GEMS (Gender, Education, Music, & Society)

An Online, Peer-Reviewed Journal Published In Cooperation With Queen’s University
http://library.queensu.ca/ojs/index.php/gems/index

Volume 7, Number 6, September 2014
Editor: Dr. Colleen Pinar

TABLE OF CONTENTS
Mission Statement, Writing Style, And Copyright Statement

Editorial
   Dr. Colleen Pinar

ARTICLE
Elevate And Find: Developing Young Hip Hop Feminists Through Critical Art Education And Activism
   Lauren Gardner, LMSW

CD Review
Images of Eve: A Review
   Emma Joy Jampole, MSEd
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:

Copyright Notice: The policy of GEMS is that authors will retain copyright to their materials. However, authors grant GEMS permission to publish their materials in an online journal format with full-test access. It is the responsibility of the author to obtain all copyright permission prior to submission. Material appearing in GEMS may be shared among individuals for the purposes of scholarly research or discussion. Permission to copy or re-publish in any context or format must be secured in writing from the author(s), with advance notification given to the editor.

Views and content of each submission included in GEMS are the sole responsibility of the author. GEMS, the editor, and members of GEMS are not liable for any legal or civil actions that may arise involving the content including, but not limited to, copyright infringement.

Questions or comments? gems_editor@yahoo.com

GEMS Board: 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).

GEMS Editorial Team: Dr. Vincent C. Bates (Weber State University), Dr. Robin Aaron Bright (Independent Scholar, UK), Dr. Rick Parker (Mississippi College), and Dr. Colleen Sears (The College of New Jersey).
Editorial

I would like to welcome readers to the September, 2014 issue of GEMS. I have worked hard over this past year to promote GEMS and to increase readership. As of today, September 1, 2014, four issues of GEMS (September, 2013; October, 2013; November, 2013; and January, 2014) have over one-thousand downloads. The November, 2013 issue of GEMS has only 48 more downloads before reaching two-thousand. This is exciting news. As stated previously, Queen’s University (houses GEM online) has just moved the OJS online system to the new host – Scholar’s Portal. Unfortunately, some of GEMS’ statistics were lost. Therefore, these download numbers would be higher. My goal is to continue working on promoting GEMS, to increase readership, and to accept quality articles and reviews/summaries that our readers would want to download.

I encourage all readers to consider submitting an article, book review, book summary, CD review, or a CD summary for the October, 2014 issue of GEMS. I personally feel that GEMS has a platform where “all voices” can be heard. As stated in the September, 2013 issue of GEMS, our readers are diverse. Still, I found that GEMS and GRIME members’ professionally support each other and provide recognition when recognition is due. It is here where I value GEMS and GRIME and find it unique group of people. The founding members of GEMS supports this notion. “GEMS takes its title from the way in which light moves through prisma, creating within its own play myriad possibilities for defining ourselves and music education” (GEMS, 2002). My hope would be that this mission continues to the next generation of GEMS readers.

It was brought to my attention that with Queen’s University move to Scholar’s Portal, PDFs may not download properly with Microsoft Internet Explorer. If you experience this, please use Mozilla Firefox or Google Chrome. I also was informed some readers could not access the Scholar’s Portal to submit their article or review, if this happens to you, please email me your document. I would gladly consider it for publication in GEMS.

As always, I would like to encourage readers to support Gender Research in Music Education [GRIME] and the co-chairs Jennifer Blackwell and Miroslav Pavle Manoski. GRIME includes an international community of activists and scholars committed to research about gender in music education. Their website is genderresearchinmusiceducation.org

In the September, 2014 issue of GEMS, Lauren Gardner article titled Elevate And Find: Developing Young Hip Hop Feminists Through Critical Art Education And Activism discusses how young women of color in the United States utilize Hip Hop feminism as a form of civic artist-activist expressions and community mobilization. Gardner illustrates the historical foundation leading towards the third wave of Black Feminist epistemology and concludes with future directions where multiple complex intersectional identities have emerged.

Emma Joy Jampole will provide a CD review of Images of Eve performed by Wendy Rolfe and Deborah DeWolf Emery. Jampole not only discusses the works performed on the CD, but she provides historical background for each composition and composer. On the CD, some of the composers are Dr. Rolfe’s friends and colleagues; others lived in the mid-19th to early 20th century, which was a time of great social change. For example, Beth Denisch adapted Three Women from her song cycle One Blazing Glance, which describes a woman’s life journey drawing inspiration from the poems of the same title by Rosie Rosenzweig.

I would like readers to support the authors whose articles and book reviews are included in the GEMS. You can post your comments pertaining to individual articles published in GEMS on GEMS blog page at http://gendereducationmusicsociety.blogspot.com/

GEMS archives can be found at http://library.queensu.ca/ojs/index.php/gems/issue/archive

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

Dr. Colleen Pinar, Editor
Elevate And Find: Developing Young Hip Hop Feminists Through Critical Art Education And Activism

Lauren Gardner, LMSW

Abstract: This paper will critically review civic engagement literature to reveal a gap indicating a need for social science research on how the arts contribute to developing critical, civic-minded, activist youth. This paper is predominantly concerned with young women of color in the United States and how they seek to utilize Hip Hop feminism in their civic artist-activist expressions and community mobilization efforts. While there are some programs utilizing the arts in order to increase youth activism and civic participation, currently there is a dearth of literature indicating how critical arts education curricula can scaffold youth civic development. This paper will examine two case studies exemplifying young women of color utilizing the arts, particularly Hip Hop, for activism. Many of the young artist-activist women do not realize the traditions they are building upon. Therefore, young women might benefit from the exploration of theories, traditions and methods utilized in historic or parallel artist-activist movements in order to substantiate youth positionality and to encourage development of youth artist-activist agendas. With this, potential literature will be presented to support and scaffold critical arts education curricula in order to provide a historical basis and an endpoint to such burgeoning youth artist-activist agendas.
Traditional modes of civic action are increasingly outdated and under-representative of the range of historical civic actions and behaviors utilized by groups who have been positioned as marginalized, oppressed, and disadvantaged (Levinson, 2010). Youth civic engagement takes many forms, traditional and non-traditional, from learning civic knowledge and preparation for activities like voting, mobilizing for a protest, or performing critically conscious Hip Hop pieces (Kirshner, Strobel, & Fernandez, 2003). Researchers are currently working to explore how youth activities (artistic, extracurricular, religious, sport and education) might impact youth civic and political participation and identity development (Ginwright & James, 2002; Jensen, 2010; Junn & Masuoka, 2008; Seif, 2010; Stepick & Stepick, 2002). Non-traditional activities include the use of social media, artistic production and expression, such as Hip Hop (music, videos, poetry slams, and graffiti), all of which youth engage to comment on power structures and civic institutions (Levinson, 2010).

Within the context of youth political and civic development, it is important to recognize the importance of culture and history on political socialization and identity development vis-a-vis context and development of personhood. Virginia Sapiro (2004) recognizes that children are not only capable of holding dialectical conversations with their parents about politics, but children are making highly political decisions daily in their choices of whom to play with (or exclude) based on socially situated social identity categories of race and gender based on their context, their own identity; and are in turn influencing and being influenced by social discourse. It is from their intersectional positions that youth begin to develop identities "not as purely essentialist properties of a static self, but rather as multifaceted and dynamic as people position themselves and are positioned in relation to social practices” (Rubin, 2007). This dynamic understanding of self, therefore, influences group membership, political positionality, and the stances youth choose to take (Kirshner, Strobel, & Fernandez, 2003; Sapiro, 2004; Stetsenko, 2012).

Civic activities that engage youth in community matters salient to their personal identities allow them to develop a participatory stance towards social and political issues. Youth are transforming active practices through cultural tools for developing a civic voice in order to position themselves as knowledge producers. As a more horizontal method of civic production, the arts and social media allow youth to manifest a transformative activist orientation (Stetsenko, 2012) towards knowledge appropriation and production, through which youth define themselves and are defined by these egalitarian practices.

The purpose of this paper is to critically review civic engagement literature to reveal a gap indicating a need for more attention to how the arts contribute to developing critical, civic-minded, activist youth. This essay is particularly concerned with young women of color in the United States and how they seek to utilize Hip Hop feminism in their civic artist-activist expressions and community mobilization efforts. Currently there is no standard curriculum model indicating how we can scaffold youth civic development through the arts, and yet some community youth programs use urban arts to increase youth activism and civic participation. Two case studies exemplifying young women of color utilizing the arts, particularly Hip Hop for activism, will be presented herein. The case studies will also explicate a disconnect with previous generations leaving many of the young women uninformed of traditions they are building upon. Perhaps young women might benefit from learning about theories, traditions, and methods utilized in previous and parallel artist-activist movements. In turn, this realization may provide impetus for further activism, inspire artistic civic youth curricula development, sanctify the youth mission in terms of their older generations, or provide the youth with a greater sense of confidence in their activist agendas. Areas of study with associated literature will be suggested to support and scaffold critical arts education curriculum design and development.

“I want to choreograph a Hip Hop dance about overcoming domestic violence.”

(Unnamed Student, personal communication, December 12, 2013)
Using Hip Hop in Civic Development to Bridge the Gap

Youth use Hip Hop as a vehicle to develop and narrate their experiences through a multicultural medium and multimodal discourse; however, research on youth using Hip Hop in their civic life and political development is underexplored (Seif, 2010). Creative approaches for youth organizing, some of which use Hip Hop as a tool for engagement, are particularly promising strategies of mobilization (Kirshner, 2009). Hip Hop provides the affordance of ‘power in numbers’ indicated through youth participation in an organization called Youth Rising (Kirshner, 2009). In an activity at Youth Rising, youth utilized Hip Hop to finish “I can” statements, taken from Nas’s “I Can” rap, in order to articulate their experiences, hopes, and civic critiques (Kirshner, 2009). Flores-Gonzalez, Rodriguez, & Rodriguez-Muniz (2006) also vividly describe how Hip Hop, as youth culture, is utilized in Chicago at Batey Urbano to resist and challenge unjust practices.

Youth utilize the arts towards transformative ends in order to foster their own identity development, through a process of contestation and envisioning new values (Daiute, 2006; 2011; Porfilio & Gorlewski, 2012). Hip Hop is considered a powerful medium with which to resist, critique, and produce discourses that counter the mainstream discourses, in addition to negotiating individual values and macro value-systems (Daiute, 2006; Porfilio & Carr, 2010). In addition to its unique positioning as a counterforce to mainstream discourse, Hip Hop is an expressive tool supportive of and congruent with intersectional youth social identities (Roychoudhury & Gardner, 2013). Critical pedagogists and critical educators have been studying and theorizing Hip Hop education based on critical consciousness frameworks indicating that Hip Hop arts and culture can provide enrichment around critical literacy (Porfilio & Carr, 2010; Porfilio & Gorlewski, 2012). These alternative frameworks and curriculum are building on tools youth develop to provide spaces within schools for contestation, self-reflection, imagination, and critical thought about social justice (Love, 2014).

Researchers of youth civic engagement are currently asking if the arts may be a site for youth civic engagement (Levinson, 2010; Seif, 2010). Schools must offer creative sites (i.e. the arts, music, Hip Hop culture and social networking) where youth can engage in traditional and nontraditional forms of civic engagement (Levinson, 2010). Some scholars propose looking at youth’s civic education, extracurricular activities in religious groups, sports and the arts to inform youth development curricula and organizing efforts (Seif, 2010). Many youth arts programs are shutting down, and yet youth engage arts to create and envision the world they hope to see (Kahne, Nagaoka, Brown, O’Brien, Quinn & Thiede, 2001). Hip Hop education curricula transforms the classroom experience for many youth, while Hip Hop expressive arts provide a critically-conscious civic mindedness and radical outlet for creativity and activism (Ginwright, 2004; Seif, 2010). Hip Hop catalyzes civic engagement at various levels and on many fronts:

At the self-awareness level, young people use hip-hop culture to express pain, anger, and the frustration of oppression through rap, song, poetry or spoken word. At the level of social awareness, they use hip-hop culture to organize, inform, and politicize at the community level. [...] At the global awareness level, hip-hop culture carries some possibility to unite youth through common experiences of suffering and common struggles of resistance (Ginwright & Cammarota, 2002).

An integral next step in studying youth civic engagement is to explore how youth utilize urban arts, particularly Hip Hop, to see how Hip Hop influences and develops civic engagement, youth organizing, civic behaviors and activism (Seif, 2010). The next section will present two case studies in which American youth exemplify Hip Hop feminist activism in community organizations.

Youth Hip Hop Feminist Activism in Community Organizations: Presenting Two Case Studies

Youth Hip Hop Dance Activism

In a large northeastern non-profit organization in the United States, youth are utilizing Hip Hop dance as a means to express their activist stance and desire to call for an end to domestic violence. The youth have called attention to the issue of domestic violence
within their organization and have expressed to their adult counterparts that they want to mobilize and strike in a creative way. The youth not only want to speak out against domestic violence, but they hope their Hip Hop dance piece will articulate the complexity of the lives of people who experience domestic violence. The youth dancers also intend this performance to represent a unified and mobilized front against domestic violence; a force calling for justice, respect, and nonviolence for women, domestic partners, intimate partners, and children who have suffered injury and trauma associated with domestic violence or who are currently negotiating the realities of domestic violence within their homes.

As part of their mobilization plan, the youth dancer-organizers are engaging social media including Facebook, Twitter, and YouTube to advertise their creative dance protest event, their organization, their unification, and to mobilize and bring together adults and other youth, not only to raise awareness, but to engage with community stakeholders in order to build coalitions (with social service providers, hospitals, women and children’s rights organizations) in an effort to protect people currently experiencing abuse and to educate the greater community about the realities and painful experiences of domestic violence. Their hope is that their emotionally charged Hip Hop dance piece will strike a chord with people, including those who perpetuate the violence, and break the cycle. This case example demonstrates one of the few examples of how youth are utilizing a highly emotionally expressive art, Hip Hop dance, as a radical and transformative means to articulate their positionality, and unification through political assembly and creative mobilization.

Critically Conscious Hip Hop Dance Curricula

The second case study is derived from first-hand experiences with youth in a large non-profit organization’s after-school dance program in Harlem, New York. The author designed a critical Hip Hop dance curriculum with the following course description:

Jazz (Street Jazz, Lyrical Jazz, and New Jack Swing Dance technique) and Hip Hop (choreography and uprocking) are combined with traditional Jazz (1920's-1930's) capturing the arts and culture of the Harlem Renaissance. Students learn dance as a social, cultural, historical form of discourse to build on core competencies in language and expression. Students develop enhanced communications skills through an understanding of dialectics. In both sections of the course dance is being utilized to build on core competencies in language and expression (through body language, and matching movement to music lyrics). Dance for civic engagement, community mobilization, social change, social justice and spirituality are explored utilizing a cultural historical approach and a Freirean framework of critical and creative consciousness. All students begin to engage briefly with dance research on various levels, as they are instructed to prepare a few homework assignments, class presentations/demonstrations, and one final individual and group project to submit in addition to their performance in the end of semester production (Gardner, 2012).

The dance program utilizes Hip Hop dance research in order to build writing skills, develop a verbal artistic voice, and cultivate critical consciousness. It is through this curriculum that dancers have begun working on critical research essays and projects, in addition to making decisions to create their own dance pieces calling to end domestic violence and to articulate a Hip Hop feminism through dance to unite women. One young woman in High school has investigated the affordances of tutting in a particular Hip Hop dance crew. She is utilizing YouTube to capture her data and analyze the use of tutting in pieces in connection with message boards on YouTube. Her thesis is that a particular Hip Hop dance crew utilizes tutting in order to represent and embody collectiveness and solidarity. She expands on these ideas by indicating that there are additional layers of meaning as the dancers choose to utilize tutting only at certain points in one particular piece. These moments of tutting are what she believes illustrates communal transcendence. Through her utilization of social media, she was able to collect her data from video and message boards, and analyze the data by explicating it and watching the video multiple times.
Hip Hop critical consciousness-raising through Hip Hop dance research has developed future choreographic projects for other young women in the program. Two groups of young women are seeking to articulate their stance on significant women’s issues. One group of young ladies is choreographing their own piece seeking to call attention to domestic violence, child abuse, and intimate partner violence through dance. Another group of young ladies are working to develop a piece articulating a Hip Hop feminism in which they can comfortably express themselves, their perspectives and concerns, while simultaneously calling for women to unite and mobilize at both their micro level and at the macro level. Integral to creating and teaching the critical Street Jazz and Hip Hop dance education curricula presented herein was the necessity to pay homage to previous artist-activists and subsequent social movements influencing Hip Hop activism by implementing these historical movements into the curriculum with the intention of scaffolding civic development and activism. Critical arts educational curricula should elucidate artist-activist forefathers and mothers, their stances, their work, and their activist agendas in order to build upon the work youth are already doing in youth organizing and community organizations, and to inspire and bolster youth consciousness, confidence and mobilization efforts. Much of the literature utilized to teach the critical dance course presented herein (Gardner, 2012) has been included and discussed in the next sections titled the Hip Hop Artist-Activist Inheritance and Revisiting Historical and Parallel Artist-Activist Movements.

The Hip Hop Artist-Activist Inheritance

Hip Hop artists, scholars, and activists have inherited a great wealth of experience from their artist-activist forefathers and mothers, some of which include: Katherine Dunham, Mabel Hampton, Amiri Baraka, Sylvia Pankurst, Kenneth B. Clark, Okello Kelo Sam, and Ai Weiwei (Stephens & Phillips, 2005; Rabaka, 2011). Many Hip Hop educators are answering Laura Shapiro’s call for teaching artists to become education activists (Shapiro, 2005). Not only do Hip Hop artist-activists build upon a great history and tradition of global artist-activists, but Hip Hop artist-activists are being recognized by the National Conference of Artists New York and Medgar Evers College in a recent exhibition, “Black Artist as Activist“ (CUNYNewswire, 2010).

Hip Hop has inherited history and culture from the Harlem Renaissance to the Civil Rights Movement up to (the current historical moment consisting of) global Hip Hop feminisms (Rabaka, 2011). Hip Hop did not invent anything; Hip Hop reinvented everything (Ice-T & Baybutt, 2012). Building upon their inheritance, Hip Hoppers have created a system of Hip Hop praxis, which youth actively contribute to in order to express themselves, negotiate their identities, preserve Hip Hop culture and develop themselves and Hip Hop cultural practice, reinvent themselves, and envision the future. It is through Hip Hop’s commitment to conceptualizing the good life, and seeking social transformation that Hip Hoppers struggle for liberation, taking an activist stance towards envisioning the future and realizing social justice. It is through the dynamic and cyclical interplay between theory, cultural production and practice that Hip Hop culture, its practices, and members of Hip Hop culture develop. Therefore, the reflective attending dimension of art cannot be cut off from the productive dimension (Greene, 1998).

From Afrika Mambaataa’s utilization of Hip Hop dance as an intervention to protect and promote peace in place of gang violence (Chang, 2005), to Lupe Fiasco’s critique of capitalist agendas in “Around My Way (Freedom Aint Free)” and his articulation of a Black male feminism in “B*tch Bad” promoting Hip Hop critical consciousness raising; Hip Hop artist-activists build upon historical and parallel movements in order to resist, but also to transform society through critique and imagination with an unwavering commitment to action, social justice and liberation. Hip Hop artist-activists are simultaneously challenging the status quo, building coalitions, resisting, taking a stand for personhood and justice, and positing the future, while producing critical and self-reflexive art capturing the beautiful complexity that is our lived experience, with which we mobilize and serve as ambassadors, philosophers, and leaders in envisioning a liberatory good life. But, Hip Hop artist-activists are not merely exemplifying a resistance, self-esteem, self-identification through self-awareness; Hip Hop artist-activists are identifying themselves with the process of becoming artists (Greene, 1998; Stetsenko, 2012).
Revisiting Historical and Parallel Artist-Activist Movements

Feminist Street Theatre in Bombay

Activists in two diverse and distinctive urban contexts will be discussed as some of their methods and circumstances may be helpful to include in critical arts education curricula. Feminist Artist-Artists in India built upon traditions of creative resistance from World War II, at which point the Indian People’s Theatre Association (IPTA) was born and performance served as a dominant method of protest against British colonial rule wherein actors performed the famine and how to organize against it. (Garlough, 2008).

Contemporary grassroots Indian feminist groups in Bombay employed street theater to create public forums on issues such as, but not limited to: rape, inheritance law, and the historic representation of women in traditional and popular media (including traditional texts) (Garlough, 2008).

Not only is street theatre a way to create a public forum, but the women who are able to persuasively articulate their message to various diverse audiences impact people across class and caste lines with performances promoting civic engagement and demonstrating critical discourse (Garlough, 2008).

Female civic performers influenced audience reflection on social, economic, and political issues in order to encourage a unified call for reform. The Bombay Feminist workshops, written by Dr. Vibhuti Patel, entitled Women in Search of their History, not only celebrates revisions to images of folk figures and traditional dance, but the workshops coherently depict three sought after endpoints to re-appropriate historical and cultural figures and practices with new meaning in order to: 1) raise critical consciousness, 2) mobilize communities, and 3) constitute identities (Garlough, 2008).

Blues and Jazz Women, Black Feminist Epistemology & Hip Hop Feminism

“With music by our side to break the color lines,” Janet Jackson alludes to the Communist Manifesto and tenets of Black feminist epistemology in “Rhythm Nation:”

Musical forms have a central role in African American culture as a major source of socialization, social change, political thought, and expression of a desire, religious belief, and love (Morgan, 2005). The music, history, and memories of past generations are the seeds of the Hip Hop generation, and the women prepare to both run with them and use them to incinerate race and gender stereotypes (Phillips, Reddick-Morgan & Stephens, 2005; Morgan, 2005). Women have a strong presence in all aspects of Hip Hop culture from music production to graffiti, rapping, breakdancing, activism, and the use of Hip Hop culture to promote social justice and educational reforms (Fitts, 2008). Similar to Hip Hop’s inheritance, Hip Hop performers took their cues from the Blues and Jazz women who preceded them; with Blues women, Ma Rainey, Dinah Washington and Bessie Smith exemplifying living proof that “bad luck and trouble” could be survived (Morgan, 2005). Angela Davis describes that their [the Blues womens’] “aesthetic representations of the politics of gender and sexuality are informed by and interwoven with their representations of race and class makes their work all the more provocative” (Morgan, 2005). Similar to the standpoint of many Blues women, many Hip Hop artist-feminists rap about female sexual and social empowerment, agency, respect, and celebration of the female body through a loving and healthy sexual relationship (Tillet, 2014).

Black Feminism

There are at least three dominant tenets of Black feminism: 1) Black men have often asserted the “rights to be men” by restricting the same rights for Black
women; 2) Black male leaders often consider it inappropriate for Black women to play leadership roles in fighting for Black freedom and justice; and 3) that mainstream Feminism from suffragists to pro-choice advocates define feminism by excluding the needs of Black women and poor women (Tillet, 2014). However, like female emcees who do not restrict their sexist critique to the Hip Hop community, but speak to larger institutional systems of racial and gender oppression by acknowledging the complex societal forces of oppression; Black feminists and womanists love women and enjoy spending time with women, but also assuredly seek to support, stand with, and love Black men (Fitts, 2008; Morgan, 2005). Morgan (2005) identifies two themes throughout African American women’s discourse: one associated with representing both individual and group identity, and the second representing racial, gender, and class injustices; Morgan professes that any critique of gender hegemony is also a critique of race.

Third Wave Feminisms

Some scholars would validate three waves of Black Feminist epistemology, marking the first wave as women’s suffrage in the nineteenth century inspired by the abolitionist movement, and the second being the modern women’s movement beginning in the 1960s catalyzed by the Civil Rights Movement. The third wave can be described as Hip Hop feminism by some, while others refer less explicitly to a younger generation of women in the 1990s influenced by foremothers but defining feminism differently and respectfully rejecting aspects they find limiting (Guy-Sheftall, 2002). Morgan’s iteration of the Third Wave examines the complexity of women’s investment in sexism and their purveyance of sexism on themselves and other women through enjoyment of chivalrous privileges (Guy-Sheftall, 2002). Rebecca Walker is the cofounder of the Third Wave Foundation, a national, multiracial and multicultural organization devoted to young women’s leadership and activism (Guy-Sheftall, 2002).

The Influence Of Intersectionality Theory On Hip Hop Feminisms

Growing out of Black Feminist epistemology and influencing Hip Hop Feminisms, Patricia Hill-Collins expanded Kimberle Crenshaw’s theory of intersectionality; a systematic methodology for studying the relationships between multiple dimensions and modalities of social relationships and subject formations, including combinations of race, gender, class, sexual identity, ability, which interact simultaneously and contribute to social inequalities (Collins, 2000; Crenshaw, 1989). The theory reveals that racism, sexism and homophobia do not act independently of one another, but instead represent intersections of multiple forms of discrimination (Collins, 2000; Knudsen, 2007). When individuals and communities are identified as different from the mythical norm – societal schema of an average white male—they gain a status of “other” (Collins, 2000; Lorde & Rich, 1981). Group self-awareness and multifaceted identification of self preserves self-esteem and serves as a protective tool from dehumanizing outside influences. Therefore, it is through self-definition and self-evaluation that we may resist (Collins, 2000). It is with this comprehensive, multifaceted and diverse approach that Hip Hop artist-activists take a stand through collective pursuits towards justice and liberation.

Future Directions

Multiple complex intersectional identities have emerged, including scholar-activist, psychologist-artist, dancer-scholar-activists, and artist-activist, which have influenced and served as the predecessors for Hip Hop artist-activists. It is through recognition and celebration of intersectional identities, as artist-activists, that Hip Hop Feminists may upend and resist the notion that complexity can only lead to social inequality. Perhaps developing Hip Hop feminists can bolster their artist-activist agendas through interactions with critical theory, literature and methods from the Feminists in Bombay using street theater, the Blues women, Black Feminists, and other Hip Hop artist-activists. These articulated areas of study suggest supportive content for curricula to scaffold critical arts education, civic education and artistic activism. Furthermore, such a realization of congruent urban Feminist frameworks may provide young women of color with impetus for further activism, sanctification of the youth mission in terms support from senior generations, a greater sense of confidence, and an unrelenting, unconquerable stance in their activist agendas.
Hip Hop artists both dance and protest as cultural participants and innovators; using skills and constantly embodying and reframing feminist identity (Morgan, 2005). Just as Hip Hop artist-activists utilize cultural tools, discourse, practices, and praxis, developing Hip Hop Feminists may engage with cultural tools and practice, in order to express dialectic complexities, celebrate histories, preserve and develop Hip Hop culture in order to build transformative theoretical frameworks, influence social policy, articulate their stance and envision the good life through creative protest. Hip Hop artist-activists prophetize our collective liberation through a cultural historical account of Hip Hop’s past, present and future.

References

Ginwright, Shawn & Taj James. (2002). From assets to agents of change: Social justice, organizing, and
youth development. New Directions for Youth Development, 96, 27-46.


dsen.pdf


Roychoudhury, Debangshu, & Lauren M. Gardner. (2012). Taking back our minds: Hip Hop
psychology’s (HHP) call for a renaissance, action, and liberatory use of psychology in education. In Brad Porfilio & Michael Viola (Eds.), Hip Hop(e): The cultural practice and critical pedagogy of International Hip-Hop (pp. 234–248). New York: Peter Lang.


Images of Eve: A Review
By Wendy Rolfe & Deborah DeWolf Emery


Emma Joy Jampole, MSEd
© Emma Joy Jampole 2014, jampole@wisc.edu
Copyright Notice: The policy of GEMS is that authors will retain copyright to their materials.

The latest CD from Wendy Rolfe and Deborah DeWolf Emery, Images of Eve, is both lovely and powerful. Dr. Rolfe, professor of flute at Berklee College of Music, has curated a wide-ranging selection of works for flute and piano and sometimes additional instruments that explores the lives of women via a variety of musical colors and moods.

The title and the artwork adorning the CD convey a feminine presence; indeed, the composers and many of the performers are women. Although the music is accessible to all listeners, several of the compositions speak directly to female experiences and concerns. Some of the composers are Dr. Rolfe’s friends and colleagues; others lived in the mid-19th to early 20th century, a time of great social change. These composers witnessed the women’s suffrage movement, World Wars I and II, and the beginnings of women’s modern political agency and activism. The societal upheavals of those turbulent times touched the lives of many of these composers. Many experienced bias
against women: Rebecca Clarke’s Viola Sonata, for example, was initially assumed to have been composed by Maurice Ravel, while the Daily Telegraph assumed her name to be a pseudonym for Ernest Bloch (Curtis, Liane, 2005).

Frequent collaborators Wendy Rolfe and Deborah DeWolf Emery both have an interest in collecting, studying, and performing music by female composers. Ms. Emery and Dr. Rolfe note that female audience members appreciate this emphasis. Professor Rolfe and her Berklee colleague, composer Beth Denisch, strive to support and encourage young female composers, including several Berklee professors, students, and alumnae (Rolfe, telephone interview, February 24, 2014).

The repertoire on Images of Eve explores numerous genres and textures. The instrumentation varies from track to track; some selections do not call for Ms. Emery’s piano. On Francisca Edwiges Neves Gonzaga’s Radiante and I-Yun Chung’s 1, 2, 3, 4 and Recuerdos, Professor Rolfe chose guitar and percussion accompaniment, rather than piano, to provide variety and texture. Dr. Rolfe plays a variety of modern and historical flutes on Images of Eve, and also employs piccolo, alto flute, and bass flute to create diversity of timbre and range (Rolfe, personal communication, February 24, 2014).

A la Prokofiev, by contemporary American composer Gretchen Hewitt, opens with a lovely, soaring flute melody, sparsely and beautifully accompanied by the piano. A brief development section, featuring conversational interplay between Rolfe’s flute and Emery’s piano, is followed by a restatement of the opening motif. Ms. Hewitt was a classmate of Rolfe and Emery at Oberlin; after reconnecting at a reunion, the composer shared A la Prokofiev with the performers (Rolfe, personal communication, February 24, 2014.).

Radiante is the first of several Brazilian works on the disc. Such compositions by Chiquinha Gonzaga (Francisca Edwiges Neves Gonzaga: Birthname) may have been on the program when she played with flutist Joaquim da Silva Callado in Rio de Janeiro in the late 19th century. Radiante features lovely performances by guest artists Eduardo Mercuri (guitar and arranger) and Julio César Santos (percussion). The guitar and percussion accompaniment perfectly complements the lilting, colorful flute lines. Dr. Rolfe became familiar with Gonzaga’s music through her friendship with French-Brazilian flutist Odette Ernest Dias, and discovered this edition in Rio de Janeiro’s Biblioteca Nacional. Chiquinha Gonzaga composed choros, other popular music, and operettas. She was known for entertaining street musicians in her home, and for engaging in musical and political activities heretofore reserved for men. A controversial figure in late 19th-century Brazil, Gonzaga advocated for the abolition of slavery and for women’s suffrage. She was the first Brazilian woman to divorce, and the first woman to perform with da Silva Callado’s O Choro do Caladom ensemble (Fernandes, 2001; Rolfe & DeWolf Emery, 2013).

American composer Beth Denisch adapted Three Women from her song cycle One Blazing Glance, which describes a woman’s life journey. Dr. Denisch, a Berklee College of Music colleague of flutist Rolfe, drew inspiration for Three Women from poems by Rosie Rosenzweig, Kim Nam-Jo, and Allison Joseph. The opening movement, the haunting Miriam’s Ballad (suggested by Rosenzweig’s Miriam’s Dance), is crisp choreography between the flute and piano. Rachel’s Song, inspired by Kim’s My Baby Has No Name Yet, has a leaping, fluttering quality reminiscent of a bird’s song. When Rolfe’s piccolo is joined by Emery’s persistently pecking piano, the sound painting is glorious! The lyrical Ruth’s Dance (based on Joseph’s Facial) charms the listener with a fast waltz that presents some unexpected, yet utterly flowing, metric interest. Ruth’s Dance is a perfect closing movement to Denisch’s enchanting suite (Rolfe & DeWolf Emery, 2013).

I-Yun Chung contributes two works to Images of Eve: her new arrangement, penned for these artists, of her 2008 guitar duo Recuerdos; and 1, 2, 3, 4, written for this CD. Chung is a young composer, educated in Taiwan and the United States, who has an interest in the music of Brazil and Argentina (Rolfe & DeWolf Emery, 2013). Her Images of Eve tracks feature lovely interplay between Rolfe’s flute and Mercuri’s guitar, subtly colored and propelled forward by Santos’ gentle percussion syncopation. Recuerdos is a soft, sweet ballad, while the up-tempo 1, 2, 3, 4 presents some wonderful interplay between guitar and flute, with all three artists demonstrating precise articulation and ensemble phrasing in a sunny, cheerful Latin context.
When music educators discuss female composers, the name of Clara Wieck Schumann is inevitably mentioned. One of the most admired and influential pianists and teachers of the Romantic period, Schumann saw herself more as a performer than a composer. Schumann wrote Romance, Op. 22 for herself and frequent collaborator violinist Joseph Joaquim (Rolfe & DeWolf Emery, 2013). This transcription, by Carolyn Brown, allows pianist Emery’s wonderful tone and expression to shine.

Cecile Chaminade, best known today for her Concertino for Flute, composed over 400 works (Rolfe & DeWolf Emery, 2013). On this CD, Wendy Rolfe and Deborah DeWolf Emery play a lovely version of Chaminade’s Pastorale Enfantine, Op. 12.

Like Clara Wieck Schumann, Amy Beach is often mentioned among the foremost female musicians. An American pianist and composer, Beach’s first major work, the Mass in Eb Major, was premiered by Boston’s Handel and Haydn Society. Mrs. Beach is the only woman among the eighty seven composers whose names are inscribed on the granite wall of Boston’s Hatch Shell (Meyer, 1999). Her late Romantic period style is represented here by three works: the graceful, chromatic Invocation, Op. 15; the evocative Mazurka, Op. 40, No. 3; and the passionate Romance, Op. 23, all transcribed by Carolyn Brown. In all of these pieces, Rolfe and Emery demonstrate a broad range of timbre, dynamic contrast, and sensitive and elegant duo phrasing.

Flutist and composer Kazuyo Kuriya grew up in Japan, and has studied and performed throughout Japan, Europe, and the United States, including a jazz composition degree from Berklee College of Music. Her interest in Western art music, Brazilian dance music, and jazz are evident in her Green Tree House, which was inspired by the composer’s visit to the Japanese island of Yakushima with her mother (Rolfe & DeWolf Emery, 2013). Green Tree House is presented here by Rolfe, Emery, and guest percussionist Anne (Néghah) Silva (a student of Julio César Santos).

Written in 1985 for soprano saxophone, Windhover is a relatively early piece by Hilary Tann, a Welsh-born composer now working in New York State. Windhover is the first in Tann’s series of such solos, including The Cresset Stone for violin, Like Lightnings for oboe, Kilvert’s Hills for bassoon, and others. Windhover is based on the idea of flight, from a falcon’s point of view (Rolfe & DeWolf Emery, 2013; (Tann, personal communication, August 14, 2014). Jeffrey Bishop of Oxford University Press introduced Dr. Rolfe to Hilary Tann’s music (Rolfe & DeWolf Emery, 2013). This demanding work showcases Rolfe’s impeccable intonation and superb tone across the flute’s range. Wendy Rolfe’s performance of this colorful unaccompanied solo soars, dives, and bends, displaying expressive range and masterful technique. There have been four previous recordings of Windhover released: on soprano saxophone by Susan Fancher; alto saxophone by William Perconti; and flute (one by Christiane Meininger and one by Gregorz Olkiewicz) (Tann, personal communication, August 14, 2014). Having performed Windhover many times, Rolfe is pleased to now release her interpretation of this unusual piece (Rolfe, personal communication, February 24, 2014). Of this recording, Hilary Tann says, “Indeed, I am delighted with Wendy Rolfe’s performance and I’m happy she is receiving praise. … When I wrote Windhover I had just started learning to play the Japanese bamboo flute (the shakuhachi) and I was fascinated by the depth one could achieve with just one flowing line. Wendy Rolfe performed this piece relatively early and I was so pleased with her interpretation. I am delighted that she’s chosen to record it” (Tann, personal communication, August 14, 2014).

Rebecca Clarke’s Midsummer Moon begins with a dissonant note of mystery. Deborah DeWolf Emery’s piano figuration, sometimes gentle and sometimes insistent, perfectly underscores Wendy Rolfe’s lyrical flute, crafting a gauzy texture that is both ethereal and powerful.

Images of Eve concludes with the seven short movements of Francisca Aquino’s Música Brasileira para o Inicente (Brazilian Music for Beginners). These predominantly up-tempo dance pieces, some including percussion by Silva, provide a cheerful finish to this remarkable CD.

Images of Eve frequently changes moods – whimsical one moment, passionate the next, moving from Western art music to Brazilian dance to jazz and back again – in a way that flows easily from one genre to the next. The CD moves gracefully through its many different rhythms, colors, textures, and styles. Images
of Eve is a richly satisfying work that engages and delights the listener!

With the completion of Images of Eve, Professor Rolfe continues to champion works by female composers. She is particularly interested in orchestral and chamber works written by women during the Baroque period, and looks forward to further research in this area. Dr. Rolfe is interested in promoting human rights through music education and performance, and actively supports music education programs that serve students without regard to their social and economic status. She supports the National Flute Association’s cultural outreach activities, and encourages individuals and organizations to help fund music programs (Rolfe, personal communication, August 14, 2014).

Wendy Rolfe, Professor of Flute at Berklee College of Music, is one of America’s leading performers on modern and historical flutes. She has played with the Handel and Haydn Society, Boston Baroque, New York’s Concert Royal, Toronto’s Tafelmusik Baroque Orchestra, and others. Professor Rolfe has been a National Endowment for the Arts recitalist, Tanglewood Fellow, and a Fulbright Senior Specialist. She has presented recitals and master classes for the National Flute Association, San Francisco Conservatory, Louisiana State University, University of Alabama, University of Michigan, and others. Professor Rolfe has performed at the Waterloo, Monadnock, Buzzards Bay, Boston Early Music, and Connecticut Early Music Festivals, as well as at London’s Royal Albert Hall. She has recorded J. S. Bach’s Magnificat with the Boston Baroque for Telarc, and may be heard on various other recordings, film soundtracks, and television broadcasts, including Ken Burns’ PBS documentary, Thomas Jefferson. Dr. Rolfe frequently performs and teaches in Brazil and Ecuador. Her previous CD, Images of Brazil, with pianist Marie José Carrasqueira, is available at CD Baby, CD Universe, and Amazon.com.

Deborah DeWolf Emery is the consummate chamber pianist. Her ability to create spare webs or lush textures brings a pleasantly varied timbral palette to Images of Eve. Emery’s context sensitive playing perfectly complements Rolfe’s supple and expressive sound. Ms. Emery has played with Doriot Anthony Dwyer, the first female flutist of the Boston Symphony Orchestra; and with the Boston Flute Choir. Dr. Rolfe and Ms. Emery’s musical partnership began at Oberlin College Conservatory of Music, and was renewed years later when both artists found themselves in Boston (Rolfe, personal communication, August 14, 2014).

Images of Eve was partly funded by a Berklee College of Music Faculty Development Grant. The CD was recorded at the studios of Boston’s public broadcasting station (WGBH) and was recorded, engineered, and mastered by WGBH and Boston Symphony Orchestra chief engineer Antonio Oliart. Mr. Oliart, recommended for this project by Ms. Emery, is a flutist himself, and is especially attuned to the unique sonorities and recording needs of this instrument (Rolfe, personal communication, August 14, 2014; (Rolfe & DeWolf Emery, 2013).

References


Windhover program notes. In Instrumental solos.