



Title: *Aria Senza Accompagnamento: A Woman Behind the Theory*

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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Aria Senza Accompagnamento: **A Woman Behind The Theory**

By Roberta Lamb

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My starting point for feminist analyses of music education was to consider the addition of women to the content of music teaching and learning;¹ however, I soon found that project to be lacking, both in theoretical substance and as a means for conceptualizing change. Being a feminist musician, I wondered about *how* we teach as well as *what* we teach.² This led me into considerations of feminist criticisms and theories in relation to music and music education. As I wrote this article, it became the second of four studies in feminist criticism of music education. The first, "Medusa's Aria," is an allegorical, intertextual work cast as a reader's theatre of diverse voices.³ The third, "Aria d'entrata"⁴ focused primarily on unacknowledged political struggles within music education. The fourth, "Tone deaf/symphonies singing: Sketches for a musicale,"⁵ engages and deploys postmodern feminist theories with a multi-vocal, multi-disciplinary critique in a musical-poetic form.

I mention these other studies to place the present article in a chronological context. While my 1993 thinking is different from my

1989-90 thinking (and therefore some of this aria seems either dated or problematic to me), I feel it is important for this piece to be read by a larger population almost-as-originally-written because little or no feminist theory has heretofore been published in music education journals. The general field of education and the specific discipline of musicology have been more willing to interact with feminist theory in music education than has music education itself.

Overture

"What would happen if one woman told the truth about her life? The world would split open."⁶ This line from Muriel Rukeyser's poem, "Käthe Kollwitz," is posted in my office on the noteboard above my desk.

Sometimes the counterpoint interrupts. Sometimes the sounds become silence. Sometimes the visual images fade out. I want to write fiction-theory with music, as Nicole Brossard⁷ does with words. "Aria" is a performance piece, a fiction, an imaginary. Fictive, it may become real. This is the scene: *Aria senza accompagnamento* originates in 18th-century opera as an aria sung

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The phrase "A Woman Behind The Theory" draws on French feminist critiques of Lacan, particularly his contention that Woman does not exist as subject but as a reflection of or in relation to Man. As one among several essays by French feminist critics, Julia Kristeva's "Stabat Mater" has influenced me, particularly in relation to the multiple-voiced text and the musical references within the text (although in Kristeva's essay, such reference relates more to religious ritual than music). See J. Kristeva, "Stabat Mater," originally "Hérétique de l'amour" (*Tel Quel*, 74, *biver*, 30-49) in *Histoires de l'amour* (Paris: Denoel, 1983), 225-247; "Stabat Mater" is published in English in *The Female Body in Western Culture*, ed. S. R. Suleiman (Cambridge, MA: Harvard University Press, 1986).

without any instrumental accompaniment; such arias are rare (as is feminist theory in music education). A picture of theory. A metaphor for music. Too much silence: Last Tango with Music Education.⁸ Too much silence.

I began this exploration in theory by asking: What does it matter to a feminist teaching music that gender is not a factor in aesthetic education/music education theory? If music reflects the culture in which it is created, is it possible that elements of power, dominance and violence appear in the music we teach? And, if so, how does one address these issues within music? Does the patriarchal music we teach have the capacity to be harmful to human well-being? Can we reconcile the beauty of the learned music we teach with its elitist, racist, sexist and heterosexist messages? The focus always returned to the first question: "What does it matter?" Consequently, this exploration reflects on my experiences as a feminist teaching

aesthetic education/music education. The process of asking and the struggle of considering these four questions situate this paper.

Ideally, as a feminist experiment in theory, where theory follows practice follows theory,⁹ this would be performance art complete with video, synthesizers, musicians, and dancers. Some of you would be participants, adding to the multi-media event as it progressed, breaking down the separation between audience and performer, creating a new form of theory in music and the arts and in education. But today it is only a model, an imaginary, a fiction of what is.

What you will read approaches bitextual¹⁰ fiction-theory (not unlike contrapuntal radio¹¹): the Show and the Text. The Text is the leap, hurtling through fundamental questions to music and music education. The Show enacts the kind of feminist aesthetic/practice/theory/music called for and engaged in The Text. Now, let the show begin!

The Show

Thematic Motives

1. "Oh, music, sweet music, thy praises we sing!" That familiar opening phrase of a traditional canon replays in my head. I hear it in four parts, full chorus, rich with the mature vocal sonorities. I hear it clear and reedy, sung by elementary school children. I hear it in my own body, resonating through my chest, my throat, my head. I feel the air, the vocal chords vibrating. Again, in my ear, close behind that ode to music clamor phrases from Mozart operas, Bach suites, Beethoven symphonies, Debussy, Stravinsky, Schubert, Tchaikovsky, Copland, Bartok, Schoenberg. I long to pick up my flute and play. I cannot.

The Text

Variations on the Theme

Variation 1. What does it matter?

This is a noisy text where too many things are happening at once. It is a disturbing text, not only a challenge to the status quo, but a window into women's experience in music, a window into the meanings of being a feminist in music education. The noise is necessary to interrupt the transmission of music (heard only as exaltation of the human spirit, only as aesthetic experience) so that the window can be opened. The noise is also the violence as experienced behind the closed window that is aesthetic education in music. The noise is the scream that is not heard but just seen by those who have experienced it, the furtive glances of recognition exchanged in the faculty lounge, at coffee break, during conferences, whispered over the phone – long-distance – from behind locked doors, only to be interrupted by the glass rattle as the window is slammed shut, once again. *Aria senza accompagnamento*. The retelling of this noisy story in this text is violence once again.

This song is without accompaniment (aria senza accompagnamento). Video-play to video-pause. Too much silence. Lights fade out.

2. The second video represents an almost anarchist vision of music as a political economy:

First, that *noise is violence*: it disturbs. To make noise is to interrupt a transmission, to disconnect, to kill. It is a simulacrum of murder.

Second, that *music is a channelization of noise*, and therefore a simulacrum of sacrifice. It is thus a sublimation and exacerbation of the imaginary, at the same time as the creation of social order and political integration.¹⁸

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

Noise is the outside world intruding into the domain of music.¹² It is the violence of Oka,¹³ of Kent State,¹⁴ of the Montreal murders,¹⁵ of the 100 Canadian women killed by their spouses in their homes each year,¹⁶ of women students harassed in their music lessons, of sexist stories told in the name of music history, of the exclusion of all women and non-white¹⁷ men from the musical canon, of "objective" aesthetic principles defined in terms of masculinity. The noise is a heretofore unnamed violence. Music, with all its rules, has inflicted pain, permanent damage--and primarily on women. I cannot play the flute (or any other instrument) because of what music has made me feel. The violence of noise is the family secret that is never told. Noise is the silence that resounds when the outside world's intrusions are noted.

Noise is the conflict between what has been learned and what has been experienced. It is the anxiety encountered when learned theories of aesthetic education are unpacked to disclose ignorance of a raft of *Other* experience. Noise is all these disparate aspects of music impinging on the theoretical basis of aesthetic/music education. What was once logical and intellectually solid begins to waver:

Aesthetic experience is involvement with expressive qualities rather than with symbolic designation... One's attitude in aesthetic experience is to regard a thing as an expressive form rather than a symbol, to be interested in the thing as an expressive form rather than a symbol.¹⁹

What does it mean when the signs and symbols so central to the experience of the artwork purposely are ignored? Is it not arrogance to assume that significance is found only in the "expressive qualities," or the structural qualities that appear to be intrinsic to the artwork? And how can it be that these qualities are not influenced by the cultural values surrounding music's creation? McClary has stated that it is not possible for many of her female students to experience aesthetically the expressive or structural qualities of music signifying rape and mutilation of women.²⁰ Surely we cannot say that the perceptions of these young women are incorrect! And yet, according to the proponents of aesthetic education, it is not appropriate to be interested in demystifying the symbol of rape in music, because the symbol is deemed expressively insignificant.

3. The next video clip in this fictive performance is a still-life from aesthetic education theory:

Aesthetic experience is involvement with expressive qualities rather than with symbolic designations. ... One's attitude in aesthetic experience is to regard a thing as an expressive form rather than a symbol, ... to be interested in the thing as an expressive form rather than a symbol. The "aesthetic attitude" is consciously cultivated by the elaborate social behaviors surrounding museums, concert halls, and theaters, helping to put people into a frame of mind that encourages aesthetic experience to take place.²¹

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

4. The fourth video returns to the images of music as political economy:

—music is a tool of power: of ritual power when it is a question of making people forget the fear of violence; of representative power when it is a question of making them believe in order and harmony; and of bureaucratic power when it is a question of silencing those who oppose it.

The noisy conflict between what is learned and what is being uncovered slips into my classroom, too. Music students often enter my classes making statements like, "Music is a universal language;" "Quality music is the music you like the best;" "Music makes me feel ..." In the past I've always involved them in discussions of aesthetic education theory such that we eventually resolve an agreement that although music exists universally, music is not a language because the semantic content is not precise, and where it can be determined it may differ by culture; that music does not have the power to enforce any particular feeling or emotion, but individuals respond to music in individual ways; and that objective aesthetic criteria derived from structural and expressive artistic principles rather than subjective personal choice determine musical quality. The noise rumbling around beneath the floor of my classroom wonders if these students unwittingly are closer to reality that I am. I cannot teach as I have taught before, and yet I have nothing solid to replace it.²² This is noise. *Aria senza accompagnamento*.

Variation 2. Masculinist messages of power, dominance, violence, and beauty.

Attali's idea of provoking disorder or creating a problem in order to solve it is very close to many of the rules of musical composition. Music in the Western world is a conflict between dissonance and consonance, and with few historical exceptions, dissonance always resolves into consonance. The definitions of what constitutes dissonance change, but in the end the successful musical piece must resolve the tension of dissonance and consonance. Feminist musicologists now present evidence that these structural tenets of music resemble male heterosexuality.²³ As but one example, the classical paradigm of sonata-allegro demonstrates this concept: the principal first theme is strong and active (called masculine within my memory); the secondary theme more subtle, lyrical, expressive (called feminine); good compositional practice requires constant movement toward a climax and resolution of the secondary theme subordinate to the principal theme.²⁴ Consequently, it is quite possible to see music as:

The only one of the arts that has remained

Thus music localizes and specifies power, because it marks and regiments the rare noises that cultures, in their normalization of behavior see fit to authorize.²⁵

**Aria senza accompagnamento.
Video to pause. Too much silence.
Light fade out.**

5. In a brief clip, listen to the voice of literary/music critic Catherine Clément:

(T)he music develops language, gives it dialect, thwarts or reinforces it. Conscious and unconscious: The words are aligned with the legible, rational side of a conscious discourse, and the music is the unconscious of the text, that which gives it depth of field and relief, that which attributes a past to the text, a memory, ... enchanted unconsciousness."²⁹

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

6. Fast forward so quickly through the sixth video that it blurs. More violence. More noise. A whirl of sound and a flurry of movement into a university classroom where the professor is stating:

largely untouched by ... redefinitions of method and subject matter in its academic discipline ... For the most part, the discourse of musical scholarship clings stubbornly to a reliance on positivism in historical research and formalism in theory and criticism, with primary attention still focused almost exclusively on the canon.²⁶

This reliance on positivism and a distinctively male heterosexual paradigm is even more apparent in music education, where women have no voice in aesthetic education and music education theory.

Traditionally, the secondary music education faculty (91 percent male) teach such courses as "Foundations of Music Education," wherein particular theories of education are taught.²⁷ It is highly unusual for the aesthetics or foundations course to be assigned to faculty whose specialty is early childhood (68 percent female) or elementary music education (50 percent female); therefore, it is unlikely that women have the opportunity to teach these courses. The texts used in related courses are all written by men, with the exception of Susanne Langer's,²⁸ whose writing cannot be considered woman-centered. Since the majority of school music teachers are women, who have no voice (or audience) within these theories, other than that which we express indirectly, hidden (embodied) in our practice, the bureaucratic power effectively silences us. The very tools that lead us to believe in the order and harmony of music contribute to silence.

While traditional scholarship in music has actively repudiated the possibility that musical qualities are influenced by the cultural values surrounding music's creation, those who first critiqued music's values were not musicologists; were not members of music's bureaucracy; rather, these first critical voices (musical amateurs) originate in French literary theory. Roland Barthes sees musical experience as "solitary intimacy," that of "the child who has no other link than to the Mother"³⁰ such that:

in music, a field of *signifying* and not a system of signs, the referent is unforgettable, for here the referent is the body. The body passes into music without any relay but the signifier.³¹

More recently Jacques Attali identifies music with violence and power, where music "is ... a sublimation, and exacerbation of the imaginary, at the same time as [it is] the creation of social order and political integration."³²

Many of my female students have trouble listening passively to {Babbitt's} *Philomel* as yet another instance of serial and electronic manipulation: They have difficulty achieving the kind of objective intellectual attitude that would permit them to focus on considerations of sterile compositional technique. For most women, rape and mutilation are not mundane banalities that can conveniently be bracketed for the sake of art: especially an art that attaches prestige to the celebration of such violence.³³

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

7. "(M)usic's beauty is often overwhelming, its formal order magisterial. But the structures graphed by theorists and the beauty celebrated by aestheticians are often stained with such things as violence, misogyny, and racism. And perhaps more disturbing still to those who would present music as autonomous and invulnerable, it also frequently betrays ... fear — fear of women, fear of the body."³⁶

Variation 3. Can we reconcile the beauty of the learned music we teach with its elitist, racist, sexist and heterosexist messages?

The rare noises of the culture remain rarefied, uncommon, thin in density, highly valued, privileged, prized, and authorized in order to count as music. The distinction between popular music and art music is maintained, and the canon is preserved through aesthetic/music education. Popular music and "ethnic" music may often be a part of that education, but they are a clearly marked and regimented small part. The regiment of the canon puts *Other* musics into a particular order, forcing a uniformity that emphasizes a duality between cultures to normalize musical art experience within phallogocentric³⁴ discourse: There is no authentic room for the *Others*. The keepers of the canon mark *Other* musics to determine their grade, to keep score, to make a visible/audible impression on behavior, to ensure that proper registration and the names of Rare Noises are perpetuated. Music engraved in this registry is authorized, sanctioned by the law of those who hold the right and power to command, and properly authored by creators and composers. The feminine ending — *creatrix*, *composress* — is considered disparaging. This registry is then inscribed on the bodies of music teachers.

Now musicologist Susan McClary suggests music is so closely identified with the unconscious in our cultural myths that perhaps critical deconstruction of music is the last straw: Do not disturb those archetypal myths. Criticize anything else, but leave music alone.³⁵

While the disorder is provoked and the problem solved within the musical content of music education, it is through the educational process that the bureaucratic power emphatically silences those who oppose it. All references to any sign of the body are removed from school music; hence the sterility of much music education. Even the presentation of the cultural myths is watered down, not for the sake of pedagogy, but for hygienic reasons (witness the whitewashing of jazz before it entered the school music curriculum and the airbrushing of Wagner.). The body, especially the female body is denied, with dangerous consequences. Many silenced music teachers continue to teach

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

8. To see the eighth video, walk down the hallway and sit in the back row of another music classroom, where another professor speaks about music education as aesthetic education:

...teachers must use musical works which are capable of being aesthetically perceived and reacted to by the particular students with whom they are working...

...teaching and learning must be arranged so that aesthetic experiencing is central and other learnings play a supporting role...

...attention should be focused on that which, if perceived, can arouse aesthetic reaction. The conditions of sound which are expressive can be revealed to students of all ages. The responsibility of music education, at every level and in every part of the program, is to reveal more fully the musical conditions which should be perceived and felt. The qualities of sound which make sound expressive—melody, harmony, rhythm, tone color, texture, form—are the objective “data” with which music teachers systematically deal. Illuminating these “data” in musical settings is the task of musical teaching.³⁹

as they were taught, to uncomfortably ignore those whose outbursts dare interrupt the myths, to appear to believe that all is well that sounds harmonious.

Variation 4. Reconciling the messages?

According to aesthetic education theory, performance is only one aspect of music education,³⁷ but in spite of 20 years of claiming aesthetic education as the philosophy behind music education, the practice of music education remains performance-based. In an unending cycle, music students go to university music schools and conservatories wanting to become performers, often unaware of the damage they may be doing to themselves. Music schools emphasize performance skills, producing professionally trained music teachers who then teach a performance-centered curriculum in the same manner in which they were taught. The cycle of obsessive performance is repeated through these teachers we graduate from our university music schools. The one broadening aspect of aesthetic education theory for the music curriculum, that is, music is more than performance, has had limited influence on actual educational practice.

Where aesthetic education theory could open up music to include greater exposure to a wide range of musical experiences, including music criticism and composition, and provide a means of questioning the dominance of performance as the pre-eminent musical experience, it has failed.³⁸ At the same time, aesthetic education theory has placed the teacher at the centre of the learning process as the arbiter of artistic quality, the one to provide the exemplars that delineate fine art in opposition to popular art, that further delineate Great Art within fine art, thus maintaining the elite structure of art. It is the teacher who sets the stage for the ritual. The teacher is the one who cultivates aesthetic attitudes through appropriate social behavior, not the one who questions the potential violence behind the spectators' applause, that applause which can encourage, even demands, the musician's addiction to ever more perfect performance.⁴⁰ Where the teacher's role focuses less on expertise and being the exemplary director of music and more on questioning criticism and cooperative research, it might be that the addiction to performance would not

**Aria senza accompagnamento.
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Lights fade out.**

9. Gender is a major player in the politics of aesthetic education, especially when the characteristics found in music as gendered discourse are identified:

The charge that musicians ... are "effeminate" goes back as far as recorded documentation about music, and music's association with the body ... and with subjectivity have led to its being relegated in many historical periods to the 'feminine' realm. Male musicians have retaliated in a number of ways: by defining music as the most ideal (that is, the least physical) of the arts; by insisting emphatically [on] its 'rational' dimension; by laying claim to such presumably masculine virtues as objectivity, universality, and transcendence; by prohibiting actual female participation altogether.⁴³

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

10. It is 1990, a late-summer day in

pass unnoticed and other musical experiences, such as composition and criticism, could become equal participants in music education.

Variation 5. Gender is not a factor?

Reimer's definition of aesthetic/music education focuses on "arouse[ing] aesthetic reaction" through the expressive "qualities of sound" which are the "objective data" to be illuminated systematically by the music teacher. But who is being aroused? And what can it mean to be aroused by objectivity?⁴¹ Not only does this definition limit music education to the replication of the musical canon, thereby maintaining music as the channelization of noise and celebration of violation, but it also points to the politics of the patriarchal aesthetic. It prevents composition – "a new way of making music," according to Jacques Attali – where "differences are perpetually called into question. Composition is inscribed, not in a repetitive world, but in the permanent fragility of meaning ..."⁴²

The historic denial of gendered discourse in music has another counterpart in the justification of music as a science as well as an art. Adding to the positivistic definitions of music, which are always already gendered, and the musical canon, whose ideology constructs a notion of masculinity, the scientific rationalization of music permeates every music program within educational institutions of all kinds and for all ages with its need to identify music systematically through objectivity and data. The music education bureaucracy has a two-fold task: to maintain that music teaching is a science and to maintain the masculinist definition of music as rational, objective, and transcendent.

The authority of music education reveals what should be perceived and felt through objective data of the musical canon. The rational objectivity of the data is defined to eliminate the body, the emotional, the subjective experience, the politically located life in society and, therefore, silence those who are not privy to the canon. The rational concepts control what is to be learned musically. The objective data of aesthetic experience allow no space for other learnings, except on the occasion they support the aesthetic. By denying the sublimation into this rational imaginary of all in music that is embodied and subjective, the

the hallway of a school of music. A young student, Sarah, leans against the door outside her practice room, flute in hand. She wonders how it will be possible to realize her dream of becoming a professional musician if she continues to follow the direction of her political awareness and commitment: "How can I reconcile music with the army at Oka?" In the background of this scene, if I look carefully, I see my shadow, 20 years earlier, with a similar thought ... "when the National Guard is at Kent State?"

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

11. I fashion the eleventh video clip from my journal, from an entry written late on that terrible winter night:

6 Dec 89

I can't go to concerts any more. It's too painful.
The seats are uncomfortable.
My back aches.
It's not easy for me to breathe.

The music starts ... It's all wrong! The music is not perfect. I hear how it should sound. I hear the music but not from the stage. My back hurts more. There is no comfort in any position. I listen harder. Then I am crying. I can't hold back the tears. My eyes brim and overflow.

I have avoided going to concerts this year. I always have reasons for not going, but the truth is I cannot go any more. Music hurts. And know-

sacrifice continues in celebration of masculinist aesthetics. This sublimation, in addition to disavowing sensuality, denies the anti-woman violence of the expressive qualities of sound found in many great musical works.⁴⁴ Such qualities cannot be treated as objective data in a classroom. To do so repeats the violence students (and teacher) may have experienced.

Historically, the concepts of aesthetic education developed during the 1960s, a time when educational reform was, in part, effected by teacher-proof curricula. This means that "a largely male academic body of consultants and developers [intervened] at the level of practice into the work of a largely female workforce."⁴⁵ Packaged kits, complete with musical recordings and films, teacher scripts, and pre- and posttests were created to guarantee the appropriate focus and attention by the music teacher to encourage aesthetic response in the students to pre-selected music. Often this gendered division of labor led to situations in schools "where male administrators and department chairmen dominate female teaching staffs, who, secretive and competitive, vie for their fathers' approval while at the same time disregarding the rational schemes and programs that emanate from the central office in favor of a more contextual, idiosyncratic curriculum of their own."⁴⁶ The risks of breaking away from the Authorized Registry of Music, from the given text are great; however, it may be possible for the idiosyncratic curriculum in music to be quite creative, perhaps more expressive and artistic than the model provided. The concept of composition, as a new way of making music, incipient, "inscribed, in the permanent fragility of meaning," requires local knowledge and the integration of culture into production and the availability of resources.⁴⁸

Variation 6. The harm of patriarchal music.

Musicians directly experience the violence of music; yet, we have forgotten; we do not fear this violence; only recently have we begun to name it. In 1986, the international Conference of Symphony and Opera Musicians determined that 82 percent of its membership experienced medical problems related to musical performance, and 76 percent listed at least one problem with performance.⁴⁹ In three different

ing I'll never play, never perform again—Music hurt me.⁴⁷ Playing flute for 26 years has disabled me. I hurt when I open doors. I hurt when I sit. I hurt when I stand, when I walk, when I carry things. I'm weak. I have to ask for help. And I hurt when I write. How can I work?? Music hurts me. How can I teach it? How can I teach people about teaching music? Music is my whole life; it's everything that has meaning, crumbling, the life squeezed out of it in pain. Everything is gone.

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

12. Another sound-picture, a sardonic video loop simultaneous with the concert scene, replays through my body. Now flashing onto the walls. Again it is December; again it is painful.

Another university classroom. Now we hear weapon fire. The men to this side; the women to that side. Screams— but we're not feminists!!:

The game of music thus resembles the game of power: monopolize the right to violence; provoke anxiety and then provide a feeling of security; provoke disorder; create a problem in order to solve it.

The hypotheses of noise as murder and music as sacrifice are not easy to accept. They imply that music *functions* like sacrifice; that listening to noise is a little like getting killed; that listening to music is to attend a ritual murder, with all the danger, guilt, but also reassurance that goes along with that; that applauding is a confirmation, after the channelization of the violence, that the spectators of the sacrifice could potentially resume practicing the essential violence.⁵⁶

studies of student musicians, up to 49 percent reported overuse syndromes.⁵⁰

Studies of symphony orchestra musicians and secondary school musicians indicate that women are more commonly affected by injury than men.⁵¹ This is especially true of women between 15 and 25, an age when women would be either completing their professional training or beginning their careers.⁵² It is not known whether those women who do experience injuries in the second decade recover and continue their musical careers or change their career plans. If these women leave music this may partially explain why there appear to be no significant differences in injury rate by sex in the third decade, with men experiencing a slightly higher injury rate in the fourth.

Music-medicine specialist John Chong observes that:

Injuries are inevitable in the sense that the industry of performing arts ... is predicated by occupational Darwinism and survival of the fittest. Whenever you have an industrial sector that works on piece-work there will be injuries.⁵³ Some orchestra pits are sweat shops. Players strip down and put [damp] towels around their necks, it's so hot. And some play with ear plugs. If people were working like that in an industry, it would be closed down.⁵⁴

Medical research documents the obsessive commitment musicians have to their art, their willingness to perform in pain, even the belief that the pain is caused by insufficient practice so that they practice more when in pain. Many of the medical journal reports⁵⁵ conclude with pedagogical concerns similar to Alan Lockwood's statement:

Medical injuries related to music making are an important problem that is likely to have implications even during the early phases of musical training. It is the unusual musician who does not begin his or her career as a child. This phase of music making has received little scrutiny. In my own survey, almost half of a group of high school-aged musicians reported symptoms of overuse injury. ... Among all respondents, nearly 80 percent indicated that pain was acceptable in their attempts to overcome technical problems. This high incidence of problems and the prevalence of the "no pain, no gain" philosophy strongly suggest that changes are needed in the teaching of music.⁵⁷

It is clear that all manner of musicians – teachers and performers – have forgotten the

**Aria senza accompagnamento.
Video to pause. Too much silence.
Lights fade out.**

13. From ritual murder to the essential violence in my life as a musician, this clip comes from another journal entry:

21 Jan 90
Breathing, slowly, rhythmically slowing, slowing, My eyes close.
The spasms come out to me as a scream—
I see it behind my eyes—
Like Munch's painting, but disembodied, no context, floating in the darkness under my eyelids
Orange and yellow pain floating in black, purple blackness.
The pain has a face but no hands are held up to it, no bridge in the background
There is no background!
The pain throws itself through the darkness.

The thick darkness resists, then gives the pain room to scream to move
The pain has a face yellow and orange but no eyes
The pain is all head and mouth no ears
The mouth is open so wide— it expands over the whole head so the

fear of violence in music as we engage in musical practice.

Variation 7. Gender, power, dominance, violence, beauty, and music – What does it matter?

This is the order and security of music education. Women are better represented numerically than in many disciplines, forming the majority of students⁵⁸ and the majority of teachers of children.⁵⁹ In the university faculty, women do not represent the population as they should,⁶⁰ but overall in music the numbers appear more encouraging than in other fields, with the exception that there are now *fewer* women professors in music education than there were ten years ago.⁶¹ Feminism has had little impact on music.⁶²

Although as women in schools of music we may appear to believe in the order and harmony of the musical world as it has been constructed around us, this is because to do so may be, at times, the only option. The point is that women have been part of music, but not authentically as women, only in those ways the institutions controlling music (church, royalty/state and university), only in those ways the fathers have authorized. In music it is as Catharine MacKinnon says, "Male dominance is sexual. Meaning: Men in particular, if not men alone, sexualize hierarchy."⁶³

The hierarchy of music permits women's participation primarily as the archetypal male fantasy: virgin/whore. For many of us, accepting the fantasy preserves harmony and security.⁶⁴ Yet there is silent anxiety and isolation, as well as resistance. As an example: some of this anxiety can be traced through the image of the opera diva, a woman of great privilege in music. Like bell hooks' grandmother ("who talked endlessly [she] was an example of the woman we were not to become. Somehow her mere love of words, speech, her willingness to fight back, talk back, had stolen male privilege from my grandfather"), the diva is on the verge of singing too much. Should she overstep her position, she is belittled, a whore. To quote hooks again, "It is as though the very act of speech, wherein a woman talks to a man, carries embedded in that gesture a challenge, a threat to male domination."⁶⁵

A woman teaching aesthetic/music educa-

scalp wrinkles back up over the
 crown of the head
 The tongue the tonsils—
 The scream races through my body
 surrounded by the wind of my breath
 The scream is out! enveloped by
 purple blackness
 Through the mouth of my pain I fi-
 nally see it and feel it
 Infinite-
 A narrow chimney
 A needle-like crevasse
 So deep into my shoulder
 So deep through my armpit

So deep it comes out the other side
 The pain
 I cry—the pain has no eyes for crying
 only a mouth to scream but I don't
 hear it
 I feel it
 I see it
 My fingers surround the pain, soothe
 her
 Sobs shaking the length and breadth
 of my physical being
 But my fingers gently hold the pain
 Breathing slowly again.⁶⁷

**Aria senza accompagnamento.
 Video to pause. Too much silence.
 Lights fade out.**

14. [He] inscribed himself on the women he murdered. (H)e found it necessary to erase the inscription that he confronted ... For the women he erased had already situated themselves as subjects within the discourses of a preserve of the phallocracy's ideology, engineering. When the traditional and hitherto fixed object desires and threatens to

tion is required by the discipline to be silent as a woman. As we women teaching music are inscribed with the Authorized Registry, we are expected to *not* challenge the status quo, even as we publicly appear to be successful divas in full voice. Being a woman precludes the possibility of speaking/singing/composing educational theory *as* a woman while within the bounds of the musical discipline.⁶⁶ Our back-talk is tentative, fearful, placatingly soft-spoken. This is the seldom-heard aria senza accompagnamento.

Another silent anxiety is the family secret, known but never acknowledged. On one level it is the inequities found in any discipline, the status issues identified in the statistics of who works where. On another level is the harassment of women that becomes specific to music: the talented young woman in the master's studio who endures sexual harassment and abuse in order to earn a privileged chance to attain musical success. The harassment is felt in the absolute denial that such abuse occurs and felt again in the absent and/or negative representations of women in music history, in the denial of any meaning to the misogynist opera stories and literary texts for which so much great music has been composed, the repudiation of theories of sociological, psychological, or political meaning in music or feminist interpretation thereof, and in the almost locker-room ambience of music schools.⁶⁸

In the midst of anxiety, women who are silent and appear to believe in the order and harmony of music can enjoy its privileges: You are a Good Girl; you are superior and talented; you are expressive; you will be heard by people who will pay money to listen to you and then sit quietly in awe of your abilities.⁷⁰ If you are a Good Girl, the risk decreases that you will be found out as an impostor, a charlatan: Not-Man.⁷¹ Women in music are not feminists. "Why do we need feminism? There are so many women in music. Look at all the music teachers! The concert artists! A woman even won the Pulitzer Prize for composition⁷² awhile ago." This perception is not so different from the women in Montreal who said, "But we're not feminists! We're engineers." Whether as engineers or musicians, women have entered a male realm in which our existence as subjects threatens the sexualized hierarchy. It does not

become the subject, phallogocentric discourse threatens to undo itself. Not only is the very existence of discourse itself thrown in doubt, so too is the power that attends it.⁶⁹

**Aria senza accompagnamento. Video to pause. Too much silence.
Lights fade out.**

15. I am in the world to change
the world my lifetime is to love to endure
to suffer the music ...⁷³

The process is after all like music,
like the development of a piece of music.

The fugues come back and again
and again interweave.⁷⁴...

...and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent we are still
afraid

So it is better to speak remembering
we were never meant to survive.⁷⁵

surprise me that women in music acquiesce to the security, order and harmony of object/ive status. The risk of doing otherwise is great and not far removed from the murders in Montreal.

For women to risk becoming subjects in the creation of feminist theories of aesthetic/music education is to risk anarchy and annihilation. Becoming the subject⁷⁶ is to sing the bad news that no one wants to hear and to feel the glass rattle as the window is slammed shut, once again. It is to share whispered long-distance conversations over the phone behind locked doors. It is to constantly hear the violent noise ringing in your ears. Becoming the subject is to sing the possibility of a future. It is to (de)compose music. It is to compose the imaginary, the fiction-theory, wherein we change the chords, the melodies, the structures, the genre. It is a spiraling tango, that Last Tango with Music Education.⁷⁷ It is to sing an aria senza accompagnamento. Like Nicole Brossard, I find myself "remembering forward" from one poet to another, beginning with Muriel Rukeyser and continuing with Audre Lorde.

Notes

1. See R. Lamb, "Including Women Composers in School Music Curricula, Grades 5-8: A Feminist Perspective," in *The Musical Woman*, Judith Lang Zaimont (Ed.) (Westport, CT: Greenwood Press, 1991); "Including Women Composers in Music Curricula: Development of Creative Strategies for General Music Classes, Grades 5-8" (diss.), (New York: Teachers College, Columbia University, 1987).

2. See R. Lamb, "Are There Gender Issues in School Music?" in *Canadian Music Educator*, 31 (6), 1990.

3. See R. Lamb, "Medusa's Aria: Feminist Theory and Music Education," in *Women and Education*, rev. ed., J. Gaskell & A. McLaren (Eds.) (Calgary: Detselig, 1991).

4. "Aria d'entrata" was first presented at Canadian Women Studies Association, The Learned Societies, Queen's University, Kingston, Ontario, May, 1991. A later version, "The value of feminist music criticism to music education," was presented at New Dimensions in Music Criticism Conference, McMaster University, Hamilton, Ontario, in November, 1991. After much additional re-

search, a very different but related paper, "The possibilities of/for feminist criticism in music education," was presented at Music-Gender-Education Conference, Bristol University, England, March, 1993.

5. "Tone deaf/symphonies singing," *Gender In/Forms Curriculum*, J. Gaskell & J. Willinsky (Eds.), New York: Teachers College Press (In press).

6. M. Rukeyser, "Käthe Kollwitz" in *Rising Tides: Twentieth Century American Women Poets*, L. Chester & S. Barba (Eds.) (New York: Washington Square Press, 1973), 70-75, esp. 73.

7. N. Brossard, *The Aerial Letter*, trans. M. Wildeman (Toronto: Women's Press, 1988).

8. In addition to being a play on the film title *Last Tango in Paris*— and perhaps in opposition to it— this phrase draws on Brossard's ideas, particularly that "the tango is for Brossard a figure of (lesbian) desire, and her favorite dance form." A. Park, "Nicole Brossard: A Different Equation of Lesbian Love," in *Lesbian Texts and Contexts*, K. Jay & J. Glasgow (Eds.) (New York: New York University Press, 1990), 304-329, esp. 328.

9. This decidedly Anglo-American definition contrasts with that of the French feminists mentioned earlier. For an introduction to French femi-

nism, see *Sexual Subversions*, E. Grosz (Sydney: Allen & Unwin, 1989); *Sexual/Textual politics*, T. Moi (London: Routledge, 1988); "Inscribing Femininity: French Theories of the Feminine," A. R. Jones in *Making a Difference: Feminist Literary Criticism*, eds. G. Greene & C. Kahn (London: Methuen, 1985), 80-112.

10. As suggested by Schor, "Women are bilingual, bifocal, bitemporal," N. Schor, "Dreaming Dissymmetry: Barthes, Foucault, and Sexual Difference," in *Coming to Terms: Feminism, Theory, Politics*, E. Weed (Ed.) (New York: Routledge, 1989), 47-58, esp. 58.

11. Contrapuntal radio is Glenn Gould's term. See "Radio as Music" and "CODA" in *The Glenn Gould Reader*, T. Page (Ed.) (New York: Alfred A. Knopf, 1985).

12. In this sense, music is the subject studied in schools, universities and conservatories. It is what is composed and performed by highly skilled musicians and studied by erudite musicologists. It is not "popular" or "jazz" or "rock" or "ethnic." I acknowledge this definition of music as incomplete, but it is highly relevant to the context of this story.

13. The Show of this paper was written during August and September of 1990, simultaneous with the Canadian Armed Forces' strike against the Mohawk people in Kanesatake.

14. The reference to Kent State is to the killing of four university students at Kent State University, Ohio, in 1970. The twentieth anniversary of that event occurred as I was writing this paper.

15. The Montreal murders refer to the 13 women engineering students and one woman support staff worker killed by a misogynist on 6 December 1989 at the Ecole Polytechnique, Montréal, Québec.

16. Canadian Centre for Justice Statistics documented 97 women murdered in domestic violence in 1988; this is the most recent statistic available in 1990. While I am aware that the number of women murdered in their homes in the U.S. is probably higher, I retain the Canadian figures to emphasize specificity of location and time.

17. I began to use the term "non-white" rather than "of color" after hearing Himani Bannerji speak on the topic at the Canadian Sociology and Anthropology Association, Victoria, BC, June 1990. Bannerji suggests that the problem with "of color" is that it implies that "white" is not a color and that when speaking "of color," what one usually means is "all those people who are not white," hence her suggestion to use "non-white." For further discussion see H. Bannerji, "But Who Speaks for Us? Experience and Agency in Conventional Feminist Paradigms," 67-108, and L. Carty, "Black Women in Academia: A Statement from the Periphery," 13-41, esp. 42, note 4, both in *Unsettling Relations: The University as a Site of Feminist Struggles* (Toronto: Women's Press, 1991).

18. J. Attali, *Noise, The Political Economy of Music*, trans. B. Massumi (Minneapolis: University

of Minnesota Press, 1985), 26.

19. B. Reimer, *A Philosophy of Music Education*, 2nd ed. (Englewood Cliffs, NJ: Prentice Hall, 1989), 103.

20. McClary, S. "Terminal Prestige: The Case of Avant-Garde Music Composition," *Cultural Critique* (1989, Spring); 57-81.

21. Reimer, 103.

22. As Greene says, "A concern for the critical and the imaginative, for the opening of new ways of 'looking at things,' is wholly at odds with the technician and behaviorist emphases we still find in American schools." She continues, "In the classroom opened to possibility and at once concerned with inquiry, critiques must be developed that uncover what masquerade as neutral frameworks ..." M. Greene, *The Dialectic of Freedom* (New York: Teachers College Press, 1988), esp. 126 & 134. I am indebted to Greene for her teaching and many insights into the positive values of aesthetic education, especially in terms of the relations between creative processes and technical-rational society.

23. See R. Lamb, "Shout! Shout! Up with Our Song!," trans. as "*Chantons plus forte!*" in *Critiques féministes des disciplines*, R. Mura (Ed.) (Université Laval: Groupe de recherche multidisciplinaire féministe, 1991) for a review of current feminist critiques of music. For specific examples of male heterosexuality represented in music, see also C. Clément, *Opera, or the Undoing of Women*, trans. B. Wing (Minneapolis: University of Minnesota Press, 1988); S. McClary, *Feminine Endings*, (Minneapolis: University of Minnesota Press, 1991); S. McClary, "Foreword. The undoing of opera: Toward a feminist criticism of music," in C. Clément; S. McClary, 1989.

24. Calling these themes "masculine" and "feminine" was still common in undergraduate and graduate music history classes during the 1970s.

25. Attali, 19-20.

26. R. Leppert & S. McClary, *Music and Society* (Cambridge University Press, 1987), xii.

27. One can determine these proportions by examining the current *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*, (Boulder, CO: College Music Society), which includes each professor's areas of interest; or the job descriptions in the positions-available section of the *College Music Society Newsletter*. I used the 1988-90 edition.

28. S. Langer, *Problems of Art* (New York: Scribner's Sons, 1957); *Feeling and Form* (New York: Scribner's Sons, 1953); *Philosophy in a New Key* (New York: Mentor Books, 1942).

29. Clément, 21.

30. R. Barthes, *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, trans. R. Howard (Oxford: Basil Blackwell, 1985), 294.

31. Barthes, 308.

32. Attali, 26.

33. McClary, "Terminal Prestige," 75.

34. Phallogocentrism is a term used in much

post-structuralist feminist criticism; however, according to Shaktini, it (*phallogocentrisme*) was defined by Jacques Derrida in "Le Facteur de la vérité," *Poétique* 21 (1975), 96-175, 96-147. Shaktini defines phallogocentrism as:

Phallogocentrism may be described as the current tradition that constitutes a signifying system organized around gender. By "gender," I refer to a binary concept of relation that assumes such dichotomies as male presence/female absence, male word principle (*verbe*)/female verbal object, male center/female margin. I regard gender as the "logical" dichotomizing principles of phallogocentrism. This organizing principle regulates a set of systems that maintain the male-identified subject at the center of words. These signifying systems occur in all the arts and sciences, not just in "belles lettres." Thus the phallus may be regarded as the organizing principle for all standard systems ...

N. Shaktini, "displacing the Phallic Subject: Wittig's Lesbian Writing," in *The Thinking Muse: Feminism and Modern French Philosophy*, J. Allen & I. M. Young (Eds.) (Bloomington: Indiana University Press, 1989), 195-210, esp. 195-196.

35. McClary, "Foreword. The Undoing of Opera."

36. McClary, *Feminine Endings*, 3.

37. Reimer.

38. In Canada, where there is less emphasis on performance in public school music classes, we see unqualified personnel taking the role of music teacher. A musician-teacher is deemed unnecessary since performance, not school music, is real music. Once again, aesthetic education fails.

39. Reimer, 116.

40. See E. Anderson, "Compulsory Performance: Rescuing My Lesbian Self from the Shell of the Prodigy," *Lesbian Ethics* v. 3, n. 3 (Summer 1989): 7-29, for a discussion of musicians as addicts to perfection and performance.

41. I would like to acknowledge Deborah Britzman for highlighting this idea for me.

42. Attali, 134 & 147.

43. McClary, *Feminine Endings*, 20.

44. See Anderson, and McClary, *Feminine Endings*, "Terminal Prestige," among others, for specific examples of misogyny in music.

45. M. Apple, *Teachers and Texts* (New York: Routledge and Kegan Paul, 1986), 37.

46. M. Grumet, *Bitter Milk: Women and Teaching* (Amherst: University of Massachusetts Press, 1988), 25.

47. Anderson says, "Playing and performing hurt me very deeply." 7 "In a profession that is traditionally associated with suffering, it would be unthinkable to suggest that we have gone too far, that there is nothing wrong with our bodies, that it is the instruments that must be changed. A culture that hates bodies and their limitations teaches

us to scoff at the idea that the discipline and pain required to succeed in the arts is unnatural and wrong." 20.

48. Attali, 147.

49. M. Fishbein, & S. E. Middlestadt, with V. Ottati, S. Straus & A. Ellis, *Senza Sordino* v. 25, n. 6 (August 1986): 1-7.

50. R. J. Lederman, *New England Journal of Medicine*, v. 320, n. 4 (1989): 246-248; A. H. Lockwood, *New England Journal of Medicine*, v. 320, n. 4 (1989): 221-227; Fishbein, et al. In the same year, the Organization of Canadian Musicians conducted a similar survey showing an injury rate of 60 percent in its membership. D. Kelly, *Globe & Mail*, Section C (August 11, 1990), 1, 3. In a separate study, 64 percent of musicians reported severely painful overuse syndromes, while 42 percent reported pain in the mildest category. A 1991 study in a Canadian university's school of music revealed 80 percent of the student population responding (39 percent of the student population completed the survey) indicated pain and/or injury related to musical performance.

51. Lederman; Lockwood.

52. H. R. J. H. Fry, "Patterns of overuse syndrome seen in 658 affected instrumental musicians," *International Journal of Music Education* 11 (1988), 3-16.

53. Kelly.

54. G. Donaldson, "Pianimal Doc a Physician of Note," *Ontario Medicine* (July 23, 1990), 12, 23.

55. Including but not limited to Lockwood; Lederman; Fry; J. Newmark & F. H. Hochberg, "Doctor, it hurts when I play: Painful Disorder among Instrumental Musicians," *Medical Problems of Performing Artists* (September, 1987), 93-97.

56. Attali, 28.

57. Lockwood, 226.

58. Two-thirds of the students enrolled in the Toronto Royal Conservatory are girls. At the university level, women comprise 57 percent of the undergraduate music students, 51 percent of masters students, and 40 percent of the doctoral candidates. The College Music Society studies of women's status in music demonstrate that during the past 40 years the majority of undergraduate music degrees conferred in music in both Canada and the U.S. have gone to women. This proportion approaches 60 percent when examining music education degrees. The majority of masters degrees in music (all areas) are earned by women, and the number of women completing doctoral degrees has tripled (to 36 percent) since 1951. A. I. Dagg, *The 50 Percent Solution: Why Should Women Pay for Men's Culture?* (Waterloo, Ontario: Otter Press, 1986). A. F. Block, "The Status of Women in College Music, 1986-1987: A Statistical Report," in *Women's Studies/Women's Status*, CMS report 5 (Boulder, CO: College Music Society, 1988).

59. Women comprise 92 percent of all part-time and 59 percent of all full-time music teachers in elementary schools throughout Canada. Dagg.

60. Women make up only 12 percent of tenured university music faculty, but 42 percent of the non-tenured and part-time faculty. Dagg.

61. The number of women music faculty specializing in early childhood education has remained stable at 68 percent since 1977, while it has dropped in both elementary and secondary specializations, from 54 percent to 50 percent in elementary, and 14 percent to 9 percent in secondary. It has been suggested that this drop "may reflect changes in the field, possibly a greater emphasis on instrumental music, where men tend to outnumber women," or that due to increased competition for college and university positions, "men [in order to obtain a university position] may be going into fields in which large numbers of women have traditionally clustered" (Block, 91), but neither reason offers an adequate explanation. Women now earn 35 percent of music education doctorates, and the total number of university positions in elementary and secondary music education specializations has increased in an area traditionally dominated by women.

62. J. Bowers, "Feminist Scholarship and the Field of Musicology: I," *College Music Symposium* 29 (1989), 81-92; J. Bowers, "Feminist Scholarship and the Field of Musicology: II" *College Music Symposium*, v. 30, n. 1 (1990, 1 - 13; M. Citron, "Gender, Professionalism, and the Musical Canon," *Journal of Musicology* v. 3, n. 1 (1990) 102-117; S. Cook, "Women, Women's Studies Music, and Musicology: Issues of Pedagogy and Scholarship," *College Music Symposium* 29 (1989), 93-100; McClary, *Feminine Endings*, among others, have documented this phenomenon in separate studies.

63. C. MacKinnon, *Towards a Feminist Theory of the State* (Cambridge: Harvard University Press, 1989), 127.

64. Benjamin's concept of "rational violence" may be helpful for further understanding the positions of women in music. Benjamin defines rational violence as "the way in which the male experience of differentiation is linked to a form of rationality which pervades our culture and is essential to sadomasochism ... the controlled, ritualized form of violence." J. Benjamin, "The Bonds of Love: Rational Violence and Erotic Domination," in *The Future of Difference*, H. Eisenstein & A. Jardine (Eds.) (New Brunswick: Rutgers University Press, 1985), 41-70, esp. 42.

65. b. hooks, *Talking Back: Thinking Feminist, Thinking Black* Toronto: Between the Lines, 1988), 128.

66. Findlay, in explaining Derrida's critique of phallogocentrism and self-presence, makes a statement relevant to this context: "For it is precisely the location of the feminine *within* phallogocentrism that makes her disruptive." H. Findlay, "Is There a Lesbian in This Text? Derrida, Wittig, and the Politics of the Three Women," in *Coming to Terms: Feminism, Theory, Politics*, E. Weed (Ed.) (New York: Routledge, 1989), 59-69, esp.

note on 254, emphasis in original. In other words, the existence of women within music is in itself resistance to the dominant discourse. Consequently speaking/singing/performing/composing are dangerous activities for women.

67. As Lorde says, "For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action. Poetry is the way we help give names to the nameless so it can be thought." A. Lorde, "Poetry is not a Luxury," in *The Future of Difference*, H. Eisenstein & A. Jardine (Eds.) (New Brunswick: Rutgers University Press, 1985), 125-127, esp. 126.

68. John Chong, Canadian Centre for Health in the Arts, Chedoke-McMaster Hospital, Hamilton, Ontario, made this last comment to me in regards to the willingness of serious performers to approach injury in the same way that athletes do. He supports my theory that many women presenting injuries may have experienced sexual harassment/abuse. Examples of resistance to such harassment: women students change performance area in order to avoid a specific teacher; a list of harassers is circulated among women music students at one prominent U.S. mid-western school so that they can avoid classes or lessons with those men; women students have discovered they get higher marks in their performance exams (applied lessons, conducting) when they dress "feminine" or "sexy."

69. M. Manson, "In-difference: The Massacre, the Media, and Male Self-hatred" (Paper presented at Canadian Women's Studies Association, Victoria, B.C., June, 1990), 4.

70. Anderson.

71. S. deBeauvoir, *The Second Sex*, trans. H. M. Parshely (New York: Alfred A. Knopf, 1952).

72. Ellen Taaffe Zwilich was the first woman to win the Pulitzer Prize in music for her "Symphony No. 1," 1983. Shulamit Ran was the second, winning in 1991 for "Symphony."

73. Rukeyser, 70.

74. Rukeyser, 71.

75. A. Lorde, "Litany for survival," in *The Black Unicorn* (New York: Norton, 1978), 31-32.

76. After completing "Aria senza accompagnamento," I re-read N. Miller, "Changing the Subject: Authorship, Writing, and the Reader," in *Feminist Studies/Cultural Studies*, T. deLauretis (JEd.) (Bloomington: Indiana University Press, 1986), 102-120, and realized her work is an influence here. Similarly, I re-read R. B. DuPlessis and Members of Workshop 9, "For the Etruscans: Sexual Difference and Artistic Production," in *The Future of Difference*, H. Eisenstein & A. Jardine (Eds.) (New Brunswick: Rutgers University Press, 1985), 128-156, and immediately noticed their influence, particularly in terms of alternative forms.

77. See note 8 above. 