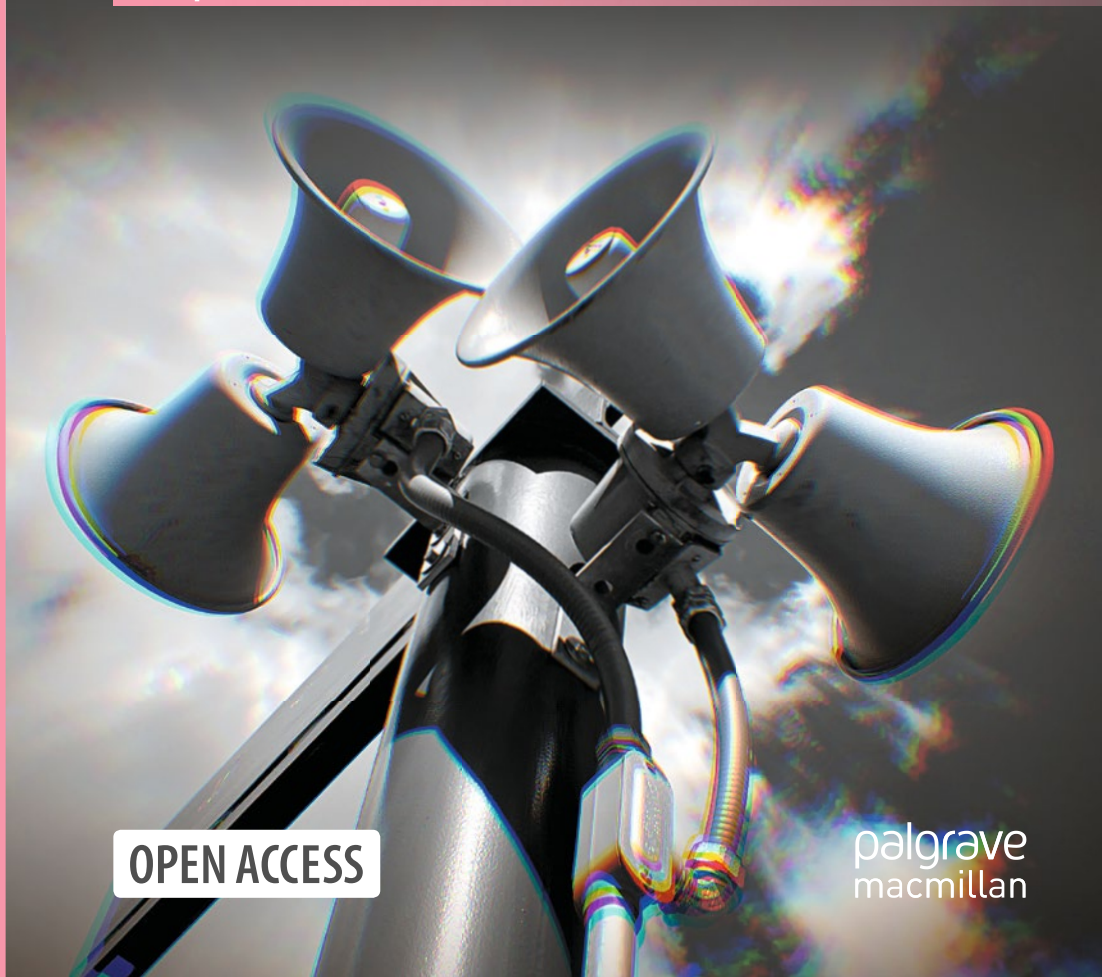
Ethnomusicology, Queerness, Masculinity

Silence = Death

Stephen Amico



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ISBN 978-3-031-15312-9 ISBN 978-3-031-15313-6 (eBook)
https://doi.org/10.1007/978-3-031-15313-6

Cover illustration: Douglas Sacha / Getty Images

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG.
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

To my centenarian mother
To the memory of my father

Acknowledgements

There are a few people whom I would like to thank. And although it may seem odd to link gratitude to a disclaimer, understanding that some or all of what I've written in this monograph-polemic may appear controversial, I want to be clear that a sign of appreciation on my part does not suggest those named agree with the arguments or contentions contained herein. But for their gestures of support, both current and past, for contributing in some way to my often-precarious belief that what I do is at least marginally worthwhile, I offer warm and sincere thanks to Ritwik Banerji, Harris Berger, Philip Ewell, Barbara Hampton, Janet Hadley, Ellie Hisama, Freya Jarman, Peter Manuel, Fred Maus, Katherine Schofield, and Yngvar Steinholt. For input, suggestions, and challenges (and indeed, support), I also thank the external/anonymous reviewers at both Palgrave Macmillan and *The Journal of Musicology*, the latter of whom contributed to honing and improving the ideas in my article '"We Are All Musicologists Now"; or, the End of Ethnomusicology'—ideas that ultimately propelled me to undertake and complete the writing of this work. I likewise extend my thanks to Lauriane Piette and Imogen Higgins at Palgrave for their assistance in moving this text from preliminary manuscript to publication. And much appreciation goes to Kirstine Folmann and Kristin Osdal Nilsen at the University of Bergen Library, both of whom offered assistance in relation to numerous research-related issues.

For the financial support enabling this monograph to be released as a fully open-access work, gratitude is due to my institution, the University of Bergen (UiB), where funding came from two sources: The Bergen Open Research Archive (BORA) and the faculty for Art, Music, and

Design (Kunst, Musikk, og Design/KMD). I thank also Thomas de Ridder at UiB who offered much assistance in navigating and surmounting the often-complex administrative pathways and hurdles necessary to facilitate the utilization of these monies. It is my hope that one day in the not-so-distant future, all academic research will be freely available, without the need for external funding. And I am guardedly optimistic that, although we may not be able to accomplish this overnight, all researchers, all academics, all creators/purveyors of new knowledges—individually and together—can contribute to this goal, step by step, in increments both large and small, via modalities, sites, and performances/artefacts that expose and dismantle the limitations of the current system, at the same time expanding the very idea of what constitutes 'knowledge'.

Finally, I thank my parents with all my heart. My father passed away seven years ago, having reached the age of ninety-two. My mother became a centenarian earlier this year and, at the very time of my writing these acknowledgments, contracted COVID-19—from which she is now, very slowly, recovering. It would be difficult to imagine two people who worked harder and who were more generous, guided in large part by their desire to have their children succeed in their chosen pursuits. Nothing I have accomplished, no matter how large or how small, would have been possible without their love, support, and selflessness. As such, it is all for them.

Contents

CHAPTER 1

Introduction: Silencing

The profound devastation of the Pulse Nightclub mass shooting in Orlando, Florida—affecting individuals, families, communities—engendered complex, manifold responses. There were many, I imagine, who amidst the audible responses to the horror—cries of grief, narratives of survival, calls for solidarity and strength, all mingling together—felt that the only possible response was silence, one reflecting a confrontation with a destruction that was experienced as inarticulable. Such silence, however—borne of respect, surrender, or an attempt to attain some sort of spiritual knowledge or succour[1]—stood in stark contrast to an almost immediate and deeply troubling silenc*ing* (a pernicious action), the aim of which appeared to be a desire to erase yet again non-normative sexual subjects from material and symbolic social space. In one highly visible instance, the realization of such silencing led British journalist Owen Jones to walk angrily off the set of a televised news segment devoted to the shooting, after Sky News co-host Mark Longhurst repeatedly attempted to suggest that the massacre had had nothing to do with LGBT+ persons, but was an attack on humanity in 'general' (suggesting, as usual, an 'unmarked' white/male/heterosexual/Christian subject as 'universal').[2] The widely disseminated media appearance of one white journalist, however, must not obscure the troubling history and continuing reality of silencing impacting millions of subjects across geographic, temporal, and cultural locations: In an interview the following day, at which Jones and Scottish MP Mhairi Black were present, activist Noorulann Shahid warned against the 'whitewashing' of the tragedy, resulting in the erasure of the

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_1

Latina/o/x identities of the majority of those killed.[3] Such an erasure was noted as well by Venezia III, whose analysis of the shootings highlighted how 'solidarity on social media [rallying] around #weareorlando and expressions of sadness at this attack on "all Americans"' (2016) was complicit in just such racial/sexual erasure.

What makes these attempted elisions even more troubling (if possible) are the ways in which such actions appeared to follow, in an extremely distilled form, the contours of initial official/governmental responses to the AIDS crisis decades ago, over a span of several years, perhaps best crystallized in U.S. President Ronald Reagan's refusal—in the context of pain, suffering, and deaths of thousands of people—to even publicly acknowledge or name the syndrome. The recognition of the relationship between a failure to speak up/out and inevitable continuing devastation led to a vocal revolt, including creation of one of the most widespread slogans and iconic textual/graphic representations of the era: Silence=Death.[4] Activists, unwilling to remain inaudible, invisible, marginal, expendable, demanded and highlighted the importance of an existence that refused erasure from the sociocultural sphere. Yet despite the ensuing years of 'progress', of increased audibility/visibility, in 2016 it once again appeared that the coercive, repressive, and normalizing power structures enlisted in the policing of material and symbolic public space continued to construct barriers to those whose identities and embodied experiences were defined in any way by same-sex desire.[5] That those impacted by the Pulse atrocity—from victims to protestors to vigil-holders—were arguably allotted more representational space than those impacted by AIDS in the earliest decades of its emergence says more about a significantly changed media space than societal attitudes towards non-normative sexualities, not only in relation to the ease and rapidity of dissemination of 'information', but also the often subtle ways that such representation masquerades for a 'diversity' that, in essence, camouflages continued elisions and exploitations.[6] Frank Ocean's Tumblr post in response to the shooting reminded the complacent (or willfully unaware) that any belief in a 'post-homophobic' world is unfounded; recounting examples across wide swaths of time and space he noted, 'many people hate us and wish we didn't exist' (n.d. [2016]).[7] 'Hate' in the present tense.

The diverse machinations and bases of power (and the attendant violence enacted corporeally and ideologically upon the noncompliant) have received significant academic scrutiny over the past several decades,

including examinations of power enacted by academic disciplines themselves.[8] As such, although it is difficult to imagine any social-ideological space that is not in some way complicit in the construction of exclusions and inequalities, some might have hoped or expected that academic realms—especially those constructed around disciplines and theories devoted to the critical examination of cultural production and structuration over wide temporal and geographic spaces—held the possibility, through increased self-reflexivity, of immunity from enacting the most destructive forms of social-symbolic control. And yet, over the past several years, surveying the disciplinary locations in which I have spent considerable amounts of time—ethnomusicology and gender/sexuality/queer studies—I have become increasingly confronted with the unavoidable understanding that these locations themselves, far from bastions of equity, are deeply problematic, founded upon and nourished by all manner of erasures, silencings, and exploitations. Such an understanding is, of course, far from prescient or exceptional, as throughout the previous decade calls for inculpation and reparation have extended to Western academia's warping stranglehold on epistemological production—perhaps most vividly in the calls for decolonization of thought and discipline (including musical), which I will engage throughout this text[9]—highlighting the fact that egregious asymmetries must not be allowed to be disguised by a superficial institutional claim to promote equity via the perpetual use of vague, nonthreatening terms such as 'inclusiveness'. Indeed, as Ahmed has noted, numerous scholars have explored the use of just such benign terms, finding, for example, that 'the institutional preference for the term "diversity" is a sign of the lack of commitment to change and might even allow organizations such as universities to conceal the operation of systemic inequalities' (2012: 53).

It is thus in this context that I approach both ethnomusicology and queerness. To be absolutely clear from the outset: this is not a book about 'fixing' ethnomusicology or celebrating its 'evolution' via a relatively recent, sudden embrace of 'queer' (where the latter, via its much-lauded incisive and subversive theoretical mettle is understood as capable of exposing and remediating the oppressive and repressive, transhistorically and transculturally). To the contrary, it is an unapologetic, emotionally, and affectively motivated polemic ultimately calling for the disappearance of both. Additionally, it is not a panegyric to the current state of 'interdisciplinarity'—another vague term that, I will later contend, is both meaningless and suspect in the context of the Western, neoliberal university.

While a text praising the interdisciplinary marriage of the 'ethnoqueer', gesturing towards a bright future of 'more diversity' in academia may generate warm feelings for those creating what are often self-serving narratives, in this long cultural moment marked by material and cultural upheavals that are largely the outcomes and magnifiers of what are disturbingly intractable and lasting structures of inequity and exploitation, such a text would be, in my opinion, not only untenable, but irresponsible.

Indeed, the astounding ease with which one of the most egregious examples of colonialist scholarship—inexplicably continuing into the twenty-first century—has dovetailed with a theoretical/political stance that is self-constructed as standing in diametric opposition to just such exploitations, and the lack of critical attention that has greeted such a melding, signals a need to examine these instances of symbiotic unions as indicative of disturbing undercurrents at disciplinary, institutional, and pervasive socio/geocultural levels. While some may wish to draw the distinction between an ethnomusicology of queerness, and the queering of ethnomusicology—claiming it is the latter, a queering that will attack and remedy the most problematic aspects of the ethno- that we now see in operation—such a differentiation is meaningless if one refuses the narcotic of a compelled, superficial positive thinking, and trains even a minimal amount of scrutiny on these fields, individually and in consort. Ethnomusicology, for the vast majority of its existence, has been marked by a deafening silencing, an infuriating present absence of any attention to same-sex desire, an obliteration often explained away as an ethical, cross-culturally sensitive refusal to impose Western epistemologies or ontologies ('homosexuality', e.g.) onto non-Western sites and practices. Yet the very moment that non-normative sexualities are embraced by the ethnomusicological canon of vetted-as-safe theoretical foci, it is in fact via what is (I will argue) the *most* Western, most partial/provincial conception/construction of sexuality conceivable—queerness—one inextricable from and gestated in relation to capitalism, poststructuralism, and postmodernism, an Anglophone/Eurocentric hegemonic monologue that perpetually endeavours to conceal just such a genesis. And these largely unacknowledged, actively obscured foundations, linked in disturbing manners to gendered, racist, and colonialist power structures which ultimately animate both disciplinary sites, cannot but perpetuate further exploitation.

My analysis progresses from a primary contention that any critical-theoretical undertaking intending to unmask structures of inequity that so

often rest upon erasure and silencing cannot be successful if it operates via recourse solely to a broad, generic template; there cannot, for example, be a 'universal method' of decolonial, antiracist, or anti-homophobic scholarship that functions in all social/cultural/academic/epistemological spaces, places, and times. Rather, in order to most fully expose, extirpate, and eradicate the root causes of asymmetries, attention must be paid to the specifics of individual disciplinary and/or theoretical locations—in their cultural and institutional contexts—understanding what is elided, why these elisions occur, and how (and in what manner) a reversal of silencing might lead to a transformation that is more than simply cosmetic. Noting the unacknowledged racism upon which the discipline of music theory rests, for example, Ewell rightly notes, 'we must…reframe how we understand race, which we cannot do if we rush to find solutions to problems we do not understand or *acknowledge*' (emphasis added; 2020). I add, however, that as much as specificities are indeed necessary, it is also possible that knowledge gleaned from individual interventions may function as either catalysts or preliminary bases for action in other locations. This book is thus a close, critical examination of two particular sites of inequity and, at the same time, what I hope might be a stimulus or incitement for research, interventions, productions, and actions beyond these particulars.

My argument will progress in two broad sections. First, having already highlighted the continuation of homophobic erasure, in Chaps. 2, 3, and 4 I undertake an exploration of the relationship of ethnomusicology to that which it has constructed as 'unspeakable'—a relationship in which non-normative sexualities are marked by a disturbing, signifying absence for over half a century, preceding AIDS and continuing past Pulse—and expose this absence as more than some sort of unintentional oversight, capitulation to the 'reality' that no one discipline can fully or successfully engage all possible registers of cultural production, and/or, as noted, an ethical unwillingness to impose Western social-theoretical concepts on non-Western sites and populations. Rather, I argue that the de facto obliteration of specifically same-sex desire from the discipline stands as the predetermined and essential outcome enacted historically and currently by practitioners of ethnomusicology who, as both products and producers of power structures linked to a culturally specific, fetishized masculinity, have continuously embraced and reified both a methodology (fieldwork) and its concomitant discipline (anthropology) rich with significance and performative power; here, the establishment of masculinity comes about in

contradistinction to the feminized connotations constructed around musicology (and music, as well as the sonic, in general). In this regard, I am taking the term masculinity to signify—in relation to what I will refer to as the Global North (with 'Western' enlisted as a more manageable adjectival marker)—a set of attributes (including those related to appearance, behaviour, comportment, and beliefs) that have historically been ideologically, discursively, and corporeally constructed as the inevitable correlates of a specific (biological, male) body, and the founding-resulting superior status afforded this specific alignment. This construction inevitably arises in tandem with a denigration of the dimorphic pair's 'Other', the female/feminine.[10] While the term 'toxic' masculinity[11] may initially seem appropriate in relation to my coming analyses, I worry that the modifier may seem to suggest that there exist some forms of masculinities that are not 'toxic' or otherwise highly problematic (descriptors that might equally be applied to femininity). And in the context of the Global North I do not believe this to be the case.

If, for example, masculinity may be understood as having been historically defined via recourse to traits such as strength, candour, assertiveness, bravery, loyalty (etc.) (or femininity as marked by compassion, nurturing, softness, [etc.]), such qualities have already been manufactured, via numerous centuries-long, ideological-linguistic-corporeal apparatuses, as adhering to/inhering in one specific, 'correct' arrangement of genes, hormones, genitals, and secondary sex characteristics. As such, the very legibility of even the 'subversions' or novel re-combinations of these alignments—conceivably resulting, for example, in 'nonce taxonomies'[12] which unmoor the alignments—remains dependent upon the understanding of behaviour, action, and/or 'style' as having been constructed as (or, for some, continuing in an essential manner to be) linked in some way to corporeal (sexual) morphology, within a system that is both hierarchical and limited to the binary. As such, applied to manners of acting, being, or seeming, 'masculinity' and 'femininity'—used without the strong caution of scare quotes or other visual/rhetorical methods—remain for me almost entirely negative, insofar as they implicitly/explicitly call forth, or explicitly/implicitly summon supposed foundational/essential/biological bases of gendered attributes that cannot be entirely erased within the span of mere decades. Rather, at the *very* least, they remain as seeping, echoing traces in innumerable visual and auditory cultural palimpsests that continue to proliferate (and thus suture legibility/comprehensibility to the dimorphic). As such, I would argue that the success of the 'nonce' or any other

engagement of gender with an aim towards destabilization, would be ultimately dependent not upon its ability to *expand* the concept of gender, but to *eradicate* it—a hope, a suggestion made decades ago by Rubin (1975).[13] Moreover, and of central importance to my argument (as I will discuss shortly), this Western hegemonic masculine—critically understood to be (yet often unacknowledged as being) defined as much by a propensity for exploitation, extraction, depredation, oppression, denigration, and textual/epistemological elision (via a monologic/univocal apparatus) as the aforementioned idealized, laudatory attributes—is inextricably linked to, and cannot be fully understood apart from a mutually constituting relationship with the colonialist-capitalist with which these troubling, dangerous characteristics are continually replicated. As Cremin argues, masculinity is a 'disorder' engendered by capitalist systems, 'borne from a sick society that none of us, whatever our sex and gender, is immune from' (2011: 1).

I do not claim that it is only non-normative sexualities that ethnomusicology has erased; the discipline's self-proclaimed 'inclusivity' is continually belied on numerous fronts by both its literature and the make-up of its privileged academic 'personnel'. I will argue, however, that this field-defining homophobia (indeed, as I will show, a *fear* of same-sex desire, particularly that between men/males), explored and exposed confrontationally, is revealed as inextricably linked to essentialist, fetishized, desired, and perpetually reenacted constructions of masculinity that continue to exist in and as the foundation of the entire enterprise. And while many have, often privately and/or casually (in my decades-long experiences), lamented ethnomusicology's past and continuing status as a sort of 'big boys' club, undergirded by frat-boy-like or laddish enacting and expressions of this privilege-conferring masculinity, it is remarkable that such a perpetual, discipline-defining dynamic has escaped even the most minimal critical scrutiny (a deficiency that mirrors the dearth of literature within the field devoted to critical studies of sex and sexuality, and one that serves to highlight the intractable nature of certain forms of power). That such low-hanging fruit has remained relatively untouched by any anti-normative, anti-colonial examination—that such inquiry is de facto forbidden; that the discipline has become an ally of queerness, rather than its target—is a significant part of my analysis. Specifically, understanding that the most blatant forms of homophobic silencing operate in plain sight for decades, what can this suggest about the surreptitious, the covert, and the various cloaking devices enlisted in attempts to keep structural control intact?

It is with this in mind that I turn to the second broad area of inquiry. Using my discussion of the economic and disciplinary exploitation of difference in Chap. 5 as a transitional space, in Chaps. 6, 7, and 8 I focus on academic queerness and its arguably less transparent but no less disconcerting links to masculinity-capitalism-coloniality. I note in advance that for centuries the aforementioned gendered-sexed correlations may have been (and continue to be) deemed immutable, replicated in stereotypical, rigid, and indeed threatening manners owing to ideological imperatives; however, as Cremin (2011) suggests, sex—perhaps especially so in the past two centuries—has ceased to be culturally constructed as incontrovertible guarantor of either the masculine or the feminine. And while this slippage or 'freeplay' may be argued to have salubrious consequences, a masculinity decoupled from sex may also be afforded the possibility of proliferating via stealth. It is thus not impossible, as will become clear, for female, trans*, non-binary and/or, especially in the context of my analysis, queer subjects to be equally motivated by and productive of the various circuits and structures of what has been defined as masculine for centuries. I also note, in order to clarify my specific uses of the terminology, that I engage 'queer' or 'queerness' throughout as terms indicating academic work and theoretical constructions emanating largely from the Anglophone Global North. Owing to the sociocultural pedigrees of such constructions, as well as the current state of Western Academia Inc., they are in profound ways equally indissolubly linked to the gendered functioning of capitalism and colonialism.

My engagement with queerness commences with an examination of the ways that non-normative sexualities have become co-opted by both capitalist structures and university administrations (including queerness's symbiotic, disciplined relationship with ethnomusicology). In the following three chapters, I then turn to the thorny and often problematic relationships between queer and homo* (a term I will later unpack); here, understanding queer's frequent de facto functioning not as a theoretical interrogation of identity, but as either a utilitarian, superficial shorthand for LGBT+, or as a generic marker of 'subversion' (having little or nothing to do with sex), I argue that ethnomusicology's inclusion of a smattering of 'queer subjects' (where the second word defines both person and object of study) cannot in any way ameliorate the profoundly problematic nature of the discipline. Moreover, I will contend that in contrast to the often-encountered queer default to defining and exploring sexuality as primarily constituted by and with ideology, politics, and discourse, and a

subsumption of various specificities under the broad umbrella of 'non-normative', an interdisciplinary relationship intended to combat ethnomusicology's rampant homophobia would be dependent upon an unambiguous foregrounding of that which is so terrifying to the discipline—same-sex desire, engaged as not only ideological, but embodied, erotic, sensual, material, and experiential.[14] Such a foregrounding, coupled with a fearless embrace of 'negative' emotions—similar to the actions of early AIDS activists as well as BIPOC movements both historical and contemporary, and refusing current neoliberal mandates for 'positive thinking'[15]—could theoretically lead to queerness's ability to battle ethnomusicology as a discipline (rather than being disciplined by ethnomusicology), culminating in a queer occupation and destruction of this colonialist enterprise and its silencing tactics. Ultimately, however, queerness itself—revealed to be every bit as colonizing in its monologic relationship to the discourse on (disembodied) sexuality—can only fulfil the potentials it has promised for decades, I argue, by submitting to an affectively motivated future, one in which its own silencing is the precondition for an equity that will only obtain via a truly dialogic, pluriversal, *post*disciplinary or *undisciplined* space in which sound, music, sex/uality, embodiment, place, space, and other currently unknowable/unnamed sites of inquiry might converge in order to generate new forms of salubrious, equitable, *generous* knowledge and experience.

The concept of discipline, in numerous senses, occurs throughout this text. While I do not wish to foreclose upon the various, complex connotations this word may engender for the individual reader, I note nevertheless that my usage is inflected (though not exhausted) by a Foucaultian (1975/1995) understanding of discipline's ongoing, protean, and structuring role over an expansive historical landscape, with special attention to its modern manifestations. Deployed neither by some central agency nor hereditary or elected ruler(s), discipline, rather, permeates culture/society through diverse, acephalous mechanisms of (hierarchical) observation, (normalizing) judgement, and examination. Although the various manifestations of these mechanisms often avoid announcing themselves as sites of disciplining historically understood as such (e.g., the prison), all contribute to the ultimate task of identifying, containing, normalizing, and confirming the regulation of the deviant subject—a 'docile body' as product of created knowledges. Arguing for the necessity of '[abandoning] the belief that…the renunciation of power is one of the conditions of knowledge' (27) Foucault finds that, conversely, the two are inseparable, and

central to the disciplinary project—a 'power/knowledge' that 'determines the forms and possible domains of knowledge' and, through its force, 'the establishment of truth' (28). Such truth-making knowledges may then be enlisted as instruments through and with which the mechanisms of normalization might best function. Operating from just such a Foucaultian understanding of power/knowledge, Ferguson's (2012) keen analysis of interdisciplinarity within the modern, Western academy highlights the ways in which hegemonic society's Others became/become disciplined by the very institutions they were to have altered (via the inclusion of their views, ideas, histories, and their very bodies).[16] My arguments comport with many of Ferguson's, and I draw upon his work implicitly and explicitly at various points of this text. I engage, however, additional sociocultural, geographic, and epistemic sites. In my reading, both queerness and ethnomusicology, imagining themselves as battling against the exclusionary canons and ethnocentric elisions within academia have not only become fully disciplined, but have colonized numerous locations far beyond the rarified realm in which they operate, via profoundly gendered and monologic mechanisms that reduce Otherness to something mirroring and/or existing for the benefit of the self. They are, in short, not only produced by, but producers of power/knowledge.

* * *

Several additional overarching dynamics inform my discussion—at times explicitly, at times tacitly—the first two of which appear already in relation to my opening examples. Regarding this first—the silencing that occurred in relation to the Pulse murders—and understanding the specific Western, gendered histories of ethnomusicology, anthropology, and queerness, it is essential that questions of race and class are not elided by any sort of implicit suggestion of a 'universal/unmarked' construction of gender/sex/sexuality. In line with Shahid's aforementioned cautioning, numerous Latina/o/x commentators have similarly pointed out how, if LGBT+ persons were erased in the media coverage of Pulse, then people of colour—the majority of those killed and injured—were doubly erased.[17] La Fountain-Stokes's contention that many queer Puerto Ricans 'live lives marked by invisibility' (adding that 'well-meaning LGBT white persons systematically exclude the voices of queer people of color') (2016) highlights the necessity of an intersectional approach to sexual identity—and in the case of ethnomusicology, this silencing of sexual Others must be

understood as significantly inflected by variables of gender, class, and race, relationships that are frequently highlighted in decolonizing literature. As Mignolo argues, for example, the 'Colonial Matrix of Power' (CMP) rests upon the three 'pillars' of racism, sexism, and (the invention of) nature (2018b);[18] similarly, Quijano views this matrix as instantiated via the control of economy, authority, gender/sexuality, and subjectivity/knowledge (2000) (an analysis problematized by Lugones who also highlights the mutually constituting interactions of race, class, gender, and sexuality in the colonialist context) (2008, 2010).[19] And Haywood et al., with specific reference to homophobia, note that '[such] sentiments and practices [are] not just reducible to gender but situated and intertwined with…racialized and nationalistic discourses' (2018: 96). Certainly some of the most incisive writing in queer theory has argued persuasively for the necessity of approaching what has been termed 'sexuality' with cognizance of a wide range of realms, sites, and dynamics intimately linked thereto—from militarization to economics to race and ethnicity.[20] Yet aware of the countless instances in which a veneer of passing references to 'diversity' mask an underlying Western or Anglocentric bias in queering practices, it is arguably necessary to constantly and explicitly highlight the need for attention to an often ethnocentric, assumed 'we' that dictates the very choice of those realms/sites/dynamics deemed essential and those implicitly constructed as marginal.

Another of La Fountain-Stokes's observations—that is, the utility of 'anger, fury, and rage' in combatting 'profound violence'[21]—relates to my second example, that is, activist responses to the AIDS crisis in the early years of the epidemic. I engage both the experiential and theoretical complexities of this issue most fully in the second half of this book, where I argue for the importance of understanding the differences between the cultural legibility of emotion and the ineffable/indeterminate/intractable nature of affect, with an aim towards signalling the latter's potential as a site of resistance to attempts at myriad types of disciplinary control. Understanding the ways in which an idealized queerness and affect are at least theoretically intertwined and ontologically similar (both voluble and resistant to fixity), I suggest that it is both 'negative' emotions and affective ceding of control—rather than a mandated acceptance of a pseudo-scientific methodology that serves as the singular marker of academic legitimacy (the very basis of its masculinist, silencing project)—that are necessary to effectuate change. Both Adebisi's question—'How illogical is it that the structure we are attempting to decolonize is the structure we

are attempting to use to decolonise?' (2019)—and Lorde's famed assertion—'the master's tools will never dismantle the master's house' (1979/1984: 110)[22]—highlight the dangers of attempting to queer ethnomusicology, or to place any faith in the liberatory possibilities of interdisciplinarity, by enlisting (and leaving unexamined, intact) the very structures that guarantee a continuation of marginalization and silencing of some, concomitant with and dependent upon an entrenchment of enduring privileges and powers. This difference—between the safety and comfort afforded by the known, and the dangers that often accompany the enigmatic or unimaginable—will be instructive in exploring the possible ways to imagine (and engender) the dissolution of just those sites and structures that thrive on a rapacious disciplining, leading to a more undisciplined future for engaged inquiry.

If not already so, it will likely become clear that my text, endeavouring to address ongoing inequities in academia (and, by extension, the culture in, through, and for which these institutional sites function) often veers towards the theoretical rather than applied/pragmatic, and that decolonial literature has contributed to my thinking about these pressing issues. As such, I note my awareness of critiques of 'the decolonial bandwagon', highlighting the problematic nature of 'intellectual decolonization' (Moosavi 2020) or a 'metaphorical' practice that 'kills the very possibility of decolonization…recenters whiteness…resettles theory [and] extends innocence to the settler' (Tuck and Yang 2012: 3). Moreover, Mignolo makes a distinction between 'dissenting within the CMP' (a 'Eurocentric critique of Eurocentrism') and decoloniality, which is defined as '[delinking] from both Eurocentric regulations and dissent within Eurocentrism'; the former, while necessary, is 'highly insufficient' in relation to the task of supporting the 'planetary diversity of local histories that have been disrupted by North Atlantic global expansions' (2018a: 151). Although I do not view my text as a proper example of decolonial scholarship, to the extent one might take it as such, it is clearly insufficient and even, noting my use of theory emanating from the West, another problematic recentring. However, if my views of an equitable future are at least partially congruent with those held by some decolonial scholars and activists, perhaps my work might contribute or serve an ancillary function to their numerous initiatives—which I hope will be the case. As a polemic, this book arguably blurs the distinction between theoretical/practical; but even taken as wholly in the realm of the former, I hold that an imaginative thinking, refusing the adherence to a mandated 'scientific', 'objective'

method (a value-laden model in which the aforementioned attributes are but chimerical) is crucial, as are concepts engaging with and emanating from our lived, corporeal experiences. I will ultimately attempt to make clear that the re-centring marking this Eurocentric critique is only provisional: I theorize, in part, from the position of Western disciplinary administration in order to *decentre*—to ultimately call for a vanquishing of—those discourses, ideologies, disciplines, and practices most implicated in the perpetuation of inequities resulting from the continuing attempted colonization of material and conceptual geographies and temporalities.

As a site of theoretical inquiry, temporality features prominently not only in decolonial literature, but in musicology, ethnomusicology, and queer studies as well. Taking the aforementioned examples of Pulse and AIDS together—examples separated by decades yet joined by disconcerting similarities—underscores another of the central animating forces of my inquiry: the necessity of approaching ethnomusicology, queerness, or any Western disciplinary site in a manner that takes into consideration the importance of cultural-historical context, the cultural conventions of and investedness in history's creation, and the complexities of temporality's experiential and conceptual registers. On a subjective level, while my biography (my status as a same-sex-desiring-identifying person; my education and practice in the Anglophone United States and in Northern Europe; my age and ethnicity) has certainly played a part in my positing of specific disciplinary dynamics as most in need of scrutiny, I do not intend what follows to function as an exercise in self-reflexivity, extrapolating individual experiences into universal explanans or Rosetta Stone; 'my' erasure is, as noted previously, only one of several others that mark the fields of ethnomusicology and queerness, with questions of, inter alia, race, class, faith, (dis)ability, as much as issues of sexuality, likewise implicated just as profoundly via their signifying absences and segregations. Additionally, while it is essential to understand the temporal and geocultural geneses of the ethno-, the queer, and the ethnoqueer (including via attention to the artefacts each has produced), there is no suggestion that any of this text is meant to be read as a history of any of them.

Rather, my historicized approach may be considered (provisionally) related to another of Foucault's formulations (1966/1989)—apt, I believe, insofar as much of my discussion will highlight Western knowledge production and restrictions (on, and emanating from, the production). Specifically, I approach the various (synchronic, socioculturally contextualized) manifestations of disciplinary products and practices archaeologically,

understanding them as moulded by the compulsions and prohibitions of the episteme in which they come into being. As with the distributed, decentralized nature of power/knowledge, the structures, performances, actions, and resulting artefacts constructing and constructed by this epistemic space are understood as illuminating not the decisions and desires of individual actors (or even the deliberate, 'objective', 'scientific' thought[s] of groups of sovereign subjects in general) but, according to Foucault, the unconsciously motivated discursive-ideological context in and through which any utterance, practice, or formation occurs. As he notes, it is the 'rules of formation…never formulated in their own right, but…found…in widely differing theories, concepts, and objects of study' (xii) that are the markers of the various historical epistemes, the foci of his archaeological project. I admit, however, that in my hands both episteme and archaeology may not appear entirely faithful to their original, Foucaultian forms, and it is arguable that I work against as much as with them; while my analysis does indeed assume broad, prevailing, and unacknowledged constraints on what is possible to know or claim (as well as motivations for making such claims), I depart from Foucault in several ways.

First, understanding that the central knowledge formations with which I am concerned have roots spanning centuries, appearing as disturbing continuities in the present, it is difficult to support a heuristic in which strictly defined, discrete, disjunct epistemes exist. While much of my discussion focuses on academic spheres operating within the relatively short span of the last several decades, the hierarchicalization of human life and worth, for example—in countless manifestations, and underlying just such disciplinary formations—has a far longer lineage. Also, in direct relation to this ongoing (indeed ongoing, as I will argue) colonial project, while my analysis critiques disciplinary production in the Global North, I am equally concerned to highlight how epistemic restrictions operate to require an expansion that ultimately sucks in, absorbs, and injures (materially and conceptually) those it constructs as Others, often via a so-called 'representation' that functions rather as tangential location and quarantine. While the Foucaultian episteme is often thought of as a deep, structuring '*world*-view', it is a 'world' that begins and ends with the Western subject. As Slater notes, Foucault's theorizations of such concepts as sexuality or confinement (among others) may have relevance in locations outside of the Global North/West; yet they are notable for their failure to 'connect with the critique of Eurocentric discourses of colonialism and imperialism' (1992: 312n3).[23]

The insularity of the episteme, a 'worldview' created and contained not only with little cognizance of that which is located (supposedly) outside itself, but also obliterating those Others within, is also related to its singularity; noting that 'in any given culture and at any given moment, there is always only one episteme that defines the conditions of possibility for knowledge' (1966/1989: 168), the episteme for Foucault often appears to have the attributes of an ontologically closed, essential entity, rather than that which is brought into being via an ongoing process of interaction. It is arguable that such closure and singularity is necessary for the very existence of that which has the capacity to structure the fundamental manner in which 'the' world is understood. However, in what follows, I want to suggest that there is the possibility not only for refusals of or reactions to 'the' episteme, but entirely different epistemes that question both what is understood about 'the' world, as well as the very nature *of* 'understanding'. Specifically, while the Foucaultian episteme may be viewed as proliferating at the level of the 'unconscious', knowledges based upon materiality, sensuality, corporeality, subjective and intersubjective, hold the possibility for upsetting the oppressions that have marked Western academia for centuries. By refusing a dead-ended, consumptive '*cognitive* empire'[24] that owes its very existence to the understanding of docile, compliant embodiment as that which is discursively produced and acted upon (rather than a site opening on to alternative forms of knowing), the *acting, experiencing*, and sexed/sexual body becomes one channel for alternatives to epistemic monologic totality, from ripple to rupture.[25]

Finally, although I am reluctant to draw lines of separation between distinct/disjunct epistemes, embodied subjects as (discursive/corporeal) objects or agents, or epistemic foundations and effects, I have fewer such concerns in relation to the gendered and gendering structure of masculinity as I engage with it here. In short, while it is likely that many, in line with the poststructuralist tradition, more comfortably conceive of sex/gender/sexuality as that which is constructed *by* disciplinary power/knowledge (occurring as a specific manifestation within unique epistemic worldviews), I have already made clear that I view masculinity as a central, foundational motivating force, a vital component of the CMP, responsible for myriad compulsions operating on unexpressed/unconscious/'habitual' (i.e., of the corporeal habitus) registers. One might argue that Foucault's focus, in the context of epistemology and archaeology—that is, the production of and limits on knowledge—are quite different than those engaged by decolonial theorists such as Mignolo and Walsh (2018).

However (and here I am comfortable suggesting an antecedence), what functions above or at the root of the various manifestations of the ordering of knowledges which reflect epistemic 'worldviews' (according to Foucault: resemblance; categorization; historicization; any others to follow) are not only the definitions of 'knowledge' and 'world', but *how* knowledge is to be known and made manifest, and *who* is that subject capable of knowing, defining, writing, articulating, positing, the sexed, gendered, raced (*dis*)-embodiment of the sole species with access to the most recondite foundations of the physical and ideal world and those realms beyond. There exists an incontrovertibly gendered *metaepisteme* that adjudicates what counts/what does not count as knowledge; and it operates not only in contemporaneous relation to each of those archaeological strata in which things are ordered, but also in relation to the contemporary ordering of the knowledge *of* the ordering (in this second instance, the understanding that what has been studied is/was '*the*' knowledge of the period, '*the*' worldview; and that the current analysis is likewise legitimate knowledge).[26]

Returning to temporality, as related to history, I agree that an implicit or explicit belief in the inevitable melioristic flow of history (from the 'problematic' 'past' to the 'enlightened'/'woke' 'present'/'future') must be viewed not only as erroneous, but dangerous; Foucault's successive epistemes are seen as discontinuities, their analysis representing not a 'growing perfection' of knowledge, but 'its conditions of possibility' (1966/1989: xxiii–xxiv). Ideological constructions predicated upon a fiction of development or evolution project culpability away from (indeed, the impossibility of its emanating from) the 'enlightened' self, and give rise to a simplistic, unreflective optimism engendered, in part, by an equally simplistic, binarized understanding of discipline, identity, sociocultural location, and ethics (to name but a few), these often combining as bizarre, internally incoherent constellations. As I will argue more fully later in this text, the careless and constant iterations of any number of 'post-'s (as in 'post-racial'), proof of a need (= desire) for a type of anodyne, exculpatory amnesia, would seem to be predicated upon such tacit, erroneous, and indefensible suppositions as racism having been eradicated with the election of U.S. President Barak Obama (or the assessment of #MeToo a pointless action in the age of Western 'gender equality'). And it is exactly such suppositions that, although outwardly repudiated, in fact underlie academic production from within both of the disciplinary/disciplined fields at issue here.[27]

That narratives conjoining temporality to hierarchy and worth have been consistently enlisted by Western, colonialist powers—for example, prefixes such as 'pre-' or 'proto-' ascribing or withholding the very status of human (Mbembe 2013/2017; Mignolo 2018b; Wynter 2003)—should certainly signal the extent to which ethnocentric, monologic control of epistemological production frequently and dangerously undergirds meliorist narratives; the location on the sequential, evolutionary narrative automatically marks a necessarily externally located 'past' as inherently and essentially backward, evil, degenerate, amoral, or any number of similar negative assessments, often explicitly applied to questions of gender and/or sexuality. Scott, for example, highlights how the constructed opposition enlightenment/oppression erroneously, facilely, and inevitably geoculturally situated (with the former term of the dyad ensconced in the West), rather than offering any sort of theoretical or practical (ameliorative) perspicuity, in fact obscures the complexity of ideological construction and the workings of power, allowing inequality and injury to perpetuate surreptitiously (2018).[28] Hoad also draws attention to the complexity and troublingly generative qualities of such narratives. Noting that homosexuality has for centuries been presented as some sort of backward/'retarded' practice (linked by Westerners to 'primitive' Others, in contradistinction to the heterosexual, white male as the apotheosis of civilization), he argues that this narrative is eventually perpetuated in the late twentieth century by the Western, most often white/male/gay scholars of gender and sexuality. The modern (gay) subject is 'constituted by progress through its various others, which are then posited as vestigial, arrested, anachronistic, or degenerate' (2000: 134)—'*living savages* [who]…*fill the fossil gap, through a spatialization of time written on the human body*' (135)—revealing the necessity of vigilant attention to 'deep cultural blind spots as overdetermined consequences of often unconscious allegiances to predigested narratives and metaphors that are part of the legacy of colonialism' (147). More than a decade after Hoad's insights, various Others—some refusing a wholesale, compelled silencing—note with dismay the continuation of such narratives emanating from queer studies, whereby the geotemporality of the West remains hegemonic, 'discursively presented as supposedly more advanced, while others are framed as backward', via a specious 'universal model of development…[that] forecloses a full recognition of local specificity' (Kulpa, Mizielińska, and Stasińska 2012: 123).

The cognizance of the ethnocentric, monologic concatenation of temporal and geocultural variables with hierarchies of (social, ontological,

ethical) value, continually reconfigured and redeployed by various actors in myriad settings, must surely signal the dangers of the often-encountered, simplistic, and ultimately obfuscatory binary of good/bad, positive/negative. So often implicitly posited, appearing as de facto truths in need of no explication, such superficial dualisms—frequently with connotations of inside/outside—have often served as the cloaking devices par excellence for the perpetuation of hegemonies and exploitations. Mohanty, for example, decades ago drew attention to the ways in which feminism—a site of 'good'—as a discourse co-opted by Northern voices and employing a 'binary analytic', rather than serving as a means to overcome oppression for all, functioned instead as a mechanism to place women of the Global South in negative relation to their 'liberated', 'advanced' Northern counterparts (1984). Yet a Western/non-Western, Northern/Southern split is also deceptive; highlighting the need for a more nuanced analysis of the postcolonial, for example, Rao argues 'if postcolonial critique is to continue to remain meaningful in the contemporary world, it must do more than simply remind us of the enduring legacies of colonialism. It cannot avoid wading into the messy critical task of determining how responsibility for ongoing oppressions must be apportioned between colonial and postcolonial regimes' (2020: 9). Finally, the often smug posturing of certain disciplinary realms, wherein the self is constructed and presented as both immune to and bravely battling that which is evil, venal, exploitive, coercive—always figured as residing in and/or with other times, places, and social actors—is one of the most evident yet least acknowledged or investigated dynamics structuring academia as a whole, and numerous specific sites it comprises. Thus within the 'good' university (apart from the 'bad' market), there is further hierarchical sorting, both according to discipline and the subjects enfolded within them. Ethnomusicology presents itself as 'inclusive', 'diverse' in opposition to 'elitist', 'narrow' musicology; and queer is the evolved, resistant, subversive, and ethical stance in contrast to the archaic sexual subject self-defining via a superseded 'identity politics' or—worse still—a co-opted, consumerist 'gay'(male) (all of whom 'are a fast lane for capitalist accumulation' according to Halberstam) (Burns 2020).[29] As I hope will become clear, the positioning of a Western discipline, theoretical stance, or institution as somehow immune to, above, or outside capitalist (thus colonialist and masculinist) co-optation is often an indication of an increased need for urgent denudation.[30]

Notwithstanding my agreement with a non-melioristic view of history, and the necessity of attention to rupture and discontinuity, I nonetheless

reiterate the value in attending to the (diachronic) longue durée in addition to the (synchronic) break. For, as much as history is not teleological, moving towards some sort of modernist, utopian fairy tale of 'perfection', and as much as ruptures are surely part of temporal movement, they occur in relation to and as the consequences of some deeply systemic ideological, contextual bases that I have already outlined (i.e., the/a metaepisteme). In relation to this, I highlight the fact that the theoretical works upon which I am basing parts of my arguments span several decades. While not meaning to suggest total stasis or the impossibility of a voiced/embodied empowerment (due to the inevitable and invincible rule of the normative majority),[31] attention to the ways theoretical investigations related to gender, sexuality, and race/ethnicity produced years ago may still seem depressingly relevant today can assist in revealing which power structures recur as the most intransigent (and by which means), resisting extirpation via critical, textual, engaged, enraged 'exposure'. Moreover, equally important is the refusal to ascribe a melioristic omniscience to any given 'current' theory via implicit, tacit suggestions of perpetual, inevitable movement closer to 'the' 'truth' (engendered as much by the inevitable march towards progress as by the detached, objective, scientific-critical stance of the academician-theorist). Such narratives have marked the scholarly production of numerous disciplines; as only one example, Stacey highlights the frequently encountered narratives of feminist history marked by a move from '"naïve and simplistic" feminist theory to "wise and sophisticated" Feminist Theory' (1993: 58)—a conventional 'progress narrative' where the contemporary scholar is 'presented as the enlightened, knowing [subject] at the end of a progressional history' (59).

This refusal is, additionally, linked to two others. First, I wish to resist the contemporary consumerist imperative—again understood as equally virulent in academia as in 'daily life'—to hypervaluate only newer-better-shinier theory or the unofficial (yet no less compelled) canon, pitching all other 'obsolete' models to the junk heap. What drives the assessment of 'old' theory by (primarily) temporal criteria, thus judging it negatively (or, at least, lacking/incomplete), has of course something to do with the understanding of the importance of constantly remaining open to new possibilities of analysis, critique, investigation, and relation, in response to changing technological, social, material, biological, aesthetic, and affective phenomena. Yet as Korsyn argues, the current academic landscape is also marked by a 'corporate mentality [that…] builds a certain planned obsolescence into scholarship, through an exaggerated reverence for scholarly

currency' (2003: 7), and it is attention to just such administrative, capital-driven dynamics that again highlight the necessity of critically assessing claims of immunity and impunity emanating from disciplinary locations. The relationship of the academic to the capitalist-colonial will be a recurring theme throughout this text. Second, by engaging in what I unapologetically term a promiscuous relationship to theories and texts—refusing the heteronormative imperatives of 'monogamy' and 'depth', breaching temporal and disciplinary boundaries, 'pinging' with pleasure from one to another, experiencing the texts as revealing new understandings approached in such a manner—I hope to at least gesture towards the limitations of the masculinist-colonialist epistemologies that devalue vast swaths of what is often a corporeally based, experiential production of knowledge.

It is essential to understand, of course, that discourses and ideologies—including those that structure and make possible academic disciplines—do not confine themselves to textual perpetuation. Much to the contrary, as numerous authors have shown (including, *inter alia*, Beauvoir 1949/1953; Bourdieu 1977; Mol 2003; Heyes 2007; Horton-Stallings 2015; Lorde 1978/1984; Macharia 2019; Merleau-Ponty 1958/2005; Sandoval 2000, 2002; Scarry 1987), the ideological is often played out at the level of the body, from the structuring of access to social space, to the adoption of bodily postures signalling hierarchies of norms and values. MacDougall's concept of 'social aesthetics'—'a [wide] range of culturally patterned sensory experience' (2006: 98)—is instructive in this area, perhaps particularly as implicated in relation to the construction of privilege (see Fahey, Prosser, and Shaw 2015).[32] And Haraway's discussion of 'situated knowledge' foregrounds—in line with much phenomenological theory—the 'need to learn in our bodies…how to attach the objective to our theoretical and political scanners' (1988: 582). Clearly the 'objective' and the theoretical do not exhaust the entire field of possible avenues of making/gaining knowledge; rather, both are animated in significant ways by affects (neither wholly objective nor theoretical), states of corporeal/social/intersubjective perturbation and possibility that are every bit as much a part of 'real' 'history' as artefacts or events.

This understanding of corporeality as an essential site of experiential meaning/knowledge making runs throughout the chapters of this book. And in this regard, I highlight—I admit; I reveal my experiential biases—that the longue durée to which I refer, encompassing ethnomusicology (and, to a significant extent, anthropology) as well as LGBT+ and, later,

queer studies, is not one that I approach solely or primarily *via* text or 'objective', 'disinterested', or temporally distant perspective. Rather, it is a (*my*) lived-in-the-world experience of decades of the corporeal-affective, of the various forms of hatreds, exploitations, erasures, exclusions, cruelties, and punishments associated with homophobia—including the homophobia of/within academia. I have navigated through and grown/aged in relation to times, actions, and events including the activism of ACT UP and Queer Nation; the March on Washington; the constant threat and sometimes enactments of the physical violence of 'fag bashers'; media artefacts from *The Celluloid Closet* (1995), to *Visible: Out on Television* (2020), to the dramatic revisitings of AIDS via such engaging streaming fare as *When We Rise* (2017); the challenges and ravages of AIDS, and the prophylactic promise of PrEP[33] (for the wealthy who could/can afford it); Section 28 (the UK, 1988–2003) and the 'Gay Propaganda' legislation (Russia, from 2013 onward); and numerous other experiences that have shaped my understanding of all manner of 'hard' and 'soft' homophobias. My understanding of AIDS, Pulse, ethnomusicology, queerness, and the structures and ideologies that connect all of these, is not something engendered (only/primarily) by an 'objective' perspective (events that occurred in 'other' times/to 'other' people, and most 'in' 'the past'); rather, it is via experience *of* and *as* what others might understand (only) as a 'then'/'there'/'them' (the 'past' struggles at odds with the 'current' 'unproblematic' status of LGBT+ people) that my partial, situated observations and analyses come to be. There is, I contend, no understanding of social dynamics absent the foundational importance of experience which encompasses both feelings we believe to be articulable, and those we viscerally understand as resistant to any sort of linguistic closure—and this includes one's experience of and in academia, a realm that does not exist in some rarified, 'objective' location outside society. Only through these complex (objective, material, affective, critical, individual, social) experiences, in dialogue with other partial, situated knowledges, can the silencing monologic and oppressive be challenged.

* * *

The decade has begun as rupture. And although it is the appearance of a novel, biological pathogen that has engendered profound material consequences around the globe, the effects cannot be understood as material alone. Rather, this newest rupture, owing to the ripples of its seismic

effects, is only the latest instance of a physical, tangible catastrophe (from viruses to hurricanes to wildfires) that has laid bare the disturbing social and cultural inequalities that perpetually manifest across continents and centuries. Yet understanding the most current eruptions of resistance to these disparities as the newly enraged legacies of movements gaining and having gained momentum within and extending from the previous decade (from Black Lives Matter to #SayHerName), one might dare to believe that a tipping point has been reached, that the assumed inviolability of innumerable spheres of privilege, oppression, and exploitation might finally, via action, be refuted. Indeed, a call for reckoning in relation to one of the disciplinary sites explored in this text appeared at approximately the halfway point of my work on this manuscript—coming, conspicuously, not from those in power, but from those who had refused and thus situated themselves outside (or at the margins of) power's strongholds. Two separate 'open letters', one from an ethnomusicologist (Brown 2020), to which I will turn later, the other a joint initiative between Project Spectrum and 'The Scare Quotes' (a coalition of BIPOC and queer ethnomusicologists) have made it undeniably clear that the indefensible may be close to reckoning.

If I sit somewhere at the interstices of being too old to be wholly naïve, and too young to be irredeemably disillusioned, of one thing I feel certain: in order to stoke the possibility of this long-overdue reckoning, confrontation is necessary. As such, as I have noted previously (Amico 2020), I am unapologetic in my embrace of the polemical, the furious, the 'negative'. As Ebert notes, the foregrounding of the polemic (and the manifesto) 'is one of the most urgent tasks of theorists and pedagogues in part because [they] desediment the settled discourses of culture and, in doing so, open up a space for the struggle for change' (2003: 560). And Flannery reminds us that in avoiding the confrontational, 'restricting conviction to what propriety will tolerate…we also run the risk of losing the generative possibilities of volatility and contestation' (2001: 128).[34] The polemical—kin to the manifesto—brings about a 'coarse thinking' (Ebert: 556)[35] and, at historical junctures where 'cracks in the well-regulated society' appear, it 'can be seen to sprout like weeds in the sidewalk and to open up the cracks further' (Flannery: 120).

This cultural moment is one in which the cracks produced by rupture have become too gaping to be concealed with yet another skim coat of cement (in the form of 'scientific objectivity', token representation, virtue signalling, or ersatz wokeness). I hope this monograph, at this moment,

will assist in turning cracks to chasms, by which the structures of exploitation might finally be swallowed. Audre Lorde's words continue to resonate: 'There are so many silences to be broken' (1977/1984: 44).[36]

Notes

1. An understanding of the importance of silence is a component of numerous religious traditions: the Hesychast practice of Eastern Orthodoxy, the concept of *Mauna* in Hinduism, the relationship of silence to enlightenment in Buddhism, and the widespread instances of monastic silence. The Trappist monk, scholar, and activist Thomas Merton has written widely on the foundational importance of silence in varied spiritual traditions, noting that 'if there is no silence beyond and within the many words of doctrine, there is no religion, only a religious ideology. For religion goes beyond words and actions, and attains to the ultimate truth only in silence and Love' (1965/1979: 20). For a wide-ranging survey of silence's cultural significance (including attention to Merton's work), see Brox (2019). I will engage the importance of silence in relation to queerness and intercultural dialogue in Chap. 8.
2. The incident took place during a 12 June 2016 broadcast on the UK's Sky News channel, and may be viewed at https://www.youtube.com/watch?v=TEgd9q8ugs4 (last accessed 1 November 2022). The following day, Jones explained his motivation for the abrupt exit in both a live broadcast of the UK's Channel 4 News (accessed at https://www.youtube.com/watch?v=zvt-7zZo5P4; last accessed 1 November 2022), as well as in an essay published in *The Guardian*. In the latter, questioning the motivations of some who *were* focusing attention on the LGBT+ community, he noted 'today, the "we only care about LGBT rights if Muslims are involved" brigade are out in force' (Jones 2016).
3. The interview, carried out by Channel 4's Jon Snow may be viewed at https://www.youtube.com/watch?v=zvt-7zZo5P4 (last accessed 1 November 2022).
4. The poster on which the slogan originally appeared was created by the Silence=Death Project, a New York City-based political/support group founded in 1987 by Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione, and Jorge Soccarás. The poster's pink triangle—used by the Nazis to mark homosexuals—served as a graphic representation and reminder of the links between homophobia and material/symbolic extermination. The slogan and poster ultimately came to be closely associated with the group ACT UP.

5. It is notable that Jones was later attacked and beaten by three men outside a London pub on 17 August 2019. The three perpetrators—clearly understanding the effects the assault being deemed a hate crime would have on sentencing—denied, in court, that their actions were in any way motivated by the journalist's sexual orientation and their own homophobic views. Ultimately, however, the court found these assertions to be implausible. See, inter alia, BBC (2019, 2020); Jones (2020).
6. It is also arguable, as Venezia III highlights, that this representation was at least partially motivated by a 'homonationalist' dynamic (Puar 2007). Here, the victims were exploited for the purposes of demonstrating the West's ethical and moral superiority (a 'liberal', 'diverse', 'tolerant' society) in contradistinction to that of the 'backward', 'fundamentalist' Muslim world.
7. The post may be found at https://frankocean.tumblr.com/post/146249813326/i-read-in-the-paper-that-my-brothers-are-being; last accessed 1 November 2022.
8. See, for example, Ahmad et al. (2018); Groes-Green (2012); Kaplan (2002); and Pereira (2017).
9. The call to decolonize specifically musical scholarship is evident, for example, in the University of Edinburgh's Reid School of Music's virtual conference in July of 2020, 'Decolonising the Musical University' (see https://www.ed.ac.uk/edinburgh-college-art/reid-school-music/decolonising-musical-university/participate-conference/virtual-event-2020; last accessed 1 November 2022). Of note also are the Rhodes Must Fall (RMF) actions, as well as recent charges of the whitening and de-politicization of intersectionality. On intersectionality see, for example, Bilge (2013, 2020) and Tomlinson (2018).
10. In this text, I use 'Other' (capital 'O') to indicate those entities (human or otherwise) constructed/experienced as fundamentally 'other-than-self', whose difference is necessary for 'self' to exist (in contradistinction). Although my use of this term is not meant to signal a specifically Lacanian understanding of (inter)subjective experience, my use of 'Other' probably bears a closer resemblance to Lacan's 'autre' (the *objet petit 'a'*) rather than 'Autre'. I have opted to use the initial capital, however, to mark this Otherness as significant in terms of ideological production.
11. On the concept of toxic masculinity, see Karner (1996) and Marcotte (2017). The dynamic of toxic masculinity is engaged in examinations of the Pulse shooting by both Haider (2016) and Ochoa (2016). I agree with Boise's argument that the often broad-stroke categorizations of masculinity ('toxic', 'hegemonic', e.g.) lack 'a sensitivity to the potential implications of how the interplay of history, biography, discourse, and geopolitics might be better integrated into our own conceptual frameworks rather

than falling too easily into ready-made typologies which provide reductive answers to wider problems' (2019: 150). I hope that by contextualizing my discussions of masculinity within a very specific sociocultural, disciplinary, and intellectual sphere, my arguments will at least partially avoid such reductionism.

12. The terminology is Halberstam's (1998) (following Sedgwick [1990]). Halberstam's study, with attention to both historical and sociocultural variables, is remarkable for its attention to the numerous instances of complex manners in which individuals' and communities' experiences and lived performances of multiple re-alignments of a sedimented gender/sex binary might fecundate entirely new categories (the nonce taxonomies) of gender. Yet, while I agree with Halbestam's argument that 'female masculinity' must not be seen as derivative—that it is a 'specific gender with its own history' (77)—and that exploring gendered attributes in relation to bodies different than those to which they have been compelled, historically, to obtain offers multiple possibilities for understanding how gender/sex systems come into being and perpetuate, I am not fully convinced that a multiplicity of 'new' genders can overwrite the (ideological, historical) foundational binary. While 'new' genders might establish novel relations between M/F, leading to a future with countless, less restrictive possibilities, I am more compelled by Rubin's utopian future, an 'androgynous and genderless (though not sexless) society, in which one's sexual anatomy is irrelevant to who one is, what one does, and with whom one makes love' (1975: 204). In such a future, one might envision countless new identity formations, new combinations of attributes that are felt to resonate on subjective, intersubjective, and sociocultural levels; however, such novel 'nonce taxonomies' would be most liberating, in my estimation (and in agreement with Rubin), to the extent that 'gender' was no component at all. On non-male masculinity, see also Reeser (2010: Chap. 6) and Noble (2004). See also Cremin (2011).
13. The idea of legibility/comprehensibility is not only central to sociocultural location—and, most detrimentally, disciplining—but, in a more positive sense, to one's own sense of self and that self's relation to what is experienced as a salubrious place (a 'home') and others. Halberstam, for example, notes that their inquiry is prompted, in part, by a desire 'to make my own female masculinity plausible, credible, and real' (1998: 19). As such, I do not deny the importance of gender—its construction, re-construction, subversion, embrace—in relation to one's physical/social/emotional well-being. I do, however, maintain that on a critical, theoretical level, a 'genderless' *future* is one conceivably offering greater freedom from oppressive social structures (including, obviously, the 'sex/gender system') (Rubin 1975).

14. Although I do not always differentiate between M-M or F-F same-sex sexuality in my discussions, in the context of my own (embodied) experiences—as a white, homo, semi-cis male—within a specific academic context, and ethnomusicology's obsession with masculinity, it is often the former to which I am referring (and upon which my analyses are based). This in no way suggests that male-male sexuality should be privileged as a site for exploring and combatting homophobia or colonialist structures and practices; rather, as I have noted, it is motivated by a belief that specific situated knowledges in relation to specific scholarly realms are necessary in order to avoid what may be an ineffectual recourse to the general.
15. For a discussion of the ways in which a type of compelled 'positive thinking' has been used in the service of perpetuating capitalist consumer culture in the United States, see Ehrenreich (2009). See also Ruti (2013) on the refusal of the typical, the banal, and the simplistic, and the embrace of the complex, the eccentric, the ambiguous in the formation of a meaningful life.
16. Ferguson's work also enlists Foucault's *The Order of Things* (1966/1989) (to which the title of his book—*The Reorder of Things*—refers) as an analytical foundation, as well as *The Archaeology of Knowledge* (1969/2002), and (to a lesser extent) *Discipline and Punish* (1975/1995).
17. See for example Barrios (2016) and Ramirez, Gonzalez, and Galupo (2018); see also Laing (2016), *Orlando Advocate* (2016), and Thrasher (2016).
18. Additionally, Walsh, noting the work of Alvira Briñez (2017), offers the example of 'the use of orality and song by *campesina* communities, and particularly women, in the Andean Cajamarca region of Peru in their struggle to resist and in-surge against the impositions of extractivism, capitalism, neoliberalism, and patriarchy (all understood as complicit and interwoven)' (2018: 38).
19. See also Sousa Santos who, in the first of his manifesto's twenty-two theses, states that the modern era has been dominated by the intimate interconnections among capitalism, colonialism, and patriarchy, a synergistic relationship that is neither mere economic nor political model, but 'a Eurocentric civilizational paradigm' (2020: 117).
20. Notable examples of this tendency include the introductions to two special issues of the journal *Social Text*: 'What's Queer about Queer Studies Now?' (Eng, Halberstam, and Muñoz 2005) and 'Left of Queer' (Eng and Puar 2020). In the first, for example, the authors argue that 'a renewed queer studies…insists on a broadened consideration of late-twentieth-century global crises that have configured historical relations among political economics, the geopolitics of war and terror, and national manifestations of sexual, racial, and gendered hierarchies' (1); in the second, the authors repeat and quote this contention (1). Additionally, Bacchetta argues 'if we

consider the planet's various systemic arrangements of sexism and queerphobia as *co-productions* that are co-constituted in and by multiplicities of relations of power (colonialism and coloniality, race, capitalism, etc.), we can better understand their commonalities and differences' (Bacchetta, Jivraj, and Bakshi 2020: 577).

21. See also Ortega who notes that the anger in the Latina/o LGBT+ community following the shooting 'grows tall, so tall that there is no room for it in the boundaries of the skin (2016)'.
22. Lorde's published essay was originally presented as Comments at 'The Personal and the Political Panel', Second Sex Conference, New York, 29 September 1979.
23. In his assessment, Slater refers to Spivak's widely read text, 'Can the Subaltern Speak?' (1988). He notes: 'For Spivak…Foucault's project has tended to foreclose a "reading of the broader narratives of imperialism", and as she expresses it "to buy a self-contained version of the West is to ignore its production by the imperialist project"' (1992: 285).
24. The term is used by Sousa Santos (2018). Although the author does indeed highlight the importance of overcoming epistemological hegemony (of the North, by the South), his engagement of the epistemological often implicitly or explicitly highlights the role of corporeality in thinking, knowing, and theorizing, all in relation to liberation. I engage with his work at various points throughout this text.
25. My highlighting of the theoretical is not to deny the existence of the material atrocities visited upon people in prisons, police states, war zones, or repressive societies in general, or to advocate for some sort of superficial 'wishful thinking'. However, as Mignolo and Walsh note throughout the chapters of their text (2018), material depredation cannot exist without a theoretical/epistemological foundation; as such, my argument is that in the realm of the academic, it is a corporeal-ideal theorization that may assist in overturning the purely discursive which manifests so often as violence upon the body.
26. I use this term to identify not the study *of* epistemology (as in metaepistemology) but—understanding Foucault's use of the term episteme (as opposed to epistemology), as well as the various meanings of the prefix 'meta-'—that which is situated above or beyond, that which comprises or subsumes the individual epistemes (the temporal/cultural/ideological epistemic locations in which knowledge conforms to specific possibilities and impossibilities). Although the epistemes might be disjunct, operating in relation to changed sociocultural landscapes, they exhibit a continuing relationship—in my figuration—based on a variable (gender) that transcends or traverses the various disjunctions. Although the role of corporeality in relation to the puissance and longevity of a possible metaepisteme

that exists in relation to variables of sex and gender appears to me to me an especially fertile area of exploration, it is not one I will explore here.

27. I will engage with the positing of a supposedly 'post-racial' society later in this text. For now, however, I note that numerous commentators find such claims to be facile and unsupportable, generally oblivious to the systemic roots of racism. As Kimmel, for example, notes, 'we triumphantly declare America a "postracial" society because we have had an African-American president, and it not uncommon to hear people "opt out" of understanding racism because they voted for Barack Obama (as if racism were a personal lifestyle option)' (2017/2018: 2). Similarly, Susan Searls Giroux notes the common occurrence of a 'symbolic unfurling of yet another gratuitous "mission accomplished" sign [that feeds] the amnesiatic tendency of Americans to forget the past, and in so doing [condemns] the present to subtle and not-so-subtle forms of racist mimicry' (2010: 6).
28. In a 2018 interview, Joan Scott maintained that the revelations of Harvey Weinstein's numerous instances of sexual violence and predation 'exposed a culture of male domination that persists, despite all the reforms, despite the vote, despite the fact that there are more women in some jobs than there were before…there are definitely signs of improvement, of openings. But the culture of male domination, the sense of male entitlement continues. And…it's not only Harvey Weinstein, he is not the rare exception—he's the symptom of a sense that there is male power that can demonstrate itself, sexually, politically, economically—and that continues' (accessed at https://www.youtube.com/watch?v=5M-hOU-eA48&ab_channel=FRANCE24English; last accessed 1 November 2022).
29. Halbertam's blanket assessment seems not to take into account the vast number of men in numerous socioeconomic/sociocultural classes, ethnic communities, and non-Western/non-Anglophone geocultural locations who self-identify as 'gay', who count the variable of same-sex desire (rather than gender fluidity) as central to their experience of self, but cannot convincingly be understood as having capitulated to capitalist imperatives. On the bad/good, gay/queer binary, see also Drucker who contrasts a 'gay normality' rooted in capitalism/neoliberalism with a resistant queerness (despite the latter's postmodernist/poststructuralist and Anglophone/Western lineage) (2015).
30. On capitalism's penetration into and near complete control of all facets of the sociocultural and ideological see, for example, Chukhrov (2020); Cremin (2011); and Fisher (2009).
31. Tin, highlighting a propensity for simplistic, either/or thinking in relation to assessments of homophobia, argues that 'pessimism and blind optimism constitute two symmetric pitfalls for both thought and action, inasmuch as both of these attitudes rest upon completely illusory presuppositions: one,

that homophobia has and always will exist, and is a constant in human society; the other, that homophobia is generally a thing of the past. In reality, homophobia as it exists today is neither a transhistorical inevitability, impossible to fight, nor an historical residue destined to disappear by itself over time. It constitutes a problem of humanity, serious and complex and with many ramifications' (2003/2008: 11).

32. MacDougall's use of the word 'aesthetic' here should not be taken as indicating matters of 'taste', 'discernment', 'valuation', or 'beauty', but as a more inclusive reference to all that is included within a subject's perceptual sphere ('closer to what the Greeks originally meant by *aesthesis*, or "sense experience"…not "beauty-aesthetics" in the Kantian sense') (98).
33. PrEP is an acronym for pre-exposure prophylaxis drugs (such as Descovy or Truvada) taken to prevent the transmission of HIV.
34. Flannery draws here upon the work of Hall (1991).
35. The term comes from Benjamin (1972/1978: 199–200) in his discussion of the work of Bertholt Brecht.
36. The essay was first presented as a paper delivered at the Modern Language Association's 'Lesbian and Literature Panel', Chicago, Illinois, 28 December 1977. The first publication was in 1978, in *Sinister Wisdom* 6.

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CHAPTER 2

‘This Is to Enrage You’

It would be difficult, if not impossible, to fully convey (in words, via texts) the terrifying, overwhelming experiential sphere of LGBT+ people from countless geocultural locations and social strata in the early days of the AIDS epidemic.[1] What had initially been only partially understood and encountered in a nebulous, rumoured form (a ‘gay cancer’) transformed—via countless, exponentially increasing numbers of physical manifestations—into a lived confrontation with a pitiless mortality. And although the syndrome eventually attracted enough scientific scrutiny to grant it a greater ontological certainty—in part via the bestowal of an acronym[2]—there were many who believed that research progressed in a manner that was incomplete, glacial, and grudging. The scientific-medical community was viewed as not entirely free from the same sorts of prejudices that guided the official, political response favouring silence (engendering death) over action in relation to a crisis afflicting a reviled ‘minority group’—a group, in fact, in many instances comprising multiple ‘minority’ statuses ascribed in relation to sexuality, race, religion, or other variables, and one often obliquely referred to as ‘the love that *dare* not speak its name’. AIDS was constructed as a plague affecting only communities that many in the majority preferred to remain invisible, and so of little interest to ‘normal’, ‘blameless’ citizens. Indeed, the syndrome was constantly (and continues to be) posited by many as divine retribution for the evil transgression of homosexuality.

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_2

It was in the context of watching countless loved ones suffer and ultimately (most often) succumb that business as usual appeared to many in LBGT+ and other marginalized groups, as well as their allies, not only inadequate but ethically/morally unacceptable. If, in decades past, assemblages such as the Mattachine Society had proudly donned the drag of aspirations to a status of 'model minority', then many of those whose lives had been impacted by AIDS—and, it appeared, a political-medical-scientific establishment undergirded by apathy (and hostility) rather than urgency (and compassion)—began to coalesce around an understanding that self-abnegation and obsequiousness to the structures of power were likely to result in continued neglect and disregard, and a future filled with the corpses of countless friends, lovers, and family members. This experience of understanding one's self and community as disposable resulted in considerable, animating anger (pent up certainly for many over years, decades, lifetimes of having been subjected to abuse, discrimination, and violence); as Sedgwick has argued, the indissoluble links of queerness to a source in childhood shame (a connection that, one assumes, provokes a rage at *being* shamed) is, in part, what affords it 'a near-inexhaustible source of transformational energy' (1993: 4). Thus coalitions, rather than capitulating to the tacit eviscerating and infantilizing compulsions to remain silent, compliant, with a Pollyannish, optimistic belief in a paternalistic medical-political complex (marked, in part, by decades of homophobic abuses) began to explore the marshalling of 'negative emotions' in order to counter the complacency, indifference, and denials of an establishment that had shown little beneficence to a community of what were constructed as sexual reprobates. Here, the collectives OutRage! and Gran Fury are emblematic—the requisiteness of the 'negative' apparent in their very appellations. The latter group in particular highlighted the ways in which the material and symbolic were intertwined, both in terms of the attempted eradication of those constructed as expendable Others, and the intervention against such efforts.[3]

To posit an exact equivalence between the responses to same-sex desire in relation to AIDS and ethnomusicology (both injurious to LGBT+ persons) would be problematic on numerous levels. Yet Gran Fury's understanding of the intricate and intimate entanglements of the material and the symbolic (or ideological-discursive) reminds us that 'homophobia's symbolic violence…does not need to be expressed to be committed', that 'silence is its home' (Tin 2003/2008: 20). As such, it is indeed instructive to explore the workings of the silencing (and erasure) of specific groups of

Others—especially as they play out in spheres ostensibly constructed as resting upon an ethos of equity—as well as the number and quality of responses to the silencing over the course of decades. It is important to note from the outset that although ethnomusicology as a discipline has been defined, in part, by what was early on self-presented as an empirically and ethically essential drive to explore musical products and processes outside the (Western) cannon, elisions were likewise field-defining. For example, while class, race, and geography may have begun to have been emancipated from the strictures of academic chauvinism as early as the mid-twentieth century (at least superficially), within this discipline that was engendered in the service of giving voice to those silenced by what was presented as a Eurocentric music scholarship (read: musicology), gender still continued to be implicated in the devaluation of significant numbers of musical practices up until a much later date.

An optimistic (or charitable) explanation for the ensuing corrective of the 1980s (marked by such important publications as Koskoff's edited volume, one of the few in the field at that time in which the vast majority of contributors were women) (1987) would be to assume that the egalitarian impulse that putatively undergirded the discipline, the desire to right both academic/intellectual and social/cultural injustices, organically both allowed for and encouraged work—at the level of disciplinary tenets, as well as individual researcher-professors—that would address this subjugation. Yet it seems equally likely that owing to the specific historical-cultural context, other potentiators were implicated. Marked by a heightened (albeit often inadequate and timid/tentative) attention to and visibility of feminist studies, and widely read, influential, and ultimately discipline-defining publications such as Sedgwick's *Epistemology of the Closet* and Butler's *Gender Trouble* (Sedgwick 1990; Butler 1990), the zeitgeist of the moment almost certainly compelled the largely male-helmed discipline of ethnomusicology to recognize and engage with gender, lest it reveal itself every bit as structurally hierarchical as those against which it defined itself—exclusionary constructions positioning musicology as the second component of a simplistic 'us/them' binary, via a widespread cultural dynamic of 'continuing [a] dichotomization between members and outsiders' (Barth 1969: 14).[4] Ethnomusicology, a discipline that has historically drawn on and shown a wholehearted interest in the theoretical apparatuses of neighbouring disciplines—from Marxism to structuralism and beyond—could not realistically feign obliviousness to the gendered voices echoing through the hallways of its academic contemporaries.

Whether the appearance of the gender corrective was the result of magnanimity or perceived coercion, the general period from the 1990s into the aughts witnessed a reasonable (if still insufficient) number of significant gender-focused publications (e.g., Doubleday 1999, 2008; Herndon and Ziegler 1990; Magrini 2003; Moisala and Diamond 2000; Sugarman 1997; Waxer 2001; inter alia), leaving some to dare to dream of brighter days to come.[5] Yet appearing as such work did in an overwhelmingly masculinist sphere (as I will soon show), such ground-breaking scholarship was often constructed not as central to culturally grounded explorations of music and music-making, but somehow of importance only to those with 'special interests'. Moreover, the extent to which many studies (to say nothing of committees, organizations, departments) appeared to collapse 'gender' into 'woman' indicates a historical and indeed continuing uneasiness of the discipline with the arguably more radical interrogations necessitated by an embracing of feminist theory—a dynamic not unrelated to my concerns here, not least of which is the status of the experiencing body.[6] In this context, 'gendered women', sitting (at this historical moment) at the children's table of the ethnomusicological banquet, arguably served a cynical purpose: the window dressing of inclusion occluding two interrelated variables that have occupied a considerable amount of space in the contemporary scholarship of other disciplines that have regularly influenced ethnomusicological inquiry, yet which were absent for decades from ethnomusicological inquiry—same-sex sexuality and desire, and masculinity.

In short, while the interrogation of these often-interrelated constructions has produced a rich array of critical inquiries in disciplines ranging from comparative literature to cultural anthropology,[7] such perspectives have been, until only very recently, stunningly absent from ethnomusicological research. Even more remarkably, the discipline of musicology, continually positioned as the conservative and reactionary Other against which ethnomusicology has defined itself, has in this regard produced numerous texts exploring non-normative sexual identity in relation to musical practice.[8] Both Brett (1994) and Biddle and Gibson (2009) are perhaps correct in their suggestions that musicological attention to masculinity and non-normative sexualities (to say nothing of feminism) has been grudging and relatively minimal (at least relative to other humanities and social science disciplines); indeed Brett, in a deliciously blunt salvo, characterizes musicology's treatment of homosexuality (an 'obliteration by silence') as 'one of the most crushing indictments of positivistic musical

scholarship' (15–16). However, publications from so-called 'stodgy', 'elitist' musicology and allied disciplines—monographs, edited volumes, numerous journal articles[9]—functioned as beacons of light for those relegated to the shadows, standing in high relief to the dearth of ethnomusicological studies theoretically engaging LGBT+ persons, same-sex desire, and/or the construction of (male, heterosexual) masculinity. Up until approximately 2013, there were, in the course of over *six decades* only four ethnomusicological monographs with sustained attention to any of these areas of inquiry (Fikentscher 2000; Hayes 2010; Spiller 2010; Stokes 2010),[10] none published before the twenty-first century. Additionally, a search of the discipline's journal over the same time frame results in barely more than tumbleweeds and cricket chirps.[11] There have been no themed journal issues, as has been the case with popular music studies.[12] And while the supposedly 'musty, old' *New Grove Dictionary of Music and Musicians* in 2001 included a lengthy entry devoted to 'gay and lesbian music' (Brett and Wood 2001),[13] such a rubric has no correlate in the mammoth *Garland Encyclopedia of World Music*, which contains only a smattering of superficial references to either homosexuality, same-sex desire, or masculinity.[14] I have most likely missed one or another study (or paragraph, or footnote), yet any revelation of such omissions as 'aha!' moments would be akin to arguing that gender parity exists in popular music practice by shouting 'Sandy West!' or 'Fay Milton!'—taken from a roster of 100 rather than 100,000.

What I will argue in the following two chapters is that a significant number of ethnomusicologists—the enactors and effects of the ideologies and discourses of ethnomusicology—have historically been invested in the performative and discursive-ideological construction of a type of masculinity that necessarily forecloses *the very possibility* of allowing visibility/audibility to same-sex desire within the discipline. Moreover, it is this injunction that has contributed to ethnomusicology's retention of its most exploitive, colonialist, and paternalistic impulses, as well as its intellectual stagnation. Part of this mania for masculinity relates to the 'feminine' connotations that have often clustered around the sonic/musical (as opposed to, say, the visual, with its relation to graphic representation, narrative, and control).[15] Structural inequalities allow for this continued policing and banishment, yet structure must be viewed not only as cause of inequality, but also an effect of an uneasily lived gendered subjectivity.[16] Additionally, I will underscore just how imbricated the (heterosexual) masculine is with the homosexual and homophobic; as Kimmel has argued, many men in

Western society,[17] terrified of being judged weak or ineffectual (that is, insufficiently masculine), and equating the homosexual with such negative assessments, must constantly enact masculinity in order to gain acceptance. Homophobia is thus 'a central organizing principle of our cultural definition of manhood', motivated by 'the fear that other men will unmask us, emasculate us, reveal…that we are not real men' (1994: 131). It is notable that Kimmel's work continues, over the course of two decades, to uncover the homophobic impulses undergirding constructions of masculinity[18]—common 'in both the working-class bar and the university coffee house' (2008: 13)—and it is not Kimmel alone who has made such connections. Although some researchers (Anderson 2009; McCormack 2012; Anderson and McCormack 2018) have argued that the virulence of homophobia has been progressively waning in certain (Western) contexts, others have found ample evidence to support the contention that the perceived attainment of stereotypical masculinity is a driving force for significant numbers of men (especially at formative points in their development), and its support and propagation are often reliant upon a vilification and denigration of male homosexuality (Diefendorf and Bridges 2020; Pascoe 2007).[19]

In the specific disciplinary landscape with which I am concerned, I argue that by constructing themselves and their discipline-progeny from the outset in contradistinction to musicology—concurrent with the embrace of cultural anthropology (on far more than simply a methodological level)—ethnomusicologists have been invested in something much more malign than enacting intellectual allegiances, or feuds over academic turf.[20] The tacit homophobia that marks the discipline is responsible for the ongoing silence surrounding same-sex sexuality (as distinct from the often de-sexed understandings of queerness frequently encountered in much humanities-based scholarship), as well as the silence *about* the silence. Silence was the overwhelming response from the vast majority of political, administrative, and juridical entities at the beginning and height of the AIDS epidemic, and it is certainly no coincidence that ethnomusicology's continuation of this averted gaze and the concomitant locked lips—at the very time when increased attention was arguably most necessary (especially among academic practitioners ostensibly motivated by a commitment to fighting social injustice)—was concurrent with the discipline's own increasing visibility, and its move towards greater institutionalization and lust for increased institutional power. Any acknowledgment of the field's myopia has generally occurred only in private (individual,

exasperated musings, or casual conversations, often with an air of nonchalant resignation; 'the way things are', 'boys will be boys'), never manifesting as official, unwavering, or *enraged* demands for recognition or transformation, a stunning absence in the context of multiple cultural moments marked by social actions motivated by fury.

Much to the contrary, in the present context, when 'visibility/audibility' occurs within the field (often as a type of queerness that engages only marginally with embodied, erotic, same-sex desire), decades of silencing—rather than motivating unabashedly emotional, urgent calls for scrutiny—are swept under the carpet, relegated to a past that magically will never return, assumed to be of little importance to an understanding of the dangers of disciplinarity and institutionalization. Yet such amnesia can only ever lead to repetition; anger, rage, fury are replaced by a compelled obliviousness that is necessary to support the status quo of power. The refusal to explore the specificity of such glaring elisions is implicated in the ability of injurious actions and structures to seethe and yet again erupt, never fully vanquished, often reappearing in even more virulent, destructive forms. These instruments of injury may be shockingly evident or dangerously surreptitious—merging, often, in our present disciplined, administered academic institutions, to perpetuate the very inequities they purport to battle. Yet no matter the mode or means of perpetuation, the response is the same: no outrage, no anger, only silence. In the following two chapters, the reasons for such silence—the prohibitions against speaking up at all, let alone with fury—will be explored.

Notes

1. The chapter's title quotes an action/intervention by Gran Fury, appearing under a quote by a pharmaceutical company executive ('One million [people with AIDS] isn't a market that's exciting. Sure it's growing, but it's not asthma'). See Lampert (2013: Chap. 24); Meyer (1995).
2. AIDS was not, of course, the first acronym, with GRID (Gay-Related Immune Deficiency) having been sporadically adopted in the early days of the epidemic by some members of both the press and the scientific/medical communities.
3. It is important to remember that questions of race and class within the 'gay community' were at the time, and continue to be, complex, often revealing elitist and racist attitudes. Such dynamics have been explored within popular and academic literature, and my personal experiences with both ACT UP and Queer Nation confirm that there were often intense debates about

the extent to which AIDS activism should focus on individual groups impacted by the syndrome, or aim for a more transformative, coalitionist movement. Indeed, many in the former group—often, but not exclusively, white/male/(upper-)middle class/urban men—were accused of, if not outright racist, then race-insensitive, elitist views.

4. Barth's assessment here is in relation to the construction of boundaries around and between ethnic groups, not academic disciplines. However, the dynamics in many ways are strikingly similar. Moreover, although Barth highlights the flexibility of constructed boundaries of inclusion/exclusion, and their requiring constant maintenance, it is notable that the boundaries between the two musical disciplines have arguably remained relatively constant. Finally, Barth's understanding that any ascription of sameness or difference cannot be understood as based upon 'objective' criteria; rather, some 'signals' or 'emblems' might be denied or, alternately, exploited, in relation to a group's specific self-construction. In this regard, although ethnomusicology and musicology certainly share similarities at the level of history, ideology, and/or methodology, it is remarkable that it is indeed the differences—in part enacted around constructions of gender, as I will argue—that have remained as the bases of the differentiation.
5. Some edited volumes in the aughts also contained references to gender. Post's (2006) collection features a section on gender and sexuality, although skewed more towards the former; Keyes's (2006) contribution to the collection does however include a brief discussion of lesbian women in relation to rap music, while Wong's (2006) contains some discussion of masculinity. There are likewise several references to gender and a contribution on the same (Babiracki 2008) in the much-referenced *Shadows in the Field* (Barz and Cooley 2008), as well as a short chapter devoted to gender in the updated version of Nettl's 2005 volume. See Koskoff (2000) for a brief historical overview of research on women and music up to the turn of the past century. For an exhaustive research guide on the same topic, see Pendle and Boyd (2005; reprinted several times, most recently in 2015).
6. Early examples of musicological attention to women in music often (but not always) favoured the composer-focused model dominant in the field in general at that time (yet not without cultural contextualization). See, for example, Bowers and Tick (1986) and Jezic (1988).
7. Although Guttman (1997) highlights the inadequacies of anthropological studies of men and masculinity, the very existence of the wide number of publications in his survey alone further highlights the dearth of ethnomusicological research on—indeed interest in—masculinity. It is also notable that scholars within Guttman's discipline explicitly called for and argued the importance of the academic study of same-sex desire at a time when support of such initiatives could easily have been seen as deleterious to

one's career. See, for example, the first newsletter of the Anthropological Research Group on Homosexuality (ARGOH) (January 1979), noting the *re*-forming of the group at the November 1978 Annual Meeting of the American Anthropological Association (AAA) in Los Angeles.

8. Some few examples include Gill (1995); Hawkins (2009); Holsinger (2001); Hubbs (2004); Mockus (2008); and Peraino (2006).
9. Widely read examples include McClary's *Feminine Endings* (1991) and the collected volume *Queering the Pitch* (Brett, Wood, and Thomas 1994). Additional examples from the often-allied fields of Popular Music and Performance Studies include *Cruising the Performative* (Foster, Brett, and Case 1995), *Sexing the Groove* (Whiteley 1997), *Queering the Popular Pitch* (Whiteley and Rycenga 2006), and *Oh Boy: Masculinities and Popular Music* (Jarman-Ivens 2007).
10. The number of monographs increases after 2013, although the final tally is still relatively small (Amico 2014; Morad 2014; Morcom 2013; Sunardi 2015). Stokes's excellent 1992 monograph engages the variable of sexuality, although not as the central issue. Lewis's 2009 M.A. thesis also deals with issues of gender and sexuality in the discipline. Scholars outside of the field of ethnomusicology—specifically, from the field of anthropology—have also explored variables of sexuality and/or masculinity in relation to sound and music (e.g., Kheshti 2015; Marsden 2007).
11. Although I do not claim the list is definitive, searches of the journals *Ethnomusicology* and *Ethnomusicology Forum*, since the time of each journal's inception to early 2021, returned only a smattering of results on relevant keywords such as gay, lesbian, LGBT, queer, and intersex. Most searches produced no results. While terms such as 'masculinity' were truncated to increase the possibility of hits (e.g., 'masculin*'), returns were low, with the vast majority of the very few results containing instances of the keyword which were only tangential or irrelevant. Arguably relevant results include Meintjes (2004), Mu (1998), O'Connell (2005), Stobart (2008), Sunardi (2011), and Tsitsishvili (2006). Kiefer's two-page article from 1968 is a true anomaly. I did not search for combinations of music and any of the aforementioned terms in journals from cognate discipline (e.g., *American Anthropologist*, *Journal of the Royal Anthropological Institute*, *British Journal of Sociology*, etc.), as my concern in this chapter is with the politics and dynamics of the discipline of ethnomusicology.
12. See Bradby and Laing (2001) and Tongson and Stadler (2013). The journal *Women and Music* has been publishing research devoted to the critical study of gender for two decades, much of which has been produced by musicologists. And the journal *The World of Music (New Series)* published a special issue on masculinities and movement (Spiller 2014), which includes contributions from ethnomusicologists; the editors of the journal

note, however, that the publication is not defined by any specific methodology, thus it is not strictly speaking a journal devoted to the dissemination of ethnomusicological research. It is notable (and predictable) that aside from the guest editor (Spiller, the focus of whose work is often a welcome deviation from the ethnomusicological norm), all the contributors were women—suggesting, again, how reluctant men within the discipline are to interrogate masculinity or embodiment.

13. An overview of the history of the apparently difficult road to publication can be found in the 'Preface to "Lesbian and Gay Music"' by Wood (1994/2006) in the Second Edition of *Queering the Pitch*. The full, unexpurgated version, with the title 'Lesbian and Gay Music', and edited by Palombini, appeared in 2002 in the *Electronic Musicological Review/ Revista eletrônica musicologia*. A subsequent version of Brett and Woods's article, revised by Brett and Hubbs, appeared online with the title 'Lesbian, Gay, Bisexual, Transgender, and Queer Music' in *Oxford Music Online/ Grove Music Online* (Brett, Hubbs, and Wood 2012).
14. While some might argue that *Garland*, which is arranged geographically, is ill-suited to engage with a construction that is itself not geographically defined, it is necessary to note that the publication often subsumes 'theoretical' sections under the main geographical headings.
15. These dynamics, in relation to masculinity—the need to enact technological control over a sexual Other—play a large part in the analyses of Garlick (2010, 2011, 2016), whose work I will engage later in this text.
16. For example: 'structural' impediments to giving voice to non-heterosexual subjects, and their practices, may easily be enacted by peer reviewers, departmental culture, acquisitions editors, tenure committees, conference organizers, dissertation supervisors, or even vague or voiced concerns (often threats) of 'career suicide'. I will return to some of these issues later in this text, but simply wish to argue here that such structural dynamics, the results of homophobia, cannot be eradicated via recourse to equally 'structural' remedies.
17. Kimmel's analysis pertains largely to U.S. culture, although his insights are arguably applicable to other modern, postindustrial societies.
18. According to Kimmel, 'Homophobic harassment…, racial slurs, and seething sexism often lie alongside the casual banter of the band of brothers' (2008: 13). Additionally, with reference to the sexual degradation often found in relation to male hazing rituals, he suggests that 'the more obviously homoerotic the ritual, the more overtly homophobic must be the accompanying narrative' (112-113)—adding, however, that such rituals also function in relation to demarcating male versus female space, thus related to patriarchy and, implicitly, misogyny.

19. Diefendorf and Bridges, for example, find that while qualitative data point to a decrease in homophobia, qualitative data indicate the exact opposite, arguably highlighting the necessity of attention beyond superficial 'representation'. See also Boise's critique of Anderson's concept of 'inclusive masculinity' (2014).
20. Bohlman suggests that the belief in a foundational 'negative' definition of ethnomusicology—that is, defined as *not* musicology—is at best overstated, noting that the early practitioners took more issue with comparative musicology (if a negative definition was to be assessed at all) (1992). However, for the purposes of my argument, it is important to highlight that what this reaction was based upon, according to Bohlman, was the centrality of the Western canon (a centrality figured in terms of worth) in the comparative scheme, as well as what the newer scholars deemed to be the insufficiency of the method. In this regard, the friction between ethnomusicologists and musicologists—which exists within many academic music departments to this day—does indeed have similarities with that described by Bohlman. Moreover, and perhaps even more important, is Bohlman's characterization of these motivations as rationally and intellectually arrived at, and ethically motivated. It is my contention here, as noted above, that the actions of ethnomusicologists have more to do with gender ideology and performativity, where the variables of conscious decision or agency are limited at best.

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CHAPTER 3

We Don't Need Another He(te)ro

The relationship of music to masculine identity in Western culture has for centuries been, and continues to be, a complicated affair. Augustine's much-noted anxieties concerning music's ability to ravish, to annihilate the spiritual (and rational) via the lure of the sensual, is echoed in later assessments, in increasingly manifestly gendered terms. As Leach notes, Boethius, subscribing to the same rational/sensual bifurcation, 'defines music of the highest character as "temperate, simple, and masculine"…rather than "effeminate, violent, or fickle"' (2009: 23).[1] Such a conflation of sensuality and musical sound (and practice), and the misogynistic devaluation of the feminine (phantasmatically cordoned off in the female body)[2] were surely responsible for the various remedies enlisted in order to rationalize—and thus masculinize—music. From the creation of the cult of the agentic genius, to Eduard Hanslick's formalization, to the modernist mania for abstraction (Brett 1994; Biddle and Gibson 2009), a considerable amount of panicked energy has been invested in constructing music as a support for masculine identity, rather than an 'emasculated art' with the power to bring shame upon any boy who would dare desire it (according to Charles Ives).[3] But if musicology has invested heavily in the stock of masculinity (as saviour from perceived dissolution), then ethnomusicologists—rebels against the 'philistines' of 'art music' (Nettl 2002: 208)—in the grand tradition of by-any-other-name pissing contests, were poised to go one better. And as both products and producers of these wider, masculinist power structures—understanding that '*all*

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_3

musicians…are faggots in the parlance of the male locker room' (Brett 1994: 17–18)—they embraced a methodology (ethnographic fieldwork) overwhelmingly rich with significance, due in part to its centrality to a discipline (cultural anthropology) likewise rife with a perceived virility.

In her 1970 essay, although not explicitly unpacking or elaborating upon her rationale, Sontag is incisive in her equation of anthropology (and anthropologists) with masculinity. The discipline exists, in her estimation, as 'one of the rare intellectual vocations that do not demand a sacrifice of one's manhood' (189), an assessment gesturing towards those actions and alliances which produce the titular 'Anthropologist as Hero'. With attention to Claude Lévi-Strauss,[4] Sontag highlights not only how the work of the anthropologist bears the imprimatur of a (heroic) paternalism—involved in nothing less than saving the 'primitives' of the world[5]—but also (recalling some of the gendered binaries noted previously in relation to music) the extent to which the anthropologist is defined by his embrace of a scientific rationality. According to Sontag, the heroic Lévi-Strauss was the archetypal 'modern' subject caught between conflicting poles of experience (rational/visceral), a subject who sought—through textual and theoretical actions redolent of colonialism—'the domestication of the exotic, chiefly through science' (185). In her estimation, 'for Lévi-Strauss there is no doubt that anthropology must be a science, rather than a humanistic study' (192), an enterprise that '[vanquishes the] subject by translating it into a purely formal code' (192). Indeed, the anthropologist himself (most often, at the time of Sontag's writing, *him*self) saves not only the Other, but his own soul 'by a curious and ambitious act of *intellectual* catharsis' (emphasis added; 190).[6] The anthropologist—and, as I will soon argue, the scion ethnomusicologist—gains masculine power not only via a subject position requiring objectification of others, but also recourse to science (or theory) which, by implication, obliterates the corporeal, sensing, sensual (read: that coded as 'feminine') realms of experience. I will return to this gendering of the so-called 'scientific' throughout, including the ways in which it aligns with an effacement of the body, and ethnocentric (colonialist) claims of (evolutionary) superiority. For now, however, I turn to another matter briefly referenced by Sontag, but central to this discussion: the 'puberty ordeal' (186) known as fieldwork.

To highlight the ritual characteristics of fieldwork (as anthropologists themselves have done)[7] is to once again underscore the fact that what ethnomusicologists embraced (for putatively rational purposes) was not simply a methodology, but a symbolic apparatus enabling their transition

from boys (or sissy-boys) to men, in the service of their disciplinary patricide and the resistance of music's feminizing connotations—a type of masculine cultural capital. Part and parcel of the enactment of said capital is the reliance on well-worn tropes of masculine, indeed colonialist, exploration and adventure—continually reenacted, from David Livingstone to Anthony Bourdain (or Gordon Ramsay)—which figure the intrepid voyager flirting with, and outmanoeuvring, danger. A number of contemporary anthropological texts, some with didactic aims, have highlighted the potential perils inherent in fieldwork,[8] and while it is indisputable that fieldwork may have risks (about which young students, especially, should be informed), it often appears that such risks function more as badges of honour, whipped out in order to out-Chagnon Chagnon.[9] While there are inherent problems in basing argument upon anecdote, the frequency with which I (and other colleagues) have been regaled in social and professional settings with (often, but not always, male) ethnomusicologists' 'war stories' of 'dangerous' fieldwork is difficult to ignore—repeated tales, often delivered with an air of masculine ersatz nonchalance, relating how they faced, navigated, and triumphed over everything from war zones to machine-gun-wielding police officers to dysentery.[10] Such frequent accounts, coupled with the aforementioned prominence in the anthropological literature so central to ethnomusicological practice, would seem to be exactly the type of data one would consider were one an ethnographer studying (and speaking for) ethnomusicologists—but nowhere is this engaged in ethnomusicological texts. Instead, the ethnomusicologist becomes the self-constructed, structural opposite of the musicologist: the former appears as the active pioneer, valiant explorer, and risk-taker, while the latter is the effete, passive aesthete, seduced by the 'beauty' of bourgeois music, comfortably ensconced in the (one might infer 'feminine') safety of the library, office, or study.[11] (That any fieldworker of a marked category—female, trans*, queer, gay, lesbian, BIPOC, BAME—could be said to face much greater risk of harm in many 'fields', simply by virtue of their body or identity, is apparently left out of the equation.) Although the time has certainly been ripe to repudiate such easy targets as Chagnon (for professional practices, as much as gendered performance), it is arguable that his function as public whipping boy or embodied cautionary tale is a smoke screen used to camouflage the fact that such masculinist figures and tropes, and the desires for these, still function tacitly (including as a form of habitus, embodied yet not articulated) in Western academic cultures.[12]

But neither fieldwork nor fearless bravado in and of themselves are enough to ensure the attainment of masculinity for this Western, humanist, academic subject. Although 'anthropology [*and ethnomusicology*; author] [make] *heroes* of men…insisting that they exploit their alienation, their intrepid homelessness' (emphasis added; Behar and Gordon 1995: 16), as Dubois argues, the idea that travel-running-seeking-exploring is the Kerouackian route to knowledge and an authentic manhood that escapes the structures/strictures of repressive (bourgeois, 'feminine') society is a blind loop, inasmuch as the very narrative of this path is already deeply established *as* a (banal cultural) narrative. Speaking of his own experience, Dubois notes 'At the heart of what I wanted to run from were texts about that very act of running; I couldn't escape, because the ways of escaping were already defined, from right in the heart of what I thought I was escaping' (1995: 314). Moreover, for all the talk of freedom from stricture, both anthropologists and ethnomusicologists are still 'at home in an institution that, even if it centres itself on a process of alienation from institutions, still functions as an institution' (317). Additionally, as both Straw and Garlick suggest, certain figures of supposedly unadulterated, raw masculinity are problematic for myriad groups of Western, often white, and upper- or upper-middle-class men. The 'brute', for example—all action, no thought, a figure of 'uncultivated instinctuality', 'independent of knowledges which originate and find value within the social and the symbolic' generally 'has not been a principal source of heroic or appealing imageries of the [Western] male' (Straw 1997: 8);[13] similarly, the 'caveman' identity posited in part by sociobiologists,[14] with its 'valorization of an animalistic, emotional, or primal-driven concept of male nature' (Garlick 2010: 609) is 'tamed' (yet definitely not castrated) in contemporary culture, in part, by the union of sexuality and science-as-technology—specifically in the realm of ubiquitous online pornography that functions to '[allow] nature to be brought under control and channeled toward ends that serve the project of hegemonic masculinity' (609.). Taken together, the implication is that bravado, fortitude, and testosterone-driven rebelliousness alone cannot a man make; rather, to be a man—a masculine, 'modern', 'evolved' man—the civilizing and interrelated ingredients of rationality and intellect are essential.[15]

Masculinity, of course, can never be thought of as singular, transcultural, or transhistorical; from the entire gamut of possible masculinities, individual instances relate to historical, geographical, and discursive/epistemic specificities. Moreover, as Boise suggests, there is a danger in

positing various 'types' of masculinity, actions that may 'pathologize a cluster of behaviors under a decontextualized, ahistorical label….individualize social problems and….ignore the contextual nature of various performances, presuming a certain essence to these constructs' (2019: 149). Wishing to avoid such pitfalls, I highlight that in the specific context of the institutional/academic/(upper)-middle-class culture in which ethnomusicological identities are formed (in conjunction with discourses from the cultural context as a whole, as well as the foundations of colonialist epistemology), it is the intellectual/rational that is integral to the construction of this situated masculinity, performatively enacted via the use (at least) and/or production of (better still) Theory. While 'intellectualism' may, in certain contexts, be an epithet, in conjunction with a certain type of elite, privileged, and ultimately non-masculine subject and position, in the realm of the modern, Western university structure, it is the intellectual—the producer of Theory (the capital 'T' essential)—that accrues inestimable cultural capital and power.

In addition to (and in consort with) use and production, the very instruments of intellectual engagement themselves—as Lutz has persuasively argued—have profoundly gendered characteristics. In Lutz's view, the type of theory most valued in contemporary academia is itself marked as male; conversely, 'women's words, work, and selves in U.S. society have been undervalued, judged less competent, less rational, and more emotional' (1995: 250), often dismissed as mere 'description (or complaint)' (259).[16] Ultimately, it is that type of writing with pretentions to universality, depth, or timelessness, 'denuded of…origin…stripped of…reference to a concrete phenomenal world' (253),[17] which is coded as male/masculine and thus valuable.[18] Writing more than two decades later, Davidov states unequivocally, 'everything Lutz described is still true', arguing that 'what gets recognized as theory is likely contingent on it announcing itself as theory—which, as Lutz notes, is a claim rooted in the entitlement and confidence that has historically been the provenance of men in academia' (2018). The extent to which these gendered dynamics play out in high-profile, public, academic forums—in the 'enlightened present'—is highlighted by Halme-Tuomisaari who notes the near-total eradication of any female scholars' work from the keynote delivered by Didier Fassin at a major anthropological conference, and the speaker's definition (whether implicit or explicit) of 'critical theory as something that is entirely "male"' (2016). Such an act 'forms a textbook example of how the male dominance of […] academia is not only being actively reproduced, but even emphasized', and is part of a larger dynamic

with profoundly deleterious consequences for younger, female scholars who may question the purpose of devoting their lives to an exploration of human culture (contributing 'the kind of data that it would simply [be] impossible for male scholars to produce' emanating as they are from gender-specific contexts) only to have their work 'ignored and erased from the debate'.[19] These divisions of labour, in true (gendered) colonialist fashion, play out at the level of geocultural location, as well. As Moosavi notes—in relation to decolonial theory itself—although 'sophisticated [decolonial] theory has been produced in the Global South since the 1970s', it was 'only popularized in the Global North since 2014/2015' (2020: 341), this in line with 'the prevailing tendency to believe that events, developments, and questions only matter when they manifest [in the latter location]' (334). As I will later discuss, hierarchicalizations of T/theory also play out in relation to queerness, itself related to coloniality; as Macharia highlights, reading through U.S.-produced work circulating as 'queer African studies', one is confronted by its '[indifference] to many of the conceptual frames in African studies', so that it is 'difficult to imagine that African philosophers…have ever written anything that conceptualizes personhood, individuality, or community' (2016: 185).[20]

Returning to music studies, Brett suggests that the penchant in modern ethnomusicology to rely upon theory—where 'jargon' affords the same sort of abstraction and mystification the modernists adored—indicates a desire to masculinize the discipline (1994: 15). While ethnomusicologists do not always aspire to produce 'grand theory' themselves, it is rare to find work that does not in some essential way rely on the work of one or another 'major' Theorist. And here it is essential to note—as did Halme-Tuomisaari, in the case of anthropology—that in the vast majority of cases, these theorists are men (overwhelmingly, white men of the Global North).[21] Certainly, owing to inequality, the percentage of (Western) men allowed into this self-constructed/self-perpetuating pantheon of excellence far exceeds that of women, so that one might (inconceivably) excuse the omission as a purely statistical matter. But it is implausible to argue that it is only statistics contributing to the absence of the work of female scholars as theoretical supports for ethnomusicological research. As only one example: while researchers of globalization such as Arjun Appadurai, Zygmunt Bauman, and David Harvey appear in literally hundreds of articles in the journal *Ethnomusicology*, searching for Saskia Sassen produces—as of mid-2020—zero hits.[22] To argue that the complete invisibility of a prominent theorist (of one of the central concerns of ethnomusicology for the past two-plus decades) is simply a matter of numbers would be both unfathomable and

disturbing. Further to this, I would suggest that, to the extent that 'amateurism' has been conflated with the feminine (Biddle and Gibson 2009), ethnomusicologists, flaunting their conversance with Theory from Heidegger to Habermas (and scores of other white, European/U.S. male theorists), peppering their monographs with neologisms and supposedly paradigm-shifting (indeed, world-shifting) theoretical concepts, construct themselves and their discipline in superior contradistinction to what they mistakenly view as the antiquated, provincial, 'feminized' activities (collecting, describing, poring over minutiae—like needlework or lace tatting) of (strawperson constructions of) musicologists.

What both disciplines share—musicology with attention to the composer, ethnomusicology with reference to the theorist—is a continuation of the veneration of the cult of (male) power: The sophisticated manipulator of sonic-intellectual material on the one hand, sunburned and dust-covered explorer-theorist on the other.[23] But there is a significant difference here: if the voice of the musicologist is in some ways aligned horizontally with the voice of the composer/composition about whom/which he speaks (although not a 'genius', perhaps, the scholar is a doctor/scientist, speaking for or with another white, Western, male [product] of similar class background), the ethnomusicologist once again enjoys the vertical position of authority and power.[24] This scholar, working with the centuries-old tools of the colonist (including the attribute of a 'civilizing' rationality), constructs, speaks for, views, represents, and *theorizes* an Other—'enunciating' an 'enunciated', inventing an epistemology that becomes ontology (in and as the very materiality of the 'object of study') (Mignolo 2018)—who is textually subordinated and objectified by the subject/author/daredevil/scholar. Wynter's 'deciphering practice' (1992) is relevant in this context, highlighting as it does the trap of claiming and identifying a specific ethic-ness (in the name of 'culture-inclusiveness') in the (transcultural) object of study without the necessary attention to those structural forces that allow for the very construction of both the object and its specific form of visibility. If ethnomusicologists have clung to Theory as an alleged tool for 'interpreting' their study objects-made-text with the necessary sophistication or complexity—a focus on what the texts *mean*—they have completely ignored the '"illocutionary force" and procedures with which [their texts] do what they *do*' (Wynter: 267). That which Theories *do*—as rhetorical-textual devices supporting and fusing with the secondary rhetorical-textual aims of the ethnomusicological text—is obscured, including their functioning as means to perpetuate gendered identities and power structures.

Gendering may be clearly seen as operative in the realm of globalization theory, which I have referenced previously. Here, Freeman makes an important observation that it is not only the epistemological posits emanating from the canonical voices defining the area of inquiry that have been gendered as male/masculine, but 'the very processes defining globalization itself' (which include 'the spatial reorganization of production across national borders and a vast acceleration in the global circulation of capital, goods, labor, and ideas') (2001: 1008), leading to the dichotomization global:masculine :: local:feminine (see also Freeman 2014a; Massey 1994).[25] It is not difficult here to map these gendered contours onto the very enterprise of ethnomusicology, where the mobile, networked, and economically privileged researcher, making use of 'universally applicable' grand Theories, occupies an asymmetrically advantageous power position to those various 'local' music-makers whose representation is determined within the various artefacts (texts, lectures) also globally, digitally sold and disseminated via the circuits of capital-backed university systems—much the same as we will see with queer theory. It should come as no surprise that a masculinist enterprise—tasked primarily with constructing the identity of the practitioner, as well as the subordinate positions of those relegated to appearing as little more than objects of study—makes near-exclusive use of the very theoretical constructions that are themselves seen to uphold a gendered stereotype and the hierarchies it reproduces.

It is vital that the disciplinary posturings I have been discussing not be dismissed as mere instances of intellectual arm wrestling, cordoned off in a rarified academic realm, impacting only upon those whose primary aim is the production of their specific gendered identities and structures. It is true that Theory plays a prominent role in these productions; as Harrison, with reference to the work of Lutz (1995), Mafeje (1998), and Haraway (1988) argues, 'theory-making practices are integral to the formation and workings of situated knowledges…which are grounded in matrices of interlocking hierarchies of inequality and power, and materialized through historically-specific divisions of intellectual labor' (2016: 162). But the creation and implementation of Theory—far from what may often appear to be primarily a self-aggrandizing exercise, the goal of which is personal gain (of capitals both financial and cultural)—has important applications and implications. Harrison concludes her discussion with the critical reminder that 'to those for whom theory/theorizing is a tool for struggle against imperial forms of globalization, white supremacy, poverty, gender and sexual oppressions, environmental injustices, militarism, and the

merciless negation of human rights and dignity, the crafting of convincing conceptual frames and useful theoretical tools emanates from the interlocking imperatives of intellectual efficacy and social responsibility' (172). Theory is, as Lutz maintains, intimately involved in the 'historical struggles over the authority of women and of minorities of both sexes to speak' (1995: 253)—and not only within discrete, bounded, privileged realms.

While the ethnomusicologist may claim to be motivated by the ethical imperatives suggested by Harrison, it is clear that, as an unfairly advantaged, powerful participant in the struggles Lutz describes, other motivations are operative. The assumption of specific theoretical voices and positions may be undertaken to give the illusion (and delusion) of a representational space of agency for those denied any presence in music scholarship for centuries. However, understanding this specific academic/intellectual realm as primarily a site of the practitioner's own self-gendering, the representation *via* gendering and gendered theory serves primarily as proof of the ability to *control* the Other, to upstage the father (the musicologist), and to construct the study of music as something real men (are allowed to) do. And it is essential to highlight that for the ethnomusicologist this theorized other, approached through the exhilarating danger of fieldwork, is, as I will argue—and as is inevitably the case in colonial contact—a racialized and *desired* Other.

Notes

1. On music and masculinity in early Western practice, see also Gibson (2009), Holsinger (2001), and Leach (2013).
2. Note, however, Gibson's argument that femininity was something thought to be inherent in all human beings; it was, for example, necessary for male children to overcome their innate femininity in order to become men (2009).
3. For a discussion of Ives's assessments, see Solomon (1987). The conflation of music, emotion, and femininity—and the ways in which this impacts upon men's and boys' relationships to music—is investigated by Boise (2015), Harrison (2009), and Harrison, Welch, and Adler (2012), *inter alia*. An explicit relationship between music and homosexuality is noted by both Brett (1994: 11) and Farmer, the latter of whom notes that 'the affinity between gay men and the musical is so intense as to have produced at times marked metaphoric associations. In gay subcultural argot, the term *musical* has long been used as a coded reference to homosexuality' (2000: 74). Such linguistic and/or symbolic relationships are highly culturally

specific of course, and in other locations musicality and masculinity may be aligned (see, e.g., Faulkner 2013; Russell 2012).

4. The collected volume in which the essay appears is devoted to the work of Claude Lévi-Strauss. It is notable that this specific essay's title is taken as the title for the entire volume.
5. According to Sontag, the anthropologist, understanding the 'calamity' of the modern devastation of the 'primitive' is 'not only the mourner of [their] cold world…but its custodian as well' (1970: 196).
6. Sontag was not alone in her highlighting of Lévi-Strauss's impassivity. According to Beauvoir, for example, as a young philosophy student-teacher, the future anthropologist would expound 'in his detached voice, and with a deadpan expression…the folly of the passions' (in Sontag 1970: 187).
7. Johnson, in an essay exploring the dynamics of fieldwork, notes that 'In the Boasian tradition, becoming a cultural anthropologist requires successfully "passing" a ritual sequence of research experiences as a precondition of professional status and role'; upon successful completion, 'the novitiate is transformed into a new being—a cultural anthropologist' (1984/2007: 77). Additionally, he calls attention to the unremarked-upon implied colour and sex of the fieldworker (white, male) in anthropological practice and literature, suggesting that 'the kind and degree of transition out of the liminal phase of ethnographic research […] vary with respect to the color and sex of the stranger and associated expectations within host groups' (77). See also n1, Chap. 4.
8. The dangers of fieldwork are highlighted in both anthropology and sociology. See, for example, Glazer (1970); Jacobs (2006); Lee (1995); Nordstrom and Robben (1995); and Lee-Treweek and Linkogle (2000). An entire section of Robben and Sluka's edited volume (2007) is likewise devoted to the subject. For examples of references to the possible dangers of fieldwork found in undergraduate texts, see Nanda and Warms (2014: 62–64). There are also implicit and/or explicit invocations of danger in anthropological texts such as Goffman's work on the '6th Street Boys' in Philadelphia (2014), Jacobs's on crack dealers (1999), and Wacquant's on boxers (2004). Goffman's work has drawn critiques pertaining to questions of both ethics and veracity. See Lewis-Kraus for an overview of the various charges, controversies, and responses (2016).
9. I am referring of course to Napoleon Chagnon, often cited as an example of the alignment of anthropology, fieldwork, and masculinity (Johnson 1984/2007: 90; Lutz 1995: 258). The title of Chagnon's most recent book (*Noble Savages: My Life Among Two Dangerous Tribes—The Yąmnomamö and the Anthropologists*) (2014)—although partially ironic, it seems—highlights this alignment as well, with a focus on the word 'dangerous'.

10. I cannot claim to have undertaken a rigorous, scientific, ethnographic study regarding the frequency of 'laddish' posturing and commentary from ethnomusicologists (most often males but, significantly, not exclusively) in professional or social settings. However, several colleagues have remarked upon the same ubiquitous dynamics I am describing. And although this may be considered anecdotal evidence, having experienced such self-presentations and behaviours for decades, I am quite confident that my observations are based upon a quality and quantity of 'participant observation' mandated by the general professional standards governing academic fieldwork.
11. Kimmel has discussed just such a split in his work on the formation of a distinctly American form of nineteenth-century masculinity (1996).
12. An overview of the controversies surrounding Chagnon's work—regarding both charges of ethical lapses in his dealings with the indigenous populations about whom he has written, as well as 'incompetence' in his methodology and analyses—can be found in King (2013). It is interesting to note that King, referencing the ongoing intense and public clash between Chagnon and Marshall Sahlins—both among the most well-known anthropologists of the era—characterizes it as an 'ego contest between two alpha-male primates of academic anthropology'. Although she states that this assessment does not (fully) capture the tenor of the dispute, her choice of words nonetheless suggests (correctly) that gendering is a component of such putatively 'intellectual' conflicts.
13. Straw's discussion comes in the context of his examination of male record collectors, a practice that might in significant ways be connected to that of the ethnomusicologist. In this regard, it is interesting to note that the trope of intrepid, heroic explorer is likewise found in relation to collectors of music from 'trash culture'. Drawing upon an example of print media connected to the style, Straw notes 'Here, as in trash fandoms more generally, collecting is refigured as anthropology, an expedition into the natural wilderness of discarded styles and eccentric musical deformations … [which] may be seen as part of a broader history of moves which cast the spaces of popular music consumption as primitive and adventurous' (1997: 13).
14. An analysis of the 'caveman' is found in McCaughey (2008).
15. See also Seidler who maintains that with the advent of modernity, 'we learn as men to "rise above" our "animal natures", for within the framework prepared by Kant…it is only as rational selves that we can be moral beings. This is part of the identification of a dominant white heterosexual masculinity with a vision of reason that is separated from emotions that has characterized modernity' (1997: 119).
16. Quoting Goldstein (1990), Lutz notes that feminist theory is a special case, neither high enough to be respected as 'real' theory, nor low enough to have the cachet of authenticity. As Goldstein explains, 'It is a middle

theory, lacking the virile authenticity of the low and the aristocratic cachet of the high…It is, therefore, unforgivably middlebrow, a theory associated with women, and (often) with the practical concerns of political engagement' (Goldstein 1990; in Lutz: 259).

17. Lutz here draws on Smith (1974). The relationship to Sontag's assessment of Lévi-Strauss—the 'primitive' turned into pure code—is obvious.
18. Bourdieu also suggests that this type of 'abstract' theory is often coded as male and constructed as more valuable. He notes: 'I cannot avoid seeing an effect of submission to the dominant models in the fact that, both in France and in the United States, attention and discussion focus on a few female theorists, capable of excelling in what one of their critics has called "the race for theory", rather than on magnificent studies…which are infinitely richer and more fertile, even from a theoretical point of view, but are less in conformity with the—typically masculine—idea of "grand theory"' (2001: 98, n31).
19. Highlighting the fact that anthropology is a discipline rich with the intellectual work of women, Halme-Tuomisaari notes that Fassin's exclusions were hardly a one-off; a keynote lecture and accompanying paper by Mark Goodale on the Allegra Laboratory site, entitled 'The World As It Is, and the World As It Wants To Be'—focusing on the contemporary human rights phenomenon—were, like Fassin's keynote, 'rather startlingly…a virtual "all male panel"'. (Goodale's paper may be accessed via the link at https://allegralaboratory.net/the-world-as-it-is-and-as-and-the-world-as-it-wants-to-be/; last accessed 1 November 2022.) It is perhaps significant to note that her essay appears not as an extended critique in a peer-reviewed journal, but on her own internet space (co-created with Julie Billaud), suggesting not only that such critiques might fail to successfully pass through the gatekeepers of journals' editorial staffs, but also that unwavering critique in highly visible professional locations might place already relatively disempowered scholars in a precarious position. Indeed, Halme-Tuomisaari notes that she does not believe Goodale would be 'petty enough to turn against me on academic grounds for sharing such, still *relatively mild* critique' (emphasis added), she explicitly states that she was 'hesitant in sharing [the] story' even in a relatively 'low stakes' forum, as 'being on good terms with him might, perhaps, prove advantageous for my future career'. It is indeed likely that her assessment—'I trust that the reader will understand my hesitation'—would resonate with and be comprehensible to many researchers in the current academic landscape of the Global North.
20. Macharia notes specifically John Mbiti, Kwasi Wiredu, and Nkiru Nzegwu.

21. Ewell—whose work I have referenced, and to which I will later turn—has noted the overwhelming, obliterating prominence of white males in what is accepted as 'the canon' in Music Theory. Understanding that the pre-eminent theorist of this canon—Heinrich Schenker—was also undeniably racist, is contributory to the perpetuation of this discipline's 'white racial frame' (2020).
22. See also Conkey who explores a similar sidelining (or 'ghettoization') of women's theoretical contributions to anthropological archaeology (2007). Conkey notes that when women's theoretical contributions are encountered, it is most often in relation to issues constructed as feminine (or 'female issues')—specifically, gender (which, as I have noted, is often collapsed into 'woman' in ethnomusicological scholarship). This dynamic of transforming variables such as race or gender into 'special' (rather than 'universal') issues will be engaged in later chapters.
23. As Lutz notes (quoting, in part, Bolton 1989), 'one can say generally that theory, like great art, builds on "the ideal of the artist, the narrative of genius, the cult of celebrity", all of which have been masculinized in this culture, particularly since the Romantic period' (Lutz 1995: 255).
24. The characterization of musicologists' research as focusing primarily upon 'the' 'great' composers, while it may have had some currency in decades past, is belied by more contemporary scholarship. Aligning, in part, with the advent of the 'new' musicology in the nineteen eighties and continuing to the present day, the discipline has become notable for a wide array of foci and (often interdisciplinary) approaches. Even in instances where composers from the European canon serve as research subjects, these figures (and their works) are almost inevitably situated in complex cultural contexts, with their works analysed not (only) as textual artefacts, but in relation to performance, ideology, discourse, embodiment, and numerous other registers. See, for example, André's work on gender, sexuality, and race in opera (André 2006, 2018), and Cook on performance (2014).
25. In her chapter, Freeman dismantles this supposed gendered local/global split with attention to the specific complex actions of Caribbean 'pink-collar' 'higglers' (marketers) operating in the late twentieth/early twenty-first century (2014a) (see also Freeman 2002, 2014b). See also Massey, who makes a similar argument regarding the binary of place/space, and its gendered connotations. According to her, the former represents 'Being, and to it are attached a range of epithets and connotations: local, specific, concrete, descriptive', while the latter has suggestions of the 'general, universal, theoretical/abstract/conceptual', and is 'in current western ways of thinking, coded masculine' (1994: 9).

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CHAPTER 4

Street Cred and Locker Room Glances

The donning of the intrepid explorer's drag, concurrent with that of the 'rational', scientist-subject who in fact textually objectifies (speaks for, monologically controls) an Other is certainly part of the masquerade of masculinity that is foundational to the discipline of ethnomusicology, a discipline that has in large part consistently hypervalued men's words, works, and practices (on both sides of the subject/object divide)—and, concomitantly, eradicated by silence same-sex desire, indeed any type of desire that might problematize a hierarchical sexual binary. This eradication may also be related to the need of those in power to keep structural or 'practical' control of the discipline: specifically, motivations engendered by heterosexual, white, privileged men's discomfort with the establishment of a site of inquiry ('LGBT+ communities'—of all hues, in geographically diverse locations) to which they might not have the unimpeded access they have always enjoyed. By dint of the racial, social, and pecuniary registers which have been in many ways taken by ethnomusicologists (and the cultural construct in which they operate) to confer an unproblematic, God-given right to intrude anywhere—and in these far-flung anywheres remain as the self-constructed vertically superior subject[1]—the possibility of perceived exclusion may still provoke apprehension.[2]

But if gay/queer/homosexual/(+) men have been constructed as passive, feminine (discursively figured in a patriarchally defined realm in manifestly negative terms), and inferiority incarnate in regards to tumescent heterosexuality, it could be expected that ethnomusicologists—accustomed

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_4

to the role of powerful interloper, speaking for any number of Others—would simply keep masculine constructions and prerogatives intact by exploring music makers/consumers of non-normative sexual identities in 'dangerous' locations (thus, intrepid), ultimately taking textual control of their subjects' voices and practices (thus, superior). The fact that this most certainly has not been the case (as attested to by the paucity of work over the course of more than half a century) makes it clear that the roots of this homophobia are both complex and deep-rooted, not simply the result of 'practical' matters such as the canard of 'access'. If bloodless, sanitized rationality coupled with the enactment of pitiable caricatures were to be the means towards the avoidance of the feminized sensuality of music(ology) and at the same time the saviours of masculinity, it is important to remember that all human action, including that of 'rational', 'scientific' ethnomusicologists, is in significant ways motivated by affects and desires, often of a sensual/sexual/erotic nature—and perhaps nowhere is this more important to remember than in relation to music. In this regard it is essential to highlight the ways in which the body of the racialized, 'of-color-Other' (or 'other-than-white-Other') has been exploited as perhaps the deepest and most intricate locus for the construction of one group's always already irrational conception of masculinity—and how the incoherence of these constructions relate, moreover, to a homophobia undergirded by fears of contamination or taint, and abdication of ultimate control. That the colony has often been figured by the colonizer as the site of sexual access and excess (to and of the colonized)—an anxiety-producing site of 'degeneracy' wherein 'unconventional sex' was figured as a 'danger to the body politic' (Rao 2020: 8)[3]—highlights the volatility of the very 'laboratory' that the ethnomusicologist has constructed, as well as the extraordinary tactics (including obliteration via silence) necessary to prevent devastation of the inextricably linked constructs of identity and discipline.

While ethnomusicology is in theory defined by approach, not study object, in actual practice—as attested to by even a cursory glance at the artefacts that make up the discipline's collected research—it is a field that finds its *sine qua non* in the exploration/exploitation/excavation of 'non-Western', 'non-white' Others (largely, throughout a majority of the discipline's existence, by privileged, Western whites) (Amico 2020).[4] The extent to which those of the Global North have used subjects of colour symbolically, materially, and financially—for example, the exploitation of black cultural (including musical) production in the United States—has not been confined solely to the realm of ethnomusicology, of course, as

numerous studies from diverse disciplines demonstrate.[5] Baraka, in his provocatively and aptly titled essay describes the 'great music robbery' as 'an attempt by the bourgeoisie to claim and coopt, in a growingly more obvious way, black music as the creation of whites' (1987: 331).[6] White highlights much the same dynamic in a contemporary cultural landscape, lamenting this continued exploitation of blackness, founded and dependent on decontextualization, and perpetuated by upper classes that have systematically exploited the cultural production of 'blacks existing at the margins of society, which since the 1960s have been privileged sites of authenticity by social researchers' (2011: 28) (including, I suggest, anthropologists and ethnomusicologists). Labelling the appropriation and exportation of blackness a 'global pandemic' (29), with the centrality of hip-hop in transnational youth cultures based not on empathy but on 'racial information that is…likely to be reductive or problematic' (30), cultural production becomes 'a tool to sell everything from sheet music…to sneakers' (27).[7] Additionally, highlighting the wide cultural terrain over which such dynamics occur, Hughey argues that the exploitation of black masculinity (in relation to the construction of white masculinity) occurs among groups often assumed to be ideologically, culturally, and often geographically distinct—specifically, in his study, white nationalists and white antiracists (2012). But while ethnomusicologists have striven—at least on a superficial level—to combat just such decontextualization as White notes, despite their self-presentation as the ('woke') 'good guys', it is clear that the discipline owes its very existence in large part to selling products (and making careers) through the mining of the cultural production of ethnically marked Others, via asymmetrical power relations.

It is essential to understand that this attraction to the 'of-color-Other' and his (most often, his) cultural production rests upon very specific attributes implied and inferred from the position of the exploiter, including—in the context of this discussion—the variable of the Other's assumed masculinity. Europeans (and later, those from the United States and other Anglophone countries) have long created essentialist and racist myths about the sexuality of 'dark primitives', whereby this 'primitive' (including the black African),[8] 'close to nature, ruled by instinct…had to be heterosexual, his sexual energies and outlets devoted exclusively to their "natural" purpose: biological reproduction' (Cole and Guy-Sheftall 2003: 165; in Collins 2004: 105).[9] The possibility of the taint of feminizing homosexuality removed, the constructed (enunciated) 'primitive' thus stands as a pinnacle of heteronormative masculinity.[10] Such constructions inevitably

reveal more about the self than the Other, and with minstrelsy we may see, according to Lott, how white men have historically mediated their relationships with one another via the currency of exchange based on black masculinity (1993). This construction of/obsession with black masculinity was, unsurprisingly, quite visible in the middle of the twentieth century—the moment of ethnomusicology's birth—often connected to the world of jazz and the jazz musician. Monson, in her examination of 'white hipness' finds that for whites 'the "subcultural" image of bebop was nourished by a conflation of the music with a style of black masculinity' (1995: 402), and indeed voices of the era (from Jack Kerouac to Mezz Mezzrow to Norman Mailer) highlight the ways white men have conflated blackness with a particularly potent type of manliness.[11] Gabbard, with a focus on music in U.S. filmmaking, explores the ways in which black musicians, audible yet perpetually invisible, have often been used by white actors and audiences as a means of bolstering constructions of masculinity (2004). Indeed, in contradistinction to classical music, jazz and blues could be exploited for both their 'anti-institutional cachet' as well as their connection to 'the phallic power of black masculinity' (Gabbard: 204). Such practices are, of course, not limited to the sphere of expressive culture; Gabbard also suggests that 'Virtually every syllable of body language with which white athletes and white rock musicians exhibit their masculinity is rooted in African American culture' (210), while according to Lott, 'this dynamic, persisting into adulthood, is so much a part of most American white men's equipment for living that they remain entirely unaware of their participation in it' (1993: 54).[12]

Monson finds that 'the symbolic intersection of masculinity, music, and race perhaps explains the persistence of jazz as a fraternity of predominantly male musicians' (1995: 405n36); and according to Reeser, on the one hand 'certain cultural constructs often linked to black masculinity…can be employed to assuage white men's anxiety of their own lacking masculinity' (2010: 154), while on the other 'identification with another racial masculinity may suggest a desire to subvert white masculinity by including non-white aspects within it' (155). Taken together, these observations gesture towards the complex relationship between ethnomusicologists, their preferred objects of study, their disciplinary ancestors, and the gendered and sexed make-up of the academic field. The ethnomusicologist, already masculinized via the symbolics of fieldwork, enhanced theoretical mettle vis-à-vis what is constructed as an intellectually flaccid musicology, and the gendered position of the colonizer, gains further

manly capital via disciplinary, textual, and literal propinquity to the possessor of untrammelled, unmediated, undiluted masculinity. Rather than seen as subordinated, however, the privileged, Western subject maintains power over these paragons of virility once again via Theory and text: while the object Other may risk the feminizing influences of music—rendering him *too* emotional, expressive, uninhibited[13]—the ethnomusicologist maintains a specifically Western, (upper-)middle-class figuration of alpha-male superiority via the production of rational, analytical texts that serve as the ultimate (structural) voice, the 'word(s) of the father' (to bastardize Jacques Lacan).

That textuality is closely related to visuality highlights the extent to which the constructed, hierarchical, and gendered positions of viewer/viewed (far different both theoretically and experientially than relationships sonic in nature) has figured so prominently in Western 'science' in general, and anthropology in particular. Of the former, Haraway notes that the specifically disembodied ('scientific', 'objective') gaze 'signifies the unmarked positions of Man and White', related to the 'god trick of seeing everything from nowhere' (1988: 581). And Agamben, focusing on Carl Linneaus's *System Naturae*, highlights the botanist's implicit definition of *homo sapiens* as 'a machine or device for producing the recognition of the human' (2004: 26)—an 'anthropological' 'optical machine', in Agamben's words, whose very essence rests upon the ability to confer human/non-human status to self and Other (in line with the colonialist move explored by Mbembe [2013/2017], Mignolo [2018], and Wynter [2003], to which I have earlier referred—and to which I will return). Such optical/textual relationships are also explored by Wallace in his analysis of representations of black masculinity, including whites' (mis-) perceptions of the same (2002). Wallace notes the simultaneity of black bodies' subjection to both hyper- and invisibility, surveillance versus obliteration—a simultaneity that mirrors the status of the non-white 'subject' in ethnomusicology (serving as research 'object'; under-represented or invisible in the discipline's positions of power).[14] With this foregrounding-effacing dynamic in mind, he enlists the neologism 'spectragraphia' to describe the manner in which the black male is visually represented, a 'chronic syndrome of inscripted misrepresentation', an 'imperfect—indeed illusory—cultural vision' distorted yet devoutly trusted at the level of 'blind faith' (30–31).[15] Understanding the extent to which ethnomusicological research does indeed rely upon the visual—texts, in which the musical/sensual/sonic are often obliterated (thus the jesting/critical

'eth-*no-music*-ology')—Wallace's highlighting of the 'spectragraphic impulse…as willful blindness [that] protects the bemused from *ever having to know*' (in contrast to Derrida's assessment of the 'European *idea*' which 'relates seeing to knowing') (31) resonates with Lott's findings in relation to his exploration of Elvis impersonators. Viewed as bound up with questions of both race and masculinity, such performances '[suggest] that the assumption of white working-class codes of masculinity in the United States is partly negotiated through an imaginary black interlocutor but that the latter must remain only *dimly acknowledged*' (emphasis added; 2017: 175). Both explorations are instructive not only in foregrounding the racialized construction of viewing, but also the limits of so-called 'representation'.

4.1 The Terror of Touching

The concurrent and contradictory relationships between the surveilled and the effaced, of putative 'representation' and actual invisibilization in relation to racialized bodies highlights again the extent to which these edifices of academic masculinity inevitably lie upon supremely unstable foundations—and indeed, hierarchicalized raced and gendered constructions are invariably inherently internally logically incoherent. For example, while Stoler suggests that 'the demasculinization of colonized men and the hypermasculinity of European males represent principal assertions of white supremacy' (1991:56; in Guttman 1997: 389), both Kimmel (1994) and Reeser (2010) highlight the fact that the hierarchical relationships between white and non-white masculinities may be represented and experienced in ways that seem contradictory; the Other may be seen as demasculinized by the (self-constructed as) structurally superior writing/speaking (enunciating) subject, yet the perceived desire (or *need*) of colonizer to control indicates an Othered masculinity that is feared to be essentially superior. One does not need to control the powerless.

The sense of insecurity engendered by unacknowledged understandings of the tenuousness of one's own constructed sense of self has almost certainly been further intensified via a different set of voices emerging in anthropology (ethnomusicology's real-man-crush) over the past two decades, calling for a reassessment of some of the field's most foundational tenets and methodologies (methodologies shared with and foundational to ethnomusicology's man-building remit). Harrison, for example, suggests the utility of embracing fiction as a source of anthropological

information, enabling the '[encoding of] truth claims—and alternative modes of theorizing—in a rhetoric of imagination that accommodates and entertains the imaginable' (2008: 121). Such a move implicitly and explicitly questions the (gendered) supremacy of 'objective' 'scientific' 'data', and 'resists, protests, and works against the grain of those constructs of validity and reliability that…privilege elitist, white male representations and explanations of the world' (121). Additionally, her call to dismantle supposed barriers between theory and practice resonates with numerous scholars' reconceptualizations of the field's methods, with far-reaching implications (Harrison 2016). For example, Fluehr-Lobban's focus on the importance of participatory and/or collaborative work between the researcher and the native population—a mode of interacting derived, in part, from feminist research—calls into question not only issues of shared epistemological but also material space, implicating dynamics of embodiment and experience (2012). Indeed, the necessity of envisioning ethnographic fieldwork as contingent upon a sharing of experiential space is argued by many as central to the production of anthropological knowledge: Laplantine proposes a fieldwork based upon 'an experience of sharing in the sensible' (Laplantine 2005/2015: 2), and Pink, one that is 'embodied, emplaced, sensorial, empathic, rather than occurring simply through a mix of participation and observation' (2009: 63).[16] Goulet and Miller, moreover—with reference to the work of both Amanda Coffey (1999) and Johannes Fabian (2001)—call for an ethnography wherein the hierarchy (and the very separability) of self/Other-researcher/subject is interrogated via a shared experiential, even 'ecstatic' space (2007), while Fabian himself entreats the researcher to crack open the 'hardened little nut that "theory" has become' and expose one's self to 'a world of interest and amazement, of desire and pleasure, of involvement and performance' (2001: 6).[17] And it is exactly desire and attendant pleasure—lying at the heart of the exclusionary phobia that has structured ethnomusicology for decades—to which I now turn.

If the layers of naturalization and/or essentialism ('this is what is [not] studied in the discipline of ethnomusicology') are peeled away, if the lie of 'righting the wrongs of musicology' as proffered ethical catalyst is exposed, what is ultimately revealed as lying at the heart of this obsessive, indeed fetishistic, interest in the racialized male Other that has so typified much of what has stood for the quintessential ethnomusicological, the brand sold to students, publishers, and colleagues? Although biology is not guarantor of gender, to gender a subject is, in significant ways, to sex *and*

sexualize—and in this regard, myriad racialized-gendered Others (in the constructed sites of access/excess) have served as repositories for sexual fears and wishes. Both Baldwin and Fanon call attention to the ways black men have historically been, via the white gaze, reduced to a synecdochic sexual organ. Fanon writes that the Black man as subject is eclipsed, becoming only a penis (1952/2008: 130), while Baldwin—referencing both cause and effect—finds that 'to be an American Negro male is […] to be a kind of walking phallic symbol: which means that one pays, in one's own personality, for the *sexual insecurity* of others' (emphasis added; Baldwin 1961/1998: 269–270). It is troubling to note how observations from decades past continue to resonate in the present—in relation to popular cultural production, political discourse, and academic practice and product, this last realm the home to production of a long-running, colonialist 'ethnopornography' (Sigal, Tortorici, and Whitehead 2020). As the editors to the volume highlight—suggesting that eroticization and control are not limited to analyses of practices that are manifestly sexual, but inherent in the very acts of anthropological fieldwork and artefact production—'both ethnography and pornography are constituted by a particular individual or group's desire to authenticate and render legible and knowable the "true" bodies and desires of the Other' (6), with ethnography a type of 'consumption [related] to the fantasy of penetrating both bodies and desires of human subjects' for a Western subject (9).[18] Furthermore, Kitossa argues that the Eurocentric, middle-class-preoccupied fields of masculinity, feminist, and gender studies exist upon a 'bad faith', tacit, and dehumanizing 'epistemic dependence on sexualized tropes of Black men' as a 'protective shield that prohibits deconstruction' (2021b: xxvii). Complex human beings are 'abstractified', ultimately transformed to mere 'theoretical objects for (unaccountable) scopophilic, dependent ontology…brought into being as spectacularized objects of sexual desire and revulsion' (xxviii). Ethnomusicology's doubly unacknowledged role in such continuing projects (operating clandestinely as scientific research) that claims no relation to sex, sexuality, or gender—neither that of the researcher nor the favoured study object—is emblematic of that which lies at 'the heart of academia and White supremacist popular culture': an 'eroticized desire for *the* Black man as a problem upon whom, and through whom, others work out their sense of themselves and their place in the world' (xxviii).

This unacknowledged, foundational underlying eroticism-cum-desire, the very source of a repressed and inexpressible insecurity, is in fact the motivation, the truer catalyst, for the fanatical investment in (manifest as

creation ➔ exploitation of) a specific gendered-sexed-racial-ethnic Other, and the tacit exclusionary tactics ethnomusicologists have employed to preclude the very existence of examinations of same-sex desire within the field. It is—within the specific milieu in which ethnomusicology has developed and sedimented—a socially inexpressible homo*erotic* urge, a disciplinarily proscribed longing (partially sexual, certainly sensual) for that masculine, exotic Other, the possessor of the self's imagined lack. In many ways, such dynamics are similar to those explored by Woodard in his nuanced and disquieting analysis of the institution of slavery and its aftermaths, and the relationships between whites and blacks in these contexts (2014). Highlighting the discursive and material practices and symbolics of consumption (including cannibalism), he argues that this urge to consume—one certainly conjuring associations to lack and/as capitalism/colonialism—is undergirded by strong yet unutterable homoerotic desires.

Such urges have been explored specifically in relation to musical practice. Gabbard, again with a focus on jazz, notes that the desire of the invested white male fan must be rationalized by him as dependent on artistic and aesthetic variables, so that he 'need not concern himself with the homoerotic and voyeuristic elements of his fascination with black men as they enact their masculinity with saxophones, trumpets, guitars, and other phallic instruments' (2004: 212). Lott likewise finds similar investments in relation to the black male body in minstrelsy, suggesting a 'white male attraction to and repulsion from the black penis' (1993: 59), arguing that both 'performers and audiences also found in blackface something closer to a homoerotic charge' (55) (which is 'deflected by identifying with potent male heterosexuality') (56).[19] That Woodard views the linked dynamics of cannibalism and homoeroticism as 'transhistorical phenomena' (linking slave narratives and experiences to the political insurgences of the 1960s) (27), and that his use of the word 'consumption' is in some ways motivated by its 'rootedness in modern notions of market economies, commodities, consumer appetite, and so forth' (18) signals the extent to which ethnomusicology (a consuming practice undergirded by racialized and ineffable homophobic/homoerotic urges, perpetuated in part via the commodities engendered via consumption) does not stand outside or in privileged relation to those sites labelled as 'exploitive'. Indeed, the extractivist logics that are the hallmarks of capitalist-colonialist depredations could not be any more fundamental to ethnomusicological research: not only is the colony mined for the practices and artefacts ultimately reconfigured and re-marketed for the profit of the researcher, but

what is misperceived to be an 'essence' of the native himself is extracted and internalized (cannibalized) for the fundamental formation of the researcher (who then produces and markets the research, in an endless loop).[20]

Obsessions with masculinity are, to a significant extent, obsessions with the men seen as its possessors, indicative of a desire to *be* and *be intimate with* these constructed paragons. To obsessively attempt to enact masculinity is to reveal one's desire to internalize (consume, cannibalize)—and thus to be open to the allowing into the self that which has been phantasmatically constructed as a 'real man', that most valuable and desired object. The ethnomusicologist, hiding behind the myriad masks of science, objectivity, textual control, race, capital, and disciplinary/intellectual superiority, ultimately longs to fill his lack, to have a 'real man' inside himself. The danger of this homoerotic impulse, in the context of a relationship that is itself based on a potentially (supposedly) emasculating practice such as music, is intensified by the aforementioned movement in ethnographic research in which both asymmetrical power differentials and scientific rationalization are called into question. To lose one's structural vertically superior position is, for those who benefit from such a location, cause for *terrified* alarm. And to be called upon to 'merge' with an Other, the relationship to whom is based upon an unspeakable desire, more terrifying still; here, there is the possibility of provoking a closeness with a homoerotically invested co-subject on a level of true intimacy (engendered, in part, by what Nietzsche [1872/1999] views as the very ontology of music itself),[21] rather than mediated via the academic's version of the closed-fist body-bump male hug that is (male/masculine) Theory. Such prohibitions on naming or even private acknowledgment might, as Lott (1993) suggests, conceivably be maintained by an even stricter adherence to the masculine symbolics discussed throughout this text—even in the context of calls for parity in the field. But the acceptance and embracing of non-normative sexualities within ethnomusicology risks too much. An ethnomusicology that looks unflinchingly at desire—and specifically same-sex desire[22]—that accepts it as a valid site of inquiry, that understands it as a foundational motivation for 'scientific analysis', plays with fire, insofar as such an optics brings scrutiny upon every asymmetrical power differential and mode of exploitation inherent in the field. As some anthropologists, often operating from a feminist standpoint have argued, 'the disciplinary silence about desire in the field is a way for anthropologists to avoid confronting issues of positionality, hierarchy, exploitation,

and racism' (Kulick 1995: 19). It is also a way of hiding and denying what are consciously and/or subconsciously understood as one's own shameful, non-heteronormative sexual/sensual desires.

It indeed seems as if what has been constructed is what Deborah Wong has termed an 'ethnomusicology without erotics' (2015). This move is fueled in part, in her estimation, by a 'deep commitment to cultural relativism' which then becomes 'a firewall that often prevents any engagement with work on sexuality from other disciplines' (180). But it is also perpetuated by the implicit imperative that work within the discipline revolves primarily around what have been constructed as the Big, Important Issues, an imperative-cum-defence against the field's 'double feminization' (178)—a feminization, I have argued, that is held at bay, in large part, by the fetishization and reification of methodology. Wong is, I believe, entirely correct in her assertion that enabling and supporting critiques of heteronormativity within ethnomusicology would 'queer' the field 'in critically useful ways' (181). But such a critique must relate not only to the practices and products studied *by* ethnomusicologists, but to the very enterprise *of* ethnomusicology, ultimately shining light upon the extent to which such enterprises are indissolubly linked to production of the masculine subject. Felski suggests that the valuation and exploitation of specific academic/intellectual methods and/or stances on putatively objective/scientific grounds are actually instrumental in the construction of a discipline's and practitioner's identity, an observation that, in my estimation, appears to implicate the gendered component of such constructions; 'critical detachment', for example, 'is not an absence of mood but one manifestation of it…a way of making one's argument matter…tied to the cultivation of an intellectual persona that is highly prized' (2015: 6). Highly prized, by some, because gendered in specific ways.

With this in mind, we may understand the intertwined erasures and reifications (of, e.g., exploitative methodologies claiming access to 'truth' via technologies of the collection and analysis of 'objective' data) and their consequences in mediating the sensual and vaunting the techno-scientific (including acts of taxonimization). Garlick analyses just such mediations in his explorations of sexuality, masculinity, and pornography (bringing to mind the previously noted '*ethno*pornography'), making a compelling argument that masculinity 'is a symbolic or imagined position of ontological security from which nature and the world can once again be viewed as ordered and under control' (2016: 39);[23] in relation to the sexual, the lure of which threatens a relinquishment of subjective power, it is pornography

that 'stages a confrontation between man and nature', (2010: 608) both women's and men's bodies mediated and submitting to the control of technology. Noting both the reduction of multifarious desire to discrete 'categories' one might find on any number of adult websites, as well as the tendency to present the male body as 'a machine that functions with an almost emotionless, technical efficiency', (608) Garlick (with reference to Heidegger's concept of 'enframing' [*Gestell*]) argues that via the technological/pornographic, 'complexities of desire, emotion, and bodily response are swept up into…categories of standing reserve' (610).[24] Ethnomusicologists' attempts to 'tame' (to obliterate; to 'turn into formal code') the erotic, (homo)sexual, sensual power of the people, processes, and products they study, their approaching music and music-making, as I have been arguing, via myriad manners of (assumed) technological restraining (from Levi-Strauss's 'scientific' heroism, to arid textual representation, to the colonialist discursive productions of nature and the [non-]human) is exemplary of masculinity's fear of the (power of the) sensual, the sexual, the erotic, the specifically *homo*erotic.

This construction of a gendered armour, however, has had and continues to have devastating consequences for those roped into the game against their will. As Wynter has argued, the colonialist project rests in significant ways upon the transformation of an idealized vision of self—inextricably linked to the specific Western European cultural-historical context in which such a subjectivity arose—into a homogenized, singular, universal version of 'Man', the gendered/sexed term understood to confer the very status of that which was to be deemed human (2003). Two successive versions—'Man1' (*homo politicus*; the Christian secularized as the rational, political subject of the Renaissance) into 'Man2' (*homo oeconomicus*; the bio-economic subject of the late eighteenth century onwards)—rested upon claims of, respectively, physical and biological 'scientific' 'proofs'. Understanding the entire figuration as structured on a bifurcation of a (Darwinian) 'naturally selected', 'superior' group in contradistinction to a 'dysselected', inferior group, it was the militarily expropriated and enslaved peoples (Indians; Black Africans) 'that were made to reoccupy the matrix slot of Otherness—to be made into the physical referent of the idea of the irrational/subrational Human Other' (266).[25] The wishful fiction that such centuries-long figurations, perpetually engendered in relation to the gendered metaepisteme within and through which they metastasize, might have been miraculously superseded within the course of a few recent decades—a refusal to face the '*systemic ongoingness*

of Western colonial history' (Thiele 2021: 23)[26]—is gainsaid by an ethnomusicological practice that continues into the third decade of the twenty-first century. At the level of the construction of the qualitative attributes of both subject and object, as well as the apparatuses put in place to mediate the relationships between them, it is clear that ethnomusicology perpetuates a bifurcation (subject/object = enunciator/enunciated = rational/emotional-sensual) whereby the bestowal of a fully 'human' status, according to the logics of the colonist, is withheld; nowhere in the humanist-masculinist-ethnomusicological universe does a fully human 'Man3', a *homo sensualis*, exist. Indeed, 'depth of feeling' and 'nonrational knowledge'—understood by Lorde (1978/1984: 54, 53)[27] and other feminist theorists to be powerful components of cultural production and the experience of being—are obscured in relation to both the (masculine/masculinizing) social-science enterprise and those who sustain and are sustained by it. Such powerful dynamics are, rather, cordoned off as belonging to those constructed as occupying 'distant/inferior position[s]', (53) and who are then, in true colonialist practice, 'psychically milked, much the same way ants maintain colonies of aphids to provide a life-giving substance for their masters' (54).[28] As dysselected, not-yet/quite-human, they are no more than commodity, casualties of 'the profitable brutalities that attend the realization of Man-as-human' (McKittrick 2015: 7)[29]

But if this 'non-Man' is to have any place in the ethnomusicological canon, he must, of course, remain heterosexual ('close to nature', fulfilling his 'natural', reproductive purpose).[30] Because an ethnomusicology that allows for the examination of specifically same-sex desire and erotics—most dangerously among men—risks, for its practitioners, even more than a questioning of hierarchy and asymmetrical power. On a relatively apparent level, while many white, middle/upper-middle-class heterosexual men may indeed desire and take pride in their adjacency to the racialized and/or ('lower'-)classed Other, it is likely that very few would revel in the chance to have their identities formed, primarily (through publishing, through research agendas, through fieldwork sites) or even tangentially (through teaching, through attendance at symposia), in relationship to any type of 'queerness' that has the unambiguous scent of gay male sex; self as constructed/instantiated in relation to a 'going native' marked by playing the *djembe* versus sex play with dildoes. I imagine this last comparison—conjuring images of actual (anal) sexual activity, as opposed to the generics of 'sexuality' or 'non-normativity'—makes many uncomfortable. That is the intention. While the former, the 'ethnic', offers a type of

subcultural capital and academic street cred, the latter, the *homo*-sexual, promises nothing but the (assumed, terrified) risk of contamination.[31] But even more profoundly, examinations that dared to engage this site of feared contamination would potentially reveal the very foundations of the enterprise—a concurrently homophobic and homoerotic construction of a chimerical masculinity that (recalling Brett's assessment) whips the 'faggot' out of music,[32] and keeps masculinity-obsessed men in power at the expense of countless textually and materially disenfranchised *humans*. A true assessment of ethnomusicology's motivations and asymmetries would lead to the threat of—rather, a *demand* for—a radical reorganization, indeed destruction, of the entire discipline, rather than its cosmetic interdisciplinary rehabilitation.

Notes

1. As Johnson notes in relation to his fieldwork experiences in Bequia, the anthropologist/ethnographer of colour may often face dynamics not encountered by those structurally privileged by racial constructions. He finds, for example, that 'my relationships with resident Bequia whites, especially white males, was strained because of what I felt was their reluctance to put themselves in the position of the one "studied"—especially by a male person of color' (1984/2007: 91). See also n7, Chap. 3.
2. We need not belabour the obvious point that such fears are likely implicated in the proportionately smaller role women's musics and musical practices play in the ethnomusicological canon, to say nothing of the gender imbalance in academia.
3. Rao makes reference here to the work of Stoler (1995).
4. According to Rice, although 'art' and popular musics are not, despite Jaap Kunst's assertion, excluded from ethnomusicological inquiry, 'as a practical matter, the vast majority of ethnomusicological research and teaching today concerns what have been variously called…"traditional music", "non-Western music", or "world music"' (2014: 7). Although such terms are deemed problematic by most practitioners, Rice admits that defining 'ethnomusicology [as] the study of traditional forms of non-Western or world music' has what he deems advantages, including rendering the discipline's aims comprehensible to non-practitioners. While there do exist ethnomusicological studies in which the researcher trains the analytical eye upon their own culture (see, as two notable examples, Nooshin 2011, 2014), these are in the minority. Moreover, several studies not marked by national or racial/ethnic difference between researcher/researched nonetheless differentiate along lines of class and geographical location (e.g., Fox 2004; Miller 2008).

5. See, for example, Asante (2008) and Ross (1989), *inter alia*.
6. See also Amiri Baraka (1990).
7. I agree with Morrison's cautioning regarding the possible oversimplification inherent in the idea of appropriation—oversimplification that may suggest a type of essentialism via the assumption of a racialized 'authenticity' and concomitant primary focus on those attributes or manifestations that are foregrounded and/or most easily apprehended. As a corrective, Morrison's concept of 'blacksound', '[considering] how quotidian and spectacular performance of self and community in contemporary popular culture are embedded within a racially audible past that resonates in low, less perceptible frequencies' suggests a necessary attention to the no less important (and indeed essential) subtleties that contribute to the continued resonance of 'sonic and material histories of race' (2017: 22).
8. It is not, of course, only the African whose masculinity is imagined, caricatured, and/or fetishized. Klopotek, for example, exploring the use of images and constructions of 'the Indian' (as opposed to the Native American) in film, finds that 'for at least the last century, hypermasculinity has been one of the foremost attributes of the Indian world that whites have imagined' (2001: 251). Additionally, Maloul highlights the extent to which, especially in the post-9/11 cultural landscape, Anglo-American representations of 'Arab' men have produced a generic stereotype in which 'Islam, Arabness, and masculinity are indissolubly linked' (2019: 186).
9. The construction of the racialized Other as essentially and necessarily heterosexual is also highlighted by Rao (2020). He notes specifically the work of Epprecht (2008) who finds that 'the association of homosexuality with "advanced" civilisations, exemplified in Edward Gibbon's writing on the decadent sexual morality of a declining Roman empire, produced the…stereotype of an exclusively heterosexual Africa. In this symbolic economy, Africa was regarded as too primitive and its people too close to nature to be capable of exhibiting the unnatural sexualities that were thought to be characteristic of more advanced societies. *Their* problem was a lack of control over their heterosexual instincts, an excess of natural virility, and a heterosexual lasciviousness that the civilizing mission would have to tame' (Rao 2020: 59).
10. Not all racialized (or 'ethnified') Others gain the dubious honour of 'masculine' status. While indeed, as both Fanon (1952/2008) and Baldwin (1961/1998) have demonstrated, the black male is often presented as a paragon of phallic masculinity (see p. 78, *infra*), Said has shown that the Western construction of 'the Orient' is dependent in significant ways upon feminization of its male inhabitants—both constructions (masculine and feminine), of course, necessary for the Western subject's sense of self (1978). Additionally, it is not only the modern and/or Western male who genders Others in such a manner; Kitossa (2021a, 2021b) and Russell

(2021), for example, note the creation of a hypersexual, violent, and phallic masculinity in relation to blackness across a wide geocultural terrain (from the United States to ancient Rome to Japan). Kitossa argues, however, that the true violence lies in the various forms of dehumanizing representations through which whites perpetuated their skewed and damaging perceptions of persons of colour (2021a).

While Indians were often feminized by Western colonial powers (Sinha 1995), Daechsel notes that 'many, if not most, figures in Indian politics of the early twentieth century' shared an obsessive fetishization of strength (2004: 281). Such men were, in part, adopting and/or internalizing colonial codes of masculinity, but also reacting to sociocultural dynamics within Indian and Pakistani society of the time (including the feminization of Muslim citizens, stereotyped as 'weak'). But Daechsel also notes that, regardless of natives' assessment of the complex and varied meanings of gendered characteristics within their societies, male British colonists still constructed their own identities 'on an image of male strength—the long horse-rides, the tiger-hunts, the homoerotic fascination with the strong warriors of the North-west Frontier—and that some Indians were perceived as effeminate weaklings' (282). On the concept of colonialist enunciation (Mignolo 2018) see also Chaps. 3, 6, 7, and 8 for additional discussion.

11. Jazz musician Mezz Mezzrow, for example, finds that the black, hip jazz cat is 'something mighty impressive, a real man' (in Monson 1995: 403), and author Norman Podhoretz is quoted as saying that 'in childhood I envied Negroes for what seemed to me their superior masculinity' (in Ross 1989: 69). Mailer's deeply problematic and largely offensive examination of the 'white Negro' (1957) likewise suggests a supposedly enviable black masculinity by trading in racist stereotypes of hypersexualized black men who follow the impulses of the (low) body rather than the (elevated) intellect—the latter seen to be exclusive to whiteness. Mailer's contention that for the white hipster 'the only life-giving answer is…to divorce oneself from society, to exist without roots, to set out on that uncharted journey into the rebellious imperatives of the self' (277) is yet another example of the conflation of masculinity with trope of man as explorer (or anthropologist).
12. Lott also argues that 'these common white associations of black maleness with the onset of pubescent sexuality indicate that the assumption of dominant codes of masculinity in the United States was (and still is) partly negotiated through an imaginary black interlocutor' (1993: 54). See also Ward, who finds that among men who have sex with men, the use of cultural signifiers relating to African Americans (e.g., argot) is often used by white men in an attempt to enact masculinity (2015: 140–144). Additionally, see Rao who notes Bleys (1996) speculation that 'the demand for black slave labour aroused a European desire for black hypermasculinity, which seemed unable to contemplate the possibilities of black male effeminacy or same-sex desire' (Rao 2020: 59).

13. Hoad notes the common recourse to evolutionary explanations in Western imperial and neo-imperial theorizations of sexuality. Often conflating evolutionary backwardness, insufficient masculinity, and an exaggerated concern for one's physical (decorated) appearance, such pseudoscientific analyses suggested that 'in the evolutionary schema, men are only highly ornamented in primitive cultures' (2000: 137). See also Wynter (2003).
14. See also Kitossa, who notes 'The tacit overdetermined sexualization of the Black man simultaneously visibilizes and invisibilizes him as a negated personhood for the ontological productivity of theorists for whom the social is gendered, masculine, and patriarchal' (2021b: xxviii).
15. Wallace's neologism is formed with an understanding of the term's manifold etymological roots, including not only 'the iconic simultaneity of the spectral and the spectacular in racialist representations of black men, but a somewhat greater family of arrestive signifiers which share etymological roots in the Latin *specere* (to look or regard): *specimen, speculum, specious, suspect*—all signifiers of an optically inflected framing of black men within the rigid representations repertoire of each term's disreputable and diminishing significations' (30–31).
16. See also Ingold, who argues against 'an academic model of knowledge production, according to which observation is not so much a way of knowing what is going on in the world as a source of raw material for subsequent processing into authoritative accounts that claim to reveal the truth behind the illusion of appearances' (2011: 15). The similarities to capitalist/colonist dynamics, whether intentional or unintentional, is apparent. But see also Jaji, who highlights the importance of trust in the field; noting that the refugee population with whom she undertook research (research she characterizes as 'mutual') were initially wary of her, she states 'my physical access to Rwandan refugees did not automatically translate into access to information' (2017: 50).
17. On the call to break down the self/other dichotomy in anthropological practice, see also McLean and Leibing (2007).
18. The editors make reference to the work of Hansen, Needham, and Nichols (1989). Additionally, one of the volume's editors (Whitehead), highlighting academic practices notes 'the positionality and cultural gaze of Western academics…is historically privileged and heavily inflected with a form of epistemological rectitude, an intellectual BDSM, through which the pleasures of classification and analysis become akin to the corporeal binding of the ethnological subject' (2).
19. See also Waksman for a brief discussion of the white male auditor/viewer's homoerotic connection to Jimi Hendrix (1999).
20. Walsh notes the 'capitalist logics of ownership, extractivism, and exploitation' (2018: 25), and Mignolo argues that 'extractivism, possession, and dispossession have a long history in the formation and transformation of the CMP [Colonial Matrix of Power]' (2018: 159).

21. According to Nietzsche, the spirit of music—a 'Dionysian' art that effectuates a participation in the communal—'allows us to understand why we feel joy at the destruction of the individual. For individual instances of such destruction merely illustrate the eternal phenomenon of Dionysiac art, which expresses the omnipotent Will behind the *principium individuationis*, as it were, life going on eternally beyond all appearance and despite all destruction' (80).
22. Wong suggests that 'most ethnomusicologists have still not engaged deeply with sexuality studies or queer theory despite the fact that music is often a key performative means for defining the terms for pleasure and desire' (2006: 266). Although this observation was made well over a decade ago, it is arguable—judging from publications alone—that the field has not changed significantly in this regard.
23. Mignolo argues that the creation 'nature' as a concept—its 'fictional ontology', positing it as something separate from the human—is one of the foundations of the CMP (Colonial Matrix of Power). With reference to the work of Descola (2013), he notes '*nature* and *culture* are two concepts that make no sense beyond Western civilization and, I would add, beyond Westernized anthropologists and educated persons outside of Europe and Anglo-United States tamed by Western education' (2018: 160). On the relationship between constructions of nature and gender, see Seidler (1994), Merchant (1980, 2006), and Pesic (2008), n2, Chap. 7.
24. Garlick takes the idea of 'standing reserve' (a translation of the original *Bestand*) directly from Heidegger (1977). According to Heidegger, 'Everywhere everything is ordered to stand by, to be immediately at hand, indeed to stand there just so that it may be on call for a further ordering. Whatever is ordered about in this way has its own standing. We call it the standing-reserve' (17).
25. See also Curran's (2011) discussion of naturalist George-Louis Leclerc, Comte de Buffon who, in the third volume of his *Histoire naturelle* (1749), postulated a theory of 'degeneration'—from a superior white race to the various darker peoples. Representative of but one of the various pseudoscientific and racist theories of the eighteenth century, many of which ostensibly sought explanations of 'blackness' via recourse to corporeality (yet were fundamentally ideologically motivated), it is notable as a product of an historical era ultimately designated by European historians themselves as the Age of *Enlightenment*.
26. Thiele makes this assessment in her discussion of Wynter's work.
27. The date refers to the first publication in the collection *Sister Outsider*. The paper was originally delivered at the Fourth Berkshire Conference on the History of Women, Mouth Holyoke College, 25 August 1978, and subsequently published as a pamphlet by Out & Out Books and Kore Press.

28. Lorde here relates these modes of knowing specifically to women. However, to the extent that the ethnomusicological subject, despite his constructed/desired masculinity, is made subordinate to the researcher and, moreover, defined in part via his experiential-emotional-corporeal (as opposed to conceptual-theoretical) relationship to the musical, his position might likewise be seen as in some way feminized—or, at the very least, defined in relation to a modality of being/knowing that stands in contradistinction to the rational (the very marker of Man = human). The exploitation of what are often presented as the 'natural', 'unmediated' relationships of Others to their sonic environments and artefacts undergirds one of the central, implicit motivating concerns of ethnomusicological production—viz., the quest for authenticity (see Amico 2020).
29. The gendered/sexed components of this human/non-human production is highlighted again by Mignolo who notes 'managing and controlling the idea of human and humanity allowed those who define and are allowed to identify as such, to establish a hierarchy among humans: racism and sexism served that purpose' (2018: 170).
30. I note also Kitossa's contention that 'the sexualized, tropical Black man, always able-bodied and heterosexual, is a scapegoat object for the working out of the agency and moral innocence of various *theorists*' (emphasis added; 2021b: xxviii–xxix).
31. See Jacobs (2006) and Kirby and Corzine (1981) on the risk to the researcher of 'contamination' or 'taint' via propinquity to 'deviant' research subjects. Although Kirby and Corzine's account was published over three decades ago, their contention that researching homosexuality may have negative consequences for job prospects is arguably still in effect for many humanities and/or social science researchers seeking positions outside of departments or programmes of gender studies (understanding the continuing construction of gender/sexuality within numerous disciplines as an area of 'special interest[s]').
32. As noted in Chap. 3, Brett argues that 'all musicians…are faggots in the parlance of the male locker room' (1994: 17–18).

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CHAPTER 5

Diverse People in Special Places

That a damaging, rapacious, colonizing enterprise such as ethnomusicology continues to exist within the Western university—accepted as an example of 'cultural diversity' (understood uncritically as unmitigated good)—should stand as a troubling testament to the ability of power asymmetries to persist under cover of self-constructed identities promoting 'equity'. However, the recent appearance of queerness within ethnomusicological texts has undoubtedly led some researchers to view the discipline's future with a degree of optimism; this latest example of 'inclusivity' is perhaps understood as redressing the past exclusions I have been elaborating, a rebellion against the discipline's masculinist stance, an act of reparation in relation to the rampant/unarticulated homophobia by which the field has long been tacitly defined. It is, I imagine, an appearance that many will understand as having been made possible only now, in the second and third decades of the twenty-first century, in what is understood/represented as 'our' increasingly diverse, liberal, Western sphere. Yet what is to be made of the fact that ethnomusicology's homophobic erasures have not been replicated to such an obliterating extent in a significant number of related humanities and social sciences disciplines over the course of the same time frame? Why is it that the publication of ethnomusicology's addition to the '*Queering the…*' 'series'—*Queering the Field*—has occurred more than a *quarter-century* after musicologists first opened the door (with *Queering the Pitch*)?[1] And why, even for tenured faculty within the discipline (at heavily endowed institutions), has it has taken

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_5

decades for them to read the current moment as propitious, to no longer see risk associated with a major undertaking related to 'queer' sexuality—as opposed to what ultimately became (was constructed as) the 'safer' variable of 'gender'? Such an astounding time lag is certainly the outcome of numerous factors; yet rather than interrogate this glaring delay, queerness appears to be greeted as a triumphant, transparent reversal of what Bourdieu has termed an 'oppression in the form of "invisibilization"…through a refusal of legitimate, public existence' (2001: 119).

But such invisibilization is hardly a thing of the past; material and symbolic erasure, I will show, continue under the guise *of* visibility and representation. As a particularly apt example, it is materially, visually manifest in the very book cover of the latest, ethnomusicologically focused *Queering* tome, which features a face obscured/erased by a shadow. This choice of image is hardly meaningless; Barthes's semiotic analysis of the *Paris Match* cover (1957/1987), rife with connotations and denotations of coloniality and racism, is but one (particularly apropos) example of how one might critically approach claims of an image's innocence or insignificance, often via assertions of 'authorial intent'. And in the same way that images cannot be taken at face value (semiotically and, in this case, literally), in this chapter I expose this recent turn of events not as a consequence of 'enlightened thinking' or 'progress' (identified by any numbers of dubious 'post-'s), but as a response to and outcome of the complex interactions among administrative, financial, and disciplinary dynamics, each inextricably linked to the modern, Western, neoliberal university and overarching, unarticulated (epistemic and metaepistemic) compulsions and prohibitions. Such dynamics work upon, shape, and absorb the very sites that purport to maintain a critical stance towards inequity, and render both ethnomusicology and queerness as complicit.

For decades, students and junior scholars (to say nothing of the wider reading public of LGBT+ youths) have been greeted with a complete lack of attention (or at best, a grudging inclusion at the most minimal of levels) to same-sex desire in ethnomusicology's supposedly 'inclusive' exploration of both expressive and repressive sociocultural formations: on foundation-level syllabi or textbooks; in graduate seminars; in peer-reviewed journals and multi-volume monuments of the field; in the conferences of professional societies; in the field-defining work of high-profile ethnomusicologists, often taken as templates for a successful career (or any career at all). Having received clear messages for half a century that explorations of non-normative sexualities might be best situated elsewhere, and

aware of ethnomusicology's dismal track record regarding all sorts of supposed 'diversities', is it possible to have faith that this new 'queer' 'representation'—in this deeply disciplined environment—will have any significant, salubrious effect, will function as anything more than an administrative intervention? Such faith would be particularly difficult to comprehend or defend especially in the context of the visibility and force of current decolonizing enterprises. In this regard, I am certain many academics in the humanities or social sciences at least profess to understand the necessity of continued, sustained attention to questions of coloniality/colonization in a disturbing number of sites and populations, including university disciplines and structures; likewise, few would claim that past injustices are relegated firmly to that same past (via the application of a simplistic 'post-'). Yet it appears, judging from the deafening silence *about* ethnomusicology's injurious and painful exclusions, that the optimism greeting an at-long-last queerness locates a need for scrutiny as confined to the 'not us/our disciplinary space', and is rooted firmly in a tacit belief in a unidirectional, ineluctable meliorism, a sanguine stance at least partially engendered by an understanding of representation as panacea. Such beliefs and concomitant inactions—including the decades-long failure of even one representative of the field (especially those in positions of power) to call for a sustained, unflinching, and excoriating critique of the field's homo/sexo/trans-phobia (and for others to join in that call)—allow root causes to stealthily continue. The colonialist creation and re-creation of fallacious, self-serving narratives of meliorism continues unabated, always complicit in the ongoing damage that now operates under the cloak of any number of comforting, anodyne, yet ultimately deceptive terms such as 'multiculturalism', 'inclusion', 'internationalization', and the ubiquitous 'diversity'.

As Villarejo argues, the positing of increased 'queer visibility' as a proof of society's inexorable march towards 'equality' 'is aligned with a continuist notion of historical change'; visibility politics '[relying] upon a binary logic of positive and negative' 'elide the complexities of representation…and flatten history into the march of progress' (2007: 391). A simple conflation of representation and melioristic movement—for example the 'progress' of increased visibility of black performers in various fields of popular culture (concomitant with the alarming, continuing instances of violence against black citizens)—suggests, according to Davis, that we are 'in a historical moment in which black lives mattering is being conflated with black lives mattering on the face of things' (2019: 576). And as Boise

notes, in relation to the rather optimistic construction of 'inclusive masculinity' (one having the potential to include, I would argue, the contemporary 'woke' ethnomusicologist), such concepts are 'actively dangerous' insofar as they suggest that 'because homophobic speech and violence are less apparent in *public* contexts, that we are nearing some historical endpoint for gender and sexuality discrimination' (emphasis added; 2014: 334).[2] Finally, that theorizations of sexuality have often been dangerously and negatively linked to spatio-temporalized discourses of 'evolution' (homosexuality as 'arrested development' or 'degeneracy')—these formulations often indissolubly linked to racist and colonialist narratives, continuing to the present day (Hoad 2000; see also Amico 2019/2022)[3]—should raise alarm bells for any ethnomusicologist or queer theorist who has either explicitly or tacitly placed any confidence in the ability of inevitable melioration to address the discipline's continuing offences.

As I noted previously, ruptures are an integral part of temporal movement (and history is not destiny). Yet there cannot be a binary choice between rupture/continuity; to do so would risk ignoring the deeply systemic, ideological, and theoretical bases/geneses of ethnomusicology and its disciplinary ancestors (and to ignore the significant *temporal* aspects of [meta]epistemes), mistaking symptoms ('not enough [sexual] diversity') for the complex problems, believing they can be successfully addressed via superficial cure-alls. Indeed, only the most stunning levels of hubris and self-delusion could support the belief that a discipline founded upon and defined for decades by virulent misogyny and homophobia (as supports for constructions of masculinity, these inextricably linked to a racist, colonizing stance) could somehow in the span of a few recent years, without sustained, unambiguous, public, and substantial critical self-assessment, transmute into a completely different animal. (And considering ethnomusicology's anthropological fetish, its genuflection at the altar of fieldwork, this is a span of centuries rather than decades.) Moreover, the idea that individuals might 'choose', against all signs to the contrary, to endorse change as best effectuated via a genial embrace of (inevitable, gentle) meliorism must be understood in the context of (meta)epistemic structuring operating at a level beyond the individual.[4] In this regard, it is arguably not 'choice', but pervasive and powerful injunctions and prohibitions that continually construct what one understands to be 'safe' behaviour so as not to damage one's career; one's professional reputation; one's collegial relationships; one's access to capital (in the form of, e.g., salary, funding, pensions, benefits, etc.)[5] That scholars in any type of vulnerable position

might face reprisals for their voicing a frank and unapologetic critique of the field was evident in the responses to Brown's 'Open Letter on Racism in Music Studies, Especially Ethnomusicology and Music Education' posted on the SEM-Listserv (2020), with senior scholars asking if, for example, an 'anonymous forum' might be created in order to serve as a space for the airing of concerns without fear of negative consequences.

It is instructive here to engage with analyses of contemporary claims of a 'post-racial' (erroneously suggesting post-racist) society—claims that are linked to the market as well as the university and which, in significant ways, are similar to the implicit, putative 'post-homophobic' dynamics one finds in ethnomusicology's sudden embrace of queerness. Banet-Weiser, Mukherjee, and Gray, for example, find that post-racial discourses offer a 'euphoric promise of racial justice, equality, and progress' while they concomitantly 'work to obscure the relations of structural racisms, concocting a heady palliative against the continuing resonance and necessity of progressive antiracial struggle' (2019: 4); similarly, Giroux argues that a 'privatization of racist expression and exclusion' share the neoliberal market's 'abiding commitment to scuttle modes of intellectual inquiry and analysis that foreground questions of structure, power, inequality, and history' (2010: 11). Ferguson also links such discourses to attempts to frustrate 'radical' interventions, these supported by 'the fantastical abilities of liberal capitalism' (2019: 73). Arguing that 'postracial emancipation has come to mean that the fully developed citizen would identify with capital as the vehicle for antiracist progress' (e.g., the 'successful' 'minority' subject as the proof of capital's ability to engender 'equality'), Ferguson maintains that the naturalization of liberal capitalism prevents it from being scrutinized, ultimately '[reaffirming] one of [its] strategies…to *protect its models of freedom from critique and interrogation*' (emphasis added; 85). The continuing silence about ethnomusicology's 'past' (= unacknowledged present) is not a 'belief' in meliorism, not a 'pragmatic', 'sensible' 'choice' to 'move forward' with 'positivity'; it is, rather, a proscription (one *cannot* be angry, enraged, suspicious, critical; one *must* be optimistic, positive, productive [i.e., producing the disciplinarily sanctioned artefacts of 'acceptable scholarship']) engendered by deeply structural, gendered, and racialized/racist power dynamics that reproduce by deflecting scrutiny onto other ('negative') targets, the 'enemies' of (financial) 'progress'. If in the past, an ethnomusicologist's embracing 'queerness' in any way was perceived as dangerous (to their career or professional identity), the hazard today appears rather to be questioning queerness's appearance within the discipline as anything but an unmitigated good (a queerness, it

must be/will be noted as distinct from an unambiguously *sexual* same-sex desire). As will become clear, the sudden space allowed queerness in ethnomusicology may have more to do with Foucault's refutation of the repressive hypothesis (we must now give place to non-normative sexualities in order to enframe, administer, contain them) (1978/1990) than with any sort of 'progress'; yet to raise such concerns, guided by the need to question the violence of the 'homophobia of the symbolic order, anonymous and collective', risks 'discrediting' one's self, '[appearing], like Don Quixote, to be tilting at windmills' (Tin 2003/2008: 16).

It is the current structures of silencing, now masquerading as 'representation'—inherent in the very epistemology and methodology of the field, supported by constructions of masculinity, perpetuated by the channels of administration—that call for radical intervention, and I shall turn to these in due time. First, however, I must highlight the specific geocultural/temporal contextualization of this miraculous appearance of queerness in ethnomusicology in order to further argue for the necessity of caution regarding a celebration. Understanding that cognate disciplines were somehow able (without significant injury) to engage with non-normative sexualities decades before ethnomusicology's sudden awakening, I return to my opening question: 'Why now'? The answer lies in understanding this specific, complex cultural moment in which dynamics of sexuality, race, civil society, gender, social justice (and many others) are inextricable from (digital) mediation, capital, popular culture, neoliberal subjectification and the neoliberal university, as well as ethnomusicology's relationship and aspirations to institutional power. An exhaustive, detailed analysis of such intricate interrelations—growing for decades, but arguably having reached an apogee of maturity in the first decades of the twenty-first century—is beyond the scope of a single chapter. I will, however, focus on what I believe to be the registers most germane to my analysis, here noting not only the ways in which the market, via commodification, has functioned to absorb and de-fuse subversion, resistance, and (incipient) revolution (a disciplining explored in a wide array of media, from *The Baffler* to *Black Mirror*),[6] but also how the lines between commodity consumerism and (supposedly) 'socially progressive', 'liberal' politics (e.g., 'causumerism') have become blurred.[7] It is only in the context of such a confluence of forces that the deeply embedded masculinist strategies and structures of ethnomusicology—especially resistant to transformation—have been *compelled* to (*appear* to) alter.

With regards to non-normative sexual identities, the practice, the art of drag (posited by Butler decades ago [1990] as one of the means through which performativity's straitjacketing, compelled repetitions might be countered) stands as an apt contemporary example. In this regard, while the now long-running popularity of the various mass-mediated RuPaul enterprises (including the reality competition series *RuPaul's Drag Race* [2009], *RuPaul's Drag U* [2010], and *RuPaul's Secret Celebrity Drag Race* [2020], as well as a successful recording career that spawned the drag 'anthem' 'Supermodel [You Better Work]' [1992])[8] may be greeted by some as proof of society opening to 'diversity', several scholars (Buck 2019; Collie and Commane 2020; Hodes and Sandoval 2018; Kohlsdorf 2014)[9] have highlighted the need for attention to the possibility of commodification's pernicious effects upon these sites of sexual/gendered difference. Such difference, having moved from cultural peripheralization and invisibilizaiton to global dissemination may also be seen in relation to New York City's ball scene/culture, from its first semi-mass-marketed presentation via Livingston's documentary (*Paris is Burning* 1990), to contemporary television series (Ryan Murphy's FX drama, *Pose* [Canals, Falchuck, and Murphy 2018]; HBO Max's voguing competition/reality show, *Legendary* [Reinholdsten 2020]), to Jessie Ware's recent music video for the song 'What's Your Pleasure?' (2020b).[10] Perhaps one of the most blatant examples of the blurring of lines among cultural production, racial/sexual agency, and capitalized commodification has been the video for Icona Pop's song 'All Night' (2013)—a vehicle using the ball community for barefaced product placement of Absolut vodka.[11] In all such cases, the 'safety' of making visible, of allying with previously hidden/forbidden/vilified subjects and communities comes about, in this current economic-political-cultural sphere—moving from niche market documentary to mass-mediated artefacts in the pop culture 'centre'—via the 'proof' of profitability. Such a courting of the LGBT+ consumer (the quest for the 'pink dollar'), and the general commodification of sexuality, has been explored by numerous researchers in diverse fields of study,[12] as has the related phenomenon of 'queerbaiting' (an attempt by merchants, corporations, and advertising firms, among others, to lure consumers of any orientation via mere allusions to sexual difference).[13] In general, the mechanism for increased profitability is the aligning of the producer/seller with an often merely implied progressive social agenda, this in an attempt to bolster its reputation (and thus, profits) among large groups of what are assumed to be younger consumers with disposable incomes and more 'liberal' social agendas.

Such dynamics are obviously not confined to the realms of popular culture and commerce. Sites and spheres assumed (constructed, desired) to be bounded and discrete, motivated by radically different forces (the ethical, academic vs. the pecuniary, mass mediated, e.g.) are, in fact, always mutually constitutive, as is evident—using only one example—with the case of Israel, the Eurovision Song Contest, and 'pinkwashing'. Here, several have argued,[14] segments of government, popular/expressive culture, and private industry have contributed to a geopolitical, military, 'homonationalist' (to use Puar's term)[15] project of constructing the veneer of an 'open', 'modern' state via the exploitation of 'gay-friendly' performances, texts, and images. Non-normative sexuality, the exploitable Western marker of 'tolerance' and 'diversity' is thus foregrounded spectacularly, in an attempt to draw attention away from Israel's much-criticized treatment of Palestinians. Yet understanding the complexities of the symbiotic relationships that combine in attempts to consolidate and maintain power in the hands of the powerful, and the fallacies of constructing a simple binary of good/bad social actors, institutions, and realms, it is dangerous to limit critique only to the most blatant examples of avarice and exploitation. For example, as Chatterjee and Maira, and the contributors to their edited volume (2014) have demonstrated, the modern university's increasing reliance upon corporate capital and, concomitantly, a relationship to the military, has resulted in its overt and covert censures and repressions of faculty who have attempted to focus critical attention on an institution's imperialistic motivations and aspirations.

The contemporary, Western university's administrative disciplining indeed functions in numerous subtle, yet no less decisive, manners, enlisting the very language of 'liberal progress' in service of agendas with far different aims. Ferguson's previously noted analysis of the administrative university (as neoliberal institution) highlights the ways in which such institutions '[intersect] with corporate capital not only through maudlin, self-congratulatory categories such as "excellence" but also through the attempt to incorporate and thereby neutralize difference' (2012: 213). Daring, in the age of compelled intellectual hyperconsumerism, to engage with 'old' scholarship,[16] and attending to both racial and sexual difference, Ferguson argues that, following the appearance of radical movements of the civil rights era calling for social justice, and their cooptation by a newly instituted support of interdisciplinarity, 'power…becomes the new name for calculating and arranging minority difference' (7). The use of the 'liberal veneer' in service of a wholly conservative, neoliberal agenda in this

instance has a clear resonance with homonationalism, especially in light of the university's corralling of sexual 'difference' in service of its goals. Ferguson highlights, for example, that rather than engaging same-sex desire with a view towards deconstructing a heterosexist or binary understanding of human sexuality, the university displays its embrace of difference (a wonderful marketing tool) by 'recognizing' domestic partnerships—but only those meeting a strict set of criteria, thus serving to '[subjugate]…a whole diversity of sexual practices and subjectivities…to the privileges of normative and socially sanctioned domestic practices' (218). Sexuality becomes 'incorporated into the structural logic of the university' (218) and, moreover—understanding the relationship between the contemporary academy and processes of globalization—we find 'a new mode of power, characterized generally by the *commodification* of difference as part of an emergent global capital', various differences (race, sexuality, disability, gender) incorporated 'as objects of knowledge' (emphasis added; 213). The academy, as instrument of power, concurrently works towards limiting the 'collective, oppositional, and redistributive aims of difference', while affirming it 'to demonstrate institutional protocols and *progress*' (emphasis added; 214). In short, as Weiss notes in reference to Ferguson's work—and directly related to my suspicions regarding the 'ethnoqueer'—'in the marketplace of ideas, queer difference is too easily absorbed through an embrace of multicultural diversity that re-entrenches and bolsters, rather than unseats, the everyday workings of the neoliberal university' (2016: 632). Difference is corralled, contained and, via disciplines—disciplined.

This enlisting of a language of empty or obfuscatory signifiers in order to divert attention from systemic inequalities has been recently and productively highlighted specifically in relation to music studies—although unsurprisingly the critique does not emanate from ethnomusicology, a discipline still brandishing its collection of diversities du jour as proof of its ethical preeminence. Focusing on music theory, and with attention not only to the intellectual/theoretical supports on which it is based, but also the composition of its practitioners/professorate, Ewell—drawing, in part, on the work of Ahmed (2012) and Feagin (2006, 2009/2013)—argues that the recent calls for 'diversity' and 'inclusivity' in the field serve rather as support for the discipline's foundational 'white racial frame' (2020). Noting that 'racialized institutions in the U.S. create an entire lexicon of inadequate terms to avoid racial terminology', Ewell suggests that these practically meaningless, thus palatable, polite words draw

attention away from the more discomfiting realities of *racism* that permeate the discipline—including, for example, the overtly racist writings/rantings of Western music theory's most celebrated theorist, Heinrich Schenker, and the fervent assertions of many in the field that one's intellectual theories and one's 'personal beliefs' are completely unrelated. Undergirded by a 'colorblind racism' (Bonilla-Silva 2003/2018), as with ethnomusicology (and musicology), superficial forms of 'representation' are chosen over acknowledgment of serious structural problems; indeed, as Giroux argues, 'the commitment to colorblindness has…impaired our very capacity to think, to reason, to weigh and even be persuaded by evidence, to recognize error, to be reflective, to judge' (2010: 11). Thus, the ease of adding, as Ewell notes, 'a few examples of composers of color to a music theory textbook' substitutes for the acknowledgment of the structuring white racial frame. Moreover, while one or two performers (or repertoire pieces) may be represented, the voices and works of non-white/non-Western *theorists* (again as with ethnomusicology) are strikingly absent (demonstrating that not only is theory gendered but also, as Christian [1987] argues, raced). What is necessary, according to Morrison, is a move past a 'multicultural' veneer in music studies, and a commitment to an approach including 'diverse methodologies, topics, and the collective efforts of both majority…and structurally marginalized groups…who reflect the messiness and richness of the culture in which we exist' (2019: 782).[17] In the current system, unfortunately, examples of 'difference' are ultimately represented *primarily* or *exclusively* through the very structural, epistemological, theoretical (racial, racist, homophobic, misogynistic, elitist, Anglo-American, colonizing) frames responsible for their having been constructed *as* 'different'; such diversity offers, according to Katz 'little more than the old subordination in new bottles' (2017: 88). I will return to this profoundly problematic dynamic in the following chapters, in relation to queer theory.

The importance of structure is again highlighted by Ferguson who, following Mohanty (1989/1993), notes the extent to which studies of that which is constructed as difference (race, gender, sexuality, among other variables) have been additionally constructed within the academy as 'special issues', 'individualized matters rather than…structural or institutional ones' (2012: 213). In this regard, such artefacts/actions as 'queer' panels at ethnomusicology conferences, or the publication of 'special' journal issues devoted to gender and sexuality (should the latter ever appear in the discipline's [un]official journal)[18] are hardly proof of progress. While one

might be moved to 'feel good' and 'be positive' about such things after so much erasure, it is exactly this cordoning off, this defining as 'special', that implies in profound ways a peripheral nature; marking the queer as something of interest to a specific group of people allows the extant power structure (its concerns, its narratives, its colonialist constructions, its foundational fetish of masculinity) to retain its centrality. While individual researchers might argue that their work contributes to a changing of the disciplinary narrative, and is not simply an example of superficial representation, one cannot forget that all work exists in a highly (epistemologically, disciplinarily, financially, methodologically, ideologically) regulated sphere, within which individual artefacts and activities are enframed (as, e.g., 'special interests'). We need only look at historical precedent in order to bolster a claim that, unfortunately, is quite discomfiting: with attention to gender, it is clear that, although the appearance of this area of inquiry decades ago portended the possibility of substantial, seismic, wide-ranging transformations to the field of ethnomusicology as a whole, forty-odd years later, the discipline is nowhere near parity in terms of the make-up of either its professoriate, the music-making practices represented in its publications, or the producers of theory (Theory) enlisted to explore such practices. 'Gender' remains overwhelmingly a discrete, 'special' area of study largely populated by female, non-binary, and LGBT+ researchers.

Moreover, Brown's previously referenced recent open letter (2020), as well as the ensuing responses on the SEM-Listserv, highlight yet again how resistant to change the field has been for the approximately seven decades of its existence.[19] Her forthright, piercing assessment—highlighting ethnomusicology's endemic racial discrimination, colonialism, and imperialism, as well as the extent to which power continues to be wielded largely by white people (more often than not men)—belies the discipline's self-congratulatory, constructed public identity as 'enlightened' and 'diverse'. Much to the contrary, scholars' self-presentations as 'woke' are, in her estimation, enacted for little more than 'personal and professional gain' and those terms—diversity, equity, inclusion—supposedly signalling the discipline's ethical commitments, 'have become "buzz words", part of a…"diversity fad"' with many (as, I argue, with queerness) 'willing to jump on the bandwagon because it is *timely*; it is *popular*' (emphasis added). Brown's salvo was met with support from many scholars, echoing her contentions about the entrenchment of white power within the discipline.[20] Yet the president of the SEM, apparently oblivious to (m)any of

the issues raised, suggested in a staggering response that 'today's' ethnomusicology is a 'very different place' than the one Brown (and countless others) has experienced—something that should give great pause to any even tacit belief that 'queer representation' in 'today's' ethnomusicology (operating within the same rules of the game, set by conference organizers, search committees, tenured department heads, trustees, manuscript reviewers, among others) will be successful in unseating the current, deeply entrenched, and in many ways invulnerable power structure. That the SEM, in the third decade of the twenty-first century, still has *need* for a 'diversity' committee—one that has, apparently, been unable for decades to significantly transform the inequities which undergird the discipline—should likewise make any scholar both despondent and enraged.

In such an environment, in light of such obstacles, what can the work of the Gender and Sexualities Taskforce within SEM (active for well over a decade) hope to accomplish, and whom does it benefit: scholars attempting to move music (and sex/sexuality) studies in fundamentally new directions, or the power brokers keenly aware of the need for 'diversity', the disguise donned in order to stave off critiques of coloniality, racism, sexism, classism, or homophobia? As late as 2006, the group's former chair, Boden Sandstrom, correctly suggested that young researchers and graduate students in the discipline were given the unambiguous message that an engagement of non-normative sexualities was tantamount to professional suicide (as was I), and were actively dissuaded from embarking upon such research agendas (as was I).[21] But as I have been arguing, such prohibitions need not be explicit and, in fact, proscriptions are not the only weapons from the arsenal enlisted in the defence of ethnomusicology's masculinist, homophobic power structure. In addition to segregation and containment, there are also rewards; coercion may be replaced by temptation, seduction, and the 'inclusion' of 'queerness' within the discipline of ethnomusicology—at this specific point in time—may be seen as related to a series of homo*capitalisms*. Although Rao has coined this term—defined as the 'holding out [of] the prospect of a rosy future redolent with growth and productivity should a state embrace LGBT rights' (2020: 12)—in relation to geopolitical contexts and processes, operating as a lure proffered by the 'enlightened West' to that which this West constructs as a backward everywhere else, it is no less relevant to an understanding of the capital-driven, neoliberal university, and the individual disciplines that jockey, manoeuvre, and battle for ever-smaller pieces of the money pie. Why has ethnomusicology been so late to exhibit any attention to

non-normative sexuality? Because it is, at its heart, one of the most conservative disciplines yet in existence, built upon a foundation of exploited racialized Others and the most stereotypical of gender constructions. And, as a truly colonialist enterprise, only capital(ism) (the ultimate incentive for the colonialist), amplified by the exigencies of the moment and the enframing of the (meta)episteme, serves as the motivator to (superficially) adopt 'change'. Cognizant of the current bankable cultural 'visibility' of 'queer folk'—including one version of drag proven to be successfully commodifiable, profitably shaking an unsexed money maker on the open market—ethnomusicology understands the embrace of (what I will argue are) theoretically de-sexed sexualities as both safe and potentially highly lucrative, the ideal potentiators of diverse forms of capital (where diversity = capital).

The ultimate goal of the modern, Western university is to turn a profit via the sale of its products—among these, inventions, patents, intellectual properties, publications, and something we might loosely refer to as 'an education'. Regarding this last in the list of goods, it is clear that these institutions' administrators and bureaucrats, primarily concerned with commerce, are as cognizant of the contemporary zeitgeist as are those peddling their causumerist, pinkwashed, wares. This corporate, capital-driven university works with and within the larger market's desires and imperatives; understanding (on a gross level) the concerns of 'Gen Z', noting the increased numbers of 'out' persons in the mass media, and aware of the necessity of erecting a reputation as 'enlightened, liberal, diverse' (= 'modern, Western'), humanities disciplines, while they may not offer bankable financial rewards (unlike the mighty STEM), are no less important insofar as they are essential for the selling of a valuable commodity: the illusion of Western (ethical) superiority. In this regard, the advertisement of a modicum of 'queer' courses and scholars among its offerings contributes to the bottom line of higher enrollment not only via the construction of the university's (woke) reputation as a whole, but also via the ability to offer its 'queer', 'diverse' commodities as a means of courting and cornering a possibly growing niche market offering an additional revenue stream. The largely underfunded and precariously placed disciplines and departments that learn to adapt to the financial imperatives of the institutions in/by which they are contained, to back the products the employer deems as most profitable, are those most likely to exist another academic year. Moosavi cautions that 'intellectual decolonization can be self-serving…when universities realize the marketability and

profitability of decolonization and go on to commodify it in the interests of capitalizing on a timid version of it' (2020: 349).[22] Ethnomusicology is a disturbing and disheartening example of a relic-like, craven discipline motivated by just such pecuniary imperatives and machinations. But what of queerness?

Notes

1. *Queering the Field* (Barz and Cheng) was published in 2019. *Queering the Pitch* (Brett, Wood, and Thomas) was published in 1994, and *Queering the Popular Pitch* (Whiteley and Rycenga) in 2006. Other recent examples of attention to queerness in ethnomusicological literature (although often using the term in significantly different manners) include work by DeCoste (2017), Hutchinson (2016), and Roy (2015).
2. The idea that homophobic sentiment is continually and reliably decreasing is, as I have noted, gainsaid by several researchers (see p. 47, Chap. 2, including n18, n19). Homophobia can also manifest as physical violence, of course, and according to governmental data for England, Scotland, and Wales, for example, 'Since 2015, hate crimes related to sexual orientation and gender identity have increased year on year' (Brooks and Murray 2021).
3. I have previously discussed such temporal/geographic/developmental narratives as part of the discourse of queerness in relation to a Western/Eastern (European) binary, whereby the latter (Russians, Ukrainians, Poles) are often placed in a perpetual position of 'catching up' to the West's 'enlightened' or 'developed' conceptions of sexual identity (Amico 2019/2022). On the 'backward' Eastern European sexual subject, see also Mizielińska and Kulpa (2011) and Kulpa, Mizielińska, and Stasińska (2012), all of whom are cited throughout this text.
4. According to Foucault, 'there is no power that is exercised without a series of aims and objectives. But this does not mean it results from the choice or decision of an individual subject' (1990: 95; in Ferguson 2012: 6).
5. Brown's 2020 open letter—noted in the introduction, and to be further engaged *infra*—generated numerous responses on the SEM-Listserv (one of the places where the letter appeared) including those from two senior scholars encouraging others to come forward with suggestions on how to best address these significant issues. Yet is it remarkable that both scholars, clearly aware of the threat of professional reprisals, questioned if respondents might be safeguarded in some way. Jane Sugarman, noting that 'it may be that some BIPOC might be hesitant to write frankly to this list without the possibility of anonymity for fear of professional repercussions'

asked if there was 'some sort of forum that could be set up under SEM auspices to which people could post anonymously if they wish'. And Juniper Hill, seeking input especially from 'non-white, non-Western, and minority* colleagues', queried whether a system might be established whereby 'those in vulnerable positions [may] contribute anonymously and those who wish to be credited by name be identified'.

6. See Frank and Weiland (1997) for a collection of essays from *The Baffler* regarding the 'commodification of dissent'. The *Black Mirror* episode 'Fifteen Million Merits' (season 1, episode 2) (Euros 2011) focuses on an exploitive system in which people are compelled to perform physical labour (cycling on stationary bicycles) in order to earn 'merits'. The protagonist, Bing, ultimately and violently rebels against the system (in a widely disseminated, mediated act), and as a result obtains his own show where he regularly rails against the inequities of the society in which they are all living. In the final shots, however, it appears that Bing's 'resistance' has been commodified, as he now lives in a manner far more luxurious than that in which he was originally presented.
7. On these themes see, for example, Richey and Ponte (2011).
8. *Drag Race* has, via the franchise created by RuPaul and production company World of Wonder, launched numerous, international versions of the competitions, including those in Australia, Canada, Chile, the Netherlands, Thailand, and the United Kingdom. In 2019, RuPaul also hosted a syndicated, short-lived, eponymous talk show (broadcast in the United States on Fox Television stations), and in 2020 his 'dramedy' series *AJ and the Queen* (King et al. 2020) premiered on Netflix. Both were cancelled after one season due to tepid or poor reviews. A reality series, *We're Here* (LoGreco 2020), debuted in 2020 on HBO, starring three former *Drag Race* contestants: Bob the Drag Queen (Christopher Caldwell), Eureka O'Hare (Eureka D. Huggard), and Shangela Laquifa Wadley (D.J. Pierce).
9. The variable of race in relation to the *Drag Race* phenomenon is also interrogated in the work of several authors; see, for example, McIntyre and Riggs (2017) and Jenkins (2017). See also Vesey (2017) on the impact of race on contestants' ability to successfully commodify or brand themselves via recording careers post-competition. One of the show's most well-known contestants, Katya (Yekaterina Petrovna Zamolodchikova, drag persona of performer Brian Joseph McCook), has alluded to the extent to which the programme demands or encourages branding and commodification. In an exchange with an audience member at DEB Talk at RuPaul's DragCon 5, McCook stated "Drag, in my view these days, has become the thing it used to make fun of—which is Jennifer Lopez. Now we all want to be her. We have stylists, we have special photographers. I think there's a danger in believ[ing] the hype" (in Crowley 2018).

10. Of note also is the video for the performer's song 'Save a Kiss' (2020a), wherein a 'diverse' array of dancers vogue. While on the one hand this may be read as a move of inclusivity, it may be just as likely to be viewed as a type of cultural appropriation.
11. In *The Atlantic,* Feeney notes that 'it's hard to focus on the video's supposed empowerment of its subjects when there's so much evidence its real mission is selling vodka' (2013).
12. See, for example, Altman (2001); Binnie (2004); Gluckman and Reed (1997); Jacobsen and Zeller (2008); and Valocchi (2017; see especially Chap. 6).
13. As Doty noted nearly three decades ago, 'Notorious for its ability to suggest things without saying them for certain, connotation has been the representational and interpretive closet of mass culture queerness for far too long…[allowing] straight culture to use queerness for pleasure and profit in mass culture without admitting to it' (1993: xi–xii). It is important, of course, to assess the qualities of 'connotation' and so-called 'queerbaiting' in relation to claims of (in)salubriousness; see, for example, Ng and Li's (2020) analysis of The Guardian web series in China for a discussion of the ways in which an ambiguity of representation allows for creative readings by queer subjects in authoritarian locations. For a collection of recent explorations, see Brennan (2019).
14. See, for example, Baker (2017); Gluhovic (2013); and Puar (2011). See also Ritchie (2015) who argues for a more nuanced, less totalizing understanding of the linked concepts of homonationalism and pinkwashing.
15. See Puar (2007).
16. As a preface to his discussion of Foucault, Ferguson states 'conceptualizing sexuality as a mode of difference entangled in administrative discourses and systems means that we should exploit and elaborate all the ways to enter a text, even the ones whose main doorways seem tried and true' (210). Also making use of work by Hall (1997), Mohanty (1989/1993), and Duggan (2003), I believe Ferguson's choice of texts is a move that highlights a *resistance* to yet another administrative imperative, one that demands a constant production and predetermined temporary use of ever more theory—a type of academic planned obsolescence.
17. Morrison posits the concept of 'blacksound' to address the sidelining and exclusion of racial discourses and raced people in musicology (2017). See n7, Chap. 4, *supra*. 85.
18. A special issue devoted to the Pulse massacre appeared in the *Sounding Board* blog of the graduate-student-led, online journal *Ethnomusicology Review* (2016). I note this special issue in Chap. 7.
19. Brown continues to work in academia, and is also the founder and CEO of the educational/cultural initiative *My People Tell Stories.* The group, according to its website, 'provide[s] a wide variety of services in the arts to

individuals, institutions, and businesses. From educational materials to innovative arts programmes and professional development workshops' the goal is to 'help to dismantle the effects of systemic racism in the arts, and particularly in the field of music' (accessed at https://www.mypeopletellstories.com/our-vision; last accessed 1 November 2022).

20. Gage Averill, for example, noting instances of 'facile white hipsterdom', responded that 'People should think about why leadership in SEM is not attractive to scholars of color—it may have something to do with tokenism, but also with the lack of a pervasive change in attitude in…a Society that is supposed to be about a non-hierarchical dialogue of world cultures but that still tends toward the representation of the rest of the world by a privileged white western intelligentsia…[BIPOC are] asked to step in for diversity on committees, but rarely is there a full-scale reimagining of the power dynamics in either academic in general or in societies like ours'. And David Kaminsky, noting at the outset that 'we have plenty of anti-racist work to do within the Society' offered that 'because the Society grants status to those with tenured positions, the kinds of ethnomusicologists who fit into these slots wind up setting the tone for the Society'.
21. See Sandstrom (2006). I must note that I was fortunate to have had significant support from some faculty within the City University of New York system, the site of both my Masters and PhD work. Of special note are Barbara Hampton (ethnomusicology), the supervisor of my M.A thesis, and Peter Manuel (ethnomusicology) and Ellie Hisama (musicology), the supervisor and first reader of my PhD dissertation (for which Dr. Hampton also served as a committee member). Several other ethnomusicology and musicology faculty at CUNY were, unfortunately, either vocally/actively or silently/passively unsupportive, and/or hostilely dismissive. I will not name them here.
22. Moosavi here makes reference to the work of Andrews (2018), Rodriguez, Sisters of Resistance, and Left of Brown (2018), and Schapper and Mayson (2004).

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CHAPTER 6

(No) Body/(No) Homo

The relationship between ethnomusicology and queerness might be conceptualized in two seemingly conflicting manners: either as cooperative and harmonious, or as antagonistic and combative. In the first instance, the two intellectual streams are understood as operating from the same ethically grounded standpoint, with the goal of faithfully and respectfully representing 'diversity', in order to combat the ethnocentrisms and normativities that are seen to undergird much academic inquiry and, more calamitously, the social world of human and non-human life. In the second instance, however—suggested by the foregoing chapters—either of two sub-scenarios may obtain. In sub-scenario 'A', via the promise and delivery of largesse (the magnanimity of allowing non-normative sexualities a modicum of space for the first time in the discipline's history), queerness is required to divest itself of its volatility and radicality, transmuting to a quiescent, de-fanged, docile theoretical stance (proffered by docile bodies) that conforms to the dictates of the discipline's overlords and structures; asymmetries between researcher/'researched' remain, the discipline's homophobic/masculinist and colonialist/racist foundations persist, ethnomusicology triumphant. In sub-scenario 'B', however, queerness manages to maintain its critical edge, its subversive potentials, and ultimately fully dismantles the epistemological, methodological, and material exploitations that have continued within ethnomusicology for decades, ushering in a new era of equitable and empowering research practices and productions; queerness victorious (*queer vincit omnia!*) It is possible that both dynamics obtain to some degree, in differing contexts. However,

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_6

what I want to highlight in the following chapters—from different vantage points—is what I consider to be of central importance to understanding, combatting, and ultimately eliminating the inequitable and injurious activities and products of these two enterprises: specifically, those animating forces shared by both that operate only at the level of the ignored or obscured. Overlooking these discomfiting sites of synergy—as we have ignored and continue to ignore the rampant homophobic masculinity in ethnomusicology—all but guarantees that exploitive business as usual will continue. However, the bringing to light of these sites of overlap—specifically, the avoidance of the material body, and the monologic discourse of the colonizer—at least cracks open the door to the possibilities of engaged, enraged, critical work (including but not limited to what is currently understood—narrowly—as 'academic') that aspires to less disciplinarily circumscribed, more holistic, and ultimately more equitable forms. As will become clear later in this text, the phrase 'less disciplinarily circumscribed' gestures towards futures I envision for both ethnomusicology and queerness that are likely to be unpopular with many, but which I nonetheless hope at least some will entertain.

In this chapter I will focus on the body—the sensate, erotic, fleshed, experiencing body, the understanding of which I take to be an integral part of the exploration of both auditory expressive cultural production and sex/uality. Yet both ethnomusicological research and queer theorizing have demonstrated a relationship to material corporeality that is ambivalent at best. While many might question this assessment—'haven't some of the most seminal texts produced under the rubric of queer theory been explicitly devoted to elucidating embodiment?'—I would suggest that such texts do indeed offer important, vital, and wholly necessary contributions to the exploration of the extraordinarily varied realms of social existence that might be signalled via the linguistic marker 'body'. Yet it is exactly this idea of the explication of body being inextricably and primarily (at times apparently exclusively) linked to and dependent upon those modalities in which 'linguistic marker' is the fundamental (or even a relevant) operant—registers such as the ideological, the discursive, the performative (like iterability, a linguistically derived term) that is problematic. Reid-Pharr argues that we must 'insist on a queer theory that takes the queer body and what we do with it as a primary focus' in order to fully explore 'the difference we create and carry in our bodies' (1996: 84); yet it is largely or solely the incorporeal—to the deep impoverishment of the richness of subjectivity in and as the social—that is seemingly, continually

assumed to offer the key to making sense of (senseless/insensate) body/embodiment. I am not suggesting that a focus on the experiential knitted, in part, to material/sensual registers functions as some sort of atemporal, universal theoretical solution, guaranteeing a superlative understanding of and access to the complexities of (sexual) subjectivity. But as much as materiality, sensuality, and the erotic must be understood as geoculturally temporally specific, it bears underscoring that any number of post-structuralist theories and concepts are no less situated. For example, as Mignolo points out, while scholars such as Braidotti (2013) have theorized '*our*' current 'posthuman' moment, decolonial interventions offered by Wynter and Fanon 'open up for a…critique of both the concepts of human and posthuman' (2018: 171); understanding the extent to which ascription of (non-)human-ness has been central to the colonialist project for centuries, Mignolo finds 'if today it is meaningless to universalize the Man/Human, it is equally limiting to conceptualize posthuman beyond the regional scope of actors, institutions, and languages managing the CMP [Colonial Matrix of Power]' (172).

A valorization of the incorporeal is likely a consequence of queerness's foregrounding of the productive, liberatory potentials of indeterminateness; as such, when it appears, materiality is often contrasted—manifestly or tacitly—as limiting, essentialist, or even nonexistent. Perhaps in line with the desire for a 'subjectless critique' (Eng, Halberstam, and Muñoz 2005; Eng and Puar 2020) which takes 'the purpose of destabilizing both proper subjects and subject matters of queer theoretical inquiry' (Eng and Puar: 1) as guiding aims, definitive, narrow understandings of the ambit within which sex/uality might be explored is understood as a constellation of constrictions/proscriptions/restrictions that foreclose upon a necessary complexity. Yes it is also possible that such propensities for perpetual destabilizing, resulting in a constant morphing, results in queerness's often problematic, chameleon-like character in many ethnomusicological studies. The term may, within the same text, indicate a subversive, resistant stance (often apparently solely and automatically by virtue of any association with any non-cis, non-heterosexual action or representation), or just as likely serve as a de facto synonym for lesbian, gay, or bisexual; there is frequently an oscillation between a wholly anti-identitarian stance and a recourse to a stable sexual identity. Yet what remains as the frequent site of rapprochement between the two disciplined areas is the elision of the material, sensing/sensate body, this also the consequence of queerness's poststructuralist roots. As Prosser argues, in the realm of

poststructuralist theory—including that of Foucault and Butler, ostensibly 'about' the corporeal—'materiality is our subject, but the body is not our object'; embodiment is engaged in the literature, rather, as 'our route to analyzing power, technology, discourse, language' (1998: 13).[1] In 'ethno-queer' texts, it is not uncommon that even in those instances where an identity understood in relation to sexual desire or experience appears, queerness may often be encountered as largely or entirely de-*sex*ualized and disembodied, thus dovetailing with or replicating the extant erotophobic (as suggested by Wong) (2015) ethnomusicological toolkit.

Queerness thus functions in many cases as simply the latest vehicle for the continuation of the decades-long, favoured ethnomusicological explorations of a palatable type of 'subversive' or 'resistant' '*politics*' (all terms understood in the narrowest possible senses), now linked to a de-sexed sexuality easily added to the indexed, disciplined, and acceptable identities neatly confined to the space of 'special (minority) subjects' of interest to 'special groups'. In this context, non-normative sexualities, operating at the level of represented diversities, may simply become this era's window dressing: in much the same way that the discipline 'allowed' a modicum of visibility to 'genderwoman' (through containment), yet has for decades been reluctant to embrace the truly radical and arguably transformative potentials of feminist theory in relation to the entire discipline (not simply the 'special interest' of 'gender studies'),[2] ethnomusicology short-circuits the revolutionary potential of an ideal queerness *via* representation (which can thus critique only in tacit, de facto manners). If, as Halberstam warned decades ago, queer was (is?) 'in danger of stabilizing into an identity rather than remaining a radical category of identity' (1997: 260)—a danger of which those calling for subjectless critique are clearly aware—queer's fungibility within a field so wedded to 'identity' is more likely to be seen as fulfilling rather than negating such a prophecy.

Allowing queerness into the discipline of ethnomusicology—disciplining queerness—via its agreeing to operate at the level of historically vetted, properly 'masculine' concerns, thus functions to offer the 'non-queer' (male, heterosexual) practitioner the valuable opportunity for virtue signalling without risking the taint of being identified as working in a 'feminine'—or, worse still, 'gay' (as implicit slur; as marking a sexed/sexual being)—realm. And understanding poststructuralism's sedimented status as de rigueur Theoretical vernacular of the humanities, queerness's vanquishing of the problematic body via this language, and ethnomusicology's gendered relation to Theory, the relationship is both safe and beneficial. It comes into being, of course, at the very moment when a

propinquity to one type of disciplined queer has become capable of offering at least a modicum of subcultural cachet to heterosexual 'allies' operating within a 'diverse' discipline, this wedded to financial incentives and imperatives (as I have previously discussed). I understand the importance of theoretical moves that attempt to confound essentialism, to court capaciousness, to do justice to the richness of sex/sexuality. But in the context of a bond with ethnomusicology, such a move appears to aid and abet a continued invizibilization of that which continues to be desired and, owing to the danger of this desire, concurrently constructed as anathema.

It is important to note that concerns about queerness's despecification-cum-desexualization have been voiced for decades, occurring since the term first gained traction, and long before any interaction with ethnomusicology. Although critics have understood the importance of a more inclusive, nuanced, expansive understanding of sexuality—one that, as noted previously, cannot be understood absent its co-constituting embeddedness within myriad social structures and discourses—many have found queerness problematic in any number of contexts or disciplines. Several have suggested that the concept's theoretical manoeuvring may have the effect of rendering invisible (yet again) subjects who do indeed consider same-sex desire as a profoundly important (although not necessarily immutable) component of their personal and cultural identities. Yet the main targets of this invisibilization are not something on which there has been unanimous agreement.[3] Phillips, for example, suggests that queerness is implicated in the production of 'a new closet' owing to the disavowal of 'any specific self-identification as either gay or lesbian (predicated upon same-sex practices)' (1994: 16), while Halperin likewise voices concerns about the dangers of queerness's 'sexual despecification' rendering it 'all too readily available for appropriation by those who do not experience the unique political disabilities and forms of social disqualification from which lesbians and gay men routinely suffer in virtue of our sexuality' (1995: 65). Noting, however, the disproportionate number of white, gay men among those highlighting such invisibility, both Jeffreys (1994) and Lauretis (1994) argue that this supposedly more inclusive theoretical model has been notable for its inattention to and erasure of both lesbian and feminist viewpoints and concerns, unless they are/were supportive of a gay male agenda.

Such conflicts might serve in fact as support for the contentions such as those from Walters who suggests that the movement away from strict identity categories afforded by queerness 'has important political and

intellectual potential' (1996: 860), via an identification of those structural issues that threaten harm to any number of communities constructed as non-normative. Yet twenty-odd years later, perceptions of what has been seen as a problematic despecification/desexualization continue. Ashtor, referencing what she views as the past decade's 'self-critical turn', highlights queer theory's uninterrogated, uncritical reliance upon erotophobic psychological conventions, thus precluding any ability to subvert the status quo of normative sexuality (2021).[4] Additionally, as Freccero argues, queerness cannot be successfully enlisted in service of potentiating 'every denormativizing project possible', and to the extent that 'queer does not intersect with, touch, or list in the direction of sex…it may be that queer is not the conceptual analytic most useful to what is being described' (2007: 490). And Weber notes—in part in relation to her experiencing of the appropriation of queer by 'white, heterosexual, cismale, poststructuralist' researchers whose work has no relation to sex, gender, or sexuality—the extension of the concept to a generic embrace of 'all things nonnormative' is both analytically and politically unhelpful (2016: 13–15). (In line with Weber's experience, I add my own, not only in relation to ethnomusicology but with music therapy: specifically, my reading of a recent special issue of one of the discipline's main journals, *Voices*, entitled 'Queering Music Therapy'. Contained in the issue were a significant number of contributions written by cis-gendered, hetero researchers, engaging one or two extremely general posits of queer theory, yet with no relation at all to questions of gender, sex, or sexuality) (Bain and Gumble 2019).[5]

All theories are, of course, products of—and function/malfunction differently in—specific temporal, geocultural, and intellectual/disciplinary locations. And queerness's despecifications, while possibly salubrious in one instance, may be deleterious in another. Thus, understanding ethnomusicology's foundation upon a masculinist homophobia (as well as its supposed mission of giving 'representational' space to the specificities of cultural production, practice, experience, and taxonimization), and its necessary erasure of same-sex desire (indeed erotics of any kind, via a gendered methodology and pseudo-scientific apparatus), it would appear that especially in this field the most radical gesture would be to defy a generic capaciousness, to unabashedly and proudly engage that abject wretchedness (**shudder**) that is same-sex *sexual* (sensual, corporeal, experiential) desire—to envoice the abject, the unspeakable, to the level of screaming. In the age of queer—the concept indissolubly linked to temporal as well as spatial constructions, as I will shortly highlight—any reference to 'the 'H'

word' (or 'L', or 'G', or 'B') may appear to some to signal a theoretical anachronism, a return towards an essentialist identity politics of days past, aligned with the erection of a discrete ghetto-niche in which, for example, 'studies of homosexuals/lesbians/gays in music' can exist. Ferguson, in fact, argues that the academic incorporation of sexuality exploited 'homosexuality as the sign of a single-issue politics…[that] became the grammar for institutional participation and belonging and the barricade against alternative forms of queerness' (2012: 217). Yet in the specific context of ethnomusicology (as well as numerous other disciplines), I maintain attention to same-sex sexuality (perhaps most *disconcertingly*, male-male sexuality), rather than re-inscribing minority status, can be conceptually and affectively instrumental in highlighting the very experiential corporeality that holds the potential to viscerally discomfit to such a degree as to dislodge the mechanisms that allow difference to exist *only* as a subservient periphery in relation to an 'unmarked', 'normal', 'statistically defined majority' 'centre'. Queer, as I have been arguing, is ill-suited to this work, and gay appears to me equally inapt owing to its cultural and historical specificity. As such, although it may sound problematic to some (perhaps largely owing to the suzerainty of the Anglophone 'centre'),[6] and is certainly not free of cultural, historical, and theoretical baggage, I imagine a marker-cum-concept that references same-sex attraction, desire, erotics, connections as a profound (yet neither immutable nor limiting) component of subjectivities, communities, and coalitions.

As a way of disturbing ethnomusicology—and as a freely available option, an alternative to those for whom neither gay nor queer has ever been a comfortable fit—I imagine the (re-)appearance of 'homo' (or 'homo*sex*'). Not as a 'subset' of queer (or the puerile Other to a 'mature' 'fluidity'—a suggestion of evolutionary, melioristic temporality unfortunately often implied in queer [and colonialist] texts),[7] but as a sign that refuses an identity based primarily upon an embrace of disciplined/administered status ('married') *or* a disembodied effect of discourse and ideology.[8] Rather than suggestions of a 'narrow', 'binarized' conception of self, homo—or, better still, with deliberate allusions to another marker, *homo**—is as broad as the fecundating star suggests, multiple, multivalent, the variable of same-sex in no way signalling limitation; it is not exhausted by a linguistic marker (thus the * need not be limited to signalling a continuation of a word's 'prefix'), any more than queer assumes itself not to be. Indeed, I wonder to what extent a concatenation of 'same-sex desire' and 'limitations' is an ethnocentric, elitist reading, unaware of (or

discounting) both the extent to which such desires are experienced as central to self-formation in locations both within and outside the global North, as well as the realities that 'lesbian', 'gay' and even 'homo(sexual)' are still used by men and woman of any number of ethnic, class, economic, or generational alliances or sociocultural locations who much prefer it to what they experience as a problematic, elitist, Westernized, Anglophone, and/or inscrutable queerness.[9] The impossibility of finding any one word in relation to sexual/erotic identity that is not coated with layers of culturally specific implications is, I believe, largely acknowledged—and neither 'homo[*]' *nor* 'queer' are exceptions. If the argument has been that the former—as prefix/substantive/adjective/verb—is untenable, owing to the historical connections to medicalizations/pathologizations it can never shed, how can the latter be seen to have transformed, via reappropriation, from epithet of scorn and disgust to self-affirmation? I would argue that either term—*any* term, as both word and concept, with which cultural analysis/exploration might be attempted—can never be defined only in relation to the impossible binarization of either/or, of past/present. Such terms, rather, would be better approached by what Capitain defines as a 'heterophonic reading', a concept that relates to Edward Said's use of 'polyphony' in sociocultural analysis. Understood, with reference to compositional and performance practices, as related to yet distinct from a *contrapuntal* reading, it is an approach that 'concentrates on the repetitions and transformations of themes between various voices' wherein 'the resulting cohesion between voices is not necessarily guaranteed according to detailed compositional prescriptions' (2022: 20).[10] Both 'homo[*]' and 'queer' (or perhaps 'queer*'),[11] approached as voices in heterophonic relationship to concepts, histories, geocultural locations, intellectual lineages, disciplines, bodies, and affects can both signify, agitate, connote, describe, define in myriad perpetually kinetic manners, never exhausted by one universal, master 'deep' [compositional] 'structure'.[12] (My use of a specifically musical/sonic concept in this instance will resonate with similar concepts in the following chapters.)

Yet disciplined queerness (in contradistinction to any of the homo*s of the possible futures), embraced and inflected by the current ethnomusicological apparatus (to say nothing of any number of social or epistemological locations around the planet), carries the substantial risk of becoming unable to address the coercive and corrosive power structures currently in place within the discipline by refusing to highlight that which is most unbearable to the discipline's practitioners. Here it is

relevant to highlight the notable amount of research demonstrating that it is exactly negative reactions to male-male (physical, genital, anal, oral, embodied) *sexual activity* that is responsible for feelings of 'disgust' and homophobia (or 'homonegativity') among both male and female heterosexuals (see, *inter alia*, Morrison et al. 2019; O'Handley, Blair, and Hoskin 2017).[13] Understanding the importance of emotion, of affect, of shock ('disgust'), and the lengths to which ethnomusicology has gone to keep erotics—or feelings of any kind—outside the discipline (as Wong notes) (2015), it is exactly those 'disgusting' corporeal, living, breathing, musicking, sexual, touching, fucking, audible, vibrating, material, resonant beings, groups, communities, assemblages that hold the possibility for agitation and disruption. It is just such beings/assemblages that might resist not only the discipline's, but what Bacchetta sees as 'the [entire] University's "diversity management" strategies that…control us, deactivate us, render us ineffective', in part by offering people of colour or queers 'the option of becoming-functionally-white' or 'becoming-functionally-straight' (Bacchetta, Jivraj, and Bakshi 2020: 580). Similar to Ewell's observations in relation to music theory, where despecification allows for the genericism of 'diversity' in place of attention to racism (2020), queerness's own inherent, historical relationship to desexualization, coupled with ethnomusicology's disciplinary administration, risks perpetuating a refusal to see a foundational, exclusionary issue: a virulent, lethal homophobia.

From the Gay Liberation Front to the Radical Faeries to the early days of Queer Nation in the 1990s, homo* subjects have experientially and conceptually understood not only the formative role of sex in relation to identity and assembly, but its emancipatory, oppositional potentials as well. And these disruptive potencies, originating as lived experience, are theoretically extended via Hocquenghem (1972/1993) whose analyses I have engaged in previous work (Amico 2014; see Chap. 2). Hocquenghem's synechdocal location of 'homosexual desire' in the organ of the anus, is a move animated by both material existence and theoretical engagement—an unashamed embracing and flaunting of those sites normally relegated in phallocentric/patriarchal society to the private, the invisible, in contradistinction to the public, hypervalued phallus, around which all desire must coalesce in patriarchal/masculinist culture. It is just such a disturbance of the hierarchicalization of the body's myriad erotic, sexual zones that can prove to be one of many destabilizing agents to the foundational tenets of a given (homophobic, misogynistic, heteronormative) society.[14] Offering the possibility of deterritorialization rather than administration,

Hocquenghem's homosexual desire troubles the very concept (and reliance upon the utility of) 'sexual politics', a domain that 'seeks to make desire conform to the rules and laws insofar as politics is defined as a truthful way of deciding', and wherein 'uncodified desire [submits] to codification' (often at the level of recourse to 'identity') (Cohen 2017).[15]

An ethnoqueer embrace of a *de-sexed* queerness-cum-(politically motivated/effectual) identity allows the extant system to eternally self-replicate; conversely, an unclothing of the homo* (in the very site where the disavowal of the centrality of such bodies/desires, as well as their banishment and eradication, must be perpetually enacted in order to function), *as* the disgusting, the abject, would threaten, in Kristevan terms, to '[disturb] identity, system, order', to operate without respect for 'borders, positions, rules' (1982: 4). It is the abject, as 'jettisoned object', 'radically excluded', that 'draws [one] to toward the place where meaning collapses' (2). Understanding, moreover, how the abject confronts the subject with the terrifying possibility of losing *linguistic*-symbolic control—threatens in fact a loss of subjectivity itself, a return to a state of undifferentiated relation (no self/Other; thus, no hierarchy)—it is clear that, in the context of ethnomusicology's methodologies, prohibitions, and occlusions, the disgusting-disavowed-unspeakable is a site of volatile possibilities. Hocquenghem's theoretical contributions offer productive, alternative ways of approaching dynamics of power and subjectification, inflected by an understanding of physical existence and pleasures, thus arguably of interest to investigators claiming to place importance on the illumination of just such dynamics in relation to the lived experience of music in/as culture. It is, of course, predictable that his work is virtually nonexistent in the ethnomusicological literature.

Attention to same-sex desire and non-normative sexualities of many stripes, as implicated in constructions of personal and sociocultural identity, often bound up with discourses of modernity, the nation-state, democracy, and corporeal agency has, in many disciplines, revealed much about the bases for cultural production that are no longer possible to theorize via geography or ethnicity (two markers still used in much ethnomusicological work). Such attention can broaden possibilities of understanding dynamics of reception (rather than a unilateral focus on production), and of the cooptation of symbolic discourse, when unrestricted access to such discourses is structurally blocked. Paola Bacchetta suggests that decolonial queerness/sexualities 'can offer a place from which to perform a subaltern, and possibly a subalternative critique of

dominant analytics and modes and tools of knowledge production' (Bacchetta, Jivraj, and Bakshi 2020: 576). Yet this 'knowledge' is not abstract, conceptual; Bacchetta notes that such 'work of disclosure' can 'open the way for thinking, feeling, acting politically, and living otherwise' (576). Acknowledging the importance of feeling and acting suggests a need to venture beyond the ideological, discursive, cognitive, or juridical, especially in the context of research on sound and music. Here, same-sex desire and sexuality, approached as forming within and formative of an immersive sonic (rather than the hierarchical visual, the basis of textuality, representation, and related theories and methodologies), has much to offer understandings of the interaction between experiential subjectivities partially constructed around an amalgamation of sex-affect-embodiment-ideology-aesthetics, and the affective, embodied, and sexual/erotic/sensual/aesthetic nature of our interactions with and constructions of the material/imagined/desired environments in which we live/through which we come to be. What obtains in the relationality of the sonic is what might be called a mutually constituting sonic 're-sonance' (suggested by Nancy) (2002/2007) that short-circuits not only attempts at univocal representation (by the ethnographer/researcher), but the hegemony of the visual (or textual) in explorations of the very concept of representation.[16] In this regard, explorations that highlight music, embodiment, and sex/uality in relation to homo* subjects and sites do important work not only in relation to ethnomusicology's omissions, but contribute to undisciplined knowledge in general.

Morad's study of the relationships between homosexuality/same-sex desire and music in Special Period Cuba is a work that gestures towards this possibility, in part via its engagement of dance, the body, and the experiential rituals of Santería (2014); to find that this diasporic religion had, in fact, a significant relationship to men who desired other men was for me a revelation, as decades of exposure to work on this very practice (in textbooks, in graduate seminars, in monographs, in conference presentations) had left, via silencing omissions, the tacit implication of a wholly heterosexual social space. I can only imagine how such a work would have inspired/affected me (at the level *of* affect), had I encountered it in college or graduate school. Yet these years were not entirely bereft of inspiration, including my exposure to an evocative and inspiring essay on same-sex desire, written at a time when daring to explore such things in the very conservative realm of music studies (to say nothing of a scholar's unambiguous connection to and identification with such desires) was an act of

significance and, arguably, courage. From the original *Queering the Pitch* (1994), Suzanne Cusick's widely read chapter is as apposite today (understanding the continuing hypertrophy of the visual/textual in academic studies of musical *sound* and *action*) as it was when it was published more than twenty-five years ago, and certainly in the context of this discussion: her exploration of a lesbian relationship to music reveals the myriad possibilities opened up by thinking not only about music *and* sex, but music *as* sex—both understood as comprising the erotic, the sensual, the material, as well as dynamics of relationality (dominance, submission, pleasure, etc.) Highlighting how corporeal relationships with sound, with expressive culture, encompass all manner of imaginings, potentials, and possibilities ('*')—the very things that can never be amenable to 'objective' 'scientific' 'analysis' (alone? at all?)—Cusick's insights begin with lesbian, and additionally gesture towards a re-imagining of relationships of all sorts, including the researcher's relationships to 'subjects' that have for so long been disciplined and detrimentally restricted by erasures (of certain 'dangerous' sexual bodies) and asymmetries (enacted by ideologically driven methodologies). Cusick's 1994 work, in musicology, stands in stark contrast to that of ethnomusicology where, more than a decade later, a rare study of AIDS and music that makes no mention of homosexual/bisexual (or *any* sexual) persons, that avoids the profoundly material and corporeal attributes of sex, illness, healing, and music, appears as unproblematic (because, via erasure, via ethnomusicology's disciplining apparatus, it conforms to what is constructed as acceptable).[17]

If disembodiment and desexualization occur in relation to both queerness and ethnomusicology, and if it is embodied and (homo*)sexed subjects that may contribute to ridding the latter disciplinary site of its homophobic masculinity, then there is scant reason to assume that ethnoqueer will be a marriage capable of (or interested in) intervening in the structural inequities that continue to proliferate. Practitioners within both sites might sincerely claim, might genuinely (consciously) believe that attention to pleasures, desires, erotics, affects are of secondary importance when faced with politics, ideologies, and discourses that impact upon millions of subjects in profoundly discriminatory and injurious manners. To the extent that bodies are critically engaged within research, it might be argued that it is chiefly theoretical constructions such as Foucualt's, for example, that must be enlisted, in order to combat the discursive and ideological destructiveness of omnipresent/omnipotent (bio)power—an argument borne out by the extraordinarily wide use of that very concept.

I do not, of course, deny the necessity of attention to spheres that have been termed 'political', 'ideological', or 'discursive', and the troubling ways that such domains might structure social worlds and the bodies in/with/through which subjectivity is lived; my invocation of the Foucaultian 'discipline' should make this clear. However, 'body' in Foucault—exemplary of the status of body in poststructuralist theory posited by Prosser—is largely that which is acted upon, its unique fleshed, blooded, sensing/sensate capacities and experiences often elided.[18] And I maintain that none of these favoured registers (because ideal, where ideal:male as corporeal:female) is even fully *conceivable* without an understanding of subjectivity that is materially, corporeally lived. From Panagia's (2009) and Rancière's (2000/2004) explorations of the connections between the sensible, the aesthetic, and the political; to LeFebvre's theorization of the rhythmic, corporeally experienced constructions of sociocultural time and space (1992/2004); to Florensky's conception of the crucial connection between the material world, beauty, and divinity/transcendence (1914/2004);[19] to the various strands of phenomenological research (from philosophy to neuroscience) that highlight not only the indissoluble links between body and environment (material, imagined, remembered, experienced) and self and other, but also the corporeal roots of language, conceptualization, and theorization;[20] countless explorations have repeatedly and convincingly shown the material to be something far more than an effect of discourse, a (com)pliant stuff upon which the social is 'inscribed', or a site of dangerous limitation (via discursive constructions placed upon 'unreal' materialities; or, via an unacknowledged, subconscious, and actually baseless fear that materiality might equate to some sort destiny). A personal, historical example may be apropos here: I vividly recall my participation, decades ago, in several local Queer-Nation-inspired actions: specifically, several 'kiss-ins' which were designed to agitate, to disturb, to reconfigure social space via a refusal of invisibilization, erasure, and obliteration. Here, I remember—via diverse registers of 'memory', including that of the body—the complex experiential, affective states that accompanied these actions, the mixture never wholly amenable to slogans or linguistic markers, a profound combination of empowerment and fear, of liberation, discharge and control, of ethics and—passionately kissing one of my then-fuck buddies, out in the open, in the middle of a straight bar in Brooklyn, among numerous other male and female couples doing the same—erotics.

It is a dogmatic, intransigent belief in the impuissance (or deceptive nature) of pleasure, or the highlighting of the body primarily as a site of coercion, stricture, disempowerment that is, in fact, profoundly limiting—far more limiting that any 'biology' could ever (be imagined to) be. Indeed, numerous authors, thinkers, scholars—many of them BIPOC—have highlighted the erotic as site of both power and understanding; as Lorde famously and forcefully stated, highlighting the misogynistic denigration of corporeal pleasure, 'the erotic is the nurturer or nursemaid of all our deepest knowledge' (1978/1984: 56).[21] Lorde's refusal of a masculinist asceticism (an anxiety masquerading as objectivity) is based upon, in my reading, an understanding of the fecundity of the erotic as that which is explored and as that *through which* we explore, experiencing it as an integral, motivating component of our work(ing) processes. Such an understanding has undoubtedly been foundational to the varied, vital ways that the desiring subject/body has been enlisted in exploring emancipatory erotics in relation to coalition building (Sandoval 2000, 2002) or popular music practices and cultures (Horton-Stallings 2015; Cooper 1993: Chap. 8; Lee 2010). The experiencing, sensate subject is also central to Bologh's anti-masculinist, relational-feminist, and erotic-dialogic critique of Max Weber's sociological theory (1990/2009), as well as Henderson-Espinoza's exploration of a 'decolonial erotics' obtaining via the destabilization of power dynamics in D/S relationships (2018). Henderson-Espinoza's exploration of sexual relation as it engages with/is experienced via the material body, kink, ethics, theology, and class highlights the extent to which corporeality is wrongly understood to guarantee inquiry marked by solipsism.

The meeting of kink and colonial also indicates the importance of attention to sex/materiality/sexuality in relation to exploring complexities of race and ethnicity (subjectively/corporeally and intersubjectively/intercorporeally experienced) that opens onto new possibilities for knowledges foreclosed by the decades-long, nearly exclusive focus on the textual/discursive/ideological. Race, body, and the erotic also meet in Macharia's analysis of the black diaspora in slavery's aftermath, wherein the metaphor of frottage is utilized to '[unsettle] the heteronormative tropes through which [this diaspora] has been imagined and idealized', '[gesturing] to the creative ways the sexual can be used to imagine and create worlds' (2019: 4). And it is perhaps Reid-Pharr who most eloquently and affectively communicates the richness of possibility offered by, the intellectual-ethical necessity of, an attention to a corporeality that

profoundly informs an 'I', an 'us', that affords great pleasures as well as opportunities to face the difficult realities of social structures founded upon inequity. Refusing the typical infantile, puritanical, academic language that cannot allow for frankness about the body and sex/sexuality, Reid-Pharr finds that 'our relationships to the body', the 'expansive ways in which we utilize and combine vaginas, penises, breasts, buttocks, hands, arms, feet, stomachs mouths, and tongues in our expressions of not only intimacy, love, and lust, but also and importantly shame, contempt, despair, and hate' is the 'one thing that marks us as queer' (1996: 75–76). As such, highlighting the importance of both the corporeal and the ideal, Reid-Pharr argues that queer theory's avoidance of our material, embodied, erotic interactions—'how we inhabit our various bodies, especially how we fuck, or rather, what we think when we fuck' is a notable omission (76). He refuses, in this regard, the conception of corporeality as offering 'a seamless connection with the rest of existence', understanding 'transcendence' to be inextricably linked to constructions of race, a corollary of an 'imagined transparence that…defines whiteness'. Fucking, he argues, is not a means of escaping race/racism; rather, escape is a fantasy that 'marks the sexual act as deeply implicated in the ideological processes by which difference is constructed and maintained' (84). In light of such compelling analyses—where fucking exists, where it signals the importance of attention to ideology and discourse *and* corporeality—it is impossible to maintain that the explorations of ethnomusicology and queerness, especially as they combine in relation to the sensual-corporeal-aesthetic-sociocultural complexities of sound, music, and lived experience, can be anything more than partial—indeed, distorting—insofar as they are marked by an embarrassed and embarrassing avoidance of our fucking, sucking, touching, pungent, wet, porous, sexed bodies.

Each of these author's insights (among many others not cited here) remind me again that, while I believe my unique history and circumstances as (a) homo*, an ex-ethnomusicologist, and a researcher of sex/uality and gender in the global North give me an important, lived understanding of the structural inequities upon which the epistemologies and disciplines in which I have operated are based, my assessments are nonetheless limited and partial. Yet I hope that my awareness and voicing of the exclusions and inequities I understand as operative in my specific academic locations might contribute to a broader movement towards equity; as Haraway argues, it is just such corporeal, partial, situated knowledges that have the possibility of short-circuiting the 'god trick' of objectivity (1988) so

foundational to much of what is continually reproduced in western academia at the level of artefacts, epistemology, and ideology, all of which are essential to the masculinist imperative of a disembodying scientism. In this regard, remembering both the centrality of the situated, material body and the shields of theory-objectivity-technologies wielded by ethnomusicologists and many queer theorists in order to keep the disturbing variables of sensual-sexual materiality and affective intercourse (with their subjects; with 'feminizing' musical sound) at bay, I note again Garlick's explorations of the mutually constituting relationships among masculinity, technology, and sex. With attention to online erotica, Garlick finds that it is sexuality occurring outside the parameters of male technological, appellative/classificatory ordering control which offers the possibility of effectuating (the beginning of) an assault on hegemonic masculinity (2010).

It is just such mania for control that manifests in academia—from Lévi-Straus's 'coding'[22] to the dry-as-dust delivery of data that marks so many publications and presentations in virtually every disciplinary location within the Western university—and often in relation to a silencing of sexual beings understood as dangerous to the status quo. Such sexual beings may take many forms, including homo*—and understanding the causes and perpetuations of coloniality, homophobia, racism, and sexism as having complex, situated geneses and foundations, that there is no universal, generic formula via which any of them can be attacked, it is vitally important that all situated knowledges, sexualities, erotics are enlisted in the confrontations. I am not arguing that ethnomusicology, queerness, or any other site of intellectual inquiry devoted to the exploration of expressive sociocultural life and production should become, from this day forward and in perpetuity, defined by a mandated primary or singular focus on the corporeal, the erotic, the sexual, the sensual (or the homo*) (etc.); the point is not to swap one set of dogmata for another. I am, rather, saying that only with the obliteration of those structures perpetuated in methodologies, that dangerously limit understandings and representations of human interaction and expressivity—specifically, those that perpetuate the homophobia (and racism, and coloniality) upon which any field stands—can meaningful, foundational change occur.[23]

Attention to the compulsory lacuna is not an end point, but a commencement—a rupture in service of a proliferation of additional ruptures which comprise practice, methodology, and epistemology. Gage Averill, in his response to Brown's previously noted 2020 open letter makes reference to the 'older white "silverbacks"', over-represented in positions of power in

ethnomusicology, and 'threatened by new voices, diverse perspectives, and direct intellectual and ideological challenges'. Yet combatting just such powerbrokers, Brown suggests—by, for example, opening up of positions of real power to BIPOC within the field—may lead to 'the academic equivalent of white flight'. I am likewise convinced that a sea change in ethnomusicology, wherein questions of embodiment, (emotional, affective, somatic, material) relationality, and human sex/sexuality supersede the current, decades-long obsessions with neatly defined and often one-dimensional conceptions of politics, identity, and resistance, wherein experimental and more equitable methodologies and modes of scholarly production and dissemination are encouraged, could very well lead to a type of '*guy* flight' (from an academic 'guyland')[24]—a frightened retreat from a discipline deemed to be becoming 'too feminine' (or, as Wong says, marked by a 'double feminization') (2015: 178), unable to continue in its primary mission of conferring the status of 'masculine' upon the practitioner. (That fields such as ethnochoreology, dance history, fashion studies, and gender studies are among the few academic disciplines in which women hold majorities, that the foci of their concerns have been discursively marked as 'feminine', and that heterosexual male scholars—intent on holding the reins of power in the vast majority of disciplinary sites within the university—have resisted encroaching upon these spaces can hardly be seen as coincidental). Such 'flights', however, although they may engender panic for some—portending not only upheaval, but eradication of a long-held position of privilege—may also be embraced, even encouraged, insofar as they may promise the removal of obstructions to a more equitable academy, and equity in the societies to which such academies owe their privileged existences. What such flight—or, as I will suggest, expulsion—might portend for the futures of ethnomusicology, queerness, and the broken university will be the focus of the following two chapters.

Notes

1. Prosser notes in particular what he views as a key *mis*-reading of Freud by Butler (1990) in relation to the formation of the ego, resulting in a 'delitteralization of sex' (1998: 40). Although, as Prosser highlights, Freud explicitly posits a corporeal origin for the ego ('The ego is first and foremost a bodily ego; it is not merely a surface entity, but is itself the projection of a surface') (Freud 1923/1989: 19–20; in Prosser: 40), Butler '[conceives of] the body as the psychic projection of a surface', as 'interchangeable with the ego' (40). I address and unpack poststructuralism's

unacknowledged yet palpable discomfort with (indeed phobia towards) the material, sensing body in my phenomenological exploration of sexed (as opposed to gendered) bodies, popular music, and the possibilities afforded by corporeality (Amico, in press).

2. Koskoff suggests that musicology, rather than ethnomusicology, may have been better positioned to embrace feminist theory, insofar as both the discipline's foci and the theoretical apparatus are located in the same sociocultural space (2014)—and there may be some merit to this contention. However, ethnomusicologists have regularly relied upon wholly Western concepts and theoretical apparatuses in their explorations of non-Western musics and practices (including those that remain unproblematized and used in an apparently self-evident fashion—e.g., the ubiquitous 'identity'). Additionally, as I have noted in Chap. 1, it is not simply coincidence that ethnomusicology has only in the twenty-first century allowed any representational space to non-normative sexualities, this via a theoretical construction that de-sexes—and thus, defuses the most dangerous aspects of—the very sexualities so troubling to the discipline. As such, it is important to understand *which* theories are disregarded (and the reasons why such disregard occurs).
3. In certain regards, it appears to me that one might align the LGBT/queer split with the second wave/third wave (or 'post-') in feminism, where the first term implies a 'stable' and 'monolithic' identity, with research and interpretation geared towards amelioration of social and political impediments, and the second implies an interrogation of the concept of identity, the celebration of difference, and an arguably more theoretically motivated enterprise. This is, of course, a simplification, but it does nonetheless highlight certain general tendencies in research in the areas of (broadly defined) gender and sexuality.
4. Drawing upon the work of Laplanche, Ashtor's main argument pertains to what she views as Freud's retreat from his astonishing scientific discovery of an 'enlarged' sexuality—a formulation in which sexuality and desire originate not in the self, but in relation to others. The 'erotophobic', for Ashtor, is 'the denial of "enlarged" sexuality that leads to and enforces the belief in psychic self-begetting' (19). Understanding sexuality as the central concern of queer theory, Ashton maintains that psychoanalysis is not simply a possible 'counterpoint', but essential to 'grounding the speculative aspirations of radical theory in a scrupulous understanding of biopsychical life' (13).
5. The entire journal may be accessed at https://voices.no/index.php/voices/issue/view/373 (last accessed 1 November 2022). It is notable that while gender is occasionally highlighted in music therapy journals, sexual orientation is encountered far less frequently. Although Norway's

juridical/legislative positions in relation to questions of gender and sexuality aim to prevent discrimination and ensure equal rights (see, for English, https://www.regjeringen.no/en/topics/equality-and-diversity/likestilling-og-inkludering/seksuell-orientering-kjonnsidentitet-og-kjonnsuttrykk/id2005942/; for Norwegian [bokmål], https://www.regjeringen.no/no/tema/likestilling-og-mangfold/likestilling-og-inkludering/seksuell-orientering-og-kjonnsidentitet/id2005942/; both last accessed 1 November 2022), the idealized version of the Nordic region as free from prejudice (racism, sexism, homophobia, religio-phobia) is an inaccurate oversimplification. For example, although Norway passed legislation in 2016 allowing for self-definition regarding gender identity (without the necessity of psychological/psychiatric/medical diagnosis, confirmation, or intervention), several researchers have noted that the law contributes to a perpetuation of gender binarism, leaving little space for gender-variant or non-binary persons (Hartline 2018; Ros 2017; Monro and Ros 2018). Additionally, this adherence to a gendered/sexed dimorphism is often bound up with the heteronormative foundations of Norwegian culture (Hellum 2021) resulting, for example, in negative reactions to same-sex couple parenting rights (more frequently from heterosexual men, directed towards male-male couples) which may be seen as 'challenging the "natural order"' (Hollekim and Anderssen 2022). This heteronormativity is encountered and reproduced in academia as well; Giertsen, for example, found that heterosexuality is a 'taken-for-granted resource' in the vast majority of publications in Norwegian social work journals, and heteronormativity problematized in only 1% of the 572 articles surveyed (2016). With these often subtle yet no less powerful dynamics in mind, the use of 'queer' by music therapists (often closely connected to literature and practitioners from social work), absent any relationship to sexuality, may be indicative of the type of generic 'diversity' favoured by university administrators.

6. In Norway, for example, although the words 'gay', 'queer', and 'skeiv' (literally, 'crooked') are often used in reference to same-sex desire, the words homo, homs, or homofil are perhaps just as frequently encountered, and appear not to have accrued any of the sorts of negative (medicalized/pathologized) connotations suggested by English-speaking commentators.
7. I will return to this dynamic in the following chapter.
8. The term will most likely, for certain geoculturally and generationally placed people, summon Bersani's influential work (1995). While I believe the word, as one in common usage, should not be understood as exhausted by one theoretical construction, I nonetheless note that in several regards, Bersani's figurations of 'homo-ness' are indeed extremely productive—and

in this regard, I welcome the associations. His unabashed engagement of sexed corporeality, the refusal of a puritanical optics that must erase/cannot face (e.g.) the pleasure of masturbation, is a necessary rebuttal to desexualization. But perhaps more compelling is his argument that homoness, 'a revolutionary inaptitude for heteroized sociality' (7), '*necessitates a massive redefining of relationality*' (76), one based upon a radical re-conception of sameness and difference. Understanding the extent to which the second term, a central organizing concept in modern western culture, has undergirded all manner of exploitive and violent systems (from coloniality to misogyny), its devalorization and transformation from 'a trauma to be overcome' to 'a nonthreatening supplement to sameness' (7) cannot but have salubrious consequences.

I additionally note, however, that despite the foregrounding of the corporeal, the body at times appears as not a partner to but overwhelmed by a psyche that is the ultimate (monologic) driving force. I also concur with other critics who have noted the lack of serious attention to intersectional dynamics; in this regard, Bersani's seeming implications that homo-ness is the privileged site of revolutionary conceptions of and resistance against a dangerously oppressive sociality appear ethno- and androcentric.

9. My extensive research on popular music, including large numbers of interviews and unstructured conversations with gay/queer/homosexual men in varied geocultural locations (including the United States, Russia, and Ukraine) suggests that the adoption of queer as a desired identity/community marker is far from universally agreed upon.
10. Capitain's discussion arises from his archival research on the published and unpublished writings of Edward Said who oscillated between both terms (contrapuntal, or polyphonic/heterophonic) in his musically inflected analyses of cultures. The concept of polyphony is also engaged by Mikhail Bakhtin, whose work I will engage in Chap. 8.
11. Halberstam's explanation of the asterisk is particularly apt: it 'modifies the meaning of transitivity by refusing to situate transition in relation to a destination, a final form, a specific shape, or an established configuration of desire and identity. The asterisk holds off the certainty of *diagnosis*; it keeps at bay any sense of knowing in advance what the meaning of this or that gender variant form may be, and perhaps most importantly, it makes trans* people the authors of their own categorizations' (emphasis added, 2018: 4). Although one might argue that the marker 'homo' gestures towards an 'established configuration of desire' (to say nothing of identity), to suggest that that the variable of same-sex attraction/intimacy is in any way limiting of desire's multiplicity is, I think—and as Bersani (1995) suggests—to misunderstand or misrepresent it (to say nothing of identity).

12. According to Capitain, 'Said's musical as well as theoretical notion of counterpoint does not necessarily imply the simultaneous presence of voices, but rather emphasizes the interaction between the past and present in memory' (10). In the context of my concerns in this text, it is notable that Capitain highlights counterpoint's explicit and implicit relations—among Western theorists—to ideas of 'development' (mapped upon civilized/primitive-Western/non-Western cultures). As such, the concept of heterophony—insofar as it is understood as inflected by dynamics of co-constitution as opposed to hierarchy and/or unidirectional evolution—is likely to be of more relevance to a decolonial discussion of sex/sexuality.
13. O'Handley, Blair, and Hoskin, for example, found that, based on analyses of Salivary α-Amylase Responses, heterosexual men reacted in similar manners to images of two men kissing and 'disgusting' images (e.g., a bucket of maggots) (2017). See also Kiss, Morrison, and Morrison 2020. Becker, in his analysis of homoerotic/homosocial representations on television, suggest that an apparent increase of acceptance of homosexuality is a result of its having been de-articulated from sex, and understood more as linked to a cultural identity (2009).
14. Hocquenghem's concerns are often mirrored by those occupying Bersani (1995); see n8, *supra*. I must note that I do not suggest Hocquenghem's enlisting of male corporeality should in any way be taken as a universal or privileged instrument of analysis; much to the contrary, in patriarchal/masculinist culture, female or non-binary corporeality (and that which is constructed as female/feminine or non-male/female) is equally likely to offer sites of disruption to normativity's dictates.
15. Cohen's repeated reiteration of Hocquenghem's statement that 'there is no chance of a peaceful coexistence between the gay movement and the more traditional forms of politics' highlights how desire (including homosexual desire) is incompatible with any sort of political practice, insofar as politics is an act of finding truth. In contrast to homosexual desire's deterritorializing proclivities, its ability to confound (and performatively interrogate categorization), politics, 'prioritizing the stable and clear-cut over the variable and indistinct…(conceived as a technology of truth) avows that only determinate distinction offers a firm enough ground upon which to make decisions concerning how those who inhabit the shared life-world of the polis can live together' (10).
16. On the value of engaging the entire human sensorium in relation to ethnographic research and sociocultural analysis, see *inter alia*, Coffey (1999) and Pink (2009), previously referenced in Chap. 4. See also Howes and Classen (2013).
17. See Barz (2006). In her review of Barz's book, Muller, although she does not question that Barz 'has been profoundly moved by what he saw and

heard while undertaking his research for this book in Uganda', takes issue with his approach. Specifically, the privileging of text and data/statistics erases music and the relationship to phenomenal sound, so that 'the message of the book itself: that music matters, is lost on the reader…music has simply become a handmaiden to language' (2008: 114). Muller also questions whether 'the power of the words of those who have found solutions for reducing infection rates in seemingly miraculous ways, might not have been better represented in a book that focused more specifically on their own texts, and in their own words' (114) Additionally, although AIDS in many African countries has often been presented as overwhelmingly linked to heterosexual transmission, such assertions (and the possible data upon which they are based) must be taken with great caution. In Uganda, for example, where homosexuality has been illegal for over a century, it is almost inconceivable that patients seeking medical treatment (or speaking with HIV/AIDS researchers) would reveal having engaged in male-male sexual contact. According to one Ugandan physician, 'In Uganda, when someone is discovered to be HIV positive we do not ask about their sexual behaviour, so we get a statistic that is assumed to relate to heterosexuals', suggesting to him, with certainty, that 'the prevalence of HIV among homosexuals was several times the national average' (*The New Humanitarian*, 2006).

Barz's refusal to deny the emotional component of his work is important. And it is possible that he wished to protect his informants by avoiding any possibility of linking homosexuality to any specific actors or organizations referenced or alluded to in the book. However, it is not clear why, at least in the prefacing materials (or the numerous statistics presented), any reference to AIDS's connections to same-sex-desiring persons (including the denial of such connections) is entirely absent. As a contrast, see Strand's essay on the harm arising from the silencing and erasure of sexual minorities within popular media discourses in Uganda, and the attempts of Sexual Minorities Uganda Network to circumvent this erasure (via social media) in order to carve out a space of audibility/visibility (2018). It is also notable that the government's 'policy of pretense'—denying the very existence of homosexuals in Ugandan society—which made impossible the incorporation of same-sex-desiring people into the Ugandan HIV/AIDS initiatives (including the dissemination of information on transmission and prevention) left many gay men at higher risk of infection (*The New Humanitarian* 2006).

18. As Prosser notes, 'in Foucault and Lacan, our key legators [of poststructuralist theory], materiality figures only in reference to discourse and signification: in Foucault, to institutions, technologies, ideologies; in Lacan, to language and the signifier. In neither does materiality refer to the flesh' (13).

19. The author's name is often encountered transliterated as Florenskii—in line with the widely used Library of Congress system. I have here, however, maintained the spelling that was used by the volume's translator.
20. As only a few examples see Johnson (2007); Lakoff and Johnson (1999); and Casey (1987/2000). Merleau-Ponty (1958/2005) argues that all theorization and concept-making is of second order to and contingent upon corporeal experience.
21. The date refers to the first publication in the collection *Sister Outsider*. The paper was originally delivered at the Fourth Berkshire Conference on the History of Women, Mouth Holyoke College, 25 August 1978, and subsequently published as a pamphlet by Out & Out Books and Kore Press.
22. I discuss Lévi-Strauss, via Sontag's (1970) analysis, in Chap. 4.
23. As only one example of work outside of the strictly 'academic' that explores the relationship of the social, the political, and the corporeal, I note the recent multi-media, group exhibition *Sweat* at Haus der Kunst, Munich. According to the curators, the exhibit is 'traversed by unique poetics of pleasure and polyphony that counter politics of enmity and exclusion through the creation of sensual acts of self-determination and the materialization of stories that have hitherto been silenced and rendered invisible' (accessed at https://hausderkunst.de/en/exhibitions/sweat; last accessed 1 November 2022).
24. The term is Kimmel's (2008). See Chap. 9, p. 212.

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CHAPTER 7

Affecting the Colonist

I am sceptical that more 'queers' (as [generic, disembodied, LGBT+] subject matter) and more 'queerness' (as a synonym for polite, co-opted, and—as I will argue—parochial theoretical constructions) can do little to radically alter ethnomusicology, a field in need of radical intervention via an envoicement of the erased. And such erasures are clearly not restricted to realms of 'theorizing' among a white, Western elite within this discipline alone; it is the entire discursive realm of sexuality that is implicated as well. As Tellis has argued (2012, 2015), the Western 'queer movement', in the context of globalization and the neoliberal economy, works through imbrications with classist, casteist, and sexist power structures in his local, Indian context, where the very usage and conceptualization of 'queer' has the capacity to alienate local subjects, to '[obscure] long histories of same-sex subjectivity not easily amenable not just to the term "queer" but to identity politics as commonly understood in general…violently [erasing] those histories and [leaving] the question of how to understand same-sex subjectivities in South Asian contexts unanswered' (2015: 58).

This one observation of Tellis's alone should spur central (rather than tangential) and ongoing (rather than occasional) discussions about the problematics of queerness itself, as well as its cross- or interdisciplinary relationship to other academic areas. If queer might be imagined as a saviour to ethnomusicology—queer as the ethical remedy, as ethnomusicology imagined its relationship to musicology—what is to be made of the fact that queer 'intervention' appears in most cases to leave the field (its

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_7

methodologies, epistemologies, ontologies, performances, artefacts, bureaucracy) substantially the same as it ever was, save for more 'diversity'? Understanding this relic of ethnomusicology as one of the most scandalously colonialist enterprises still in existence, as well as the centrality of questions related to language and taxonomization in queer theory (as sites of coercion, medicalization, pathologization; or self-representation, agentic identification),[1] how could queerness possibly seamlessly, collegially align with 'ethno- '*anything*, the appellation itself hardly a neutral, disciplinary/'scientific' marker but, to the contrary, a blatant, troubling foregrounding of the epistemological foundations of the field (Amico 2020)? Wouldn't an engaged, activist queerness commence any sort of interdisciplinary dialogue—especially in locations redolent of coloniality—with such fundamental issues? Yet rather than such sustained, discomfiting dialogue (not footnoted; not inaudibly implied; not functioning as passing virtue signalling), when queer + ethno- meet we largely have silence—a silence replicating that of ethnomusicology's three-monkeys-type (non-) response to LGBT+ people (including homo*s), a silence that speaks volumes. It is an absence signifying just how normalized asymmetrical power differentials emanating from the global North have become. And it is a clear indication that ethnomusicology and queerness operate from a shared stance in relation to what they have constructed as a de facto 'the rest of the world', an unacknowledged stance that is marked in fundamental ways by colonialism and imperialism, these indissolubly linked to masculinity. To imply that queerness relates to the type of fetishized ethnomusicological masculinity I have been discussing in any manner other than antagonistically (or, at the very least, critically), that the two might share any sort of foundational ideological motivations, will certainly strike many as outrageous. Yet the ideologies of specific masculinities are clearly not limited to expression and instantiation via variables that are visibly (one might say stereotypically) apparent (sartorial, corporeal, and/or emotional comportment, e.g.); as explored in the previous chapters, both ethnomusicology's and queerness's effacement of the body (understanding the corporeal's construction as the feminine, the Other to the ideal/intellectual masculine) must be understood as the outcome of gendered motivations, rather than a quest for 'objectivity'. Indeed, the extent to which queerness has perpetuated itself in consort with the very type of 'scientific', 'objective', citation- and canon-based artefact production that has been linked to the production of gender since the scientific revolution[2] is yet another example of its deference to and adoption of the masculine.

Moreover, and of direct relevance to the ensuing discussion, is the indissoluble and mutually constituting relationship of masculinity and colonial conquest and exploitation.[3]

Mesquita, Wiedlack, and Lasthofer suggest that 'US-based as well as non-US-based scholars continue to critique, adapt, and appropriate queer theory' (2012: 18), and two special issues of the journal *Social Text*—with introductions by Eng, Halberstam, and Muñoz ('What's Queer about Queer Studies Now?') (2005) and Eng and Puar ('Left of Queer') (2020)—are examples of important, widely read publications highlighting queerness's professed commitment to self-critique. In the former special issue, the authors stress 'that queerness remains open to a continuing critique of its exclusionary operations has always been one of the field's key theoretical and political promises', a contention directly quoted in the latter (2005: 3; Eng and Puar 2020: 1). These key contributions notwithstanding, such promises in many ways often appear as aspired to (at least publicly), rather than fulfilled, with asymmetries and hegemonies enacted by, for example, 'colonialism-and-race-amnesiac…*white* queer theory that dominates in the global North(s)' (Bacchetta, Jivraj, and Bakshi 2020: 576). The *Social Text* editors, obviously aware of such problematic, noxious power differentials, argue for the necessity of the previously noted 'subjectless critique', a type of analysis that 'allows us to apprehend the emergence of both a universal queer subject of rights and recognition, and a particular queer native informant consigned to the waiting room of history as two sides of the same representational coin' (Eng and Puar 2020: 7–8). Yet what is striking here, as in other writing, is the significant difference between, on the one hand, analysing and interrogating the posits and epistemologies internal to queer theory produced in the West, used in relation to the exploration and understanding of subjects, objects, actions, and spaces across wide temporal and geocultural terrains; and, on the other hand, attention to the envelopment of just such wide swaths of time, space, geography, and corporeal subjectivities *by* the very rubric 'queer'.

Queerness's ongoing venturing out in order to bring (Others) in—suggested by Eng and Puar's 'universal' (but whose concept of '*the* universe'?)—has some obviously startling connotations that have been remarked upon both prior to and after the introduction's publication. Prosser, for example, notes that for Butler (1994) one of the central questions of queer epistemology and ontology is its '*capacity* to include…[and] how far the term "queer" will stretch'. Yet Prosser finds it telling that it is apparently not a concern 'whether queer *should* even attempt to expand;

expansion, inclusion, incorporation are automatically invested with value' (1998: 58). Assessing the motivations for such a desired expansion, moreover, promise to reveal dynamics affecting more than just an individual theoretical posit, contained within the rarified realm of Western academia. Noting specifically queer's inclusion of trans*, despite the tensions between queer's posits and the lived, embodied experiences of many trans* persons, Prosser asks whom the inclusion actually benefits, suggesting that queer (self-defined as ever-changing, all-inclusive, never static) can survive only through 'adding subjects who appear ever queerer precisely by virtue of their marginality in relation to queer' (58). And if such questions imply a congruence with colonial and/or imperial drives, other authors have made the connection explicit. Hoad, for example, suggests that queerness's site of genesis in the North Atlantic marks its 'inevitable complicity with legacies of earlier imperialisms' (2007: 515), and specifically notes Warner's use of the term 'queer planet' as more than a metaphor, not 'unrelated to the site of queer subjectivity in the U.S and innocent of its own colonizing fantasies' (516). Warner, himself aware of the implications of the term, thought it necessary to offer a striking caveat after the fact, decades ago. However, while I cannot count the hundreds or thousands of times I have seen/heard Warner's definition of queerness—'resistance to regimes of the normal' (1993: xxvi)—gleefully, casually quoted, applied to locales and peoples from Brazil to Bangladesh to Belgium, it is rare that I have encountered such proclamations qualified by his subsequent understanding that 'in the New World Order, we should be *more than usually cautious about global utopianisms that require American slang*' (emphasis added; 1995/2005: 209).

The colonial, the imperial, is inherent in this contemporary normalization of the seemingly self-evident utility of the term 'queer' and associated vocabularies and epistemologies and, concomitantly, the relatively infrequent attempts to interrogate either—dynamics that are troublingly evident in countless actions and artefacts, with profound (and predetermined, but unacknowledged as such) consequences. Cruz-Malavé and Manalansan IV over two decades ago highlighted the necessity of attention to the complexities of 'queerness' as it 'globalizes'—cautioning, for example, against the uncritical/tacit acceptance of 'a unidirectional path in which the West, Western cultures, and the English language stand in as the "origin" of cultural exchanges and non-Western societies occupy the discursive position of "targets" of such exchanges' (2002: 6). Yet as linked examples of the failure of such cautions to have resulted in a continued

vigilance against such figurations, I note two recent conferences I attended, both of which foregrounded questions and dynamics of queerness and coloniality. Throughout the presentations and discussions, a hierarchical relationship was repeatedly, implicitly reconstructed and reconfirmed: queerness as an unmarked, overarching, indeed *master* category (one marked by, in fact, its operating as if *un*marked, and its capacity to 'include' and explicate via similarly unmarked, overarching, theory) under which all 'unique (non-Western) examples' might be subsumed, to which all 'specific (non-Western) instances' were centripetally drawn (global South gender category X *explicated via* queerness; indigenous practice X as *an example of* genderqueer; etc.). Indeed, the choice to have used queer throughout was never remarked upon, apparently taken as an unproblematic given, and considered to be in need of no clarification or justification (as, e.g., the very use of 'gender'—which is 'queered'—as a universal rather than culturally specific construction; see Lugones 2008; Nzegwu 2020).[4] Such performances—these 'ephemera as evidence' (Muñoz 1996)—are likewise replicated in countless publications, to the extent that what should be remarkable becomes 'mythologized' (to use Barthes's term) (1957/1987) into invisibility. Indeed, Cruz-Malavé and Manalansan not only retain the word 'queer' in the title of their edited volume, the 'unmarked' moniker/concept under which all discussions are subsumed (including the 'local' 'variants' of queer), but also declare in the introduction—suggesting, however unintentionally, an originary temporal/geocultural narrative—that 'queerness is *now* global' (emphasis added; 1). Such a declaration leads Tellis and Bala to ask several critical, destabilizing questions,[5] highlighting the fact that this 'now' places the West in the central, generative position, the 'discoverer' and definer of the supposedly previously unknown—a position it has not, apparently, ceded (2015).

Voices from 'the rest of the world' have frequently endeavoured to draw attention to this asymmetry, this penchant of the West to universalize that which is in actuality no more than a parochial, provincial understanding. Macharia, for example, highlights the common practice of 'queer African voices and experiences [being] absorbed as "data" or "evidence", not as modes of theory or as challenges to the conceptual assumptions of queer studies' (2016: 185), while Rao notes how the dominant centres 'provincialize vernacular categories (such as *hijra, kothi, aravani, tirunangai/girunambi*) while reinforcing the use of "trans" as an overarching signifier for gender non-normativity' (2020: 29). And noting the U.S. provenance and use of English common to much contemporary

queer scholarship, Eng, Halberstam, and Muñoz highlight a unidirectional relationship[6] whereby 'scholars writing in other languages and from other political and cultural perspectives read but are not, in turn, read'—'[replicating] in uncomfortable ways the rise and consolidation of U.S. empire' (2005: 15). Yet despite such observations, it has not become common practice (or *un*common practice, or any type of practice at all) for Western scholars to continually and actively de-centre the very concept of queer, to suggest/admit that this 'universal' might in fact be narrower, more problematic, less hermeneutically sophisticated than any number of indigenous concepts offering richer, broader, more expansive and or appropriate sites of theorization (or, on the contrary, richer concepts that productively problematize the very concepts of 'expansive' or 'broad' in relation to sex/uality).[7] If the thought of *aravani* or *goluboi* (голубой) or *tongzhi* coming to preeminence, dislodging queer, requiring scholars to learn new languages (in multiple senses of the word), connotations, and connections seems problematic, the reasons for this have little to do with intellectual/theoretical capaciousness and everything to do with Chatterjee and Maira's observation that 'U.S. imperialism is characterized by deterritorialized, flexible, and covert practices of subjugation and violence and as such does not resemble historical forms of European colonialism that depended upon territorial colonialism' (2014: 7).

Queerness, with a genesis in the United States, and in no less surreptitious, colonial-imperial manners, is instrumental in constructing not only subjects according to its provincial logics, but the very temporality, the singular history, in which such subjects exist—specifically, the temporality of the West, the global North, an understanding of time enlisted in the assimilation or extermination of other cosmologies and subjectivities. Inscribed within yet another overarching, unmarked structure—a temporal frame based on modernity, progress, development (Mignolo and Walsh 2018)[8]—the Other in the colonial encounter was figured as outside or behind, including in relation to worthiness of the ascription of the very status of human (where a 'pre-' or 'proto-' was often taken to be a necessary qualifier).[9] Such 'chrononormativity'[10] is not, of course, extinguished with the simple addition of the 'post' to colonial, the spheres of (Western, English-language) research on 'queer' sexuality standing as stunning examples. Kulpa, Mizielińska, and Stasińska, for example, argue that the discourse on sexuality most prevalent in academic discourse, emanating largely from the United States, has a foundation built upon a 'Western logic [that] assumes only one (its own) possible teleological development and uses

time/temporality as one of the tools of cultural hegemony' (2012: 117); instead of being perceived as particular to one geocultural location it is, rather, 'presented as the universal model of development' (123).[11] And Rao explores 'how time matters differently in the queer postcolony', for those not living in the 'smug afterlife of [Western, queer political] victory' (2020: 2), in his effort to 'provincialize the time of Western modernity' (26) and thus highlight the 'heterotemporality of the global queer political present' (18). In a similar move, Macharia draws attention to the black diaspora as a site in which 'fugitive temporalities' emerge, conceptions and experiences of time 'not simply "other" or "alternative" or even "counter" modernities but different configurations of time altogether' (2016: 184–185). Moreover, to the extent that queer is often tacitly posited in contradistinction to lesbian, gay, or bisexual—the current, evolved understanding, rather than the narrow, archaic beliefs, as noted previously—the logic of development and evolution is continually reenacted.

The functional, structural, de facto ways that Western queer theories and theorists monopolize the 'discussions' (scare quotes required, as will become evident) around sexualities (the terminologies, temporalities, localities), and the manners in which such 'discussions' are implemented and disseminated (the publications/publishers and conferences, including the language of both) bring to mind Mignolo's (2018) understanding of the role of 'knowledge' in the support of the Colonial Matrix of Power (CMP). Comprising both enunciation and that which is enunciated, knowledge is central to the construction of coloniality: epistemology, created and maintained by the colonial power, the parochial masquerading as universal, is ultimately foisted on Others as the ontology of the colonial world and colonial subject including, as I have noted, the very ascription—or not—of humanity. Such dynamics are inherent in the numerous structures, artefacts, and practices—evident in both ethnomusicology and queer studies/theory—whereby the very possibility of occupying the position 'enunciator' is foreclosed for all but the colonial-imperial power brokers (the constructors of 'the' episteme in which Other features only as passive enunciated). Aware of the toxicity of such asymmetries, Ndlovu-Gatsheni, for example, highlights the necessity of eradicating the 'epistemic line' cordoning off those constructed as Other to Western theory ('special', 'local' examples) in a move towards 'cognitive justice' (2018). Such constructions do not exist solely in some rarified, tangential academic realm, at the level of 'only' conceptual, but have far-reaching, ongoing consequences; as he notes, the 'geography of reason' has functioned to

'dismember' black people from the '*human family*' (emphasis added; 24).[12] Alternate choices of terminology used to identify and define this cordoning off and destruction highlight the violence implicit in its enactment—for example, Sousa Santos's 'epistemicide' (2014) and Rabaka's 'epistemic apartheid' (2010)—and may be understood in relation to Mbembe's concept of necropolitics, the creation of 'death-worlds', 'unique forms of social existence in which vast populations are subjected to conditions of life conferring upon them the status of living dead' (2003: 40).[13] That Mbembe's analyses highlight the insufficiencies of the Foucaultian biopower—a digital life/death choice—illustrates, moreover, what is at stake in the drawing of these borders: the epistemic line, epistemicide, epistemic apartheid—all exist not only to efface, eradicate Other(s') thought (and the idea that Others have the *capacity* for what is *constructed as* 'thought'), but the ability of the Other to think *back*, to trouble the preeminence and unassailability of 'universal' knowledge.[14]

There is also resonance here with Spivak's invocation of Heidegger's concept of worlding: 'The assumption that when the colonizers come to a world, they encounter it as uninscribed earth upon which they write their inscriptions' (1988: 129). Queer theory, queer concepts, queering—in written artefacts, often in English (operating conceptually and materially, and highlighting the aptness of Mignolo's and Spivak's recourse to linguistic terminology)—enunciate, inscribe, colonize. In line with Heidegger's original use of the term, which suggests a 'dwelling', the West creates the discursive space of queerness, enabling its practitioners to 'be at home' around the world, to meet the Other in a place peopled with its own compatriots, one constructed as safe (because its own). But this 'home' has functions beyond offering a sense of succour or comity (or the now-commodified Danish/Norwegian concept of *hygge*); it is, in profound ways, a space not of domestic but of commercial bliss (although perhaps this is the one true blissful home of the colonialist-capitalist). If ethnomusicology, in true colonial (= masculinist) fashion operates within the extractionist model of capitalism—taking raw materials from the site of exploitation, and fashioning them into products for the domestic markets it has then created—then queerness has added an additional layer, creating markets for its epistemological (= ontological) and material products throughout the world (enjoying 'enormous success as an export'; Leckey and Brooks 2010: 7), requiring the purchasers, moreover, to learn the correct (theoretical/English) language in order to become part of *the* 'discussion'; they must, additionally, understand and be able to speak using

the terminologies of the foundational 'canon', written by 'white theorists we can care about' (Macharia 2016: 186). Returning to the hypothetical of any 'local', 'non-Western' concept(s) displacing queer as the taxonomical/theoretical 'unmarked' centre around which knowledge dissemination and production circulates, I can imagine any number of proffered explanations as to why this has not happened: 'Impractical; a lingua franca is necessary, and queer functions in this capacity', and/or 'despite its pedigree, queer can be inflected in any number of ways in any number of locations',[15] and/or 'it's counterproductive to focus unnecessarily on what is only a generic term' and/or countless others.

The Western/English-language marker 'queer' could never, of course, dissemble its actual power via claims of existing only as a general/generic term, one with the aim of bringing together socioculturally diverse subjects and movements with a common goal (assumed by many to be anti-normativity and/or subversion). Conceptual artist Evgeniy Fiks's *Dictionary of the Queer International* (2021) is an example of work that highlights the aim of reconciling the local and the global, a collection of 'local queer languages around the world', '[proposing] a vision of international, intersectional, and non-hierarchical queer culture…[and] an international queer language of multi-locality and horizontality'[16] Underlying such calls for creation, support, and celebration of an international queer subject/community/movement is almost certainly the desire of at least some living in sites experienced as repressive, phobic (a blanket hatred of Otherness resting upon a foundational 'xeno-'), and antiprogressive, to be part of something they envision as the opposite—a 'modern', 'Western', 'liberal' site of self-expression, one attracting and attractive in part via the affective resonance of the English language itself. And the possibility of 'queer' contributing to the type of anti-hierarchical, global coalition envisioned by Fiks and countless others—laypersons, activists, academics—is reason enough for many to continue their investment in queer as a concept. Yet as Prosser reminds us, in relation to the aims of queer coalition or alliance building, 'an alliance…suggests a provisional or strategic union between parties whose different interests ought not to be—indeed, cannot totally be—merged, sublimated for cohering—or queering—the whole' (1998: 60).

As an academic field of inquiry with intimate links to English-language literary theory, a genesis within North American/Western European departments of English,[17] and an interest in highlighting the complexities and associated powers of language, the very idea of unproblematic

translation (on both conceptual and linguistic levels) across countless geo-cultural landscapes cannot be ignored. Fukushima, attending to the sensitivities of translation across cultural and linguistic lines (the two inextricably linked), and using the apt example of the word 'representation', highlights the manner in which words always extend beyond themselves, vis countless links and associations. Noting the Latin from which the English-language word 'representation' is derived (*repraestentare*) and the associated 'conceptual capillaries from philosophy to art, law, politics and even AI', he argues that the translation to Japanese erases the concept's historical connections, 'the halo of the sweeping philosophical critique [dwindling] rather quickly (2005: 60).[18] 'Queer', emanating from a site of great power (to those who read—in 'our' language, but are not read—in 'their' language), its historical and cultural linguistic associations inscrutable/inaudible/invisible as it makes its way across the globe, may function less as a vehicle of *mutual* comprehension, and more as a means of standardization; it mandates a refraction through that, it is tacitly assured, which is 'only' a 'general concept' as precondition of an other's very legibility/audibility/visibility. As such, it enacts its own 'god trick of *being* everywhere from nowhere' (to misquote Haraway) (1988), a metaphysical, universal truth without cultural (or earthly) origin.[19]

Garneau finds that 'to translate (to make equivalent)' is one of the driving desires of the 'colonial attitude, including its academic branch', an attitude additionally characterized by the need 'to see, to traverse, to know…and to exploit…based on the belief that everything should be accessible…and a potential commodity or resource' (2012: 32). Queerness, as 'global', 'unmarked' concept ostensibly arrives 'from nowhere' (but in fact most definitely from the English-speaking somewhere), requiring a difficult if not impossible translation by those in 'other' locations; at the same time, it translates those 'local examples' into legible entities that may be subsumed under the master category. Unacknowledged, moreover, is the function of moniker as that which can ensure a *marketable* and *administrated* dissemination of those new examples (resources) one has found in one's travels, a dissemination leading to profit for the publisher (who sells more books/more library subscriptions), the conference organizer (who gleans more registration fees), and the individual scholar (whose citation metrics rise) (to say nothing of the implied 'we' for whom queer is assumed to be an incontrovertible necessity). To take the radical and necessary step of de-throning queer now would have profoundly positive consequences in terms of equity and the expansion of knowledge for and from the many,

but disastrous effects for salability. If the thought of *aviana* displacing queer seems, viscerally, 'wrong' (to the Western 'we'), this has nothing to do with 'local' vs. 'universal', or with 'practicality'—unless practicality is understood to be that which is needed to ensure the best possible functionality within the capitalist system that defines that same functionality.

Tellis, keenly aware of the engulfment of queer by the structures of global capital, asks, 'how is it that the Indian "queer", for all its radical claims, has not interrogated the hegemony of this language and its appropriateness to the sociological contexts in South Asia? How has it not questioned the institutional structures which produce this discourse and the power relations between them (the donors) and the receivers (the NGOs)?' (2012: 146).[20] Indeed, how is it that queer has become inextricable from the capitalization of the university, has become part of the 'knowledge' (in Mignolo's and Walsh's sense) it produces? How is it that the scholarly community congregating and coalescing around queer has not *burned*, struggled, endeavoured actively for the past thirty-odd years to dislodge what is a regional, parochial, ethnocentric construction that holds conceptual and linguistic hegemony over such a wide terrain? Why is it most frequently the constructed, enunciated Other—those like Ndlovu-Gatsheni—who calls for a provincialization of Western theoretical arrogance, concomitant with a deprovincialization of those Other voices speaking their own (cultural, theoretical) local *and* broadly applicable languages? And how is it that a concept founded upon dynamics of liminality, evanescence, mutability, subversion, resistance, has become disciplined, entrenched, institutionalized, administered to the extent that merely suggesting its demise is dismissed as tantamount to apostasy? In 1993, Butler indicated that queer might have to be 'yielded in favor of terms that do…political work more effectively' (19); similarly, in 2005, Eng, Halberstam, and Muñoz argued that 'the reinvention of [queer] is contingent upon its potential obsolescence, one necessarily at odds with any fortification of its critical reach in advance or any static notion of its presumed audience and participants' (3). It is now 2023, and queerness, queer, queers—like ethnomusicology, the once 'renegade' discipline, self-appointed to topple the elitism and narrowness of musicology—appear solidified, comfortably ensconced within the administrative, disciplinary, economic structures of the university, at 'home' (*with* 'us', *as* 'ours') and, increasingly, 'abroad' (*for* 'them').

I wonder if such realizations arouse much (or any) anger among those in academic communities. And, concomitantly, I also wonder how many

scholars have been completely indoctrinated into the current system to the extent that a slavish adherence to this culturally specific and intellectually/creatively straitjacketing notion known as 'scientific objectivity' (with unvoiced pretentions to a singular purchase on metaphysics) is never questioned, that even when claiming 'subversion' the very artefacts produced are immediately recognizable as playing by the rules of the game (this text included; my indoctrination noted). Understanding that in the Western contexts of scientific and academic debate 'dissent, or challenges to the rules is manageable, because it also conforms to these rules, particularly at the implicit level' (Smith 1999: 43),[21] I am doubtful that the type of sweeping intervention needed in ethnomusicology, queer studies/theory, and in academia more generally—encompassing both epistemology and methodology—can ever be enacted within the decorous constructions that currently define it. This is the realm wherein, for example, the gentility of the ethnomusicological conference space dare not be disturbed by big pink elephants (not) in the room (dissent either absent or consigned to the margins, audible but just barely); wherein 'queer's' status as master signifier must not be challenged; wherein disruption and deviance are chastised, and conformity and obeisance (posing *as* disruption and deviance) are rewarded; and wherein arid, antiseptic, anti-erotic scholarship artefacts stand as the *singular allowable* markers of excellence, as monuments to this fetishized 'objectivity' (in part via the distancing objectification of textual representation, and an unquestioning belief that 'truth…is to be found on the library shelf, groaning under the weight of scholarly books and periodicals, rather than "out there" in the world of lived experience') (Ingold 2011: 15).[22] In such a context, what is the status of emotional investment in, or affective motivations for engaged, scholarly work? Sedgwick's idea of reparative reading (2003)—a type of inquiry that is, according to Ann Cvetkovich, 'affectively driven, motivated by pleasures and curiosity, and directed toward the textures and tastes, the sensuous feel, of one's object of study' (2007: 173)—gestures towards possibilities outside of the strictures of a narrowly understood scientism. Yet have the emotional, the affective—perhaps in consort with the erotic, the sensual—truly been unchained and embraced enough to reach their disruptive potentials, to dislodge a strangling, antiquated system? Or do one-dimensional counterfeits of both—stuck at the level of 'emoting' (timid pseudo-outrage at a system one upholds daily)—perpetually lead only to those things promising pleasure and profit, not distress, discomfort, divestiture?

I want now to offer neither mandate nor prescription, but an invitation to engage in a thought experiment, wherein I imagine an extraordinary outcome resulting from the meeting of ethnomusicology and queer, based on the willingness to embrace emotion and affect in all their unique volatilities. Perhaps especially in the university of today, research yielding 'tangible results' (those that can be quantified, proven according to the 'scientific method' and—of paramount importance—patented/marketed/monetized) is increasingly the lone species that is supported, rewarded, and valued. Yet the idea that the insidiousness of centuries-long injustices (human against human against non-human) might be comprehended (much less 'solved') with *sole* recourse to one figuration of what count as facts, 'the master's tools' (Lorde 1979/1984), is mind-boggling. Much to the contrary, an essential component of combating the unjust must emanate from experimental thinking, from creative theorizing, from the risks of exploring what is beyond the literal, in the realm of the as-yet-unknown/unknowable (outside the [meta]episteme). Research in the areas of psychology and phenomenology has shown imagination and creativity to be essential components of human sentience and intersubjective existence, with the potential to effectuate significant sociocultural and epistemological transformation.[23] And several feminist/feminist-posthumanist theorists have explored the conceptual as a site of deliverance from the constraints of what is insidiously re-presented (by interested stakeholders) as an unchangeable 'reality', allowing us instead to 'surround ourselves with the possibilities for being otherwise' (Grosz 2012: 14). Of special note in the context of my coming arguments is Neimanis's expansion of Grosz's postulations away from an arguably strictly incorporeal (Deleuzian-Guattarian) status of 'concept', arguing instead for an understanding of 'figurations', '*embodied* concepts [that] are key to imagining living otherwise…[and] importantly grounded in our material reality' (emphasis added: 2017: 5).[24]

And again, I reiterate that, while 'ethnoqueer' is my one example, it is just that—*one* example among many possible sites of interventions that may be initiated by those whose (lived, emotional, intellectual, affective, embodied, historical) experiences have afforded them unique, situated knowledges regarding the complexities of exploitations, inequities, and possible remedies. I also stress that while I have consistently highlighted the importance of attention to systemic and structural variables, in this experiment I want to consider the possibility of irreducible individuality, subjectivity, corporeality—the sum of unique, situated, partial experiences

and relations—which necessitates the understanding of the role of people as components of this same system, and 'queerness' as the actions of thinkers and doers rather than only an anthropomorphic entity. Taking into consideration the central, animating role of 'the negative' in what will follow, coupled with a call for the necessity of allowing oneself to be moved into action, while concurrently abdicating any claims of ultimate control, I imagine the denouement I portend is one many would rather combat than facilitate. I note, however, Halberstam's encouragement not to '[resist] endings and limits' but 'instead revel in and cleave to all of our own inevitable fantastic failures' (2011: 186–187). And while the inequities engendered by the disciplines in which we complicitly operate are nothing to celebrate, to revel in, perhaps such a stance—accepting the inescapability of our many fallibilities, thus refusing the immobilization by feelings of profound culpability; cleaving to and reproducing mistakes as a way of perpetuating that pernicious amnesia that haunts academia, that sequesters our worst errors to a space where they no longer trouble us—can function not as exculpation, but as motivation to do good in our dealings with others, even when this 'good' appears as the very incarnation of that which we have been disciplined and administered to believe is very, very bad.

I thus turn first to emotion, return to the power of the 'negative', the furious, the restive.[25] Recalling a suggestion made at the outset of this text—an interrelated warning against the opiate of a deceptive 'positivity', and a call for a productive embrace of 'negative' emotions—we may witness the ways ACT UP was instrumental in countering the silences of 'official' culture in the United States. Gould, for example, highlights the importance of these so-called 'negative' emotions in the fight against AIDS; in her reading, shame is replaced by anger, and the latter becomes a galvanizing force among LGBT+ actor-activists in their refusal to accept a murderous cultural/juridical/political indifference (2009). An embrace of anger is, according to Lorde,[26] instrumental in combating the destructive effects of an often unacknowledged or strategically ignored racism (including that which is perpetuated, in my reading, within academic circles). In her estimation, 'we cannot allow our fear of anger to deflect us nor seduce us into settling for anything less than the hard work of excavating honesty' (1981/1984: 128)—an honesty that certainly includes acknowledging the ways that silence equates to a de facto quiescence to and continuation of racist and homophobic destruction.[27] To question the power of anger in light of historical fact to the contrary, as well as in the context of contemporary struggles motivated by a rage that refuses social

silencing, that must be expressed (the George Floyd protests; Black Lives Matter; #MeToo; Rhodes Must Fall; among others) is to almost certainly align 'positivity' with the wish for maintenance of the privileged status quo.

Indeed, as both Cvetkovich (2007) and Berlant and Edelman assert, so-called 'negativity' is, in many cases, that which 'enacts the dissent without which politics disappears', playing a 'central role in any antinormative politics' (Berlant and Edelman 2014: xii).[28] To these insights, Ahmed highlights both the coercive nature of constructions of 'happiness', and the punitive response towards those who refuse to be corralled into predefined (socially acceptable) narratives. Ahmed argues that 'happiness functions as a promise that directs us toward certain objects, which then circulate as social goods' (2010: 29), and that a refusal to follow such direction entails the risk of being labelled an 'affect alien' (30). But such affect aliens—including the 'feminist kill-joy' who 'refuses to share an orientation toward certain things as being good because she does not find the objects that promise happiness to be quite so promising' (39)—remind us of the necessity of not succumbing to the seduction of the promise of (socially acceptable) happiness via (socially acceptable) objects/actions. One's desires to own, inhabit, and/or have propinquity to the prizes of prestigious publication channels, dream jobs (in dream universities), academic fame (etc., etc.) may indeed prevent the voicing of a dissent understood viscerally to be essential. The disciplinary/methodological line continues to be toed by those who dare not risk the suggestion that they 'do not experience pleasure from proximity to objects that are already attributed as being good' (37). Lured by the promise of 'good things', is the most expedient, least disruptive way forward via the imagining of a pleasant, pliant queerness being led happily to its place at the ethnomusicological (children's) table? But what of that furious, restive queerness, questioning the very necessity or ontology of 'the table'—ultimately, in states of empowering anger, kicking over, setting fire to that fucking table?

In a welcome contribution to the special issue of *Ethnomusicology Review* devoted to the Pulse massacre ('special' = of interest to 'certain people'?),[29] Pensis calls on us to listen to our 'queer rage', to 'let this powerful surge of fugitive faggotry guide us to seek out new forms of living and loving in our worlds, where being out will not jeopardize being alive' (2016). Noting the 'horrific and familiar continuity of homophobia and discrimination that bedrocks hegemonic masculinity in the United States', they further point towards the 'neocolonialist and/or imperialist actions taken by some of the corporate sponsors in our current moment' as well

as the 'deeply engrained ideologies of…white supremacy, surveillance and weaponry, citizenship, racism…and trans/misogyny' as implicated in injurious homophobic attitudes underlying multiple, diverse discursive and sociocultural constructions, including those that manifest in/as appalling acts of material violence. Yet Pensis does not implicate the very administrative/institutionalized/disciplinary spaces from which they write—the ethnomusicological, the queer, the institutional academic, all built upon a foundation of (neo)colonialism, imperialism, homophobia, racism, fetishized masculinity (etc., etc.)—implying, as many of us have done, that these disciplinary optics, sites, and logics are solely *instruments of* critique, rather than *instruments in need of* both critique and condemnation. And I believe the difficulty in taking this additional, challenging, and necessary step may be elucidated via an examination of emotion and affect.

Although the former may be understood as a socially sanctioned and culturally legible 'state', the latter suggests those 'visceral forces beneath, alongside, or generally *other than* conscious knowing, vital forces insisting beyond emotion' (Gregg and Seigworth 2010: 1). While I have much faith in the utility, the requisiteness of 'negative' *emotions* in bringing about concretely manifested sociopolitical change, it is also possible that the ability to effect change beyond that which is *imaginable* may be constrained by remaining *at* the level/experience of legible emotion which is articulated via identifiable, known (sedimented, discursively/ideologically produced) categories. As Reeser and Gottzén state, when exploring the social and subjective formations of gender, one might, for example, focus on the ways in which 'affect is channeled into "anger" and how that channeling functions as a tool serving hegemonic ends' (2018: 151). This distinction (which resonates, in part, with Ferguson's assessment of the academic administration of sexuality and other 'minority' difference) (2012) is important not in order to posit one as superior to the other (affect *vs.* emotion), but to add another layer to experiential analysis and, in the context of my argument, to highlight affect's connection to an anti-institutional/administrative/disciplinary, volatile, movement that (operating in tandem with the abject, with deterritorializing desires, including that of homo*) may indeed be a profound catalyst for the formation of a type of engaged/enraged inquiry that refuses ethnomusicology's homophobic, masculinist, and objectifying disciplinary stance, that refuses the colonialist/imperialist underpinnings it shares with queerness, that results in equities not imaginable within the current system. Stressing affect's 'open-ended in-between-ness' (3), its alignment with (motile) becoming

rather than (static) being, and its resistance to binarization (as seen with, e.g., emotion [positive/negative]),[30] Gregg and Seigworth, whether intentionally or not, simultaneously conjure visions of the most positive representations of queerness as the concept appears in Western, academic literature.

However, although affect's fungibility renders it amenable to 'all manner of political/pragmatic/performative ends' (Gregg and Seigworth 2010: 5), it is also essential to highlight that with affect there are 'no ultimate or final guarantees—political, ethical, aesthetic, pedagogic, and otherwise—that capacities to affect and be affected will yield an actualized next or new that is somehow better than "now"' (9–10). Indeed, affect—as I have previously noted—resonating to a certain extent with Foucault's formulations of discourse, circulates outside of and beyond the agendas, goals, or desires of any person, group, or discipline. As Gregg and Seigworth note

> As much as we sometimes might want to believe that affect is highly invested in us and with somehow magically providing for a better tomorrow, as if affect were always already sutured into a progressive or liberatory politics or at least the marrow of our best angels, as if affect were somehow producing always better states of being and belonging—affect instead bears an intense and thoroughly immanent neutrality. (10)

Both emotion and affect are, I believe—conceptually and experientially—indispensable components in a move towards equity. And it may be useful to outline the different manners in which each might be engaged with (or might engage us)—not to posit a binary opposition between the two, but only as a heuristic, a conceptual jumping-off point, a thinking about that facilitates and fosters a doing, a doing that will always be inflected and modified in process. I would thus conceive of emotion (specifically anger) as centripetal; it consolidates, concretizes, situates, localizes (including temporally), personalizes, prezentizes; it is intentional (in the phenomenological sense of the word), and a galvanizing force that potentiates a willed doing. Affect, on the other hand, may be thought of as centrifugal; it expands, diversifies, diffuses, deterritorializes, futurizes (or detemporalizes); it moves at the level of 'mattering', but gives no details of how to name, plan, proceed. Emotion, as I imagine the future of my foci, leads to attack; affect, to surrender (but not impuissance as it is conceptualized and enacted—in its gendered [masculinized] sense).

In the meeting of queerness and ethnomusicology, in my thought experiment-cum-reverie, attack by the former disciplinary location upon the latter is driven by anger, rage, and a commitment to what many would intellectually and viscerally understand to be among the central, generative aims of queerness: to truly, powerfully disturb, disrupt, dislodge, discomfit. Incited by the masculinist homophobia upon which the field is based (and immune to the promise of rewards for 'good behaviour'), queerness's attack moves towards an ultimate *occupation*—an entrenchment in the field; a refusal to go to more 'appropriate' disciplinary locations, or to toe the epistemological/methodological line; a commitment to a constant, perpetual highlighting and dissemination (over and over and over, until it rings in the ears) of exactly those things about which no one should speak (encompassing both the silenced and the *reasons* for silencing; not simply 'more diversity', but an attack on the field itself). The implications of 'occupy' might, on the one hand, conjure connections to the dynamics of social movements, but on the other—especially in the context of some of my foregoing arguments—raise uncomfortable parallels to colonialist, imperialist motivations. But it is, in fact, exactly the latter that I see as instrumental in conceptualizing the power of queer occupation: that is, queerness must not attempt to represent itself in contradistinction to or outside those structures marked by venality, avarice, exploitation, and fetishization of a masculinity it is complicit in replicating, but must recognize its very epistemologies—its local, provincial epistemologies—as created and gestated within, and as a product of, those same structures. Queerness, inextricable from capitalism, postmodernism/poststructuralism, neoliberalism, Western/Northern/Anglophone hegemony (including its masculinist, colonialist formation), and thus intimately familiar with the machinations necessary to keep the system(s) running, would exploit the same in order to infect, enervate, and eradicate colonialist, exploitative disciplines such as ethnomusicology. Queerness does not need to break down the fortress walls in order to occupy; queerness is, to the contrary, already inside those walls it helped erect, and knows very well where the most vulnerable cracks in the foundation lie.

Rather than continuing the role of white (or Anglophone/Euro-US-centric) saviour on the world stage (or that of the greedy assimilator, seeking out, Borg-like, any and all Others on the planet, those 'local examples' destined to become part of *itself*), the furious queer has much to do at home—home-work not motivated by a reactionary, isolationist worldview, but by the understanding that such domestic occupations and eradications

can lead to profound, systemic change far beyond its here and now. But what would remain after such domestic-colonial destruction-liberations? If queerness has no claims to ethical or ideological purity, admitting to its status as a product of Western, capitalist domination, and having ultimately functioned (as I have argued) in a manner consistent with the driving forces of the very systems it claims to subvert, can the colonializing, masculinist queer change their/her/his stripes overnight? Imagining some legerdemain by which such transmutation might be accomplished, does this result in only queerness remaining—the Western university as the site of queer action and education? And would this self-aware, victorious queerness, emanating from the new-and-improved (post-woke) Western university continue its messianic mission, educating the rest of the world about this next step in evolution? (**Shudder**.)

I imagine quite a different future for queer, one in which this capitalist manifestation (similar to Marx's—or the accelerationists'—predictions) eradicates itself. It is a future that is conceptualized in relation to affects and echoes, a future in which the visual—the base upon which representation-dissemination have been built—cedes conceptual singularity to a plurality (itself understood not only or primarily conceptually) which allows for a necessary yet necessarily impermanent concern with the sonic.

Notes

1. It is relevant, in this context, to note the intimate links between queer and literary theory (both English-language). See, for example, Epps, who argues 'queer theory…should engage more rigorously the forces of (inter) nationality, study the import and implications of its ties to departments of English and American literature, and contend with the (un)-translatability of *queer* itself' (2001: 427).
2. As Seidler notes, 'the scientific revolutions of the seventeenth century conceive of science as a masculinist practice', a practice, as understood by Francis Bacon, constituting 'a new masculinist philosophy': 'As men in their rationality were to remain unmoved by emotions and feelings', according to Seidler, 'so were the sciences that were created in their image' (1994: 6). Seidler also highlights the links between the construction of the rational, masculine, European subject and colonialist depredation; with 'nature' conceived of as 'feminine', necessarily submitting to masculine control, and the African people little more than the embodiment of this 'nature' ('in the last resort as matter') (16), atrocities from the slave trade to the exploitation and extraction of natural resources were excused as justifiable. The empiricist, 'rational' Bacon, conceiving of nature as a

woman, 'talked of torturing [her] on the rack until she was prepared to give up her secrets' (16)—a stunning demonstration of the deep and troubling links among gender, coloniality, materiality, and violence. It should be noted that Merchant contends, despite the claims of other scholars to the contrary, Bacon never explicitly used the language Seidler attributes to him (torture on the rack, for example) (1980, 2006); she argues, nonetheless, that Bacon's chosen language and imagery does indeed suggest the conception of 'nature as a female to be tortured through mechanical inventions' (1980: 168). In a counterargument, Pesic contends that Merchant has extrapolated Bacon's meanings in decontextualized and misleading manners (2008). His assessment of the 'neutrality' (rather than violence or aggressiveness) of Bacon's language—based, in part, on the scientist's claim that 'I intend and mean only that nature…is forced by art to do what would not have been done without it: and it does not matter whether you call this forcing and enchaining or assisting and perfecting' (Bacon; in Pesic: 307)—seems to me both disturbing and untenable, the statement reeking of a vicious masculinist, colonialist paternalism that is able to equate chains with 'assistance'. On the relationship of nature to colonialism, see Mignolo (n23, Chap. 4).

3. In addition to the previously cited work by Mignolo and Walsh, see, inter alia, Presterudstuen (2019); Jacob (2011); McClintock (1995); Sinha (1995); Said (1978); and Seidler (2006). As has been aptly demonstrated, the concatenation of masculinity with colonial conquest (gendered variables often serving as justifications for control and killing) is far from a contemporary phenomenon; Reeser, for example, with reference to New World travel narratives, notes how such documentation—contrasting the masculinity of the European with the 'immoderate' and 'feminized' Amerindian, which then served as justification for colonial rule—became 'important ideological tools for the construction of European masculinity as moderate, prefiguring later colonial claims over conquered subjects' (2006: 47). The ascription of 'moderation' as a marker of masculinity figures in my discussion of gendered constructions in ethnomusicology in relation to self and other. See Chaps. 3 and 4.
4. As noted previously, Lugones has written important analyses of the ways in which the very concept of gender may be understood as a colonial imposition linked to capital, race, and exploitation (2008); Nzegwu likewise finds the Western, hierarchicalized conception of a binary gender system as complicit in the predations of imperialism (2020). See also Nzegwu on the problems of analysing such concepts as 'gender equality' via theoretical apparatuses originating outside the specific geocultural research site (2006). I also note Toril Moi's insights regarding the lack of the word 'gender' itself in languages other than English (often existing only as a loan

word), raising questions about the implied ('unmarked') universality or relevance of the concept (1999).

5. Tellis and Bala ask: 'When was queerness not global, if by queerness they mean non-heteronormativity? Or do they implicitly mean that queerness as a concept emerged in the US and has now reached across the globe? Queerness as a word and category still does not mean anything in many places in the world and in yet others, it means something different from its US academic definition, which in turn is different from its ACT UP definition' (2015: 16)
6. Bacchetta remarks upon the 'the uni-directionality and unevenness of ideological flows from the global North(s) to the global South(s)' (Bacchetta, Jivraj, and Bakshi 2020: 576), and Mesquita, Wiedlack, and Lasthofer explain that one of the aims of their edited volume is 'to challenge what we perceive as a one-way street, with the import of queer theory and activism taking place almost exclusively in one direction, namely from English-speaking contexts to "others"' (2012: 18).
7. Tellis and Bala (2015) note the anthologies *Understanding Global Sexualities: New Frontiers* (Aggleton et al. 2012) and *The Sexual History of the Global South: Sexual Politics in Africa, Asia and Latin America* (Wieringa and Sívori 2013) as examples of 'recent studies [continuing]…globalizing imperialism', notable (as others) for the use of 'queer' without interrogation (2015: 18).
8. The relationship of modernity to coloniality runs throughout Mignolo and Walsh's (2018) text; see, however, Walsh and Mignolo (2018) and Mignolo (2018) for sustained attention to and discussion of this relationship.
9. On temporal Othering in academic (specifically anthropological) practice, see Fabian (1983).
10. The term is Freeman's, used in relation to a 'queering' of temporal, developmental schemes (2010). The concept is engaged for similar uses by Rao (2020).
11. Highlighting the ways in which geography and temporality are implicated in the experience and construction of sexual identity, Mizielińska and Kulpa contrast the West (specifically the United States) with Central and Eastern Europe: a linear temporality ('time of sequence') versus a knotted temporality ('time of coincidence'), respectively (2011: 15). With reference to what they find to be an implied universal/particular hierarchical construction, they note, 'we feel it is important to ask why certain models (notably Western/American) are familiar to "all" and perceived as "The One" and not one of many; and why "local" narrations of lesbian and gay emancipation will be seen as, precisely, "local" and not "universally" recognized' (17).

12. Reference is made here to Gordon's preface to Banchetti-Robino's and Headley's edited volume, *Shifting the Geography of Reason: Gender, Science, and Religion* (2006).
13. See also Grosfoguel on the centrality of genocide/epistemicide in the creation of the Western subject (2013). The act of killing both people and knowledge (*ego extermino*) is the mediating force between man as thinker (*ego cogito*) and man as conqueror (*ego conquiro*), with epistemic racism/sexism continuing as an integral structuring dynamic of Western universities.
14. Harrison also uses the term 'epistemological apartheid' in relation to Mafeje's (1998) work, noting his critique of 'the tendency in African studies and Africanist anthropology for Western scholars to attain authority and stature for texts that fail to acknowledge the role African intellectuals have played in debates and paradigmatic shifts' (Harrison 2012: 90).
15. Although I am largely in agreement with him on numerous counts, and have clearly found his work extremely valuable in relation to the exploration of the ideological, political, and epistemological issues raised by the study of sexualities in non-Western locations, I find it difficult to agree with Rao's contention that the term 'queer'—as a signifier for sexual/gender non-normativity, and in the present context marked by all manner of asymmetrical power structures—'can be appropriated and resignified to do useful work in [non-Western] contexts, despite its originally Anglo-American provenance' (2020: 27).
16. The text is taken from the publisher's website (https://publicationstudio.biz/books/dictionary-of-the-queer-international/; last accessed 1 November 2022). The book's production and distribution is likewise undergirded by a lobal/global interaction; publisher Publication Studio, with headquarters in New York State, and additional studios across four continents, operates with the aim of producing not only books, but publics as well. Of this public, they note: '[it] is more than a market…[it] is created through physical production, digital circulation, and social gathering. Together these construct a space of conversation which beckons a public into being' (https://www.publicationstudio.biz/about/; last accessed 1 November 2022).
17. See n1, *supra*.
18. Fukushima notes: 'Translated into Japanese, the term *representation* become a lot of different and seemingly unrelated terms' (i.e., if 'representation' is meant to convey a sign/a way of showing something, a relationship to politics, a philosophical concept, etc.) (60). In his estimation, 'the translated [term] demonstrates that in the process of translation, the original web of the term *representation* in various domains is shattered, dissected, and replaced with seemingly mutually unrelated terms, the

interrelation of which is very hard to find for those who do not know the original term well' (61).

19. It is interesting to note here another of Fik's works—the exhibition and accompanying book, *Родная речь/Mother Tongue* (2018). In both the book and exhibition, Fiks focuses on the argot of Russian homosexual men in the 1930s, at which time Stalin had recriminalized homosexuality. Via its representation in the gallery space, and its active use composing the poems within the book, Fiks explores this language as an 'argot/defense language', operating as a counterpoint to the increasing standardization of official Russian.
20. See also Tellis (2008).
21. Smith's observations occur in her analyses of Western research on indigenous peoples. Here, she argues that even those (Western) theoretical constructs believed to offer a foundation for critique (Marxism and feminism serving as her examples), the constructs themselves often '[conform] to some very fundamental Western European world views, value systems, and attitudes toward the Other' (1999: 43).
22. Ingold here is critiquing anthropological practice; in his estimation 'anthropology's dilemma is that it remains yoked to an academic model of knowledge production, according to which observation is not so much a way of knowing what is going on in the world as a source of raw material for subsequent processing into authoritative accounts that claim to reveal the truth behind the illusion of appearances' (2011: 15). Similar critiques are apropos of ethnomusicological practice, understanding its apparently unquestioning reliance upon one very specific model of ethnographic-anthropological research methodology and knowledge production/dissemination.
23. On imagination (including its relation to memory) see, among others, Modell (2003) and Casey (1987/2000). Research on creativity within the field of psychology has had myriad aims, foci, and theoretical foundations; Kozbelt, Beghetto, and Runco contrast in particular 'scientific' or 'empirical' studies and those operating from a more 'metaphoric' theoretical location. While the former may provoke 'new understandings and possibilities', the latter—in the authors' estimation—can often result in what appears to be 'a form of analytically rigorous journalism' (2010: 22). They also contrast research motivated by 'problem solving' with that driven by 'problem finding', the latter of which can raise new questions and lead to previously unexplored areas. Moran highlights the differences and ultimate interactions between types of creativity with different social or subjective roles—'improvement' and 'expressive', respectively—arguing that their synergy can result in social change (2010). Glăveanu likewise highlights the sociocultural importance of creativities that engage with the world on either material or theoretical levels, noting that 'the various crises we are con-

fronted with at a planetary level, from environmental destruction to the rise of nationalism and increased inequality, ask of us not only concrete creative action but also new ways of seeing and understanding the world' (2021: 95)

24. Neimanis draws upon not only Grosz's important contributions, but relates her concept of figurations (as embodied concepts) to those of Haraway ('material-semiotic' knots) (Haraway 2007: 4–5) and Braidotti ('living maps' that acknowledge 'concretely situated historical position[s]') (Braidotti 2011: 10, 90).
25. On the dangers of overestimating the value of the 'rational' (in relation to understanding forces driving political and democratic processes), see Mouffe (2005). In contradistinction to both John Rawls and Jürgen Habermas, Mouffe maintains that 'the mistake of liberal rationalism is to ignore the affective dimension mobilized by collective identifications and to imagine that those supposedly archaic 'passions' are bound to disappear with the advance of individualism and the progress of rationality' (6).
26. The published essay was originally a keynote presentation at the National Women's Studies Association Conference, Storrs, Connecticut, June 1981.
27. Focusing on the necessity of an envoiced anger in conjunction with a fight against racism—including anger directed at so-called 'white allies' who may take offence at being 'silenced'—Threads of Solidarity argues, 'women of color do not owe it to white people to tone police ourselves' (2017). James Baldwin, in an interview in *Esquire* magazine conducted in the wake of Dr. Martin Luther King's assassination also calls attention to the ways in which white commentators often implicitly or explicitly ascribe the source of anger (and the solution for its defusing) to black Americans. Responding to the interviewer's question, 'how can we get black people to cool it?' Baldwin responds 'it's not for us to cool it', reminding his interlocutor that 'white racism is at the bottom of civil disorders' (1968).
28. As Cvetkovich notes, 'negative affects' must be 'depathologized' 'so that they can be seen as a possible resource for political action rather than its antithesis…these affects become sites of publicity and community formation' (460).
29. The entire issue may be accessed at https://ethnomusicologyreview.ucla.edu/sounding-board/special-issue; last accessed 1 November 2022.
30. See, for example, Probyn's exploration of the ambiguity of shame—an affect that cannot, in her estimation, be viewed as entirely negative (2004). Berlant and Edelman have also explored the tensions and quandaries regarding the complex relationship between optimism and negativity (2014).

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CHAPTER 8

Non-fundamental Tones, or, the Pharmakon of Silence

Mikhail Bakhtin's explorations of language and/as speech are among the most widely known and productive emanating from the realm of twentieth-century literary studies. It is, however, somewhat of a misnomer to refer to Bakhtin as only or even primarily a literary theorist, as his work concerns not only language as that which is written (in the context of a work of 'art'), but also that which is spoken, voiced, the means of communication with a co-present or imagined/intended interlocutor. Owing to his cognizance and highlighting of the relationship of language to sociocultural dynamics and structures, and the limitless manners and contexts in which such theoretical insights might be productively engaged, his remarkable analyses have arguably achieved a status of 'unmarked' (or 'universally applicable'—one of few Russians to have been granted this dubious status in the Western academic humanities canon). Yet I imagine that most, if not all those familiar with Bakhtin's work are aware that its genesis clearly cannot be separated from his lived experiences in the Soviet Union. Attempts at linguistic standardization—orthographic, semantic, inclusive of musical notation—were hallmarks of the Soviet mania for control,[1] a powerful constituent of the monologic context in which Bakhtin worked. Yet uniformity was not limited to the linguistic alone; Soviet Russia was also marked by a standardization of gender and sexuality that was no less restrictive,[2] and indeed 'socialism in *one* gender' was hardly the mark of the transcendence of a male/female binary, but rather the signalling of the imposition of male/masculine as the privileged and fetishized term—often in startlingly homoerotic manifestations.

S. Amico, *Ethnomusicology, Queerness, Masculinity*,
https://doi.org/10.1007/978-3-031-15313-6_8

Bakhtin's work has little explicit engagement of gender, sex, or sexuality.[3] Yet as I have shown, drawing on the work of scholars from numerous disciplines, writing from geocultural and temporal locations other than Bakhtin's, gendered and sexed variables are consistently related to dynamics of erasure, power, and control—including a textual and linguistic control of discourse—in profound and problematic ways. The recent, relatively widespread comprehensibility, resonance, and adoption of the neologism 'mansplaining', far from signalling a trivialization of such dynamics, instead highlights the extent to which masculinity's functioning through linguistic domination—what Dular analyses as a silencing equating to epistemic injustice (2021)—is enacted within and constituent of quotidian experience. Rather than an everyday occurrence one learns to live with as a petty nuisance, or 'merely' a type of 'symbolic' inequity, the masculine control of language, discourse, textual representation is one of the many circuits through which 'epistemology creates ontological domains' (Mignolo 2018a: 169), and which allows ontologies to be materialized as sites of (colonial, misogynistic, racist, homophobic) depredation. Reading Bakhtin's analyses with the understanding of the fetishized masculinity underpinning the Soviet system—this engendering the gulag, man-made famine (the *Holodomor* [Голодомор]), and show trials with ultimate, preordained death sentences—reveals on a profoundly disturbing level the horrific outcomes of a monologic annihilation of the dialogic and heteroglossic. As with colonial encounters, at levels discursive, textual, and material: Silence(ing); and/then death.[4]

Ethnomusicology, via its textual artefacts and performances, invents (represents, describes) its colonies, speaking for the populations inhabiting them, explaining their thoughts, motivations, comprehensions, cosmologies (in a 'scientific' [= real man's] language). That the more contemporary texts are frequently notable for their quotations from actual 'natives', that the word 'informant' has generally been replaced by terms such as 'consultant', does little to disguise the monologic characteristics of an enterprise devoted to the perpetual re-creation of the masculinity of its practitioners, and the obvious, stifling masculinity of the space, operating via the tools—the weapons—of this masculinity. And while queerness might be imagined as diametrically opposed to and tasked with the unmasking of just such practices and productions, it is clear—as evidenced by the somewhat effortless, comfortable, 'interdisciplinary' fit of ethno+queer—that the sites of overlap are not inconsequential, owing in part to the operation of both in relation to the same epistemic limitations

and compulsions. An avoidance (due to a fear or suspicion) of the complexities of corporeal, sexual, sensual, material existence and experience that queerness shares with ethnomusicology might be explained as queer's counteractions to and contestation of a history of reductive and pathologizing scientific apparatuses that erroneously and destructively posited biological explanations as paramount. Yet this one example of a distrust of 'science'—a realm valorized, as I have noted, in relation to ethnomusicology's bid for masculine validation—has not resulted in queerness's unambiguous disavowal of the very apparatuses that govern an adherence to many of those things that science, in its Western, capitalist incarnation, deems valuable and essential. Queerness has willingly embraced, and is marked by, work most often disseminated as citation-based literature, based on a de facto canon of essential, foundational (Anglophone, Western) theory and theorists; the imperative for publication of one's artefacts in or by (highly ranked) academic journals and presses (with 'unbiased' peer-review as the final arbiter of 'quality');[5] the use of 'objective', 'dispassionate' language; the formulation of research agendas based on the guidelines of funding organizations, structured in a way to maximize 'scalability' (and with language that domesticates queer, rendering it less 'confrontational'); among others. Numerous foundational aspects of the manner in which academic queerness operates (perhaps as distinct from what it 'says') appear indeed to be far from confrontational or subversive.

Could this same queerness, via occupying confrontations, and a furious highlighting of the unspeakable, transcend its current limitations, garnering greater self-reflexivity, with a resulting necessary and profound critique of its 'exclusionary operations'? Can it destroy, slash and burn 'ethno-' (or 'anthro-') *everything*, generating fertile ground for future growth, itself emerging purified by the flames? Although anger and rage are often necessary motivations, bringing about profound changes, I am not sure that in this specific case—where the occupier itself requires occupation—that rage alone can promise enduring transformation. Surveying queer in the contemporary moment, it often appears that the 'exclusions' it has lamented and attempted to address are centred around the need for geographic/ethnic/national/racial 'diversity' (the parallels with ethnomusicology are apparent), and not the manners in which queer, as uninterrogated master signifier (exhibiting a 'lack of reflection on the foundation of [its] own theorizing and on the role of the West/US America in shaping academic discourse') (Kulpa, Mizielińska, and Stasińska 2012: 125) valorizes entire analytical registers which it unilaterally sets as foundational, dismissing (by

ignoring, thus silencing) all others. Rather than a drive towards perpetual modification spurred by necessary, constant reminders of its own post-structuralist/postmodernist (= late capitalist, in Jameson's 1991 analysis) genesis, and its status as a regionally, temporally, ideologically situated discourse, the ubiquitous, taken-for-granted cornerstones of much of its epistemology—the 'fluidity' of identity; the tyranny of norms; the commitment to subversion—are presented as metaphysical (and ethical) truths, and rarely as the situated, vested, interested, partial knowledges they represent. Is subversion, like negativity, the luxury of the Global North? Does wholesale fluidity erase, disenfranchise, mark as 'backward' those who consider their specific (sexual) subjectivity as constitutional of the self? Does the blanket vilification of 'norms' signal a failure to engage with epistemologies, discourses, and lived experiences (geographical, cultural, socioeconomic, corporeal, sexual, inter alia) that highlight customs and structures as necessary for physical, psychological, social wellbeing? Each base concept often appears as fundamentally transparent and universally intelligible, not only in queer theoretical texts, but perhaps most vividly in texts from myriad disciplines (like ethnomusicology—and musicology) where 'X' is (miraculously, alchemically) 'queered'. And while there are indeed examples of scrutinization of these often-assumed universals,[6] they often give the impression of existing as exceptions to the rules. It appears that after thirty-plus years, the 'epistemological *humility*' wished for by Eng, Halberstam, and Muñoz (emphasis added; 2005: 15) has not obtained, and that the 'subjectless/objectless critique' vaunted by them (and again by Eng and Puar) (2020), while it has perhaps persuaded scholars to disassemble the barriers between domains once judged either 'proper' or 'improper' (in relation to discipline, geography, cultural practice, etc.), has not dislodged the one 'subject' most responsible for the monologue: the subject (the literal subject; the subject position) that is the source, the creator, the moderator, the convenor, the perpetuator of the always marked (cultural, theoretical) position of queer, the Western/Northern academic and their monologic, textual 'splaining.

In hir[7] call for an academic sphere free from colonial structures and practices, la paperson distinguishes a first, second, and third university: the first founded on accumulation via dispossession, 'commissioned to actualize imperialist dreams of a settled world' (2017: xiv–xv); the second, motivated by a 'desire to humanize the world…a more genteel way to colonize a world that is so much more than human', to 'liberate' through liberalism (xv); and the third, the ultimately decolonized, dismantled from within.

The agent of this internal demolition is figured as manifesting in/as the 'scyborg':[8] an Othered subject who, via the magnanimity of the first and/or second university (thus proving itself as ethical), becomes 'the perfect *masculine* expression of education: an autonomous individual who will reproduce the logics of the university without being told' (emphasis added: 56). However, released within the institutional machinery, the scyborg—with hir own agentic desires, and similar to the 'queer desiring machines' (55) suggested by Ferguson[9] (which come into being via 'associations of *rubbings*, *frictions*, and *greasing* of gears' [emphasis added: 54])—becomes a reorganizer of that same machinery, '[subverting it]…against the master code of its makers…[rewiring it] to its own intentions' (55). Looking past the references to an arguably sensual corporeality suggested by the author's language, I imagine many ethnomusicologists or queer theorists would view this 'decolonizing ghost in the colonizing machine' (xxiv) as a reflection, an incarnation of their (idealized, desired, public) selves, committed as they are to 'diversity' and 'representation'. Yet in the view of la paperson, such scholars, and others like them—'the Marxist scholars, the ethnic studies formations, women's studies, gender studies, American studies'—are deeply ensconced in the second university, in 'the house of the hegemonic radical, the postcolonial ghetto neighbourhood within the university metropolis…mistaking its *personalized pedagogy of self-actualization* for decolonial transformation' (emphasis added; 42).

It is impossible to ignore the fact that both ethnomusicological and queer scholarship are overwhelmingly marked by their adherence to the very methodologies, epistemologies, sensorial hierarchies, rhetorical strategies and fetishized artefacts that are the constructions of centuries of closed doors, dispossessions, and exploitations; the rules structuring the academic game as it is still played are those which have been reproduced over the course of centuries within locations that allowed for the existence of only one species of speaking subject, self-appointed/anointed as superior (the apotheosis of human-ness) by dint of the concomitance of his sex, gender, and 'race'. Such rules, such practices are today still redolent of 'the different aromas [of] five hundred years of Western epistemic racism' (Mignolo 2018a: 161).[10] This adherence is supported by what must certainly be an unacknowledged but profound/foundational belief in the West's own self-construction as 'the center of legitimate knowledge, the arbiter of what counts as knowledge, and the source of "civilized" knowledge' (Smith 1999: 63); it is a knowledge implicitly and explicitly presented as seminal, original, and generative (as opposed to derivative), each

'new' 'discovery' the first of its kind (denying and/or obscuring indigenous contributions or foundations), a knowledge that is universal yet owned, 'as much [a commodity] of colonial exploitation as other natural resources' (Smith: 59).[11] From this location, what masquerades as moves towards 'equity' more often appear to be motivated by an implicit desire to bring a constructed (backward) 'them' into 'our' (forward) intellectual/economic institutions, educating 'them' on the ('unmarked', 'universal') 'proper' rules of knowledge production (the methods, the canons, the very subjects), rather than moving towards an '*us*' that can only obtain via the arduous, always ongoing work of dialogic, heteroglossic interaction and transformation. Although the Western academic subject has widened the visual scope to embrace new objects/subjects, the manner of speaking, writing, and representing—via the 'proud but calcified language of the academy' or 'the commodity driven language of science', both manifestations of *oppressive* language (Morrison 1993)—belies a loyalty to long-standing structures of inequity. The resulting stifling, monologic stream 'does more than represent violence; it is violence; does more than represent the limits of knowledge; it limits knowledge'.[12] And this limitation has had and continues to have profound consequences.[13]

Can oppressive monologia be combatted; is its undoing to be found in a facet of its sonorous (rather than linguistic) ontology, as it meets a fecundating yet dissipating force? 'Each utterance', according to Bakhtin, 'is filled with echoes (*otgolosokov*/отголосоков) and reverberations (*otzvukov*/отзвуков) of other utterances to which it is related by the communality of the sphere of speech communication' (1975a/1986: 91).[14] And although Bakhtin does not engage the two Russian terms I have highlighted in a sustained manner, using them more as metaphors than sites of or catalysts for analysis, I want to suggest that staying with these terms, embracing them as both metaphoric *and* as reminders of the audibility and materiality of speech—it's vibrating sonicity—may lead to a way to conceptualize (and actualize [?]) the future of queer, a future without ethnomusicology, without monologic suzerainty, without interdisciplinarity, because without discipline; a future imagined through affect, as echo. In many ways, queerness does operate as echo in the current marketplace of ideas—indeed a marketplace, where prominence and preeminence is guaranteed by the capital-backed circuits of the West, granting greater access to the institutions, corporations, and media that advertise and disseminate. But the echoing is that of an echo-chamber into which queer has pulled all Others, its blaring loudspeakers violently drowning out all other concepts, subjects, interlocutors; sound ricochets and

eradicates, overwhelms as (colonialist) weapon.[15] That queer has remained *the* (only) master signifier ('Unmarked. *Unmarked!*') for decades—the only term constructed, advertised as capable of the theoretical capacity to subsume all other 'local examples'—and that from no other source outside the West has another concept emerged that might displace this dominance has, as I have noted, everything to do with 'worth' based on monetary considerations, not epistemological/theoretical/experiential perspicacity. Or equity.

There are, however, ways out of the chamber, other echoing possibilities for queer—possibilities engendered by the metaphoric, conceptual, and experiential meeting of the affective, the auditory, and the wild which exhibit strikingly similar characteristics. Understanding this last term in the sense engaged and explored by Halberstam ('the absence of order, the entropic force of a chaos that constantly spins away from biopolitical attempts to manage life and bodies and desires') (2020: 7), and recalling both affect's confounding of linguistic and subjective control, as well as queerness's professed resistance to its trajectories being 'decided on in advance' or 'depended upon in the future' (2005: 3), the possibilities of a dialogic resonance, a mutually constitutive echoing, confound the assault of the monologic. With further reference to Halberstam's wildness—a site for the exploration of sex's/sexuality's multiplicity—the contrasting of the closet with the ferox (implying the ferocious, the feral, the free, and relating, in his text, to falconry) is notable; here, we 'swap out the image of an interior room representing a secret self for a wide-open space across which an unknowable self is dispersed' (10). While conceiving of a dispersal into the open, in general terms, might appear to highlight both queerness's and ethnomusicology's colonial ambitions, a return to the auditory offers different possibilities: the openness of an exterior, expansive, unconstrained space, in which sound cannot be fully controlled, cannot but dissipate and animate, must meet with other motile, vibrating (human/non-human) forces, contrasts starkly with the echo chamber, the indoor, finite space that contains, restrains, and deadens vibrational potentials. Released into the wild of epistemological possibility, the disciplinary instruments of control (assuring a visual/textual monologic centrality) withdrawn, queerness might echo in any number of ways that cannot (must not) be counted upon in advance: This truly provincial, once-all-encompassing concept will be but one voice in what must become a *pluriversal* soundscape, no longer the lone, droning, deafening fundamental tone.[16] Neimanis highlights the importance of our corporeal

understanding and experience (an embodied concept) of ourselves as open, porous, liquid—bodies of water—that connect us to other porous, liquid materialities, human and non-human, flowing and becoming together (2017). In much the same way, feeling/thinking the self as a mutually constituting/constitutive component of a (literally) vibrating, sonorous/silent expanse that encompasses the immediate and the horizonal; abjuring claims to self-sufficiency, finitude, essence, and primacy; opening to the multimodal comprehending/experiencing of complex sonic relationships that reveal the limits and insufficiencies of a narrow (disembodied, ideal) understanding of language begetting disembodied, monologic, colonizing concepts disseminated via an artificial, stifling system of discipline/disciplines; allowing for the possibility that a textual obliteration of the materialities, sensualities, and aesthetics of sex, body, sound, music is not the apogee of 'human' intellectual possibility, but yet another effect of disciplining power/knowledge; all are vital contributions to movement towards the fecundity of multiplicity. If, as Sontag notes in her contemplations of silence, language might, in specific contexts, be 'experienced not merely as something shared but as something corrupted, weighed down by historical accumulation' (1967/1969: 15), the willingness to explore sonic interaction exceeding words or symbolic/semiotic systems may do much to cleanse such accumulated corruptions.[17]

Understanding the pluriversal as the outcome of the 'process of knowledge production…[that] does not abandon the notion of universal knowledge for humanity, but which embraces it via a horizontal strategy of openness to dialogue among different epistemic positions' (Mbembe 2016: 37) allows for the imagining of a differently sounding queerness irrevocably changed by its new status as only one of many.[18] Queerness must relinquish both its status and intentions (its role as central, omniscient administrator), must accept that the decolonial project—which it has been complicit in *necessitating*—cannot operate as a 'master plan led by a privileged elite, avant-garde intellectuals, or ego-identity politics (Mignolo 2018b: 125). The peddlers of queerness must understand relations, bodies, epistemologies, always in states of becoming, and never reducible to either materiality *or* cognition; must exchange their product's de facto current status as an ontological certainty marked by epistemological and economic arrogance (a transmutation via a quiescence with administration and discipline) for that which can only exist in non-hierarchical relation.[19] Queer may reverberate rather than incorporate, animate, be reanimated through the various resonances; it may remain, faintly, as a sonic

trace, a cautionary reminder of the monologic destruction in what can become a colonial past (that must not be repeated); or it may dissipate fully into silence, irrelevant, unable to maintain any vibrating, animating energy once the cheat of capital, wedded to language, is withdrawn.

Queerness is not willed into silence by its erstwhile monologic practitioners (wishing to *lead* the path to *progress*), but willingly accepts the silencing; not as a quasi-spiritual path to the practitioner's own enlightenment, or as a means of drawing, paradoxically, more attention to itself *as* silence in an increasingly cacophonous world—placing itself, its agents, again, as the hub of all possible spokes—but from a commitment to the necessarily ethical foundations of intersubjective relation, self to others.[20] The purveyors of hegemonic, academic queerness must commit to this 'deep selfsilencing', moreover, as the 'condition for *listening* to the voice of the inaudible' a silence that is, in fact, a 'sound not audible or intelligible to extractivist ears', those ears accustomed not to 'deep listening' but '*active* listening' as the means towards continued extraction (emphasis added; Sousa Santos 2018: 177). Understanding, additionally, that silence has often been a weapon of the subaltern—whose meanings are 'traceable only in shared sequences and rhythms' (via varied corporeal senses) (178), this dialogic, pluriversal intercourse reveals even more about the complexity of silence itself: Silence is revealed as a pharmakon, sometimes poison, sometimes remedy.[21] Jones suggests that a 'queer utopia', rather than marked by a push towards perfection, is simply a space in which oppressed subjects can 'breathe' (2013: 3). We all might dream of a post-queer/post-ethnomusicological, pluriversal utopia, one in which silenced voices can vibrate on multiple frequencies; like music unleashed from the constraints of arid, textual representation, such voices can sound, reverberate in what continually strives to become a necessarily open expanse, one previously stuffed, congested, deadened with and by but one homogeneous, inert, stolid mass.

I am aware that by suggesting a nullification of queer, my arguments might (ironically) seem to align with those calling for an embrace of 'queer negativity'. And I understand the critiques of such theories—often emanating from outside the West—that highlight the inherent ethnocentricities of a turn to 'no future' (Edelman 2004) as '[having] some *raison d'etre* only in cultures that *have* "future", are "future-oriented", and in the privileged position of being able to "waste" it' (Mizielińska and Kulpa 2011: 18). However, I am not advocating a universal embrace of the 'negative' as global panacea, but a local remedy from and against its own provincial ideology that, via its silencing, opens a fertile space for a proliferation

of new voices, 'brought to life through cultural permeability, exchange, influence, or simple coexistence' (Kulpa, Mizielińska, and Stasińska 2012: 116).[22] Likewise, I am cognizant of the similarities between the previously noted 'wild' and the queer; Halberstam himself notes that while the terms are not synonymous, 'wildness takes the anti-identitarian refusal embedded in queer theory and connects it to other sites of productive confusion, taxonomic, limits, and boundary collapse' (2020: 30). As such, it is arguable that a utilization of 'wild' indicates that queerness has not been displaced, but remains central as yet another 'unmarked' container (queerness de-centred, but now located within a by-any-other-name queer space). But as with 'negativity', I am not arguing for 'wild' (or any other concept) to ascend to primary status, from the Anglosphere to 'everywhere else'. Rather, I offer these concepts as possibilities, options, a way for a self-constructed 'us' to think about our/themselves, our/their positions, our/their history; they animate my Eurocentric critique of Eurocentricity, of Western disciplinarity, with the goal of ultimately decentring that dangerous 'we'/'us' and, ultimately, any exploitive concept or construct *of* a 'we'/'us' that owes its existence to that which is constructed as an always-inferior, perpetually catching-up 'them'. Finally, it is essential to note that I do not envision dialogic, pluriversal intercourse as occurring and reverberating among subjects and groups marked by any sort of essential or irreducible identity (e.g., geographically defined: the West/the rest; the Global South; Eastern Europe; etc.) Rather, although geographic location has certainly been connected to questions of inequity (epistemological; material), and understanding the ideologies and mechanisms through which such inequities have been allowed to obtain is an important step in combatting their continued perpetuation, a true pluriversal space will only exist when variables such as ethnicity or nationality or any sort of geo-sociocultural location (to say nothing of sex, sexuality, class, age, corporeal abilities…) does not mark its bearer as *hierarchically* defined. Pluriversality will not allow for the distinction enunciator vs. enunciated, for the classification of a work of scholarship such as Ntarangwi's (2010)—an ethnography of U.S.-based anthropology by a Kenyan scholar—as reversing the *usual* relationships. In a pluriversal space of meeting, marked by resonance, reverberation, echoing, subjects and subject positions are effectuated through interaction as much as through unique, situated location, histories, experiences, and knowledges.

An awareness of the productiveness of reverberation, the makings of echoes may draw us not only to sound in general, but to music, rich with vibrations that incite and excite a desiring exploration. The theoretical,

symbolic, and experiential understanding of phenomena such as overtones or sympathetic resonance, essential components of music's sonicity, expand to broader (geographical; temporal; philosophical; material) concepts—from the Music of the Spheres[23] to Confucian *ganying*—and then back to the most microscopic; for example, the mirror neuron. Music's very ontology, moreover, gives the lie to the various dualisms that have served as building blocks for any number of exploitative, epistemologically backed structures and actions; with music, it is an utter distortion to posit grouped pairs of supposedly discrete, opposing, foundational terms such as corporeal vs. ideal/cognitive; material vs. intangible/ephemeral; emotional/affective vs. rational; functional vs. aesthetic; or countless others. The sounding musical—distinct from the *disciplined* musical, in which dualisms such as masculine/feminine indeed still obtain—serves as an extraordinary tool in dethroning the default to the (god trick; surveilling; rational-scientific) visual in Western theory, resulting in alternative, productive possibilities for conceiving of subjectivity and intersubjectivity (e.g., a polyphonic self, in which the multifarious components that contribute to the making of that self, echo, ping, vibrate, transmute with one another).[24] Even the concept of a uniform, universal temporality—so central to the colonialist enterprise, and rearing its hideous head in both ethnomusicology and queerness, as I have shown—cannot be sustained in relation to the experience and the theoretical affordances offered by music. Rao's exploration of the postcolonial South, marked by attention to the 'heterotemporality of the global queer political present', with time itself approached as 'temporal states [past, present, and future] that inflect and infect one another, rather than following in chronological succession' (2020: 21), has a resonance with Capitain's previously noted call for 'heterophonic reading' (2022) and is, moreover, an example of the ways in which the sexual-ideological echoes the sonic-affective.[25] Indeed, they arguably cannot be thought apart from one another, cannot in fact be thought of *as* parts; they are, rather, mutually resonating nodes that affect and are affected, their (temporally evanescent) ontologies brought about in the moments of mutual fertilization and frisson, the ontologies and relationships *both* productive of new ontologies and relationships (temporally, spatially) that cannot be known, controlled, decided upon in advance. Instead of two exploitive and disciplined structures coming together 'interdisciplinarily', perpetuating exploitations, the ever-changing study of the ever-changing, mutually inflecting—theoretically, practically; to expand intellectual horizons, to foster the ability of all people to thrive on

numerous levels—is the space in which epistemological hubris can have no place, where methodological dogmatism and ethnocentric hierarchicalization can find no purpose or sustenance, can only wither away.

The fostering space in which the multidimensional interaction of sexual/sensual/sensate subjectivity with sound/music—engaging registers experiential, discursive, sensuous, aesthetic, ideological, erotic, social, (inter)subjective, as well as those not yet divined, conceived, or sensed—might counteract the types of erasures and co-optation seen as, in part, the unavoidable outcome of our current university system in which knowledge as commodity is parcelled and segregated, the better to be managed and administered. Such a potential space is not, of course, a wholly new conception—Moran notes that 'the critique of the academic disciplines as limited and confining is as long-standing as the disciplines themselves' (2002: 14)—but one with a legacy of starts and stops. Menand (2001), for example, in line with Ferguson's (2012) exploration of interdisciplinarity, finds the roots of *anti*disciplinary sentiment and action in the United States as inextricably linked to the changing demographics of the postwar (and post-Cold War) University—combating the exclusions and actions of traditional disciplinary structure, and opening up both 'studies' (women's, Latin, Black, LGBT+, e.g.) and centres devoted to various previously obliterated groups. He also highlights, however, the extent to which such interventions eventually became ensconced within and wedded to extant disciplinary locations, adding that 'merely adding new areas of study' (such as ethnoqueer?) 'doesn't threaten the integrity of a discipline' (2001: 54).

What is needed, according to Menand, is a *post*disiplinary[26] stance, one that is animated by an 'imaginative and dynamic eclecticism' that stands in direct opposition to, for example, the conferral of discipline-bound doctoral degrees as 'a fetish of academic culture' (59). The postdisciplinary 'allows ideas and connections to be followed to their logical conclusions, not to some contrived preordained end point determined by artificial disciplinary structures' or 'disciplinary policing' (Coles, Hall, and Duval 2009: 87). Additionally, Ings highlights how postdisciplinarity is essentially radical, drawing on the etymological sense of this word—radical—'proceeding from a root' (2020). This root, he explains, is a 'need to know', a need that brings the seeker into contact with that which is unfamiliar, and which functions as 'a form of institutional disobedience not only because it refuses to acknowledge foundational structures of division and demarcation but, more importantly, because it rethinks how we might "know" things' (52). Recalling, to my mind, Tomkins's work on affect

theory, with interest-excitement posited as a central (yet most theoretically neglected) primary positive affect pair—as that which moves the subject-organism to interact with the world, to explore, 'to "interest" the human being in what is *necessary* and in what is possible for him [sic] to be interested in' (1962/2008: 188)—Ings's highlighting of the radical needing to know (a desire, as I see it, not predicated on lack) suggests an affective valance to the postdisciplinary.[27] This affective motivation might or must, I believe, additionally allow for *illogical* points that *refute* 'endings' at all, repudiating a hollow, narrow scientism more completely than does any sort of 'interdisciplinarity' that capitulates to the extant epistemological and methodological boundaries of enterprises that have, at their heart, a perpetuation of inequity. To be moved to know, and to interrogate the very ontology of knowing—spurred on by the reverberations among the sonic, the sexual, the social, the intersubjective—is to embrace a relationship to inquiry that proceeds from a courage, an audacity to venture into territories that offer the exhilarating potentials of the unidentified, the strange, the unimaginable. The courage, the audacity to repudiate a system of masculinity that is, despite its self-construction, not courageous at all, but terrified of the Other-than-itself.

A 'post-', of course, may be questionable insofar as it suggests a unidirectional, evolutionary/melioristic movement. But there appears to be agreement that the various modifying prefixes do not, in fact, translate with uniformity of meaning across wide geographic, cultural, or academic terrains; what is a 'post-' in one context may be termed an 'anti-' in another. I obviously find the term 'interdisciplinary' particularly problematic and odious; it reeks of administrators, controlled by a belief that the value of knowledge is equal to its ability to create financial profit, and clinging frantically to disciplinary structure out of a self-preserving avarice and utter fear of the unknown. But what is most important, in my estimation, is indeed a commitment to explorations—whether post-, anti-, non-, trans-, or other—that have salubrious social, ethical, and epistemological aims and consequences, that resist a stultifying and limiting disciplining, that remain elastic and open (to sounding/vibrational potentials) in their needing to know.[28] And understanding the various elisions that continue to shape the academic landscapes I have been discussing, I believe it is vitally important at this moment in time to foster work that embraces (as method; as process-object of exploration) what might be broadly understood as the creative-expressive, that which is marked in significant ways

by affective, sensual-somatic, and aesthetic variables and/as a refusal of the dictates of a bland scientism that is anything but 'objective'.[29]

I have attempted throughout the chapters of this book, as well as in much of my past writing, to highlight the significance of the affective and the corporeal in relation to the countless registers of lived experience, as well as the dangers of occluding such variables in scholarly work; an unquestioning obeisance to what is supposedly an unimpeachable method of 'fact-based' inquiry appears to have rendered some unwilling to consider the posits of countless scholars, artists, and practitioners who have found inextricable links among the corporeal and the ideal, the 'emotional' and the 'rational', and the indispensable nature of affect in driving towards a 'need to know', academic or otherwise. Now, however, I would like now to foreground the importance of aesthetics, wedded to both of the aforementioned registers, and often summoning attention to the ethical. Taken in its broadest sense as referring to the study of the subject's multivalent sensory perception of and relation to environment (and not, as is sometimes inferred, as marking a field of inquiry positing universal, ideal, and/or metaphysical theories, these in relation to 'the arts' and/or an antiquated, simplistic conception of 'beauty'),[30] a focus on aesthetic registers offers numerous possibilities for approaching the complexity of experience that, like sound/music/sexuality, can never be reduced to either/or propositions.

In addition to those authors whose work I have previously noted (Panagia 2009; Rancière 2000/2004; Lefebvre 1992/2004; Florensky 1914/2004) (see Chap. 6),[31] there are numerous others whose findings demonstrate the rich possibilities of attention to aesthetics and corporeal aesthesis. Highlighting both sense and sociality, I first draw attention to Sousa Santos's observation that the entire sensorium is implicated in relationships between the extractivist and the subaltern subject—the former may not *hear* the latter, or perhaps the latter '[communicates] by other senses, which in turn may provide significant reinterpretations' (2018: 177)—as a necessary reminder of the embodied nature of all sociocultural, ideological, political relationships.[32] And the aesthetic has an important role to play in exploring just such corporeal-social-relational dynamics. Relationality is a central concern in the phenomenological theories of Dufrenne (1953/1973), which highlight the extent to which affective, aesthetic experience can be understood as breaking down supposed self/other divisions.[33] Likewise, as Beltrán's (2014) and Chuh's (2019) work illustrate, in line with both of the foregoing scholars, aesthetics may be enlisted in understanding

sociocultural dynamics that reveal a complexity refusing binary simplification. Beltrán, with attention to the relationship between 'racial presence' and 'racial justice'—one marked by paradox—argues that an engagement with aesthetics affords theorists the possibility of '[attending] to the distinction between values and feelings' in order to become aware of 'the dissonance between our sensory pleasures and our ethical values' (140), thus highlighting the importance of making informed and intuitive judgments in situations marked by indeterminacy. And Chuh, defining the aesthetic as 'the relationships among the senses and the processes and structures of value by which certain sensibilities become common sense and others are disavowed' [xii]', draws attention to its 'double-voiced' quality, exploring how it may either support and subtend the status quo or, alternatively, those that dissent from a disempowering, normalizing '*sensus communis*'. As her work makes clear, attention to aesthetics contributes to our understanding not of discrete 'aesthetic objects' *qua* artefacts, but of the possiblities for 'unconcealing' subjugated voices and knowledges that can interrupt the monologue of the Western European tradition of liberal humanism that has 'come to have the effect of truth through the powerful machine of modernity' (5). Arguing for an '*illiberal* humanities' as a necessary counter to the current 'liberal humanities' constellations that 'racialize and hierarchize people' (24), Chuh's aesthetic analyses of illiberal knowledges contribute to the work of 'mis-taking' the university 'as a means of unsettling the very grounds upon which it stands' (121).

The influence of Wynter on Chuh's analyses is expressly noted (by her) and abundantly clear; Chuh's 'illiberal humanities', for example, is alternately termed a 'humanities after Man', referencing Wynter's anti-humanist, anti-exclusionary, decolonial arguments in her 2003 article (subtitled, in part, 'Towards the Human, After Man'). And although Chuh does not explicitly engage Wynter's discussion of 'deciphering practice' (1992) in the text cited here, it is just such a practice that can illuminate what may be accomplished by prying off the various diversionary veneers covering such prominent examples of the 'liberal' as ethnomusicology and queerness. Reading these disciplinarily defined humanities texts themselves, the tens of hundreds of thousands taken individually and collectively, with attention to aesthetic registers—how they are constructed to work upon interrelated ethical and affective registers, on values and feelings, this often effectuated according to what is highlighted and what is eradicated—the illocutionary force must be understood as having explicit (professed, conscious) and implicit (unacknowledged/

unacknowledgeable, subconscious; beyond the plans or wishes of any one writing/reading subject) aims. While the former conforms to the dictates of these 'liberal humanities' (contributing new understandings of culture-process-object X; giving representational space to same, thus supporting 'diversity'), it is the latter, the *doing* rather than the *meaning*, that allows for the perpetual replication of the alienating, exploitive epistemic system, immune to scrutiny, the highly polished veneers reflecting the idealized self back at the reader.

And it is the armature of masculinity that supports the doing, the coding of this one version of academic discourse (an economic discourse, after all) as superior, represented as the knowledge of (but not understood as the very *creator* of) Man. Here, the bases for the elisions and exclusions, all gendered, all mapped upon a masculine:feminine :: superior:inferior binary, become clear: body inferior to mind; affect/emotion inferior to rationality; auditory inferior to visual/textual. The individual manifestations—the palpable anti-eroticism; the homophobic invisibilization; the racism masked by 'diverse representations'; the continuing primary reliance upon written texts, in inviolable formats, despite a cultural-technological landscape that facilitates the ability to communicate with sound and motion, colour and timbre, differences in velocity and tempo; the Eurocentric denigration of orality as inferior to the (visual/material) artefacts of textuality;[34] the maintenance of raced/racist/gendered/misogynist/homophobic geoculturally based roles of speaking subject/represented object; and numerous others—expose what dares represent itself as a universally valid, preeminent system of knowledge production as, in fact, a system of exploitation, bolstered by a 'policing language of mastery [that] cannot, [does] not permit new knowledge or encourage the mutual exchange of ideas' (Morrison 1993). The limiting structure of the (meta)episteme prohibits any admission or reciprocity that might change process or product, both of which are essential to its (covert) replication—a replication that is all but insured so long as 'meaning' is sought, in line with current academic demands, in the 'what 'rather than the 'why' and 'how' of production.

Akin in some aspects to Bakhtin's conception of truth not as an essence, but as a perpetual process of dialogic interaction,[35] Chuh argues that 'an illiberal university must remain a question, a marker of a striving for the realization of a radically different world' (121). And my sonically motivated thought experiments are marked by just such indeterminateness, as questioning rather than answering. If they appear as wistful/wishful

thinking, formless, impractical fantasies lacking clearly defined goals, plans, instructions—this is obviously the point. Only unfettered imagination, a willingness to meet and conceive of phenomena in novel, even impertinent ways, a commitment to the *process* (rather than the artefacts) of mutually constituted knowledges (the outcome of a 'distributed creativity')[36] can foil the neoliberal-colonial disciplinary machine, the dismantling of which is dependent not upon 'alternatives', but 'an alternative thinking of alternatives' (2020: 118). What passes as the pinnacle of research emanates now from a soul-sucking apparatus that operates exclusively with an eye to profitability, implementability, patentability, assessability, scalability; that values only standardization and replication; that speaks the administrative language devoid of risk, inspiration, and movement, a language of stasis and entrenchment.[37] One wonders how, in fact, in such an overarching structure—especially considering the exploitation and precariousness of the labour within it[38]—the study of music or sexuality (or anything else) could resist disciplining, ultimately becoming mere one-dimensional, grotesque caricatures of the experiential and conceptual complexity they now wrongly profess to elucidate (as with, e.g., the stultifying transmutation of the multimodal richness of musical experience into a 'figure of sound') (Eidsheim 2015).[39] It is the fallow space in which financial and institutional benevolence is bestowed upon those who have learned that the most valuable knowledge is not any sort of 'content' 'within' a 'discipline' (or, better still, 'interdisciplinary content'), but a crass, rote-like learning of and adherence to the language and machinations of the system, in order to utilize it for personal gain (oblivious to the fact that, rather than having mastered the system, they are mastered by it, transformed from seekers and makers to babbitts).[40] By setting up a cacophony of 'disciplinary' voices—each driven by a panicked desire to obtain a piece of the ever-shrinking pie, competing (as opposed to cooperating) with all others—the university, in fact, silences the possibility of true resonance. If Foucault (1975/1995) is correct, if a ubiquitous power/knowledge is at the root of such disciplining dynamics, it is imperative to remember that neither half of the dyad is universal, metaphysical; the dyad is marked by specific types of power engendered by/engendering specific types of knowledge, emanating from, and creating specific sociocultural spaces. It is a type of knowledge marked as much by the mechanisms of its dissemination, by its gendered/raced/classed lineage, as the contents and posits with which it manifests in any one era. And this specificity must be undone by refusing both mechanisms and posits, by

vibrating on new frequencies, refusing ancillary, facilitating relations to the droning (disciplining) fundamental tones.

The modern, Western university's ultimate goal of financial enrichment for a few (institutions, and privileged elite within those institutions, whose largesse 'trickles down' just enough to assure the allegiance of the many) is ultimately accomplished via a reliance upon the structures and perpetual instantiations of masculinity,[41] these inextricably linked to, and symbiotically working with and through those of the racist, the colonialist, the misogynist, the homophobic. Mignolo notes the necessity of epistemic, emotional, and aesthetic decolonizing 'delinking' from such structures (used to structure knowledge) in order to create 'institutional organizations that are at the service of life and do not—as in the current state of affairs—put people at the service of institutions' (2018b: 126). In addition to Chuh, both la paperson (2017) and Escobar (2020) imagine possibilities of universities that do not yet exist, with the last—specifically referencing pluriversality—contrasting the productivity of the possible with the restrictions of the pragmatically attainable.[42] Yet Moosavi draws attention to the many voices suggesting that, owing to their complicity in ethnocentrism, elitism, and exclusion, 'universities should be abandoned altogether, even if nobody is willing to take the first step in doing this' (2020: 342). And perhaps gesturing towards a violence necessary to do the demolition work that can engender an inversion of the current hierarchy institution/[over]/people, Bacchetta—aware of the academic's '[participating] in bolstering the institution and thus enabling (even if unwillingly) its dominant ideological work' (Bacchetta, Jivraj, and Bakshi 2020: 578)—envisions a 'critical mass' of 'radically critical subjects' brought inside the university, in order to 'implode [it] and recreate it differently' (580).[43]

If amassing to implode requires a catalyst, perhaps polemics such as this text are useful—not in order to incite anger for anger's sake, but as a textual intervention (working against a system founded in numerous ways upon textuality) that aligns with the affective motivations moving beyond discipline, 'threaten[ing] the regularizing bound of rhetoric', thus 'put[ting] into question the notion of boundaries or limits' (Flannery 2001: 117). Certainly, my envisioning of the role of the affective may appear quite different from than that of Muñoz, whose 'call for an "affective reanimation" of queer theory—a blending of critique with hope, passion, aesthetic pleasure, and utopian longing' (Felski 2015: 30)—is deemed necessary to displace a 'disabling political pessimism' (Muñoz 2009: 9). Felski engages with Muñoz's texts, among others, in order to

explore alternative relationships of researcher/analyst to their 'object of study' beyond that of critique—a methodology, a stance that has come to be, for the past several decades, the assumed 'gold standard' of analysis, granting purchase on a text's hidden meanings and, concurrently, its subversive/resistant potentials. Operating as a sort of 'hermeneutics of suspicion' (Ricoeur's [1965] term),[44] however, critique, according to Felski—owing to its wholesale, almost requisite embrace as the method par excellence ('not just one good thing but the only conceivable thing') (118), a method/stance moreover marking the expositor with the imprimatur of both perspicacity and objectivity (to say nothing of ethical superiority and/or gendered attributes)—has had negative consequences. Resulting in the 'confusing [of] a part of thought with the whole of thought', the de facto, often unreflective, habitual, and automatic recourse to critique '[scants] a range of intellectual and expressive possibilities' (5). (The resonance with Morrison's [1993] assessment of oppressive language that limits knowledge is notable.) Felski notes Sedgwick's (1997) influential essay on paranoid and reparative reading as expressing this dynamic as well, whereby the mandate of suspicion has become 'increasingly prescriptive as well as excruciatingly predictable…pushing thought down predetermined paths and closing our minds to the play of detail, nuance, quirkiness, contradiction, happenstance' (Felski: 34).[45]

Felski's highlighting of both Muñoz and Sedgwick (noting specifically the latter's conception of reparative reading as allowing for a relationship to the work of art based upon a desire 'for solace and replenishment rather than viewing it as something to be interrogated and indicted') (Felski 2015: 151) alerts us to the various ways that texts may be productively approached without falling back upon what might be seen as the 'negativity' of (suspicious) critique. Deposing the stranglehold of critique may enable us to perceive dimly glowing roads, barely visible through the fog of habit or indoctrination, and we may be curious enough to follow them, to approach research in radically reimagined, post/anti-disciplinary manners, in myriad post-university settings (where even the categories of 'art' or 'science' are understood as nowhere near as discrete as imagined). Yet I do not want to think of my polemic as a critique motivated by suspicion, at least not in the ways Felski and Sedgwick (or Ricoeur) appear to understand this. My critique is, rather, a type of *peri*-archaeological reading that takes the absolutely undeniable signifying absences in both ethnomusicology and queerness as starting points, not in an attempt to 'uncover what cannot be seen', but to highlight the disorienting, dizzying

refractions/reflections that manifest as an infuriating invisibilization *of* a stunningly visible invisibility, perpetuating and perpetuated with utter impunity. An affectively resonant and motivated refusal to ignore this present absence is an essential component of the processes that may ultimately expose the limits of knowing and knowledge within and through the underlying epistemic boundaries that must be perpetually actively/consciously as well as performatively/subconsciously (owing to differing threats and rewards) invisibilized themselves. Moreover, while scholars/researchers may indeed find a certain seduction in suggestions that 'we' might approach 'our' 'texts' with affection rather than antagonism (suspicion, anger, rage as 'negative'), it is a mistake to construct such relations as bipartite in nature (analyst/text); rather, our anger at these disciplines and their various texts (and their privileged creators) should stem from a care and concern for, from relationships with those silenced and/or exploited by their violations: most significantly, the 'research subjects' who—contra the posits of Lévi-Strauss—exist as material, feeling people, not data, those other interlocutors often ignored, obliterated, or misrepresented. At what price does 'our' 'solace' or 'replenishment' come?

All assessments of emotions' 'values' are, of course, situated and contextual; and anger cannot be universally constructed as the opposite of hope or optimism. Indeed, insisting upon anger's 'crucial' nature in battling disenfranchisement of and violence against women of colour (including highlighting the ways that race inflects relationships and power differential *among* women), Lorde cautions, 'when we turn from anger we turn from insight, saying we will accept only the designs already known' (1981/1984: 131)—an assessment underscoring the value of embracing a so-called 'negativity' intimately linked to an affective horizon of unknowable possibilities. Affect's indissoluble link to movement also implicates its utility in combating a disabling acquiescence to status quo. With reference to the title of the collected volume in which his essay appears—*The Fire Now*—Yancy equates the imperative 'wait' with cowardice, but the titular 'now' (a command to act with immediacy) with 'a transnational, multicultural, multi-gendered, multi-disciplinary clarion call', 'a demand, a scream, that operates according to diametrically opposed temporal logics…[speaking] to a temporality of refusal to go on as usual' (2018: 272). Further dismantling what is certainly one hierarchically privileged group's attempt to value/devalue specific motivations, emotions, and actions (those that benefit 'us'/those that threaten 'us', respectively), Yancy—following the editors' assessment of the title's *Fire* as something 'cleansing, that comes from speaking up and out against the violence that surrounds us'

(Kamunge, Joseph-Salisbury, and Johnson 2018: 3)—refuses to equate burning with hate, with negativity, with destruction. Much to the contrary, it is 'a deep stirring in the soul', a burning that is 'socially, politically, psychologically, spiritually, and existentially cathartic' (Yancy: 273). To burn the inequitable, so that another burning can illuminate and perpetuate a temporality of possibility, can crackle, and vibrate the air as a reminder of the power of the sonic. To silence that which silences.

Notes

1. A discussion of Soviet linguistic and musical control may be found in Amico (2014).
2. The earliest years of post-Revolutionary Soviet Russia were remarkable for the overhaul of the penal code, resulting in one of the most liberal political/juridical spheres in the world (and certainly in comparison to Europe or the United States); homosexuality, for example, was removed from the list of criminal offences. This liberalness, however, was relatively short-lived, and with the ascension of Stalin, an authoritarian, repressive regime was installed (and homosexuality recriminalized). For a discussion of the changing juridical landscape in relation to sexuality, see Healey (2001).
3. Other authors have enlisted Bakhtin's work for analyses of gender and/or sexuality. As only one example, see Francis (2012)
4. In a 2017 interview with Canadian television's *The Fifth Estate*, Masha Gessen—offering a typically incisive and accurate analysis of Putin-era Russia (including the autocrat's similarities to Donald Trump)—highlights the extent to which both men exert power via the exploitation of language. Noting their predilection to lie, and highlighting the linguistic dimensions of social control, Gessen elaborates: 'They don't lie in order to avoid telling the truth. They lie in order to assert their power over reality…it's not "I can *do* this because I want to do this", it's "I can *say* it because I want to say it. Too bad for the facts"'. Gessen's assessments—four years in advance of Trump's baseless charges of widespread voter fraud (culminating, in part, in the 6 January 2021 attack on the U.S. Capitol), and five years before Putin's February 2022 invasion of Ukraine—may be seen as comporting with Mignolo and Walsh's causal linking of epistemology and ontology (and/or the generative power of enunciation) (2018), a making through speaking. Putin's linguistic denial of an entire (Ukrainian) cultural sphere's very existence, his spurious claims of Ukraine's 'Nazification', his definition of armed action as a 'special military operation' (not a war; not an invasion of a sovereign nation)—all promulgated via a (media) apparatus in which the monologic operates at levels conceptual and systemic—are yet further examples of the relationship between monologic control and material destruction and devastation. Gessen's interview may be accessed

at https://www.youtube.com/watch?v=8GAw6dvh8v4; last accessed 1 November 2022.

5. Terms such as 'quality' and the related, now ubiquitous term 'excellence' are indicative of what Mbembe argues is the current 'mania' for assessment within the university system. Far from a concern with fostering original, intellectually-culturally-socially productive, and/or challenging scholarly work, this overarching 'system of business principles and statistical accountancy has resulted in an obsessive concern with the periodic and quantitative assessment of every facet of university functioning' (2016: 31) within which and whereby 'excellence itself has been reduced to statistical accountancy' (2015). As noted in Chap. 5 (p. 102) Ferguson also highlights the use of the term 'excellence' by the administrative, disciplining university (2012).
6. Queer theory's problematic obsession with an uninterrogated 'antinormativity' is productively engaged and critiqued by Wiegman and Wilson (2015).
7. la paperson uses the genderless pronoun 'hir' to refer to the figure of the 'scyborg' (discussed *infra*). As such, I use the same construction to refer to them.
8. la paperson notes that the scyborg is 'a being who is in no way discretely individual. A scyborg is a being in assemblage. Your agential capacity extends beyond your being, into the system's capacity. Your agency is system. This is why I put the s in front of cyborg' (2017: 61).
9. la paperson makes reference here to Ferguson's 2012 book, *The Reorder of Things: The University and Its Pedagogies of Minority Difference* (upon which I have likewise drawn), as well as an unidentified 2013 lecture (55n1).
10. Grosfoguel, extrapolating from the observations of Sousa Santos, highlights the fact that the vast majority of social theory encountered in the Western university is the product of white men from five Western countries (Italy, France, Germany, England, and the United States) (2012, 2013). Noting that the intellectual production emanating from just 12% of the world is taken as 'valid and universal…throws away the social experience of most of humanity' (2012: 84).
11. With allusions to concepts of intellectual property, Smith notes that the globally disseminated type of knowledge produced in the West 'is generally referred to as "universal" knowledge, available to all and not really "owned" by anyone, that is, until non-Western scholars make claims to it. When claims like that are made history is revised (again) so that the story of civilization remains the story of the West' (1999: 63). She further notes, 'when discussing the scientific foundations of Western research, the indigenous contribution to these foundations is rarely mentioned. To have

acknowledged their contribution would, in terms of the rules of research practice, be as legitimate as acknowledging the contribution of a variety of plant, a shard of pottery or a "preserved head of a native" to research' (60). Both Paul Gilroy and Toni Morrison express suspicion regarding the 'universal' (white, Western) narratives of history, inevitably placing the hegemonic subject in the centre, and seeing 'minority' cultural contribution as fundamentally derivative or belated. See, for example Gilroy's (1993a) and Gilroy and Morrison's (Gilroy 1993b) discussions regarding the necessity of reassessing the periodization of the modern and the postmodern in relation to nineteenth-century black diasporic cultural production. Both authors find that attention to such cultural production reveals characteristics of the postmodern a century in advance of where the hegemonic narrative places modernism.

12. Morrison's observations appear in her Nobel Lecture delivered 7 December 1993. The lecture addresses 'oppressive language': a 'systematic looting…[that] can be recognized by the tendency of its users to forgo its nuanced, complex, mid-wifery properties for menace and subjugation of language'.
13. Morrison's exposing of the ubiquity of oppressive language highlights its cunning use of camouflage (able to '[tuck] its fascist boots under crinolines of respectability and patriotism as it moves relentlessly toward the bottom line and the bottomed-out mind'), allowing for its proliferation and devastation in numerous social realms. Including even those areas self-constructed as bastions of equity—among them the academic—she notes, 'there will be more of the language of surveillance disguised as research; of politics and history calculated to render the suffering of millions mute; language glamorized to thrill the dissatisfied and bereft into assaulting their neighbors; arrogant pseudo-empirical language crafted to lock creative people into cages of inferiority and hopelessness. Underneath the eloquence, the glamor, the scholarly associations, however stirring or seductive, the heart of such language is languishing, or perhaps not beating at all' (1993).
14. The translation reverses the terms as they appear in the original Russian; for the original, see Bakhtin (1975b/1996: 195).
15. On the uses of music as a weapon, or an instrument of violence or torture, see Cusick (2006, 2008a, 2008b).
16. The term pluriversal is frequently encountered in the scholarship on decolonization, often contrasted with 'universal' (which is related to an ethnocentric, totalizing, Euro-American position). It appears, for example, throughout Mignolo and Walsh's dual-authored volume (2018). See also Mbembe (2016).

17. It is important to note that Sontag's arguments and observations are made in the context of her approaching the concept of silence almost exclusively as wedded to language. As such, they do not take into consideration the sonic-material attributes of sound and resonance, or absence; the essay functions more as a de facto exploration of language (spoken/unspoken) as a symbolic system for the conveying of information, rather than an inquiry into the myriad valances of silence.
18. We may also note Mbembe's contention, in relation to the refusal of continuing capitalist violence, that the 'collective resurgence of humanity' will be accompanied by 'a thinking through of life, of the reserves of life, of what must escape sacrifice…*a thinking in circulation, a thinking of crossings, a world-thinking*' (2013/2017: 179).
19. As only one of numerous examples, I am thinking of Thrift's writing on non-representational theory. Thrift highlights the animating dynamics of what I might term a becoming together (rather than a 'co-evolution', which holds, for me, negative connotations). Noting the co-creative dynamics obtaining among humans, environments, and non-human things (from the organic to the technological), and motivations other than cognitive, intentional, or volitional, the body (including the 'roiling mass of nerve volleys' that move the body in non-conscious manners) (2007: 7) is neither obliterated nor presented as fixed, essential, a pre-existing entity that enters *into* relationship. Rather, 'the human body is what it is because of its unparalleled ability to co-evolve with things' (10). Thrift's ideas exhibit obvious connections to Barad's 'agential realism' which understands phenomena as '*the ontological inseparability of intra-acting agencies*' (2007: 206) resulting from material-discursive interactions. It is also notable that the very dynamics Barad (and others) highlight—ontology understood as engendered via interaction, rather than a pre-existing essence—are already present in Bakhtin's work. Implicit in much of his discussion of polyphony and dialogism (see n35, *infra*), the contextual, co-constituting dynamics of emplaced/embodied interaction are evident in some of his earliest writing; see, for example, an early manuscript (from 1919 to 1921) ultimately published in 1993 (in English translation) as *Toward a Philosophy of the Act*.

    In the context of queer as concept (but not only) and my sonic framework, I also note Vannini's understanding of non-representational approaches as 'not [concerning] themselves so much with representing lifeworlds as with issuing forth novel *reverberations*' (emphasis added; 2015: 12), offering further that 'non-representationalists are much less interested in representing an empirical reality that has taken place *before* the act of representation than they are in enacting multiple and diverse potentials of what knowledge can become *afterwards*' (12).

20. Sontag's essay regarding the function of silence in relation to the artist suggests—intentionally or otherwise—that a refusal of language in relation to one's artistic practice and production, although it has social effects, is largely a means towards an individual spiritual-psychological-artistic evolution. Sontag also notes that 'traditional art invites a look. Art that is silent engenders a stare. Silent art allows—at least in principle—no release from attention, because there has never, in principle, been any soliciting of it' (16). Understanding a stare as having 'essentially, the character of a compulsion; it is steady, unmodulated, "fixed"' (16), silence has the possibility of attracting more attention rather than less. The concept of the ethical relation to the Other—particularly as engendered by face-to-face contact—has been explored extensively by Levinas (1961/1991).
21. As a concept enlisted in the interrogation of the foundations of Western metaphysics, Derrida's pharmakon (1981) may be particularly apt in this context.
22. See also Prosser who argues that an 'end' to queer might be figured not temporally but spatially, with its relinquishment of the drive towards perpetual expansion (or its very disappearance) a necessary precondition for the opening of institutional space 'for the beginnings of other methodologies, for reading other narratives from other perspectives' (1998: 58).
23. On the relationship between the sonic and the cosmos, see Hicks (2017).
24. I explore the concept of polyphonic embodiment in Amico (in press).
25. Bakhtin's concepts of the polyphonic novel/polyphonic language and the chronotope are also notable for their utility in exploring the complexities of time. I also note Sousa Santos's idea of the 'polyphonic university' (2018); see n42, *infra*.
26. Understanding the problematic nature of the prefix 'post-'—as evidenced throughout this text in relation to suggestions of evolutionary, hierarchical temporality—its use in relation to disciplinarity is likewise not without difficulties. Whether post-, anti-, counter-, or perhaps another prefix might be the most useful in discussing the future of discipline, however, is a discussion that I will not begin here.
27. In their discussion of Spinoza and Deleuze, and the transindividual working of affects, Meiborg and Tuinen note 'rather than being a philosophy of passions, we should therefore say that Deleuze's philosophy puts passion at the core of thought. It is through passion that we acquire our power of action and thus a power to produce concepts or what Spinoza calls common notions, which are adequate expressions of our communal being' (2016: 12).
28. The essential quality of openness is noted by both Moran (2002) and Pernecky (2020), in relation to two taxonomically different reactions against our current disciplinary structuring. Moran finds that 'the value of

the term, "interdisciplinary", lies in its flexibility and indeterminacy, and that there are potentially as many forms of interdisciplinarity as there are disciplines' (15), while Pernecky states 'there can never be an accurate, exact or complete primer to postdisciplinarity. The proposition being made here is to resist the urge to rely on any single one definition and to continue with a sense of openness' (1). For a taxonomical overview of 'interdisciplinary' and related terms, see Klein (2010).

29. I am quite reluctant to term this type of work as—in part or whole—'artistic research', owing to the ways in which the very centrality of a narrow concept of 'research' has negatively inflected many such undertakings. Although they do not wish to jettison the term, Henke et al. have argued in their *Manifesto* that artistic research in its current form, rather than contributing to an expansion of methodologies, activities, and artefacts through which new types of knowledge might be explored and produced, has become increasingly beholden to the dictates of, and sought its legitimation via its adherence to, a very narrow, conservative, and prevalent conception of 'scientific'-academic research (2020). That much artistic research announces its 'meaning' to the spectator/participant in advance is itself problematic, not least in relation to the concept of 'authorial intent' which suggests, in part, a hierarchical, unidirectional relationship between meaning's production/reception and artist/audience, respectively.
30. Henke et al. highlight aesthetic thought as a 'continual praxis of self-critique…founded on "freedom"' (2020: 60). Moreover, they find in the aesthetic great potential, related to the term's resistance to closure—its 'precariousness' (62).
31. As noted previously (n19, Chap. 6), the author's name is often encountered transliterated as Florenskii—in line with the widely used Library of Congress system. I have here, however, maintained the spelling that was used by the volume's translator.
32. Sousa Santos argues for the importance of artists in the overcoming of abyssal thinking/theorizing, and the cognitive empire of the Global North. In his estimation, the 'postabyssal artist' is 'an expert in imagining third values or entities that stand outside…binaries [such as] society/nature, individual/community, and immanent/transcendent'; she is, moreover—highlighting the importance of that which lies beyond the already-here, the imaginable—'a consummate practitioner of the sociology of emergences' (2020: 122).
33. See also Panagia on the aesthetic's role in the breaking down of sedimented, indexical relationships, thus engendering unprecedented experiential relationships to phenomena and, concomitantly, new understandings (2016). The aesthetic, marked by 'disinterest' (not to be taken as 'a positivist aspiration of value neutrality', but referring to 'a temporal interval that suspends the binds of interest and initiates a state of abeyance when

peoples, things, and other entities are no longer subject to conventional criteria of appraisal') affords, according to Panagia, 'the disarticulation of the constancies of correspondence that would or could afford value a representational structure. It is a pre-judgmental interstice' (5).

34. On the ocularcentricity of Western culture, and the concomitant denigration of the oral/aural (specifically in relation to the Islamic world), see Hirschkind (2006). See also the African Futures Institute's project *Speaking History*, a 'multi-faceted initiative that interrogates and overthrows [the] outdated, Eurocentric, and racist assumption' that 'writing is superior to speech; that written histories are more valuable than oral' (accessed at https://www.africanfuturesinstitute.com/speaking-history; last accessed 1 November 2022). Finally, see Jay (1993) on the long history of ocularcentricity in the Western philosophical tradition, as well as a critique of visuality in twentieth-century French thought.
35. The generative aspects of dialogic and polyphonic interaction in relation to truth are explored throughout the essays collected as *The Dialogic Imagination* (1981) and *Problems of Dostoevsky's Aesthetics* (1963/1984), respectively.
36. On distributed creativity, see Glăveanu (2014). On the concept as related to musical practice, see Clarke and Doffman (2017).
37. I note here my previous discussion of Korsyn's (2003) highlighting of the contemporary academic compulsion for 'abstracting' one's work—'meaning, in part, to reduce it to its most easily quotable, quantifiable form and to conform it to previously "successful" work, resulting in a…succession of replicas' (Amico 2020: 27).
38. As only one example, see Hall's analysis of the 'uberfication' of the Western university (2016).
39. Eidsheim's term, engaged throughout her book, is meant to highlight the difference between sonic experience as complex and multidimensional, and the manner in which sound has been reduced—in musicological thought, and in Western epistemology more generally—to something one-dimensional (and apprehensible, most often, in a narrow, cognitive sense). For Eidsheim 'the figure of sound', as a concept, attempts 'to capture the process of ossification, through which I argue that an ever-shifting, relationally dependent phenomenon comes to be perceived as a static object or incident' (2).
40. The increased use of external funding consultants in Norwegian Universities—termed 'vulture activity' (*gribbevirksomhet*) by Professor Bjørn Høyland—and the phenomenal costs associated with this practice have come under fire from several of the country's academics (Vartdal and Arnesen 2021). That the system of funding itself is based upon largely arbitrary criteria has also been noted and critiqued (Vartdal and Skjæserth 2021).

41. Connell suggests a relationship between capital and masculinity engendered by the growth of cities that functioned as the commercial centres of capitalism in the seventeenth and eighteenth centuries. According to her, 'the entrepreneurial culture and workplaces of commercial capitalism institutionalized a form of masculinity, creating and legitimating new forms of gendered work and power in the counting-house, the warehouse and the exchange' (2005: 188).
42. Additionally, Sousa Santos imagines a 'polyphonic university', one engendered by the envoicing of the epistemologies of the South, a reaction against the *uni*-versity (marked by the type of monologism I have been discussion) (2018: Chap. 12). The polyphonic would, in his conception, obtain in two forms: a *pluri*-versity and a *sub*-versity, the prefixes referencing the openness to dialogue and the battling against those structures that would seek to silence just such discussions. The sub-versity is also defined by its extra-institutional location, conceptually and materially.
43. See n42, *supra*, on the concept of the '*sub*-versity'.
44. Ricoeur's original term, 'école de suspicion' was applied to Sigmund Freud, Karl Marx, and Friedrich Nietzsche, the 'maîtres du soupçon'.
45. Felski also notes the alternative stances taken in the works of Love (2010, 2013), and Best and Marcus (2009).

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CHAPTER 9

No Conclusion: 'Such People Do Not Exist'

If my analysis has seemed severe, it is because I believe what is at stake is serious. In response to Brown's open letter (Brown 2020), Scott Linford, Kwasi Ampene, and Karl Haas stress the importance of '[re-envisioning] music scholarship in any way necessary to challenge structural violence against people of color' rather than seeking to '[soothe] individual minds [or] simply "put a dent" in an inequitable system', and Kaminsky argues that 'reminagining ethnomusicology also means reimagining music scholarship, music departments, and music teaching more generally'.[1] Clearly, scholarly work does not exist in some rarified realm, immune from the most deeply rooted, structuring ideologies of the culture in which it is created—and in the case of both ethnomusicology and queerness, their ability to combine in a largely unproblematic manner is an example of how such shared ideologies can foster a continuation of something much more diffuse and malign that what it professes to be. Ethnomusicology's woefully belated, woke embrace-cum-exploitation of non-normative sexualities, a beneficial, profitable proof of its 'diversity', is made possible by a theoretical construction (queerness) Western to its very core, a marketable brand that, owing to its ability to de-sex, allows the discipline to continue the effacement of those very sexed things that are most dangerous; queerness finds its alignment with ethnomusicology likewise beneficial, the embrace-cum-exploitation of ever larger swaths of ethnically/racially/geoculturally diverse subjects fundamental to its imperial-colonial ambitions, yet offered as proof against charges of white, Euro-/Anglocentric

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https://doi.org/10.1007/978-3-031-15313-6_9

theoretical-epistemological and financial hegemonies. Both disciplines conform to deeply ingrained, Western, masculinist conceptions of and limitations on knowledge production. And motivated by the interlaced, profoundly gendered compulsions of the colonial, the imperial, the capitalist—at the very root of the institutional, administrative settings in which they exist—such 'interdisciplinary' enterprises cannot but replicate and further potentiate asymmetries, erasures, and silencings with injurious consequences.

My original focus, the fetishizing ethnomusicologist, might appear almost tragicomic in his (her, their) oblivious obeisance to an antediluvian caricature of gendered existence. One might almost pity the enactors of this repressive masculinity, understanding that inherent in such performances is a profound pusillanimity, an obligation to act in a certain way for fear of losing the approval of those supposed to possess that ultimate object-goal; according to Kimmel, 'we constantly parade the markers of manhood…in front of other men, desperate for their approval' (1994: 214). But there is nothing pitiable about the consequences of such 'homosocial enactments' (214). Kimmel also posits the existence of a contemporary 'guyland', a social space and developmental stage often marked by especially 'toxic' behaviour, wherein young men, in acts of 'dominance bonding' collectively defend against what they perceive as assaults on both their entitlements and formerly all-male social spaces, 'whether professions such as medicine or law, or the science lab, or the military, or the sports locker room' (2008: 134) or, I would add, academic spaces perceived by men as 'threatened' by 'diverse' persons who may exhibit the beginnings of rebelling against their confinement to 'special places'.[2] Moreover, as Bourdieu argues, 'courage'—a supposed (positive) marker of the masculine—is often 'rooted in a kind of cowardice'; men will commit any number of atrocities via '[reliance] on the "manly" fear of being excluded from the world of "men" without weakness' (2001: 52).

'The will to dominate, exploit, or oppress' noted by Bourdieu (52) becomes manifest in/as the absence of same-sex desire in ethnomusicology, the outcome of a masculinist homophobia. And it implicates at least some practitioners as the benefactors of hegemonic, fetishistic/fetishized masculinity operating also as a *complicit* masculinity (Connell 2005)—a stance of cowed silence (and, silencing of Others) which 'keeps the system running' (Kimmel 1994: 214),[3] a system that operates at its most fundamental levels according to the logics of the capitalist-colonialist. It is clear that capitalism and colonialism are inextricable, one from the other; that

capitalism has permeated every facet of sociocultural life in the post-industrial West, so that 'so long as we believe (in our hearts) that capitalism is bad, we are free to continue to participate in capitalist ex-change' (Fisher 2009: 13);[4] that the perpetuation of the capitalist-colonialist can only be successful via ideological and epistemological structuring in which the (provincially constructed) masculine, rational, industrious, evolutionarily advanced subject is the sole possessor of the ultimate status of human (concurrently unmarked and aspired-to); and that current imperialist projects of countries like the United States—as noted previously—operate through covert practices rather than territorial expansion (Chatterjee and Maira 2014: 7).[5] As such, while ethnomusicology may be a relatively easy and obvious target (and yet it has been spared any real scrutiny until only very recently; and yet it continues, decade after decade), I hope that my arguments have at least been a catalyst for additional thought about those subjects, disciplinary locations, and performances that appear, superficially, as outside the purview of such critique, but are, in fact, the *un*-usual suspects, every bit as complicit, and arguably more dangerous via their having learned the rules of stealth. The old guard shows signs of vulnerability; the new guard, conversant with the latest rules of the game, is guaranteed to be more subversive (ironically, often by claiming a subversive relation to that which it perpetuates). As such, the necessity to look beyond the surface, beyond the self-constructed (us)good/(them)bad binary, beyond the low-hanging fruit, is more urgent than ever.

And so, to return to the beginning: Now that PrEP has rendered physical illness a thing of incomprehensibility (for the wealthy), AIDS is perhaps for many in the West primarily encountered as the dramatic centre of a bingeworthy streaming series (*It's a Sin* 2021), something distant, of another generation, understood historically rather than experientially. Pulse, in the gun-worshiping, homonationalist United States, is no longer 'news', just one of countless mass shootings, the details of which become a blur owing to the enormity of the numbers, lost among the thousands of newsfeed items scrolled rapidly, distractedly through in any given week.[6] (Or, alternately, what is claimed to be the latest 'false flag', a deep-state conspiracy peopled by crisis actors, a covert assault on the Second Amendment.) 'Homophobia' is for many assumed as necessarily modified with an implied 'post-', its supposed ever-decreasing presence contrasted with (and confirmed by) an inverse, inevitably ever-increasing visibility of 'queer folk' not only in the media, but in academia, where disciplines such as ethnomusicology are becoming ever more diverse, and an alignment

with queer studies brings not shame but cachet. But as I have been arguing, such sanguine, amnesic relationships to the past and/as present are both distorted and distorting, including the understanding of 'homophobia' as a discrete, bounded phenomenon—because the relationships among AIDS, Pulse, ethnomusicology, queerness, media, academia, coloniality, masculinity, approached with fury and 'negativity', archaeologically/historically and critically, affectively, aesthetically, and corporeally/experientially, are revealed as deeply intertwined via disturbingly enduring dynamics. Those eras constructed as breaks with superstition and barbarism, marking (for some, consciously or otherwise) 'our' constant evolution towards (as) the most rational, ethical, and civilized culture on the planet have produced much: the European 'Renaissance' giving birth to a parochial, ethnocentric invention of the human, serving as the moral, metaphysical, material/biological justifications for genocide; the 'Scientific Revolution' figuring nature as feminine, something to be exploited (or tortured) by the rational, masculine subject, in order to give up her 'secrets' (thus leading to profit); the 'Age of Enlightenment' as the breeding ground for racist theories positing a 'degeneration' of the originary, superior white ancestor as the mechanism through which people of colour come to exist. These few broad, stunning, historical examples highlight the shared lineages and mutually constituting connections among the various faces of exploitation.[7]

It is difficult, perhaps impossible, to posit exact causalities among the mutually constituting components of this exploitative force; which is assumed or constructed to have preceded/influenced which? As previously noted, however, I do—owing to my experiences—understand this Western masculinity to be among those central, driving, consolidating (metaepistemic) forces, visibly and surreptitiously replicating in countless contemporary manifestations, each with disastrous results: the 'big swinging dicks' of Wall Street, responsible for incalculable suffering of global proportions; the myriad homophobic, misogynist religious fundamentalists visiting symbolic and material destruction upon victims worldwide; the growth of virtual/online spaces marked by 'alarming amounts of vitriol and violence directed toward women' (Banet-Weiser and Miltner 2016: 171); the murderous, racist actions of state-sanctioned forces (protected by the 'brotherhood'-backed 'walls of silence'); and the continuing defilement of ecosystem, understood primarily as a conglomeration of exploitable resources. The US political landscape continues to be marked by a desire to entrench masculine prerogative via gendered calumnies levied against those

seen as veering from the party line. For example, the response to a global pandemic, a public health emergency, has been undergirded by gendered constructions, with conservative Republican U.S. senators Rand Paul and Andy Biggs accusing the National Institute of Allergy and Infectious Diseases (NIAID) director Anthony Fauci of having 'emasculated the medical care system and ruined the economy' (2020). And the most unthinkable of U.S. Presidents attempted to shame his (equally repugnant) Vice into collusion by arguing that the latter's reluctance to contest a free and open election would result in his historical reputation as a 'pussy'.[8]

(And, as I complete this manuscript, it continues: Only one week before the fifth anniversary of the Pulse shooting on 12 June 2021, Florida Governor Ron DeSantis vetoed two bills which were to provide funding for LGBT+-focused services—including $150,000 for mental health counselling for the survivors of the Orlando massacre [Fung 2021]. Additionally, in 2022, Florida legislation outlawing discussions of non-normative sexualities ['Don't Say Gay'], and supporting a racist, revisionist telling of history [with attacks on strawman constructions of critical race theory, and initiatives such as the 1619 Project] has been passed in order to erase that which is Other-than-Man, which discomfits, which interferes with the centred subject's 'positivity', and his/her/their belief in the perfection of the system. Echoing, in some ways, the observations made by Frank Ocean six years earlier, in relation to Pulse, artist Janelle Monáe noted the current legislative 'agenda for erasure…happening right underneath our noses' [Palumbo and Amanpour (2022)]. Legislation, or weapons; legislation as weapon.)[9]

(And continues: on 24 June 2022 the United State Supreme Court, ruling on Dobbs v. Jackson Women's Health Organization [no. 19-1392], overturned Roe v. Wade, revoking the constitutional right to reproductive freedom, and allowing for the immediate criminalization of abortion. In his Concurrence, Justice Clarence Thomas stated that the ruling should make possible the reconsideration—and, by implication, overturning—of other cases which had previously granted rights based on due process including Griswold v. Connecticut [the right of married couples to purchase and use contraception without governmental interference], Obergefell v. Hodges [extending the fundamental right to marry to same-sex couples], and Lawrence v. Texas [ruling that punishment for 'sodomy' is unconstitutional]. As New York University law professor Melissa Murray wrote in *The New York Times*, 'for Justice Thomas, and indeed, for the conservative legal movement writ large, abortion is just the beginning' [2021].)

(And continues: On 25 June 2022, in what is currently being ruled a hate crime and act of terrorism targeting the annual Pride festivities, a gunman opened fire on three locations in central Oslo, including one of the city's largest LGBT+ venues, The London Pub. Two people were killed, and twenty-one injured; many were hospitalized, several critically.)

(In the current context, this text has no conclusion.)

These diverse examples, among many others, highlight the urgency of understanding and combatting all such manifestations of masculinity-monologism-coloniality, including and especially—for the academic—those that serve as the central, driving forces of one's own disciplining institution. In an attempt to rebut charges of the detainment, torture, and murder of hundreds of citizens marked by non-normative sexual identities (beginning in 2016, uncovered in 2017, disappearing under international scrutiny, and reappearing in 2018–2019),[10] Chechen President Ramzan Kadyrov denied the very existence of men who love/desire other men, and women who love/desire other women within the borders of his country, stating 'such people do not exist' (see Brock and Edenborg 2020). Thus from AIDS to Pulse to Chechnya, and countless other locations dispersed around the globe, it is abundantly clear that the symbolic, the linguistic, is continually and horrifically wedded to the material. As such, neither anger nor fury nor affective dissolution must be allowed to be vilified as 'counter-productive', the enemies of 'positive thinking'. And silence must not be allowed to perpetually equate to—indeed, to engender—death.

* * *

Notes

1. Linford, Ampene, and Haas's post was submitted 16 June 2020 to the SEM-Listserv, and Kaminsky's the following day.
2. Kimmel situates this developmental stage at approximately sixteen to twenty years of age—a time when many young men are entering the university or engaged in undergraduate studies, and laying the groundwork for their professional and social (adult) identities. It is not surprising that misogyny and homophobia often accompany the production of such identities.
3. Dean, for example, argues that in a post-closeted culture, heterosexual men, although they may represent (and actually believe) that homo- and

bisexual men and women are on every level equal to heterosexuals, nonetheless benefit from their heterosexuality by enacting visible and culturally condoned 'gender-appropriate' (i.e., masculine) identities (2014).

4. Fisher is summarizing Slavoj Žižek's (1989) assessments of capitalism. Fisher also notes that 'as Žižek has provocatively pointed out, anti-capitalism is widely disseminated in capitalism' (2009: 12).
5. The authors make reference to the work of Kaplan (2005), and Kaplan and Pease (1993).
6. During the final preparation of this manuscript, three mass shootings occurred in the United States, within three weeks—the first on 14 May in Buffalo, New York (at a supermarket one mile from the high school I attended as a teenager), the second on 24 May 2022 in Uvalde, Texas, and the third on 1 June 2022 in Tulsa, Oklahoma. The last of these brought the number of mass shootings in the United States to 233 thus far in 2022 according to the Gun Violence Archive (https://www.gunviolencearchive.org/; last accessed 1 November 2022).
7. On the gendering of science and nature, see Seidler (1994), Merchant (1980, 2006), and Pesic (2008); for all, see n2, Chap. 7, pp. 165–166. On the relationship of nature to colonialism, see Mignolo (2018b), n.23, Chap. 4, p. 88. On racial degeneration or dyselection, see Wynter (2003) and Curran (2011) (n25, Chap. 4, p. 88). On the constructed relationship between rationality and masculinity, see Seidler (1997) n.15, Chap. 3, p. 63. On colonialism's roots in western modernity, see Mignolo and Walsh (2018) and Mignolo (2018a) (Chap. 7), and Wynter (2003) (Chap. 4: pp. 82–83). Regarding this last, and with reference to Lorde (1979/1984), Walsh and Mignolo (2018) note 'if "another [decolonized] world is possible", it cannot be built with the conceptual tools inherited from the Renaissance and the Enlightenment. It cannot be built with the masters tools' (2018: 7).
8. As noted in *The New York Times*, '"You can either go down in history as a patriot," Mr. Trump told [Pence]…"or you can go down in history as a pussy"' (Baker, Haberman, and Karni 2021).
9. The parallels between Florida's 'Parental Rights in Education Act' (HB1557, enacted 28 March 2022) and the Russian Federation's federal statute 'For the Purpose of Protecting Children from Information Advocating for a Denial of Traditional Family Values' (Federal Law 135-F3 of 29 June 2013) are obvious and troubling: both claim as their motivations the necessity of safeguarding children from harm, and both make use of language that allows for a sweeping definition of prohibited actions or information. The Russian legislation targets not only education, but any public dissemination of material that in any way suggests same-sex relationships are healthy or 'morally equivalent' to 'traditional' (heterosexual) relationships; the Florida legislation, by contrast, is limited to educational

institutions, and outlaws any discussion of 'sexual orientation or gender identity' before grade three, and at any grade level 'in a manner that is not age appropriate or developmentally appropriate for students'. Owing to the broadness and nebulousness of the language and terms ('age appropriate', 'traditional'), both legislations would, for example, render it illegal to even mention (at certain age levels, in Florida) same-sex parenting. (The Russian legislation may be found at https://duma.consultant.ru/page.aspx?3576461; the Florida legislation at https://www.flsenate.gov/Session/Bill/2022/1557/BillText/er/PDF; both last accessed 1 November 2022.)

The language of House Bill 7, entitled 'Individual Freedom', and approved by Governor Ron DeSantis on 22 April 2022, is rife with language revealing a foundation upon a troubling 'colorblind', 'post-racial' discourse, masquerading as a call for equality, but in essence designed to ensure the continuation of privilege. The legislation renders it unlawful, for example, as part of employment practices, to aver that 'an individual's moral character or status as either privileged or *oppressed* is necessarily determined by his or her race, color, sex, or national origin'; 'an individual, by virtue of his or her race, color, sex, or national origin, bears personal responsibility for and *must feel guilt, anguish, or other forms of psychological distress*' in relation to past actions of one's group; and 'such virtues as merit, excellence, hard work, fairness, *neutrality, objectivity, and racial colorblindness* are *racist or sexist*, or were created by members of a particular race, color, sex, or national origin to oppress members of another race, color, sex, or national origin' (emphasis added; accessed at http://laws.flrules.org/2022/72; last accessed 1 November 2022). North Miami Representative of the Florida State Legislature Dotie Joseph defined the bill as 'white privilege personified and white fragility in legislative form', noting 'we need to be comfortable with being uncomfortable through reconciliation rather than through silence and suppression' (Downy 2022).

DeSantis has also hinted at the possibility of what *The Washington Post* has termed a 'weaponization' of Florida Child Protective Services (Rosenberg 2022), suggesting that parents who bring children to drag shows might be subject to governmental intervention.

10. What have been termed the anti-gay purges in Chechnya were first reported in 2017 by the Russian newspaper *Novaia Gazeta* (Milashina 2017), at which time large numbers of gay men and women were arrested and detained by police—up to 'several hundred', with many tortured and some killed (Walker 2017). The actions were met with condemnations and investigations by numerous Western governmental agencies and human rights organizations (Amnesty International 2017; Benedek 2018; Bruyn 2018; United Nations 2017), and at least some of the victims were granted asylum in other countries. In late 2018, however, it was reported that simi-

lar actions had reemerged, with approximately forty persons detained and at least two murdered (*Novaia Gazeta* 2019; *Rossiiskaia LGBT-Set'* n.d./2019)—although one victim, describing the various types of torture inflicted (including rape), asserted that approximately ten to twenty persons had been killed, their bodies buried in the forest (Gorbachev et al. 2019). A documentary about the events—*Welcome to Chechnya*—appeared in 2020 (France 2020).

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[1] Note: Page numbers followed by 'n' refer to notes.

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https://doi.org/10.1007/978-3-031-15313-6