

# ***The Newsletter*** **for the LGBTQ Study Group** **of the American Musicological Society**

volume fifteen, number two (fall, 2005)  
issn: 1556-0406

The LGBTQ Study Group is a recognized special interest group of the American Musicological Society. Its objectives include promoting communication among lesbian, gay, bisexual, transgender, transsexual and queer music scholars; increasing awareness of issues in sexuality and music in the academic community; and establishing a forum for the presentation of scholarly work on all aspects of sexuality and music. The group also provides an environment in which to examine processes of transitioning and coming out in academia, actively promotes a positive political climate for the inclusion of LGBTQ perspectives in curricula and encourages affirmative action and non-discriminatory policies regarding age, race, ethnicity and conjugal status as well as sexuality and gender.

## ***Members of the Board***

Gillian Rodger, Co-Chair

Stephen McClatchie, Co-Chair

Richard J. Agee, Secretary-Treasurer

Rose Theresa, Editor of *The Newsletter*

Jessica M. Courtier, Member-at-Large

Luke S. Jensen, Member-at-Large

Christina Baade, Member-at-Large

Stephan Pennington, Member-at-Large

## ***Inside this issue***

### **REVIEWS AND REPORTS**

***FTM8: a conference report***  
**by Rose Theresa**  
**page 3**

### **ANNOUNCEMENTS**

***Places to publish***  
**page 6**

***Calls for papers***  
**page 8**

### **OFFICIAL DOCUMENTS**

***Minutes***  
**of the Business Meeting, 2005**  
**page 2**

***New and Improved By-Laws***  
**page 10**

***Dues and Subscription***  
**Renewal Form**  
**special insert**

### ***Subscriptions & Contributions:***

Membership dues for the LGBTQ Study Group include subscription to spring and fall issues of *The Newsletter*. The financial burden of producing *The Newsletter* is not eased by any institution or grant. Though we welcome contributions in any amount, a Supporting Membership of \$25 goes toward production of *The Newsletter*. Please see the insert to this issue for further information.

### ***Mailing List:***

*The Newsletter* mailing list is maintained by the Secretary-Treasurer of the LGBTQ Study Group and is not offered to any other organization.

### ***Photocopying:***

Libraries are authorized to photocopy materials from *The Newsletter* for the purposes of course reserve reading at the rate of one copy for every 15 students, and may re-use copies for other courses or for the same course offered subsequently. Back issues are available from the Secretary-Treasurer.

MINUTES  
LGBTQ STUDY GROUP BUSINESS MEETING  
28 OCTOBER 2005 - WASHINGTON D.C.

SECRETARY-TREASURER'S REPORT

RICHARD J. AGEE

2005

2005 total GLSG members	72	
Carryover balance from 2004		+\$2,023.20
Additional income from 2005 memberships		+\$555.00
Certificate of Deposit		+\$1,089.06
plus interest (maturity 12/03/05)		
Debts incurred including		-\$450.00
expense of annual incorporation in CO;		
LGBTQ Newsletter spring expenses;		
modest honorarium to speaker		
(to be donated to the Philip Brett Award endowment)		

---

TOTAL LGBTQ STUDY GROUP ASSETS +\$3,217.26  
AS OF 25 October 2005  
debts from Washington D.C. party and  
fall Newsletter expenses not included)

PHILIP BRETT AWARD:

2004 contributions to the Philip Brett Award,  
to be forwarded on for investment  
by AMS-Philadelphia,  
not included above

+\$280.00

Philip Brett Award endowment balance  
as of end of 10/20/05:

\$22,676.08

REPORT OF THE CO-CHAIRS

Stephen McClatchie, LGBTQ Study Group Co-Chair, indicated that the Board of the AMS had responded to our draft requesting to limit AMS annual meeting sites to those places that treat LGBTQ people on par with everyone else. The LGBTQ Board is now suggesting changes to the AMS Board counter-proposal and will report back to the Study Group membership at a later time either to request feedback or when a final draft is finally agreed upon.

Plaudits were extended to Stephen McClatchie and Jessica Courtier, retiring from the Board this year, for their service to the LGBTQ Study Group in their roles as Male Co-Chair and Female Member-at-Large, respectively.

ELECTION OF NEW BOARD MEMBERS  
FOR LGBTQ STUDY GROUP

The slate of members standing for election were:

William Meredith, Co-Chair

Megan Jenkins, Female Member-at-Large

Luke Jensen, Male Member-at-Large (incumbent)

Robert Torre, Newsletter Co-Editor

No additional nominations came from the floor, and the slate was elected by acclamation.

APPROVAL OF THE NEW BY-LAWS

No additional changes were made from the floor to the new LGBTQ Study Group By-laws (published on pages xx-xx below), and approval was made by acclamation.

[Following the vote to rename the GLSG to the LGBTQ Study Group at the 2004 AMS meeting, additional changes were made to the By-Laws from the version last approved by the membership in 2003; all references to male and female have been removed below)

ANNOUNCEMENT OF THE 2004 WINNER OF  
THE PHILIP BRETT AWARD

Byron Adams presented the 2004 Philip Brett Award to Judith Ann Peraino for her book *Listening to the Sirens: Musical Techniques of Queer Identity from Homer to Hedwig*.

RECREATION IN WASHINGTON D.C.

Luke Jensen, although unfortunately ill and unable to attend the business meeting, nevertheless had made up a brochure of recreational spots in D.C. for those of the LGBTQ persuasion. These were eagerly distributed and received.

The meeting was adjourned in time for everyone to arrive on time at the 2:00 p.m. paper sessions.

Respectfully submitted,

Prof. Richard J. Agee, Ph.D.

Secretary-Treasurer LGBTQ Study Group of the AMS

Feminist Theory and Music 8  
<http://www.nyu.edu/gsas/dept/music/ftm8>  
June 23-26  
New York City

A conference report by Rose Theresa

The eighth conference on feminist theory and music, FTM8, took place this past summer in New York City. Co-sponsored by New York University and the CUNY Graduate Center, the conference comprised fourteen paper sessions as well as concerts, film-screenings, a round-table on Gender and Computer Music and a performance/workshop with hip-hop DJ Kuttin Kandi. Queerness was woven through and through this gathering devoted to women, gender and sexuality in music. One of the sessions was indeed titled “Queerings.” Another dealt with feminist epistemologies and the lesbian imaginary in music education and pedagogy. There were, moreover, numerous individual papers of queer interest—too many for one person to cover. And there were plenty of events, too, not least of all owing to the fact that FTM8 was scheduled during New York’s Gay Pride Weekend. The event was brilliantly and graciously organized by Ellie Hisama and Suzanne Cusick.

This report will touch only briefly on several inspiring papers. For more thorough information, I urge the reader to contact individual presenters, whose affiliations are included here. Let me begin with the “Queerings” session where **Christopher Brent Murray** (New York University) presented his ethnographic work on drag culture in Rochester—*Ambrosia, Darienne, Pandora and Aggie: Their Drag-Naming Stories*. Murray argued that one aspect of drag-naming narratives is the declaration of a repertoire of music. Based on his consultants’ stories, he found that the choice and adoption of a drag name comprised, among other things, a specifically musical territory for newly born personae to inhabit. In the second paper of

the session “*Where’s that partner of mine?*” *Ethel Waters and the Management of Black Queer Desire*, **Samantha Pinto** (UCLA), illuminated a thriving and supportive, though rarely recognized lesbian culture among blues women before WWII. **Lisa Barg** (McGill University) then spoke on the adaptation for jazz orchestra of Tchaikovsky’s *The Nutcracker Suite* (1960) by Duke Ellington and Billy Strayhorn. In this extraordinary composition—listen to it this coming holiday season—Billy Strayhorn’s identity as an openly gay black man bears brilliantly on his sonic translations, particularly his re-interpretations of *Dance of the Sugar-Plum Fairy* and *Arabian Dance*, both of which inspired some of Strayhorn’s most extensive and richly evocative alterations. Finally, **Amy Daken Valladares** (New York University) took the writing of Audre Lorde (“The Uses of the Erotic”) as a starting point for her own performative reflection on *The Erotically Satisfying Experience of Performance*. Daken Valladares played Lorde’s vibrantly ambiguous concept of the erotic—not to be confused with sex as it tends to be by “white, patriarchal, classist” society—against the West African concept of *ache* to underscore specific moments of erotic knowledge in U.S. and Cuban diasporic musical performance. I particularly appreciated her discussion of the Cuban experience of Michael Jackson as a conduit for erotic joy.

Amy Daken Valladares’ reference to Audre Lorde was only one of several made over the course of this conference, a recurrence indicative of the robust commitment to intersectionality shared by many scholars attending FTM8. A complete session devoted to “Crossings of Race and Gender,” for example, included **Annie Randall** (Bucknell University) speaking on Dusty Springfield’s queer, strait, black whiteness; **Miles Park Grier** (New York University) critiquing Joni Mitchell’s fictional self-identification with a black, male pimp as a form of insider/outsider blackface; **Nicole Rustin** (University of Illinois) on problems

of race and gender in jazz autobiography; and **Jessica Courtier** (University of Wisconsin, Madison) comparing short films of Louis Armstrong and Rudy Vallee in terms of race, voice and masculinity. In other sessions **Judy Tsou** (University of Washington) analyzed assimilation, ethnicization and femininity in various versions of *Flower Drum Song*, and **Marie Binfield** (University of Texas, Austin) elucidated generally misunderstood dimensions of race and class in rapper Lil'Kim's construction of a female gangsta persona.

Several papers, in their engagement with queerness, involved levels of theoretical sophistication not commonly broached in musicological work. For example, drawing simultaneously on the work of Suzanne Cusick and Gilles Deleuze, **Elizabeth Gould** (University of Wisconsin, Madison) proposed, for the purposes of music pedagogy, the construction of a lesbian imaginary in relation to hearing, performing, composing, teaching, and learning music. **Roshanek Khesti** (University of California, Santa Cruz) revisited her recent ethnography of a successful world beat record company (name withheld for legal reasons) from a post-lacanian perspective to argue, quite provocatively, that the industry's highly valued concept of hybridity is invested heavily in a hetero-normative imperative that marks sound in terms of race and gender through phenomenological, sexual, and cultural affect. **Shana Goldin-Perschbacher** (University of Virginia) combined listener ethnography and feminist analysis (with reference to the "alternative femininities" of Samantha Holland) to address a complex queering of motherhood, mouths and breasts in Björk's 2004 album *Medulla*—a queering that is potentially disquieting both for its intense intimacy and tendency toward unreflective essentialism.

And there was more... Much more than I could manage with only one pair of ears, eyes

and legs. I had to forego the papers of **Brooke Bryant** (CUNY Graduate Center, comparing the gender performance of Patti Smith as androgynous escape with Debra Harry as subversive submission) and **Angela Wilson** (who spoke on the fan culture of Le Tigre, "*For the ladies, and the fags, yeah*": *Electronic Feminist Punk Subculture, Performativity, and Queer Politics*). I opted instead to attend the session on "Voice," the last two papers of which not only exemplified impressively queer musicology but were also representative of the sort of work that defined FTM8 more generally. Like so many papers mentioned here, Juliana Snapper's *Heard but not Seen: Extended Vocalism and Queer Femininity* and Megan Jenkins' *Diva-Worship and Homoerotic Desire in Berio's Recital I (for Cathy)* were both historically and theoretically grounded; their presentations were deeply self-reflective; both explored music in terms of materiality and subjectivity; and both were concerned with the music-making of active listeners as well as performers and composers. Also worth mentioning is the way in which these two papers worked together as a unit, with topics and ideas resonating in seemingly unexpected ways from one paper to another. (This, by the way, happened again and again in session after session, the result of an impeccably well-planned program.)

In her paper on voice, **Juliana Snapper** (University of California, San Diego) theorized a queer form of vocal performance based on the high femme, sculpturally-oriented aesthetic of "lipstick lesbians." An aesthetic of desire that, in its more visual manifestations, employs the prosthetics of stiletto heels, various sorts of falsies and wigs, the high femme finds a voice in singers such as Diamanda Galas, Nina Hagan and Anna Joy Springer—singers with classically trained instruments who utilize electronic enhancements as well as screams, howls and groans to extend their technical virtuosity into a sonic realm of the abject. For Snapper these voices work at the border

of the unconscious and are powerfully transgressive in their ability to destabilize generic categories of musical and cultural meaning: cultivated/vulgar; authentic/artificial; electronic/corporeal and, even more basically, inner/outer; penetrating/penetrated; female/male. Snapper further suggested the high femme musical performance mode as a sort of tribute vocalism that makes itself intelligible through sound rather than sight, invisibly embodying a specifically queer femme dynamics of receptivity, interiority, action, friction and penetration for performer and listener alike.

In her reading of Berio's *Recital I (for Cathy)* **Megan Jenkins** (CUNY Graduate Center) evoked a multitude of voices both visible and invisible, sounding and unheard. Central to any discussion of *Recital I* is the sapphonic voice of Cathy Berberian (another performer of tribute vocality, as theorized by Snapper). But perhaps even more noteworthy from a queer perspective, according to Jenkins, is the de-centered, soundless voice of the wardrobe mistress, a silent dramatic role incorporated into the performance of Berio's work. This character embodies homoerotic undertones through actions identifiable as those of the female "diva worshipper," a category of listener associated with suggestively queer singers such as Olive Fremstad, Mary Garden and Geraldine Farrar. When the visuals of the wardrobe mistress are combined with Berberian's sapphonic voice quoting the music of operatic heroines such as Dido, Lakmé and Carmen, *Recital* tells the story of homoeroticism in the opera house through its complex network of queer, female subjectivities. And, as Jenkins concluded, the piece offers an experience that is nothing less than "downright erotic," especially for lesbian listeners.

These last two papers were the last I heard at FTM8. They provided the grand finale to an extraordinary conference. But there was also a denouement: feminist heavyweight Catharine

Stimpson, dean of New York University's Graduate School of Arts and Sciences, warmly introduced the closing session, a review of the conference by panelists **Kyra Gaunt** (New York University), **Nadine Hubbs** (University of Michigan), **Niloofar Mina** (New Jersey City University) and **Ruth Solie** (Smith College), from which I have drawn numerous insights for this report. The panelists all seemed to suggest that a sort of consolidation has taken place in the field of feminist musicology. As expressed by Ruth Solie, "now it's all there:" histories big and small, women's studies, critical and theoretical approaches, and with little if any concern over "what is hot and what is not." Nadine Hubbs suggested, however, that the time seems ripe to evaluate the usefulness of the recuperative and celebratory stories so many of us seem to be telling. Echoing Kyra Gaunt's remark on the overused cliché of "who's oppressed and who isn't oppressed," Hubbs argued that "victim/villain narratives only go so far," and we need to push beyond these formulae. Both Hubbs and Solie stressed, however, the need to know one's history—and history here is intended in the strongest sense of the word. There's no need to re-invent the wheel and the best work is most often that which blazes "new trails from old paths." Last of all, Niloofar Mina observed that FTM8 was exceptional for the collaborative, supportive environment it provided. The unpleasant power displays one often witnesses at academic enclaves (like the need to establish a playground pecking order—you know what I mean) just weren't part of the picture. It was indeed a great conference and a fantastic weekend.

Rose Theresa, Editor of *The Newsletter*, is currently writing a book on performances of childhood and the politics of innocence in the decades-long phenomenon of Shirley Temple. This coming spring she will be teaching in the department of Visual and Performing Arts at Clark University.

## Places to publish

DEADLINE: December 14, 2005

### **Sexual Cultures: New Directions from the Center for Lesbian and Gay Studies**

General editors: José Muñoz and Ann Pellegrini

Lesbian and gay scholarship suffers from a certain stasis that *Sexual Cultures* is determined to disrupt, a stasis that derives from an overarching concern with the local, the masculine, and the white subject. Taking lesbian, gay and sexuality studies as its points of departure—and not ends in themselves—books in this series will promote scholarship about the lived experiences of sexual minorities. *Sexual Cultures* will expand the definition of what lesbian and gay studies includes, particularly in the areas of race, nationality, religion, and class.

The series will entertain manuscripts from a variety of academic disciplines on a wide range of academic and nonacademic subjects. Books in the series will cover such topics as the culture of drag kings, Latin American sexuality, passing, the encroachments of global capital on local homosexualities, and queers and Christians. All of the books in *Sexual Cultures* will have critical horizons large enough to take in the current transformations of knowledges, identities, and capital on a shifting world stage.

Pursuing scholarship that speaks across disciplinary boundaries, as well as the border between academic and activist, *Sexual Cultures* seeks to intervene in and enable a vibrant and public queer culture.

Submissions should be sent simultaneously to:

José Muñoz  
Performance Studies  
Tisch School of the Arts  
New York University  
New York, NY 10003

Ann Pellegrini  
Drama Department  
Clare Trevor School of the Arts  
University of California, Irvine  
Irvine, CA 92697

Eric Zinner  
Editor  
New York University Press  
70 Washington Square South  
New York, NY 10003

Project Title: Queer Pop Culture

This anthology seeks to examine the rapidly changing representations of glbtq culture in the popular media including television, film, literature, and the Internet, and to provide a broad overview of current work in queer studies. While queer visibility is dramatically increasing, the quality of that visibility is questionable. Is any visibility better than no visibility at all? What impact do emerging representations have on medical, political, and legal discourses? What do histories of qltbg representations in film, literature, and television tell us about our futures? How might undergraduate and graduate students be more engaged in critical analysis of queer subjectivity? In what ways do these representations perpetuate or disrupt white-supremacist and heteronormative values? Who remains under-represented or unrepresented?

Queer Pop Culture will offer queer ways of reading current films, television shows, books, and Web sites, in media where queer representation is marginal or non-existent and where it is the focus. Scholars in Rhetoric and Composition, Literature and Linguistics, Communication, Women's Studies, Sociology, Popular Culture, and Media Studies are invited to submit proposals by December 14. Notification of acceptance will be sent soon thereafter. Final essays should be completed by February 15, 2006. For additional information, please contact:

Tom Peele  
Assistant Professor of English  
Boise State University  
Boise, ID 83725  
tpeelee@boisestate.edu  
(208) 426-3908

The anthology will be published in 2006 or 2007 by Palgrave-Macmillan.

DEADLINE: December 31, 2005

**Looking Both Ways:  
Bisexuality and the Media**

A Special Double Issue of the  
Journal of Bisexuality

Guest Editors:

Dr. Keith Dorwick, The University of  
Louisiana at Lafayette  
Dr. Jonathan Alexander  
The University of Cincinnati

Today, with the explosion of new forms of mass media, from webcams on the Internet to periodicals delivered on CD-ROM to online editions of newspapers, the number and locations of representations of bisexuality and other forms of queer sex has also climbed. Too, with more forms of media that allow for various levels of privacy, the explicit nature of those representations range from the very public, such as Sharon Stone's infamous bisexual killer (*Basic Instinct*, 1992); to the less public, as with cable deliveries of representations of bisexual; to the entirely private (presumably), such as bisexual porno sites that deliver full length adult films via broadband connections through such technologies as Ethernet and DSL.

This special double issue of the Journal of Bisexuality, scheduled to appear subsequently in book form, is seeking papers that will tackle media representation of bisexuality from recognized theoretical schools and perspectives (including but not limited to feminism, queer studies, Marxism, reader response, deconstruction and other recognized theory); material that lacks a theoretical underpinning is not acceptable, though personal narratives that do include such a perspective and fusions of various theoretical schools will be considered. "Media" can refer to any of the number of ways that mass representations are made and disseminated: movies, television, the Internet, the Web, etc.

Thematic issues that we encourage for exploration include privacy issues, censorship, thrusting of images and sound upon the unwilling viewer or hearer, the roles libraries play in the electronic delivery of adult materials, rural vs. urban understandings of the depiction of bisexual or bi-erotic acts, the representation of the tensions between bisexuals and other queers, the concerns of the differently abled, of church and religion, economics, politics of identity, community formation, bi-eroticism, bi-curious and questioning youth, polyamory, non-monogamy, inter-generational sex and sexualities and so much more.

In particular, the editors will welcome essays that consider the ways that media represents bisexuals who maintain membership in more than one minority community: gay men married to women, lesbians who have straight sex, the disabled, queers of color, bisexuals who are celibate by choice, etc.

Please submit completed essays (no abstracts) of 20-25 double-spaced manuscript pages to BOTH  
kdorwick@louisiana.edu  
jamma@fuse.net

Only Word or RTF format for consideration; requests to review relevant books on this topic may be sent to both addresses as well. Inquiries are welcome, though, again, only full manuscripts will be considered for possible inclusion in this special issue.

Dr. Keith Dorwick  
Assistant Professor of English and Rhetoric  
Department of English  
University of Louisiana at Lafayette  
P.O. Box 44691  
Lafayette, LA 70504-4691

(337) 482-6915

DEADLINE: January 16, 2006

Exit 9

**Jagged Edges: Rethinking the Canon(s)  
Through Gendered Lenses**

Exit 9 sends a call for papers that focuses on the issue of censorship in various literatures, texts, and theories. Whether implicit or explicit, censorship is a common theme in literature and theory; we ask participants to consider the intersections of an idea such as censorship with regards to current trends in the interdiscipline of Women's and Gender Studies.

Submissions may consider the topic from one or a combination of the following approaches:\*

Class, Gender, Globalization, Identity Politics, Masculinity/Masculinities, Queer Theory, Race, Sexual Difference, Sexuality, Transnationalism

\* Submissions are required to be in English, but we encourage submissions focusing on non-English as well as English texts.

The deadline for submissions is Monday, January 16, 2006.

Submissions should follow MLA format (endnotes and complete bibliography) and should include two hard copies, an electronic copy, and a short biography (50 words). Please mail submissions to:

Exit 9:

The Rutgers Journal  
of Comparative Literature  
Rutgers State University  
Program in Comparative Literature  
205 Ruth Adams Building  
New Brunswick, NJ 08901-0270

For more information, please visit <http://complit.rutgers.edu/exit9/> or write to the Editorial Board at [exitnine@rci.rutgers.edu](mailto:exitnine@rci.rutgers.edu)

## ***Calls for papers***

DEADLINE: December 15, 2005

(Re)Markable Identities: Confronting, Corrupting,  
and Conflating Cultural Discourses

February 24-26, 2006 at Arizona State University

CALL FOR PAPERS for the special panel session  
(In)visibilities: Homosexualities in the media

The visibility, and conversely invisibilities, of homosexuality become more prominent in mainstream media daily. The proliferation of homosexual characters on television, in film and in other media outlets has raised new questions about representations of homosexuality and how they are packaged for mainstream audiences. In keeping with the theme of the conference: (Re)Markable Identities: Confronting, Corrupting, and Conflating Cultural Discourses, the goal of this panel is to explore how visual, invisible and implied representations of homosexuality in the media seek to subvert, re-appropriate, negate and sometimes reinforce dominant discourses concerning homosexuality.

The following list of potential themes is not meant to be exhaustive, but suggestive: Analysis of specific films/programs, Queer narratives, Transgender, transsexual and transvestite voices and images, Representation of Aids / people with Aids, Cross-dressing, Heterosexual and queer passing, Queer voices and images across ethnic, racial, cultural and class difference, Critical reception, censorship.

Abstracts on other topics will also be considered.

Abstracts of 350 words or less should be sent to

Stacey Jackson  
[Stjack22@yahoo.com](mailto:Stjack22@yahoo.com)

Please include home and office numbers, complete mailing address, e-mail address, professional affiliation, and AV requirements with your submission.



DEADLINE: January 1, 2006

The Louisiana State University Graduate Theatre Organization in conjunction with The Louisiana State University English Graduate Student Association announces the 16th Annual Mardi Gras Conference in Baton Rouge, Louisiana February 10-11

Text and the Provisionality of Meaning:  
Theory into Action

Keynote Speaker: Terry Eagleton,  
Professor of Cultural Theory and the John Rylands  
Fellow at The University of Manchester, England.

Call for papers on the Theatre Panel:  
Literacy of the Body

The Graduate Theatre Organization encourages paper submissions by graduate students that cover any area of theatre and performance that focuses on the body as the site of literacy and knowledge through theoretical lenses such as formalism, semiotics, narratology, psychoanalysis, historicism, postcolonial studies, etc. Topics may include, but are not limited to, transmission of culture, nationalism, representation, etc.

Papers should be about 15 minutes duration. Please send an abstract of no more than 200 words and your CV and include home and office numbers, complete mailing address, e-mail address, and audio-visual requirements with the submission. Please direct questions or submissions to Jeannie Musick at [gto@lsu.edu](mailto:gto@lsu.edu).

DEADLINE: January 15, 2006

A Call for Papers  
for An Interdisciplinary Conference

Kindred Spirits: the Relationship Between Human  
and NonHuman Animals,

Law, Race, Speciesism, Sexuality, Feminism, Ethics,  
Rights Movements, Literature, Religion, Gender  
Studies, History, Science, Creative Writing,  
Philosophy, the Visual and Performing Arts,  
Veterinary Medicine, etc.

Dates: September 7-9, 2006

Place: Indiana University, Bloomington, Indiana

Please visit the Website for information:

<http://www.indiana.edu/~kspirits/>

DEADLINE: January 15, 2006

New Voices 2006, "Gender and Sexuality".

Postgraduate students are invited to submit proposals for the annual "New Voices" Conference, on the theme of 'Gender and Sexuality', to be hosted by the Department of English, NUI, Maynooth, Ireland, 5-7th May 2006.

Interested postgraduate researchers should submit a paper title with a 300 word abstract, as well as a brief biography stating departmental/school and institutional affiliation, to [sharon.mooney@nuim.ie](mailto:sharon.mooney@nuim.ie)

More conference details can be found on the conference website:

<http://www.nuim.ie/academic/english>

The following list of suggested topics and themes is by no means exhaustive or prescriptive and the organisers welcome papers on topics not listed:

The Body, Queer Studies, Cyberspace, Theory and Theorists, Feminisms, Masculinities, Transexualisms, Ecofeminism, Culture, History, Performance, Women's Studies, Men's Studies, Race, Ethnicity, Diaspora Studies, Globalisation, Art, Politics, Genre, Transgender, Equality, Violence, War

DEADLINE: January 30, 2006

INTERNATIONAL CONFERENCE  
ON RETHINKING THE HUMANITIES  
JUNE 13-14, 2006

Obafemi Awolowo University, Ile-Ife, Nigeria

If we broadly construe the humanities as embracing Literary Studies, Linguistics and Languages, History, Fine Arts, Music, Philosophy, Religious Studies, Law, Sociology, Anthropology, Psychology and Political Science, there is a growing need for practitioners in the field to collectively re-assess their practice in relation to the socio-political environment in which they produce knowledge. This is not just a necessary response to the frequent official interrogations of the field and its increasing, albeit largely misinformed, marginalisation in the Nigerian context, it is also a timely attempt at a wide-ranging appraisal of the challenges it must respond to. The proposed

conference is to provide a forum for scholars, curriculum planners, policy makers and administrators to critically appraise the orientation and utility of the humanities on the one hand and assess the content, methodology and the contemporary challenges of knowledge production in the field on the other.

Papers that engage any of the following and related issues are invited for presentation at this conference: Relevance of the Humanities in National Development; The Content and Structure of Courses in the Humanities; Decolonising the Humanities and Humanities Scholarship; Ethical Issues in Research and Teaching in the Humanities; Societal Perception of the Humanities; The Humanities and the Sociology of Knowledge; Multidisciplinary Approaches versus Disciplinary Segregations in the Humanities; The Humanities and other Disciplines; African Humanities Scholarship in the Diaspora; The Humanities, Identity and Difference; Orthodoxy and Novelty in Contemporary Humanities Scholarship; Re-conceptualising the Humanities; Publication in the Humanities.

Abstracts of proposed paper should not exceed three hundred (300) words. Each should reflect the title of the paper and author's contact details (institutional affiliation, email address and phone number). We also welcome short research notes that speak to any of the themes.

All submissions are to be made electronically. Abstracts are to be received by 30 January 2006. Authors of accepted abstracts would be informed by 15 February 2006 while full papers should be submitted by 30 March 2006.

Direct all correspondence to:  
The Organising Committee, International  
Conference on Rethinking the Humanities  
c/o Dean's Office, Faculty of Arts  
Obafemi Awolowo University  
Ile-Ife, Nigeria  
artsoauconference2006@yahoo.com.

Updates on the conference will be available from the web pages of the Faculty of Arts, Obafemi Awolowo University, Ile-Ife:  
<http://www.oauife.edu.ng/faculties/arts/index.htm>

LGBTQ STUDY GROUP  
OF THE  
AMERICAN MUSICOLOGICAL SOCIETY

BY-LAWS

Changes approved by the membership in  
Washington D.C. on 28 October 2005

ARTICLE I. Name and Address

The name of the group shall be the LGBTQ Study Group (Lesbian, Gay, Bisexual, Transgender, and Queer 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.

ARTICLE II. Purpose

The purpose of the LGBTQ Study Group shall be to study music from lesbian, gay, bisexual, transgender, and queer perspectives, to promote musical scholarship that addresses these topics and concerns, and to work toward establishing a climate within musicology that is welcoming of lesbian, gay, bisexual, transgender, and queer people, concerns, and scholarship.

ARTICLE III. Membership

A. The LGBTQ Study Group 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 LGBTQ Study Group 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 LGBTQ Study Group Newsletter. Membership shall include voting privileges, optional membership on the LGBTQ Study Group electronic mailing list, and a subscription to the LGBTQ Study Group Newsletter.

#### ARTICLE IV. Officers

A. The officers of the Board of Directors shall be four (4) or five (5) in all. Officers must be current members of the LGBTQ Study Group upon their election.

1. There shall be two Co-Chairs, who shall be understood to represent various perspectives of LGBTQ people. Together they shall act as the executives of the LGBTQ Study Group. They shall preside at all meetings of the members and the Board of Directors. They shall have general management of the business of the LGBTQ Study Group 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.  
a. The Secretary-Treasurer shall have care and custody of the mailing list for the LGBTQ Study Group Newsletter; shall collect the membership/subscription fees that are set by the Board of Directors; shall maintain the collected fees in an 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 LGBTQ Study Group Newsletter.  
b. The Secretary-Treasurer shall also serve as Secretary during the election of officers.

3. There shall be one (1) or two (2) LGBTQ Study Group Newsletter Editor(s) who shall be understood to represent perspectives of LGBTQ people. The Newsletter Editor(s) shall oversee the timely production of semi-annual issues of the LGBTQ Study Group 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) consecutive two-year terms, or a maximum of seven consecutive years. The terms of the Co-Chairs shall be overlapping, not concurrent.

2. The Secretary-Treasurer and LGBTQ Study Group Newsletter Editor(s) may serve a maximum of three (3) consecutive two-year terms. If there are two (2) LGBTQ Study Group Newsletter editors, then terms shall be overlapping, not concurrent. Every attempt shall be made by the members of the Board to ensure that the LGBTQ Study Group Newsletter reflects LGBTQ viewpoints.

#### 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 compile the slate of nominees for the following year. In unusual circumstances, the Nominating Committee may propose the continuation of any officer in the best interests of the LGBTQ Study Group. 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 LGBTQ Study Group 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. 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 Secretary-Treasurer 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 LGBTQ Study Group at the same time.

(CONTINUED NEXT PAGE)

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 LGBTQ Study Group shall consist of eight (8) or nine (9) members, four (4) or 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 LGBTQ Study Group. 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 slate of at least four (4) nominees shall be presented by the Board of Directors, and they shall represent various perspectives of LGBTQ people. 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 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 LGBTQ Study Group shall be the LGBTQ Study Group Newsletter, under the control of the Board of Directors. The LGBTQ Study Group Newsletter shall be edited by the elected Co-Editor(s), subject to review by the Co-Chairs or a committee of the Board of Directors that may be appointed for this purpose. The Co-Editor(s) shall make every effort to ensure a wide range of diverse LGBTQ Study Group perspectives in each issue.

#### ARTICLE VII. Activities

A. There shall be an Annual Meeting of the LGBTQ Study Group scheduled during each Annual National Meeting of the American Musicological Society. At least twenty-five (25) members of the LGBTQ Study Group 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 LGBTQ Study Group Newsletter or by other means several 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 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 LGBTQ Study Group or to open a checking account in individual states.

#### ARTICLE IX. Dissolution

In the event of the dissolution of the LGBTQ Study Group, 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 LGBTQ Study Group, 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 LGBTQ Study Group.