central fact of most 20th-century gay and lesbian popular culture in the United States. With few exceptions music, literature, and visual art with notable gay significance has been required to please both the American mainstream and the sexual dissidents most likely to make up its core audiences. A number of the film's characteristics speak to this difficult positioning: the importance of Minnelli's fame not only as a singer but also as the daughter of Judy Garland; the troubling eye-candy of blond Aryan youths in uniform; and, once again, the crucially extreme fakery of the cabaret setting.

In addition to offering a general reading of homosexual trouble, especially as it appears in the film's musical numbers, I will also show briefly how the shape of *Cabaret* seems to depart from Isherwood's writing in such a way as to respond to the most important representations for American audiences: namely, the musical numbers found in the films of Marlene Dietrich.

ABSTRACT from  
AMS-CAPITOL CHAPTER MEETING  
October 6, 2001

"Over the Rainbow":  
Difference, Utopia, and *The Wizard of Oz*  
in Queer Musical Experience  
by Ryan Bunch (Univ. of Maryland)

The 1939 film *The Wizard of Oz* is widely recognized as a significant cultural myth of the American queer community, and the song "Over the Rainbow" is commonly identified as a gay anthem. However, the precise significance of *The Wizard of Oz* and function of "Over the Rainbow" in the community have not been fully or systematically explored. A combination of historical and socio-cultural approaches to the topics of *The Wizard of Oz* in gay culture and "Over the Rainbow" in the musical experience of gay men may facilitate an understanding of gay male cultural identity.

An examination of discussions about *The Wizard of Oz* in the queer community reveals that the film inspires ideas of a queer utopia that is associated with a gay identity of difference. Gay reception and performance of "Over the Rainbow" gives expression to these utopian desires. Queer readings of the song as performed by gay icons Judy Garland and Patti LaBelle demonstrate changing social and political attitudes among gay men and lesbians in different phases of the gay and lesbian movement. "Over the Rainbow" is a prominent example from a repertory of songs about alternate places, appropriated by the queer community, that become overtly political when performed by gay men and lesbians at political and community events.

ABSTRACT *from*  
SOCIETY FOR ETHNOMUSICOLOGY CONF.  
University of Michigan, October 24-28, 2001

Cher's "Dark Ladies"  
and the Culture of Entertainment  
by Mitchell Morris (UC Los Angeles)

Cher's career in the 70s was dominated by three hits: "Gypsies, Tramps, and Thieves," "Half Breed" and "Dark Lady." Each song presented a melodramatic tale of alienation arising out of the narrator's abject racial position—but Cher's glitzy performance style seemed to contradict the songs' tales of woe. In the case of "Half Breed," in particular, the dissonance between a story of double racial prejudice towards a mixed-race child and Cher's famous performance outfit (war bonnet, breastplate, breech clout and Vegas-heels) teetered on the edge of nonsense.

Cher was unconcerned about authenticity, however, and the difference between her mode of performance and the content of the song points to an important division between types of popular music current in early 70s America. Instead of the authentic tastes of audiences for rock and roll, Cher's songs spoke for the older "culture of entertainment" most often called "Showbiz"—Broadway, Vegas, Cabarets and Supper Clubs. In this milieu, fantasy and sentiment always trumped everyday considerations, helping define Cher as an archetypal "diva" for whom reality was immaterial.

I argue, through a discussion of Cher's "Dark Lady" songs, that it is their reliance on the values of "Showbiz" that enabled their preservation by audiences marginal to the mainstream of rock. Particularly in the case of gay men, the faux qualities of Cher's renditions were most valuable for their ability to heighten the value of the song as pure performance. I conclude by showing these aspects of Cher's public reception as a species of Camp.

ABSTRACTS *from*  
Sexualities, Analysis, and Musical Experience:  
Special Session of the  
Gay and Lesbian Discussion Group  
SOCIETY FOR MUSIC THEORY CONFERENCE  
Univ. of Pennsylvania, November 7-11, 2001

#### About the Session

As biographical information about the sexualities of musicians, historical and contemporary, becomes more freely available, and as the broader historical topic of the social construction of sexuality becomes more familiar, many people wonder about the relevance of sexuality to an understanding of "music itself." Music theory and analysis, traditionally somewhat self-contained fields, might seem to offer

the least likelihood of connections with issues of sexuality. But we believe this session shows the importance of sexuality to theoretical and analytical studies.

The papers comprising this session come in three pairs, each conjoining a 19th-century topic with a more present-oriented approach. Joseph Kraus and Jennifer Rycenga argue for the relevance of sexual issues to the critical and analytical interpretation of particular compositions. Martin Scherzinger and Ivan Raykoff discuss crucial presuppositions of mainstream theoretical thought: the formalism/meaning division, the notion of a stable, self-contained, authentic work as a basis for analysis. These presuppositions may seem especially effective in isolating "music itself" from social concerns, including gender and sexuality, but the two papers counter this with a historical approach to the origin of these conceptions and their complex entanglements with developing ideals of heterosexuality and reproduction. In the last two papers, Ian Biddle and Fred Maus offer a range of conceptualizations of listening, showing the interrelations of gender, sexuality, and power-relations in conceptualizations of listening subjects. Taken together, these papers make a compelling case for the manifold importance of sexuality in understanding and expanding the practices of music theory and analysis.

Nadine Hubbs (Univ. of Michigan) will serve as chair of the session. Fred Maus (Univ. of Virginia) organized the panel and provided this introductory statement.

Tchaikovsky's Manfred Symphony  
as an Expression of Gay Self-acceptance  
by Joseph Kraus (Univ. of Nebraska)

The Manfred Symphony (1885) marks a turning point in Tchaikovsky's career. After his disastrous attempt at marriage in 1877 (the "Year of Fate") he fell into a creative slump, spending as little time in his native country as possible, and producing second-rate compositions. Most biographers agree that the Manfred Symphony signals the beginning of Tchaikovsky's resurgence as a composer, and the start of his final creative period (1885-1893), when he received international recognition as an artist of the highest rank. In fashioning the program for the Symphony, he altered the ending from Lord Byron's poem, in order to establish the familiar darkness-to-light plot archetype typical of the Viennese Grosse Symphonie. However, I suggest an alternative reading of the plot for the symphony, in light of Tchaikovsky's homosexuality. The character of Manfred represents "the Other," isolated and shunned by the world; in Tchaikovsky's version of the story, he is ultimately redeemed as he dies at the end of the finale. I propose that the musical protagonist in the symphony—the composer's voice—could be Tchaikovsky as sexual



other, who, through the course of events in the symphony, comes to accept himself, setting the stage for the final, productive period of his life. Further, I would propose that the characters of Manfred and Astarte in the program are not actually different personae, but merely different aspects of Tchaikovsky himself, the main protagonist.

I will "flesh out" my alternate reading of Manfred's plot through an analytical overview of the Symphony, including a more detailed look at certain crucial passages. My approach will address the issue of musical meaning, following recent methodologies of Robert Hatten (1994) and Anthony Newcomb (1997). Hatten claims that meaning arises when musical elements in a marked opposition correlate with extra-musical (topical and expressive) oppositions; a narrative may then be constructed which leads to the formation of an overall expressive genre for the piece. I propose that Hatten's "tragic-to-transcendent" expressive genre, found in several of Beethoven's late works, is here transformed, becoming "self-condemnation-to-self-acceptance." From Anthony Newcomb comes the concept that certain "marked" musical elements may be heard metaphorically as "attributes of human character or behavior," suggesting a "human agency." These agencies may then contribute to "the unfolding of a plausible chain of human actions and events"—the "narrative element" of the work (p. 135). In Tchaikovsky's Manfred references to specific musical genres (recitative, dirge, salon romance, hymn) will assist in the definition of a narrative plot tracing the musical persona's journey from self-condemnation to self-acceptance.

Endless Caresses: Musical Form as Queer Exuberance  
in the Music of Yes  
by Jennifer Rycenga (San Jose State Univ.)

On their 1973-74 albums, the progressive rock band Yes expanded the possibilities of studio-based composition. Their albums *Tales from Topographic Oceans* and *Relayer* featured formally complex twenty-minute compositions. But critics accused the music of being incoherent, self-indulgent, and pompous, while the lyrics were almost universally decried as babbling nonsense. The dismissal of these pieces has meant that the attempted innovations have remained relatively unexamined.

In this talk, I explore some of these compositions in light of a possible symbiosis between music, lyrics, and a philosophy within the music, specifically in regard to an immanent sense of the sacrality of sound and, in particular, of formal construction. Looking at "Sound Chaser" and "The Revealing Science of God," I argue that (lead singer and lead composer) Jon Anderson's lyrics serve to point back into sound as the locus for religious experience. Furthermore, the experiments with musical form themselves lead back

to the immediacy of the musical 'moment' (one of Anderson's favorite temporal images), deployed in forms which are recognizable as architectonic, and yet defy categorization within the standard forms of either rock or western art music. Both the form, and the lyrics, remain true to a theological immanence by not being extractable/abstractable from their musical context.

Understanding this singularity of form as a "queering" of form, I conclude with a series of questions on the political relevance of musical form, and of experimental popular music. Opposition to the normative, and breaking down false naturalisms, are constituent hallmarks of the queer movement. Yes's music on these two albums can be seen as a "queering" of form, to such an extent that they were perceived as not able to "rock 'n' roll." The notion of exuberance, as developed by Bagemihl in his *Biological Exuberance*, is suggested as a theoretical rubric for understanding singularity of form as queer.

No Easy Quest For Voice:  
Beckmesser, Musicality, Religion, Sexuality  
by Martin Scherzinger (Eastman School of Music)

This paper explores a historical conjunction of three categories: musical meaning, national and ethnic identity, and heterosexuality. My immediate goal is to offer an interpretation of Wagner's character Beckmesser, who fails in all three categories: he is a proto-formalist, or knower of rules and forms that cannot express anything; he is the scapegoat Jew who marks the nationalist enclosure; and, depicted around the time that sexologists were formulating conceptions of deviance including homosexuality, he is an undeclared queer, extravagantly short-circuiting his own efforts to woo the beloved heterosexual prize. I argue that the curious alliance between heterosexual dysfunction and musical formalism poses a fascinating challenge to music theory today.

I will locate *Die Meistersinger* within a web of nineteenth-century polemic between absolute and program music, a polemic that finds its source in Rousseau's *Essai sur l'origine de langue*, and in which Wagner was, perhaps, the central player. Rousseau gives an account of the simultaneous origin of music and language in southern climates, a mythic encounter between a man and a woman: sexual passion leads abruptly to meaningful utterance, at once musical and linguistic. Thus Rousseau renders the originary social moment as an operatic love scene, heterosexual of course. Wagner's *Die Meistersinger* commemorates and revitalizes this original social bond through musical representation.

Beckmesser, in contrast to this ideal, sings the sound of autonomous formalism. In *Das Judentum in der Musik*, Wagner associates such formalism with Jewish artists and critics. Beckmesser elaborates rules without

passional voicing; his music has been severed from its authentic social roots. His one attempt to forge the link between passion and word results in a montage discontinuity that presages the degenerate art of surrealism and dada to come. His behavior, otherwise so even-tempered, suddenly transgresses all convention. In her interpretation of *Die Meistersinger*, Lydia Goehr argues that society is kept on a progressive political path only if a dialectical bond is maintained between, on the one hand, socially codified conventions and, on the other, individual artistry. In *Die Meistersinger*, Walther successfully forges this bond.

This paper focusses attention on Beckmesser (instead of Walther), and speculates on the former's paradoxical role as both pedant and eccentric. Beckmesser's musicality (always either lacking or excessive) marks the limits of the dialectical play tolerated by the Volk. Perhaps Beckmesser's pedantry is also a protest against Invisible Hand politics; and perhaps his eccentricity is also an expression of fear as a racial and sexual other, with a sense of otherness that continues to haunt formalism and also helps to constitute its potential as a tool of criticism.

Transcription as Transgression:  
The Queerly-Reproduced Work in Theory  
by Ivan Raykoff (Univ. of South Carolina)

In 1928, pianist Artur Schnabel asserted that "to play [the Schubert-Liszt Lieder] transcriptions nowadays is an offense against Schubert and a detriment to the taste of our times." One-half century later, critic and Liszt biographer Alan Walker lamented the "conspiracy of silence" surrounding these same works. Piano transcriptions and paraphrases have endured critical disapproval during much of the twentieth century, not only in the realm of performance but in scholarship as well. Such arrangements have been casualties of the authenticity trend and the insistence on a stable, fixed musical work as an object for historical interpretation, technical analysis, and faithful performance.

Contemporary attitudes towards the compositional "identity" of the original musical work lie at the root of this negative evaluation. Scholars regard a well-edited Urtext as the appropriate object for analysis because it seems to reflect the composer's original conception. An arrangement or re-composition of the original has been seen as a bastardized version which sacrifices fidelity to the composer for the gain of the adoptive transcriber or performer.

This paper explores the musical and cultural "identity politics" surrounding the piano arrangement as a form of compositional reproduction. First I distinguish between the true or faithful transcription and the perverse or performative paraphrase, which invites a camp reading for its subversive, category-

crossing treatment of a musical text. By regarding the original work as a kind of musical "body," I draw an analogy between critical attitudes towards the transcription/paraphrase and contemporary cultural debates over reproduction. This perspective on compositional identity as "queer" and flexible provides an alternative to the established modernist conception of the musical work.

"A Peculiar Loss of Control":  
Towards a Cultural Materialism of "Queer Listening"  
by Ian Biddle (Univ. of Newcastle)

This paper examines the writings of a number of early nineteenth-century German commentators on music—Wilhelm Heinrich Wackenroder, E. T. A. Hoffmann and F. W. J. Schelling in particular—in order to excavate some of the contemporaneous cultural uses made of differing modes of "listening" in early nineteenth-century German culture. The term "listening" here denotes a broad spectrum of cultural practices which might include, for example, disinterested or "idle" listening, deliberate eavesdropping, intense analytical listening, contemplative listening, numerous forms of sonic surveillance (to use an Attalian formulation), listening as an inclusive group activity, listening as an exclusive (perhaps even alienating) activity, listening that articulates cultural hierarchies and covertly or overtly differentiates those with power from those without power. In short, the power relations at work in the various modes of listening are complex and mobile. This paper seeks to find ways of traversing literary, theoretical and music-critical representations of "listening" to music in order to construct a narrative of some of the ways in which listening mediated other culturally specific discourses on gender and, in particular, sexuality.

One very fruitful way in which to attempt this is to analyse the various representations of listening for the light they cast on subject framing and location. As Andrea K. Henderson has suggested in her *Romantic Identities: Varieties of Subjectivity, 1774-1830* (1996), the ubiquity in the early nineteenth century of a "depth-psychology" model of subjectivity is often overstated. Indeed, a number of competing models of the subject existed simultaneously, and were often evoked within a single literary or philosophical instance. An account of the cultural uses made of listening can thus also feed back into the critical destabilisation of the romantic subject that has characterised recent scholarship on Romanticism. Moreover, contemporaneous debates on authenticity and gender propriety were undoubtedly crucial to the bewildering array of discourses that attempted to construct models of the self: science, philosophy, criticism, theology and economics, to name a few. An analysis of listening in this manner is also an analysis of the implication of early nineteenth-century hardening gender constructions in the formation of a new audience practice, characterised by James H.

Johnson in *Listening in Paris: A Cultural History* (1995) as the "falling silent" of listening audiences.

This paper also affords a theorisation of listening indebted to and yet fundamentally critical of film-theoretical models of "the gaze" and looks in particular to post-Lacanian formulations of listening by a number of figures, drawing extensively from the work of the so-called Ljubljana School of psychoanalysis.

Submissive Listening  
by Fred Everett Maus (Univ. of Virginia)

Many people rely on a distinction between "passive" and "active" listening. In particular, music educators, including theorists, often conceive of their educational task in terms of an increase in "active" listening. This paper challenges this common active/passive distinction and offers a more accurate account of an important, normative listening position. In a musical culture where normative listening involves immobility and silence, the listener's "activity" must be, if anything, mental activity. Even so, that "activity" consists primarily in careful, receptive attention to compositional and performance actions that originate outside the listener, and one may suspect that wishfulness affects the decision to call this "active" rather than "passive."

An important tradition specifies that the listener's activity involves taking on, in imagination, the creative position of the composer. The best treatment of this idea, in my view, is Edward T. Cone's *The Composer's Voice*. Cone states, more clearly and frankly than other writers, that the listener is in fact in a relatively powerless condition. A listener understands music by imagining an all-powerful agency, the persona (a subtle refinement of the role of the composer), who controls the music and the listener. The listener identifies with the power of the persona, even though that power consists in part of control over the listener. Cone treats this power configuration as a norm for classical music, an object of desire, the framework for pleasurable experiences.

Cone's account of listening is strongly analogous to some accounts of the masochist's or "bottom's" role in sado-masochistic sexuality. (This paper has benefited from a very rich recent literature, scholarly and popular, on masochism.) The masochist, like Cone's listener, seeks out a sharply polarized power relation, desiring to occupy the subordinate or submissive position while also feeling empowered by identification with the "top's" dominance. In both cases, participants regard the play with polarized power relations as consensual, imaginative, and demarcated from interactions outside the framed setting (though, arguably, these conceptions are not fully stable).

The evaluation of masochism is not simple, but certainly masochism is at odds with some widely-valued norms of agency, masculinity, and heterosexuality. I suggest that ambivalence about listening can be understood partly through its resemblance to masochism. This ambivalence may help explain why theory and analysis often seem to take on the more fully "active" position of a composer or persona, rather than explicitly assuming a listener's position—why, for instance, Schenkerian analysis typically offers what Joseph Dubiel calls a "fantasy recomposition of the masterworks."

GLSG Elections and Nominees

The GLSG Board announces the following candidates for offices to be filled at the GLSG Business Meeting, which will be held at the AMS annual conference in Atlanta, on Friday, November 16, 2001. Additional nominations may be made from the floor at the Business Meeting.

Co-Chair (male):  
Jim McCalla will stand for re-election.

Member-at-Large (female):  
Margo E. Cheney will stand for re-election.

Member-at-Large (male):  
Mike McClellan will stand for re-election.

Co-Editor of the GLSG *Newsletter* (female):  
Position vacant. Weatherly Thomas will stand for election.

If you are not planning to attend the Atlanta meeting but wish to vote, e-mail your vote to Richard J. Agee, GLSG Secretary-Treasurer, by November 10, 2001. Email address <RAgee@ColoradoCollege.edu>

Proposed Changes to the GLSG By-Laws

The GLSG Board would like the membership to consider changes to the GLSG By-Laws. Some of these alterations were necessitated by the incorporation of the GLSG in Colorado to enable the group to secure a federal Employer Identification Number (needed to confirm our tax-exempt status), others reflect current practices. Discussion of the proposed changes and a vote on the final version of the By-Laws will be made at the GLSG Business Meeting in Atlanta, on Friday, November 16, 2001. If you are not planning to attend the Atlanta meeting but wish to provide input, e-mail your comments to Richard J. Agee, GLSG Secretary-Treasurer, by November 10, 2001.

The proposed changes to the GLSG By-Laws are in boldface type below.

## ARTICLE I. Name and Address

The name of the group shall be the GLSG (Gay and Lesbian Study Group) of the American Musicological Society, a non-profit corporation. The said corporation is organized exclusively for charitable, religious, educational, and scientific purposes, including for such purposes, the making of distributions to organizations that qualify as exempt organizations under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code. [Wording required for incorporation in Colorado.]

## ARTICLE II. Purpose

The purpose of the GLSG shall be to study music from gay and lesbian perspectives, to promote musical scholarship that addresses lesbian/gay topics and concerns, and to work toward establishing a climate within musicology that is welcoming of gay and lesbian peoples, concerns, and scholarship.

## ARTICLE III. Membership

A. The GLSG shall consist of members of the American Musicological Society and others who subscribe to the aims of the group and pay its annual dues.

B. Membership in the GLSG shall not be restricted based upon employment or student status or upon affiliation or non-affiliation with any professional music society.

C. Annual dues shall be set by the Board of Directors and published in the *GLSG Newsletter*. Membership shall include voting privileges, optional membership on the GLSG electronic mailing list, and a subscription to the *GLSG Newsletter*.

## ARTICLE IV. Officers

A. The officers of the Board of Directors shall be five in all. Officers must be current members of the GLSG upon their election.

1. There shall be two Co-Chairs, who shall be understood to represent the perspectives of gays and lesbians respectively. Together they shall act as the executives of the GLSG. They shall preside at all meetings of the members and the Board of Directors [Board of Directors is inserted below without comment in every case where "board" alone had appeared]. They shall have general management of the business of the GLSG and shall have the power to enforce all orders and resolutions passed by the members of the

Board of Directors. They shall perform all duties incidental to their offices and such other duties as may from time to time be delegated by the Board of Directors.

2. There shall be a Secretary-Treasurer [This term is more descriptive of what used to be called, officially, the Subscription Secretary or, unofficially, the Membership Secretary; all references to this position below have been changed without comment.]

a. The Secretary-Treasurer shall have care and custody of the mailing list for the *GLSG Newsletter*; shall collect the membership/subscription fees that are set by the Board of Directors; shall maintain the collected fees in an [eliminate "interest-bearing"; currently we have a non-interest-bearing checking account and an interest-bearing CD] account in a bank or trust company approved by the Board of Directors; and shall, in consultation with the other offices, dispense funds from that account for the purposes of producing and mailing the *GLSG Newsletter*. [The nature of the checking/savings should be left to the local conditions in which the Secretary-Treasurer finds her/himself. Also, eliminate "Checks in amounts exceeding \$1,000 shall be signed by the Subscription Secretary and countersigned by one other officer." Given the modest resources of the GLSG, such a measure is not needed - the previous Subscription Secretary never wrote a single check over \$1,000 throughout her tenure. Besides, multiple checks for \$999 would easily subvert this clause.]

b. The Secretary-Treasurer shall also serve as Secretary during the election of officers.

3. There shall be two *GLSG Newsletter* Editors who shall be understood to represent the different perspectives of lesbians and gays respectively. They shall oversee the timely production of semi-annual issues of the *GLSG Newsletter*.

B. Terms of Office. Officers shall serve two-year terms. They shall be eligible for re-election.

1. Co-Chairs may serve no more than three (3) [previously two] consecutive two-year terms, or a maximum of seven [formerly five] consecutive years. The terms of the Co-Chairs

shall be overlapping, not concurrent. [Many of the current Board members felt that they were just getting a feel for their positions at the end of 2 two-year terms. The Co-Editors and Secretary-Treasurer under the old By-Laws were eligible for 3 two-year terms, so this clause now makes the maximum terms of ALL Board members entirely uniform -- Co-Chairs, Co-Editors, Secretary-Treasurer, and Members-at-Large -- at 3 two-year terms.]

2. The Secretary-Treasurer and GLSG *Newsletter* Editors may serve a maximum of three (3) consecutive two-year terms. The terms of the GLSG *Newsletter* Editors shall be overlapping, not concurrent. Their terms shall be coordinated with those of the Co-Chairs in such a way that continuing officers always can be understood to represent gay and lesbian standpoints respectively (for example, the continuing term of a gay Co-Chair shall be concurrent with the continuing term of a lesbian GLSG *Newsletter* Editor).

#### C. Nominations and Elections.

1. The Nominating Committee will consist of the Officers and other members of the Board of Directors, either continuing in office or selected at the Annual National Meeting of the American Musicological Society. This committee will then [eliminate "have eleven months to"] compile the slate of nominees for the following year. [The location of this statement has been moved here from above. The original by-laws also called for 4 additional members of the Nominating Committee to be selected from the membership, a clause, that to our knowledge, has virtually never been respected; perhaps the four non-officers of the Board were intended; in any case it has been eliminated here.] In unusual circumstances, the Nominating Committee may propose the continuation of any officer in the best interests of the GLSG. Any office vacated in the course of a term may be filled by the Board of Directors until the next term begins.

2. Each year the Spring GLSG *Newsletter* will include a call for nominations for open positions. The Board of Directors shall present to the members this slate of candidates in the Fall GLSG *Newsletter*. Elections will be held each year by written ballots at the National Meeting of the American Musicological Society; members who are not able to attend the National Meeting may mail in their votes electronically in time to reach the Secretary-

Treasurer before the commencement of the said National Meeting.

3. Officers shall be elected by a majority vote cast. The continuing Co-Chair shall serve as teller, and with the Subscription Secretary shall tally the election returns and attest the result in a report to the Board of Directors. No person may hold more than one elective office of the GLSG at the same time.

4. In the case of a tie, the deciding vote shall be cast by the Nominating Committee, exempting either or both nominee/s currently on the Nominating Committee. When and/or if a slate contains more than two nominees and the result of the elections is not a clear majority, the Nominating Committee shall, at its discretion, hold a run-off election or appoint joint holders of positions.

#### ARTICLE V. The Board of Directors

A. The Board of Directors of the GLSG shall consist of nine (9) members, five (5) of whom shall be the officers. The remaining four (4) Members-at-Large shall be elected, two (2) each year, by members of the GLSG. [In the original, "members" is not capitalized thus confusing AMS or GLSG members with these elected positions. Thus below we indicate "Member-at-Large," which is how this office is normally referred to in our usage, without comment.] The Members-at-Large of the Board of Directors shall be elected by a majority vote cast and tabulated as set forth in Article IV.C.1-4 above. A double slate of at least four (4) nominees shall be presented by the Board of Directors B one slate understood to represent a lesbian perspective and one understood to represent a gay perspective. Members-at-Large of the Board of Directors may not serve more than three (3) consecutive two-year terms, or seven consecutive years. [See B.1. above.]

B. The terms of the four Members-at-Large of the Board of Directors shall overlap so that two Members-at-Large will be elected [eliminate the wording "two will retire and two will be added"] each year. Any vacancy on the Board of Directors may be filled by the Board of Directors until the term expires.

C. Members-at-Large of the Board of Directors shall consult with the officers on the choice of program for the Annual Meeting, and on such other matters as they and the officers shall deem appropriate.

## ARTICLE VI. Official Publication

The official publication of the GLSG shall be the GLSG *Newsletter*, under the control of the Board of Directors. The GLSG *Newsletter* shall be edited by the elected Co-Editors, subject to review by the Co-Chairs or a committee of the Board of Directors that may be appointed for this purpose. Co-Editors shall make every effort to ensure a wide range of diverse gay and lesbian perspectives in each issue, as well as diverse perspective on lesbian and gay concerns.

## ARTICLE VII. Activities

A. There shall be an Annual Meeting of the GLSG scheduled during each Annual National Meeting of the American Musicological Society. At least twenty-five (25) members of the GLSG must be present at the meeting to constitute a quorum. At or prior to the Annual Meeting the Board of Directors shall present a report to the members, including a financial report listing assets, liabilities, receipts, and disbursements for the previous year, and a statement as to the number of members and the place where the names and addresses of the members may be found.

B. The Board of Directors shall plan a program of interest to the membership for each Annual National Meeting of the American Musicological Society.

## ARTICLE VIII. Amendments

Amendments to these By-Laws may be proposed by the Board of Directors or to the Board of Directors by a petition of twenty (20) or more members. Amendments thus proposed shall be made known to the membership through the GLSG *Newsletter* or by other means several weeks before [eliminate "at least six weeks before"] the Annual Meeting, and they shall be placed on the agenda of that meeting for discussion, possible revision, and a vote. Two-thirds of the ballots cast [eliminate "in a mail ballot submitted to the entire"] by the membership shall be required for the acceptance of an amendment. The ballot shall state whether the amendment has the endorsement of the Board of Directors. Insubstantial changes of wording may be incorporated into these By-Laws with the approval of the Board of Directors for the purpose of the incorporation of the GLSG or to open a checking account in individual states. [For our incorporation in Colorado, for instance, such changes proved necessary.]

## ARTICLE IX. Dissolution

In the event of the dissolution of the GLSG, any assets remaining shall be disposed of by the Board of Directors exclusively for one or more of the charitable, literary, or educational purposes of the GLSG, and shall be distributed in accordance with law to one or more tax-exempt and non-profit organizations engaged in activities substantially similar to those of the GLSG. [Wording needed for incorporation in Colorado.]

*Your humble Servants*

Kelley Harness, Co-Chair

Jim McCalla, Co-Chair

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