Program

Feminist Theory and Music Conference 14
July 27-30, 2017
San Francisco State University

“Still We Rise”:
Feminist Musicology in a Time of “Bitter, Twisted Lies”

Conference Director, Dee Spencer

Program Committee: Annie J. Randall (Chair), Christina Baade, Lisa Barg, Maya Gibson, Nicol Hammond, Stephan Pennington, Dwan Reece, Dee Spencer, Sherrie Tucker
“Still We Rise”: Feminist Musicology in a Time of “Bitter, Twisted Lies”

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PROGRAM

Events are in the SFSU Humanities Building, HUM 133, 580, 582, 587

TH JULY 27
3:00-4:30 Registration HUM 580
4:30-5:00 Welcome from Dee Spencer and Program Committee HUM 133
5:00-7:00
A1 EMPOWERED POP AND OPERA (Ellie Hisama, chair) HUM 582
•Vocal Power, Vocal Pleasure, and Artifice as Authority in Beyoncé’s “Sandcastles”
  Paula Harper, Columbia University, New York, NY
•The Bad Poets: Beyoncé, Lady Gaga, and the (A)Political Role of the Super Bowl Halftime Show
  Kira Dralle, University of California, Santa Cruz
•Anne of Cleves in Libby Larsen’s Try Me, Good King: Last Words of the Wives of Henry VIII
  Emily Milius, Stephen F. Austin State University-Nacogdoches, TX
•Women’s Voices: Portrayal of Women in Seraglio in the Eighteenth Century
  Oak Joo Yap, Mahidol University International College, Thailand

A2 PERFORMING FEMINIST CULTURE (Sherrie Tucker, chair) HUM 587
•Sound Testimonios: Feminine Psychopomp/Nepantlera As Guide
  Angela ‘Mictlanxochitl’ Anderson Guerrero, California Institute of Integral Studies,
  San Francisco, CA
•Rising Water, Singing Resistance: Marshallese Indigenous Feminisms, Musical Flows, and Refusals of Fear
  Jessica A. Schwartz, University of California, Los Angeles
•Chen Yi “Rising”
  J. Michele Edwards, Macalester College, St. Paul, MN
•And Still We Sing: Charting Musical Continuity in Seven Generations of an Anglo-Saxon American Family
  Jamie Lynn Webster, Pacific University, Forest Grove, OR

7:00-8:00 RECEPTION Wine, cheese, launch and celebration of FT&M’s Oral History Project (Sherrie Tucker and Susan Cook) HUM 587
FR JULY 28
9:00-11:00
B1 OUR (RACED, GENDERED, TRANS) BODIES, OURSELVES (Maya Gibson, chair) HUM 582
• Jessye Norman and the Concept of Black Women’s Vocality
  A. Kori Hill, University of North Carolina at Chapel Hill
• But I do, I finally do: Self-love as Resistance in Mitski’s “Your Best American Girl”
  Joseph Ovalle, University of Texas, Austin
• “I Ain’t No Size 2”: Meghan Trainor’s Body Image Controversy
  Erin Schlabach, University of Missouri, Columbia
• Musical Safe Spaces: Musical Nostalgia in Considering Matthew Shepard
  Ryan Whittington, Florida State University, Tallahassee

B2 QUEER WORLDS OLD AND NEW (Suzanne Cusick, chair) HUM 587
• Sapphic Odes and Serenades: Exploration of Queer Female Attraction in Brahms Lieder
  Olivia Broderick, Temple University, Philadelphia, PA
• A Kinder World than Ours: Narrative, Music, and “Camp” in the Queerness of Steven Universe
  Benjamin Safran, Temple University, Philadelphia, PA
• Local Queer Voices of Resistance and Stagings of Potentiality
  CJ Komp, University of Georgia, Athens
• Going Postal: Posthumanism, Queerness, and Nicki Minaj’s “Monsters”
  Michael Weinstein-Reiman, Columbia University, New York, NY

11:00-11:15—Coffee

11:15-12:30
PLENARY — PAULINE OLIVEROS: A Legacy of Listening (Annie J. Randall, chair) HUM 133
• Oliveros and the Audient
  Rachel Devorah, University of Virginia, Charlottesville
• Acoustic and Virtual Space in the Music of Pauline Oliveros: From the Soundscape to the Sonosphere
  David Bernstein, Mills College, Oakland, CA

12:30-1:30—Lunch

1:30-2:45
PLENARY—“STILL WE RISE”: Honoring the Opening of the National Museum of African American History and Culture (Annie J. Randall, chair) HUM 133
• Songs That Signify: Spirituals and the Coded Resistance of Slave Songs
  Amy Lewis, St. Norbert College, De Pere, WI
• Ella’s Song: Empowering the Next Generation
  Kiernan Steiner, University of Missouri, Columbia

2:45-3:00—Coffee
3:00-4:30
C1 SEXUALITIES AND GENDERS IN CLASSROOMS (J. Michele Edwards, chair) HUM 582
• Transgender Youth in School Music: An Intersectional Perspective
  Emma Joy Jampole, University of Wisconsin, Madison, WI
• “Happy, Healthy, and Gay”: Experiences of Two Gay Choral Music Educators
  Sarah M. Minette, Arizona State University, Tempe
• Teaching Music, Gender, and Society for the Popular Music Student
  Beth Denisch, Berklee College of Music, Boston, MA

C2 JAZZ AND GENDER (Yoko Suzuki, chair) HUM 587
• From Juke Joints to Jazz Jams: The Political Economy of Female Club Owners
  Kara Attrep, Northern Arizona University, Flagstaff, AZ
• Maple Leaf Drag: On Vera Guilaroff, Improvisational Agency, and Early Jazz Historiography
  Vanessa Blais-Tremblay, McGill University, Montréal, Canada
• Dr. Billy Taylor’s Jazz: Male Nurturing and Collectivity as the “Afro-American Value System” in Jazz
  Tracy McMullen, Bowdoin College, Brunswick, ME

4:30-4:45—Coffee

4:45-6:15
D1 DISEMBODIMENT/RE-EMBODIMENT OF FEMALE VOICES: GENDER VOCALITY, TECHNOLOGY, AND RACE (Nancy Newman, chair) HUM 133
• The Racialized Echo and Ventriloquism of Jenny Lind and Mariah Carey: The Coloratura Diva from Natural Feminine Ideal to the Artificial Modern Machine
  Shannon Wong Lerner, University of North Carolina, Chapel Hill
• Cold Voices and Warm Bodies: Gender, Technology, and the Racialized “Other” in Hollywood Musicals (1934-1945)
  Gina Bombola, University of North Carolina, Chapel Hill
• The Voice Lesson on Screen
  Jennifer Fleeger, Ursinus College, Collegeville PA

SAT JULY 29
9:00-11:00
E1 RESIST THIS (Nicol Hammond, chair) HUM 582
• Voicing the Opposition: Lila Downs, El Demagogo, and Balas y Chocolate
  Elizabeth L. Keathley, University of North Carolina, Greensboro
• Freak Folk Music, Political Engagement, and Diane Cluck’s Reparative Reading
  Ryan Lambe, University of California, Santa Cruz
• “I Will Not Rest a Wink Until the Women Have Regrouped”: Ani DiFranco’s Revolutionary Political Songs
  
  **Heather Laurel, New York University**

  (E1 continued, next page)

  • "I just wish this wasn't a reality": Laura Jane Grace's Transgender Activism in an Era of Normative Nationalism
  
  **Marta Kelleher, University of Georgia, Athens**

E2 RE-THEORIZING VOICE, RE-VOICING THEORY (Nancy Rao, chair) HUM 587

• Depoliticizing Experience: Music Theory after the Feminist Critique
  
  **Stephen Lett, University of Michigan, Ann Arbor**

• Philosophies of the Body in *Feminine Endings*: Historicizing the Feminist Roots of Music Theory’s Embodied Turn
  
  **Vivian Luong, University of Michigan, Ann Arbor**

• Great Women in Gospel Music, Commercialization of Cultural Work, and the Transmission of (Counter)capitalist Consciousness
  
  **Nina C. Öhman, University of Pennsylvania, Philadelphia**

• “Crayon Angel Songs are Slightly Out of Tune”: Judee Sill’s *écriture feminine* and the Relational *jouissance* Between the Music-As-Text and the Feminine Body
  
  **Scott Swan, Florida State University, Tallahassee**

11:00-11:15—Coffee

11:15-3:00

**PERFORMANCES/WORKSHOP + Brown bag lunch** (Dee Spencer, chair) HUM 133

*Dedicated to pianist, composer, and scholar Geri Allen (1957-2017)*

• Contemporary Piano Works by Women in Spain
  
  **Margaret Lucia, Shippensburg University of Pennsylvania**

• Occupying Sonic Space: Protest Song in South Africa and the USA
  
  **Nicol Hammond, University of California, Santa Cruz**

• Mary Lou’s Apartment: Jazz Ensemble
  
  **Mwamba Blakwomyn and Patricia Mullan, co-leaders, CA**

3:00-3:30—Coffee

3:30-5:30

**F1 VISIBLE / LEGIBLE /AUDIBLE** (Elizabeth Keathley, chair) HUM 582

• “Won’t have to drift no more”: Transience in the Blues Recordings of Lottie Kimbrough
  
  **Elizabeth Ann Lindau, California State University, Long Beach**

• Sonic Emblem and Visual Imagery: Chinatown Theater and Identity of Chinese American Women
  
  **Nancy Rao, Rutgers University, Newark, NJ**

• A Concert the Way He Likes It: Éliane Radigue’s Audibility/Inaudibility at Sigma3
  
  **Emanuelle Majeau-Bettez, McGill University, Montréal, Canada**
• Understanding Bobby: Reading Stephen Sondheim’s Company in the Time of Stonewall
Ashley Pribyl, Washington University, St. Louis, MO
(3:30-5:30 continued, next page)

F2 TRAUMA AND GENDER IN OPERA, ORATORIO, AND FILM (Susan Cook, chair) HUM 587
• Trauma at the Opera: Sexual Abuse in Twenty-First-Century Productions of Salome
  E. Margaret Cormier, McGill University, Montréal, Canada
• Joking About the Darkness: Amanda Palmer’s Portrayals of Gender and Sexual Violence
  Jackson Flesher, McGill University, Montréal, Canada
• Divas, Directors and the Reparative in Kusej’s Rusalka
  Alyssse Gabrielle Padilla, New York University
• Genre Trouble: Final Boys, Action Heroines, and the Gendered Music of Violence
  Naomi Graber, University of Georgia, Athens

5:30-6:30 Remembering Geri Allen (1957-2017)
Organized by Courtney Bryan, Ellie Hisama, Yoko Suzuki, and Sherrie Tucker HUM 133

SUN JULY 30
9:00-10:00
G1 STAGING IDENTITIES and INTERSECTIONS (Alexandra Apolloni, chair) HUM 582
• “Blond or Blonde? Examining Frank Ocean and Identity Construction”
  Kerri Lynn Rafferty, Temple University, Philadelphia PA
• A Musicologist in Prison
  Annie Janeiro Randall, Bucknell University, Lewisburg, PA

10:00-11:00 Post-conference discussion, led by Dee Spencer and Program Committee with snacks and coffee: FT&M meeting to pass the baton, continue discussion of FT&M initiatives HUM 587