



NADINE HUBBS
CURRICULUM VITAE

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EMPLOYMENT

University of Michigan: Professor, Women's and Gender Studies and Music (by courtesy, Musicology), and Faculty Associate in American Culture, 2013–present. Previous: Associate Professor, Women's Studies and Music (Theory), 2004–13; Assistant Professor, Women's Studies and Music (Theory), 2000–2004; Assistant Professor, Music (Theory), 1997–2000; Visiting Lecturer, Music (Theory), 1991.

Wayne State University: Department of Music, Assistant Professor, 1992–97.

University of Oregon: School of Music, Visiting Instructor, 1991–92; Visiting Assistant Professor, 1995–96.

ADMINISTRATIVE SERVICE, UNIVERSITY OF MICHIGAN

Director of Lesbian-Gay-Queer Research Initiative, 2012–present, 2008–9, 2006–7, 2004–5; Co-founder, 2001; Member or Chair of Steering Committee, 2001–present.

Director of Graduate Certificate Program in LGBTQ and Women's and Gender Studies, 2021–22, 2019–20, 2017–18; Director of Graduate Certificate Program in LGBTQ Studies, 2009–11, 2006–8.

Director of Undergraduate Studies, Department of Women's Studies, 2013–14, 2008–11.

EDUCATION

Ph.D., Music Theory, University of Michigan, 1986–90 (dissertation: “Musical Organicism and Its Alternatives”; cognates in Horn Performance and Studio Art). Adviser: Andy Mead.

M.Mus., Music Theory, Bowling Green State University, 1984–86. Adviser: Marilyn Shrude.

Performance studies, Horn, Royal Flemish Conservatory of Brussels, Belgium, 1982–83. Studio teacher: André Van Driessche.

B.Mus. *summa cum laude*, Music Education, Bowling Green State University, 1979–82.

BOOKS

Music, Borders, and Belonging. In progress.

Rednecks, Queers, and Country Music. Berkeley: University of California Press, 2014.

The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity. Berkeley: University of California Press, 2004.

EDITED VOLUME

Uncharted Country: New Voices and Perspectives in Country Music Studies. Nadine Hubbs and Francesca T. Royster, eds. *Journal of Popular Music Studies* 32.2 (special issue 2020).

JOURNAL ARTICLES

"Introduction." Nadine Hubbs and Francesca T. Royster. *Uncharted Country: New Voices and Perspectives in Country Music Studies*, Nadine Hubbs and Francesca T. Royster, eds. Special issue of *Journal of Popular Music Studies* 32.2 (2020): 1–10.

"Country Music in Dangerous Times," with an introduction by Diane Pecknold. *Journal of Popular Music Studies* 30.1–2 (2018): 15–26.

"Jolene,' Genre, and the Everyday Homoerotics of Country Music: Dolly Parton's Loving Address of the Other Woman." *Women and Music: A Journal of Gender and Culture* 19 (2015): 71–76.

"Country Music, the Queer, and the Redneck." Invited contribution to "Colloquy: Music and Sexuality." *Journal of the American Musicological Society* 66.3 (2013): 852–56.

"Homophobia in Twentieth-Century Music: The Crucible of America's Sound" (invited essay). *American Music*, special issue of *Daedalus: Journal of the American Academy of Arts and Sciences* 142.4 (2013): 45–50.

"'Redneck Woman' and the Gendered Poetics of Class Rebellion." *Southern Cultures* 17.4: 5th Annual Music Issue (2011): 44–70.

"Visibility and Ambivalence: Thoughts on Queer Institutionalization." *Bulletin of the Council for Research in Music Education* special online publication, *Electronic Conference Proceedings from Establishing Identity: LGBT Studies and Music Education* (2011).

JOURNAL ARTICLES (cont'd)

Editor and compiler, "Queer Musical Orientalism," by Philip Brett (1937–2002). *Echo: A Music-Centered Journal* 9.1 (2009).

"Bernstein, Homophobia, Historiography." *Women and Music: A Journal of Gender and Culture* 13 (2009): 24–42.

"'I Will Survive': Musical Mappings of Queer Social Space in a Disco Anthem." *Popular Music* 26.2 (2007): 231–44.

"A French Connection: Modernist Codes in the Musical Closet." *GLQ: A Journal of Lesbian and Gay Studies*, 6.3 (2000): 389–412.

"Music of the 'Fourth Gender': Morrissey and the Sexual Politics of Melodic Contour." *Genders* 23: *Bodies of Writing, Bodies in Performance* (1996): 266–96.

"Schenker's Organicism." *Theory and Practice* 16 (1991): 143–62.

"Is There Feminist Music Theory?" Editorial (with Robert Snarrenberg and Mauro Botelho). In *Theory Only* 9.8 (1987): 3–4.

BOOK CHAPTERS AND OTHER FORMATS

"'Jolene,' Genre, and the Everyday Homoerotics of Country Music: Dolly Parton's Loving Address of the Other Woman"; revised from *Women and Music* (2015). In Leigh H. Edwards, ed., *The Dolly Parton Reader*. Jackson: University Press of Mississippi, 2023 (forthcoming).

"Bernstein's Sexuality and Relationships." In Elizabeth A. Wells, ed., *Bernstein In Context*. Cambridge: Cambridge University Press, 2023 (forthcoming).

National Recording Registry of the Library of Congress, invited essay to accompany Dolly Parton's "Coat of Many Colors," 2022 (forthcoming).

"Country-Loving Mexican Americans: Dual Patriotism and Inevitable Fandom among Mexican American Country Music Lovers." In Jada E. Watson and Paula J. Bishop, eds., *Whose Country Music? Genre, Identity and Belonging in Twenty-First Century Country Music*. Cambridge: Cambridge University Press, 2022 (in press).

"*Vaquero* World: Queer *Mexicanidad*, Trans Performance, and the Undoing of Nation." In Jesús A. Ramos-Kittrell, ed., *Decentering the Nation: Music, Mexicanidad, and Globalization*, 75–96. Lanham, Md.: Lexington Books, 2020.

BOOK CHAPTERS AND OTHER FORMATS (cont'd)

- “‘Them’s My Kind of People’: Cross-Marginal Solidarity in Country Music of the Long Seventies.” In Mark Allan Jackson, ed., *The Honky Tonk on the Left: Progressive Thought in Country Music*, 170–89. Amherst: University of Massachusetts Press, 2018.
- “The Promised Land: Springsteen’s Epic Heterosexuality, Late Capitalism, and Prospects for Queer Life.” In William I. Wolff, ed., *Bruce Springsteen and Popular Music: Essays on Rhetoric, Social Consciousness, and Contemporary Culture*, 90–104. New York: Routledge, 2017.
- “Gender Deviance and Class Rebellion in ‘Redneck Woman’”; revised and reprinted from *Southern Cultures* (2011). In Diane Pecknold and Kristine M. McCusker, eds., *Country Boys and Redneck Women: New Essays in Gender and Country Music*, 231–54. Jackson: University Press of Mississippi, 2016.
- “Música del «cuarto género»: Morrissey y la política sexual del contorno melódico”; reprinted from *Genders* (1996), translated into Spanish by Fruela Fernández. In Fruela Fernández, ed., *The Smiths: Música, política y deseo*, 145–82. Madrid: Errata Naturae, 2014.
- “Lesbian, Gay, Bisexual, Transgender, and Queer Music” (with Philip Brett and Elizabeth Wood). In Charles Hiroshi Garrett, ed., *The Grove Dictionary of American Music*, 2nd ed. New York: Oxford University Press, 2013.
- “On the Uses of Shame and Gifts of a Bloodmobile: Musings from a Musical Queer Apprenticeship.” In David M. Halperin and Valerie Traub, eds., *Gay Shame*, 111–16. Chicago: University of Chicago Press, 2009.
- “The Imagination of Pop-Rock Criticism.” In Walter Everett, ed., *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*, 217–39. 2nd rev. ed. New York: Routledge, 2007 (earlier version appeared in the 1st ed., 3–29. New York: Garland Press, 2000).
- Foreword. In Brad Hill, ed., *American Popular Music*, vol. *Classical*, vii–ix. New York: Facts on File, 2006.
- “Thomson, Virgil.” In Marc Stein, ed., *Encyclopedia of Lesbian, Gay, Bisexual, and Transgender History in America*, vol. 3, 189–90. New York: Charles Scribner’s Sons, 2004.
- “Classical Music and Opera.” In Neil Schlager, ed., *The St. James Press Gay and Lesbian Almanac*, 420–29; 432–34. Detroit: St. James Press, 1998.
- Liner notes. *Music for Brass and Organ*. The Galliard Brass Ensemble and Marilyn Mason, Organ. Musical Heritage Society (1994): 513534T.
- “Minimalism and Macroform.” In William E. Lake, ed., *Contemporary Music Forum*, vol. 1 (1989), 15–22. Bowling Green, O.: MidAmerican Center for Contemporary Music.

BOOK AND FESTIVAL REVIEWS

The Sound of Navajo Country: Music, Language, and Diné Belonging, by Kristina M. Jacobsen, *Journal of Popular Music Studies* 33.2 (2021): 151–54.

The Letters of Gertrude Stein and Virgil Thomson: Composition as Conversation, edited by Susan Holbrook and Thomas Dilworth. *Notes: Quarterly Journal of the Music Library Association* 67.4 (2011): 722–25.

The Music and Art of Radiohead, edited by Joseph Tate, and *Radiohead's OK Computer*, by Dai Griffiths. *Popular Music* 27.3 (2008): 516–18.

Bohemian Los Angeles and the Making of Modern Politics, by Daniel Hurewitz. *American Historical Review* 113.3 (2008): 860–61.

Queer Episodes in Music and Modern Identity, edited by Sophie Fuller and Lloyd Whitesell. *Women and Music: A Journal of Gender and Culture* 10 (2006): 80–88.

Scars of Sweet Paradise: The Life and Times of Janis Joplin, by Alice Echols. *Women and Music: A Journal of Gender and Culture* 4 (2000): 71–75.

“You Better Work!” *Underground Dance Music in New York City*, by Kai Fikentscher. *Indiana Theory Review* 21 (2000): 187–95.

“The 14th Annual New Music and Art Festival at BGSU: New Music on Its Own Terms.” *Perspectives of New Music* 32.2 (1994): 304–15.

A Guide to Schenkerian Analysis, by David Neumeyer and Susan Tepping. *Intégral: The Journal of Applied Musical Thought* 7 (1993): 179–94.

HONORS AND AWARDS

Ruth A. Solie Award for *Uncharted Country*, American Musicological Society (2021).

Ellen Koskoff Award for Ramos-Kittrell, *Decentering the Nation* (including my essay “Vaquero World”), Society for Ethnomusicology (2021).

Michigan Humanities Award (semester’s research leave at full salary), College of Literature, Science, and the Arts Research Office, University of Michigan (winter 2019).

Spring/Summer Mentorship Grant (\$3,000) with American Culture–Latinx Studies Ph.D. student, Diversity Allies and Rackham Graduate School (2018).

HONORS AND AWARDS (cont'd)

IRWG Seed Funding Grant (\$6,896), LSA Faculty Research Award (\$3,449), and Office of Research U-M internal funding (\$3,449) for *Country Mexicans* (2017).

Woody Guthrie Award Honorable Mention for *Rednecks, Queers, and Country Music*, International Association for the Study of Popular Music–US Branch (2016).

American Council of Learned Societies Humanities E-book accession, *The Queer Composition of America's Sound* (2014).

Publication subvention grant (\$1,476), College of Literature, Science, and the Arts, University of Michigan (July 2014).

Publication subvention grant (\$575), Dragan Plamenac Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation (June 2014).

Michigan Humanities Award (semester's research leave at full salary), College of Literature, Science, and the Arts Research Office, University of Michigan (winter 2012).

Martin Duberman Fellowship (\$7,500) for *Rednecks, Queers, and Country Music*, Center for Lesbian and Gay Studies (2009).

Philip Brett Award (\$500 prize) for *The Queer Composition of America's Sound*, Lesbian, Gay, Bisexual, Transgender, Queer Studies Group, American Musicological Society (2006).

Accomplished Graduate Award, Bowling Green State University (2006).

Irving Lowens Award Honorable Mention for *The Queer Composition of America's Sound*, Society for American Music (2006).

Visiting Scholar, New York University Center for the Study of Gender and Sexuality (2005–2006).

John Boswell Prize Honorable Mention for *The Queer Composition of America's Sound*, Committee on Lesbian and Gay History, American Historical Association (2004–2005).

Stephen and Sibyl Stone Faculty Award (\$20,000), College of Literature, Science, and the Arts, University of Michigan (2004–2008).

Publication Subvention Grant (\$1,610), Office of the Vice Provost for Research and College of Literature, Science, and the Arts, University of Michigan (2003).

Outstanding Academic Title for *The Queer Composition of America's Sound*, *Choice* magazine (2005).

Faculty Fellowship (year's salary), Institute for the Humanities, University of Michigan (2001–2002).

HONORS AND AWARDS (cont'd)

- Seed funding and Program Area status for Lesbian-Gay-Queer Research Initiative (\$18,000),
Institute for Research on Women and Gender, University of Michigan (2001).
- Research Support Grant, Rackham Dean's Discretionary Fund (\$1,600), University of Michigan (2001).
- Rackham Graduate School Dissertation Fellowship, University of Michigan (fall 1989, winter 1990).
- School of Music Fellowship, University of Michigan (1986–87, 1987–88, 1988–89).
- Thesis Excellence Award, College of Musical Arts, Bowling Green State University (1986).
- Exceptional Teaching Award, Graduate College, Bowling Green State University (1984–85, 1985–86).
- First Distinction in Flemish Language Studies, Royal Conservatory of Brussels (1983).
- Phi Kappa Phi, Phi Eta Sigma, Pi Kappa Lambda, Kappa Delta Pi honorary societies (1981–82).
- Presidential Music Talent Award, Bowling Green State University (1979–82).
- Ohio Board of Regents Academic Scholarship (1979–82).

INVITED PAPERS, PANELS, AND KEYNOTES

- Panelist. "How Does Country Music Use Nostalgia to Keep White Supremacy in Place?" hosted by
Karen Pittelman. Country Soul SongBook Summit (video). (December 2021).
- Panelist discussing my book *Rednecks, Queers, and Country Music*. "Essential Reading with Jewly
Hight." Country Soul SongBook Summit (video). (December 2021).
- Panelist. Intersectionality and Music Analysis: An Introduction (online). Committee on the Status of
Women, Society for Music Theory Annual Conference (November 2021).
- Interlocutor. *Hillbilly Maidens, Okies, and Cowgirls: Women's Country Music, 1930-1960*, with author
Stephanie Vander Wel (online). New Books, New Feminist Directions, University at
Buffalo Gender Institute (October 2021).
- Colloquium Lecturer. "Country-Loving Mexican Americans: Dual Patriotism and Inevitable
Fandom among Mexican American Country Music Lovers." Music Department,
Case Western Reserve University (October 2021).
- Speaker. "How Gay Composers Created 'America's Sound' During the Most Homophobic Period in
U.S History" (via video). LGBTQ+ Pride Series of Serbest Yazin group, Boğaziçi
University, Istanbul, Turkey; simulcast on Boğaziçi TV (June 2021).
- Speaker. "Country Mexicans: Sounding Life, Love, and Belonging in Country Music" (via video).
Music Department, Women's, Gender, and Sexuality Studies, and El Instituto:
Institute of Latina/o, Caribbean, and Latin American Studies, University of
Connecticut (March 2021).

INVITED PAPERS, PANELS, AND KEYNOTES (cont'd)

- Lecturer. "Rednecks, Queers, and Country Music Now" (via video). ICMuS Music Research Seminar Series, Newcastle University, UK (February 2021).
- Open Forum Lecturer. "The 'Twenties' Roaring: Deafening Developments in Classical and Popular Music and a Century's Societal Reverberations." Tanglewood Learning Institute, Boston Symphony Orchestra (July 2020). *Produced as video, with live Q&A and live panel discussion, due to COVID-19.*
- Panelist. International Country Music Conference. Charles Wolfe Memorial Panel. Belmont University, Nashville (May 2020). *Canceled due to COVID-19.*
- Speaker. "Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music." Latin American and Caribbean Studies, History, Music, and Women's and Gender Studies programs, University of Tennessee, Knoxville (April 2020). *Canceled due to COVID-19.*
- Speaker. "What If This Machine Really Does Kill Fascists? Reckoning with Music's Political Power." Disenchanted Democracy Symposium, The Ohio State University (March 2020). *Canceled due to COVID-19.*
- Speaker. "Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music." Music Department, Rutgers University (March 2020). *Canceled due to COVID-19.*
- Speaker. "Rancheros, Queer Vaqueros, and Country as Mexican Music." Butler School of Music, University of Texas, Austin (March 2020).
- Music Colloquium Series Lecturer. "Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music." University of Iowa (October 2019).
- Faculty-Graduate Student Workshop Presenter. "Musical Analysis as Social Analysis." Music Theory Midwest, Cincinnati (May 2019).
- Conversations on Diversity Speaker. "What Country Music Can Teach Us about Sex, Race, Class, and Immigration in America (A Multimedia Talk for Country Lovers and Haters)." California State University, San Bernardino (May 2019).
- Graduation Keynote Speaker. First Generation College Students @ Michigan (April 2019).
- Music Department Colloquium. "Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music." Temple University (November 2018).
- Music Department Colloquium Speaker. "Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music." University of Pennsylvania (October 2018).
- Society for Musicology Lecture. "Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music." Florida State University (October 2018).
- Colloquium Speaker. "*Vaquero* World: Queer *Mexicanidad* and the Postnational Performance of Nationalism." Decentering the Nation: Music, *Mexicanidad*, and Globalization. University of Connecticut (September 2018).
- Colloquium Speaker. "Going to the Border Country: Mexican American Country Music Lovers in California and South Texas," Department of Music, University of California at San Diego (May 2018).

INVITED PAPERS, PANELS, AND KEYNOTES (cont'd)

- Invited Respondent. "WTF Rural America? Geography. Culpability. Trump." American Studies Association, Chicago (November 2017).
- Graduation Keynote Speaker. Political Science Honors Program, University of Michigan (April 2017).
- Colloquium Speaker. "Country Music for the Resistance." McIntire Department of Music. University of Virginia (March 2017).
- Keynote Speaker. "Country Music in Dangerous Times" International Association for the Study of Popular Music–US Branch, Cleveland (February 2017).
- Keynote Speaker. 5th Annual Faculty Feminist Scholar Event. Grand Valley State University. (October 2016).
- Colloquium Speaker. "Country Music, Sexual Politics, and the Poetics of American Inequality" on Luise E. Peake Music and Culture Colloquium Series; "How the White Working Class (Supposedly) Became Homophobic: Antiburgeois Country and the Middle-Classing of the Queer" in the Women's and Gender Studies Department. University of South Carolina (October 2016).
- Speaker. "Country Music, Sexual Politics, and the Poetics of American Inequality." Music Department, University of California, Irvine (May 2016).
- Colloquium Speaker. "Country Music, Sexual Politics, and the Poetics of American Inequality." School of Music and Institute for Women's Studies, University of Georgia (March 2016).
- Keynote Speaker. "Country Music, Sexual Politics, and the Poetics of American Inequality." 20th Annual Meeting of the Midwest Graduate Music Consortium. University of Chicago (March 2016).
- Speaker. "How the White Working Class (Supposedly) Became Homophobic: Antiburgeois Country and the Middle-Classing of the Queer." EthNoise! with the Music History and Theory Workshop, University of Chicago (March 2016).
- "How the White Working Class (Supposedly) Became Homophobic: Antiburgeois Country and the Middle-Classing of the Queer." Music Department, West Virginia University (November 2015).
- Opening plenary roundtable speaker on Stuart Hall and popular music. International Association for the Study of Popular Music–US Branch, Louisville (February 2015).
- Author's Forum. *Rednecks, Queers, and Country Music*, featuring panelists Charles Hiroshi Garrett, Karyn Lacy, and Gayle Rubin and author N. H. New Works, New Questions; Institute for Research on Women and Gender, University of Michigan (February 2015).
- Author's Forum. N. H. in conversation with Paul A. Anderson about *Rednecks, Queers, and Country Music*. Institute for the Humanities, University of Michigan (November 2014).
- Lecturer and Scholar in Residence. On Gender, Popular Music, and Media. School of Journalism, Fudan University, Shanghai, China (May 2013).
- Speaker. "Gender, Sexuality, and Class in Popular Music: How the Media Reflect and Influence Social Life." Media Studies Department, Zhejiang University, Hangzhou, China (May 2013).

INVITED PAPERS, PANELS, AND KEYNOTES (cont'd)

- Speaker. "Gay Genius and Homophobia Had a Baby, and It Was Called 'The Sound of America'; or, How New York Queered Classical Music," Gay New York and the Arts of the Twentieth Century symposium, Museum of the City of New York (February 2012).
- Speaker. "Anything but Country" and "The Musical Solution to a Gender-Class Predicament: Gretchen Wilson's 'Redneck Woman,'" Saint Mary's College, Notre Dame, IN (October 2011).
- Speaker. "Sex and the Country." Outlandish! Life, Love, and Sex in the U.S. from the Viewpoint of Queer Regionalism symposium, Pennsylvania State University (March 2011).
- Speaker. "Scorned Subjects and Country Music." Queer City Limits: Gay Studies in Language and Literature Committee panel, Modern Language Association, Los Angeles (January 2011).
- Speaker. "Unfathomable Subjects: Rednecks, Queers, and Country Music," Hudson Strode Series in Theory and Criticism, University of Alabama (October 2010).
- Keynote Speaker. Sounds Queer conference, King's College, London, UK (June 2010).
- Keynote Speaker. Establishing Identity: LGBT Studies and Music Education conference, University of Illinois (May 2010).
- Colloquium Speaker. "Unfathomable Subjects: Rednecks, Queers, and Country Music." Musicology Department, Northwestern University (March 2010).
- Speaker. "Rednecks, Queers, and Country Music." Emerging Rural, Non-Metropolitan, and Working-Class Perspectives in LGBTQ Studies symposium, University of Michigan (October 2009).
- Colloquium Speaker. "Notes on *Unmapped Country*, a Study of Gay and Lesbian Country Fandom." Music Department, City University of New York–Graduate Center (March 2009).
- Speaker. On Music, Sex and Masculinity in Indulgent Late Ming China international workshop. University of Michigan (April 2008).
- Speaker. "Musical Cross-Dressing as Class Rebellion: Gretchen Wilson and the Country Rhetoric of the 'Virile Female,'" Status and Spectacle symposium, University of Michigan (March 2008).
- Keynote Speaker. POP! Musical Excess and Artifice. CUNY-Columbia Graduate Students in Music conference, City University of New York Graduate Center (March 2008).
- Speaker. "Modernism in Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts*." Stanford University Humanities Institute Education Program for Gifted Youth (July 2007).
- Speaker. "Frédéric Chopin, American Idol: Response to Jeffrey Kallberg." Chopin Project conference, University of Michigan School of Music, Theatre and Dance (April 2007).
- Plenary Speaker. Gender in Music Research Interest Group, Society for American Music conference, Pittsburgh (March 2007).
- Colloquium Speaker. "Queer Ears for Their Mainstream Peers: Gay Americana Composers in Historical and Current Perspective," Society for Musicology, Florida State University (April 2006).
- Colloquium Speaker. "Queer Ears for Their Mainstream Peers: Gay Americana Composers in Historical and Current Perspective." College of Musical Arts, Bowling Green State University (March 2006).

INVITED PAPERS, PANELS, AND KEYNOTES (cont'd)

- Speaker. "Defeat from the Jaws of Victory? Reversing Musicological 'Progress,' Reclaiming Music's Gender Problem." Gender across the Disciplines special seminar, University of Michigan (March 2006).
- Colloquium Speaker. "Queer Ears for Their Mainstream Peers: Gay Americana Composers in Historical and Current Perspective." Music Department, Stony Brook University (February 2006).
- Distinguished Lecturer. "Queer Ears for Their Mainstream Peers: Gay Americana Composers in Historical and Current Perspective," Department of Musicology, UCLA (February 2006).
- Pre-concert Lecture. Women, Gender, and Sexuality Studies Program and James River Singers. "Gender and LGBT/Sexuality Studies: Recent Research and Classroom Approaches." At Music from the American Closet, concert based on my book *The Queer Composition of America's Sound*. University of Richmond (November 2005).
- Colloquium Speaker. "Queer Ears for Their Mainstream Peers: Gay Americana Composers in Historical and Current Perspective." Center for the Study of Gender and Sexuality, New York University (November 2005).
- Lecturer. "Beyond the Straight Story: Copland, Procrustean History, and the Public/Private Divide." Aaron Copland and His World, Bard College Music Festival (August 2005).
- Closing Plenary Speaker. Feminist Theory and Music 8, New York University and City University of New York (June 2005).
- Colloquium Speaker. "Bernstein's *Mass Appeal*: Homophobia as *Dramatis Persona*, Dirty Laundry as Cultural Knowledge." Musicology Colloquium, Eastman School of Music (April 2005).
- Colloquium Speaker. "We're Not the Jet Set—but How 'bout the Het Set? Sex, Gender, and Class in Country Music." University of North Carolina at Wilmington (March 2005).
- Richard Joshua Reynolds Lecture. "We're Not the Jet Set—but How 'bout the Het Set? A Look at Sex-Gender Norms in Country Music." Emory & Henry College (March 2004).
- Inaugural lecture. "Orchestrating National Identity: Queer Modernists' Creation of 'America's Sound.'" Queer Origins of Modern American Culture lecture series, Lesbian and Gay Studies Project, University of Chicago (October 2003).
- Speaker. "Bernstein's *Mass Appeal*: Eclecticism, Omnivorism, Dirty Laundry, Musical Knowledge." Criss Cross: American Music between the Disciplines. University of Michigan (April 2003).
- Introductory Speaker. "Why Gay Shame? Why Now?" Gay Shame conference. University of Michigan (March 2003).
- Speaker. "Sanctioning a Stereotype; Or, Turns Out in the Twentieth Century 'Musician' and 'Queer' Were Pretty Much Interchangeable." Institute for the Humanities. University of Michigan (December 2002).
- Colloquium Speaker. "Queerness, Eruption, Bursting: U.S. Musical Modernism at Midcentury." Music Theory Department, Indiana University (April 2002).
- Plenary Speaker. Twentieth-Century Interest Group. Society for American Music, Lexington, KY (March 2002).

INVITED PAPERS, PANELS, AND KEYNOTES (cont'd)

- Respondent and Session Chair. *Cher as Icon, Cher as Text*. Society for Ethnomusicology, Southfield, Mich. (October 2001).
- Colloquium Speaker. "Educating 'Freddy': The Queer Modernist World of Paul Bowles's Youth." Music Department, University of California at San Diego (February 2001).
- Speaker. "Composing Oneself: Remarks on My Current Research," Center for the Education of Women—IRWG—Women's Studies, University of Michigan (January 2001).
- Colloquium Speaker. "Educating 'Freddy': The Queer Modernist World of Paul Bowles's Youth." Music Department, University of Virginia (September 2000).
- Colloquium Speaker. "A French Connection: Modernist Codes in the Musical Closet," Department of Music, University of California at Riverside (May 2000).
- Speaker. "A French Connection: Modernist Codes in the Musical Closet." Music of the Americas Study Group, University of Michigan (February 2000).
- Speaker. "A French Connection: Modernist Codes in the Musical Closet." Musicology/Ethnomusicology League of Students, University of Michigan (January 2000).
- Speaker. "A French Connection: Modernist Codes in the Musical Closet." Lesbian and Gay Studies Workshop (later: LGQRI), University of Michigan (January 2000).
- Speaker. "A Closer Look at 'Hook,' and Other Comments on (Pop Music's Comments on) the Classical Canon." School of Music, University of Michigan (March 1997).
- Speaker. "Morrissey and the Sexual Politics of Melodic Contour." School of Music, University of Oregon (February 1996).
- Colloquium Speaker. "Morrissey and the Sexual Politics of Melodic Contour." Music Department, Smith College (November 1995).
- Speaker. "Sonata as Recap: Brahms's Op. 111 String Quintet, Movement I." Music Department, Pomona College (April 1995).
- Colloquium Speaker. "Morrissey and the Sexual Politics of Melodic Contour." Women's Studies Program, Wayne State University (February 1995).
- Speaker. "Morrissey and the Sexual Politics of Melodic Contour." Musicology/Ethnomusicology League of Students, University of Michigan (November 1994).
- Colloquium Speaker. "Sonata as Recap: Brahms's Op. 111 String Quintet, Movement I." College-Conservatory of Music, University of Cincinnati (April 1994).
- Colloquium Speaker. "Sonata as Recap: Brahms's Op. 111 String Quintet, Movement I." School of Music, University of Iowa (June 1993).
- Colloquium Speaker. "Sonata as Recap: Brahms's Op. 111 String Quintet, Movement I." School of Music, University of Oregon (May 1993).
- Speaker. "Schenker, Schoenberg, and Musical Organicism." Music Department, Hofstra University (May 1993).

CONFERENCE PAPERS

- “Country-Loving Mexican Americans: Dual Patriotism and Inevitable Fandom among Mexican American Country Music Lovers.” Pop Conference, online (April 2022).
- “Going to the Border Country: Mexican American Country Music Lovers in South Texas.” International Association for the Society of Popular Music–US Branch, Nashville (March 2018).
- Roundtable speaker: “What Is Politics?” Pop Conference, Seattle (April 2017).
- “History Lessons: Country Music, American Politics, and the White Working Class.” Pop Conference, Seattle (April 2017).
- “Mamas Don’t Let Your Babies Grow Up to Be Critics: How Class and Taste Shape the Interpretation of Country Music.” Presentation with Jewly Hight. International Country Music Conference, Nashville (May 2016).
- Roundtable speaker: “Translation, Ventriloquism, and Class Identity, or: Who Speaks for Country Music?” Pop Conference, Seattle (April 2016).
- “Marginal Listening; Or, How (Not) to Hear Homophobia in Country Music.” Music, Women, Power: Symposium in Honor of Suzanne G. Cusick, Columbia University and New York University (December 2015).
- “Phoniness, Resentment, and Bad Taste: The Unlistenable Sound of Working-Class Resistance in Country.” International Association for the Society of Popular Music–US , Louisville (February 2015).
- “‘Jolene,’ Genre, and the Everyday Homoerotics of Country Music: Dolly Parton’s Loving Address of the Other Woman.” Queer Music Theory joint session (co-organizer and panelist), American Musicological Society and Society for Music Theory, Milwaukee (November 2014).
- “Revisionist History and the Middle-Classing of Deviance; or, ‘Fuck Aneta Briant.’” American Studies Association, Washington, D.C. (November 2013).
- “The Queer and the Subject of Country.” Country Identities panel, Post*45 @ The Rock Hall, Cleveland (April 2011).
- “Unfathomable Subjects: Country Loving Queers.” Subnational Queer Spaces panel, American Studies Association, San Antonio (November 2010).
- “Sounding the Virile Female: ‘Redneck Woman’ and the Gendered Politics of Class Rebellion.” Joint session, Society for Music Theory and American Musicological Society, Nashville (November 2008).
- “Musical Cross-Dressing as Class Rebellion: Gretchen Wilson and the Country Rhetoric of the ‘Virile Female.’” International Association for the Society of Popular Music–US Branch, Boston (April 2007).
- “Bernstein’s *Mass Appeal*: Eclecticism, Omnivorism, Dirty Laundry, Musical Knowledge.” Society for American Music, Cleveland (March 2004).
- “My So-Called Post-Stonewall Life: Reflections on a Queer Musical Apprenticeship.” Feminist Theory and Music 7, Bowling Green State University (July 2003).
- “Queer Musical Orientalism” read on behalf of the late Philip Brett. Society for Music Theory, Columbus, O. (November 2002).

CONFERENCE PAPERS (cont'd)

- “Queerness, Eruption, Bursting: U.S. Musical Modernism at Midcentury.” American Historical Association with the Committee on Lesbian and Gay History, San Francisco (January 2002).
- “The Queer Composition of ‘America’s Sound’: Toward a New History of Musical Modernism.” American Musicological Society, Toronto (November 2000).
- “The Queer Composition of ‘America’s Sound’: Rewriting the History of Musical Modernism.” The Future of the Queer Past conference, University of Chicago (September 2000).
- “A French Connection: Modernist Codes in the Musical Closet.” Society for Music Theory, Atlanta (November 1999).
- “The Imagination of Pop-Rock Criticism.” Society for Music Theory, Phoenix (November 1997).
- “I Will Survive: The Disco Anthem’s Minor-Mode Semiotics of Transcendence.” Feminist Theory and Music 4, University of Virginia (June 1997).
- “A Closer Look at ‘Hook,’ and Other Comments on (Pop Music’s Comments on) the Classical Canon.” Cross(over) Relations conference, Eastman School of Music (September 1996).
- “Morrissey and the Sexual Politics of Melodic Contour.” Feminist Theory and Music 3, University of California at Riverside (June 1995).
- “Morrissey and the Sexual Politics of Melodic Contour.” Society for Music Theory, Florida State University (November 1994).
- “Sonata-Allegro as Recapitulation: Brahms’s Op. 111 String Quintet, Movement I.” Society for Music Theory, University of Missouri at Kansas City (October 1992).
- “Schenker’s Organicism.” West Coast Conference of Music Theory and Analysis, University of California at Santa Barbara (April 1992).
- “Schoenberg’s Organic Vision.” Arnold Schoenberg Institute and Music Theory Society of New York State, Columbia University (October 1991).
- “Toward an Alliance of Feminist Theory and Music Theory.” Feminist Theory and Music, University of Minnesota (June 1991).
- “The Dialectical Forces in Marilyn Shrupe’s *Solidarnosc*,” Michigan Academy of Science, Arts, and Letters (March 1991).

OTHER SCHOLARLY ACTIVITY

- Plenary session organizer and moderator, “What Now? Campus Sexual Misconduct, Institutional Responses, and Possibilities for Real Change,” International Association for the Society of Popular Music–US Branch, Ann Arbor (May 2022).
- Session chair, “Americana.” International Association for the Society of Popular Music–US Branch, Ann Arbor (May 2022).
- Author Forum participant, Popular Music Books in Process Series, with Jake Johnson, on our respective projects, *Country Mexicans* and *Lying in the Middle*, online, hosted by International Association for the Society of Popular Music–US Branch and Pop Conference (November 2021).
- Invited moderator, “‘I don’t want you like a best friend’—A Gaylor Swift Panel Discussion,” Taylor Swift Study Day symposium, online (July 2021).
- Keynote panel moderator, “Country Music’s Potential and Limitations as a Political Force,” International Country Music Conference, online (June 2021).

OTHER SCHOLARLY ACTIVITY (cont'd)

- Roundtable organizer and moderator: "Country Music, Who *Are* You?" International Association for the Society of Popular Music–US Branch, online (May 2021).
- External reviewer, LGBTQ Studies Minor, UCLA (January 2020).
- Session chair, "Voice." Music Theory Midwest, Cincinnati (May 2019).
- Tactical Ethnography Workshop leader, "Country Music in Dangerous Times." University of California at San Diego (May 2018).
- Session moderator, Race and Gender. International Association for the Society of Popular Music–US Branch, Nashville (March 2018).
- Session chair, Songs of Resistance. Society for American Music, Kansas City (March 2018).
- Invited panelist, Writing for Publication. Professional Development Committee, Society for Music Theory, St. Louis (October 2015).
- Invited panelist on interdisciplinary graduate training for musicologists. Graduate Education Committee, American Musicological Society, Milwaukee (November 2014).
- Lecturer, Circles and Sensibilities, concert of music by and for Virgil Thomson. University of Michigan Museum of Art (November 2013).
- Roundtable participant, Symposium on Lesbian and Queer Historiography. University of Michigan (February 2011).
- Graduate workshop presenter, "Doing Interdisciplinarity: Studying Social Identities and Culture through Music." Conversations in Music Scholarship conference, Michigan Interdisciplinary Music Society, Ann Arbor (February 2011).
- Panel respondent, Doing Queer Studies Now graduate conference. University of Michigan (October 2010).
- Organizer and presenter, Emerging Rural, Non-Metropolitan, and Working-Class Perspectives in LGBTQ Studies: A Multidisciplinary Symposium (October 2009).
- Panel chair, Gender and Gen Next: Perspectives from Early-Career Musicologists. Committee on the Status of Women, American Musicological Society, Nashville (November 2008).
- Organizer and presenter, Status and Spectacle: Gender, Race and Class in U.S. Popular Culture symposium (March 2008).
- Invited panelist, LGBT Studies Program Working Conference: The Future of LGBT, Queer, and Sexuality Studies. Yale University (November 2007).
- Session chair, Posing the Question: Queer Performances and Popular Culture. American Musicological Society, Québec City (November 2007).
- Panelist, Session on gender, prestige, and subject specialization. Committee on the Status of Women, American Musicological Society, Québec City (November 2007).
- Session chair, Feminism and Guerilla Tactics. Feminist Theory and Music 9, McGill University (June 2007).
- Session chair, Bernstein. Society for American Music, Eugene (February 2005).
- Session chair, New York Experimentalism; and Film Music. Society for American Music, Cleveland (March 2004).
- Session chair, Heteronormativity. Feminist Theory and Music 7, Bowling Green State University (July 2003).
- Session chair, Sexualities, Analysis, and Musical Experience. Society for Music Theory, Philadelphia (November 2001).
- Chair of bilingual session (English-French), Guilty Pleasures. Rhetoric of the Other 4, Department of Romance Languages and Literature, University of Michigan (April 2001).

OTHER SCHOLARLY ACTIVITY (cont'd)

- Session organizer and chair, Committee on the Status of Women: Celebrating a Decade of Progress in Feminist Scholarship and Equity. Society for Music Theory, Phoenix (October 1997).
- Panelist on special session, Into the Curriculum (on incorporating feminist theory and practice in lower-level music theory courses), Committee on the Status of Women. Society for Music Theory, Louisiana State University (October 1996).
- Chair, Making Art, Making Music, 1993: Renewing Spirituality (panel featuring composers Pauline Oliveros and Samuel Adler and other artists). New Music and Art Festival 14, Bowling Green State University (October 1993).

SELECTED COURSES TAUGHT

- Theory 137. Introduction to Music Theory (for non-music majors)
- WGS 150. Popular Music, Gender, and Sexuality (first-year seminar)
- WGS/Sociology 216. Thinking Class: Inequality in Media, Bodies, Environment, and More
- WGS 245. Introduction to LGBTQ Studies
- Theory 259. Sophomore Harmony (accelerated section)
- WGS 334/AmerCult 301. Uses of Trash: Gender, Race, and Class at the Poor White Vortex (with Jolene Hubbs)
- Theory 334. Sophomore (Chromatic) Harmony Review (graduate level)
- Theory 406/506. Music, Gender, and Sexuality
- WGS/AmerCult 411. Rednecks, Queers, and Country Music: Identity and Social Status in Popular Culture
- Theory 433/533. Analysis of Modernist Music
- Theory 435/535. Tonal Analysis: Pop-Rock Music
- WGS 440. Senior Capstone: Feminist Community beyond the Academy
- WGS/AmerCult 441 and 442. Senior Honors Seminar I and II
- WGS 450. Gender and Sexuality in Popular Music
- WGS 531. Graduate Seminar in LGBTQ Studies
- WGS 601. Approaches to Feminist Scholarship in the Humanities

PROFESSIONAL SOCIETY MEMBERSHIP

- American Musicological Society
- American Studies Association
- International Association for the Study of Popular Music
- Society for American Music
- Society for Music Theory

SELECTED PROFESSIONAL SERVICE

- Member, Advisory Board, Pop Conference, 2021–24.
- Member, Advisory Board, documentary film on Meredith Monk, forthcoming from 110th Street Films, 2020–.
- Member, Walser-McClary Dissertation Fellowship Committee, Society for American Music, 2019–23.
- Member, Editorial Board, *Journal of Popular Music Studies*, 2019–22.
- Local Arrangements Chair, Ann Arbor–Detroit Meeting, International Association for the Study of Popular Music–US Branch, 2019–22 (delayed twice by Covid).
- Member, Editorial Board, *Journal of the American Musicological Society*, 2019–22.
- Member, Advisory Board, *CURED*, LGBTQ history documentary for PBS, 2019–21.
- Member, Canberra–2019 Program Committee, International Association for the Study of Popular Music.
- Member, Editorial Board, *Journal of the Society for American Music*, 2016–20.
- Member, Advisory Board, *American Popular Music* series, University of Massachusetts Press, 2014–.
- Member, Advisory Board, *Tracking Pop* series, University of Michigan Press, 2008–.
- Member, Kansas City–2018 Program Committee, Society for American Music.
- Member, Louisville–2015 Program Committee, International Association for the Study of Popular Music–US Branch.
- Member, Editorial Board, *American Music*, University of Illinois Press, 2010–13.
- Member, New Orleans–2012 Program Committee, American Musicological Society.
- Member, American Musicological Society Committee on the Status of Women, 2007–2009.
- Member, Council Nominating Committee, American Musicological Society, 2008.
- Member, Council, American Musicological Society, 2006–2008.
- Member, Program Committee, Music Theory Midwest, 2006.
- Member, Editorial Board, *American Popular Music* encyclopedia, General Adviser to *Classical* volume, 2005.
- Chair, Philip Brett Award Committee, LGBTQ Study Group, American Musicological Society, 2003–2004.
- Member, Editorial Board, *Music Theory Spectrum*, 2002–2003.
- Member-at-Large, Board of the LGBTQ Study Group, American Musicological Society, 1997–99.
- Member, Committee on the Status of Women, Society for Music Theory, 1996–98.

MANUSCRIPT REFEREEING

American Ethnologist
GLQ: A Journal of Lesbian and Gay Studies
Journal of the American Musicological Society
Journal of Music Research Online
Journal of the Society for American Music
Music & Letters
Music and Politics
Music Theory Spectrum
 PMLA
Southern Cultures

MANUSCRIPT REFEREEING (cont'd)

Women and Music: A Journal of Gender and Culture
 Indiana University Press
 Oxford University Press
 Routledge
 University of California Press
 University of Illinois Press
 University of Michigan Press
 University of North Carolina Press
 W. W. Norton

PRINT REVIEWS OF MY BOOKS

Rednecks, Queers, and Country Music (2014)

- “The Best Country Music Books.” Top-ten review list. *Holler*, UK. (March 3, 2022).
- Friedberg, Joshua. “Rethinking Race and Gender in Country: Four Essential Books.” *Country Queer* (October 14, 2020).
- Doggrell, Joshua. “You Don't Know Me but You Don't Like Me.” Review of *Rednecks, Queers, and Country Music*. *The Abbeville Review* (September 8, 2020).
- Friedberg, Joshua. “Ten Conversation-Shifting Contemporary Books about Popular Music.” *PopMatters* (October 10, 2017).
- Basilière, Jae. “Can a Queer Love a Redneck?” Review of *Rednecks, Queers, and Country Music*. *GLQ: A Journal of Lesbian and Gay Studies* 23.3 (2017): 434–36.
- Balay, Anne. Review of *Rednecks, Queers, and Country Music*. *Labor: Studies in Working-Class History of the Americas* 14.1 (2017): 116–118.
- Fox, Pamela. Review of *Rednecks, Queers, and Country Music*. *Journal of Popular Music Studies* 24.7 (2015): 518–32.
- Hayes, John. Review of *Rednecks, Queers, and Country Music*. *Agricultural History* 89.3 (2015): 473–74.
- Stimeling, Travis D. Review of *Rednecks, Queers, and Country Music*. *Journal of the Society for American Music* 9.2 (2015): 245–51.
- Wolters-Fredlund, Benita. Review of *Rednecks, Queers, and Country Music*. *Notes: Quarterly Journal of the Music Library Association* 71.4 (2015): 728–31.
- Seggel, Heather. Review of *Rednecks, Queers, and Country Music*. *Bitch Magazine: A Feminist Response to Pop Culture* 66 (March 2015): 61.
- Weisbard, Eric. “How Do You Solve a Problem Like a Mainstream? Charting the Musical Middle.” Omnibus review including *Rednecks, Queers, and Country Music*. *American Quarterly* 67.1 (2015): 253–65.
- Herald Scotland* blog. “Books of the Year 2014” (December 2014).
- Peddie, Ian. Review of *Rednecks, Queers, and Country Music*. *Popular Music and Society* 38.2 (2014): 261–73.

PRINT REVIEWS OF MY BOOKS (cont'd)

Rednecks, Queers, and Country Music (2014), cont'd

Morton, Brian. Review of *Rednecks, Queers, and Country Music*. *Times Literary Supplement* (September 24, 2014): 27.

Seggel, Heather. "Is Country Music Big Enough for Rednecks and Gays?" Review of *Rednecks, Queers, and Country Music*. *Progressive Populist* 20.13 (2014): 20.

The Queer Composition of America's Sound (2004)

Lajeunesse, Derek. Review of *Queer Composition*. *Ethnologies* 31.1 (2009): 277–79.

Tick, Judith. Review of *Queer Composition*. *Women and Music* 12 (2008): 113–17.

Howard, John. Review of *Queer Composition*. *Gender and History* 20.2 (2008): 449–50.

Devlin, Jone. Review of *Queer Composition*. *Left History* 12.1 (2007): 168–70.

Bartig, Kevin. Review of *Queer Composition*. H-Nationalism, H-Net Reviews (2007).

Sherman, Zoe. Review of *Queer Composition*. *Journal of Popular Music Studies* 18.2 (2006): 241–45.

Pollack, Howard. Review of *Queer Composition*. *Institute for Studies in American Music* 36.1 (2006): 8, 13.

Lister, Rodney. Review of *Queer Composition*. *Tempo* 60.236 (2006): 64–69.

Knapp, Raymond. Review of *Queer Composition*. *American Historical Review* 111.2 (2006): 515–16.

De Graaf, Melissa. Review of *Queer Composition*. *Echo: A Music-Centered Journal* 8.1 (2006)

McBride, Renée. Review of *Queer Composition*. *Notes: Quarterly Journal of the Music Library Association* 62.2 (2005): 395–97.

Gill, John. Review of *Queer Composition*. *The Wire* 253 (March 2005).

Kearns, W. K. Review of *Queer Composition*. *Choice* 42.6 (2005): 1030.

Bloch, Julia, and Jocelyn Voo. "Other Page-Turners." Review of *Queer Composition*. *Curve* 15.1 (February 2005): 52–53.

Smith, Catherine Parsons. *American Musicological Society Gay and Lesbian Study Group Newsletter* 14.2 (2004): 11–13.

Tommasini, Anthony. "What's So Gay About American Music?" Review article on *Queer Composition*. *New York Times*, October 24, 2004, AR27–28.

MEDIA TREATMENTS OF MY BOOKS

Rednecks, Queers, and Country Music (2014)

Country Soul SongBook Summit, "Essential Reading": books video panel moderated by Jewly Hight, December 3, 2021.

Ideas on Fire, *Imagine Otherwise*, "Nadine Hubbs on Listening Queerly," (ep. 85, 22 min.), March 27, 2019 (podcast).

WNPR, *The Colin McEnroe Show*, "Everything but Country": The Politics of a Polarizing Genre," interview with N. H. (29 min. segment), July 26, 2018.

MEDIA TREATMENTS OF MY BOOKS (cont'd)

Rednecks, Queers, and Country Music (2014), cont'd

- WNYC and NPR, *On the Media*, “Class Politics, Country Music and Hillbilly Humanism,” Bob Garfield interview with N. H. (13 min. segment), October 6, 2017; rebroadcast March 9, 2018.
- KPFA Radio Berkeley and Pacifica Radio, *Against the Grain*, “Queers and Rednecks,” Sasha Lilley interview with N. H. (1 hour segment), November 1, 2016.
- KBOO Radio Portland, *Old Mole Variety Hour*, “Politics and Country Music”: Bill Resnick interview with N. H. (35 min. segment), August 1, 2016.
- IASPM–US Interview Series, “Nadine Hubbs, *Rednecks, Queers, and Country Music*,” with Diane Pecknold, May 11, 2015 (podcast).
- New Books in Popular Culture*, “Nadine Hubbs, *Rednecks, Queers, and Popular Music*,” with Kreg Abshire, November 5, 2014 (podcast).

The Queer Composition of America’s Sound (2004)

- WNYC, *Soundcheck*, “How to Sound Gay,” interview with N. H. (22 min. segment), March 1, 2006.
- WNYC, *Soundcheck*, “Gay or Straight: Can You Hear the Difference?” (30 min. segment), July 7, 2005.
- BBC Radio 4, *Broadcasting House*, Report centering on *Queer Composition*, including an author interview with N. H. (6 min. segment), October 31, 2004.

SELECTED PUBLIC SCHOLARSHIP AND MEDIA COVERAGE

- “Not Her First Rodeo” (feature article by Susan Hutton about N. H., work and career), *LSA Magazine* (Summer 2022; online and print).
- “Brave Enough to Be Out in Hollywood.’ What Ariana DeBose, Kristen Stewart’s Oscar Nods Mean” (by David Oliver, includes article and title quotes from interview with N. H.), March 23, 2022.
- “Women of Country” 6-part documentary series (features N. H. in episodes 3 and 5), Absolute Radio Country–UK (March 6, 2022).
- “Meet the Queer Vanguard of Country Music” and Spanish translation “Conoce la vanguardia queer de la música country,” (by Scottie Andrew, includes quotes in article from interview with N. H.), CNN.com (March 5, 2022).
- “The Best Country Music Books” (list of ten includes N. H., *Rednecks, Queers, and Country Music*), *Holler* (March 3, 2022).
- “Three Chords and the Truth: How Can Country Music Help Decipher America’s Culture Wars?” *Checks and Balance from The Economist* podcast (December 31, 2021).
- “Q&A: For Country Music Scholar Nadine Hubbs, It All Started with a Jukebox in a Small-Town Bar” (interview by Olivia Weeks), *The Daily Yonder* (July 16, 2021).
- “Are You a Friend of Dorothy? Professor Nadine Hubbs on Really Listening to Girl in Red” (interview by Sarah Pittman), *Pollstar* (June 1, 2021).
- “Taking ‘Jolene’ All the Way” (article by Dale Henry Geist about N. H.’s writing of “Queer Jolene,” including performance video), *Country Queer* (March 24, 2021).

SELECTED PUBLIC SCHOLARSHIP AND MEDIA COVERAGE (cont'd)

- “The Making of *Dolly Parton’s America*” (video broadcast by Detroit Public Television and other outlets, included segment of N. H. performing queer version of Dolly Parton’s “Jolene”), U-M Penny Stamps Distinguished Speaker Series (March 5, 2021).
- “Death of Disco” (guest expert N. H.), *The Alarmist* podcast (February 4, 2021).
- Using Country Music to Organize Against White Supremacy* (closing interviewee in documentary), *Country Music Against White Supremacy* (October 2020).
- “Nadine Hubbs and Francesca T. Royster Interview” (discussing new co-edited JPMS special issue, *Uncharted Country; New Voices and Perspectives in Country Music Studies*), *Music Journalism Insider* (August 9, 2020).
- “I Will Survive,” *Soul Music* (featuring interview with N. H. discussing my scholarship on the Gloria Gaynor disco track), BBC 4 (July 29, 2020).
- “Ein Genre progressiver al sein Ruf—Queerness im Country” (A Genre More Progressive than Its Reputation: Queerness in Country), *Corso-Kunst & Pop*, by Lars Hendrik Beger (based on interview with N. H.), Deutschlandfunk Radio (July 18, 2020).
- “Not-So-Lone Rangers: Out in the Country All Year Long,” article by Jewly Hight (based on roundtable including N. H.), *NPR Music* (June 11, 2020; Editor’s Pick).
- “The Story of Queer Country Music—and Its Message of Hope,” article by Addison Nugent (drawing on interview with N. H.), *BBC Culture* (June 11, 2020).
- “Dolly Parton’s America” (winner of several best-podcast recognitions including a Peabody Award), episodes 6 and 8 (9-part series featuring interview and performance segments with N. H. and excerpts from my 2015 article “‘Jolene,’ Genre, and the Everyday Homoerotics of Country Music”), WNYC and NPR (November 2019).
- “Opinion: The Poor-Shaming Vision of Pride in Taylor Swift’s ‘You Need to Calm Down.’” *Frieze: International Magazine of Arts and Culture*, June 26, 2019 (online publication).
- Imagine Otherwise Podcast (episode 85), “Nadine Hubbs on Listening Queerly,” by Ideas on Fire (22 min.), includes links and complete transcript (March 27, 2019).
- “Jimmie Allen is a Reflection of a New Country Music World” (drawing on interview with N. H.), by Kristin M. Hall, Associated Press, syndicated across the U.S. and internationally in over 160 outlets (February 27, 2019).
- “Country Music Is Also Mexican Music” (drawing on interview with N. H.), by Ludwig Hurtado. *The Nation* (January 3, 2019).
- “The Other Country,” by Nick Murray. Review of *The Honky Tonk on the Left*, ed. Mark Allan Jackson (including chapter “‘Them’s My Kind of People,’” by N. H.), *Los Angeles Review of Books* (November 1, 2018).
- “You’re Gonna Hear ‘Them Roar: ‘I Am Woman’ Is an Anthem Beyond Its Era,” by Neda Ulaby (featuring interview with N. H.), NPR, *Morning Edition* (October 24, 2018).
- “Taylor Swift Makes Politics Personal with Endorsement” (drawing on interview with N. H.), by Kristin Hall. Associated Press article syndicated in 238+ English- and Spanish-language outlets (October 9, 2018).
- “‘Everything but Country’: The Politics of a Polarizing Genre,” Interview with N. H. (29 min.). WNPR, *The Colin McEnroe Show* (July 26, 2018).

SELECTED PUBLIC SCHOLARSHIP AND MEDIA COVERAGE (cont'd)

- “Where Have All the Cowboys Gone? The Gay Rodeo Inherits the American West” (drawing on interview with N. H.), *Document Journal* (Spring/Summer 2018), by Mark Smith (April 10, 2018), 178–99.
- “Class Politics, Country Music and Hillbilly Humanism,” Bob Garfield interview with N. H. (13 min.), NPR, *On the Media* (March 9, 2018; original broadcast October 6, 2017).
- “Meet the Armed, Anti-Racist, Self-Proclaimed ‘Rednecks’ Taking on White Supremacy” (drawing on interview with N. H.), *The Establishment*, by Leigh Ann Smith (November 16, 2017).
- “Nashville lies at the Heart of a Divided Country: ‘Trump Got Bubbas to the Polls’” (drawing on interview with N. H.), *The Guardian*, by David Smith (March 18, 2017).
- “Nashville’s Last Taboo? Country Music Stars Are Tiptoeing around Trump” (drawing on interview with N. H.), *Buzzfeed*, by Reggie Ugwu (March 2, 2017).
- “Country Music, Politics and the Lingering Fear of ‘Getting Dixie Chicked’” (drawing on interview with N. H.), *Billboard*, by Elias Leight (February 15, 2017).
- “In Bible Belt, Trump’s Big Move Brings Both Cheers and Caution” (drawing on interview with N. H.), *The Christian Science Monitor*, by Patrik Jonsson (January 31, 2017).
- “Billy Ray Cyrus and More Country Artists Condemn Anti-LGBT Laws, but Labels Stay Silent” (drawing on interview with N.H.), Associated Press, by Kristin M. Hall (April 13, 2016).
- “In Search of Real America at Willie Nelson’s Fourth of July Picnic” (drawing on interview with N.H.), VICE.com, by Arielle Milkman (July 6, 2015).
- “Rednecks, Queers, and Indiana,” guest post on the University of California Press blog (May 14, 2015).
- “Angaleena Presley and Nadine Hubbs’s Argument against Country Music Classism,” *Wondering Sound*, by Jewly Hight (October 28, 2014).
- “An Immortal Disco Classic” (feature about Gloria Gaynor’s 1979 hit “I Will Survive” draws on interview with N.H.), *P1-Morning* on Swedish Radio, by Lena Nordlund (July 15, 2014).
- “A Gay Country Music Star Plays It (Relatively) Safe” (quotes from interview with N. H.), *Salon*, by Daniel D’Addario (July 10, 2013).
- “Was Stravinsky Bisexual? If He Was, So What?” (draws on interview with N. H.), WQXR New York Public Radio Blog, by Brian Wise (June 25, 2013).
- “Mixing It Up on the Dance Floor” (story features interview with N. H.), Michigan Radio *Culture of Class* series, by Kyle Norris (November 15, 2011).
- “The Lambert Effect: Is American Pop Queer-friendly?” (draws on interview with N. H.), *EDGE Boston*, by Joseph Erbentraut (March 1, 2010).
- The Invisible Piano* (series on LGBTQ classical musicians including interview with N. H.), Swedish Radio P2, host Birgitta Tollan (September 17, 2007).
- “Tammy Faye Messner, Gay Icon” (on gay pop-culture icons, drawing on interview with N. H.), *Slate*, by Michelle Tsai (July 23, 2007).

SELECTED PUBLIC SCHOLARSHIP AND MEDIA COVERAGE (cont'd)

- “Muny Takes a Flier on a Male Peter Pan” (article on gender dynamics in *Peter Pan*, including interview with N. H.), *St. Louis Post-Dispatch*, by Judith Newmark (July 15, 2007): F1, F5.
- “Can Music Sound Gay?” *Soundcheck* (on-air guest N. H.), WNYC Radio (March 1, 2006).
- “Fanfare for the Uncommon Man” (article including interview with N. H. and passages from *Queer Composition*), *Jerusalem Post*, by A.J. Goldmann (September 8, 2005).
- “Gay Composers Penned Signature American Music” (article discussing *Queer Composition* including interview with N. H.), *Dallas Morning News*, by Scott Cantrell (July 3, 2005): 1G; 6G. Reprinted variously.
- “Copland in Context” (article discussing *Queer Composition* including interview with N. H.), *Inside Out Hudson Valley* 2/3, by Jorge Arango (July/August 2005): 59, 62-63.
- “A Coda for Samuel Barber” (article including interview with N. H. and summary of arguments from *Queer Composition*), *Los Angeles Times*, by Scott Timberg (November 21, 2004): E40.
- “What’s So Gay About American Music?” (article on *The Queer Composition of America’s Sound* published upon its release by the *New York Times*; 8 photos), by Anthony Tommasini (October 24, 2004): AR 27–28. Abridged reprint in *International Herald Tribune* (Paris); summarized in several other outlets.
- “Listeners Divided on Impact and Intent of Eminem’s Lyrics” (includes interview with N. H.), *Detroit News*, by Michael H. Hodges (November 6, 2002).

