**Cumulative LGBTQ Music Bibliography**

Compiled and updated by Jacob Sagrans, Keith Wace, and Lloyd Whitesell

This bibliography indexes music scholarship that features material on gender diversity, queer identity, culture, knowledge, or practice, or that approaches its topic from a queer, transgender, or anti-oppressive perspective. It does not index reviews or the popular queer press. Because it follows different guidelines for inclusion, it does not duplicate all listings in archived newsletters. Please send updates to lloyd.whitesell@mcgill.ca. Updated July 2018.

Abel, Sam. *Opera in the Flesh: Sexuality in Operatic Performance.* Boulder: Westview Press, 1996.

Acocella, Joan. *Mark Morris*. New York: Farrar Straus Giroux, 1993.

Adams, Byron. “The ‘Dark Saying’ of the Enigma: Homoeroticism and the Elgarian Paradox.” *19th-Century Music* 23 (2000): 218-35. Rpt. in *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 216-44. Urbana: University of Illinois Press, 2002. [Brett Award 2000]

-----. “Elgar’s Later Oratorios: Roman Catholicism, Decadence and the Wagnerian Dialectic of Shame and Grace.” In *The Cambridge Companion to Elgar,* ed. Daniel M. Grimley and Julian Rushton, 81-105. Cambridge: Cambridge University Press, 2004.

-----. “‘No Armpits, Please, We’re British’: Whitman and English Music, 1884-1936.” In *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood,* ed. Lawrence Kramer, 25-42. New York: General Music Publishing Co., 2000. [Brett Award 2000]

-----. “‘Save Me from Those Suffering Boys’: Britten, John Ireland, and the Venerable Tradition of Uranian Boy-worship in England.” In *Benjamin Britten Studies: Essays on an Inexplicit Art,* ed.Vicki P. Stroeher and Justin Vickers, 178-91. Woodbridge, UK: Boydell, 2017.

Adler, Adam Harrison Warner. “A Case Study of Boys’ Experiences of Singing in School.” Ph.D. diss., University of Toronto, 2002. [Discusses homophobia facing high-school boy singers.]

Agawu, Kofi. “Schubert’s Sexuality: A Prescription for Analysis?” *19th-Century Music* 17 (Summer 1993): 79-82.

Ahessy, Bill T. “Lesbian, Gay and Bisexual Issues in Music Therapy Training and Education: The Love That Dares Not Sing Its Name.” *Canadian Journal of Music Therapy* 17, no. 1 (2011): 11-33.

Ahlgren, Angela K. “‘In search of something else’: Tiffany Tamaribuchi, Taiko Drumming, and Queer Spectatorship.” In *Dance Studies and Global Feminisms*, ed. Tresa Randall, 1-7. Birmingham, AL: Congress on Research in Dance, 2008.

Ainley, Rosa, and Sarah Cooper. “She Thinks I Still Care: Lesbians and Country Music.” In *The Good, the Bad and the Gorgeous: Popular Culture’s Romance with Lesbianism,* ed. Diane Hamer and Belinda Budge, 41-56. London: Pandora, 1994.

Albertson, Chris. *Bessie,* rev. ed. New Haven: Yale University Press, 2003. [Bessie Smith.]

Aldrich, Robert. *The Seduction of the Mediterranean: Writing, Art and Homosexual Fantasy.* New York: Routledge, 1993. [Includes material on Britten and Szymanowski.]

Allanbrook, Wye J. “The Death of a Queen.” *repercussions* 4/2 (Fall 1995): 30-41. [Mark Morris ballet on Purcell’s *Dido and Aeneas.*]

Allred, Ethan. “Disembodied Identity: Patriotism, Gender, and Homosexuality in Francis Poulenc’s *Les Mamelles de Tirésias.*” *Gli spazi della musica* 2, no. 2 (2013). http://www.ojs.unito.it/index.php/spazidellamusica.

Altinay, Rustem Ertug. “Reconstructing the Transgendered Self as a Muslim, Nationalist, Upper-Class Woman: The Case of Bulent Ersoy.” *Women's Studies Quarterly* 36, no. 3/4 (2008): 210-29. [On Turkish transsexual musician Bulent Ersoy.]

Ambrosch, Gerfried. “‘Refusing to Be a Man’: Gender, Feminism and Queer Identity in the Punk Culture.” *Punk & Post-punk* 5 (2016): 247-64.

Amburn, Ellis. *Pearl: The Obsessions and Passions of Janis Joplin.* New York: Warner, 1992.

Amico, Stephen. “Blue Notes: Gay Men and Popular Music in Contemporary Urban Russia.” Ph.D. diss., City University of New York, 2007.

-----. “‘I Want Muscles’: House Music, Homosexuality and Masculine Signification.” *Popular Music* 20 (2001): 359-78.

-----. *Roll Over, Tchaikovsky!: Russian Popular Music and Post-Soviet Homosexuality.* Urbana: University of Illinois Press, 2014.

-----. “Su Casa Es Mi Casa: Latin House, Sexuality, Place.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 131-51.New York: Routledge, 2006.

-----. “Visible Difference, Audible Difference: Female Singers and Gay Male Fans in Russian Popular Music.” *Popular Music and Society* 32, no. 3 (2009): 351-70.

Andermahr, Sonya. “A Queer Love Affair? Madonna and Lesbian and Gay Culture.” In *The Good, the Bad and the Gorgeous: Popular Culture’s Romance with Lesbianism,* ed. Diane Hamer and Belinda Budge, 28-40. London: Pandora, 1994.

Andersen, Christopher P. *Jagger Unauthorized*. New York: Delacorte, 1993. [Discusses Mick Jagger’s bisexuality.]

Anderson, Donna K. *Charles T. Griffes: A Life in Music.* Washington: Smithsonian Institution, 1993.

Anderson, Paul. “‘To Become as Human as Possible’: The Influence of André Gide on Aaron Copland.” In *Aaron Copland and His World,* ed. Carol J. Oja and Judith Tick, 47-79. Princeton: Princeton University Press, 2005.

Anderson, Reynaldo. “Fabulous: Sylvester James, Black Queer Afrofuturism and the Black Fantastic.” *Dancecult: Journal of Electronic Dance Music Culture* 5, no. 2 (2013).

Ardoin, John. “Gian Carlo Menotti: Dialogue V.” *Opera Quarterly* 6 (Spring 1989): 39-47.

Aronoff, Uri, and Avi Gilboa. “Music and the Closet: The Roles Music Plays for Gay Men in the ‘Coming Out’ Process.” *Psychology of Music* 43 (2015): 423-37.

Aslinger, Ben. “Aural Appearances: Popular Music, Televisuality, and Technology.” Ph.D. diss., University of Wisconsin, Madison, 2008. [Chapter on music in queer-themed TV shows.]

Astmann, Dana. “Freylekhe Felker: Queer Subculture in the Klezmer Revival.” *Discourses in Music* 4/3 (Summer 2003). Online.

Atherton, Michelle. “Feminine and Masculine Personas in Performance: Sade Huron: A Drag Queen with a Dick.” *Journal of Lesbian Studies* 2, no. 2/3 (1999): 227-33.

Attig, R. Brian. “The Gay Voice in Popular Music: A Social Value Model Analysis of ‘Don’t Leave Me This Way.’” *Journal of Homosexuality* 21 (1991): 185-202. [Music video by the Communards.]

Attinello, Paul. “Authority and Freedom: Toward a Sociology of the Gay Choruses.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 315-46. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Closeness and Distance: Songs about AIDS.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 221-31.New York: Routledge, 2006.

-----. “Fever/Fragile/Fatigue: Music, AIDS, Present, and…” In *Sounding Off: Theorizing Disability in Music,* ed. Neil Lerner and Joseph N. Straus, 13-22. New York: Routledge, 2006.

-----. “Hieroglyph, Gesture, Sign, Meaning: Analyzing Bussotti’s *Pièces de chair II.*” In *Selected Reports in Ethnomusicology XII: Perspectives in Systematic Musicology,* ed. Roger Kendall and Roger Savage, 219-27. Berkeley & Los Angeles: University of California Press, 2005.

-----. “Performance and/or Shame: A Mosaic of Gay (and Other) Perceptions.” *repercussions* 4/2 (1995): 97-130.

-----. “Signifying Chaos: Towards a Semiotic Analysis of Sylvano Bussotti’s *Siciliano*.” *repercussions* 1/2 (Fall 1992): 84-110.

Auslander, Philip. “I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny.” *Popular Music* 23 (2004): 1-16.

-----. *Performing Glam Rock: Gender and Theatricality in Popular Music.* Ann Arbor: University of Michigan Press, 2006.

Austin, S. Bryn, with Pam Gregg. “A Freak Among Freaks: The ’Zine Scene.” In *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, ed. Arlene Stein, 81-95. New York: Plume, 1993.

Avery, Susan, Casey Hayes, and Cindy Bell. “Community Choirs: Expressions of Identity through Vocal Performance.” In *Community Music Today,* ed. Kari K. Veblen, Stephen J. Messenger, Marissa Silverman, and David J. Elliott, 249-60. Lanham, MD: Rowman and Littlefield Education, 2013.

Avicolli, Tommi. “Images of Gays in Rock Music.” In *Lavender Culture*, ed. Karla Jay and Allen Young, 182-184. New York: Harcourt Brace Jovanovich, 1979.

Aviram, Amittai F. “Postmodern Gay Dionysus: Dr. Frank N. Furter.” *Journal of Popular Culture* 26 (Winter 1992): 183-92. [*The Rocky Horror Picture Show.*]

Ayotte, Dana, and Jacqueline Guillon. “Saying the F-Word: Feminism, Indie-Rock Style.” *Canadian Woman Studies/Les cahiers de la femme* 25, no. 3/4 (2006): 137-40. [About Canadian lesbian indie-rock band the Stunts.]

[Bailey](http://muse.jhu.edu/results?searchtype=regular&filtered_content=author&search_term=%22Moya%20Bailey%22), Moya. “[Homolatent Masculinity & Hip Hop Culture](http://muse.jhu.edu/article/524207).” *Palimpsest: A Journal on Women, Gender, and the Black International* 2 (2013): 187-199.

Baker, Hilary. “Stage(d) Communities: Representations of New York, Sexuality, and (Auto)Biography in Contemporary American Musical Theater.” Ph.D. diss., University of Pennsylvania, 2010.

Baker, Jean-Claude, and Chris Chase. *Josephine: The Hungry Heart*. New York: Random House, 1993. [Josephine Baker.]

Baker, Rob. *The Art of AIDS.* New York: Continuum, 1994. [Section on music and dance.]

Balén, Julia “Jules.” *A Queerly Joyful Noise: Choral Musicking for Social Justice.* New Brunswick, NJ: Rutgers University Press, 2017.

Balfour, Ian. “Queen Theory: Notes on the Pet Shop Boys.” In *Rock over the Edge: Transformations in Popular Culture,* ed. Roger Beebe, Ben Saunders, and Denise Fulbrook, 357-70. Durham: Duke University Press, 2002.

Baltimore, Sam. “Camping Out: Queer Communities and Public Sing-Alongs.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 118-36. Middletown, CT: Wesleyan University Press, 2018.

Banfield, Stephen. *Sensibility and English Song: Critical Studies of the Early Twentieth Century*, 2 vols. Cambridge: Cambridge University Press, 1985. [On Butterworth, Quilter, Ireland, et al.]

Barg, Lisa. “Queer Encounters in the Music of Billy Strayhorn.” *Journal of the American Musicological Society* 66 (2013): 771-824. [Brett Award 2014]

-----. “Strayhorn’s Queer Arrangements.” In *Improvisation and Social Aesthetics,* ed. Georgina Born, Eric Lewis, and Will Straw, 183-212. Durham: Duke University Press, 2017.

-----. “Working behind the Scenes: Gender, Sexuality, and Collaboration in the Vocal Arrangements of Billy Strayhorn.” *Women and Music* 18 (2014): 24-47.

Barron, Lee. “Camp Transitions: Genre Adaptation and the HI-NRG/Dance Cover Version.” In *Play It Again: Cover Songs in Popular Music,* ed. George Plasketes, 213-20. Farnham: Ashgate, 2010.

Bartolome, Sarah J. “‘Can’t I Sing with the Girls?’: A Transgender Music Educator’s Journey.” In *Marginalized Voices in Music Education,* ed. Brent C. Talbot, 114-36. New York: Routledge, 2017.

Bashant, Wendy. “Singing in Greek Drag: Gluck, Berlioz, George Eliot.” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 216-41. New York: Columbia University Press, 1995.

Beaussant, Philippe. *Lully, ou, Le musicien du soleil* [Lully, or the musician of the sun]*.* Paris: Gallimard, 1992.

Becquer, Marcos, and José Gatti. “Elements of Vogue.” In *The Subcultures Reader,* ed. Ken Gelder and Sarah Thornton, 445-53. New York: Routledge, 1996. [The dance fad.]

Bell-Metereau, Rebecca. *Hollywood Androgyny*, 2nd ed. New York: Columbia University Press, 1993.

Bench, Harmony. “‘Single Ladies’Is Gay: Queer Performances and Mediated Masculinities on YouTube.” In *Dance on Its Own Terms: Histories and Methodologies,* ed. Melanie Bales and Karen Eliot, 127-52. New York: Oxford University Press, 2013.

Bennahum, David. *k.d. lang: An Illustrated Biography*. London: Omnibus Press, 1993.

Bergeron, Katherine. “The Castrato as History.” *Cambridge Opera Journal* 8 (1996): 167-84. [On the film *Farinelli.*]

-----. “Uncovering Cole.” *repercussions* 4/2 (Fall 1995): 10-29. [AIDS benefit album *Red Hot + Blue.*]

Bergonzi, Louis. “Sexual Orientation and Music Education: Continuing a Tradition.” *Music Educators Journal* 96, no. 2 (2009): 21-25.

Biddle, Ian. “Of Mice and Dogs: Music, Gender, and Sexuality at the Long Fin de Siècle.” In *The Cultural Study of Music: A Critical Introduction,* ed. Martin Clayton, Trevor Herbert, and Richard Middleton, 215-26. New York: Routledge, 2003.

Biddle, Ian, and Santiago Fouz-Hernández. “Voicing Gender: Transgender Performance and the National Imaginary in the Spanish Cinema of the Democratic Era.” In *Screening Songs in Hispanic and Lusophone Cinema,* ed. Lisa Shaw and Rob Stone, 30-50. Manchester: Manchester University Press, 2012.

Billone, Amy C. “Sentenced to Neverland: Michael Jackson, Peter Pan, and Queer Futurity.” In *Michael Jackson: Grasping the Spectacle,* ed. Christopher R. Smit, 39-50. Farnham: Ashgate, 2012.

Bird, Frances. “Singing Out: The Function and Benefits of an LGBTQI Community Choir in New Zealand in the 2010s.” *International Journal of Community Music* 10 (2017): 193-206.

Bird, John. *Percy Grainger*. London: Elek, 1976.

Birdsell, Amanda Helen. “Womyn-Born-Womyn?: Contestations of Gendered Identity(ies).” Ph.D. diss., University of Guelph, 2000. [Michigan Womyn’s Music Festival.]

Bishop-Sanchez, Kathryn. *Creating Carmen Miranda: Race, Camp, and Transnational Stardom.* Nashville: Vanderbilt University Press, 2016.

Blackburn, Philip. *Harry Partch: Enclosure Three.* St. Paul, MN: American Composers Forum, 1997.

Blackmer, Corinne E. “The Ecstasies of Saint Teresa: The Saint as Queer Diva from Crashaw to *Four Saints in Three Acts.*” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 306-47. New York: Columbia University Press, 1995.

Blackmer, Corinne E., and Patricia Juliana Smith, eds. *En Travesti: Women, Gender Subversion, Opera.* New York: Columbia University Press, 1995.

Block, Adam. “The Confessions of a Gay Rocker.” In *The Rock History Reader*, ed. Theo Cateforis, 185-92. New York: Palgrave, 2006.

Bonenfant, Yvon. “Queer Listening to Queer Vocal Timbres.” *Performance Research* 15, no. 3 (2010): 74-80.

Borgerding, Todd. “*Sic ego te diligebam:* Music, Homoeroticism, and the Sacred in Early Modern Europe.” In *Gender, Sexuality, and Early Music,* ed. Todd Borgerding, 249-63. New York: Routledge, 2002.

Borgstrom, Michael. “Suburban Queer: Reading *Grease*.” *Journal of Homosexuality* 58, no. 2 (2011): 149-63. [Analyzes the musical *Grease* from a queer perspective.]

Botstein, Leon. “Copland Reconfigured.” In *Aaron Copland and His World,* ed. Carol J. Oja and Judith Tick, 439-83. Princeton: Princeton University Press, 2005.

Boucher, Cindy. “Newly Imagined Audiences: Folkways’ Gay and Lesbian Records.” *Journal of Popular Music Studies* 20 (2008): 129-49.

Bowie, Angela, and Patrick Carr. *Backstage Passes: Life on the Wild Side with David Bowie.* New York: Putnam, 1993.

Bradby, Barbara. “Lesbians and Popular Music: Does It Matter Who Is Singing?” In *Overwrite: Lesbianism and Popular Culture,* ed. Gabriele Griffin. London: Pluto Press, 1993. Rpt. in *Popular Music: Style and Identity,* ed. Will Straw, et al., 33-44. Montreal: Centre for Research on Canadian Cultural Industries and Institutions, 1995.

-----. “Oh, boy! (Oh, boy!): Mutual Desirability and Musical Structure in the Buddy Group.” *Popular Music* 21 (2002): 63-91.

Bradshaw, Melissa. “Devouring the Diva: Martyrdom as Feminist Backlash in *The Rose.*” *Camera Obscura* 23/1 (2008): 69-87.

Braga-Pinto, César. “Supermen and Chiquita Bacana’s Daughters: Transgendered Voices in Brazilian Popular Music.” *Lusosex: Gender and Sexuality in the Portuguese-Speaking World,* ed. Susan Canty Quinlan and Fernando Arenas, 187-207. Minneapolis: University of Minnesota Press, 2002.

Braun, Werner. “Urteile über Johann Rosenmüller” [Judgments on Johann Rosenmüller.] In *Von Isaac bis Bach—Studien zur älteren deutschen Musikgeschichte: Festschrift Martin Just zum 60. Geburtstag,* ed. Frank Heidlberger, et al., 187-97. Kassel: Bärenreiter, 1991.

Braziel, Jana Evans. “‘Bye Bye, Baby’: Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin.” *Popular Music and Society* 27 (2004): 3-26.

Brett, Philip. “Are You Musical?” *Musical Times* 135 (June 1994): 370-76.

-----. “The Authority of Difference.” *Musical Times* 134 (November 1993): 633-36.

-----. “Britten and Grimes.” *Musical Times* 117 (December 1977): 995-1000.

-----. “The Britten Era.” In *Decomposition: Post-Disciplinary Performance,* ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster, 95-110. Bloomington: Indiana University Press, 2000.

-----. “Britten’s Bad Boys: Male Relations in *The Turn of the Screw.*” *repercussions* 1/2 (fall 1992): 5-25.

-----. “Britten’s Dream.” In *Musicology and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie, 259-80. Berkeley & Los Angeles: University of California Press, 1993.

-----. “Character and Caricature in *Albert Herring.*” *Musical Times* 127 (October 1986): 545-47.

-----. “Eros and Orientalism in Britten’s Operas.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 235-56. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Grimes and Lucretia.” In *Music and Theatre: Essays in Honour of Winton Dean,* ed. Nigel Fortune, 353-65. Cambridge: Cambridge University Press, 1987.

-----. “‘Grimes Is at His Exercise’: Sex, Politics, and Violence in the Librettos of *Peter Grimes*.” In *Siren Songs: Representations of Gender and Sexuality in Opera,* ed. Mary Ann Smart, 237-49. Princeton: Princeton University Press, 2000.

-----. *Music and Sexuality in Britten: Selected Essays,* ed. George E. Haggerty. Berkeley & Los Angeles: University of California Press, 2006. [Brett Award 2008]

-----. “Musicality, Essentialism, and the Closet.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 9-26. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Musicology and Sexuality: The Example of Edward J. Dent.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 177-88. Urbana: University of Illinois Press, 2002.

-----. “*Peter Grimes:* The Growth of the Libretto.” In *The Making of “Peter Grimes”: Essays and Studies,* ed. Paul Banks, 53-78. Woodbridge, UK: Boydell Press, 2000.

-----. “Piano Four Hands: Schubert and the Performance of Gay Male Desire.” *19th-Century Music* 21 (1997): 149-76.

-----. “Queer Musical Orientalism.” *ECHO* 9/1 (2009). www.echo.ucla.edu.

-----. “Salvation at Sea: *Billy Budd.*” In *The Britten Companion,* ed. Christopher Palmer, 133-43. Cambridge: Cambridge University Press, 1984.

-----, ed. *Benjamin Britten: “Peter Grimes.”* Cambridge: Cambridge University Press, 1983.

Brett, Philip, Elizabeth Wood, and Gary C. Thomas, eds. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge, 1994; 2nd ed., 2006.

Brickman, Barbara Jane. “This Charming Butch: The Male Pop Idol, Girl Fans, and Lesbian (In)visibility.” *Journal of Popular Music Studies* 28 (2016): 443-59.

Bridcut, John. *Britten’s Children.* London: Faber and Faber, 2006.

Brittan, Francesca. “Women Who ‘Do Elvis’: Authenticity, Masculinity, and Masquerade.” *Journal of Popular Music Studies* 18 (2006): 167-90.

Britten, Benjamin. *Letters from a Life: Selected Letters and Diaries of Benjamin Britten,* ed. Donald Mitchell, Philip Reed, and Mervyn Cooke, 4 vols. to date. Berkeley & Los Angeles: University of California Press, 1991, 2004; Woodbridge, UK: Boydell Press, 2008.

Bronski, Michael. “Judy Garland and Others: Notes on Idolization and Derision.” In *Lavender Culture*, ed. Karla Jay and Allen Young, 201-12. New York: Harcourt Brace Jovanovich, 1979.

-----. “Opera: Mad Queens and Other Divas.” In *Culture Clash: The Making of Gay Sensibility*, 134-43. Boston: South End Press, 1984.

Brown, David. *Tchaikovsky: The Final Years, 1885-1893.* New York: Norton, 1992.

Brown, Joshua R. “No Homo.” *Journal of Homosexuality* 58, no. 3 (2011): 299-314. [Discusses the use of the phrase “no homo” in hip hop.]

Brown, Malcolm Hamrick. “Tchaikovsky and His Music in Anglo-American Criticism, 1890s-1950s.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 134-49. Urbana: University of Illinois Press, 2002.

Brown, Mary Ellen. “Folklore as an Instrument of Stigma; Folklore as an Instrument of Liberation: The Case of Lesbian Coding.” Ph.D. diss., Indiana University, 1991. [Discusses women’s music festivals.]

Brown, Peter, and Steven Gaines. *The Love You Make: An Insider’s Story of the Beatles.* London: Macmillan, 1983. [On manager Brian Epstein.]

Browne, Kath. “Beyond Rural Idylls: Imperfect Lesbian Utopias at Michigan Womyn’s Music Festival.” *Journal of Rural Studies* 27, no. 1 (2011): 13-23.

-----. “Lesbian Separatist Feminism at Michigan Womyn’s Music Festival.” *Feminism and Psychology* 21, no. 2 (2011): 248-56.

Bruhm, Steven. “Michael Jackson’s Queer Funk.” In *Queering the Gothic,* ed. William Hughes and Andrew Smith, 158-76. Manchester: Manchester University Press, 2009.

Bruzzi, Stella. “Mannish Girl: k.d. lang—from Cowpunk to Androgyny.” In *Sexing the Groove: Popular Music and Gender,* ed. Sheila Whiteley, 191-205. New York: Routledge, 1997.

Buckland, Fiona. *Impossible Dance: Club Culture and Queer World-Making.* Middletown, CT: Wesleyan University Press, 2002.

Buium, Greg. “Fred Hersch Interview: Part Two.” *Cadence: The Review of Jazz and Blues* 27 (June 2001): 8-16.

Bullock, Marcus. “Treasures of the Earth and Screen: Todd Haynes’s Film *Velvet Goldmine.*” *Discourse* 24 (Fall 2002): 3-26.

Bullock, Philip Ross. “Ambiguous Speech and Eloquent Silence: The Queerness of Tchaikovsky’s Songs.” *19th-Century Music* 32 (2008): 94-128.[Brett Award 2009]

Burkholder, J. Peter. “From Radical Fairy to Tenured Faculty: Personal Reflections on Gayness, Music, and Musicology.” *GLSG Newsletter* 12/1 (Spring 2002): 3-8.

Burns, Lori, and Mélisse Lafrance. *Disruptive Divas: Feminism, Identity and Popular Music.* New York: Routledge, 2002. [Chapters on MeShell Ndegéocello.]

Burton, Humphrey. *Leonard Bernstein*. London: Faber and Faber, 1994.

Burton, Justin Adams. *Posthuman Rap.* New York: Oxford University Press, 2017.

Burton, Richard D. E. *Francis Poulenc.* Bath, UK: Absolute Press, 2002.

Butler, Mark J. “‘Some of Us Can Only Live in Songs of Love and Trouble’: Voice, Genre/Gender, and Sexuality in the Music of Stephin Merritt.” In *Oh Boy! Masculinities and Popular Music,* ed. Freya Jarman-Ivens, 235-59. New York: Routledge, 2007.

-----. “Taking It Seriously: Intertextuality and Authenticity in Two Covers by the Pet Shop Boys.” *Popular Music* 22 (2003): 1-19.

Callen, Jeffrey. “Gender Crossings: A Neglected History in African American Music.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 185-98.New York: Routledge, 2006.

Caron, David. “Shame on Me, or The Naked Truth about Marlene Dietrich.” In *Gay Shame*, ed. David M. Halperin, and Valerie Traub, 117-31.Chicago: University of Chicago Press, 2009.

Carpenter, Humphrey. *Benjamin Britten: A Biography.* London: Faber & Faber, 1992.

Carr, Virginia Spencer. *Paul Bowles: A Life.* New York: Scribner, 2004.

Carter, Bruce. “Intersectionalities: Exploring Qualitative Research, Music Education, and Diversity.” In *The Oxford Handbook of Qualitative Research in American Music Education,* ed. Colleen Marie Conway, 538-52. New York: Oxford University Press, 2014.

-----. “‘Nothing Better or Worse than Being, Black, Gay, and in the Band’: A Qualitative Examination of Gay Undergraduates Participating in Historically Black College or University Marching Bands.” *Journal of Research in Music Education* 61 (2013): 26-43.

Case, Sue-Ellen. “The Butch White Trash Throat.” *GLSG Newsletter* 8/1 (March 1998): 7-13.

Caserta, Peggy, and Dan Knapp. *Going Down with Janis.* New York: Dell, 1974. [Written by Janis Joplin’s lover.]

Castle, Terry. “In Praise of Brigitte Fassbaender: Reflections on Diva-Worship.” In *The Apparitional Lesbian: Female Homosexuality and Modern Culture,* 200-38. New York: Columbia University Press, 1993. Rpt. in *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 20-58. New York: Columbia University Press, 1995.

-----. *Noël Coward and Radclyffe Hall: Kindred Spirits.* New York: Columbia University Press, 1996.

Castro, Christi-Anne. “Voices in the Minority: Race, Gender, Sexuality, and the Asian-American in Popular Music.” *Journal of Popular Music Studies* 19 (2007): 221-38.

Cavicchia, John. “Queer Path and Career Path: A Phenomenological Study.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/ Establishing\_Identity/.

Cecconi, Sofía. “Tango Queer: Territorio y performance de una apropiación divergente” [Queer tango: Territory and performance of a divergent appropriation]. *Transcultural Music Review* 13 (2009). http://www.sibetrans.com/trans/.

Champagne, John. “Dancing Queen? Feminist and Gay Male Spectatorship in Three Recent Films from Australia.” *Film Criticism* 21 (1997): 66-88.

Chaney, Cassandra. “Trapped in the Closet: Understanding Contemporary Relationships in the African-American Hip Hop Community.” *Women and Language* 32, no. 2 (2009): 59-67. [Discusses R. Kelly’s *Trapped in the Closet* and issues of homosexuality in the black church.]

Chatterjee, Sandra. “Impossible Hosting: D’lo Sets an Undomesticated Stage for South Asian Youth Artists.” *Women and Performance* 16, no. 3 (2006): 445-64. [On gay Sri Lankan performance artist D’lo.]

Cheng, William. “Acoustemologies of the Closet.” In *The Oxford Handbook of Virtuality,* ed. Mark Grimshaw, 337-48. New York: Oxford University Press, 2014. [Brett Award 2011]

-----. *Just Vibrations: The Purpose of Sounding Good.* Ann Arbor: University of Michigan Press, 2016. [Brett Award 2016]

-----. “The Wizard, the Troll, and the Forest.” In *Sound Play: Video Games and the Musical Imagination,* 139-66. New York: Oxford University Press, 2014.

Chiu, Nicholas. “An Educational Exploration of Homophobia and Sexism in Rap and Hip Hop: Homo-Thugs and Divas in Da House.” *FORUM* 47, no. 1 (2005): 23-29.

Chute, Hillary. “‘The The Empty’: Live Feminist Pleasure.” In *Singing for Themselves: Essays on Women in Popular Music,* ed. Patricia Spence Rudden, 218-30. Newcastle: Cambridge Scholars, 2007. [Le Tigre.]

Ciminelli, David, and Ken Knox. *Homocore: The Loud and Raucous Rise of Queer Rock.* Los Angeles: Alyson Books, 2005.

Citron, Stephen. *Jerry Herman: Poet of the Showtune.* New Haven: Yale University Press, 2004.

-----. *Noël & Cole: The Sophisticates.* Oxford: Oxford University Press, 1993. [Noël Coward and Cole Porter.]

Cixous, Hélène. “Tancredi Continues.” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 152-68. New York: Columbia University Press, 1995.

Cizmic, Maria. “Transcending the Icon: Spirituality and Postmodernism in Arvo Pärt’s *Tabula Rasa* and *Spiegel im Spiegel.*” *Twentieth-Century Music* 5 (2008): 45-78. [Relates to people with AIDS.]

Clarke, David. “Eminem: Difficult Dialogics.” In *Words and Music,* ed. Paul R. Laird, 73-102. Binghamton: State University of New York Press, 1993. [Critique of anti-gay rhetoric.]

-----. “The Meaning of ‘Lateness’: Mediations of Work, Self and Society in Tippett’s Triple Concerto.” *Journal of the Royal Musical Association* 125 (2000): 62-92.

-----. *The Music and Thought of Michael Tippett: Modern Times and Metaphysics.* Cambridge: Cambridge University Press, 2001.

-----. “Tippett In and Out of ‘Those Twentieth Century Blues’: The Context and Significance of an Autobiography.” *Music and Letters* 74 (August 1993): 399-411.

Clarke, Donald. *Wishing on the Moon: Times of Billie Holiday.* London: Viking, 1994.

Clarke, Kevin. *Glitter and Be Gay: Die authentische Operette und ihre schwulen Verehrer* [Glitter and be gay: Authentic operetta and its gay fans]. Hamburg: Männerschwarm, 2007.

Clay, Andreana. “‘I Used to Be Scared of the Dick’: Queer Women of Color and Hip-Hop Masculinity.” In *Home Girls Make Some Noise!: Hip-Hop Feminism Anthology,* ed. Gwendolyn D. Pough, Elaine Richardson, Aisha Durham, and Rachel Raimist, 148-65. Monroe, CA: Parker, 2007.

-----. “‘Like an Old Soul Record’: Black Feminism, Queer Sexuality, and the Hip-Hop Generation.” *Meridians* 8, no. 1 (2008): 53-73.

Clifford, Amber R. “Queering the Inferno: Space, Identity, and Kansas City’s Jazz Scene.” Ph.D. diss., University of Kansas, 2007.

Clifford-Napoleone, Amber R. *Queerness in Heavy Metal Music: Metal Bent.* New York: Routledge, 2015.

Clifton, Keith E. “Mots Cachés: Autobiography in Cocteau’s and Poulenc’s *La Voix humaine.*” *Canadian University Music Review* 22 (2001): 68-85.

-----. “Queer Hearing and the Madonna Queen.” In *Madonna’s Drowned Worlds: New Approaches to Her Cultural Transformations, 1983-2003,* ed. Santiago Fouz-Hernández and Freya Jarman-Ivens, 56-68. Aldershot: Ashgate, 2004.

Clifton, Kevin Mark. “Poulenc’s Ambivalence: A Study in Tonality, Musical Style, and Sexuality.” Ph.D. diss., University of Texas, Austin, 2002.

Clum, John M. *Something for the Boys: Musical Theater and Gay Culture.* New York: St. Martin’s Press, 1999.

Cobb, Jasmine. “No Way of Seeing: Mainstreaming and Selling the Gaze of Homo-Thug Hip-Hop.” *Popular Communication* 5, no. 2 (2007): 89-108.

Cohan, Steven. *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical.* Durham: Duke University Press, 2005.

Collas, Sara F. “Conflict and Community in a Lesbian Feminist Space: An Autoethnography of Workerville at the Michigan Womyn’s Music Festival.” Ph.D. diss., University of Kansas, 2005.

Collis, Rose. *Portraits to the Wall: Historic Lesbian Lives Unveiled*. London: Cassell, 1994. [Chapter on Ethel Smyth.]

Coly, Ayo A. “Carmen Goes Postcolonial, Carmen Goes Queer: Thinking the Postcolonial as Queer.” *Culture, Theory and Critique* 57 (2016): 391-407.

Constansis, Alexandros N. “The Changing Female-to-Male (FTM) Voice.” *Radical Musicology* 3 (2008). http://www.radical-musicology.org.uk/2008/Constansis.htm.

-----. “The Female-to-Male (FTM) Singing Voice and its Interaction with Queer Theory: Roles and Interdependency.” *Transposition* 3 (2013). <http://journals.openedition.org/transposition/353>

Constantine-Simms, Delroy, ed. *The Greatest Taboo: Homosexuality in Black Communities.* Los Angeles: Alyson Books, 2000. [Several articles on music, including Luther Vandross, hip-hop, Bessie Smith.]

Corin, Amy R. “Queer Country, Line Dance Nazis, and a Hollywood Barn Dance: Country Music and the Performance of Identity in Los Angeles, California.” Ph.D. diss., University of California, Los Angeles, 2005.

-----. “Queer Country, Line Dance Nazis, and a Hollywood Barn Dance: Country Music and the Struggle for Identity in Los Angeles, California.” In *Country Music Annual 2000,* ed. Charles K. Wolfe and James E. Akenson, 141-50. Lexington: University of Kentucky Press, 2000.

Coulombe, Renee. “The Insatiable Banshee: Voracious Vocalizing…Riot Grrrl…and the Blues.” In *Audible Traces: Gender, Identity, and Music,* ed. Elaine Barkin and Lydia Hamessley, 257-72. Zurich: Carciofoli, 1999.

Cowgill, Rachel. “Re-Gendering the Libertine; or, The Taming of the Rake: Lucy Vestris as Don Giovanni on the Early Nineteenth-Century London Stage.” *Cambridge Opera Journal* 10 (1998): 45-66. <http://eprints.hud.ac.uk/21464/>

-----. Various music-related entries in *Routledge International Encyclopedia of Queer Culture,* ed. David A. Gerstner. London: Routledge, 2011. <http://eprints.hud.ac.uk/21484/>

Coyle, Patrick O. “Significant Male Voice Repertory Commissioned by American Gay Men’s Choruses.” D.M.A. thesis, University of Cincinnati, 2006.

Coyle, Rebecca. “*Priscilla*’s Performances: Music, Songs, and National Identifiers in Australian Cinema.” *Music and the Moving Image* 1, no. 3 (2008): 13-26.

Creekmur, Corey K., and Alexander Doty, eds. *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture.* Durham: Duke University Press, 1995.

Crimp, Susan, and Patricia Burstein. *The Many Lives of Elton John*. New York: Carol Pub. Group, 1992.

Croft, Clare. *Queer Dance: Meanings and Makings.* New York: Oxford University Press, 2017.

Currid, Brian. “‘We Are Family’: House Music and Queer Performativity.” In *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality,* ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster, 165-96. Bloomington: Indiana University Press, 1995.

Curtin, Adrian. “Alternative Vocalities: Listening Awry to Peter Maxwell Davies’ *Eight Songs for a Mad King*.” *Mosaic* 42, no. 2 (2009): 101-17.

Cusick, Suzanne G. “‘Eve...Blowing in Our Ears’? Toward a History of Music Scholarship on Women in the Twentieth Century.” *Women & Music* 5 (2001): 125-39.

-----. *Francesca Caccini at the Medici Court.* Chicago: University of Chicago Press, 2009.

-----. “Music as Torture/Music as Weapon.” *Transcultural Music Review* 10 (2006). http://www.sibetrans.com/trans/index.htm. [Brett Award 2007]

-----. “On a Lesbian Relation with Music: A Serious Effort Not to Think Straight.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 67-83. New York: Routledge, 1994; 2nd ed., 2006.

-----. “‘You are in a place that is out of this world…’: Music in the Detention Camps of the ‘Global War on Terror.’” *Journal of the Society for American Music* 2 (2008): 1-26.

Cvejic, Zarko. “‘The Composer Who Is Not One’: The Ongoing Sexualisation of Chopin in English-Speaking Musicology and Music History.” In *Musical Culture and Memory: The Eighth International Conference, Departments of Musicology and Ethnomusicology, Faculty of Music, University of Arts in Belgrade,* ed. Tatjana Markovic and Vesna Mikic, 247-54. Beograd, Yugoslavia: Fakultet Muzicke Umetnosti, 2008.

-----. “‘Do You Nomi?’: Klaus Nomi and the Politics of (Non)Identification.” *Women and Music* 13 (2009): 66-75.

Cvetkovič, Ann, and Selena Wahng. “Don't Stop the Music: Roundtable Discussion with Workers from the Michigan Womyn's Music Festival.” *GLQ* 7, no. 1 (2002): 131-51.

Dąbrowski, Bartosz. “Scena fantazji i żałoba: Figury wyobraźni młodego Szymanowskiego”[Scene of fantasy and motifs of mourning: Figures in the imagination of the young Szymanowski]. *Muzyka* 54, no. 3/4 (2009): 135-61. [Discusses Szymanowski’s homosexuality.]

Dame, Joke. “Unveiled Voices: Sexual Difference and the Castrato.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 139-53. New York: Routledge, 1994; 2nd ed., 2006.

Damon, Daniel C., and Eileen M. Johnson. “A Cry for Justice in Hymnody: A Plenary Address to the Hymn Society in the United States and Canada.” *The Hymn* 61, no. 4 (2010): 8-16. [Discusses hymns written for minorities, including lesbian, gay, and transgender people.]

Daolmi, Davide. *“‘*Arte sol da puttane e da bardasse’: Prostituzione maschile e ‘nobile vizio’ nella cultura musicale della Firenze barocca.” *Civiltà musicale* 6 (1992): 103-131.

Daolmi, Davide, and Emanuele Senici. “‘L’omosessualità è un modo di cantare’: I contributi ‘queer’ all’indagine sull’opera in musica.” *Il Saggiatore musicale* 7 (2000): 137-178.

Davidović, Dalibor. “Die Stimme, aus dem Leid geboren: Benjamin Brittens Träume” [The voice born of suffering: The dreams of Benjamin Britten]. *Musik und Ästhetik* 13, no. 52 (2009): 91-95. [Discusses homosexuality in relation to Britten and Cage].

Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude ‘Ma’ Rainey, Bessie Smith, and Billie Holiday.* New York: Vintage, 1998.

Dawson, Ashley. “‘Do Doc Martens Have a Special Smell?’: Homocore, Skinhead Eroticism, and Queer Agency.” In *Reading Rock and Roll: Authenticity, Appropriation, Aesthetics,* ed. Kevin J. H. Dettmar and William Richey, 125-43. New York: Columbia University Press, 1999.

Dean, Terrance. *Hiding in Hip Hop: On the Down Low in the Entertainment Industry—From Music to Hollywood*. New York: Atria, 2009.

DeAngelis, Michael. “The Characteristics of New Queer Filmmaking: Case Study—Todd Haynes.” In *New Queer Cinema: A Critical Reader,* ed. Michele Aaron, 41-52. Edinburgh: Edinburgh University Press, 2004. [Material on *Velvet Goldmine.*]

Deboer, Kee, and John B. Ahouse. *Daniel Pinkham: A Bio-Bibliography*. Westport, CT: Greenwood, 1988.

DeChaine, D. Robert. “Mapping Subversion: Queercore Music’s Playful Discourse of Resistance.” *Popular Music and Society* 21 (Winter 1997): 7-37.

-----. “Rocking out and ‘Acting Otherwise’: Queering a Space for Performative Subversion.” *Phoebe* 11, no. 2 (Fall 1999): 27-41.

Decker, Todd. “The Musical Mr Ripley: Closeting a Character in the 1950s and a Film in the 1990s.” *Music, Sound, and the Moving Image* 6 (2012): 185-207.

Demory, Pamela. “Hedwig Queers Hollywood Romance.” *Journal of Popular Culture* 49 (2016): 271-88.

Devitt, Rachel. “Girl on Girl: Fat Femmes, Bio-Queens, and Redefining Drag.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 27-39.New York: Routledge, 2006.

-----. “Girl on Girl: Passing, Ambivalence, and Queer Musical Time in Gender Performative Negotiations of Popular Music.” Ph.D. diss., University of Washington, 2009.

-----. “‘Keep the Best of You, “Do” the Rest of You’: Passing, Ambivalence and Keeping Queer Time in Gender Performative Negotiations of Popular Music.” *Popular Music* 32 (2013): 427-49.

Dhaenens, Frederik. “Reading Gay Music Videos: An Inquiry into the Representation of Sexual Diversity in Contemporary Popular Music Videos.” *Popular Music and Society* 39 (2016): 532-46.

Dickinson, Chris. “Country Undetectable: Gay Artists in Country Music.” *Journal of Country Music* 21 (1999): 28-39.

Diebold, David. *Tribal Rites: San Francisco’s Dance Music Phenomenon 1978-1988*, rev. ed. Northridge, CA: Timewarp, 1988.

Dobkin, Alix. *Alix Dobkin’s Adventures in Women’s Music.* Preston Hollow, NY: Tomato Publications, 1979.

Dohoney, Ryan W. “John Cage, Julius Eastman, and the Homosexual Ego.” In *Tomorrow Is the Question: New Directions in Experimental Music Studies,* ed. Benjamin Piekut, 39-62. Ann Arbor: University of Michigan Press, 2014.

Dorf, Samuel N. “‘Étrange n’est-ce pas?’: The Princesse Edmond de Polignac, Erik Satie’s *Socrate,* and a Lesbian Aesthetic of Music.” *French Literature Series* 34 (2007): 87-99.

-----. “Seeing Sappho in Paris: Operatic and Choreographic Adaptations of Sapphic Lives and Myths.” *Music in Art* 34, no. 1/2 (2009): 291-310.

Doty, Alexander. *Flaming Classics: Queering the Film Canon.* New York: Routledge, 2000. [Chapters on musicals.]

Dowd, Timothy J., Kathleen Liddle, and Jenna Nelson. “Music Festivals as Scenes: Examples from Serious Music, Womyn’s Music, and Skatepunk.” In *Music Scenes: Local, Translocal and Virtual,* ed. Andy Bennett and Richard A. Peterson, 149-68. Nashville: Vanderbilt University Press, 2004.

Downes, Stephen. “Hans Werner Henze as Post-Mahlerian: Anachronism, Freedom, and the Erotics of Intertextuality.” *Twentieth-Century Music* 1 (2004): 179-207.

-----. *The Muse as Eros: Music, Erotic Fantasy and Male Creativity in the Romantic and Modern Imagination.* Aldershot: Ashgate, 2006.

-----. *Szymanowski, Eroticism and the Voices of Mythology.* Aldershot: Ashgate, 2003.

Doyle, JD. “Queer Music Radio: Entertainment, Education, and Activism.” *Journal of Popular Music Studies* 18 (2006): 215-19.

Drake, Randy M. “An Exploration of Transgender Identity and Jazz: The Liberation of Jennifer Leitham.” M.M. thesis, California State University, Long Beach, 2011.

Drewal, Margaret Thompson. “The Camp Trace in Corporate America: Liberace and the ‘Rockettes at Radio City Music Hall.’” In *The Politics and Poetics of Camp*, ed. Moe Meyer, 149-81. New York: Routledge, 1994.

Dreyfus, Laurence. “Allusive Representations: Homoerotics in Wagner’s *Tristan.*” In *Representation in Western Music,* ed. Joshua S. Walden, 167-81. Cambridge: Cambridge University Press, 2013.

-----. *Wagner and the Erotic Impulse*. Cambridge, MA: Harvard University Press, 2010. [Chapter on homoeroticism in Wagner’s works.]

Driver, Susan. *Queer Girls and Popular Culture: Reading, Resisting, and Creating Media.* New York: Peter Lang, 2007.

Dubowsky, Jack Curtis. *Intersecting Film, Music, and Queerness.* New York: Palgrave Macmillan, 2016.

-----. “Musical Cachet in New Queer Cinema.” *Music, Sound, and the Moving Image* 8 (2014): 25-56.

Duling, Ed. “The ‘Go-To Guy.’” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/Establishing\_Identity/.

Dunning, Stefanie K. *Queer in Black and White: Interraciality, Same Sex Desire, and Contemporary African American Culture*. Bloomington: Indiana University Press, 2009. [Discusses music in the first chapter.]

Du Plessis, Michael, and Kathleen Chapman. “Queercore: The Distinct Identities of Subculture.” *College Literature* 24 (February 1997): 45-58.

Dürhammer, Ilija. *Geheime Botschaften: Homoerotische Subkulturen im Schubert-Kreis, bei Hugo von Hofmannsthal und Thomas Bernhard.* Vienna: Böhlau, 2006.

Dusman, Linda. “No Bodies There: Absence and Presence in Acousmatic Performance.” In *Music and Gender,* ed. Pirkko Moisala and Beverley Diamond, 336-45. Urbana: University of Illinois Press, 2000.

Dvoskin, Michelle. “Embracing Excess: The Queer Feminist Power of Musical Theatre Diva Roles.” *Studies in Musical Theatre* 10 (2016): 93-103.

-----. “‘Listen to the Stories, Hear It in the Songs’: Musical Theatre as Queer Historiography.” Ph.D. diss., The University of Texas at Austin, 2010.

Dyer, Richard. “In Defense of Disco.” In *Only Entertainment,* 2nd ed., 151-60. New York: Routledge, 2002. Rpt. in *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture,* ed. Corey K. Creekmur and Alexander Doty, 407-15. Durham: Duke University Press, 1995.

-----. “Judy Garland and Gay Men.” In *Heavenly Bodies: Film Stars and Society,* 141-94*.* New York: St. Martin’s Press, 1986.

-----. *Nino Rota: Music, Film and Feeling.* London: Palgrave Macmillan, 2010.

Echols, Alice. *Hot Stuff: Disco and the Remaking of American Culture.* New York: Norton, 2010.

Eder, Donna, Suzanne Staggenborg, and Lori Sudderth. “The National Women’s Music Festival: Collective Identity and Diversity in a Lesbian-Feminist Community.” *Journal of Contemporary Ethnography* 23 (January 1995): 485-515.

Elliott, Robin. “Performing k.d. lang.” *Canadian Woman Studies/les cahiers de la femme* 24 (Winter/Spring 2005): 160-63.

Ellis, Jim. “Strange Meeting: Wilfred Owen, Benjamin Britten, Derek Jarman, and the *War Requiem.*” In *The Work of Opera: Genre, Nationhood, and Sexual Difference,* ed. Richard Dellamora and Daniel Fischlin, 277-96. New York: Columbia University Press, 1997.

Emanuele, Marco. “‘Intrepidi, ed Amici’: Oreste, Pilade e la riscrittura della *Vestale*,” in *Opera e riscritture: Melodramma, ipertesti, parodie.* Torino: Paravia-Bruno Mondadori, 2001.

-----. *Voci, corpi, desideri: La costruzione dell’identità nel melodramma.* Alessandria: Edizioni dell’Orso, 2006.

Emslie, Barry. “*Billy Budd* and the Fear of Words.” *Cambridge Opera Journal* 4 (1992): 43-59.

Ensminger, David. “Redefining the Body Electric: Queering Punk and Hardcore.” *Journal of Popular Music Studies* 22, no. 1 (2010): 50-67.

Epstein, Heidi. “Penderecki’s Iron Maiden: Intimacy and Other Anomalies in the *Canticum canticorum salomonis*.” In *Bible Trouble: Queer Reading at the Boundaries of Biblical Scholarship*, ed. Teresa J. Hornsby and Ken Stone, 99-130. Atlanta: Society of Biblical Literature, 2011.

-----. “Sour Grapes, Fermented Selves: Musical Shulammites Modulate Subjectivity.” *The Bible and Critical Theory* 5, no. 1 (2009): 03.1-03.16. [Uses queer theory to examine musical settings of the Song of Solomon].

Etheridge, Melissa, and Laura Morton. *The Truth Is: My Life in Love and Music.* New York: Villard, 2001.

Evans, David. “Speaking over and above the Plot: Aural Fixation, Scopophilia, Opera and the Gay Sensibility.” *Theory, Culture and Society* 22, no. 2 (2005): 99-119.

Evans, John. “*Death in Venice*: The Apollonian/Dionysian Conflict.” *Opera Quarterly* 4 (Autumn 1986): 102-15.

Faithfull, Marianne, with David Dalton. *Faithfull: An Autobiography.* New York: Little, Brown, 1994.

Fanshel, Rosalie Zdzienicka. “Beyond Blood Brothers: Queer Bruce Springsteen.” *Popular Music* 32 (2013): 359-83.

Faris, Jocelyn. *Liberace: A Bio-Bibliography.* Westport, CT: Greenwood Press, 1995.

Farmer, Brett. “Julie Andrews Made Me Gay.” *Camera Obscura* 22/2 (2007): 144-53.

-----. *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships.* Durham: Duke University Press, 2000. [Chapter on the musical.]

Fast, Susan. *Michael Jackson’s ‘Dangerous.’* New York: Bloomsbury, 2014.

-----. “Michael Jackson’s Queer Musical Belongings.” *Popular Music and Society* 35 (2012): 281-300.

Feinstein, Elaine. *Bessie Smith.* New York: Viking, 1985.

Fejes, Fred. “Gays, Lesbians, and the Media: A Selected Bibliography.” *Journal of Homosexuality* 21, no. 1/2 (1991): 261-77. [Includes musical resources.]

Felsenfeld, Daniel. *Benjamin Britten and Samuel Barber: Their Lives and Their Music.* Pompton Plains, N.J.: Amadeus Press, 2005.

Fenster, Mark Andrew. “The Articulation of Difference and Identity in Alternative Popular Music Practice (Popular Music, Rap, Punk Rock).” Ph.D. diss., University of Illinois, 1992. [Discusses lesbian and gay punk fans and fan publications.]

-----. “Queer Punk Fanzines: Identity, Community, and the Articulation of Homosexuality and Hardcore.” *Journal of Communication Inquiry* 17, no. 1 (1993): 73-94.

Fernandez, Dominique. *Le rapt de Ganymède* [The abduction of Ganymede]*.* Paris: Grasset, 1989. [Two chapters on music and homosexuality.]

Ferreira, Annemari. “‘Passionate, Curiously-Coloured Things’: Chameleon Sexuality in Ek Herhaal Jou.” *Journal of the Musical Arts in Africa* 5 (2008): 75-88. [Focuses on the “transgenderist” performance of South African musician Chris Chameleon.]

Feuer, Jane. *The Hollywood Musical*, 2nd ed. Bloomington: Indiana University Press, 1993. [Chapter on gay readings.]

Fikentscher, Kai. *“You Better Work!”: Underground Dance Music in New York City.* Hanover, NH: University Press of New England, 2000.

Fischlin, Daniel. “‘Eros Is in the Word’: Music, Homoerotic Desire, and the Psychopathologies of Fascism, or the ‘Strangely Fruitful Intercourse’ of Thomas Mann and Benjamin Britten.” In *The Work of Opera: Genre, Nationhood, and Sexual Difference,* ed. Richard Dellamora and Daniel Fischlin, 209-33. New York: Columbia University Press, 1997.

Fisher, Clive. *Noël Coward: A Biography.* New York: St. Martin’s Press, 1992.

Fisk, Charles. “Schubertian Confidences.” *GLSG Newsletter* 10/2 (Fall 2000): 4-7.

Fitch, Melissa A. *Global Tangos: Travels in the Transnational Imaginary.* Lewisburg, PA: Bucknell University Press, 2015. [Chapter on the queer tango movement.]

Fitzpatrick, Kate R., and Erin Hansen. “‘Off the Radar’: Reflections of Lesbian and Gay Undergraduates on the Experiences within High School Music Programs.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/ Establishing\_Identity/.

Fleming, Lee, ed. *Hot Licks: Lesbian Musicians of Note.* Charlottetown, Prince Edward Island: Gynergy Books, 1996.

Flinn, Caryl. “A Tale of Two Cowgirls: Songs, Western Novelty Acts, and 1950s Hollywood.” In *Music in the Western: Notes from the Frontier,* ed. Kathryn Kalinak, 94-114. New York: Routledge, 2012.

Fontenot, Andrea. “The Dandy Diva.” *Camera Obscura* 23/1 (2008): 165-71.

Frank, Gillian. “Discophobia: Antigay Prejudice and the 1979 Backlash against Disco.” *Journal of the History of Sexuality* 16, no. 2 (2007): 276-306.

Franklin, Peter. “Strauss as the Pervert? Gendered Subjectivity, Ambiguous Meaning.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 159-80. Middletown, CT: Wesleyan University Press, 2018.

Freer, Patrick. “Challenging the Canon: LGBT Content in Arts Education Journals.” *Bulletin of the Council for Research in Music Education* 196 (2013): 45-63.

Freitas, Roger. “The Eroticism of Emasculation: Confronting the Baroque Body of the Castrato.” *Journal of Musicology* 20 (2003): 196-249.

-----. *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani.* Cambridge: Cambridge University Press, 2009. [Brett Award 2010]

Fuchs, Cynthia. “If I Had a Dick: Queers, Punks, and Alternative Acts.” In *Mapping the Beat,* ed. Thomas Swiss, John Sloop, and Andrew Herman, 101-18. Malden, MA: Blackwell, 1998.

Fuchs, Hanns. “*Parsifal* and Eroticism in Wagner’s Music” [1903]. *Opera Quarterly* 22 (2007): 334-44.

-----. *Richard Wagner und die Homosexualität: Unter besonderer Berücksichtigung der sexuellen Anomalien seiner Gestalten* [Richard Wagner and homosexuality, with special consideration given to the sexual abnormalities of his characters]*.* Berlin: H. Barsdorf, 1903.

Fugate, Bradley K*.* “More Than Men in Drag: Gender, Sexuality, and the Falsettist in Musical Comedy of Western Civilization.” D.M.A. thesis, University of North Carolina, Greensboro, 2006.

Fuller, Sophie. “‘Devoted Attention’: Looking for Lesbian Musicians in Fin-De-Siècle Britain.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 79-101. Urbana: University of Illinois Press, 2002.

Fuller, Sophie, and Lloyd Whitesell, eds. *Queer Episodes in Music and Modern Identity*. Urbana: University of Illinois Press, 2002. [Brett Award 2002]

Furia, Philip. “Sinatra in (Lyrical) Drag.” In *Frank Sinatra: The Man, the Music, the Legend*, ed. Jeanne Fuchs and Ruth Prigozy, 73-81. Rochester: University of Rochester Press, 2007.

Furman, Lisa. “The Lived Experiences of a Lesbian Instrumental Music Educator.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/

Establishing\_Identity/.

Gaar, Gillian. *She’s a Rebel: The History of Women in Rock & Roll*. Seattle: Seal Press, 1992.

Gagnon-Doré, Jean. “Terrains vacants: Dialogues autour de la chanson gaie.” *Chansons* 19, no. 5 (1996): 10-15.

Gamson, Joshua. *The Fabulous Sylvester.* New York: Picador, 2005. [The disco star.]

Garafola, Lynn. “Reconfiguring the Sexes.” In *The Ballets Russes and Its World,* ed. Lynn Garafola and Nancy Van Norman Baer, 244-68. New Haven: Yale University Press, 1999.

Garber, Eric. “Gladys Bentley: The Bulldagger Who Sang the Blues.” *Out/Look* 1 (Spring 1988): 52-61.

-----. “A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem.” In *Hidden from History: Reclaiming the Gay and Lesbian Past*, ed. Martin Duberman, Martha Vicinus, and George Chauncey, Jr., 318-31. New York: New American Library, 1989.

Garber, Marjorie. *Vested Interests: Cross-Dressing & Cultural Anxiety.* New York: Routledge, 1992.

-----. *Vice Versa: Bisexuality and the Eroticism of Everyday Life.* New York: Simon & Schuster, 1995. [Material on numerous musicians.]

Garland, Peter, ed. *A Lou Harrison Reader.* Santa Fe, NM: Soundings Press, 1987.

Garrett, Matthew L. “The LGBTQ Component of 21st-Century Music Teacher Training: Strategies for Inclusion from the Research Literature.” *Update: Applications of Research in Music Education* 31 (2012): 55-62.

Gavin, James. “The Most Democratic Music? Homophobia in Jazz.” *JazzTimes* 31 (December 2001): 66-70.

Gavoty, Bernard. *Reynaldo Hahn: Le musicien de la Belle Époque*. Paris: Buchet/Chastel, 1976.

Geirola, Gustavo. “Juan Gabriel: Cultura popular y sexo de Los Angeles” [Juan Gabriel: Popular culture and sex in Los Angeles]. *Latin American Music Review* 14, no. 2 (1993): 232-67.

Geller, Theresa L. “Trans/Affect: Monstrous Masculinities and the Sublime Art of Lady Gaga.” In *Lady Gaga and Popular Music: Performing Gender, Fashion, and Culture,* ed. Martin Iddon and Melanie L. Marshall, 209-30. New York: Routledge, 2014.

Gentry, Philip Max. “The Age of Anxiety: Music, Politics, and McCarthyism (1948-1954).” Ph.D. diss., University of California, Los Angeles, 2008. [Chapter on Cage’s *4’33”* in the context of McCarthyism and homosexuality.]

Gerstner, David A. “Christophe Honoré’s *Les Chansons d’amour* and the Musical’s Queer-Abilities.” In *The Sound of Musicals*, ed. Steven Cohan, 188-99. Basingstoke: Palgrave Macmillan, 2010.

Geyrhalter, Thomas. “Middle Eight: Effeminacy, Camp, and Sexual Subversion in Rock: The Cure and Suede.” *Popular Music* 15 (1996): 217-24.

Gilbert, Jeremy, and Ewan Pearson. *Discographies: Dance Music, Culture and the Politics of Sound.* New York: Routledge, 1999.

Gill, John. *Queer Noises: Male and Female Homosexuality in Twentieth Century Music.* Minneapolis: University of Minnesota Press, 1995.

Gilman, Sander L. *Disease and Representation: Images of Illness from Madness to AIDS.* Ithaca: Cornell University Press, 1988. [Chapter on Strauss’s *Salome* and homosexuality.]

Gilman, Todd S. “The Italian (Castrato) in London.” In *The Work of Opera: Genre, Nationhood, and Sexual Difference,* ed. Richard Dellamora and Daniel Fischlin, 49-70. New York: Columbia University Press, 1997.

Gilmore, Bob. *Claude Vivier: A Composer’s Life.* Rochester: University of Rochester Press, 2014.

-----. *Harry Partch: A Biography.* New Haven: Yale University Press, 1998.

Gittings, Christopher E. “*Zero Patience,* Genre, Difference, and Ideology: Singing and Dancing Queer Nation.” *Cinema Journal* 41 (Fall 2001): 28-39. [Film by John Greyson.]

Gluhovic, Milija. “Sing for Democracy: Human Rights and Sexuality Discourse in the Eurovision Song Contest.” In *Performing the ‘New’ Europe: Identities, Feelings, and Politics in the Eurovision Song Contest,* ed. Karen Fricker and Milija Gluhovic, 194-217. Basingstoke: Palgrave Macmillan, 2013.

Goldin-Perschbacher, Shana. “‘Not with You but of You’: ‘Unbearable Intimacy’ and Jeff Buckley’s Transgendered Vocality.” In *Oh Boy! Masculinities and Popular Music,* ed. Freya Jarman-Ivens, 213-33. New York: Routledge, 2007.

-----. “Sexuality, Listening, and Intimacy: Gender Transgression in Popular Music, 1993-2008.” Ph.D. diss., University of Virginia, 2008. [Jeff Buckley, MeShell Ndegéocello, Björk, and Antony and the Johnsons]

-----. “TransAmericana: Gender, Genre, and Journey.” *New Literary History* 46 (2015): 775-803.

-----. “*The World Has Made Me the Man of My Dreams*: Meshell Ndegeocello and the ‘Problem’ of Black Female Masculinity.” *Popular Music* 32 (2013): 471-96.

Goldstein, Lynda. “Revamping MTV: Passing for Queer Culture in the Video Closet.” In *Queer Studies: A Lesbian, Gay, Bisexual, and Transgender Anthology,* ed. Beemyn Brett and Mickey Eliason, 262-79. New York: New York University Press, 1996.

Goodall, Nigel. *Elton John: A Visual Documentary*. London: Omnibus, 1993.

Gordon, Eric A. “Ethics and Evidence in Gay Biography: American Composer Marc Blitzstein.” In *Queer Representations: Reading Lives, Reading Cultures*, ed. Martin Duberman, 181-87. New York: New York University Press, 1997.

-----. “GALA: The Lesbian and Gay Community of Song.” *Choral Journal* 30 (April 1990): 25-32.

-----. *Mark the Music: The Life and Work of Marc Blitzstein.* New York: St. Martin’s Press, 1989.

Gorham-Rowan, Mary and Richard J. Morris. “Aerodynamic Analysis of Male-to-Female Transgender Voice.” *Journal of Voice* 20, no. 2 (2006): 251-62.

Gould, Elizabeth. “But All of Us Are Straight: Marsha Undone.” Action, Criticism, and Theory for Music Education 9/3 (2010): 82-98.

-----. “Companion-Able Species: A Queer Pedagogy for Music Education.” *Bulletin of the Council for Research in Music Education* 197 (2013): 63-75.

-----. “Desperately Seeking Marsha: Music and Lesbian Imagination.” *Action, Criticism and Theory for Music Education* 4, no. 3 (2005): 1-18.

-----. “Dis-Orientations of Desire: Music Education Queer.” In *Music Education for Changing Times: Guiding Visions for Practice*, ed. Thomas A. Regelski, and J. Terry Gates, 59-72. Dordrecht: Springer, 2009.

-----. “~~Homosexual~~ Subject(ivitie)s in Music (Education): Deconstructions of the Disappeared.” Philosophy of Music Education Review 20 (2012): 45-62.

-----. “‘I Always Think There’s A Band, Kid:’ Queer Music Education Lost.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/ Establishing\_Identity/.

-----. “Queer Transversal: The Spectacle Adam Lambert.” In *Musical Encounters with Deleuze and Guattari,* ed. Pirkko Moisala, et al. New York: Bloomsbury Academic, 2017.

-----. “Thinking (as) Difference: Lesbian Imagination and Music.” *Women and Music* 11 (2007): 17-28.

Gramit, David. “Constructing a Victorian Schubert: Music, Biography, and Cultural Values.” *19th-Century Music* 17 (Summer 1993): 65-78.

Gray, Sally, and Anusha Rutnam. “Her Own Real Thing: Lady Gaga and the Haus of Fashion.” In *Lady Gaga and Popular Music: Performing Gender, Fashion, and Culture,* ed. Martin Iddon and Melanie L. Marshall, 44-66. New York: Routledge, 2014.

Greco, Nicholas P. “‘...Only If You're Really Interested’: Celebrity, Gender, Desire and the World of Morrissey.” Ph.D. diss., McGill University, 2007.

Green, Michelle. *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier.* New York: Harper Collins, 1991.

Greene, Kate. “Southern Misfits: Politics, Religion and Identity in the Music of Indigo Girls.” *Southern Quarterly* 44, no. 4 (2007): 155-74.

Grega, Will, and Randy Jones. *Out Sounds: The Gay and Lesbian Music Alternative.* New York: Pop Front Press, 1995. [Source for gay and lesbian independent music.]

Greitzer, Mary Lee. “Queer Responses to Sexual Trauma: The Voices of Tori Amos’s ‘Me and a Gun’ and Lydia Lunch’s ‘Daddy Dearest.’” *Women and Music* 17 (2013): 1-26.

Griffiths, Paul. “Lonely Child.” *GLSG Newsletter* 8/2 (October 1998): 2-10. [Claude Vivier.]

Griffiths, Timothy M. “‘The Other Side Is Opening Now’: Perfume Genius and the Multitudinous Touch of Wildness.” *Journal of Popular Music Studies* 28 (2016): 51-74.

Grodzik, Walter Eugene*.* “Parodies, Paradox, Pair O’Divas: An Oral History Scrapbook of Feminist Opera’s Derivative Duo.” Ph.D. diss., University of Washington, 2007. [Chapter uses queer theory to examine opera parodies by the Derivative Duo.]

Grossman, Maxine L. “Jesus, Mama, and the Constraints of Salvific Love in Contemporary Country Music.” *Journal of the American Academy of Religion* 70 (2002): 83-115.

Gruning, Thomas R. *Millennium Folk: American Folk Music since the Sixties.* Athens: University of Georgia Press, 2006.

Guarracino, Serena. “Beth Ditto and the Post-Feminist Masquerade; or, How ‘Post’ can Post-Punk Be?” *Punk & Post-Punk* 1 (2012): 111-22.

-----. *Donne di passioni: Personagge della lirica tra differenza sessuale, classe e razza.* Spoleto: Editoria & Spettacolo, 2011.

-----. “‘I would like to disappear into those vowels’: Gender-Troubling Opera.” *The Newsletter for the LGBTQ Study Group* 16/2 (Fall 2006): 3-10.

Gutierrez, Laura G. *Performing “Mexicanidad”: “Vendidas y cabareteras” on the Transnational Stage*. Austin: University of Texas Press, 2010. [Examines representations of queer sexualities among Chicana performing and visual artists.]

Haddon, Mimi. “Sanctuaries for Social Outsiders: A Queer Archive of Feelings in Songs by The Smiths.” In *Gender, Age and Musical Creativity,* ed. Catherine Haworth and Lisa Colton, 155-70. Aldershot: Ashgate, 2015.

Hadleigh, Boze. *The Vinyl Closet: Gays in the Music World.* San Diego: Los Hombres Press, 1991.

Hadlock, Heather. “Different Masculinities: Androgyny, Effeminacy, and Sentiment in Rossini’s *La donna del lago.*” In *Rethinking Difference in Music Scholarship,* ed. Olivia Bloechl, Melanie Lowe and Jeffrey Kallberg, 170-213. Cambridge: Cambridge University Press, 2015.

Hajdu, David. *Lush Life: A Biography of Billy Strayhorn.* New York: Farrar, Straus, Giroux, 1996.

-----. “Queer as Folk.” *New York Times,* August 18, 2002. [Folk music and lesbian culture.]

Halberstam, Judith [Jack]. *Gaga Feminism: Sex, Gender, and the End of Normal.* Boston: Beacon Press, 2012.

-----. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives.* New York: NYU Press, 2005. [Material on musicians.]

-----. “Keeping Time with Lesbians on Ecstasy.” *Women and Music* 11 (2007): 51-58.

-----. “Queer Voices and Musical Genders.” In *Oh Boy! Masculinities and Popular Music,* ed. Freya Jarman-Ivens, 183-95. New York: Routledge, 2007.

-----. “What’s That Smell? Queer Temporalities and Subcultural Lives.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 3-25.New York: Routledge, 2006.

Hamessley, Lydia. “Henry Lawes’s Setting of Katherine Philips’s Friendship Poetry in His *Second Book of Ayres and Dialogues*, 1655: A Musical Misreading?” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 115-38. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Peggy Seeger: From Traditional Folksinger to Contemporary Songwriter.” In *Ruth Crawford Seeger’s Worlds: Innovation and Tradition in Twentieth-Century American Music*, ed. Ellie Hisama and Ray Allen, 252-87. Rochester: University of Rochester Press, 2007.

-----. “Within Sight: Three-Dimensional Perspectives on Women and Banjos in the Late Nineteenth Century.” *19th-Century Music* 31 (2007): 131-63.

Hamilton, Marybeth. “Sexual Politics and African-American Music; or, Placing Little Richard in History.” *History Workshop Journal* 46 (1998): 161-76.

Hancock, Maren. “Lick My Legacy: Are Women-identified Spaces Still Needed to Nurture Women-identified DJs?” *Dancecult* 9 (2017): 73-89.

Hankins, Sarah. “Queer Relationships with Music and an Experiential Hermeneutics for Musical Meaning.” *Women and Music* 18 (2014): 83-104.

Hansen, Kai Arne, and Stan Hawkins. “Azealia Banks: ‘Chasing Time,’ Erotics, and Body Politics.” *Popular Music* 37 (2018): 157-74.

Harmon, Elisabeth Desirée. “Signifying Nothing: ‘It’s a Sin,’ The Pet Shop Boys, and Camp.” *GLSG Newsletter* 13/1 (Spring 2003): 6-12.

Haro Ibars, Eduardo. *Gay Rock.* Madrid: Jucar, 1975.

Harris, Amanda. “The Smyth-Brewster Correspondence: A Fresh Look at the Hidden Romantic World of Ethel Smyth.” *Women and Music* 14 (2010): 72-94.

Harris, Ellen T. *Handel as Orpheus: Voice and Desire in the Chamber Cantatas.* Cambridge: Harvard University Press, 2001.

-----. “Homosexual Context and Identity: Reflections on the Reception of *Handel as Orpheus.*” In *Queer People: Negotiations and Expressions of Homosexuality, 1700-1800,* ed. Chris Mounsey and Caroline Gonda, 41-66. Lewisburg, PA: Bucknell University Press, 2007.

-----. “Twentieth-Century Farinelli.” *Musical Quarterly* 81 (1997): 180-89.

Harrison, Daphne Duval. *Black Pearls: Blues Queens of the 1920s.* New Brunswick, NJ: Rutgers University Press, 1990.

Harrison, Douglas. “Southern Gospel Sissies: Evangelical Music, Queer Spirituality, and the Plays of Del Shores.” *Journal of Men, Masculinities and Spirituality* 3, no. 2 (2009): 123-41.

-----. *Then Sings My Soul: The Culture of Southern Gospel Music.* Urbana: University of Illinoic Press, 2012. [Chapter on non-heterosexuals.]

Harrison, Scott D. “Engaging Boys­, Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs.” *Choral Journal* 45, no. 2 (2004): 24-29. [Discusses homophobia faced by male youth singers.]

Hawkins, Stan. *The British Pop Dandy: Masculinity, Popular Music and Culture.* Aldershot: Ashgate, 2009.

-----. “On Male Queering in Mainstream Pop.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 279-94.New York: Routledge, 2006.

-----. “The Pet Shop Boys: Musicology, Masculinity and Banality.” In *Sexing the Groove: Popular Music and Gender,* ed. Sheila Whiteley, 118-33. New York: Routledge, 1997.

-----. *Queerness in Pop Music: Aesthetics, Gender Norms, and Temporality.* New York: Routledge, 2015.

-----. *Settling the Pop Score: Pop Texts and Identity Politics.* Aldershot: Ashgate, 2002.

-----. “[Un]*Justified:* Gestures of Straight-Talk in Justin Timberlake’s Songs.” In *Oh Boy! Masculinities and Popular Music,* ed. Freya Jarman-Ivens, 197-212. New York: Routledge, 2007.

Hawkins, Stan, and John Richardson. “Remodeling Britney Spears: Matters of Intoxication and Mediation.” *Popular Music and Society* 30, no. 5 (2007): 605-29. [Discusses “queering strategies” in Spears’s song “Toxic.”]

Hawkins, Stan, and Sarah Niblock. *Prince: The Making of a Pop Music Phenomenon.* Aldershot: Ashgate, 2011.

Haworth, Catherine. “Introduction: Gender, Sexuality, and the Soundtrack.” *Music, Sound, and the Moving Image* 6 (2012): 113-35.

Hayes, Casey J. “Building Bridges through Song: A Qualitative Study of Educational Outreach by the New York City Ambassador Chorus.” Ph.D. diss., New York University, 2009. [Focuses on a GLBT choir.]

-----. “Community Music and the GLBT Chorus.” *International Journal of Community Music* 3 (2005). Online.

Hayes, Eileen M. “Black Women and ‘Women’s Music.’” In *Black Women and Music: More than the Blues,* ed. Eileen M. Hayes and Linda F. Williams, 153-76. Urbana and Chicago: University of Illinois Press, 2007.

-----. *Songs in Black and Lavender: Race, Sexual Politics, and Women’s Music.* Urbana: University of Illinois Press, 2010.

-----. “Women-Identified Music.” In *African American Music: An Introduction,* ed. Mellonee V. Burnim and Portia K. Maultsby, 541-58. New York: Routledge, 2006.

Hayward, Eva. “More Lessons from a Starfish: Prefixial Flesh and Transspeciated Selves.” *Women’s Studies Quarterly* 36 (Fall/Winter 2008): 64-85. [Antony and the Johnsons.]

Haywood, Jennifer. “LGBT Self-Identity and Implications in the Emerging Music Education Dialogue.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/ proceedings/Establishing\_Identity/.

Headington, Christopher. *Peter Pears: A Biography.* London: Faber & Faber, 1992.

Heller, Dana. “t.A.T.u You!: Russia, the Global Politics, of Eurovision, and Lesbian Pop.” *Popular Music* 26 (2007): 195-210.

Henderson, Lisa. “Justify Our Love: Madonna and the Politics of Queer Sex.” In *The Madonna Connection: Representational Politics, Subcultural Identities, and Cultural Theory,* ed. Cathy Schwichtenberg, 107-28. Boulder, CO: Westview Press, 1993.

Henderson, Shannon D., and Stan H. Hodges. “Music, Song, and the Creation of Community and Community Spirit by a Gay Subculture.” *Sociological Spectrum* 27 (2007): 57-80. [Gay chorus.]

Henze, Hans Werner. *Bohemian Fifths: An Autobiography* [*Reiselieder mit böhmischen Quinten*], trans. Stewart Spencer. Princeton: Princeton University Press, 1999.

Hepburn, Allan. “Perfectly Normal: Queer Opera in Canada.” *Canadian Theatre Review* 96 (Fall 1998): 34-38.

-----. “*Peter Grimes* and the Rumour of Homosexuality.” *University of Toronto Quarterly* 74, no. 2 (2005): 648-56.

Herdt, Gilbert H. *Guardians of the Flutes: Idioms of Masculinity.* New York: Columbia University Press, 1987. [On ritual male homosexuality in Papua New Guinea.]

Hernández, Mark A. “Breaking the Mold of Contemporary Working-Class Mexican Masculinity: The Rock Urbano Music of Tex Tex.” *Journal of Popular Music Studies* 20, no. 1 (2008): 2-25. [Discusses the presentation of homosexuality and lesbianism in two songs by Tex Tex.]

Hicks, Michael. “The Imprisonment of Henry Cowell.” *Journal of the American Musicological Society* 44 (1991): 92-119.

-----. *Henry Cowell, Bohemian.* Urbana: University of Illinois Press, 2002.

Hilderbrand, Lucas. “‘Luring Disco Dollies to a Life of Vice’: Queer Pop Music’s Moment.” *Journal of Popular Music Studies* 25 (2013): 415-38.

-----. “‘More Than One Way to Love’: On Kiki and Herb (but Mostly Kiki).” *Camera Obscura* 23/1 (2008): 178-83. [The queer cabaret act.]

Hill, Marc Lamont. “Scared Straight: Hip-Hop, Outing, and the Pedagogy of Queerness.” *The Review of Education, Pedagogy, and Cultural Studies* 31, no. 1 (2009): 29-54.

Hilliard, Russell E. “The San Francisco Gay Men's Chorus: A Historical Perspective on the Role of a Chorus as a Social Service.” *Journal of Gay & Lesbian Social Services* 14, no. 3 (2002): 79-94.

-----. “A Social and Historical Perspective of the San Francisco Gay Men’s Chorus.” *Journal of Homosexuality* 54, no. 4 (2008): 345-61.

Hindley, Clifford. “Britten, Auden, and Johnny Inkslinger.” Per*versions* 2 (Summer 1994): 42-56.

-----. “Britten’s *Billy Budd*: The ‘Interview Chords’ Again.” *Musical Quarterly* 78 (Spring 1994): 99-126.

-----. “Britten’s Parable Art: A Gay Reading.” *History Workshop Journal* 40 (1995): 63-90.

-----. “Contemplation and Reality: A Study of Britten’s *Death in Venice.*” *Music and Letters* 71 (November 1990): 511-23.

-----. “Eros in Life and Death: *Billy Budd* and *Death in Venice.*” In *The Cambridge Companion to Benjamin Britten,* ed. Mervyn Cooke, 147-64. Cambridge: Cambridge University Press, 1999.

-----. “Homosexual Self-Affirmation and Self-Oppression in Two Britten Operas.” *Musical Quarterly* 76 (Summer 1992): 143-168.

-----. “Love and Salvation in Britten’s *Billy Budd*.” *Music and Letters* 70 (August 1989): 363-81.

-----. “Not the Marrying Kind: Britten’s *Albert Herring.*” *Cambridge Opera Journal* 6 (1994): 159-74.

-----. “Platonic Elements in Britten’s *Death in Venice.”* *Music and Letters* 73 (August 1992): 407-29.

-----. “Why Does Miles Die? A Study of Britten’s *The Turn of the Screw*.” *Musical Quarterly* 74 (1990): 1-17.

Hisama, Ellie M. “‘Diving into the Earth’: The Musical Worlds of Julius Eastman.” In *Rethinking Difference in Music Scholarship,* ed. Olivia Bloechl, Melanie Lowe and Jeffrey Kallberg, 260-86. Cambridge: Cambridge University Press, 2015.

Hoffmann, Freia, and Peter Schleuning. “Die Qualen und die Seligkeit der Liebe. Tschaikowsky als homosexueller Komponist und seine 4. Sinfonie” [The anguish and bliss of love. Tchaikovsky as a gay composer and his fourth symphony]. *Musik und Unterricht* 6/32 (1995): 41-47.

Hogan, Mélanie. “Radical Queers: A Pop Culture Assessment of Montréal’s Anti-Capitalist Ass Pirates, the Panthères roses, and Lesbians on Ecstasy.” *Canadian Woman Studies/les cahiers de la femme* 24 (Winter/Spring 2005): 154-59.

Holmes, Jessica. “Composing in America's Closet: Queer Encoding in Barber and Menotti's Opera *Vanessa*.” *Nota Bene* 1 (2008): 53-65.

Holsinger, Bruce W. “The Flesh of the Voice: Embodiment and the Homoerotics of Devotion in the Music of Hildegard von Bingen (1098-1179).” *Signs* 19 (Autumn 1993): 92-125.

-----. “Ovidian Homoerotics in Twelfth-Century Paris: The Letters of Leoninus, Poet and Polyphone.” *GLQ: A Journal of Lesbian and Gay Studies* 8 (2002): 389-423.

-----. *Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer.* Stanford: Stanford University Press, 2001. [Brett Award 2001]

Horn, Katrin. “Follow the Glitter Way: Lady Gaga and Camp.” In *The Performance Identities of Lady Gaga: Critical Essays,* ed. Richard J. Gray II, 85-106. Jefferson, NC: McFarland, 2012.

Hoskyns, Barney. *Glam! Bowie, Bolan and the Glitter Rock Revolution.* London: Faber and Faber, 1998.

Howard, Patricia, ed. *Benjamin Britten: “The Turn of the Screw.”* Cambridge: Cambridge University Press, 1985. [Chapter by Christopher Palmer from a queer perspective.]

Howell, Amanda. “Queering the Road Movie Soundtrack: Gregg Araki’s *The Living End.*” In *Popular Film Music and Masculinity in Action,* 120-42. New York: Routledge, 2015.

Huas, Jeanine. *L’Homosexualité au temps de Proust.* Dinard: Danclau, 1992. [Material on Saint-Saëns.]

Hubbs, Nadine. “Bernstein, Homophobia, Historiography.” *Women and Music* 13 (2009): 24-42.

-----. “Classical Music and Opera.” In *Gay and Lesbian Almanac*, ed. Neil Schlager, 420-29, 432-34. Detroit: St. James Press, 1998.

-----. “A French Connection: Modernist Codes in the Musical Closet” *GLQ: A Journal of Lesbian and Gay Studies* 6 (2000): 389-412.

-----. “Homophobia in Twentieth-Century Music: The Crucible of America’s Sound.” *Daedalus* 142 (Fall 2013): 45-50.

-----. “I Will Survive: Musical Mappings of Queer Social Space in a Disco Anthem.” *Popular Music* 26 (2007): 231-44.

-----. “Music of the ‘Fourth Gender’: Morrissey and the Sexual Politics of Melodic Contour.” In *Bodies of Writing, Bodies in Performance*, ed. Thomas Foster, Carol Siegel, and Ellen E. Berry, 266-96. New York: New York University Press, 1996.

-----. “On the Uses of Shame and Gifts of a Bloodmobile: Musings from a Musical Queer Apprenticeship.” In *Gay Shame,* ed.David Halperin and Valerie Traub, 111-16.

-----. *The Queer Composition of America’s Sound: Gay Modernists, American Music, and National Identity.* Berkeley & Los Angeles: University of California Press, 2004. [Brett Award 2006]

-----. *Rednecks, Queers, and Country Music.* Berkeley & Los Angeles: University of California Press, 2014.

-----. “‘Redneck Woman’ and the Gendered Poetics of Class Rebellion.” *Southern Cultures* 17 (Winter 2011): 44-70.

-----. “Visibility and Difference: Thoughts on Queer Institutionalization.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/Establishing\_Identity/.

Hughes, Walter. “In the Empire of the Beat: Discipline and Disco.” In *Microphone Fiends: Youth Music and Youth Culture,* 147-57. New York: Routledge, 1994.

Hunt, Simon. “(I’m a) Back Door Man: An Essay for the Australian Broadcasting Corporation.” *Perfect Beat* 4, no. 4 (2000): 29-33. [Examines the political musical satire of Australian drag queen Pauline Pantsdown.]

Hutcheon, Linda, and Michael Hutcheon. “‘Life-and-Death Passions’: ‘Operatic’ AIDS and the Stage.” *Essays in Theatre* 13 (May 1995): 111-33.

-----. *Opera: Desire, Disease, Death.* Lincoln: University of Nebraska Press, 1996.

Hutchison, Sydney. *Tigers of a Different Stripe: Performing Gender in Dominican Music.* Chicago : University of Chicago Press, 2016.

Ivry, Benjamin. *Francis Poulenc.* London: Phaidon, 1996.

-----. *Maurice Ravel: A Life.* New York: Welcome Rain, 2000.

Jackson, Timothy L. “Aspects of Sexuality and Structure in the Later Symphonies of Tchaikovsky.” *Music Analysis* 14 (1995): 3-25.

-----. *Tchaikovsky: Symphony No. 6 (Pathétique).* Cambridge: Cambridge University Press, 1999.

James, Robin. “Autonomy, Universality, and Playing the Guitar: On the Politics and Aesthetics of Contemporary Feminist Deployments of the ‘Master’s Tools.’” *Hypatia* 24 (2009): 77-100.

-----. “From ‘No Future’ to ‘Delete Yourself (You Have No Chance to Win)’: Death, Queerness, and the Sound of Neoliberalism.” *Journal of Popular Music Studies* 25 (2013): 504-36.

Jamieson, Daryl. “Marketing Androgyny: The Evolution of the Backstreet Boys.” *Popular Music* 26 (2007): 245-58.

Jander, Owen. “The Three Chapters of the Orpheus Myth as They Figure in Librettos of Operas: The Favorite Episode, the Subject Avoided, and the Theme Cultivated.” In *Words on Music: Essays in Honor of Andrew Porter on the Occasion of His 75th Birthday,* ed. David Rosen and Claire Brook, 152-70. Hillsdale, NY: Pendragon Press, 2003.

Jarman [-Ivens], Freya. “Notes on Musical Camp.” In *The Ashgate Research Companion to Popular Musicology*, ed. Derek B. Scott, 189-204. Surrey: Ashgate, 2009.

-----. *Queer Voices: Technologies, Vocalities, and the Musical Flaw*. New York: Palgrave Macmillan, 2011.

-----. “Queer(ing) Masculinities in Heterosexist Rap Music.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 199-219.New York: Routledge, 2006.

-----. “Watch My Lips: The Limits of Camp in Lip-Syncing Scenes.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 95-117. Middletown, CT: Wesleyan University Press, 2018.

-----. “What It Feels Like for Two Girls: Madonna’s Play with Lesbian (Sub-)cultures.” In *Madonna’s Drowned Worlds: New Approaches to Her Cultural Transformations, 1983-2003,* ed. Santiago Fouz-Hernández and Freya Jarman-Ivens, 69-87. Aldershot: Ashgate, 2004.

Jennex, Craig. “Diva Worship and the Sonic Search for Queer Utopia.” *Popular Music and Society* 36 (2013): 343-59.

Johnson, Bruce. “Two Paulines, Two Nations: An Australian Case Study in the Intersection of Popular Music and Politics.” *Popular Music and Society* 26, no. 1 (2003): 53-72. [Examines the political musical satire of Australian drag queen Pauline Pantsdown.]

Johnson, E. Patrick. *Sweet Tea: Black Gay Men of the South.* Chapel Hill: University of North Carolina Press, 2008. [Chapter on gospel.]

Johnson, Graham. *Britten, Voice, and Piano: Lectures on the Vocal Music of Benjamin Britten.* Aldershot: Ashgate, 2003.

Johnson, Jake. “Calling Out the Nameless: CocoRosie’s Posthuman Sound World.” *Journal of Popular Music Studies* 29, no. 3 (2017).

Johnson, Maria V. “‘Jelly Jelly Jellyroll’: Lesbian Sexuality and Identity in Women’s Blues.” *Women & Music* 7 (2003): 31-52.

-----. “Pouring out the Blues.” *Frontiers* 25, no. 1 (2004): 93-110. [Discusses lesbian blues performer Gwen Avery.]

Johnson, Shersten R. “Britten’s Musical Syllables.” *Music & Letters* 86 (2005): 592-622.

Jones, Alisha Lola. “Pole Dancing for Jesus: Negotiating Movement and Gender in Men’s Musical Praise.” In *Esotericism in African American Religious Experience,* ed. Stephen C. Finley, Margarita Simon Guillory, and Hugh R. Page, Jr., 314-330. Leiden: Brill, 2015.

Jones, Caroline A. “Finishing School: John Cage and the Abstract Expressionist Ego.” *Critical Inquiry* 19 (1993): 628-65.

Jones, Jordy. “Gender without Genitals: Hedwig’s Six Inches.” In *The Transgender Studies Reader,* ed. Susan Stryker and Stephen Whittle, 449-67. New York: Routledge, 2006.

Jones, Matthew J. “‘Enough of Being Basely Tearful’: ‘Glitter and Be Gay’ and the Camp Politics of Queer Resistance.” *Journal of the Society for American Music* 10 (2016): 422-45.

-----. “‘Luck, Classic Coke, and the Love of a Good Man’: The Politics of Hope and AIDS in Two Songs by Michael Callen.” *Women and Music* 21 (2017): 175-98.

-----. “‘Something Inside So Strong’: The Flirtations and the Queer Politics of *a cappella*.” *Journal of Popular Music Studies* 28 (2016): 142-85.

Jones, Randy, and Mark Bego. *Macho Man: The Disco Era and Gay America’s “Coming Out.”* Westport, CT: Praeger, 2009.

Jones, Stacy Holman. *Kaleidoscope Notes: Writing Women’s Music and Organizational Culture.* Walnut Creek, CA: AltaMira Press, 1998.

Joyce, Victoria Moon. “What’s So Queer about Composing? Exploring Attali’s Concept of Composition from a Queer Perspective.” *Popular Music and Society* 21 (Fall 1997): 35-59.

Kader, Cheryl. “Gendered Social Space: Feminism and the Production of Meaning.” Ph.D. diss., University of Wisconsin-Milwaukee, 1993. [Traces the development of the Michigan Womyn’s Music Festival.]

Kahan, Sylvia. *Music’s Modern Muse: A Life of Winnaretta Singer.* Rochester: University of Rochester Press, 2003.

Kallberg, Jeffrey. “Small Fairy Voices: Sex, History and Meaning in Chopin.” In *Chopin Studies 2,* ed. John S. Rink and Jim Samson, 50-71. Cambridge: Cambridge University Press, 1994.

Kaminski, Elizabeth. “Listening to Drag: Music, Performance and the Construction of Oppositional Culture.” Ph.D. diss., Ohio State University, 2003.

Kaminsky, Jason. “Uncut: A Conversation with Gareth Farr.” *Music in New Zealand*, no. 33 (1998): 19-23. [Interview with composer/percussionist/drag queen Gareth Farr.]

Kapadia, Ronak K. “Sonic Contagions: Bird Flu, Bandung, and the Queer Cartographies of MIA.” *Journal of Popular Music Studies* 26 (2014): 226-50.

Karantonis, Pamela. “Takarazuka Is Burning: Music Theatre and the Performance of Sexual and Gender Identities in Modern Japan.” *Studies in Musical Theatre* 1 (2007): 153-65.

Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music.* New York: Routledge, 2001.

Katz, Jonathan D. “John Cage’s Queer Silence; or, How to Avoid Making Matters Worse.” *GLQ: A Journal of Lesbian and Gay Studies* 5 (1999): 231-52. Rpt. in *Writings through John Cage’s Music, Poetry, and Art,* ed. Christopher Hatch and David W. Bernstein, 41-61. Chicago: University of Chicago Press, 2001.

Kay, Jackie. *Bessie Smith.* Bath: Absolute Press, 1997.

Kearney, Mary Celeste. “The Missing Links: Riot Grrrl—Feminism—Lesbian Culture.” In *Sexing the Groove: Popular Music and Gender,* ed. Sheila Whiteley, 207-29. New York: Routledge, 1997.

Kehrer, Lauron. “Goldenrod Distribution and the Queer Failure of Women’s Music.” *American Music* 34 (2016): 218-42.

Kellow, Brian. “Art in the Age of AIDS.” *Opera News* 56 (June 1992): 40-43. [About the late baritone William Parker and *The AIDS Quilt Songbook* project.]

Kelley, Jamey. “‘Everyone’s Magical and Everyone’s Important’: Karaoke Community and Identity in an American Gay Bar.” *International Journal of Community Music* 9 (2016): 135-55.

Kelly, Kevin. *One Singular Sensation: The Michael Bennett Story.* New York: Doubleday, 1990.

Kelly, Mike. “Cross Gender/Cross Genre.” *PAJ: A Journal of Performance and Art* 22 (2000): 1-9. [Includes glam rock and punk.]

Kennaway, James. “Degenerate Religion and Masculinity in *Parsifal* Reception.” *Current Musicology*, no. 88 (2009): 35-62.

-----. “Musical Pathology in the Nineteenth Century: Richard Wagner and Degeneration.” Ph.D. diss., University of California, Los Angeles, 2004. [Chapter on effeminacy and homosexuality in *Parsifal*.]

Kennedy, Hubert. “Karol Szymanowski, His Boy-Love Novel, and the Boy He Loved.” *Paidika* 3 (Winter 1994): 26-33.

Kerton, Sarah. “Too Much, Tatu Young: Queering Politics in the World of Tatu.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 155-67.New York: Routledge, 2006.

Kildea, Paul. *Benjamin Britten: A Life in the Twentieth Century.* London: Allen Lane, 2013.

-----. “Britten, Auden and ‘Otherness.’” In *The Cambridge Companion to Benjamin Britten,* ed. Mervyn Cooke, 36-53. Cambridge: Cambridge University Press, 1999.

King, Jason. “Any Love: Silence, Theft, and Rumor in the Work of Luther Vandross.” *Callaloo* 23 (Winter 2000): 422-47.

Kirle, Bruce. *Unfinished Show Business: Broadway Musicals as Works-in-Process.* Carbondale: Southern Illinois University Press, 2005.

Knabe, Susan, and Wendy Gay Pearson. *Zero Patience: A Queer Film Classic.* Vancouver: Arsenal Pulp Press, 2012.

Knapp, Raymond. *The American Musical and the Formation of National Identity.* Princeton: Princeton University Press, 2005.

-----. *The American Musical and the Performance of Personal Identity.* Princeton: Princeton University Press, 2006.

-----. “Passing—and Failing—in Late Nineteenth-Century Russia; or Why We Should Care about the Cuts in Tchaikovsky’s Violin Concerto.” *19th-Century Music* 26 (2003): 195-234.

-----. “The Straight Bookends to Camp’s Gay Golden Age: From Gilbert and Sullivan to Roger Vadim and Mel Brooks.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 200-19. Middletown, CT: Wesleyan University Press, 2018.

Knights, Vanessa. “Queer Pleasures: The Bolero, Camp, and Almodóvar.” In *Changing Tunes: The Use of Pre-Existing Music in Film,* ed. Phil Powrie and Robynn Stilwell, 91-104. Aldershot: Ashgate, 2006.

-----. “Tears and Screams: Performances of Pleasure and Pain in the Bolero.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 83-99.New York: Routledge, 2006.

Knotts, Greg, and Dominic Gregorio. “Confronting Homophobia at School: High School Students and the Gay Men’s Chorus of Los Angeles.” *Journal of LGBT Youth* 8, no. 1 (2011): 66-83.

Koestenbaum, Wayne. “The Queen’s Throat: (Homo)sexuality and the Art of Singing.” In *Inside/Out: Lesbian Theories, Gay Theories,* ed. Diana Fuss, 205-34. New York: Routledge, 1991.

-----. *The Queen’s Throat: Opera, Homosexuality and the Mystery of Desire.* New York: Poseidon Press, 1993.

-----. “Queering the Pitch: A Posy of Definitions and Impersonations.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 1-5. New York: Routledge, 1994; 2nd ed., 2006.

Kooijman, Jaap. “Outside in America: George Michael’s Music Video, Public Sex and Global Pop Culture.” *European Journal of Cultural Studies* 7, no. 1 (2004): 27-41.

Kopelson, Kevin. *Beethoven’s Kiss: Pianism, Perversion, and the Mastery of Desire.* Stanford: Stanford University Press, 1996.

-----. “The Dialectic of Disco: Gay Music Goes Straight.” *Village Voice,* February 12, 1979. Rept. in *The Pop, Rock, and Soul Reader: Histories and Debates,* ed. David Brackett, 300-308. Oxford: Oxford University Press, 2005.

-----. *The Queer Afterlife of Vaslav Nijinsky.* Stanford: Stanford University Press, 1997.

Kornhauser, Pavle. “The Cause of P. I. Tchaikovsky's (1840 - 1893) Death: Cholera, Suicide, or Both?” *Acta Medico-Historica Adriatica* 8, no. 1 (2010): 145-72.

Kort, Michele. *Soul Picnic: The Music and Passion of Laura Nyro.* New York: Thomas Dunne, 2002.

Kostelanetz, Richard. “A Conversation, in Eleven-Minus-One Parts, with Lou Harrison about Music/Theatre.” *The Musical Mainstream* 17 (January 1993): 4-24.

Kotarba, Joseph A., Jennifer L. Fackler, and Kathryn M. Nowotny. “An Ethnography of Emerging Latino Music Scenes.” *Symbolic Interaction* 32, no. 4 (2009): 310-33. [Discusses gay Latino dance music.]

Koza, Julia Eklund. “Big Boys Don’t Cry (or Sing): Gender, Misogyny, and Homophobia in College Choral Methods Texts.” *Quarterly Journal of Music Teaching and Learning* 4-5 (Winter-Spring 1993-94): 48-64.

Kozak, Romy. “Sounding Out: Musical Ekphrasis, Sexuality, and the Writings of Willa Cather.” Ph.D. diss., Stanford University, 2004.

Kozan, Anita. “The Singing Voice.” In Voice and Communication Therapy for the Transgender/ Transsexual Client: A Comprehensive Clinical Guide, 2nd ed., ed. Richard K. Adler, Sandy Hirsch, and Michelle Mordaunt, 413-58. San Diego, CA: Plural Publishing, 2012.

Kozlowski, Tanya. “Who Wants 2 b Hard?: A Lesbian of Color Critiques the Phrase ‘No Homo’ in Hip-Hop.” In *Wish to Live: The Hip-Hop Feminism Pedagogy Reader,* ed. Ruth Nicole Brown and Chamara Jewel Kwakye, 21-24. New York: Peter Lang, 2012.

Kramer, Lawrence. “*Carnaval*, Cross-Dressing, and the Woman in the Mirror.” In *Musicology and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie, 305-25. Berkeley & Los Angeles: University of California Press, 1993.

-----. *Franz Schubert: Sexuality, Subjectivity, Song.* Cambridge: Cambridge University Press, 1998.

-----. “Like Falling Leaves: The Erotics of Mourning in Four Drum-Taps Settings.” In *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*, ed. Lawrence Kramer, 151-66. New York: Garland, 2000.

-----. “Musical Form and Fin-de-Siècle Sexuality.” In *Music as Cultural Practice: 1800-1900,* 135-75. Berkeley & Los Angeles: University of California, 1990. [On Hugo Wolf’s “Ganymed.”]

-----, ed. “Schubert: Music, Sexuality, Culture.” *19th-Century Music* 17 (Summer 1993).

Krell, Elias. “Contours through Covers: Voice and Affect in the Music of Lucas Silveira.” *Journal of Popular Music Studies* 25 (2013): 476-503.

-----. “Singing Strange: Transvocality in North American Music Performance.” Ph.D. diss., Northwestern University, 2014. [Brett Award 2015]

Lake, Kirk. *There Will Be Rainbows: A Biography of Rufus Wainwright*. London: Orion, 2009.

LaMay, Thomasin. “Furthering the Conversation/On a Lesbian Relationship with Music, or, How do I feel what I know: This Lesbian’s Relationship with Transhistorical Bodies.” *GLSG Newsletter* 6/1 (March 1996): 5-9.

Lamb, Roberta Kay. “Music Trouble: Desire, Discourse, Education.” *Canadian University Music Review* 18, no. 1 (1997): 84-98. [Explores music and music education’s role in the construction of sexual identity.]

Lane, Nikki. “Black Women Queering the Mic: Missy Elliott Disturbing the Boundaries of Racialized Sexuality and Gender.” *Journal of Homosexuality* 58, no. 6/7 (2011): 775-92.

lang, k.d. File of clippings and miscellanea. Collected at Michigan State University Libraries in the Russel B. Nye Popular Culture Collection’s Popular Culture Vertical File.

-----. *k.d. lang: In Her Own Words.* London: Omnibus, 1995.

Lansky, Ellen. “Under the Covers with Melissa Etheridge.” In *Singing for Themselves: Essays on Women in Popular Music,* ed. Patricia Spence Rudden, 166-74. Newcastle: Cambridge Scholars, 2007.

Lareau, Alan. “Lavender Songs: Undermining Gender in Weimar Cabaret and Beyond.” *Popular Music and Society* 28 (2005): 15-33.

Larner, Gerald. *Maurice Ravel.* London: Phaidon, 1996.

Laski, Alexander. “The Politics of Dancing: Gay Disco Music and Postmodernism.” In *The Last Post: Music after Modernism,* ed. Simon Miller, 110-31. Manchester: Manchester University Press, 1993.

Law, Joe. “The ‘Perniciously Homosexual Art’: Music and Homoerotic Desire in *The Picture of Dorian Gray* and Other Fin-de-Siècle Fiction.” In *The Idea of Music in Victorian Fiction,* ed. Sophie Fuller and Nicky Losseff, 173-96. Aldershot: Ashgate, 2004.

Lawrence, David Haldane. “Chorus Boys: Words, Music and Queerness (c.1900-c.1936).” *Studies in Musical Theatre* 3 (2009): 157-69.

Lawrence, Tim. “Beyond the Hustle: 1970s Social Dancing, Discotheque Culture, and the Emergence of the Contemporary Club Dancer.” *In Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, ed. Julie Malnig, 199-216. Urbana: University of Illinois Press, 2009.

-----. “Disco and the Queering of the Dance Floor.” *Cultural Studies* 25, no. 2 (2011): 230-43.

-----. “The Forging of a White Gay Aesthetic at the Saint, 1980-84.” *Dancecult* 3 (2011): 4-27.

-----. *Hold On to Your Dreams: Arthur Russell and the Downtown Music Scene, 1973-1992.* Durham: Duke University Press, 2009.

-----. “‘I Want to See All My Friends at Once’: Arthur Russell and the Queering of Gay Disco.” *Journal of Popular Music Studies* 18 (2006): 144-66.

-----. “Life and Death on the Pulse Dance Floor: Transglocal Politics and the Erasure of the Latinx in the History of the Queer Dance Culture.” *Dancecult* 8 (2016): 1-25.

-----. *Love Saves the Day: A History of American Dance Music Culture, 1970-1979.* Durham: Duke University Press, 2003.

LeBlanc, Michael. “Melancholic Arrangements: Music, Queer Melodrama, and the Seeds of Transformation in *The Hours*.” *Camera Obscura* 21, no. 61, 1 (2006): 104-45.

Lebrecht, Norman. *Covent Garden: The Untold Story—Dispatches from the English Culture War, 1945-2000.* Boston: Northeastern University Press, 2001. [Anti-gay campaigns.]

Lecklider, Aaron. “Between Decadence and Denial: Two Studies in Gay Male Politics and 1980s Pop Music.” *Journal of Popular Music Studies* 16 (2004): 111-41.

Lee, Colin A. “Reflections on Being a Music Therapist and a Gay Man.” *Voices* 8, no. 3 (2008). https://voices.no/index.php/voices/article/viewArticle/415/339.

Lee, Gavin. “Queer Desire is Not Gay, Gender Is a Fantasy: Ways of Loving Britney.” In *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity,* ed. Gavin Lee, 150-67. New York: Routledge, 2018.

-----, ed. *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity*. New York: Routledge, 2018.

Lee, Sherry D. “A Florentine Tragedy, or Woman as Mirror.” Cambridge Opera Journal 18 (2006): 33-58. [Brett Award 2006]

Lee, Summer Kim. “Alive with You: Blood Orange’s Sense of Distance in Resonant Love.” *Journal of Popular Music Studies* 25 (2013): 459-75.

Leff, Leonard J. “‘Come on Home with Me’: *42nd Street* and the Gay Male World of the 1930s.” *Cinema Journal* 39 (1999): 3-22.

Legrand, Raphaëlle. “Orphée baro/*queer.*” *Transposition* 3 (2013). <http://journals.openedition.org/transposition/135>

Leibetseder, Doris. *Queer Tracks: Subversive Strategies in Rock and Pop Music.* Farnham: Ashgate, 2012.

Leidal, Erik. “Aretha Franklin’s ‘Mary, Don’t You Weep’: Signifying the Survivor in Gospel Music.” *GLSG Newsletter* 9/2 (October 1999): 3-8.

Lemish, Dafna. “Gay Brotherhood: Israeli Gay Men and the Eurovision Song Contest.” In *A Song for Europe: Popular Music and the Politics of the Eurovision Song Contest*, ed. Ivan Raykoff and Robert Deam Tobin, 123-34. Aldershot: Ashgate, 2007.

-----. “‘My Kind of Campfire’: The Eurovision Song Contest and Israeli Gay Men.” *Popular Communication* 2, no. 1 (2004): 41-63.

Leonard, Kendra Preston. *Louise Talma: A Life in Composition.* Aldershot: Ashgate, 2014.

Leonard, Marion. “‘Rebel Girl, You Are the Queen of My World’: Feminism, ‘Subculture’ and Grrrl Power.” In *Sexing the Groove: Popular Music and Gender,* ed. Sheila Whiteley, 230-55. New York: Routledge, 1997.

Leonardi, Susan J., and Rebecca A. Pope. *The Diva’s Mouth: Body, Voice, Prima Donna Politics.* New Brunswick, NJ: RutgersUniversity Press, 1996.

Levitz, Tamara. *Modernist Mysteries: Perséphone.* Oxford: Oxford University Press, 2012. [Stravinsky’s collaboration with Gide and Ida Rubinstein.]

Lewis, Gregory B. and Bruce A. Seaman. “Sexual Orientation and Demand for the Arts.” *Social Science Quarterly* 85, no. 3 (2004): 523-38. [Discusses the gay demand for music.]

Lewis, Rachel. “Ethel Smyth and the Emergence of the Lesbian Composer.” In *Sapphists and Sexologists: Histories of Sexualities: Volume 2,* ed. Sonja Tiernan and Mary McAuliffe, 208-26. Newcastle: Cambridge Scholars, 2009.

-----. “What’s Queer about Musicology Now?” *Women and Music* 13 (2009): 43-53.

Lieb, Sandra. *Mother of the Blues: A Study of Ma Rainey.* Amherst: University of Massachusetts Press, 1981.

Liska, Mercedes. *Argentine Queer Tango: Dance and Sexuality Politics in Buenos Aires,* trans. Peggy Westwell and Pablo Vila. Lanham, MD: Lexington Books, 2017.

Locke, Ralph P. “What Are These Women Doing in Opera?” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 59-98. New York: Columbia University Press, 1995.

Loesch, Heinz von. “Tschaikowskys Pathétique: Lebenssymphonie oder schwules Bekenntniswerk? Ein kurz kommentierter Literaturbericht” [Tchaikovsky’s Pathétique: Symphony of life or confession of homosexuality? A brief annotated report on the literature]. In *Musik und Biographie: Festschrift für Rainer Cadenbach*, ed. Cordula Heymann-Wentzel and Johannes Laas, 344-51. Würzburg: Königshausen und Neumann, 2004.

Longobardi, Ruth Sara. “Models and Modes of Musical Representation in Benjamin Britten’s Death in Venice: Musical, Historical, and Ideological Contexts.” Ph.D. diss., Columbia University, 2004. [Brett Award 2004]

-----. “Multivalence and Collaboration in Benjamin Britten’s Death in Venice.” Twentieth-Century Music 2 (2005): 53-78.

-----. “Reading between the Lines: An Approach to the Musical and Sexual Ambiguities of Death in Venice.” Journal of Musicology 22 (2005): 327-64.

Lopez y Royo, Alessandra. “*The Prince of the Pagodas*, *Gong* and *Tabuh-Tabuhan*: Balinese Music and Dance, Classical Ballet and Euro-American Composers and Choreographers.” *Indonesia and the Malay World* 35, no. 101 (2007): 49-61. [Discusses the appeal of Balinese music for 20th-century gay Western composers and choreographers.]

Losseff, Nicky. “Absent Melody and The Woman in White.” Music & Letters 81 (2000): 532-50. [Piano scenes from Wilkie Collins’s novel.]

Lotrecchiano, Gaetano Romano. “Chasing the Rainbow: Gender-Religiosity and the Construction of Identity in the Music and Ritual of the Metropolitan Community Church of Northern Virginia.” Ph.D. diss., University of Maryland, College Park, 2005.

Love, Nancy Sue. “‘Singing for Our Lives’: Women’s Music and Democratic Politics.” Hypatia 17 (Fall 2002): 71-94.

Luciani, Luca Locati. Crisco disco: Disco music & clubbing gay tra gli anni 70 e 80. Milan: Vololibero, 2013.

Luck, Joyce. Melissa Etheridge: Our Little Secret. Toronto: ECW Press, 1997.

Luther, Hermann Einhard. *“Keiner wie er”: Max Lorenz* [“No One Like Him”: Max Lorenz]. Berlin: Pro Business, 2009. [Biography of gay Wagnerian tenor Max Lorenz (1901-75)].

Macfarlane, Karen E. “The Monstrous House of Gaga.” In *The Gothic in Contemporary Literature and Popular Culture: Pop Goth,* ed. Justin D. Edwards amd Agnieszka Sotysik Monnet, 114-34. New York: Routledge, 2012.

Madden, David. “DJ Mini and Montreal’s Vulgar Dance Music.” *Dancecult* 8 (2016): 26-45.

Maisel, Edward. *Charles T. Griffes: The Life of an American Composer.* [1943.] New York: Knopf, 1984.

Maitra, Ani. “Hearing Queerly: Musings on the Ethics of Disco/Sexuality.” *Continuum* 25 (2011): 375-96.

Mankowski, Diana L. “Gendering the Disco Inferno: Sexual Revolution, Liberation, and Popular Culture in 1970s America.” Ph.D. diss., University of Michigan, 2010.

Marcadet, Christian. “L’homosexualité dans les chansons du XXe siècle. II: Expressivité et sexualité dans les performances” [Homosexuality in 20th-century song. II: Expressivity and sexuality in performance]. In *Le féminin, le masculin et la musique populaire d’aujourd’hui*, ed. Hyacinthe Ravet, et al., 67-81. Paris: Sorbonne, 2005.

Marsh, Charity. “Raving Cyborgs, Queering Practices, and Discourses of Freedom: The Search for Meaning in Toronto’s Rave Culture.” Ph.D. diss., York University, 2005.

Martin, Fran. “The Perfect Lie: Sandee Chan and Lesbian Representability in Mandarin Pop Music.” *Inter-Asia Cultural Studies* 4, no. 2 (2003): 264-80.

Martinac, Paula. *k.d. lang.* New York: Chelsea House Publishers, 1995.

Mass, Lawrence D. *Confessions of a Jewish Wagnerite: Being Gay and Jewish in America*. New York: Cassell, 1994.

-----. “A Conversation with Ned Rorem.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 85-112. New York: Routledge, 1994; 2nd ed., 2006.

-----. *Homosexuality as Behavior and Identity:* *Dialogues of the Sexual Revolution,* vol. 2. New York: Harrington Park Press, 1990. [Includes interviews with gay musicians Philip Brett, George Heymont and Ned Rorem.]

Mathers, Daniel E. “Expanding Horizons: Sexuality and the Re-Zoning of *The Tender Land*.” In *Copland Connotations: Studies and Interviews,* ed. Peter Dickinson, 118-35. Woodbridge, UK: Boydell Press, 2002.

Maurey, Yossi. “Dana International and the Politics of Nostalgia.” *Popular Music* 28, no. 1 (2009): 85-103. [On transsexual Israeli singer Dana International.]

Maus, Fred Everett. “Classical Concert Music and Queer Listening.” *Transposition* 3 (2013). <http://journals.openedition.org/transposition/148>

-----. “The Disciplined Subject of Musical Analysis.” In *Beyond Structural Listening? Postmodern Modes of Hearing,* ed. Andrew Dell’Antonio, 13-43. Berkeley & Los Angeles: University of California Press, 2004.

-----. “Glamour and Evasion: The Fabulous Ambivalence of the Pet Shop Boys.” *Popular Music* 20 (2001): 379-93.

-----. “Identity, Time, and Narrative in Three Songs about AIDS by the Pet Shop Boys.” In *Music and Narrative since 1900,* ed. Michael L. Klein and Nicholas Reyland, 254-71. Bloomington: Indiana University Press, 2013.

-----. “Intimacy and Distance: On Stipe’s Queerness.” *Journal of Popular Music Studies* 18 (2006): 191-214.

-----. “Love Stories.” *repercussions* 4/2 (Fall 1995): 86-96. [Musicality, desire, identity.]

-----. “Sexual and Musical Categories.” In *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology,* ed. Arved Ashby, 153-75. Rochester: University of Rochester Press, 2004.

-----. “Sexuality, Trauma, and Dissociated Expression.” In *The Oxford Handbook of Music and Disability Studies,* ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph N. Straus, 345-56. New York: Oxford University Press, 2016.

Mawer, Deborah. “Balanchine’s *La Valse*: Meanings and Implications for Ravel Studies.” *Opera Quarterly* 22 (2007): 90-116.

Mayhew, Emma. “‘I Am Not in a Box of Any Description’: Sinéad O’Connor’s Queer Outing.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 169-83.New York: Routledge, 2006.

McBrien, William. *Cole Porter: A Biography.* New York: Knopf, 1998.

McClary, Susan. “Constructions of Subjectivity in Schubert’s Music.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 205-33. New York: Routledge, 1994; 2nd ed., 2006.

-----. *Feminine Endings: Music, Gender, and Sexuality.* Minneapolis: University of Minnesota Press, 1991. [Analysis of Tchaikovsky.]

-----. “Gender Ambiguities and Erotic Excess in Seventeenth-Century Venetian Opera.” In *Acting on the Past: Historical Performance across the Disciplines,* ed. Mark Franko and Annette Richards, 177-200. Hanover, NH: Wesleyan University Press, 2000.

-----. “Music and Sexuality: On the Steblin/Solomon Debate.” *19th-Century Music* 17 (Summer 1993): 83-88.

-----. “Soprano Masculinities.” In *Masculinity in Opera: Gender, History and New Musicology,* ed. Philip Purvis, 33-50. New York: Routledge, 2013.

McClatchie, Stephen. “Benjamin Britten, *Owen Wingrave,* and the Politics of the Closet: or, ‘He Shall Be Straightened Out at Paramore.’” *Cambridge Opera Journal* 8 (1996): 59-75.

McCracken, Allison. *Real Men Don’t Sing: Crooning in American Culture.* Durham: Duke University Press, 2015. [Brett Award 2017]

McCune, Jeffrey. “Transformance: Reading the Gospel in Drag.” *Journal of Homosexuality* 46, no. 3/4 (2004): 151-67. [Discusses gospel music.]

McDonnell, Evelyn, and Ann Powers, eds. *Rock She Wrote.* New York: Delta, 1995. [Includes material on k. d. lang and Riot Grrrl.]

McGuffie, Allison. “Mimicking the Supersexual: A Search for Efficacy in the Performance of Ambiguous Sexualities.” *The Newsletter for the LGBTQ Study Group* 16/2 (Fall 2006): 11-20.

McKay, Elizabeth Norman. *Franz Schubert: A Biography.* Oxford: Clarendon Press, 1996.

McKay, George. *Shakin’ All Over: Popular Music and Disability.* Ann Arbor: University of Michigan Press, 2013. [Chapter on Johnnie Ray.]

McLeod, Ken. “‘A Fifth of Beethoven’: Disco, Classical Music, and the Politics of Inclusion.” *American Music* 24 (2006): 347-63.

-----. “Space Oddities: Aliens, Futurism and Meaning in Popular Music.” *Popular Music* 22 (2003): 337-55.

McMillan, Uri. “Nicki-aesthetics: The Camp Performance of Nicki Minaj.” *Women & Performance* 24 (2014): 79-87.

Melville, Joy. *Diaghilev and Friends*. London: Haus, 2009.

Mensel, Robert. “A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses.” Ph.D. diss., University of Oregon, 2007.

Mera, Miguel. “Outing the Score: Music, Narrative and Collaborative Process in *Little Ashes.*” *Music, Sound, and the Moving Image* 6 (2012): 93-109.

Metzer, David. “Reclaiming Walt: Marc Blitzstein’s Whitman Settings.” *Journal of the American Musicological Society* 48 (1995): 240-71.

-----. “‘Spurned Love’: Eroticism and Abstraction in the Early Works of Aaron Copland.” *Journal of Musicology* 15 (1997): 417-43.

Middlebrook, Diane Wood. *Suits Me: The Double Life of Billy Tipton.* Boston: Houghton Mifflin, 1998.

Middleton, Jason. “Heroin Use, Gender, and Affect in Rock Subcultures.” *Echo* 1/1 (Fall 1999). http://www.humnet.ucla.edu/echo.

Middleton, Richard. “Mum’s the Word: Men’s Singing and Maternal Law.” In *Oh Boy! Masculinities and Popular Music,* ed. Freya Jarman-Ivens, 103-24. New York: Routledge, 2007.

Miller, D. A. *Place for Us: Essay on the Broadway Musical.* Cambridge, Mass.: Harvard University Press, 1998.

Miller, Leta E. (with Rob Collins). “The Cowell-Ives Relationship: A New Look at Cowell’s Prison Years.” *American Music* 23 (2005): 473-92.

Miller, Leta E., and Fredric Lieberman. *Composing a World: Lou Harrison, Musical Wayfarer.* Urbana: University of Illinois Press, 2004.

-----. *Lou Harrison.* Urbana: University of Illinois Press, 2006.

Miller, Rosalie J. “A Conversation with Alix Dobkin.” *Visibilities* 3 (May/June 1989): 4-9.

Mitchell, Donald, ed. *Benjamin Britten: “Death in Venice.”* Cambridge: Cambridge University Press, 1987.

Mitchell, Gregory. “‘Michael, eles não ligam pra gente!’: Brazilian Rentboys, Queer Affinity, and the Michael Jackson Exception.” *Journal of Popular Music Studies* 23, no. 1 (2011): 109-23.

Mitchell, Mark. *Virtuosi: A Defense and a (Sometimes Erotic) Celebration of Great Pianists.* Bloomington: Indiana University Press, 2000.

Miyake, Esperanza. “Understanding Music and Sexuality through Ethnography: Dialogues between Queer Studies and Music.” *Transposition* 3 (2013). <http://journals.openedition.org/transposition/150>

Mockus, Martha. “Lesbian Skin and Musical Fascination.” In *Audible Traces: Gender, Identity, and Music,* ed. Elaine Barkin and Lydia Hamessley, 50-69. Zurich: Carciofoli, 1999.

-----. “MeShell Ndegéocello: Musical Articulations of Black Feminism.” In *Unmaking Race, Remaking Soul: Transformative Aesthetics and the Practice of Freedom,* ed. Christa Davis Acampora and Angela L. Cotten, 81-102. Albany: SUNY Press, 2007.

-----. “Queer Thoughts on Country Music and k.d. lang.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 257-71. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Sounding Out: Lesbian Feminism and the Music of Pauline Oliveros.” Ph.D. diss., University of Minnesota, 1999. [Brett Award 1999]

-----. *Sounding Out: Pauline Oliveros and Lesbian Musicality.* New York: Routledge, 2008.

Mohr, Richard D. “‘Knights, Young Men, Boys’: Masculine Worlds and Democratic Values.” In *Gay Ideas: Outing and Other Controversies,* 129-218. Boston: Beacon, 1992. [Analysis of Wagner’s *Parsifal*.]

Moore, Christopher. “Camp in Francis Poulenc’s Early Ballets.” *Musical Quarterly* 95 (2012): 299-342. [Brett Award 2012]

-----. “Camping the Sacred: Homosexuality and Religion in the Works of Poulenc and Bernstein.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 73-91. Middletown, CT: Wesleyan University Press, 2018.

Moos, Jennifer J\*. “Boy Bands, Drag Kings, and the Performance of (Queer) Masculinities.” *Transposition* 3 (2013). <http://journals.openedition.org/transposition/325>

Morad, Moshe. *“Fiesta de diez pesos”: Music and Gay Identity in Special Period Cuba.* Aldershot: Ashgate, 2015.

Morella, Joseph, and George Mazzei. *Genius and Lust: The Creative and Sexual Lives of Cole Porter and Noël Coward.* New York: Carroll & Graf Publishers, 1995.

Morris, Bonnie J. “‘Anyone Can Be a Lesbian’: The Women’s Music Audience and Lesbian Politics.” *Journal of Lesbian Studies* 5/4 (2001): 91-120.

-----. *Eden Built by Eves: The Culture of Women’s Music Festivals.* Los Angeles: Alyson Books, 1999.

-----. “Mainstreaming the ‘Women’s Music’ Scene: Issues of Lesbian Visibility.” In *Sapphists and Sexologists: Histories of Sexualities: Volume 2,* ed. Sonja Tiernan and Mary McAuliffe, 191-207. Newcastle: Cambridge Scholars, 2009.

-----. “Negotiating Lesbian Worlds: The Festival Communities.” *Journal of Lesbian Studies* 9, no. 1/2 (2005): 55-62. [Discusses women’s music festivals.]

Morris, Mitchell. “Admiring the Countess Geschwitz.” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 348-70. New York: Columbia University Press, 1995.

-----. “*Cabaret,* America’s Weimar, and Mythologies of the Gay Subject.” *American Music* 22 (2004): 145-57.

-----. “Homosexuality and the Manly Absolute: Hanns Fuchs on Richard Wagner.” *Opera Quarterly* 22 (2007): 328-33.

-----. “It’s Raining Men: The Weather Girls, Gay Subjectivity, and the Erotics of Insatiability.” In *Audible Traces: Gender, Identity, and Music,* ed. Elaine Barkin and Lydia Hamessley, 213-29. Zurich: Carciofoli, 1999.

-----. “On Fairies (and Mothers): Beatrice Lillie Sings.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 3-15. Middletown, CT: Wesleyan University Press, 2018.

-----. “On Gaily Reading Music.” *repercussions* 1/1 (Spring 1992): 48-64.

-----. “Reading as an Opera Queen.” In *Musicology and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie, 184-200. Berkeley & Los Angeles: University of California Press, 1993.

-----. “Tristan’s Wounds: On Homosexual Wagnerians at the Fin-De-Siècle.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 271-92. Urbana: University of Illinois Press, 2002.

Morris, Susan Booker. “There Is a Way through Constant Sorrow: Ferron and Eastern Thought.” In *Singing for Themselves: Essays on Women in Popular Music,* ed. Patricia Spence Rudden, 56-78. Newcastle: Cambridge Scholars, 2007.

Morrison, Richard. “We Are All HIV Positive: A Conversation with Diamanda Galás, Singer, Composer, Performance Artist, AIDS Activist.” *Art & Understanding* 2 (January/February 1993): 18-22.

Mosbacher, Dee, and Boden Sandstrom. *Radical Harmonies.* Woman Vision 2002. DVD. [Women’s music movement. Brett Award 2003]

Mowlabocus, Sharif, and Andy Medhurst. “Six Propositions on the Sonics of Pornography.” *Porn Studies* 4 (2017): 210-24.

Mulholland, Mary-Lee. “Mariachi in Excess: Performing Race, Gender, Sexuality and Regionalism in Jalisco, Mexico.” Ph.D. diss., York University, 2007.

Muller, Stephanus. “Queer Alliances.” In *Gender and Sexuality in South African Music,* ed. Chris Walton and Stephanus Muller, 35-48. Stellenbosch: SUN ePReSS, 2005.

Mungen, Anno. “‘Anders als die Anderen,’ or Queering the Song: Construction and Representation of Homosexuality in German Cabaret Song Recordings before 1933.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 67-80.New York: Routledge, 2006.

Mungo, Raymond. *Liberace.* New York: Chelsea House, 1994. [In a series of children’s books: Lives of notable gay men and lesbians.]

Musto, Michael. “Immaculate Connection.” In *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture,* ed. Corey K. Creekmur and Alexander Doty, 427-36. Durham: Duke University Press, 1995. [Madonna.]

Muxfeldt, Kristina. “Political Crimes and Liberty, or Why Would Schubert Eat a Peacock?” *19th-Century Music* 17 (Summer 1993): 47-64.

-----. “Schubert, Platen, and the Myth of Narcissus.” *Journal of the American Musicological Society* 49 (1996): 480-527.

Namaste, Viviane K. *C’était du spectacle! L’Histoire des artistes transsexuelles à Montréal, 1955-1985* [What a show! The history of transsexual artists in Montreal, 1955-1985]*.* Montreal: McGill-Queen’s University Press, 2005.

Nannyonga-Tamusuza, Sylvia A. *Baakisimba: Gender in the Music and Dance of the Baganda People of Uganda.* New York: Routledge, 2005.

Natale-Abramo, Melissa. “Sexuality and the Construction of Instrumental Music Teacher Identity.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/ proceedings/Establishing\_Identity/.

Nattiez, Jean-Jacques. *Wagner Androgyne: A Study in Interpretation*, trans. Stewart Spencer. Princeton: Princeton University Press, 1993.

Neal, Mark Anthony. “Trafficking in Monikers: Jay-Z’s ‘Queer’ Flow.” *Palimpsest: A Journal on Women, Gender, and the Black International* 2 (2013): 156-61.

Nehring, Neil. “The Riot Grrls and ‘Carnival.’” In *Reading Rock and Roll: Authenticity, Appropriation, Aesthetics,* ed. Kevin J. H. Dettmar and William Richey, 209-35. New York: Columbia University Press, 1999.

Newman, Becky Ann. “Queer Identity Development and Popular Music.” Psy.D. diss., Alliant International University, San Francisco Bay, 2003.

Ng, Eve. “Reading the Romance of Fan Cultural Production: Music Videos of a Television Lesbian Couple.” *Popular Communication* 6, no. 2 (2008): 103-21.

Nichols, Jeananne. “Rie’s Story, Ryan’s Journey: Music in the Life of a Transgender Student.” *Journal of Research in Music Education* 61 (2013): 262-79.

Niebur, Louis. “Britten’s (and Pears’s) ‘Beloved’: Sacred Parlor Song, Passion, and Control in Canticle I.” In *Benjamin Britten Studies: Essays on an Inexplicit Art,* ed.Vicki P. Stroeher and Justin Vickers, 192-213. Woodbridge, UK: Boydell, 2017.

Noble, J. Bobby. “Seeing Double, Thinking Twice: The Toronto Drag Kings and (Re-) articulations of Masculinity.” *Journal of Homosexuality* 43 (2002): 251-61. [In a special issue: The Drag King Anthology.]

-----. “Strange Sisters and Boy Kings: Post-Queer Tranz-Gendered Bodies in Performance.” *Canadian Woman Studies/les cahiers de la femme* 24 (Winter/Spring 2005): 164-70. Rpt. in *Queer Theatre in Canada,* ed. Rosalind Kerr. Toronto: Playwrights Canada Press, 2007.

Nogle, Victoria Louise. “A Rhetorical Criticism of Women’s Music and the Lesbianfeminist Movement.” Ph.D. diss., University of Nebraska, Lincoln, 1984.

Norman, Philip. *Elton John.* New York: Harmony, 1991.

Novak, Jelena, and Jelena Nikezic. “A Queer Protocol of Homage: *Chambres de Ténèbres/Tombeau de Claude Vivier* by Marko Nikodijević.” *New Sound* 29 (2007): 59-68.

Nyong’o, Tavia. “Do You Want Queer Theory (or Do You Want the Truth)? Intersections of Punk and Queer in the 1970s.” *Radical History Review*, no. 100 (2008): 103-20.

-----. “Have You Seen His Childhood? Song, Screen, and the Queer Culture of the Child in Michael Jackson’s Music.” *Journal of Popular Music Studies* 23, no. 1 (2011): 40-57.

-----. “‘I’ve Got You under My Skin’: Queer Assemblages, Lyrical Nostalgia and the African Diaspora.” *Performance Research* 12, no. 3 (2007): 42-54. [Discusses popular musics of the black diaspora in relation to AIDS and queer politics.]

O’Dowd, George. *Take It Like a Man.* London: Sidgwick & Jackson, 1995. [Autobiography of Boy George.]

Oakes, Jason Lee. “Queering the Witch: Stevie Nicks and the Forging of Femininity at the Night of a Thousand Stevies.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 41-54.New York: Routledge, 2006.

Oh, Chuyun, and David C. Oh. “Unmasking Queerness: Blurring and Solidifying Queer Lines through K-pop Cross-dressing.” *Journal of Popular Culture* 50 (2017): 9-29.

Oja, Carol. *Colin McPhee: Composer in Two Worlds.* Washington: Smithsonian Institution Press, 1990.

Oliver, Michael. *Benjamin Britten.* London: Phaidon, 1996.

Orlova, Alexandra. *Tchaikovsky: A Self-Portrait,* trans. R.M. Davison. New York: Oxford University, 1990.

Ortega, Teresa. “‘My Name Is Sue! How Do You Do?’: Johnny Cash as Lesbian Icon.” *South Atlantic Quarterly* 94 (Winter 1995): 259-72.

Osmond-Smith, David, and Paul Attinello. “Gay Darmstadt: Flamboyance and Rigour at the Summer Courses for New Music.” *Contemporary Music Review* 26 (2007): 105-14.

Ostwald, Peter. *Schumann: The Inner Voices of a Musical Genius.* Boston: Northeastern University Press, 1985. [Discusses homosexual episodes.]

Owen, Sean Vaughn. “Kaikhosru Sharpurji Sorabji: An Oral Biography.” Ph.D. diss., University of Southampton, 2007.

Pabón, Jessica N., and Shanté P. Smalls. “Critical Intimacies: Hip Hop as Queer Feminist Pedagogy.” *Women and Performance* 24 (2014): 1-7.

Packer, Renée Levine, and Mary Jane Leach, eds. *Gay Guerrilla: Julius Eastman and His Music.* Rochester: University of Rochester Press, 2015.

Padva, Gilad. “Hey, Man, You’re My Girlfriend! Poetic Genderfuck and Queer Hebrew in Eran Zur’s Performance of Yona Wallach’s Lyrics.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 101-13.New York: Routledge, 2006.

Panizza, Oskar. “Bayreuth and Homosexuality: A Reflection” [1895]. *Opera Quarterly* 22 (2007): 324-28.

Pankratz, Helga. “Is echt a Gaudee! Satirische, ironische und politische Gesänge der Lesben und Schwulen in Österreich” [Glad to be gay! Satirical, Ironic, and Political Songs of Lesbians and Gays in Austria]. In *Die andere Hymne: Minderheitenstimmen aus Österreich: ein Projekt der Initiative Minderheiten*, ed. Ursula Hemetek, 105-29. Vienna: Verlag der österreichischen DialektautorInnen, 2006.

Paparo, Stephen A., and Bridget Sweet. “Negotiating Sexual Identity: Experiences of Two Gay and Lesbian Preservice Music Teachers.” *Bulletin of the Council for Research in Music Education* 199 (2014): 19-37.

Paredez, Deborah. “‘Queer for Uncle Sam’: Anita’s Latina Diva Citizenship in *West Side Story.*” *Latino Studies* 12 (2014): 332-52.

Pasler, Jann. “Cross-Dressing in Saint-Saëns’s *Le Rouet d’Omphale:* Ambiguities of Gender and Politics.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 191-215. Urbana: University of Illinois Press, 2002.

Patton, Cindy. “Embodying Subaltern Memory: Kinesthesia and the Problematics of Gender and Race.” In *The Madonna Connection: Representational Politics, Subcultural Identities, and Cultural Theory,* ed. Cathy Schwichtenberg, 81-106. Boulder, CO: Westview Press, 1993.

Paulin, Scott D. “Unheard Sexualities? Queer Theory and the Soundtrack.” *Spectator* 17 (Spring/Summer 1997): 36-49.

Paulson, Don, and Roger Simpson. *An Evening at the Garden of Allah: A Gay Cabaret in Seattle*. New York: Columbia University Press, 1996.

Pears, Peter. *Travel Diaries of Peter Pears, 1936-1978,* ed. Philip Reed. Woodbridge, UK: Boydell Press, 1995.

Pegley, Karen. “Femme Fatale and Lesbian Representation in Alban Berg’s *Lulu.*” In *Encrypted Messages in Alban Berg’s Music,* ed. Siglind Bruhn, 249-77. New York: Garland, 1998.

Pegley, Karen, and Virginia Caputo. “Growing up Female(s): Retrospective Thoughts on Musical Preferences and Meanings.” *repercussions* 1/1 (Spring 1992): 65-80. Rpt. in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 297-313. New York: Routledge, 1994; 2nd ed., 2006.

Pellegrini, Ann. “Unnatural Affinities: Me and Judy at the Lesbian Bar.” *Camera Obscura* 22/2 (2007): 127-33. [Judy Garland as diva.]

Penelope, Julia, and Susan Wolfe, eds. *Lesbian Culture, An Anthology: The Lives, Work, Ideas, Art and Visions of Lesbians Past and Present*. Freedom, CA: Crossing Press, 1993. [Includes several music related articles.]

Pénet, Martin. “L’Expression homosexuelle dans les chansons françaises de l’entre-deux-guerres: Entre dérision et ambiguïté” [Homosexual expression in interwar French songs: Between derision and ambiguity]. *Revue d'histoire moderne et contemporaine* 53-54 (2006): 106-27. [Brett Award 2008]

-----. “L’Homosexualité dans les chansons du XXe siècle, I: Historique des représentations” [Homosexuality in twentieth-century songs I: Performance history]. In *Le Féminin, le masculin et la musique populaire d’aujourd’hui,* ed. Hyacinthe Ravet, et al., 53-66. Paris: Sorbonne, 2005.

Penney, Joel. “‘We Don’t Wear Tight Clothes’: Gay Panic and Queer Style in Contemporary Hip Hop.” *Popular Music and Society* 35 (2012): 321-32.

Peraino, Judith A. “Courtly Obsessions: Music and Masculine Identity in Gottfried von Strassburg’s *Tristan*.” *repercussions* 4/2 (Fall 1995): 59-85.

-----. “I Am an Opera: Identifying with Henry Purcell’s *Dido and Aeneas*.” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 99-131. New York: Columbia University Press, 1995.

-----. “Listening to Gender: A Response to Judith Halberstam.” *Women and Music* 11 (2007): 59-64.

-----. “Listening to the Sirens: Music as Queer Ethical Practice.” *GLQ: A Journal of Lesbian and Gay Studies* 9 (2003): 433-70.

-----. *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to “Hedwig.”* Berkeley & Los Angeles: University of California Press, 2006. [Brett Award 2005]

-----. “Mick Jagger as Mother.” *Social Text* 33/3 (September 2015): 75-133.

-----. “Plumbing the Surface of Sound and Vision: David Bowie, Andy Warhol and the Art of Posing.” *Qui Parle: Critical Humanities and Social Sciences* 21 (2012): 151-84.

-----. “‘Rip Her to Shreds:’ Women’s Music according to a Butch-Femme Aesthetic.” *repercussions* 1/1 (Spring 1992): 19-47.

-----. “Synthesizing Difference: The Queer Circuits of Early Synthpop.” In *Rethinking Difference in Music Scholarship,* ed. Olivia Bloechl, Melanie Lowe and Jeffrey Kallberg, 287-314. Cambridge: Cambridge University Press, 2015.

Peraino, Judith, and Suzanne Cusick, convenors. “Colloquy: Music and Sexuality.” *Journal of the American Musicological Society* 66 (2013): 825-72.

Pergolesi, Jerry. “Proud Voices: Queer Sounds in the Concert Hall and Beyond.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/ Establishing\_Identity/.

Perlis, Vivian. “Dear Aaron, Dear Lenny: A Friendship in Letters.” In *Aaron Copland and His World,* ed. Carol J. Oja and Judith Tick, 151-78. Princeton: Princeton University Press, 2005.

Perloff, Marjorie. “Watchman, Spy, and Dead Man: Jasper Johns, Frank O’Hara, John Cage and the ‘Aesthetic of Indifference.’” *Modernism/modernity* 8 (2001): 197-223.

Perone, James E. *The Words and Music of Melissa Etheridge.* Santa Barbara, CA: Praeger, 2014.

Peters, Brian M. “Emo Gay Boys and Subculture: Postpunk Queer Youth and (Re)thinking Images of Masculinity.” *Journal of LGBT Youth* 7, no. 2 (2010): 129-46.

Pettan, Svanibor. “Female to Male—Male to Female: Third Gender in the Musical Life of the Gypsies in Kosovo.” *Narodna Umjetnost* 33 (1996): 311-24.

Peyser, Joan. *Bernstein: A Biography.* New York: Beech Tree Books, 1987.

Phelps, Carmen. “Identifying Blues: An Interview with Lesbian Blues Musician and Lyricist Gaye Adegbalola.” *Journal of Lesbian Studies* 15, no. 1 (2011): 83-94.

Piontek, Thomas. “Drag Kings und die Performanz des postmodernen Geschlechts” [Drag kings and the performance of postmodern gender]. *Testcard* 8 (2000): 178-85.

Planet, Adolfo. *Del armario al escenario: la ópera gay. Divas, castrados, compositores y otras coloraturas.* Barcelona: la Tempestad, 2003.

Plaskin, Glenn. *Horowitz: A Biography of Vladimir Horowitz.* New York: Morrow, 1983.

Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man.* New York: Henry Holt, 1999.

-----. “The Dean of Gay American Composers.” *American Music* 18 (2000): 39-49.

-----. “Edward Maisel and the Historiography of Charles Griffes’s Homosexuality.” *The Newsletter for the LGBTQ Study Group* 16/1 (Spring 2006): 3-11.

-----. *Marc Blitzstein: His Life, His Work, His World.* Oxford: Oxford University Press, 2012.

Pope, Carole. *Anti-Diva: An Autobiography*. Toronto: Vintage, 2001. [Autobiography of lesbian rocker Carole Pope.]

Pope, Rebecca A., and Susan J. Leonardi. “Divas and Disease, Mourning and Militancy: Diamanda Galás’s Operatic *Plague Mass.*” In *The Work of Opera: Genre, Nationhood, and Sexual Difference,* ed. Richard Dellamora and Daniel Fischlin, 315-33. New York: Columbia University Press, 1997.

Poulson-Bryant, Scott. “‘Put Some Bass in Your Walk’: Notes on Queerness, Hip Hop, and the Spectacle of the Undoable.” *Palimpsest: A Journal on Women, Gender, and the Black International* 2 (2013): 214-25.

Poznansky, Alexander. “Tchaikovsky: A Life Reconsidered.” In *Tchaikovsky and His World,* ed. Leslie Kearney, 3-54. Princeton: Princeton University Press, 1998.

-----. “The Tchaikovsky Myths: A Critical Reassessment.” In *Tchaikovsky and His Contemporaries: A Centennial Symposium*, ed. Alexandar Mihailovic, 75-91. Westport, CT: Greenwood, 1999.

-----. *Tchaikovsky: The Quest for the Inner Man.* New York: Schirmer, 1991.

-----. *Tchaikovsky’s Last Days: A Documentary Study.* Oxford: Clarendon Press, 1996.

-----. “Tchaikovsky’s Suicide: Myth and Reality.” *19th-Century Music* 11 (1988): 199-220.

-----. “Unknown Tchaikovsky: A Reconstruction of Previously Censored Letters to His Brothers (1875-1879).” In *Tchaikovsky and His World,* ed. Leslie Kearney, 55-96. Princeton: Princeton University Press, 1998.

-----, ed. *Tchaikovsky through Others’ Eyes.* Bloomington: Indiana University Press, 1999.

Pritchard, Eric Darnell, and Maria L. Bibbs. “Sista’ Outsider: Queer Women of Color and Hip Hop.” In *Home Girls Make Some Noise!: Hip-Hop Feminism Anthology,* ed. Gwendolyn D. Pough, Elaine Richardson, Aisha Durham, and Rachel Raimist, 19-41. Monroe, CA: Parker, 2007.

Prunières, Henry. *La vie illustre et libertine de Jean-Baptiste Lully* [The illustrious and libertine life of Jean-Baptiste Lully]*.* Paris: Librairie Plon, 1929. Rpt. New York: AMS Press, 1978.

Puri, Michael J. “Dandy, Interrupted: Sublimation, Repression, and Self-Portraiture in Maurice Ravel’s *Daphnis et Chloé* (1909-1912).” *Journal of the American Musicological Society* 60 (2007): 317-72.

Pursell, Tim. “Queer Eyes and Wagnerian Guys: Homoeroticism in the Art of the Third Reich.” *Journal of Homosexuality* 17, no. 1 (2008): 110-37.

Purvis, Philip. “The ‘Crisis’ of Masculinity in Poulenc’s *Les mamelles de Tiresias.*” In *Masculinity in Opera: Gender, History and New Musicology,* ed. Philip Purvis, 236-53. New York: Routledge, 2013.

-----. “Poulenc’s (Sub)urban Camp: *L’Embarquement pour Cythère.*” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 181-99. Middletown, CT: Wesleyan University Press, 2018.

-----. “The ‘Queer’ Marriage of Words and Music.” *Ars Lyrica* 21 (2012): 99-114.

Pyron, Darden Asbury. *Liberace: An American Boy.* Chicago: University of Chicago Press, 2000.

Pysnik, Stephen. “Musical Camp: Conrad Salinger and the Performance of Gayness in *The Pirate.*” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 31-48. Middletown, CT: Wesleyan University Press, 2018.

Raab, Doris. “From Book to Broadway: Elphaba’s Gender Ambiguity and Her Journey into Heteronormativity in *Wicked.*” *Studies in Musical Theatre* 5 (2011): 245-56.

Ramirez, Horacio. “‘Mira, yo soy boricua y estoy aquí’: Rafa Negrón’s Pan Dulce and the queer sonic latinaje of San Francisco.” *Centro* 19, no. 1 (2007): 274-313.

Ramirez, Joseph. “Booty Pop Madness: The Negotiation of Space for Gay Pilipino American Males and Choreographed Hip Hop.” In *Empire of Funk: Hip Hop and Representation in Filipina/o America,* ed. Mark R. Villegas, Kuttin’ Kandi, and Roderick N. Labrador, 165-72. San Diego: Cognella Academic, 2014.

Randall, Annie J. *Dusty! Queen of the Postmods.* New York: Oxford University Press, 2008. [Dusty Springfield.] [Brett Award 2009]

Rapoport, Paul. “Sorabji: A Continuation.” In *Sorabji: A Critical Celebration,* ed. Paul Rapoport, 58-87. Aldershot: Ashgate, 1992. [Kaikhosru Shapurji Sorabji.]

Raykoff, Ivan. “Figuring out Richter (‘the Enigma’).” *GLSG Newsletter* 8/1 (March 1998): 13-15. [Sviatoslav Richter.]

-----. “Transcription, Transgression, and the (Pro)creative Urge.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 150-76. Urbana: University of Illinois Press, 2002.

Reale, Steven. “A Sheep in Wolf’s Corset: Timbral and Vocal Signifiers of Masculinity in *The Rocky Horror Picture/Glee Show.*” *Music, Sound, and the Moving Image* 6 (2012): 137-62.

Rees, David. *Words and Music.* London: Millivres, 1993. [Discusses the writings and music of gay figures.]

Rehberg, Peter. “Taken by a Stranger: How Queerness Haunts Germany at Eurovision.” In *Performing the ‘New’ Europe: Identities, Feelings, and Politics in the Eurovision Song Contest,* ed. Karen Fricker and Milija Gluhovic, 178-193. Basingstoke: Palgrave Macmillan, 2013.

Rey, Mario. “Albita Rodríguez: Sexuality, Imaging, and Gender Construction in the Music of Exile.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 115-29.New York: Routledge, 2006.

-----. “When the Bearded Lady Sings: Ambiguity Aesthetics, Queer Identity, and the Gendering of the Presentational Voice.” In *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity,* ed. Gavin Lee, 15-33. New York: Routledge, 2018.

Richards, Fiona. “‘An Anthology of Friendship’: The Letters from John Ireland to Father Kenneth Thompson.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 245-67. Urbana: University of Illinois Press, 2002.

Rieger, Eva. “‘Desire Is Consuming Me’: The Life Partnership between Eugenie Schumann and Marie Fillunger.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 25-48. Urbana: University of Illinois Press, 2002.

-----. “Marxistische Wurzeln und exotische Blüten? Anmerkungen zur feministischen und schwul-lesbischen Forschung in der Musikwissenschaft” [Marxist roots and exotic blooms? Notes on feminist and queer/lesbian research in musicology]. In *Musikwissenschaftlicher Paradigmenwechsel? Zum Stellenwert marxistischer Ansätze in der Musikforschung: Dokumentation einer internationalen Fachtagung*, ed. Wolfgang Martin Stroh and Günter Mayer, 98-111. Oldenburg: Bibliotheks- und Informationszentrum der Universität Oldenburg, 2000.

Rimmer, Dave. *Like Punk Never Happened: Culture Club and the New Pop.* London: Faber, 1985.

Robbins, Betty, and Roger Myrick. “The Function of the Fetish in *The Rocky Horror Picture Show* and *Priscilla, Queen of the Desert.*” *Journal of Gender Studies* 9 (2000): 269-80.

Robertson, Carol E. “The Ethnomusicologist as Midwife.” In *Musicology and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie, 107-24. Berkeley & Los Angeles: University of California Press, 1993. [On mixed gender in Mapuche and Hawaiian culture.]

-----. “Power and Gender in the Musical Experiences of Women.” In *Women and Music in Cross-Cultural Perspective,* ed. Ellen Koskoff, 225-45. New York: Greenwood Press, 1987. [Includes a discussion of a lesbian chorus.]

Robertson, Jennifer. *Takarazuka: Sexual Politics and Popular Culture in Modern Japan.* Berkeley & Los Angeles: University of California Press, 1998.

Robertson, Pamela. *Guilty Pleasures: Feminist Camp from Mae West to Madonna.* Durham: Duke University Press, 1996.

Robertson, William. *k.d. lang: Carrying the Torch—A Biography.* Oakville, Ontario: ECW Press, 1993.

Robinson, Amy. “Is She or Isn’t She? Madonna and the Erotics of Appropriation.” In *Acting Out: Feminist Performances*, ed. Lynda Hart and Peggy Phelan, 337-61. Ann Arbor: University of Michigan Press, 1993.

Robinson, Paul. *Opera, Sex, and Other Vital Matters.* Chicago: University of Chicago Press, 2002.

Robinson, Suzanne. “‘Coming Out to Oneself’: Encodings of Homosexual Identity from the First String Quartet to *The Heart’s Assurance.*” In *The Cambridge Companion to Michael Tippett,* ed. Kenneth Gloag and Nicholas Jones, 86-102. Cambridge: Cambridge University Press, 2013.

-----. “From Agitprop to Parable: A Prolegomenon to *A Child of Our Time*.” In *Michael Tippett: Music and Literature,* ed. Suzanne Robinson, 78-121. Aldershot: Ashgate, 2002.

-----. “Love and Loss, Homosexuality and Pacifism in Tippett’s *The Heart’s Assurance*.” *Context* 22 (Spring 2001): 79-94.

-----. “‘A Ping Qualified by a Thud’: Music Criticism in Manhattan and the Case of Cage (1943–58).” *Journal of the Society for American Music* 1 (2007): 79-139.

-----, ed. *Michael Tippett: Music and Literature*. Aldershot: Ashgate, 2002.

Rochlitz, Hanna. *Sea Changes: Melville—Forster—Britten: The Story of Billy Budd and Its Operatic Adaptation.* Göttingen: Universitätsverlag Göttingen, 2012. [www.oapen.org/download?type=document&docid=441979](http://www.oapen.org/download?type=document&docid=441979)

Rodger, Gillian. “Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox.” *Popular Music* 23 (2004): 17-29.

-----. “‘He Isn’t a Marrying Man’: Gender and Sexuality in the Repertoire of Male Impersonators, 1870-1930.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 105-33. Urbana: University of Illinois Press, 2002.

-----. “‘I Need You to Pin Me Down’: Repetition, Redundancy, and S/M as a Metaphor in One Eurythmics Song.” *Journal of Popular Music Studies* 19 (2007): 259-73.

-----. *Just One of the Boys: Female-to-Male Cross-Dressing on the American Variety Stage.* Urbana: University of Illinois Press, 2018.

-----. “Male Impersonation on the North American Variety and Vaudeville Stage, 1868-1930.” Ph.D. diss., University of Pittsburgh, 1998. [Brett Award 1998]

-----. “What Counts as ‘Queer’ in an Historical Context? Cross Dressing in Nineteenth-Century Theater.” In *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity,* ed. Gavin Lee, 89-110. New York: Routledge, 2018.

Rodriguez, Nelson. “Queer Studies in Education: Some Research Perspectives.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/ Establishing\_Identity/.

Rooley, Anthony, Howard Weiner, and Esther Muschelknautz. “‘Tun’d for lesbian lays’ (gestimmt für Lesbische Lieder): Eine Studie über John Blows *Amphion anglicus* und einige der intimeren musikalischen Momente am englischen Hof um 1690” [‘Tun’d for lesbian lays’: A study of John Blow’s *Amphion anglicus* and some of the more intimate musical moments at the English court around 1690]. In *Provokation und Tradition: Erfahrungen mit der Alten Musik*, ed. Hans-Martin Linde and Regula Rapp, 131-67. Stuttgart: Metzler, 2000.

Rorem, Ned. *An Absolute Gift: A New Diary.* New York: Simon & Schuster, 1978.

-----. *Critical Affairs: A Composer’s Journal.* New York: G. Braziller, 1970.

-----. *Facing the Night: A Diary (1999-2005) and Musical Writings.* Emeryville, CA: Shoemaker and Hoard, 2006.

-----. *The Final Diary, 1961-1972.* New York: Holt, Rinehart, and Winston, 1974.

-----. *Knowing When to Stop: A Memoir.* New York: Simon & Schuster, 1994.

-----. *Lies: A Diary, 1986-1999.* Washington, DC: Counterpoint, 2000.

-----. *The Nantucket Diary of Ned Rorem, 1973-1985.* San Francisco: North Point Press, 1987.

-----. *A Ned Rorem Reader.* New Haven: Yale University Press, 2001.

-----. *The New York Diary.* New York: G. Braziller, 1967.

-----. *The Paris Diary of Ned Rorem.* New York: G. Braziller, 1966.

-----. *Pure Contraption: A Composer’s Essays.* New York: Holt, Rinehart, and Winston, 1974.

-----. *Setting the Tone: Essays and a Diary.* New York: Limelight Editions, 1984.

-----. *Settling the Score: Essays on Music.* New York: Harcourt Brace Jovanovich, 1988.

-----. *Wings of Friendship: Selected Letters, 1944-2003.* Emeryville, CA: Shoemaker and Hoard, 2005.

Rorem, Ned, and Paul Bowles. *Dear Paul Dear Ned.* North Pomfret, VT: Elysium Press, 1997. [Correspondence.]

Rosabal-Coto, Guillermo. “On (Gay) Self-Awareness in a Music Education Foundations Course: A Latin American Experience.” *G.E.M.S.: Gender, Education, Music, and Society* 4 (Fall 2006). Online.

Rosenstiel, Leonie. *Nadia Boulanger: A Life in Music.* New York: Norton, 1982. [Discreet speculation about sexual identity.]

Royster, Francesca T. “‘The Booty Don’t Lie’ and Other Camp Truths in the Performances of Janelle Monáe.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 137-56. Middletown, CT: Wesleyan University Press, 2018.

-----. “Queering the Jazz Aesthetic: An Interview with Sharon Bridgforth and Omi Osun Joni Jones.” *Journal of Popular Music Studies* 25 (2013): 537-52.

-----. *Sounding Like a No-No: Queer Sounds and Eccentric Acts in the Post-Soul Era.* Ann Arbor: University of Michigan Press, 2012.

Rubey, Dan. “Voguing at the Carnival: Desire and Pleasure on MTV.” *South Atlantic Quarterly* 90 (Fall 1991): 871-906.

Rycenga, Jennifer. “Endless Caresses: Queer Exuberance in Large-Scale Form in Rock.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 235-47.New York: Routledge, 2006.

-----. “Lesbian Compositional Process: One Lover-Composer’s Perspective.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 275-96. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Sisterhood: A Loving Lesbian Ear Listens to Progressive Heterosexual Women’s Rock Music.” In *Keeping Score: Music, Disciplinarity, Culture,* ed.David Schwarz, Anahid Kassabian, and Lawrence Siegel, 204-28. Charlottesville: University of Virginia Press, 1997.

-----. “Tales of Change within the Sound: Form, Lyrics and Philosophy in the Music of Yes.” In *Progressive Rock Reconsidered*, ed. Kevin Holm-Hudson, 143-66. New York: Routledge, 2002.

-----. “The Uncovering of Ontology in Music: Speculative and Conceptual Feminist Music.” *repercussions* 3/1 (Spring 1994): 22-46. [Material on Pauline Oliveros.]

Sachs, Joel. *Henry Cowell: A Man Made of Music.* Oxford: Oxford University Press, 2012.

Sales, Grover. “The Strange Case of Charles Ives, or Why is Jazz Not Gay Music.” *Gene Lee’s Jazzletter* 4 (December 1984): 1-8.

Salessi, Jorge. “Medics, Crooks, and Tango Queens: The National Appropriation of a Gay Tango.” In *Everynight Life: Culture and Dance in Latin/o America,* ed. Celeste Fraser Delgado and José Esteban Muñoz, 141-74. Durham: Duke University Press, 1997.

Salvato, Nick. “Feeling So Unusual: Cyndi Lauper and Queer Affect.” *Mosaic* 48 (2015): 115-30.

Sánchez-Verdú, José María. “Cuaderno de viaje: Apuntes y reflexiones sobre *El viaje a Simorgh*” [Travelogue: Notes and reflections on *El viaje a Simorgh*]. *Itamar* 2 (2009): 323-33. [Notes on Sánchez-Verdú’s queer-themed opera *El viaje a Simorgh*.]

Sandell, Jillian. “Transnational Ways of Seeing: Sexual and National Belonging *in Hedwig and the Angry Inch*.” *Gender, Place and Culture* 17, no. 2 (2010): 231-47.

Sandlin, Betsy A. “Queering the Badlands and the Darkness: Rane Arroyo’s Springsteen Poems.” *Popular Music and Society* 39 (2016): 175-85.

Sandstrom, Boden. “Performance, Ritual and Negotiation of Identity in the Michigan Womyn’s Music Festival.” Ph.D. diss., University of Maryland, College Park, 2002.

-----. “Ways You Can Support Your LGBT Colleagues in Popular Music Studies.” *Journal of Popular Music Studies* 19, no. 1 (2007): 100-04.

-----. “Women Mix Engineers and the Power of Sound.” In *Music and Gender,* ed. Pirkko Moisala and Beverley Diamond, 289-305. Urbana: University of Illinois Press, 2000. [Women’s music festivals.]

Sarelin, Mikael. “Masculinities within Black Metal: Heteronormativity, Protest Masculinity or Queer?” In *Reflections in the Metal Void,* ed. Niall W. R. Scott. Oxford: Inter-Disciplinary Press, 2012.

Savoy, Eric. “‘That Ain’t *All* She Ain’t’: Doris Day and Queer Performativity.” In *Out Takes: Essays on Queer Theory and Film,* ed. Ellis Hanson, 151-82. Durham, NC: Duke University Press, 1999.

-----. “The Signifying Rabbit.” *Narrative* 2 (1995): 188-209. [Queer interpretation of Bugs Bunny short, “The Rabbit of Seville.”]

Schattenkirk, Kevin C. “Matthew Shepard, Music and Social Justice: Discourse on the Relationship between Homophobic Violence and Anti-Gay Sentiment in Two Performative Contexts.” *Eras* 16 (2014): 83-96.

Scheper, Jeanne. “‘Of la Baker, I Am a Disciple’: The Diva Politics of Reception.” *Camera Obscura* 22/2 (2007): 73-101. [Josephine Baker.]

Scherzinger, Martin (with Neville Hoad). “Anton Webern and the Concept of Symmetrical Inversion: A Reconsideration on the Terrain of Gender.” *repercussions* 6 (Fall 1997): 63-147.

Schiavi, Michael R. “Opening Ancestral Windows: Post-Stonewall Men and Musical Theatre.” *New England Theatre Journal* 13 (2002): 77-98.

Schiller, Greta, and Andrea Weiss. *Tiny and Ruby: Hell-Divin’ Women.* Jezebel Productions, 1986. [Film documentary on Tiny Davis’ jazz band.]

Schippers, Mimi. *Rockin’ Out of the Box: Gender Maneuvering in Alternative Hard Rock.* New Brunswick, NJ: Rutgers University Press, 2002.

-----. “The Social Organization of Sexuality and Gender in Alternative Hard Rock: An Analysis of Intersectionality.” *Gender & Society* 14 (2000): 747-62.

Schlosser, Milton. “Queer Effects, Wilde Behaviour: Frederic Rzewski’s *De Profundis*.” Ph.D. diss., University of Alberta, 1995.

-----. “Queering the Pianist: Fredric Rzewski’s *De Profundis.*” *GLSG Newsletter* 7/2 (October 1997): 2-8.

Schonberg, Harold C. *Horowitz: His Life and Music.* New York: Simon & Schuster, 1992.

Schulman, Sarah. *Stagestruck: Theater, AIDS, and the Marketing of Gay America.* Durham: Duke University Press, 1998. [Ideological critique of *Rent.*]

Schwandt, Kevin. “The Erotics of an Oil Drum: Queercore, Gay Macho, and the Defiant Sexuality of Extra Fancy’s *Sinnerman*.” *Women and Music* 13 (2009): 76-87.

-----. “‘Oh What a World’: Queer Masculinities, the Musical Construction of a Reparative Cultural Historiography, and the Music of Rufus Wainwright.” Ph.D. diss., University of Minnesota, 2010.

Schwarz, K. Robert. “‘Composers’ Closets Open for All to See.” *New York Times*, June 19, 1994.

Schwichtenberg, Cathy. “Madonna’s Postmodern Feminism: Bringing the Margins to the Center.” In *The Madonna Connection: Representational Politics, Subcultural Identities, and Cultural Theory,* ed. Cathy Schwichtenberg, 129-46. Boulder, CO: Westview Press, 1993.

Seabrook, Mike. *Max: The Life and Music of Peter Maxwell Davies.* London: Victor Gollancz, 1994.

Sebesta, Judith. “Of Fire, Death, and Desire: Transgression and Carnival in Jonathan Larson's *Rent*.” *Contemporary Theatre Review* 16, no. 4 (2006): 419-38.

Secrest, Meryle. *Leonard Bernstein: A Life*. New York: Knopf, 1994.

-----. *Stephen Sondheim: A Life.* New York: Knopf, 1998.

Seesholtz, John Clayton. “An Introduction to the AIDS Quilt Songbook and its Uncollected Works.” D.M.A. thesis, University of North Texas, 2009.

Senelick, Laurence. *The Changing Room: Sex, Drag and Theatre.* New York: Routledge, 2000. [Chapters on rock artists, drag performers.]

Seymour, Claire. *The Operas of Benjamin Britten: Expression and Evasion.* Woodbridge: Boydell Press, 2004.

Shange, Savannah. “A King Named Nicki: Strategic Queerness and the Black Femmecee.” *Women & Performance* 24 (2014): 29-45.

Shapiro, Lynne. “The Growing Business behind Women’s Music.” In *Lavender Culture,* ed. Karla Jay and Allen Young, 195-200. New York: Jove/Harcourt Brace Jovanovich, 1979.

Sherr, Richard. “A Canon, A Choirboy, and Homosexuality in Late Sixteenth-Century Italy: A Case Study.” *Journal of Homosexuality* 21 (1991): 1-22.

Sherry, Michael S. *Gay Artists in Modern American Culture: An Imagined Conspiracy.* Chapel Hill: University of North Carolina Press, 2007.

Shillinglaw, Ann. “‘Give Us a Kiss’: Queer Codes, Male Partnering, and the Beatles.” In *The Queer Sixties,* ed. Patricia Juliana Smith, 127-44. New York: Routledge, 1999.

Shipley, Al. “Sex in This Club: Gender and Sexuality in Baltimore Club Music.” *Words.Beats.Life* 4, no. 2 (2010): 42-47. [Focuses on gay culture in Baltimore.]

Shipman, David. *Judy Garland: The Secret Life of an American Legend*. New York: Hyperion, 1993.

Shoemaker, Deanna. “Queer Punk *Macha Femme*: Leslie Mah’s Musical Performance in Tribe 8.” *Cultural Studies <=> Critical Methodologies* 10, no. 4 (2010): 295-306.

-----. “Queers, Monsters, Drag Queens, and Whiteness: Unruly Femininities in Women’s Staged Performances.” Ph.D. diss., University of Texas, Austin, 2004.

Sigman, Matthew. “The Facets of David Diamond.” *Symphony* 43 (January/February 1992): 32-35, 56-57. [Interview.]

Simels, Steven. *Gender Chameleons: Androgyny in Rock and Roll.* New York: Arbor House, 1985.

Sinfield, Alan. “Private Lives/Public Theater: Noël Coward and the Politics of Homosexual Representation.” *Representations* 36 (Fall 1991): 43-63.

Sky, Rick. *The Show Must Go On: The Life of Freddie Mercury*. Secaucus, NJ: Carol Pub. Group, 1994.

Smith, Julie Dawn. “Playing Like a Girl: The Queer Laughter of the Feminist Improvising Group.” In *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue,* ed. Daniel Fischlin and Ajay Heble, 224-43. Middletown, CT: Wesleyan University Press, 2004.

Smith, Marquita R. “‘Or a Real, Real Bad Lesbian’: Nicki Minaj and the Acknowledgement of Queer Desire in Hip-Hop Culture.” *Popular Music and Society* 37 (2014): 360-70.

Smith, Martha Nell. “Sexual Mobilities in Bruce Springsteen: Performance as Commentary.” *South Atlantic Quarterly* 90 (Fall 1991): 833-54.

Smith, Nigel. “Perceptions of Homosexuality in Tchaikovsky Criticism.” *Context* 4 (Summer 1992-93): 3-9.

Smith, Oliver C. E. “‘The Cult of the Diva’: Rufus Wainwright as Opera Queen.” *Transposition* 3 (2013). <http://journals.openedition.org/transposition/246>

Smith, Patricia Juliana. “Ask Any Girl: Compulsory Heterosexuality and Girl Group Culture.” In *Reading Rock and Roll: Authenticity, Appropriation, Aesthetics,* ed. Kevin J. H. Dettmar and William Richey, 93-124. New York: Columbia University Press, 1999.

-----. “*Gli Enigmi Sono Tre:* The [D]evolution of Turandot, Lesbian Monster.” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 242-84. New York: Columbia University Press, 1995.

-----. “‘You Don’t Have to Say You Love Me’: The Camp Masquerades of Dusty Springfield.” In *Camp Grounds: Style and Homosexuality*, ed. David Bergman, 185-205. Amherst: University of Massachusetts Press, 1993. Rpt. in *The Queer Sixties,* ed. Patricia Juliana Smith, 105-26. New York: Routledge, 1999.

Smith, Richard. *Seduced and Abandoned: Essays on Gay Men and Popular Music.* London: Cassell, 1995.

Smith, Ruth. “Love between Men in Jennens’ and Handel’s *Saul.*” In *Queer People: Negotiations and Expressions of Homosexuality, 1700-1800,* ed. Chris Mounsey and Caroline Gonda, 226-45. Lewisburg, PA: Bucknell University Press, 2007.

Smyth, Ethel. *Memoirs*. Abridged and introduced by Ronald Crichton. New York: Viking, 1987.

[Snorton](http://muse.jhu.edu/results?searchtype=regular&filtered_content=author&search_term=%22C.%20Riley%20Snorton%22), C. Riley. “[Referential Sights and Slights](http://muse.jhu.edu/article/524208).” *Palimpsest: A Journal on Women, Gender, and the Black International* 2 (2013): 175-186. [Transgender discourse in hip hop gossip.]

Snorton, C. “Trapped in the Epistemological Closet: Black Sexuality and the ‘Ghettocentric Imagination.’” *Souls* 11, no. 2 (2009): 94-111. [Discusses issues of homosexuality in R. Kelly’s hip-hopera “Trapped in the Closet.”]

Snyder, Kerala J. “Life in Venice: Johann Rosenmüller’s Vesper Psalms.” In *Relazioni musicali tra Italia e Germania nell’età barocca,* ed. Andrea Luppi, et al., 171-200. Como, Italy: Antiquae Musicae Italicae Studiosi, 1997.

Solie, Ruth A., ed. *Musicology and Difference: Gender and Sexuality in Music Scholarship.* Berkeley & Los Angeles: University of California Press, 1993.

Solomon, Maynard. “Franz Schubert and the Peacocks of Benvenuto Cellini.” *19th-Century Music* 12 (1989): 193-206.

-----. “Franz Schubert’s ‘My Dream.’” *American Imago* 38 (1981): 137-54.

-----. “Schubert: Some Consequences of Nostalgia.” *19th-Century Music* 17 (Summer 1993): 34-36.

Sowards, Stacey K. “Juan Gabriel and Audience Interpretation: Cultural Impressions of Effeminacy and Sexuality in Mexico.” *Journal of Homosexuality* 39 (May 2000): 133-58.

Sport, Kathy. “Below the Belt and Bleeding Fingertips: Feminist and Lesbian Music in the Late 1970s.” *Australian Feminist Studies* 22, no. 53 (2007): 343-60.

Stannard, Iain. “Hermaphrodism and the Masculine Body: Tippett’s Aesthetic Views in a Gendered Context.” In *Masculinity and Western Musical Practice,* ed. Ian Biddle and Kirsten Gibson, 279-304. Farnham: Ashgate, 2009.

Steblin, Rita. “The Peacock’s Tale: Schubert’s Sexuality Reconsidered.” *19th-Century Music* 17 (Summer 1993): 5-33.

Stein, Arlene. “Androgyny Goes Pop: But Is It Lesbian Music?” In *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, ed. Arlene Stein, 96-109. New York: Plume, 1993.

-----. “Crossover Dreams: Lesbianism and Popular Music since the 1970s.” In *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture,* ed. Corey K. Creekmur and Alexander Doty, 416-26. Durham: Duke University Press, 1995.

Steinskog, Erik. “Queering Cohen: Cover Versions as Subversions of Identity.” In *Play It Again: Cover Songs in Popular Music,* ed. George Plasketes, 139-52. Farnham: Ashgate, 2010.

-----. “Voice of Hope: Queer Pop Subjectivities.” *Trikster* (*Nordic Queer Journal*)#1 (2008). http://trikster.net/1 [Antony Hegarty, Rufus Wainwright.]

Stephens, Vincent. “Queering the Textures of Rock and Roll History.” Ph.D. diss., University of Maryland, College Park, 2005.

-----. “Shaking the Closet: Analyzing Johnny Mathis’s Sexual Elusiveness, 1956-82.” *Popular Music and Society* 33 (2010): 597-623.

Sternfeld, Jessica. “‘Everything’s Coming Up Kurt’: The Broadway Song in *Glee.*” In *Gestures of Music Theater: The Performativity of Song and Dance,* ed. Dominic Symonds and Millie Taylor, 128-45. New York: Oxford University Press, 2014.

Stimpson, Mansel. “Drama and Meaning in *The Turn of the Screw.*” *Opera Quarterly* 4 (Autumn 1986): 75-82. [Britten.]

Stoddart, Scott F. “Queer Sondheim.” In *The Oxford Handbook of Sondheim Studies,* ed. Robert Gordon. New York: Oxford University Press, 2014.

Stojanović-Novičić, Dragana. “Ovo je priča o Henriju Kauelu, ili Da li je zatvor promenio autora?” [This is a story about Henry Cowell, or did the prison change him?]. In *Muzikološke i etnomuzikološke refleksije*, ed. Dragana Jeremić-Molnar and Ivana Stamatović, 135-50. Belgrade: Fakultet muzičke umetnosti, 2006.

Strachan, Jill. “The Voice Empowered: Harmonic Convergence of Music and Politics in the GLBT Choral Movement.” In *Chorus and Community*, ed. Karen Ahlquist, 248-64. Urbana: University of Illinois Press, 2006.

Stratton, Jon. “I Don't Like It: Pauline Pantsdown and the Politics of the Inauthentic.” *Perfect Beat* 4, no. 4 (2000): 3-28. [On the political musical satire of Australian drag queen Pauline Pantsdown.]

Strong, Lester. “Josephine Baker’s Hungry Heart.” *The Gay and Lesbian Review Worldwide* 13 (September/October 2006): 16-19.

Strongman, Roberto. “The Latin American Queer Aesthetics of *El Bolereo*.” *Canadian Journal of Latin American and Caribbean Studies* 32, no. 64 (2007): 39-78.

Studer, Wayne Malcolm. *Rock on the Wild Side: Gay Male Images in Popular Music of the Rock Era.* San Francisco: Leyland Publications, 1994.

Studlar, Gaylyn. “Midnight S/excess: Cult Configurations of ‘Femininity’ and the Perverse.” *Journal of Popular Film and Television* 17 (1989): 2-14. [Includes film musicals.]

Suárez, Juan A. “The Sound of Queer Experimental Film.” In *The Music and Sound of Experimental Film,* ed. Holly Rogers and Jeremy Barham. New York: Oxford University Press, 2017.

[Sullivan](http://muse.jhu.edu/results?searchtype=regular&filtered_content=author&search_term=%22Mecca%20Jamilah%20Sullivan%22), Mecca Jamilah. “[Fat Mutha: Hip Hop’s Queer Corpulent Poetics](http://muse.jhu.edu/article/524206).” *Palimpsest: A Journal on Women, Gender, and the Black International* 2 (2013): 200-213.

Sunardi, Christina. *Stunning Males and Powerful Females: Gender and Tradition in East Javanese Dance.* Urbana: University of Illinois Press, 2015. [Brett Award 2016]

Sutton, Emma. “‘The Music Spoke for Us’: Music and Sexuality in Fin-de-Siècle Poetry.” In *The Figure of Music in Nineteenth-Century British Poetry,* ed. Phyllis Weliver, 213-229. Aldershot: Ashgate, 2005.

Svigals, Alicia. “Why We Do This Anyway: Klezmer as Youth Subculture.” In *American Klezmer: Its Roots and Offshoots,* ed. Mark Slobin, 211-20. Berkeley & Los Angeles: University of California Press, 2002. [Includes queer Yiddishism.]

Swedenburg, Ted. “Saida Sultan/Danna International: Transgender Pop and the Polysemiotics of Sex, Nation, and Ethnicity on the Israeli-Egyptian Border.” *Musical Quarterly* 81 (1997): 81-108.

Sweet, Bridget, and Stephen A. Paparo. “Starting the Conversation in Music Teacher Education Programs.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/ proceedings/Establishing\_Identity/.

Szabo, Victor. “Between Silence and Stigma: Notes on Jamie Stewart’s Queer Performativity.” *Journal of Popular Music Studies* 25 (2013): 439-58.

Talbot, Brent C. “Discourses Surrounding Marginalized Groups, LGBTQ Issues, and Music Learning and Teaching Practices in Season 1 of *Glee*.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/Establishing\_Identity/.

Talk, Frank. “Soce the Elemental Wizard.” *Words.Beats.Life* 4 (2010): 38-41. [Interview with gay rapper Andrew Singer.]

Taruskin, Richard. *Musorgsky: Eight Essays and an Epilogue.* Princeton: Princeton University Press, 1993.

-----. “Pathetic Symphonist: Chaikovsky, Russia, Sexuality and the Study of Music.” *The New Republic*, February 6, 1995, 26-40.

Taylor, Donald Mount. “Identity Negotiation: An Intergenerational Examination of Lesbian and Gay Band Directors.” *Research and Issues in Music Education* 9, no. 1 (2011).

-----. “Learning to Sing Again: A Gay Widower’s Journey.” *Bulletin of the Council for Research in Music Education* 199 (2014): 69.

-----. “Zeke’s Story: Intersections of Faith, Vocation, and LGBTQ Identity in the South.” In *Marginalized Voices in Music Education,* ed. Brent C. Talbot, 153-75. New York: Routledge, 2017.

Taylor, Jodie. “Lesbian Musicalities, Queer Strains, and Celesbian Pop: The Poetics and Polemics of Women-Loving Women in Mainstream Popular Music.” In *Redefining Mainstream Popular Music,* ed. Sarah Baker, Andy Bennett, and Jodie Taylor, 39-49. New York: Routledge, 2013.

-----. “Performances of Post-Youth Sexual Identities in Queer Scenes.” In *Ageing and Youth Cultures: Music, Style, and Identity,* ed. Andy Bennett and Paul Hodkinson. London: Berg, 2012.

-----. *Playing It Queer: Popular Music, Identity, and Queer World-Making.* Bern: Peter Lang, 2012.

-----. “Queer Temporalities and the Significance of ‘Music Scene’ Participation in the Social Identities of Middle-Aged Queers.” *Sociology* 44, no. 5 (2010): 893-907.

 -----. “The Queerest of the Queer: Sexuality, Politics and Music on the Brisbane Scene.” *Continuum* 22, no. 5 (2008): 651-65.

-----. “Spewing out of the Closet: Musicology on Queer Punk.” In *Musical Islands: Exploring Connections between Music, Place, and Research,* ed. Elizabeth Mackinlay, Brydie-Leigh Bartleet, and Katelyn Barney, 221-41. Newcastle: Cambridge Scholars, 2009.

-----. “A Way of Loving, a Way of Knowing: Music, Sexuality and the Becoming of a Queer Musicologist.” In *Musical Autoethnography: Creative Explorations of the Self Through Music*, ed. Carolyn Ellis and Brydie-Leigh Bartleet, 245-60. Bowen Hills: Australian Academic Press, 2009.

Thomas, Anthony. “The House the Kids Built: The Gay Black Imprint on American Dance Music.” In *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture,* ed. Corey K. Creekmur and Alexander Doty, 437-45. Durham: Duke University Press, 1995.

Thomas, Gary C. “‘Was George Frideric Handel Gay?’: On Closet Questions and Cultural Politics.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 155-203. New York: Routledge, 1994; 2nd ed., 2006.

Thomas, Philippa. “Single Ladies, Plural: Racism, Scandal, and ‘Authenticity’ within the Multiplication and Circulation of Online Dance Discourses.” In *The Oxford Handbook of Dance and the Popular Screen,* ed. Melissa Blanco Borelli, 289-303. New York: Oxford University Press, 2014.

Thomas, Susan. “Did Nobody Pass the Girls the Guitar? Queer Appropriations in Contemporary Cuban Popular Song.” *Journal of Popular Music Studies* 18 (2006): 124-43.

Thrift, Samantha C. “Appropriate the Stereotype: Cultural Appropriations and the Queer, Lesbian, and Gay Spectatorships of Madonna and Martha Stewart.” *thirdspace* 2/2 (March 2003). Online journal.

Tiber, Elliot. *Knock on Woodstock: The Uproarious, Uncensored Story of the Woodstock Festival, the Gay Man Who Made It Happen, and How He Earned His Ticket to Freedom.* New York: Festival Books, 1994.

Tift, Matthew Christen. “Musical AIDS: Music, Musicians, and the Cultural Construction of HIV/AIDS in the United States." Ph.D. diss., University of Wisconsin, Madison, 2007.

Tilchen, Maida. “Lesbians and Women’s Music.” In *Women Identified Women*, ed. Trudy Darty and Sandee Potter, 287-303. Palo Alto, CA: Mayfield, 1984.

Tinkcom, Matthew. *Working Like a Homosexual: Camp, Capital, Cinema.* Durham: Duke University Press, 2002. [Chapter on Vincente Minnelli and film musicals.]

Tippett, Michael. *Those Twentieth Century Blues: An Autobiography.* London: Hutchinson, 1991.

Tommasini, Anthony. *Virgil Thomson: Composer on the Aisle.* New York: Norton, 1997.

Tongson, Karen. “Tickle Me Emo: Lesbian Balladeering, Straight-Boy Emo, and the Politics of Affect.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 55-66.New York: Routledge, 2006.

Torrens, Kathleen. “The Spaces Between: Transforming Heteronormativity with the Indigo Girls.” In *Singing for Themselves: Essays on Women in Popular Music,* ed. Patricia Spence Rudden, 80-104. Newcastle: Cambridge Scholars, 2007.

Touré. “Gay Rappers: Too Real for Hip-Hop.” *New York Times,* April 20, 2003.

Treadwell, Nina. “Female Operatic Cross-Dressing: Bernardo Saddumene's Libretto for Leonardo Vinci's *Li zite* '*n galera* (1722).” *Cambridge Opera Journal* 10 (1998): 131-56. Reprinted in *Opera Re-Made, 1700-1750,* ed. Charles Dill, 139-164. Aldershot: Ashgate, 2010.

Truax, Barry. “Homoeroticism and Electroacoustic Music: Absence and Personal Voice.” *Organised Sound* 8 (2003): 117-24.

Tucker, Sherrie. *Swing Shift: “All-Girl” Bands of the 1940s.* Durham: Duke University Press, 2000.

-----. “When Did Jazz Go Straight? A Queer Question for Jazz Studies.” *Critical Studies in Improvisation* 4/2 (2008). www.criticalimprov.com.

-----. “When Subjects Don’t Come Out.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 293-310. Urbana: University of Illinois Press, 2002.

Turner, Jane. “Musorgsky.” *Music Review* 47 (1986-87): 153-75.

Tybout, Rolf. “Hans Pfitzner zur männlichen Homosexualität” [Hans Pfitzner on male homosexuality]*. Mitteilungen der Hans Pfitzner-Gesellschaft.* Neue Folge,69 (2009): 109-11.

Väätäinen, Hanna. “Musik och sexualitet i Francis Poulencs texter” [Music and sexuality in the texts of Francis Poulenc.] *Svensk Tidskrift för Musikforskning* 80 (1998): 115-31.

Valentine, Gill. “Creating Transgressive Space: The Music of k.d. lang.” *Transactions of the Institute of British Geographers* 20 (1995): 474-85.

Välimäki, Susanna. “The Audiovisual Construction of Transgender Identity in *Transamerica.*” In *The Oxford Handbook of New Audivisual Aesthetics,* ed. John Richardson, Claudia Gorbman, and Carol Vernallis, 372-88. Oxford: Oxford University Press, 2013.

-----. “Musical Migration, Perverted Instruments and Cosmic Sounds: Queer Constructions in the Music and Sound of *Angels in America.*” In *Essays on Sound and Vision,* ed. John Richardson and Stan Hawkins, 177-219. Helsinki: University of Helsinki Press, 2007.

Van Casselaer, Catherine. *Lot’s Wife: Lesbian Paris, 1890-1914.* Liverpool: Janus Press, 1986.

Vargas, Deborah R. “Selena: Sounding a Transnational Latina/o Queer Imaginary.” *English Language Notes* 45, no. 2 (2007): 65-76.

Venable, Malcolm J. “Homiesexual Hip Hop.” *Images* (2001): 18-21.

Vesey, Alyxandra. “Mixing in Feminism.” *Popular Music and Society* 39 (2016): 202-21.

Villepastour, Amanda. “Amelia Pedroso: The Voice of a Cuban Priestess Leading from the Inside.” In *Women Singers in Global Contexts: Music, Biography, Identity,* ed. Ruth Hellier, 54-72. Urbana: University of Illinois Press, 2013.

Vivian, A. L. “On Being the Female Administrative Director of a Gay Male Chorus.” *The Voice of Chorus America* 17 (1993): 11.

Vogel, Shane. *The Scene of Harlem Cabaret: Race, Sexuality, Performance*. Chicago: University of Chicago Press, 2009.

-----. “Where Are We Now? Queer World Making and Cabaret Performance.” *GLQ: A Journal of Lesbian and Gay Studies* 6 (2000): 29-59.

Von der Horst, Dirk. “Early Modern English Musical Treatments of David’s Lament over Jonathan and the Historicity of Gay Theology.” Ph.D. diss., Claremont Graduate University, 2010.

-----. “Precarious Pleasures: Situating ‘Close to the Edge’ in Conflicting Male Desires.” In *Progressive Rock Reconsidered,* ed. Kevin Holm-Hudson, 167-82. New York: Routledge, 2002.

Wald, Gayle. “‘I Want It That Way’: Teenybopper Music and the Girling of Boy Bands.” *Genders* 35 (2002): 1-39.

Waldrep, Shelton. *The Aesthetics of Self-Invention: Oscar Wilde to David Bowie.* Minneapolis: University of Minnesota Press, 2004.

Walker, Elsie. *Understanding Sound Tracks through Film Theory.* New York: Oxford University Press, 2015. [Section on queer theory.]

Walser, Robert. “Prince as Queer Poststructuralist.” *Popular Music and Society* 18 (Summer 1994): 79-89.

-----. *Running with the Devil: Power, Gender and Madness in Heavy Metal Music.* Hanover, NH: Wesleyan University Press, 1993. [Material on gay fans.]

Wang, Qian. “Flower in the Mirror and Moon in the Water: The Ambiguity of Gender, Genre, and Politics of Li Yugang.” In *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity,* ed. Gavin Lee, 71-88. New York: Routledge, 2018.

Watson, Steven. *Prepare for Saints: Gertrude Stein, Virgil Thomson, and the Mainstreaming of American Modernism.* New York: Random House, 1998.

Waugh, Michael. “‘My Laptop Is an Extension of My Memory and Myself’: Post-Internet Identity, Virtual Intimacy and Digital Queering in Online Popular Music.” *Popular Music* 36 (2017): 233-51.

Webster, James. “Music, Pathology, Sexuality, Beethoven, Schubert.” *19th-Century Music* 17 (Summer 1993): 89-93.

Weems, Mickey. *The Fierce Tribe: Masculine Identity and Performance in the Circuit*. Logan: Utah State University, 2008. [Discusses music and circuit parties.]

Weinreich, Regina, and Catherine Warnow, producers. *Paul Bowles: The Complete Outsider.* New York: First Run/Icarus Films, 1993.

Weinstock, Jeffrey Andrew, ed. *Reading Rocky Horror: The Rocky Horror Picture Show and Popular Culture.* New York: Palgrave Macmillan, 2008. [Several queer-themed chapters.]

West, Tim’m T. “Keepin’ It Real: Disidentification and Its Discontents.” In *Black Cultural Traffic: Crossroads in Global Performance and Popular Culture,* ed. Harry J. Elam, Jr., and Kennell Jackson, 162-84. Ann Arbor: University of Michigan Press, 2005. [On homo hop.]

White, Charles. *The Life and Times of Little Richard: The Quasar of Rock*. New York: Harmony Books New York, 1984. [Discusses Little Richard’s “ex-gay” status.]

Whitehead-Pleaux, Annette, et al. “Lesbian, Gay, Bisexual, Transgender, and Questioning: Best Practices in Music Therapy.” *Music Therapy Perspectives* 30 (2012): 158-66.

-----. “Music Therapists’ Attitudes and Actions regarding the LGBTQ Community: A Preliminary Report.” *The Arts in Psychotherapy* 40 (2013): 409-14.

Whiteley, Sheila. “Mick Jagger: An Analysis of Sexuality, Style, and Image.” In *Popular Music: Style and Identity,* ed. Will Straw, et al., 309-12. Montreal: Centre for Research on Canadian Cultural Industries and Institutions, 1995.

-----. “Popular Music and the Dynamics of Desire.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 249-62.New York: Routledge, 2006.

-----. “Which Freddie? Constructions of Masculinity in Freddie Mercury and Justin Hawkins.” In *Oh Boy! Masculinities and Popular Music,* ed. Freya Jarman-Ivens, 21-37. New York: Routledge, 2007.

-----. *Women and Popular Music: Sexuality, Identity, and Subjectivity.* New York: Routledge, 2000.

Whiteley, Sheila, and Jennifer Rycenga, eds. *Queering the Popular Pitch*.New York: Routledge, 2006.

Whitesell, Lloyd. “Britten’s Dubious Trysts.” *Journal of the American Musicological Society* 56 (2003): 637-94.

-----. “Erotic Ambiguity in Ravel’s Music.” In *Ravel Studies,* ed. Deborah Mawer, 74-91. Cambridge: Cambridge University Press, 2010.

-----. “Love Knots: Britten, Pears, and the Sonnet.” In *Rethinking Britten,* ed. Philip Rupprecht, 40-59. Oxford: Oxford University Press, 2013.

-----. “Men with a Past: Music and the ‘Anxiety of Influence.’” *19th Century Music* 18 (Fall 1994): 152-67.

-----. “Notes of Unbelonging.” In *Benjamin Britten Studies: Essays on an Inexplicit Art,* ed.Vicki P. Stroeher and Justin Vickers, 214-33. Woodbridge, UK: Boydell, 2017.

-----. “Ravel’s Way.” In *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell, 49-78. Urbana: University of Illinois Press, 2002.

-----. “Trans Glam: Gender Magic in the Film Musical.” In *Queering the Popular Pitch,* ed. Sheila Whiteley and Jennifer Rycenga, 263-77.New York: Routledge, 2006.

-----. “Translated Identities in Britten’s *Nocturne.*” *repercussions* 6 (1997): 109-34.

-----. “The Uses of Extravagance in the Hollywood Musical.” In *Music & Camp,* ed. Christopher Moore and Philip Purvis, 16-30. Middletown, CT: Wesleyan University Press, 2018.

Whittall, Arnold. “‘Twisted Relations’: Method and Meaning in Britten’s *Billy Budd.*” *Cambridge Opera Journal* 2 (1990): 145-71.

Wiedlack, Maria Katharina. “‘I don’t give a shit where I spit my phlegm’ (Tribe 8): Rejection and Anger in Queer-Feminist Punk Rock.” *Transposition* 3 (2013). [http://journals.openedition.org/transposition/280](http://journals.openedition.org/transposition/28)

Wilbourne, Emily. “*Amor nello specchio* (1622): Mirroring, Masturbation, and Same-Sex Love.” *Women and Music* 13 (2009): 54-65. [Brett Award 2011]

-----. “La Florinda: The Performance of Virginia Ramponi Andreini.” Ph.D. diss., New York University, 2008. [Discusses “proto-lesbian” roles played by Andreini.]

-----. “*Lo Schiavetto* (1612): Travestied Sound, Ethnic Performance, and the Eloquence of the Body.” *Journal of the American Musicological Society* 63, no. 1 (2010): 1-43.

Wilcox, Michael. *Benjamin Britten’s Operas.* Bath: Absolute Press, 1997.

Wiley, Christopher. “‘When a Woman Speaks the Truth about Her Body’: Ethel Smyth, Virginia Woolf, and the Challenges of Lesbian Auto/biography.” *Music & Letters* 85 (2004): 388-414.

Williams, Jana Grace. “Male Participation and Male Recruitment Issues in Middle and High School Chorus.” D.M.A. thesis, Boston University, 2011. [Discusses homophobia faced by male youth singers.]

Williams, Juliet. “‘Same DNA, but Born this Way’: Lady Gaga and the Possibilities of Postessentialist Feminisms.” *Journal of Popular Music Studies* 26 (2014): 28-46.

Williams, Katherine. *Rufus Wainwright.* Sheffield: Equinox, 2016.

Wilson, Angela. “‘The Galaxy Is Gay’: Examining the Networks of Lesbian Punk Rock Subculture.” In *Queer Youth Cultures,* ed. Susan Driver, 51-68. Albany: State University of New York Press, 2008.

Wilson, D. “Post-Pomo Hip-Hop Homos: Hip-Hop Art, Gay Rappers, and Social Change.” *Social Justice* 34, no. 1 (2007): 117-40.

Wilson, James F. *Bulldaggers, Pansies, and Chocolate Babies: Performance, Race, and Sexuality in the Harlem Renaissance*. Ann Arbor: University of Michigan Press, 2010.

Winter, Robert S. “Whose Schubert?” *19th-Century Music* 17 (Summer 1993): 94-101.

Witherspoon, Nia O. “‘Beep Beep, Who Got the Keys to the Jeep?’: Missy’s Trick as (Un)making Queer.” *Journal of Popular Culture* 50 (2017): 871-95.

Wolf, Stacy. *Changed for Good: A Feminist History of the Broadway Musical.* Oxford: Oxford University Press, 2011.

-----. “‘Defying Gravity’: Queer Conventions in the Musical *Wicked.*” *Theatre Journal* 60 (2008): 1-21.

-----. “‘Never Gonna Be a Man/Catch Me If You Can/I Won’t Grow up’: A Lesbian Account of Mary Martin as Peter Pan.” *Theatre Journal* 49, no. 4 (1997): 493-509.

-----. *A Problem Like Maria: Gender and Sexuality in the American Musical.* Ann Arbor: University of Michigan Press, 2002.

-----. “The Queer Performances of Mary Martin as Woman and as Star.” *Women and Performance* 8, no. 2 (1996): 225-39.

-----. “The Queer Pleasures of Mary Martin and Broadway: *The Sound of Music* as a Lesbian Musical.” *Modern Drama* 39 (1996): 51-63.

-----. “‘We’ll Always Be Bosom Buddies’: Female Duets and the Queering of Broadway Musical Theater.” *GLQ: A Journal of Lesbian and Gay Studies* 12 (2006): 351-76.

-----. “*Wicked* Divas, Musical Theater, and Internet Girl Fans.” *Camera Obscura* 22/2 (2007): 39-71.

Wollman, Elizabeth L. *Hard Times: The Adult Musical in 1970s New York City.* New York: Oxford University Press, 2012. [Brett Award 2013]

Woloshyn, Alexa. “Electroacoustic Voices: Sounds Queer, and Why It Matters.” *Tempo* 71 (April 2017): 68-79.

Wood, Elizabeth. “Decomposition.” In *Decomposition: Post-Disciplinary Performance,* ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster, 201-13. Bloomington: Indiana University Press, 2000. [Brett Award 1997]

-----. “Gender and Genre in Ethel Smyth’s Operas.” In *The Musical Woman: An International Perspective,* ed. Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb, 2:493-507. Westport, CT: Greenwood Press, 1987.

-----. “Gender Conversion and Women in Music Study.” In *Frauen in der Musikwissenschaft,* ed. Markus Grassl and Cornelia Szabó-Knotik, 201-20. Wien: Universität für Musik und Darstellende Kunst, 1999.

-----. “The Lesbian in the Opera: Desire Unmasked in Smyth’s *Fantasio* and *Fête Galante.*” In *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 285-305. New York: Columbia University Press, 1995. [Brett Award 1997]

-----. “Lesbian Fugue: Ethel Smyth’s Contrapuntal Arts.” In *Musicology and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie, 164-83. Berkeley & Los Angeles: University of California Press, 1993.

-----. “Music into Words.” In *Between Women: Biographers, Novelists, Critics, Teachers and Artists Write about Their Work on Women,* 2nd ed., ed. Carol Ascher, Louise DeSalvo, and Sara Ruddick, 71-83. New York: Routledge, 1993.

-----. “Performing Rights: A Sonography of Women’s Suffrage.” *Musical Quarterly* 79 (1995): 606-43.

-----. “Sapphonics.” In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas, 27-66. New York: Routledge, 1994; 2nd ed., 2006.

-----. “Women, Music, and Ethel Smyth: A Pathway in the Politics of Music.” *Massachusetts Review* 24 (Spring 1983): 125-39.

Wright, Jeffrey Marsh, II. “The Enlisted Composer: Samuel Barber’s Career, 1942-1945.” Ph.D. diss., University of North Carolina, Chapel Hill, 2010. [Discusses the conflict between Barber’s sexual identity and his employment within a largely homophobic branch of the U.S. army.]

York, Elizabeth. “Inclusion of Lesbian, Gay, Bisexual, Transgender, Questioning Content into the Music Therapy Curriculum: Resources for the Educator.” In *International Perspectives in Music Therapy Education and Training: Adapting to a Changing World,* ed. Karen D. Goodman, 241-66. Springfield, IL: Charles C. Thomas, 2015.

Youens, Susan. “Schubert and the Poetry of Graf August von Platen-Hallermünde.” *Music Review* 46 (February 1985): 19-34.

Young, Greg. “‘So Slide Over Here’: The Aesthetics of Masculinity in Late Twentieth-Century Australian Pop Music.” *Popular Music* 23 (May 2004): 173-93.

Younker, Betty Anne. “Inclusive Music Education—An Oxymoron? Reflections through the Lens of Social Justice.” *Bulletin of the Council for Research in Music Education*,electronic conference proceedings from *Establishing Identity: LGBT Studies and Music Education* (University of Illinois, May 23-26, 2010, published 2011). http://bcrme.press.illinois.edu/proceedings/Establishing\_Identity/.

Zanes, R. J. Warren. “A Fan’s Notes: Identification, Desire, and the Haunted Sound Barrier.” In *Rock over the Edge: Transformations in Popular Music Culture,* ed. Roger Beebe, Denise Fulbrook, and Ben Saunders, 291-310. Durham: Duke University Press, 2002. [Libidinal character of the fan experience.]

Zemke, Kirsten, and Jared Mackley-Crump. “‘I’ma School That Bitch’: Gay Rappers Defying Binaries and Expressing Fierceness.” In *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity,* ed. Gavin Lee, 131-49. New York: Routledge, 2018.