

# MVK201: MUSIC, GENDER, AND SEXUALITY

## READING LIST: FA18



The majority of the readings are available online via the library website (free) or via the university's Litteraturkiosken (for a nominal fee). A few readings will be posted on the course's homepage at [mitt.uib](http://mitt.uib) (also free).

In addition to these readings, there are two required texts for this course:

- Amico, Stephen. 2014. *Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality*. Urbana: University of Illinois Press.
- Jenainati, Cathia and Judy Groves. 2007. *Introducing Feminism*. Cambridge, UK: Icon Books.

Both should be available in the university bookstore, although you are free to purchase them anywhere you like (if you find a lower price, or if the bookstore is sold out).

*Please purchase the 2007 version of the Jenainati book, so that we all have the same page numbers*

MTG	WEEK	READING	LOC
1	35	Bloechel and Lowe, "Introduction" Brett, Wood, and Hubbs, "Lesbian, Gay, Bisexual, Transgender and Queer Music" Nealon & Giroux, "Why Theory?" and "Differences" (EXC)	LIB/C LIB/A LK
2	36	Bannister, "Singer or the Song" Railton and Watson, "Masculinity/Male Body" Salih, "Gender" Lloyd, "Judith Butler"	LIB/C LIB/C LK LIB/C
3	37	Amico, "Visible Difference" Cusick, "Lesbian Relationship" Edwards, "Homosocialities" Gutting, "Modern Sex"	LIB/A LK MITT LIB/C
4	38	Halberstam, "What's That Smell?" Peraino, "Synthesizing Difference" Taylor, "Identities"	LK LIB/C MITT
5	39	<i>NO READING ASSIGNMENT; START READING FOR FINAL PAPER!</i>	
6	40	Devitt, "Keep the Best..." Krell, "Crack Whore..." Leibetseder, "Trans*"	LIB/A LIB/A LIB/C
7	41	Jenainati and Groves, <i>Introducing Feminism</i> (EXC) Gamble, "Postfeminism" Hayes, "Ideal Relationships" Hansen, "Empowered or Objectified?"	TEXT LK LIB/C LIB/A
8	44	Collins, "Booty Call" Gabbard, "Borrowing Black Masculinity" Keyes, "Too Black for Rock"	LK LK LIB/A
9	45	Amico, "Silence = Death" Ramnarine, "In Our Foremothers' Arms" Schwartz, "All the Young Ladies..."	MITT LIB/C LIB/A

10	46	Amico, <i>Roll Over, Tchaikovsky!</i> (EXC) Sunardi, "Negotiating Authority..." Tolbert, "Voice of Lament"	TEXT LIB/A MITT
11	47	Doubleday, "Sounds of Power" Farrugia, "Producing Producers" Halstead and Rolvsjord, "Gendering of Musical Instruments" McAlister, "Donna Haraway"	LIB/A LIB/C LIB/A LIB/C
12	48	Dame, "Unveiled Voices" Gordon, "Castrato/Cyborg" Ravens, "The Bearded Lady"	LK LIB/A MITT

KEY to resource locations:

LIB/C = chapter from a book, available for free via library website (link below)

LIB/A = article in journal, available for free via library website (link below)

LK = Litteraturkiosk; articles here are available for purchase (at a nominal rate); find your course number at litteraturkiosken.uib.no (MVK210)

MITT = materials uploaded to mitt.uib (look under "Files")

TEXT = required course text. Books are available for sale in the university bookstore (or via any other online bookstore if you find them for a lower price)

**Reading List (Pensumliste)**

*Please note that several of the following readings are optional only; the required reading list for the course will not exceed 800 pp. (+/-), not inclusive of an additional required 200 pp. (+/-) related to the student's final research paper.*

*The required readings for each week are listed, by week, in the table above.*

Amico, Stephen. 2009. "Visible Difference, Audible Difference: Female Singers and Gay Male Fans in Russian Popular Music." *Popular Music and Society* 32(3): 351-370.

<https://www.tandfonline.com/doi/abs/10.1080/03007760902985809>

Amico, Stephen. 2014. "Music, Form, Penetration" and "Phantom Faggots." *Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality*. Urbana: University of Illinois Press.

Amico, Stephen. Forthcoming. "'Silence = Death: Ethnomusicology, Methodological Homophobia, and Queer Intervention.'" *Queering the Field: Sounding Out Ethnomusicology*. Oxford: Oxford University Press.

Armstrong, Victoria. 2011. "Challenging Technological Determinism in the Music Education Classroom." *Technology and the Gendering of Music Education*. Farnham: Ashgate.

Bannister, Matthew. 2006. "The Singer or the Song? Homosociality, Genre, and Gender." *White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock*. Aldershot: Ashgate.

<https://ebookcentral.proquest.com/lib/bergen-ebooks/reader.action?docID=438538&ppg=120>

Bayton, Mavis. 1997. "Constraints." *Frock Rock: Women Performing Popular Music*. Oxford: Oxford University Press.

Bloechel, Olivia and Melanie Lowe. 2015. "Introduction." *Rethinking Difference in Music Scholarship* (ed. Olivia Bloechel, Melanie Lowe, and Jeffrey Kallberg). Cambridge, UK: Cambridge University Press.

<https://www-cambridge-org.pva.uib.no/core/books/rethinking-difference-in-music-scholarship/introduction-rethinking-difference/CE6EA83C5D3655F5ED5E289AAA51FF25>

Brett, Philip, Elizabeth Wood, and Nadine Hubbs. n.d. "Lesbian, Gay, Bisexual, Transgender, and Queer Music." *Grove Music Online/Oxford Music Online*.

<http://www.oxfordmusiconline.com.pva.uib.no/subscriber/article/grove/music/A2224712>

Burns, Lori. 2002. "The Crafting of Desire: Musical Voice and Musical Embodiment." *Disruptive Divas: Feminism, Identity, and Popular Music* (Lori Burns and Mélisse Lafrance). New York: Routledge.

Collins, Patricia Hill. 2004. "Booty Call: Sex, Violence, and Images of Black Masculinity." *Black Sexual Politics: African Americans, Gender, and the New Racism*. New York: Routledge.

Cusick, Suzanne G. 1994. "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight." *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.

- Dame, Joke. 1994. "Unveiled Voices: Sexual Difference and the Castrato." *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.
- Devitt, Rachel. 2013. "'Keep the Best of You, 'Do' the Rest of You': Passing, Ambivalence, and Keeping Queer Time in Gender Performative Negotiations of Popular Music." *Popular Music* 32(3): 427-449.  
<https://www.cambridge.org/core/journals/popular-music/article/keep-the-best-of-you-do-the-rest-of-you-passing-ambivalence-and-keeping-queer-time-in-gender-performative-negotiations-of-popular-music/9261D4FD215A9263F3AE66DBE6DEA56D>
- Doubleday, Veronica. 2008. "Sounds of Power: An Overview of Musical Instruments and Gender." *Ethnomusicology Forum* 17(1): 3-39.  
<https://www.jstor.org/stable/20184604>
- Edwards, Jason. 2009. "Homosocialities." *Eve Kosofsky Sedgwick*. (New York: Routledge). 32-45.
- Farrugia, Rebekah. 2012. "Producing Producers: Exploring Women's Place in the Production of Electronic Dance Music." *Beyond the Dance Floor: Female DJs, Technology, and Electronic Dance Music Culture*. Bristol: Intellect.  
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=988711&ppg=128>
- Fast, Susan. 2009. "Genre, Subjectivity, and Back-Up Singing in Rock Music." *The Ashgate Research Companion to Popular Musicology* (ed. Derek Scott) Franham: Ashgate.
- Francois, Anne-Lise. 1995. "Fakin' It/Makin' It: Falsetto's Bid for Transcendence in 1970s Disco Highs." *Perspectives of New Music* 33(1-2): 442-457.
- Gabbard, Krin. 2004. "Borrowing Black Masculinity: Dirty Harry Finds His Gentle Side." *Black Magic: White Hollywood and African American Culture*. New Brunswick, NJ: Rutgers University Press.
- Gamble, Sarah. 2006. "Postfeminism." *The Routledge Companion to Feminism and Postfeminism* (ed. Sarah Gamble). London: Routledge.
- Gilbert, Jeremy and Ewan Pearson. 1999. "Take Your Partner by the Hand: Dance Music, Gender, and Sexuality." *Discographies: Dance Music, Culture, and the Politics of Sound*. London: Routledge.
- Gordon, Bonnie. 2011. "The Castrato Meets the Cyborg." *Opera Quarterly* 27(1): 94-122.  
<https://muse-jhu-edu.pva.uib.no/article/453506>
- Gutting, Gary. 2005. "Modern Sex." *Foucault: A Very Short Introduction*. Oxford: Oxford University Press.  
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=422593&ppg=86>
- Halberstam, Judith. 2006. "What's That Smell? Queer Temporalities and Subcultural Lives." *Queering the Popular Pitch* (ed. Sheila Whiteley and Jennifer Rycenga). New York: Routledge.
- Halstead, Jill and Randi Rolvsjord. 2015. "The Gendering of Musical Instruments: What Is It? Why Does It Matter to Music Therapy?" *Nordic Journal of Music Therapy*. Published Online 21 Sep 2015.  
<http://www.sciencedirect.com.pva.uib.no/science/article/pii/S0197455613001184>
- Hancock, II, Joseph H. 2013. "Brand This Way: Lady Gaga's Fashion as Storytelling Context to the GLBT Community." *Fashion in Popular Culture: Literature, Media, and Contemporary Studies* (ed. Joseph H. Hancock, II, Toni Johnson-Woods, and Vicki Karaminas). Bristol: Intellect.
- Hansen, Kai Arne. 2015. "Empowered or Objectified? Personal Narrative and Audiovisual Aesthetics in Beyoncé's *Partition*." *Popular Music and Society*. (Published online 27 Nov 2015).  
<https://www.tandfonline.com/doi/abs/10.1080/03007766.2015.1104906>
- Hawkins, Stan. 2007. "[Un]Justified: Gestures of Straight-Talk in Justin Timberlake's Songs." *Oh Boy! Masculinities and Popular Music* (ed. Freya Jarman-Ivens). New York: Routledge.
- Hayes, Eileen. 2010. "'Ideal Relationships': Women's Music Audiences." *Songs in Black and Lavender: Race, Sexual Politics, and Women's Music*. Urbana: University of Illinois Press.  
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=3414128&ppg=91>
- Hisama, Ellie. 2000. "Feminist Music Theory into the Millennium: A Personal History." *Signs: Journal of Women in Culture and Society* 25(4): 1287-1291.

- Hisama, Ellie. 2001. "The Question of Climax in Ruth Crawford's String Quartet, Third Movement." *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. Cambridge, UK: Cambridge University Press.
- Hubbs, Nadine. 2004. "A French Connection: Modernist Codes in the Musical Closet." *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity*. Berkeley: University of California Press.
- Jarman-Ivens, Freya. 2006. "Queer(ing) Masculinities in Heterosexist Rap Music." *Queering the Popular Pitch* (ed. Sheila Whiteley and Jennifer Rycenga). New York: Routledge.
- Jarman-Ivens, Freya. 2011. "Karen Carpenter: America's Most Defiant Square." *Queer Voices: Technologies, Vocalities, and the Musical Flaw*. New York: Palgrave Macmillan.
- Jenainati, Cathia and Judy Groves. 2007. *Introducing Feminism*. Cambridge, UK: Icon Books.
- Kaminski, Elizabeth and Verta Taylor. 2008. "'We're Not Just Lip-Synching Up Here': Music and Collective Identity in Drag Performances." *Identity Work in Social Movements* (ed. Jo Reger, Daniel J. Myers, and Rachel L. Einwohner). Minneapolis: University of Minnesota Press.
- Keyes, Cheryl. 2013. "'She Was Too Black for Rock and Too Hard for Soul': (Re)discovering the Musical Career of Betty Mabry Davis." *American Studies* 52(4): 35-55.  
<https://muse-jhu-edu.pva.uib.no/article/528311>
- Koestenbaum, Wayne. 1993. "Finding the Falsetto." *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*. New York: Poseidon Press.
- Krell, Elías. 2015. "'Who's the Crack Whore at the End?' Performance, Violence, and Sonic Borderlands in the Music of Yva las Vegass." *Text and Performance Quarterly* 35(2-3): 95-118.  
<https://www.tandfonline.com/doi/abs/10.1080/10462937.2015.1037339>
- Leibetseder, Doris (trans. Rebecca Carbery). 2012. "Cyborg – Transhuman." *Queer Tracks: Subversive Strategies in Rock and Pop Music*. Franham: Ashgate.
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- McAlister, Joan Faber. 2010. "Donna J. Haraway." *From Agamben to Žižek: Contemporary Critical Theorists* (ed. Jon Simons). Edinburgh: Edinburgh University Press.  
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- Nealon, Jeffrey and Susan Searls Giroux. 2012. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*. Lanham, MD: Rowman & Littlefield.
- Peraino, Judith. 2006. "Queer Ears and Icons: Sound Systems." *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig*. Berkeley: University of California Press.

- Peraino, Judith. 2015. "Synthesizing Difference: The Queer Circuits of Early Synthpop." *Rethinking Difference in Music Scholarship* (ed. Olivia Bloechel, Melanie Lowe, and Jeffrey Kallberg). Cambridge, UK: Cambridge University Press.  
<https://www-cambridge-org.pva.uib.no/core/books/rethinking-difference-in-music-scholarship/synthesizing-difference-the-queer-circuits-of-early-synthpop/968F6072B043D688A4A7306C6AC3636A>
- Railton, Diane and Paul Watson. 2011. "Masculinity and the Absent Presence of the Male Body." *Music Video and the Politics of Representation*. Edinburgh: Edinburgh University Press.  
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=767129&ppg=131>
- Ramnarine, Tina. 2013. "'In Our Foremothers' Arms': Goddesses, Feminism, and the Politics of Emotion in Sámi Songs." *Performing Gender, Place, and Emotion in Music: Global Perspectives* (ed. Fiona Magowan and Louise Wrazen). Rochester: University of Rochester Press.  
<https://www-cambridge-org.pva.uib.no/core/books/performing-gender-place-and-emotion-in-music/in-our-foremothers-arms-goddesses-feminism-and-the-politics-of-emotion-in-sami-song/2A41933A5D6EC6E3E5C5AFF52A478834>
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- Rodger, Gillian. 2004. "Drag, Camp, and Gender Subversion in the Music and Videos of Annie Lennox." *Popular Music* 23(1): 17-29.
- Royster, Francesca. 2013. "'Feeling Like a Woman, Looking Like a Man, Sounding Like a No-No': Grace Jones and the Performance of 'Strangé' in the Post-Soul Moment." *Sounding Like a No-No: Queer Sounds and Eccentric Acts in the Post-Soul Era*. Ann Arbor: University of Michigan Press.
- Salih, Sara. 2002. *Judith Butler*. London: Routledge.
- Schwartz, Jessica A. 2015. "'The Young Ladies Are Here': Marshallese Transgender Performance and Processes of Transformation." *Women and Music: A Journal of Gender and Culture* 19: 95-107.
- Spiller, Henry. 2010. "Drumming and Power." *Erotic Triangles: Sundanese Dance and Masculinity in West Java*. Chicago: University of Chicago Press.
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<http://www.jstor.org.pva.uib.no/stable/10.5406/ethnomusicology.55.1.0031>
- Taylor, Jodie. 2012. "Identities, Theories, and Politics." *Playing It Queer: Popular Music, Identity, and Queer World-Making*. Bern: Peter Lang.
- Tolbert, Elizabeth. 1994. "The Voice of Lament: Female Vocality and Performative Efficacy in the Finnish-Karelian *Itkuvirsi*." *Embodied Voices: Representing Female Vocality in Western Culture* (ed. Leslie C. Dunn and Nancy A. Jones). Cambridge, UK: Cambridge University Press.
- White, Miles. 2011. "The Fire This Time: Black Masculinity and the Politics of Performance." *From Jim Crow to Jay-Z: Race, Rap, and the Performance of Masculinity*. Urbana: University of Illinois Press.
- Whitehead-Pleaux, Annette, et al. 2012. "Lesbian, Gay, Bisexual, Transgender, and Questioning: Best Practices in Music Therapy." *Music Therapy Perspectives* 30(2): 158-166.
- Wood, Elizabeth. 1994. "Sapponics." *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.