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Looking Ahead

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Greetings! Nothing like crisp fall air, changing leaves, pumpkins, and the next edition of the GRIME Newsletter. This is the last newsletter of the millennium, and well, it pretty much looks like all the other ones. Sorry, there are no space-age fonts or techno layouts—just good old reviews of conferences, acknowledgements of GRIME members' work, calls for papers, abstracts from recent gender research, and a list of cyber-resources to help with future gender research.

I hope to be seeing many of you this spring at the bi-annual national meeting of the Music Educators National Conference (MENC). It is held March 8-11 in Washington D.C. Because we are officially a Special Research Interest Group (SRIG) we will be hosting our first research session (*and there was much rejoicing!*). Our presentation is entitled, "*What Gender Research has to Offer Music Educators,*" and it features the following papers:

- "*The Effects of Gender Research on Classroom Practices,*" Elizabeth Gould, Boise State University;
- "*Feminist Philosophy in Music Education,*" Roberta Lamb, Queens University;
- "*Feminist Thought and the History of Black Women in Music Education,*" Juanita Karpf, University of Georgia;
- "*A Research Agenda for the New Millennium,*" Estelle Jorgensen, Indiana University.

This session is tentatively scheduled for Thursday March 9th, at 3:15 and it looks like we can probably have a separate business meeting afterwards. Many thanks to the women who agreed to

participate—I believe the panel discussion will be outstanding. Please plan to attend both sessions and bring a friend or two.

Wishing you all a fall bursting with beautiful colors, serendipitous opportunities, and sweet crisp apples. j

Conference Reviews

The Charles Fowler Colloquium on Innovation in Arts Practice.
Review by Marie McCarthy
(mm148@umail.umd.edu)

"Enlightened Advocacy: Implications of Research for Arts Education Policy and Practice," was the theme of the Charles Fowler Colloquium on Innovation in Arts Education held at the University of Maryland in College Park, April 16-17, 1999. This two-day colloquium was a forum for current thought on the parameters of research in arts education, recent arts education research studies identified as worthy of serious attention, how the results of research studies in arts education are being used and to what effect, and the priority issues in arts education research for the next decade. The colloquium, attended by over 150 arts educators, featured lectures by international experts presenting new research, opinions, perspectives, and challenges regarding research and public policy in arts education advocacy, question-and-answer opportunities with the featured

related to power relations in the social practices that inform and form singing practices around the world (e.g. race, class, gender, sexuality, language, regionalism, etc.). A low point for me was hearing keynote speaker and composer Nancy Telfer using Africanisms to exoticize the act of composing music (her presentation was entitled "Singers Wearing Lionskins"), suggesting that when we don the "Other's" music we also don their experiences. I was extremely uncomfortable with her unabashed practice of "eating the Other" as bell hooks describes it - claiming that "the study of Other traditions [read: non-White, non-Eurocentric] strengthens our own traditions [read: White, Eurocentric]" (emphasis and text in parentheses mine). Ouch.

Still this event deserves to succeed. There were many courageous and innovative papers and presentations. There were very few papers that addressed gender, sexuality or other identity categories specifically. However the following were presented that did integrate a social analysis of particular identities: Horace Clarence Boyer, as mentioned above; my paper entitled "Bodies that sing: The formation of singing subjects"; "Two musical and political extremes in South African society" by Daniela Heunis; "Newfoundland Nationalism expressed through song" by Paul Woodford; "Gonna sing when the spirit says sing: The role of singing in the spiritual lives of women" by Katharine Smithrim; "National identity and local ethnicity: The case of the Gaelic League's Oireachtas sean-nos singing competitions" by Lillis O Laoire; "The introduction of girls in cathedral choirs: A new mode for the twentieth century" by Wendy Kerslake; "How can I keep from singing: a lifetime of sweet singing in the choir" by Ki Adams; and "The transformative effects of taking singing lessons in the lives of six women" by Ann Patteson.

Forgotten gems: Songs by women composers of the 18th and

19th centuries by Karen Frederickson and Mark Sirett was not so much a critical work but rather, it highlighted the works of female composers who have been largely ignored because of their gender. Finally, I found Louise Pascale's paper entitled "The power of simply singing in the classroom" noteworthy for its challenge to North American classroom teachers to bring singing into all classrooms as a normalized and routine practice.

There's lots of room to grow in this symposium and I eagerly await the next one. In addition, proceeds of the first symposium have been published. Organizers expect that the proceeds from this year's event will also be available in early 2000. For more information, to purchase the proceedings book(s), and to find out about future events, contact:

The Phenomenon of Singing -
Festival 500

7 Plank Rd., St. John's, Nfld.
Canada A1E 1H3
phone (709) 738-6013 fax
(709) 738-6014

Internet:

<http://www.ucs.mun.ca/~singing>

Or contact either:

Dr. Brian Morgan -
brianr@morgan.ucs.mun.ca
or Dr. Andrea Rose -
arose@morgan.ucs.mun.ca

References:

hooks, bell. (1992). *Eating the Other: Desire and resistance*. In *Black looks: Race and representation*. Toronto, ON: Between the Lines.

Feminist Theory in Music 5 and the International Alliance for Women in Music Congress

Review by

Sondra Wieland Howe
135 Chevy Chase Drive
Wayzata, MN 55391-1053

The International Alliance for Women in Music (IAWM) presented "New Century Perspectives," the Eleventh International Congress on Women

In Music in a joint meeting with Feminist Theory and Music 5 (FTM 5) July 7-10, 1999. The conference was held at St. Mark's and Rosary Halls on Old Marylebone Road in London, with several GRIME members attending. This conference was friendly, with good catered food, and lots of opportunities for informal discussions with women from around the world. There were lectures during the day (FTM 5) and concerts during lunch, late afternoon, and in the evening (IAWM).

Nicola LeFanu (York University, UK) gave the keynote address praising the amazing progress in the promotion of women's music during the last thirty years, but emphasizing that there is no time for complacency. It is still "business as usual" with many people saying, "We've done that [women composers] before." There are still many issues to investigate concerning the qualities of women's music, biographies of composers, and the promotion of women composers of today.

IAWM presented many unpublished works of women composers. These difficult works, for solos and small ensembles, were performed by excellent professional musicians. Various concerts featured music of the USA and Canada, world music, Europe, and Asia. GRIME member, Carol Ann Weaver, presented a session entitled, *Kenyan Women's Music*, and she gave a concert of her compositions based on ethnic Mennonite and Kenyan's women's themes.

FTM 5 presented papers of feminist scholarship (by female and male authors) in half-hour presentations with little time for discussion. The education session included papers on the limitations of music education in the choral area (Patricia O'Toole, GRIME Chair), nineteenth-century singing instruction (David Gramit, University of Alberta), and the lack of women composition professors in Europe (Reinhold Degenhart and William Osbourne, Germany).

Howe, S.W. (1998). Reconstructing the history of music education from a feminist perspective. *Philosophy of Music Education Review* 6(2), 96-106.

McCarthy, Marie, (1999). *Passing it on : Music and Irish culture*. Cork, Ireland: Cork University Press. (mm148@umail.umd.edu) Abstract:

An interpretation of education's role in shaping the quality of musical and cultural life in nineteenth and twentieth-century Ireland. As a national study it will appeal to those interested in the history of Irish music, culture and education. In the broader context, the study contributes to our understanding of how music's transmission is underpinned by the dominant ideologies, values and media of the time.

Smithrim, Katharine. (1999). *Gonna sing when the spirit says sing: The role of singing in the spiritual lives of women*. Paper presented at the conference, *Phenomenon of Singing Symposium II*, St. John's, Newfoundland. (Faculty of Education, Queen's University, smithrik@educ.queensu.ca)

Tucker, Sherrie. (Forthcoming, 2000). *Swing shift: "All-Girl" bands of the 1940s*. Duke University Press. (sherrietu@aol.com) Abstract:

During World War II, acceptable roles for American women expanded to include welder, pilot, and ball-player, so long as

those activities were perceived as "for the duration" only. *Swing Shift: "All-Girl" Bands of the 1940s* introduces another war-time role and the women who filled it: the jazz and swing musicians who barnstormed the ballrooms, theaters, dancehalls, and makeshift USO stages on the homefront and abroad in "all-girl" big bands.

Tucker's ten-year study of the 1940s "all-girl" finds that although all-woman bands had existed since the 1920s, that the War Years presented a unique set of changes for women musicians to play. From the shifting definitions of gender, race, class, sexuality, nation, and home that accompanied U.S. involvement in World War II, emerged conditions that made it possible for "all-girl" bands to move out of the margins of the swing industry and into major venues; for some African American "all-girl" bands to Jim Crow laws; and for women musicians, both African American and white, to be seen as patriots and girls-next-door, rather than deviant women, even if they played trombones, trumpets, saxophones, or drums -- instruments associated with men.

Based on interviews and correspondence with over one hundred women musicians, *Swing Shift* not only offers a history of this forgotten aspect of American social and cultural history, but examines how and why these bands were dropped from historical memory. Tucker's intersectional gender/race/class/sexuality/nation analysis of "all-girl" bands suggests that studying forgotten feminized and marginalized performances may increase understandings of cultural histories and the societies in which they occurred. Carol Ann Weaver recently released her second CD *entitled*

Carol Ann Weaver—Journey Begun, with Cate Friesen, vocalist. The CD features original compositions based on American and Canadian poetry, and it includes the extended compositions *I Have Been a Traveler* (text by Judith Miller) and *Houses*, a mini opera (text by Shari Wagner). You can order this CD for \$22.00 Canadian or \$18.00 US from Carol Ann Weaver at 132 Avondale Ave. S., Waterloo, ON N2L 2C3 CANADA (519-576-1068).

Carol Ann has just completed a tour to the United States with Canadian singer/songwriter Cate Friessen and she is presently serving as Visiting Professor of Music at the University of Natal, Durban South Africa. From September 1999 to May 2000, Carol Ann will be researching and writing about music of contemporary African women musicians in popular and traditional fields. This is a Sabbatical Leave from the University of Waterloo/Conrad Grebel College.

Check-out Carol Ann Weaver's web-site at <http://watserv1.uwaterloo.ca/~caweaver>

Calls for Papers

Eighteenth International Seminar on Research in Music Education Salt Lake City, University of Utah, USA. July 8-14, 2000 and *XXIVth ISME International Conference* Edmonton, Canada. July 17-22, 2000

Each excerpt was divided into segments (labeled Rehearsal Frames) that encompassed the instructional activities devoted to proximal performance goals (labeled Targets) identified by the teacher. Targets were recorded for each rehearsal frame and categorized according to the teacher's description of the target and according to the aspect of performance to which the target pertained (i.e., tone, pitch, accuracy, or rhythm).

Instructional activities within 338 rehearsal frames were examined in terms of the rates, durations, and proportions of time devoted to various aspects of teacher and student behavior, including student performance activities and the content of teacher instructions, modeling, and feedback.

Analysis of the data by student gender indicated a significant difference between boys' and girls' lessons in the mean percentage of time devoted to teacher verbalizations, $F(1,337) = 12.3, p < .001$, and in the mean duration of teacher talk episodes, $F(1,337) = 4.8, p < .03$. Teachers tended to talk more and for longer periods of time in frames with female students than in frames with male students. Teachers asked more questions, $F(1,337) = 4.3, p < .04$, and gave a greater number of directives, $F(1,337) = 6.3, p < .012$, in frames with female students than in frames with male students.

The mean rate per minute of teacher performance, $F(1,337) = 8.1, p < .005$, and the mean percentage of time devoted to teacher performance, $F(1,337) = 5.9, p < .015$, were significantly greater in frames with male students than in frames with female students.

There was a significant difference between mean rates of positive, $F(1,337) = 13.4, p < .001$, and negative, $F(1,337) = 4.4, p < .037$, feedback between genders. Teachers delivered almost twice as much positive feedback to female students ($M = 2.06$) as to male students ($M = 1.15$) and gave more

negative feedback to male students ($M = .90$) than to female students ($M = .63$).

Resources for Researching and Teaching about Gender

Online Syllabi

The Society for Music Theory Committee on the Status of Women maintains an internet archive of syllabi from music courses pertaining to women's studies, gender studies, feminist theory, and music by women. If you are preparing to teach or have recently taught a course that incorporates any of these, please consider sharing your syllabus, in whole or in part, with other members of the Society by emailing a copy to Elizabeth Paley (espaley@ukans.edu) for inclusion in the archive.

You can visit the CSW website via the SMT homepage, <http://boethius.music.ucsb.edu/smt-list/smithome.html>, or directly at <http://www.wmich.edu/music-theo/csw.html>. The site also features an extensive bibliography of sources related to women's studies, gender studies, feminism, and music; information on the SMT mentoring associates program; SMT's guidelines for non-sexist language; and links to past CSW conference activities and related sites. (Elizabeth Paley, CSW)

Online Unpublished Research Findings

MuSICA Announces "New Unpublished" (NU) database. MuSICA is establishing an online database for new unpublished findings, reports, ideas, etc. The NU database will complement its existing database of published works, permit rapid dissemination of information and allow users to

immediately contact authors for further information, discussion etc. well in advance of publication. Authors can submit information from works in press or works not yet submitted.

To submit a New Unpublished (NU) entry, please use the format shown below.

Entries will not be edited and will stay in the NU database for one year.

MuSICA requires that all material submitted for inclusion in the New Unpublished (NU) reports database be sent in proofed condition according to the following instructions:

- 1) Send submissions to: mbic@musica.cnlm.uci.edu
- 2) Use the following format:

Title
Author(s)
Abstract (500 words maximum)
Author e-mail address(es)
Submission Date (date e-mailed to MuSICA)

Norman M. Weinberger
Director, MuSICA

Online Weblibliography of Music Resources Judy Coe, Assistant Professor at the Mississippi University for Women, has put online her extensive list of cyberspace music resources. This weblibliography includes 39 subject categories and each web address is annotated. However, the best part is that Judy has volunteered to cybermentor anyone who is cyberphobic or just needs help in a web search. The URL for her website is <http://www.muw.edu/~jcoecmr>.

Judy is one of the only true polyglots I've ever met (she also doesn't sleep much).

So, no matter how remote or specialized the question, do not hesitate to contact her at jcoe@sunmuw1.muw.edu.

pages from over 120 magazines and journals. An invaluable aid for researchers scanning the current literature.

Women's Studies Librarian

University of Wisconsin System
Web page:
<http://www.library.wisc.edu/libraries/WomensStudies> you will find

- Descriptions of their publications
- Tables of contents and articles from *Feminist Collections*
- Full-length bibliographies on such topics as mentoring women in higher education, contemporary women novelists, women and information technology
- Core lists of women's studies books on a wide variety of subjects
- Many links to other websites, including a host of journals and 'zines, course syllabi, and subject-related sites on art, business, history, music, science, and much more

The Office of the UW System Women's Studies Librarian publishes three different publications:

FEMINIST COLLECTIONS: published four times a year, focuses on the latest print and AV resources for research and teaching in women's studies.

NEW BOOKS ON WOMEN & FEMINISM: published every six months. Bibliographic coverage of the most recent books in women's studies and women's issues. Detailed author and topic indexes.

FEMINIST PERIODICALS: published four times a year, reprints the table of contents

For subscription information (approx. \$30/year for all three publications) contact: Women's Studies Librarian, 430 Memorial Library, 728 State St., Madison, WI 53706; 608-263-5754; wiswsl@doit.wisc.edu.

Discussion Lists

ALA Feminist Task Force Discussion List
feminist@mitvma.mit.edu

Announcing A New email Discussion List for Feminists in Publishing "PUBLISHING-FEMINISM" (publishing-feminism@lists.colorado.edu) Due to popular demand (and a deluge of requests for subscriptions to fem-mag publishers, a business and networking list reserved for feminists publishers), a new list has been created to serve the needs and interests of feminists involved in any and all aspects of publishing, be it scholarly, academic, progressive, popular press, electronic (books, journals, magazines, newspapers, e-journals, CD-ROM, the works) and/or/including issues ranging from the most practical to the theoretical. This list is open to anyone (students, academics, professionals, independent scholars, etc) who would like to engage in any and all dialogues focusing on feminism and publishing. To subscribe, please send a message as follows, to: listproc@lists.colorado.edu In the body of the message, type:

subscribe publishing-feminism <your full name> and send ... NOTE: Do not type the brackets as shown ... just place your name in the space indicated.

Websites

Women in Music
<http://www.asu.edu/cfa/classnotes/music/mus394/index.html>

GRIME
<http://qsilver.queensu.ca/~grime/index.html>



Millennium Bonus

75 Books by Women Whose Words Have Changed The World

(Compiled by the
Women's National Book
Association , WNBA, and
posted on the webpage
for the Chicago Public
Library)

- Jane Addams, *Twenty Years at Hull House*
- Louisa May Alcott, *Little Women*
- Isabel Allende, *The House of the Spirits*
- Maya Angelou, *I Know Why the Caged Bird Sings*
- Hannah Arendt, *The Human Condition*
- Jane Austen, *Pride and Prejudice*
- Simone de Beauvoir, *The Second Sex*
- Ruth Benedict, *Patterns of Culture*
- Boston Women's Health Book Collective Staff, *Our Bodies, Ourselves*
- Charlotte Bronte, *Jane Eyre*
- Emily Bronte, *Wuthering Heights*
- Susan Brownmiller, *Against Our Will: Men, Women, and Rape*
- Pearl S. Buck, *The Good Earth*
- Rachel Carson, *Silent Spring*
- Willa Cather, *My Antonia*
- Mary Boykin Chestnut, *A Diary from Dixie*
- Kate Chopin, *The Awakening*
- Agatha Christie, *The Murder of Roger Ackroyd*
- Emily Dickinson, *The Complete Poems of Emily Dickinson*
- Mary Baker Eddy, *Science and Health*
- George Eliot (Mary Ann or Marian Evans), *Middlemarch*
- Fannie Farmer, *The Boston Cooking-School Cook Book*
- Francis Fitzgerald, *Fire in the Lake*
- Diane Fossey, *Gorillas in the Mist*
- Anne Frank, *Diary of a Young Girl*
- Betty Friedan, *The Feminine Mystique*
- Emma Goldman, *Living My Life*
- Germaine Greer, *The Female Eunuch*
- Radclyffe Hall, *The Well of Loneliness*
- Edith Hamilton, *Mythology*
- Betty Lehan Harragan, *Games Mother Never Taught You*
- Karen Horney, *Our Inner Conflicts*
- Zora Neale Hurston, *Their Eyes Were Watching God*
- Helen Keller, *The Story of My Life*
- Maxine Hong Kingston, *The Woman Warrior*
- Elisabeth Kubler-Ross, *On Death and Dying*
- Harper Lee, *To Kill a Mockingbird*
- Doris Lessing, *The Golden Notebook*
- Anne Morrow Lindbergh, *Gift from the Sea*
- Audre Lorde, *The Cancer Journals*
- Carson McCullers, *The Heart is a Lonely Hunter*
- Katherine Mansfield, *The Garden Party*
- Beryl Markham, *West with the Night*
- Margaret Mead, *Coming of Age in Samoa*
- Golda Meir, *My Life*
- Edna St. Vincent Millay, *Collected poems*
- Margaret Mitchell, *Gone with the Wind*
- Marianne Moore, *Complete Poems of Marianne Moore*
- Toni Morrison, *Song of Solomon*
- Lady Shikibu Murasaki, *The Tale Genji*
- Anais Nin, *The Early Diary of Anais Nin*
- Flannery O'Connor, *The Complete stories*
- Zoe Oldenbourg, *The World is not Enough*
- Tillie Olsen, *Silences*
- Elaine Pagels, *The Gnostic Gospels*
- Emmeline Pankhurst, *My Own Story*
- Sylvia Plath, *The Bell Jar*
- Katherine Anne Porter, *Ship of Fools*
- Adrienne Rich, *Of Woman Born*
- Margaret Sanger, *Margaret Sanger: An Autobiography*
- Sappho, *Sappho: A New Translation*
- May Sarton, *Journal of Solitude*
- Mary Shelley, *Frankenstein*
- Susan Sontag, *Illness as Metaphor*
- Gertrude Stein, *The Autobiography of Alice B. Toklas*
- Harriet Beecher Stowe, *Uncle Tom's Cabin*
- Barbara Tuchman, *A Distant Mirror*
- Sigrid Undset, *Kristin Lavransdatter*
- Alice Walker, *The Color Purple*
- Eudora Welty, *Delta Wedding*
- Edith Wharton, *Ethan Frome*
- Phyllis Wheatley, *The Collected Works of Phyllis Wheatley*

- Mary Wollstonecraft, *A Vindication of the Rights of Women*
- Virginia Woolf, *A Room of One's Own*



