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Editors 2002: Elizabeth Gould, & Eleanor Stubley
Editor 2014: Dr. Colleen Pinar

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GEMS is a peer-reviewed, online journal that explores the myriad intersections between gender, education, music and society. Emphasis is on the ways in which music teaching and learning can be used to re-dress and eliminate inequalities brought about through ideologies of domination by creating an open-ness to the musical experience that promotes access to all (and thus by extension, also the ways in which music teaching and learning have not been transformative in the past). Gender will be approached, not as male or female, but as a continuum of possibilities sustained by socially and historically constructed notions of masculinity and femininity that interact in complex, often competing and contradictory ways. A wide variety of methodological (historical, ethnographic, philosophical, sociological, etc.) and inter-disciplinary orientations will be featured, with contributors encouraged to make use of the variety of creative options presented by the electronic medium.

Materials submitted to GEMS must conform to the current edition of one of the following writing style manuals: *Publication Manual of the American Psychological Association*, *The Chicago Manual of Style*, or *A Manual for Writers of Term Papers, Theses, and Dissertations*. Articles and Book Reviews may not mix styles within a single manuscript. To allow for the identity of the author(s) to be transparent, it is requested that both first and last names be used when citing and when listed in the references.

For Text:
Roberta Lamb and Julia Koza brought feminist critiques of music education.

For References:

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Questions or comments? gems_editor@yahoo.com
Editorial

I would like to welcome GEMS readers to the March 2014 reprint of Volume 1, Number 1, 2002 edition of GEMS, 1(1). Retrieved from:

http://www.queensu.ca/music/links/gems/past/No.%201/index.htm#toppage

Although this issue can be accessed on the above-mentioned website, there is concern that the older website may not always be accessible to readers.

There are many benefits to putting past issues of GEMS on the Scholar’s Portal hosted by Queen’s University.

1) Scholar’s Portal is a more permanent and reliable website.
2) Reformatting previously printed articles will allow them to be accessed using current technology.
3) Readers who did not read the first printing of the articles will have the opportunity on the current GEMS website.
4) Statistics will be able to be kept on the readership of these articles.

The downside of reprinting older issues of GEMS is that older technical formatting and attachments could not be transferred into current technology. For historical purposes, both websites will be maintained as long as it is possible. It is hoped that readers will be able to access older issues of GEMS via the original source and the Scholar’s Portal.

Queen’s University (houses GEM online) has just moved the OJS online system to the new host – Scholar’s Portal. The move began at the end of January 2014 and was completed February 4th, 2014. Although the people at Queen’s University took great care so that GEMS data stayed in-sync and that no information was lost, some statistics was lost. I informed the Scholar’s Portal technical support people about this issue, but the statistical data is permanently lost. Thankfully, there were no other issues with the update and I had no trouble learning how to navigate the new system at Scholar’s Portal.

I would like to welcome GEMS’ New Editorial Team: Dr. Vincent C. Bates (Weber State University), Dr. Robin Aaron Bright (Independent Scholar, UK), Dr. Rick Parker (Mississippi College), Dr. Kip Pegley (Queen’s University), and Dr. Colleen Sears (The College of New Jersey).

I thank Dr. Joseph Abramo (University of Connecticut), Dr. Estelle R. Jorgensen (Indiana University), and Dr. Melissa Natale-Abramo (Fine & Practical Arts Department Chairperson, North Salem Central School District) for being on the GEMS Board.

On February 27, 2014 the November issue of GEMS (articles, review, and entire issue) was downloaded 1001 times. This is a wonderful milestone for GEMS.

GEMS is actively seeking articles and reviews/summaries submissions. Please contact the editor at gems_editor@yahoo.com.

I would like GEMS and GRIME readers to support the authors who contributed to GEMS. You can post your comments pertaining to individual articles published in GEMS on GEMS blog page at http://gendereducationmusicandsociety.blogspot.com/

Dr. Colleen Pinar, Editor
Editorial

Welcome to the first issue of Gender, Education, Music, Society (GEMS). This is the product of two years of work by many individuals. Notable among them are the members of the Editorial Board, who in addition to evaluating the articles included in this issue, helped resolve issues ranging from format and style to a wide variety of policies. Eleanor Stubley provided leadership for conceptualizing, designing, and realizing GEMS, while Janet Summers has contributed an enormous amount of technical support in putting this first issue together. We have made every effort to utilize the on-line medium as fully as possible, and encourage you to contribute to the Reader Notes section.

GEMS takes its title from the way in which light moves through prisms, creating within its own play myriad possibilities for defining ourselves and music education. This issue includes two feature articles: "A Wild Passion? A Wild Patience? A Wild Flower? Cultivating in the Feminist Theory and Music Garden" by Roberta Lamb, and "Where are All the Girls? Women in Collegiate Instrumental Jazz" by Kathleen McKeage. The pedagogical spotlight, "Teaching Music History from Outside the Closet," is by Eleonora M. Beck. All three of these articles were presented at the conference Feminist Theory and Music 6: Confluence and Divide, held in Boise, Idaho July 5-8, 2001. Jacqueline Reid-Walsh reviews Transforming the Disciplines: A Women’s Studies Primer.

Roberta Lamb’s contribution was the keynote address at the FTM6 conference. Her reflections look to the past as a means of both understanding who we have become and the directions feminist research might pursue in the future. Central to her remarks is the power of memory and the ways in which we must put ourselves as living, human beings at the center of our work. Lamb’s comments challenge us to continue reflecting on our research methodologies and the ideologies that drive them. They also give us pause to consider whether or not "being a discipline" within the larger academic musical enterprise is a necessary path to fulfilling our promise as researchers, scholars, and musicians.

Kathleen McKeage’s paper explores women’s participation in the instrumental jazz ensemble and course offerings at a U.S. mid-western university.

Noting a discrepancy between women’s participation in high school jazz programs and those at the university level, McKeage followed the paths of three women who, while having elected to perform in jazz ensembles in their first year, subsequently withdrew to focus their education on what they considered to be "more realistic" goals. McKeage’s analysis poses a conundrum; namely, how to affect change within jazz programs when those who have been most affected by its stereotypes have left them. It also raises questions about the way in which gender interacts in other aspects of our music education programs to shape undergraduates’ perceptions of their own potential more generally.

Finally, Eleonora Beck’s article challenges us to consider the ways in which our own personal identities and past histories shape who we are as teachers. Outlining activities drawn from her own research and experience as a teacher, she conceptualizes music history as a space for students to explore their "evolving selves" as "creative" voices that bring to the classroom their own perceptions, insights, and webs of relationships. With activity plans and student achievements laid out side-by-side, we are asked to move beyond the question of gender to consider what constitutes an education in which the primary maxim is to be "true to oneself."

Elizabeth Gould and Eleanor Stubley, Editors
Cultivating In The Feminist Theory And Music Garden

Roberta Lamb

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Abstract: This paper was presented as the keynote address for the Feminist Theory and Music 6 Conference at Boise State University, Idaho, July 2001. It is built on metaphors drawn from Adrienne Rich's poetry, remembered through a brief narrative of my personal and academic experiences, linked with my understanding of feminist theory and music. These experiences and understandings explore the value of Feminist Theory and Music conferences, past and present, and ponder directions for the future. I thank the Program Committee of FT&M6 for providing me with the opportunity to present this talk, and many thanks to Philip Brett, Ellen Koskoff, and Elizabeth Gould for their comments and support.
Old Sweaters, Nets, Spray-mottled Books . . .

I have been asked to talk a bit about my path through feminist theory and music. I am honored and humbled. It has been a challenge choosing what to include and what to leave out. My choices reflect a partial and particular understanding. All papers involve performance. So, for this one, though it may not be to the extent that some of you have come to expect from me, I evoke an expatriate community by way of Alice B. and Gertrude, by way of blue gown and flowered hat. I spend most of my spring and summer free time in my garden, so the image as cultivating a garden through several seasons rather than taking a journey makes more sense to me. In this context of cultivating, a process of enriching and reclaiming, I remember reading something by Adrienne Rich that contained the phrase ‘a wild passion has taken me this far.’ It is a phrase that stuck with me.

It was a wild childhood passion that insisted that I would play the flute because Mary Jo, a slightly older neighbor girl, played the flute. Then there was a secretly wild passion for learning that led my grandmother to push her son and her granddaughters to excel in school. I never knew, until hearing her eulogy, that the strength behind that passion was rooted in her lack of education, an education prevented when my great-grandfather forbid her to accept the college scholarship she had won for having the highest marks in her high school. She learned of that honor in the principal's office, while the boys’ scholarships were presented publicly at graduation ceremonies. And, there was the wild passion for talk of politics and religion around the dinner table, encouraged by my parents, that pointed me towards fairness and political action, to marching against the Viet Nam War and for the ERA. Once, my high school English teacher told one of my younger sisters that I'd been a feminist since before the word was invented—his ignorance of that term’s history. Basically, I've been too stubborn to take 'no' for an answer, an irreverent brat.

Upon graduating from university in 1974, certainly it was a most wild passion that took me into the Multnomah County Library looking for evidence of women composers. I was embarrassed to learn that C-e-c-i-l-e Chaminade was Cecile and not Cecil. I had played that Concertino for Flute in high school and yet I never even considered it could have been composed by a woman! I wrote to women whose names I found as authors of articles about women in the mid-1970s music journals. Pauline Oliveros replied on the back of her "Beethoven-was-a-lesbian" postcard. I blushed. I was thrilled that Jane Bowers was coming to Portland State in 1976 to teach what was probably the first women-and-music university course, sponsored by women's studies. It was more wild passion that I threw into studying flute with Jane, learning music composed by women. This revived me after my day-job as an elementary music teacher. And, somewhere around this time I was reading Adrienne Rich and found that wild passion phrase. And, it was wild passion that took me into relationships with women. That wild passion flew me to New York City in 1982 where I began work on a doctoral dissertation that aimed to include women composers in school music curricula. At that time, it seemed to me (naive believer in the power of Truth) that all that was necessary to correct the absence of women composers was to do the research and provide the curriculum materials. Still, when I ran out of graduate student funding and began applying for university positions, my well-intentioned adviser suggested that I take the feminism off my resume to ensure better job opportunities. I didn't. WYSIWYG. [What You See Is What You Get].

I ended up in Brandon, Manitoba in 1985, even though I didn't know what Manitoba was, let alone where it was. My colleagues there were not so very threatened by the left-leaning feminism I represented. I was fascinated by the more humane (at that time) Canadian political landscape. I participated in the Manitoba Action Committee on the Status of Women and the Lobby to Include Sexual Orientation in the Human Rights Code. Later, with a dedicated committee, I organized the faculty union at Queen's. Always the political action contrasted with the conservative music education profession. To hear the comment, "Oh. You're Roberta Lamb. I've heard so
much about you!” upon meeting someone for the first time, was disconcerting because I never knew what they had heard.

Integrity

So, it was this spring while first planting and later weeding my garden, mulling over, panicking, about what I could say to all of you that I remembered this wild passion and connected the idea to Feminist Theory & Music conferences. Certainly Feminist Theory and Music has presented wild passions in varying degree. I dug through my library and found the source. Oh, horrors! Adrienne Rich was writing about a wild patience! Now that's an interesting twist—substituting passion for patience—a twist that might be grist for a therapy session. On the other hand, wild passion and wild patience are crucial to feminist or other critical work within the academy, or outside it.

Writing in 1978, throughout the poem Rich plays with polarities of words, contradictions in life. The poem is a longish one, so I will quote only those verses that resonate for me in the context of this talk and this passion/patience muddle. The poem is entitled "Integrity." Rich begins with Webster's definition of integrity, "The quality or state of being complete; unbroken condition; entirety."

Integrity
The quality or state of being complete; unbroken condition; entirety.
-WEBSTER

A wild patience has taken me this far
as if I had to bring to shore
a boat with a spasmodic outboard motor
old sweaters, nets, spray-mottled books
tossed in the prow
some kind of sun burning my shoulder-blades.

The length of daylight
this far north, in this
forty-ninth year of my life
is critical.
The light is critical: . . .

Anger and tenderness: the spider's genius
to spin and weave in the same action
from her own body, anywhere--
even from a broken web.

The Length of Daylight This Far North . . .

What an odd coincidence that the poem's speaker is 49, as I am. This particular self-reflection, looking back at relationships past, of where one has been, what one has or has not accomplished seems to be a mid-life preoccupation. Certainly, nothing that interested us in the 1960s, when we did not trust anyone over 30 and were confident that our generation would end the war, poverty and all social ills, when 'all you need is love' and 'a little help from your friends.' Life is more complicated than that. So the length of daylight becomes central, marking the seasons and time's passage. The daylight reminds you . . . lazy reminisce. . . The daylight nudges you . . . urgency. In the North daylight is so wonderfully long during summer. If one has guided a spasmodic outboard motorboat to this lakeside cottage in summer, then there is plenty of daylight, more than you could ever enjoy, when you are rising long after the sun and going to bed while the sun still lingers above the horizon. But if it is autumn and the cottage is being closed up, the light is fading, melancholic. If it is winter, the light is barely here at all and the chilled darkness can be life threatening. Being in the North means being away from the center of the universe, the States, yet being ever aware of its presence and effect. The length of daylight is critical, containing (as it does) careful, analytical evaluations. The length of daylight is critical to how those of us who are not in the center understand, come to know, to negotiate the intricacies of this global village. Had I remained in the States I could not have thought the way I have or written the words I did, and to this day would have no idea where Manitoba is. The metaphorical North released the restrictions of the Big Ten and the Ivy League. The music education Suits in the States ignored what I had to say but my sojourn into the northern wilderness allowed me to think and explore. It does not surprise me that innovation in music education comes from Canada, that we are among the ones attempting to facilitate change with a spasmodic outboard motor. The question then seems to be, how do we make those innovations effective and
maintain integrity, that is remain unbroken and whole (simultaneously realizing that wholeness may be more apparition than reality)?

The Light is Critical . . .

Like the light and length of daylight, Feminist Theory and Music has been critical to keeping this spasmodic motor boat from sinking. Feminist Theory and Music contributes to such integrity as a venue for us to develop our ideas among colleagues who at least do not question the value per se of feminist, queer, and gender research in all areas of music. Now, at FT&M we don't have to begin our presentations by justifying the research area. We can expect to be understood and the confidence of that expectation allows more freedom to explore complex theory or new ideas. Then . . . ten years ago, Lydia Hammesley and her committee organized the first conference on a shoestring, envisioning a conference where feminist theory would be central to music research. It was time. Ellen Koskoff's Women and Music in Cross-cultural Perspective (1989) and Jane Bower's two articles, "Feminist scholarship and the field of musicology" (1989/1990) had appeared within the previous two years. Susan McClary's Feminine Endings (1991) was just being published and, although not yet published, Marcia Citron's Gender and the Musical Canon (1993) and the edited collections, Cecelia Reclaimed (1994) and Musicology and Difference (1993), were in the works. The conference plan was to include musicology, ethnomusicology, theory, composition, and performance. Knowing my dissertation research, Elizabeth Wood encouraged the inclusion of music education in Feminist Theory & Music. In addition to the music education sessions, we held the organizational meeting for Gender Research in Music Education (GRIME). GRIME continues to meet at FT&M, alternating its annual meetings with the MENC. For GRIME, Feminist Theory & Music has provided the critical northern daylight for a feminist music education research network. I am grateful to both Lydia Hammesley and Elizabeth Wood for taking that first risk of including music education. Support for feminist research in music education was not the only critical light in the first Feminist Theory & Music conference. Much 'new' musicology, but especially queer musicology, at least half of Queering the Pitch (1994), began as presentations at Feminist Theory & Music 1991. The evidence for how critical FT&M has been to our work is in the persistence of this conference throughout these 10 years. FT&M was never intended as an ongoing organization. This conference has happened six times because someone has been willing and able to sponsor it at their university and the rest of us have assisted as volunteers, program committees, and presenters. I know of no other cyclical conference that is so ad hoc! The light is critical . . . making judgments, critical of us. Passion and anger related, but disconnected from the patience and tenderness on the other side of the coin, Western dualities where passion/anger lie polar opposite to patience/tenderness. The light is critical, noticing that from the beginning FT&M didn't get it quite right. There were divisions among the areas of music study replicating the Continental Divides within music departments and schools. The 'crisis of difference' was apparent, for example, in the absence of people of color, even as it was partially addressed in the presence of lesbians and gay men. Yet patience and tenderness were not lacking in that critical light. bell hooks (2000/1984) reminds us:

There has been no other movement for social justice in our society that has been as self-critical as feminist movement. Feminist willingness to change direction when needed has been a major source of strength and vitality in feminist struggle. That internal critique is essential to any politics of transformation. Just as our lives are not fixed or static but always changing, our theory must remain fluid, open, and responsive to new transformation. (p. xiii)

We listened to each other, working to make the partial understanding and vision more complete the next time around. Even with the various struggles bubbling or boiling to the surface in each FT&M, I've always found the conference and the people I've met through it to be a source of replenishment, almost like the comfort of old sweaters tossed in the prow of that old motorboat. Perhaps this is due to the difficult situation I find in music education.
Anger and Tenderness: My Selves / Passion and Patience: My Selves

Music Education has been reluctant to consider feminism seriously. An understatement. But I have no intention of whining on this topic, of going back to the time when passion and anger propelled my work without the wisdom of patience and tenderness. I now see that cultivating feminist scholarship in music education gave me the opportunity for wonderful garden visits and conversations with those of similar inclination in music's other fields. We shared gardening tips and perennials. Suffice it to say that I have been writing on feminist theory, music and education since my 1987 dissertation; yet, 14 years later, it is still necessary to lay out the critical structures of feminist criticism in every music education presentation, or run the risk of being totally misunderstood. This makes me angry still, but now . . . "A wild patience has taken me this far" where passion and patience are not polarities, where, like the anger and tenderness of the poet they weave from Spiderwoman's body into a somewhat whole cloth.

This cloth of anger/tenderness and passion/patience enabled me, with the assistance of two colleagues, to write a feminism and gender research chapter for a music education research handbook. As I took up this task I was reminded of Ruth Solie's essay (1997) describing her experience of writing the "Feminism" article for the New Grove. She evoked Virginia Woolf's austere "Oxbridge" library (1957/1929). She described communications with 30 friends and colleagues about definitions of feminism. But the option of consulting 30 friends and colleagues was not open to me. I received a phone call from a sympathetic editor pleading with me to write this chapter. The original author could not complete the task and a chapter on feminist theory and gender studies was deemed essential to a contemporary research handbook. Our predicament was that the deadline was only one month away. The editor stretched that schedule to six weeks. Here was my version of the black-gowned guardian of the "Oxbridge" library telling me I couldn't enter without a letter of introduction from a Fellow of the Library. This was my introductory letter. I took a deep breath of passion and patience and persevered. Six weeks to the day from the first request the final version of the chapter was accepted by the editor-in-chief.

It was very rocky gardening, with moments where it was likely no produce would make it to market. The sections written by my co-authors on the history of women in music education and feminist theory in curriculum and practice were not problematic. However, basic definitions of feminism, feminist studies, gender studies and women's studies proved to be controversial in every section of the entire chapter. Wild patience and wild passion were central to maintaining the integrity of the research and ensuring the completion of the chapter in the face of such resistance towards a topic supported by over 30 years of solid scholarship (including North American non-fiction best-sellers). Wild passion motivated me to accept this challenge. Wild passion provided me with the drive to see the task, this wild flower, grow and bloom, to become a fragrant bouquet as it left the garden in the market basket. Wild patience guided discussions with the editor regarding definitions of relevant terms and his concerns about bias, lack of evidence, too strong a focus on neglect, the possible negative impact of including lesbian/gay studies or queer theory, and so forth. On the one hand, I steadfastly maintained that queer theory would be included under my authorship. On the other hand, the solution to several of the remaining issues was a statement of limitations. For example, "There is not space in this chapter to present an analysis as to why music education has been so isolated from these theories while the same theories have had an impact on education as a discipline and on music as a discipline. This is an important topic which deserves critical
exploration and thorough analysis. " Wild patience was the only means of maintaining integrity.

I don't think these experiences are so very different from those in other music specializations, although they may be more frequent or less talked about in music education. Certainly, I hear of graduate students in ethnomusicology, theory and musicology who encounter this deliberate or ignorant obfuscation of terms, and challenges to alternative approaches. It does appear that feminism and gender studies are "only gender" and not legitimate field areas in music. We do not have the equivalent, of a discipline women's literature or women and politics or feminist philosophy, etc. as a field where a beginning professor can expect to find a position. We continue to be a discipline of contradictions, where there is a dilemma about the place of gender in the discipline itself, as well as a dilemma within postmodern and feminist theory regarding political action, aesthetics, eros and ethics.

Critical Questions to Spin and Weave in the Same Action . . .

So, where are we now, in 2001, ten years later at Feminist Theory & Music? Are we and FT&M in transition as newer issues emerge and developing scholars participate? What is FT&M's changing identity? The theme of this conference is confluence and divide, situated near the Continental Divide, sending rivers of thought to the Pacific, the Atlantic, and the Arctic. Are we always going our separate, divided ways? Confluence, rivers flowing and merging, people gathering together--FT&M has always brought all disciplines of music together--that has been its strength, whatever the limitations in practice. As a result, do musicologists, theorists, ethnomusicologists, composers, performers and educators talk to each other more than before? Certainly this happens to some extent at FT&M. I'm forever pulling the learning and teaching implications from the other music areas, most often ethnomusicology and theory. I have heard musicologists say to me, "I didn't realize music education had anything to say to musicology until I heard your work." What happens when we leave? Do we take FT&M to AMS to SEM to MENC, CMS, etc., etc.? Do we take other perspectives on music, feminism, gender, sexuality, and life to heart and to action? Or do we return like homing pigeons to our assigned cubicles? Do we remember the place this all started from, the wild passion/patience in the uncovering of resistant meanings, the lifeblood needed for social justice? bell hooks (2000/1984) reminds us:

Feminism is a struggle to end sexist oppression. Its aim is not to benefit solely any specific group of women, any particular race or class of women. It does not privilege women over men. It has the power to transform in a meaningful way all our lives. Most importantly, feminism is neither a lifestyle nor a ready-made identity one can step into. (p. 28)

Do we remember justice and integrity? Or do we play intellectual games that fascinate us but may not connect to improved quality of life? Our fascinating intellectual games may eventually make meaningful transformations in the world. Puzzles are crucial pieces, yet there is always the risk of becoming narcissistic, of playing with oneself for the sheer pleasure of it all, just as there is the risk in political action that the actions overtake the reason for undertaking movement for change, that the action becomes a simulacrum.

If we are to grow through polarities, if we are to see our 'crisis of difference' grow into a wild meadow garden of passion and patience, if we are to echo the spider's genius to spin and weave in the same action from her own body, from a broken web such that anger and tenderness breathe together, then it seems we must ask of Feminist Theory and Music and our experiences here, "So what? What difference does any of this mean or make?" This obnoxious "so what?" may sound a bit skeptical. It is. Yet the "so what?" is also a source of hope, what bell hooks (1999) calls "integrity of being" and Adrienne Rich (2001) calls the "arts of the possible."
**Integrity**

Through "so what?" and the hope of "integrity of being" and the "arts of the possible" I come back to the integrity of the wild passion/wild patience that has taken me this far and I imagine . . . I imagine that we are talking to each other, deepening connections through communication and learning from each other. That we might see, as Adrienne rich does, that "art needs to grow organically out of a social compost nourishing to everyone." I imagine that at FT&M we are finding ways to engage paradigm shifts, postmodernism and all kinds of intellectual novelty as part of a process of political action, a linking of theories and practices. Since linking theory to practice is central to learning and teaching, I imagine that we engage each other in discussions of what it means to teach and to learn. I imagine that when we leave the Continental Divide we continue to talk with scholars in other areas of specialization about what it means to teach and learn music with the benefit of feminist movement in a real and critical world.

*Integrity*

*The quality or state of being complete; unbroken condition; entirety.*

-Webster

A wild patience has taken me this far
as if I had to bring to shore
a boat with a spasmodic outboard motor
old sweaters, nets, spray-mottled books
 tossed in the prow
some kind of sun burning my shoulder-blades.

. . .
The length of daylight
this far north, in this
forty-ninth year of my life
is critical.
The light is critical: . . .

. . .
Anger and tenderness: my selves.
And now I can believe they breathe in me
as angels, not polarities.
Anger and tenderness: the spider's genius
to spin and weave in the same action
from her own body, anywhere--
even from a broken web.

**References**


"Where Are All The Girls?" Women In Collegiate Instrumental Jazz

Kathleen McKeage

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Abstract: This qualitative study was undertaken to answer a question posed by a visiting high school musician who, after sitting-in with a college jazz ensemble, noted that she was the only girl in the room. Three undergraduate women music majors were selected for this study. Each was an instrumentalist, had an extensive background in jazz at the high school level and had withdrawn from college jazz bands after the freshman year. Individual and focus group interviews with the participants revealed that each of the three had made conscious choices that led to their withdrawal from the jazz program. Analysis of the data revealed the following themes: (1) a lack of female role models and mentoring in jazz; (2) pressure to perform both classical and jazz and (3) a negative environment sometimes associated with jazz ensembles. These factors led the students to make choices based on self-assessment and gendered expectations for success.

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Introduction

Each spring, a mid-western university music department invites the best high school instrumentalists from the area to a ‘Festival of Winds and Strings.’ The purpose of the weekend gathering is to recruit high school students and to give them an opportunity to play challenging literature. As part of the recruitment mission, I take the bass players to "sit in" with the top jazz ensemble. One of the visiting bassists sight-read a very difficult part with the band. Returning to her seat, she leaned over and asked, "Where are all the girls?" I looked around and noticed that, of the thirty musicians and teachers in the room, she and I were the only women. I had no answer for her.

Her question prompted me to begin counting the number of women involved in jazz at the University. At a recent concert, 13 of the 53 participants were women. There were no women in the premier jazz ensemble or the student combos. As a member of the faculty combo, I was the only woman to improvise a solo that evening. Young women are common in high school ensembles. Each year there is a new infusion of freshman women into our ensembles and a year later most of them are gone. Why are there so few women in the academic jazz setting and why is it so easy for them to leave jazz behind?

Review Of The Literature

Little has been written concerning gender issues in jazz education. Several sources have chronicled the historical importance of professional women in jazz performance (Porter, 1984; Dahl, 1984; McGee, 1994). Becker (1963) described the insulated world of the professional jazz musician. Green (1997) explored the relationship between gender, improvisation and jazz. Porter (1989), Tracy (1990) and Marquis (1998) have written about jazz in academia. Leonhard (1991) reported the under-representation of women instrumental directors in the public schools. Gould (1992a) summarized the historical role of women in secondary and college teaching. Weaver (1994) and Payne (1996) reported the number of women teaching at the college level.

The absence of women in jazz is often linked to instrumentation. Considerable research has been conducted linking gender stereotypes to specific instruments (Abeles and Porter, 1978; Griswold and Chroback, 1981; Delzell and Leppla, 1992; Zervoudakes and Tanur, 1994; Haack, 1998). Gould (1992b) and Delzell (1994) have described the effects of gender, role models and stereotyping on career options in music education. Eccles (1987) linked women’s choices to gendered expectations for success.

Context

The university music department chosen for this study is designated a mid-sized, master’s degree-granting department by the National Association of Schools of Music (NASM). The majority of the undergraduates are music education majors. Of the current 143 undergraduate students, 60% (68) are female. The faculty of 16 includes five women and 11 men. The full-time faculty women teach in the trumpet, oboe, double bass, voice and piano studios.

The university has offered student jazz ensembles since the early 1970’s. These ensembles are treated as adjunct to the other, more traditional performing groups. Students are required to be in two major ensembles each semester. If they choose to participate in jazz, it is in addition to their regular course load. The university’s large scholarship budget, controlled by the ensemble directors and studio teachers, facilitates player recruitment for the major ensembles. Recently, the department expanded the jazz program with the addition of a director of jazz studies.

Jazz Studies

Jazz I is an audition-only ensemble made up of the best and most focused players on campus. The average enrollment is 20, and in recent years the number of women has ranged from zero to three. Jazz II emphasizes pedagogy and is the training ensemble for Jazz I. On average, women comprise 30% of the enrollment. Vocal Jazz, an ensemble of chamber singers and rhythm section is also available. Six of the eleven current members are female. The jazz improvisation courses comprise a four-semester sequence designed to take students through the basics of improvisation. In the six semesters the courses have been offered, only one woman has participated.

There is also a well established "jam scene" centered on the university community. Two local clubs sponsor weekly jams that are open to all. The student union and several businesses hire student jazz combos on a regular basis.
The Participants

After observing the available jazz courses, I interviewed the two jazz ensemble directors for background information and chose three female participants for the study. All three were sophomores at the time of this study. They had similar backgrounds in jazz, having played at least three years in a high school jazz program. Each participated in Jazz II during their freshman year and migrated to Vocal Jazz during the sophomore year. All three regularly attended jam sessions, but seldom played. The women were each academically and musically gifted and focused on specific career goals. All names used in this study are pseudonyms.

Ruby, a piano performance major received both academic and music scholarships. Her high school jazz program was considered one of the finest in the state. Her private teacher described her as a "piano jock" because of her willingness to practice four to five hours per day. As a freshman, she discovered an interest in ethnomusicology and was awarded a grant to study indigenous music in New Guinea.

Juanita, a percussionist, began her freshman year as a music major but switched to a business major with a music minor. She also earned both academic and music scholarships. Her main focus in high school was jazz. She played drum set exclusively until she arrived at the university. The transition for her was difficult: "I swing all the eighth notes I’m not supposed to."

Ella was a music education major on a music scholarship. Her major instrument was oboe, but she also played sax and sang with Vocal Jazz. Ella was a very confident young woman, not afraid to mix it up with her male colleagues.

Methodology

This qualitative project spanned a four-month period. My role was as a participant observer and I was the primary instrument of data gathering (Creswell, 1994). Data was gathered from a variety of sources. Departmental records including class rosters, music major listings, and ensemble personnel lists were reviewed to determine women participation over the preceding five years. Jazz ensemble rehearsals were observed and interviews held with the ensemble directors to explore the nature of the rehearsal context. Individual interviews and a focus group session were held with the three main participants. A semi-structured interview format was used in the interview, with questions focusing on the girls’ experiences, goals, and role models. Discussion in the focus group was led by the participants themselves.

Observation/Interview Log

A constant comparison method was used throughout the data gathering process to recognize emerging themes. Data were organized and coded first into general categories and later into families, in an attempt to understand what I was seeing and hearing (Bogdan & Biklin, 1998). Group interviews were also conducted (Devault, 1990). As data were gathered, theory was formulated based on the emergent themes (Glaser & Strauss, 1967). Finally, the resultant theory from this study was tied to existing models.

Themes

Data analysis revealed four themes. First, the women could not connect jazz to their career aspirations. Each identified clear role models, but none in the jazz idiom. Second, the students spoke of the pressures of fulfilling the requirements of their major instrument. Third, each participant repeatedly mentioned the importance of a positive, non-judgmental and nurturing environment with an emphasis on the social aspects of playing. Finally, each participant had a clear understanding of her skills and what it would take to become proficient in jazz. Each made a conscious decision to limit her involvement in jazz.

Role Models

Both ensemble directors interviewed noted that the lack of female role models in the professional jazz ranks was the primary reason young women do not pursue jazz. The Director of Jazz Studies stated that, historically, women have not been welcomed into the jazz world: "Certainly, at some point, and this may be true today, but definitely through the swing and bebop era, women were discouraged. So without good role models, it’s hard for women to identify with the idiom." The historical attitude of male jazz musicians may carry over to the current generation of players. The instructor describes the attitude of some of the young men: "[They] think Diana Krall is OK because she plays piano and she’s a babe, but if you’re going to be improvising . . . guys do that."
Each of the women interviewed identified a clear career goal. Ruby wanted to teach piano at the college level: "I can see myself very happy in that role. I’ve talked to [my studio teacher] about that and she agrees that I would be good at that." She saw the value of jazz, not for it’s own sake, but because it would make her more marketable. She could not identify any female role models in jazz.

Juanita wanted to work for the university cultural affairs office as a prelude to work in music business: "Right now, I want to be in arts management, like handling contracts for musicians. I worked with [the program director] last year and I really like what she does." Asked if she had role models in music, she cited percussionist Sheila E. and a composer/arranger she saw at a jazz festival: "She was up there conducting the band, playing her pieces. It was the coolest thing. I wanna be the chick up there with the baton." She could not recall the woman’s name.

Ella wanted to be a music educator, like her father. "I can see myself doing what my Dad does. He gets to play in the city orchestra and this little jazz band and he gets to do that he wants to do." When pressed about her dreams and aspirations, she said, "I want to be famous, singing in a little club with a back-up group." Asked why she doesn’t pursue that, she replied, "I’ll probably get a teaching job somewhere before I’ll get a job playing or singing." She could only identify Ella Fitzgerald as a possible role model.

The Pressure To Perform

Because the Music Department follows a mainstream approach to music, students are required to study their instrument in a traditional manner. Background interviews with the two directors pointed to studio support. The Jazz II Director stated, "In freshman year they [the girls] are all enthusiastic and then their teachers want them to specialize." Those studios taught by faculty with jazz backgrounds tend to encourage their students to remain in the jazz program. Both Ruby and Ella study with women faculty members who have no background in jazz.

Ruby felt that there was little time for jazz: "I’ve played in jazz choir, but I haven’t practiced it and I haven’t grown at all. She [her studio teacher and advisor] has been pushing me really hard and I was very much into classical. Like all these pressures from all sides and I didn’t have time for jazz and I didn’t want to have time for jazz. It was more frustrating than fun." She was rethinking her involvement in the Vocal Jazz rhythm section. "I’m resentful of the whole jazz choir thing, because it’s not inspiring at all and I’m mostly just doing it out of a sense of obligation."

Juanita had a different story. She had never studied percussion formally before coming to the university and she did not enjoy "the classical thing." She continued to be a member of the percussion ensemble and had written an arrangement for the group. She, like Ruby, felt pressure to play in ensembles: "There’s just too much pressure. ‘Juanita play, Juanita play,’ and then negative feedback afterwards. I just wanted to play."

Ella’s studio teacher was supportive but insistent that she focus on the oboe. They had some discussion about her interest in jazz: "When I told her I was not going to be in jazz band, she said, ‘Well now you have more time to make reeds.’ I told her I was going to be in jazz choir and she said, ‘OK as long as [you] make reeds.’ "

Click to hear "Send in the Clowns." Ella’s self-directed jazz band at work.

The Creative Environment

Each participant described how personally satisfying and creative jazz could be. Common to these positive experiences was the social aspect of playing music, positive feedback and lack of pressure. Ruby described her early school experience as: "Great fun, I loved it. We had structure, but we also had room. In high school I was playing with my really good friends. Maybe it was that we were comfortable with one another and we weren’t afraid to give out new ideas. We were all pretty naive. Oooh, jazz, it’s cool. We’ll play jazz."

Juanita did not have a similar high school story. Her band was very competitive: "My high school was very picky, but none of us knew enough to be picky. If somebody played a wrong note at festival, then they were in the dog house all the way home." She did cite two more recent, positive experiences. She played set with a group of "old guys" who treated her with respect and were "so laid back." She played at a local jam: "I loved the informality of it. I didn’t feel like it was a performance. We didn’t know how to do it. Just do it, don’t worry about it."
Ella enjoyed her high school experience: "It was fun. It was so cool. Socially, it was pretty good." She also enjoyed singing at local jams and recalled a student group that had met the previous year. "We all got together and played and it was so fun," she said.

The Negative Environment

My follow-up question to each of the students was "What is it like now?" Interestingly, none of the women mentioned negativity during individual interviews. It was only when they were together in the focus group that they shared their stories. Ella described the reactions of the better players: "If some big hot shot doesn’t give you something helpful or some feedback, like ‘Oh well, they must not think very highly if they don’t think enough to say anything.’" I pressed her for a specific instance of criticisms: "No, it’s what they don’t say. Sometimes the kids in Jazz I look down on people. They can’t compliment because they are too good. Because, if I say she did a good job, then she’ll think she’s better than me." She summed up her theory on why girls quit: "I think it’s because girls can’t cut it. I don’t know if they are discouraged when they were first starting out to play jazz or what but someone along the line said, ‘Well, you’re a girl and you’re not going to make it as a jazz player.’ The line is that guys are meant to be in jazz and not girls."

Juanita described the negativity this way: "It never seems to come in the form of advice. It is criticism. On the critiquing thing, the egos involved in music are such, it seems as though they never have anything good to say. If you’ve done something good they aren’t going to tell you because it will look like they are below you to tell you the something good after a concert. They tell you the things you could work on."

Ruby did not offer any negative stories. "All the jazz guys have been really supportive," she says. A male friend, one of the top players in the program, told her that playing jazz would enhance her classical playing. He also offered his help: "I need someone to teach me to play jazz. The information is overwhelming. [He] has an open ended offer when I am ready to sit down and work on this stuff." Ella contrasted her negative jazz experiences with a story from her first university symphony performance: "I came in like two measures early on a solo and the orchestra people just laughed about it. It’s all right. If that would have happened in a more serious jazz thing, they would have been, ‘Dude, you screwed up.’ Like laughing at you, not laughing with you." In a background interview, the Director of Jazz Studies described the atmosphere commonly found in rehearsals: "There are two languages spoken in jazz ensemble, music and sarcasm." Asked if he ever tones it down, he replied, "About once a week, but if you don’t do well with sarcasm …"

Self-Assessment And Choice

Each of the women interviewed assessed her skill level and knows, in her own mind, what is necessary to be a proficient jazz player. Each believed that she is responsible for her own success or failure. Each of the women interviewed believed that playing well in a jazz setting was possible, but that it would require effort on her part. I posed a theory to them that some people are too self-aware and are reluctant to take chances while others don’t recognize their limitations and "just do it." All three identified with the first category.

Ruby does not participate in jams. "My standards are too high, I’m too much of a perfectionist. I know exactly how much time it’s going to take and if I play it I don’t just want to kind of play it and be OK. I’d like to really know what I am doing." She was more comfortable with the highly structured learning process associated with classical playing: "I think I know how to fix things better. I know how to practice and if somebody tells me I’m doing something wrong then I know how to fix it."

Juanita was also very aware of her skill level: "Do I feel crappy about myself now and then? Yes. That’s been a natural thing for me ever since high school. I get mad at myself for not trying harder, doing better. Not practicing enough. So, I never blame it on other people being mean to me to make me feel bad. I always come back to myself. I’m not doing enough."

Ella believes her lack of effort was the reason she dropped Jazz II: "I got tired of not working on jazz in jazz band and I never put as much effort into it as I wished I could have. A little voice in the back of my head kept saying, ‘If you practiced your saxophone, you’d do a whole lot better in jazz ensemble.’"

Theoretical Model

I began this study with preconceived ideas based on my own undergraduate experiences. My
assumptions were that the women involved would cite overt hostility, possible negative reactions from their studio teachers or negative experiences with the ensemble directors. Reality, as portrayed by these women, was much more subtle and complex. Each woman was goal-oriented and realistic about her chances of success. Each constantly re-evaluated her participation in jazz. Each chose between spending time and energy on jazz and other activities that could be directly applied to career goals. In making that choice, the women considered three major areas of concern.

First, the three participants could not identify specific role models in jazz by name. The absence of role models is not surprising given the small number of women in the professional jazz world and in academic jazz. Interestingly, the two students who had strong female role models could not see a connection between gender, role models and career choices.

Second, students felt the pressure to study their major instruments in the traditional manner. This pressure was partially the result of instrument choices made in elementary school. As predicted by Abeles and Porter (1978), choices made in fourth grade can impact career decisions. All three students experienced tension with their studio teachers, but they felt that those demands were in their own best interest and willingly accepted the consequences. The tension between jazz and traditional programs at the college level is well documented. (Porter, 1989; Tracy, 1990; Marquis, 1998). The participants in this study, like most jazz students, were caught between two different systems.

Third, all three spoke about the need for a positive and worthwhile learning environment. Two of the three described negativity from male students, but they felt it was more a constant irritant than anything overt. The negativity may be a part of the greater jazz culture whose members attempt to separate themselves from others. Becker (1963) writes:

The musician is conceived of as an artist who possesses a mysterious artistic gift setting him apart from of other people. Possessing this gift, he should be free from control by the outsiders who lack it. The gift is something which cannot be acquired through education; the outsider, therefore, can never become a member of the group (p. 86).

While the students claimed not to be effected by the negativity, their actions indicate otherwise. All three had chosen to remain in the only jazz ensemble dominated by women; the one with the least competitive environment. Women may value social ties more than achievement. Conversely, men of the same age tend to value achievement and competition (Eccles, 1987).

Ultimately, it is clear from their own words that these women were not forced out of academic jazz, but made decisions that lead to limited involvement. In trying to interpret these decisions I looked to Jacquelynne Eccles’ model which "Links occupational choices to expectations for success and subjective task value" (Eccles, 1987 p. 135). Eccles counters the idea that women make choices based on lack of self-esteem or confidence. Instead, men and women make different choices because they have different goals and definitions of success.

Eccles indicates choices are made based on an expectation of success. These choices may be between two or more positives, not necessarily a positive and a negative. Women may avoid male dominated fields because they not only have to prove their abilities, but may also have to deal with discrimination. Women may also have a more realistic view of their own abilities: "It is possible that females are as confident as males in their ability to succeed but assume that it will take more work, time and/or effort to succeed than their male peers assume if will take." (Eccles, 1987, p. 146) The women in this study demonstrated great self-awareness and each felt that they had made a rational decision. Choosing a career in jazz would be to leap into uncharted waters. Given that both paths would be rewarding, it seemed prudent to choose the path that seemed most attainable.

Considerations For College And Public School Jazz Programs

Given the options, it is little wonder that many women choose not to continue in jazz programs. Unfortunately, opting out can impact future employment opportunities. The majority of secondary instrumental directors are male (Leonhard, 1991). This imbalance is sometimes attributed to the fact that most
high school band directors are expected to lead a jazz ensemble. If female music education majors choose not to participate in jazz programs, they fail to fully prepare themselves for high school positions (Gould, 1992; Delzell, 1994). We perpetuate the imbalance by allowing so many future educators to walk away from jazz programs. In the college ranks, women jazz educators are rare (Payne, 1996) at a time when prospective faculty who can play and teach in both the classical and jazz genres are considered quite marketable.

Encouraging girls to play jazz should begin in the elementary grades. Students should be encouraged to explore instrument choices outside the traditional sex stereotypes. Junior high and high school programs should continue to encourage students to participate in jazz ensembles and improvisation classes, expanding their programs to include instruments not traditionally associated with jazz ensembles.

The problem at the college level is more difficult. All students should be encouraged to continue an interest in jazz. Doing so, however, requires the cooperation of instructors in traditional studios and ensembles. Jazz directors should also look to expand the instrumentation of their ensembles and improvisation classes to include instruments traditionally played by women. Jazz educators should strive to challenge students while offering a creative, nurturing environment, an atmosphere, "where social and musical trust have developed" (Lamb, 1996, p.129). Finally, more work needs to be done promoting those women professionals who can act as role model and mentors to student musicians.

Conclusion

While women are common in art music and most popular music genres, the jazz world remains predominately male. College has become the primary training ground for jazz musicians and the teachers of future jazz musicians. If college programs cannot do a better job of recruiting and keeping women instrumentalists, jazz will continue to be a male-dominated field. The three women in this study demonstrate that it is an easy choice to leave jazz behind. Colleges can do a better job of adapting jazz programs to the needs of women, providing mentoring and role models, encouraging a positive environment and allowing students the opportunity to achieve in both traditional and jazz performance.

References


Teaching Music History From Outside The Closet

Eleonora M. Beck

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Abstract: "Teaching Music History from Outside of the Closet" introduces unique teaching assignments that encourage students to explore and nurture their own voices in the study of music history. The author discusses the assignments in the context of her career, her journey of self-acceptance as a lesbian in the academy, and the struggle of self-acceptance and professional acceptance as a writer of scholarly texts--interdisciplinary studies of the Trecento--and fictional works, such as Fiammetta, an imitation of Boccaccio's Decameron.
Somewhere During My Journey I Made A Covenant To Be True To Myself.

For me, engaging in interdisciplinary studies in music history is like being a lesbian: I can't even think straight. As a product of two cultures—my father is from New York, my mother from Italy, I am naturally drawn to a plurality of ideas and find joy in the study of music together with literature, art, philosophy, and issues pertaining to gender. Working in gender studies affords me the same opportunity to skip from discipline to discipline, blissfully making connections between composers and their artistic and socioeconomic environments. In studying Meredith Monk’s music, for instance, I researched the impact of her TriBeCa neighborhood—the cobblestone streets, the rectangular loft spaces, and the city’s thumping soundscape—on her compositional process.

My primary field of scholarship is the Italian Trecento, a period of intense cross-fertilization of the arts, when public frescoes displayed images of music, literary works described musical gatherings, and the musical texts themselves captured vistas as detailed as a painting by Giotto. Boccaccio's Decameron, a collection of 100 stories told by 7 women and 3 men during a two-week sabbatical from the ravages of plague-ridden Florence, includes a description of music making at the end of each day. I love Boccaccio's compassion for the plight of women, whom he argues need entertaining and educating during the many hours that they are confined to their rooms. Women play an important role in the organization of the Decameron’s daily activities: Pampinea is the group's primary policy maker and enforcer, and Fiammetta entertains everyone by playing the vielle and singing.

Portrayals of women making music also abound in Trecento frescoes. They dance, sing, and play tambourine in a Sienese square and in the gardens of aristocrats enjoying leisure time. For instance, a woman plays the psaltery in Francesco Traini’s Triumph of Death and women dance in Andrea di Bonaiuto's The Church Militant and Triumphant in the Spanish Chapel of Santa Maria Novella.

Francesco Traini – Triumph of Death (detail) – Campo Santo, Pisa

Andrea Da Firenze – The Church Militant and Triumphant (detail) – Spanish Chapel, Santa Maria Novella, Florence

Traditionally, musicologists have examined these works for information about the shape, size, and performance capabilities of the instruments pictured and the circumstances in which they were played. I applied a new gender-focused methodology in my research, starting with the question: What is the significance of women playing music in these works? I discovered that artists and writers viewed women musicians as metaphors for justice, peace, and compassion. Giotto includes dancing women singing and playing tambourine under the virtue of justice in his Scrovegni Chapel frescoes; Lorenzetti’s dancing women in his Effects of Good Government in the City communicate the message that under the peaceful and just rule of the Sienese government, harmony abounds.

Ambrogio Lorenzetti – Effects of Good Government in the City (detail) – Palazzo Pubblico, Sienna

Through my research I came to the conclusion that the women in Bonaiuto's fresco exemplify Aristotelian notions (found in Book VIII of the Politics) of musical entertainment appropriate for leisure time and that Boccaccio's female musicians display temperance and good taste when playing music. The study of female musicians and their meanings in the Trecento contexts brought me much satisfaction because of the connections I could draw between academic disciplines.

Learning is ultimately a process of self-acceptance, of nurturing the mystic and quirky things in life that bring joy. For scholars, this is achieved through research. But for lesbian scholars, research becomes even more personalized because society imposes many taboos upon us. I discovered that I needed an extra amount of courage as a graduate student to work in interdisciplinary studies because the traditional path to understanding medieval music was usually limited to the examination of manuscripts and related archival material. In accepting my scholarship and my own sexuality (and this took many years of denial and reproaches from family), I found scholarly support from researchers in medieval and gender studies. As a graduate student at AMS I remember
feeling lost and intimidated (I still do), and a professor recommending that I should search out the Gender Studies folks. I received encouragement when I gave papers about gender-coded tempo indications in the music of Charles Ives (FT&M 1) and lip-synching in the performance of popular music (IASPM). As a result I am usually asked questions about connections: What does medieval Italian music have to do with Meredith Monk? How do you relate Ives to your dissertation topic: music in Trecento Tuscany? What does lip-synching have to do with Dante and Boccaccio? This last question was posed to me at the end of a grueling two-day job interview. I answered sheepishly, "If you think that's something, you should see my jump shot!" Sinking a 15-foot shot from the baseline after a steal and a fake brings the same kind of exhilaration I experience when uncovering a connection in the Trecento. And like scholarship, basketball requires practice, discipline, and imagination.

The author jumping for the tip-off, Levien Gymnasium, Columbia University, 1981

One of my goals is to translate these joyful impulses into teaching music history by using pictures, poetry, and stories. If my heart races with happiness when inventing an assignment, I know it will work. Sometimes colleagues ask me how I grade my student's papers and I explain, without being defensive, "You can tell when a student has put a lot of thought and work into a project." Academia sublimates the self for some skewed notion of the greater good and encouraging students to think for themselves and rely on their own abilities are radical concepts. Below are some of the teaching assignments I have developed over the years. I completed them, too, because I needed them. All promote compassion, a subject Boccaccio addresses at the beginning of his Decameron: "To take pity on people in distress is a human quality which every man and woman should possess, but it is especially requisite in those who have once needed comfort, and found it in others." I read this phrase to my classes as one of the goals of learning.

I have invented these exercises in conjunction with traditional music history research projects. Interestingly, as I look back, I first began this kind of experimentation while teaching a Women and Music class. Most assignments have research, listening, and writing components. Some involve performance and improvisation. I view each as a little work of art. They may be shaped as you like to suit your classes' needs, and I encourage you to contact me with any questions. They are presented here in no particular order.
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Description</th>
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<tbody>
<tr>
<td>Assignment 1</td>
<td>Please lip-synch a piece of music. It should be between 3 and 4 minutes long.</td>
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<tr>
<td>Assignment 2</td>
<td>After reading excerpts from Charles Ives's Memos and Patti Smith's Early Work 1970-1979 and listening to these composers' music, write a 500-word description or analysis of their work in any style you like.</td>
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<tr>
<td>Assignment 3</td>
<td>Create a tape of the music you would like played at your funeral. In 500 words explain why you have chosen the music.</td>
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<td>Assignment 4</td>
<td>In 500 words write a short story with a composer or musician as your primary character. Combine real and made-up situations in your piece. Student Sample 1</td>
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<tr>
<td>Assignment 5</td>
<td>Listen to three CDs you've never heard before and write three 150-word reviews. Student Sample 2</td>
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<tr>
<td>Assignment 6</td>
<td>In 500 words please describe the development of your musical taste.</td>
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<tr>
<td>Assignment 7</td>
<td>Please compose a short song in the style of the Decameron ballatas to perform in class.</td>
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<tr>
<td>Assignment 8</td>
<td>After reading excerpts of Boccaccio, please write a two-page story in the style of the author. Be sure that it has a musical theme.</td>
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<tr>
<td>Assignment 9</td>
<td>Please be prepared to play a piece in class. Write a story that describes it.</td>
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<tr>
<td>Assignment 10</td>
<td>Draw a candy wrapper with a musical subject. It should cover a bonbon.</td>
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<tr>
<td>Assignment 11</td>
<td>Draw a three-section cartoon with music as its subject.</td>
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<tr>
<td>Assignment 12</td>
<td>Set your original slides to 3 to 4 minutes of music.</td>
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</table>
| Assignment 13 | Teaching Music  
Divide into groups of four people. Each group is commissioned to teach two pieces of music to their students.  
Two members of the group should teach the pieces  
Two individuals create and administer a "test" by which they determine if and what the class has learned.  
The class participates in the learning and testing.  
Writing assignment: Please submit a two-page (500-word) essay describing your role in the project and the results.  
Student Sample 3 |
<table>
<thead>
<tr>
<th>Assignment 14</th>
<th>Talk Show</th>
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<tbody>
<tr>
<td>Meet with your group of five to produce a 20-minute episode of &quot;Oprah&quot; about some aspect of music and culture.</td>
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<tr>
<td>Assign the role of the host (not necessarily Oprah herself).</td>
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<td>Assign the role of the producer (keeps action going, props, cue cards, straightens ties, I don’t know, other things).</td>
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<tr>
<td>Three guests.</td>
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<td>The rest of the class participates as the audience.</td>
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<tr>
<td>To get started devise a central topic of the day's discussion.</td>
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<tr>
<td>Create the characters of the guests.</td>
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<tr>
<td>Choreograph a musical performance or soundtrack.</td>
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<tr>
<td>Writing assignment: Write a page describing in intimate detail your character and their views. Please write in the character's voice. Most of all have a good time.</td>
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<thead>
<tr>
<th>Assignment 15</th>
<th>Opera</th>
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<tr>
<td>After seeing Rigoletto create a short opera. Be prepared to present an overture and a complete 45-minute production. Don't forget a title. Split up into groups of six.</td>
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<tr>
<td>One person writes the plot.</td>
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<tr>
<td>One or two people provide music.</td>
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<tr>
<td>One writes the dialogue.</td>
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<tr>
<td>One works on staging, lighting and costumes--set the scene.</td>
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<td>One directs and writes about her/his artistic vision.</td>
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<td>Everybody participates in some way on stage.</td>
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<td>Participants are encouraged to modify the above suggestions as they see fit.</td>
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<tr>
<td>Writing assignment: In 500 words describe your contribution to the production.</td>
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I have spent many sleepless nights inventing these assignments, and fretting about the ramifications of my actions come tenure time. Ideas came to me when I was completely still, alone, listening to my dog's heavy breathing. Then my agitated brain thought about my next review and how I could be attacked, told that I am not serious, unfocused, and unscholarly and that I could lose my precious job that I adore. Sometimes I questioned my self-worth, wondering why I couldn't teach music history as I was taught and remembered my mother's debilitating criticisms, such as "Why do you have to play basketball? It makes your arms so big." Meredith Monk's words comforted me during my journey when I interviewed her in 1996 (Women of Note Quarterly, August 1996, p. 22). I asked Monk, "When did you know that you were an artist?" She responded:

It's kind of hard to talk about. All the way through my life I have asked myself: am I an artist? Already, at age fourteen, I knew that I wanted to create at Sarah Lawrence and these feelings were nurtured and grew stronger. At a certain point in 1965, I had the revelation that the voice was as flexible as the body and I could build a vocabulary on my own vocal instrument just the way I made movement from my particular body. Within my voice were limitless characters, landscapes, textures, colors, ages, masculine and feminine qualities. So, I again committed myself to being an artist; it's something I do in a conscious way throughout my life. It's like taking a marriage vow. That's what Atlas was about, the quest—where the guides come and Alexandra really knows that she has to leave home to follow her own path.

Teaching and completing these assignments have opened a new avenue of study for me: the confluence of scholarship and creativity. (I do not mean to imply here that scholarship is not a creative endeavor. To clarify, I am referring to creativity in this context as making art, music, dance, fiction and so on.) For Boccaccio and Dante, and later Italian thinkers, such as Leonardo da Vinci and Galileo, these spheres were complimentary. In academic circles of the United States, I have felt pressure to keep these spheres of knowledge separate. Producing fiction and drawings could harm my integrity as a scholar. I experience this caveat like another version of "stay in the closet."

Writing a story about a composer can be construed as frivolous, while researching the composer and writing with all the requisite scholarly armor, methodological vocabulary, footnotes, and argumentation is deemed serious. We often hide behind these conventions—to the detriment of our voices. Students and professors ultimately benefit from a more fluid intersection of scholarship and creative endeavors. Because of this freedom of expression, I am motivated to engage in research with greater enjoyment.

After much soul-searching, encouragement from students, quashing of negative voices, and working on my own assignments, I compiled original stories, poetry, music, and art into a collection inspired by the interdisciplinary breath of the Decameron. It is called Fiammetta and will be published March 12th, 2002, by a press I started called:

Carlton Street Press
P.O. Box 82212
Portland, Oregon 97282-0212
www.carltonstreetpress.com

Fiammetta's Back Cover Reads

Fiammetta's overarching story chronicles the kidnapping of Jennifer, an art dealer's young assistant, and her encounter with Fiammetta, a bewildered and sincere professor who is in Italy to give a lecture. While Jennifer is whisked away from the streets of Florence to a castle in Northern Italy, Fiammetta contemplates the choices she has made in her life and these are portrayed through stories, art, and poetry set in the sunlit Italian Alps, New York's Hamptons, and Portland, Oregon's urban gardens. The unique juxtaposition of Jennifer and Fiammetta's tales represents a writer's commitment to her craft and the transcendent power of making art. Readers will exit Beck's labyrinth transformed, ready to unleash their imaginations.

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Book Review

Informing the Disciplines: Women’s Studies across the University Curricula
Jacqueline Reid-Walsh


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This edited anthology of essays about how Women’s Studies has informed the various disciplines across the spectrum of the university is a laudable and ambitious—perhaps too ambitious and too multi-purpose an undertaking. The "Foreword" and "Introduction" provide a useful perspective as to why and how this collection emerged, the latter being more specific and useful than the former. The "Foreword" unintentionally evokes irony by stating that their title "invoke(es) the modest (!) rubric of transformation" – unfortunately Women’s Studies practitioners may be weary of the (mis)use of this term at conferences and the shocking reality of Women’s Studies programmes, in many cases still struggling to survive. The "Introduction" clearly describes a potentially wide audience including Women’s Studies instructors, undergraduate students and lay people. The book, however, suffers from being intended to be both a "primer" and a text that instructors typically located in a single discipline can pick up and use to discover some of the main ideas and contributors to other fields.
Indeed, the book is useful to an instructor who needs a brief summary of other fields in order to further her knowledge and identify references that need to be consulted in order to develop a well-rounded, comprehensive course. For example, an instructor with a background in literature can read the brief history of music by Canadian music historian Ursula Rempel to learn about the trajectory of major European women composers, and discover through the bibliography basic names and references for further research. Or, alternatively, an instructor outside the professions would find the discussion of women in architecture by Jean Halgren Kilde conceptually interesting (although why an architecture professor did not write the essay is puzzling). The most useful sections for an introductory course instructor, however, are the succinct introductions to each section: to the humanities, to the social sciences, to the natural sciences and to the professions. The questions at the end of each introduction provide a useful rubric with which to consider a field and perhaps offer a "map" to the vexing interconnections and contradictions between them. This can be helpful when addressing questions from students that suggest Women’s Studies is "owned" by one particular discipline or field, or that want to know more about the relationship between the humanities, the social sciences, and the natural sciences.

Whether the book could be or should be useful as an introductory "primer" when the essays are all ten pages or shorter is doubtful. Also, there is a widespread unevenness in tone and approach, that while interesting to read, is incompatible with the needs of introductory students who may be bewildered enough by the plethora of names, dates, concepts —yet alone writing styles. Ultimately, while I would recommend this book to a University library and perhaps a Women’s’ Studies resource collection, I would not recommend it as a course textbook.