



## Editor's Note

This special issue of *Current Musicology* was inspired by E. Patrick Johnson's 2001 article, "Quare' Studies, or (Almost) Everything I Know About Queer Studies I Learned from My Grandmother." I read it for a seminar in the Spring of 2019, and it was the first time I had ever encountered "Quaring" as a way to describe the theorization of race and identity within traditional queer studies. Here is Johnson's description:

Because much of queer theory critically interrogates notions of selfhood, agency, and experience, it is often unable to accommodate the issues faced by gays and lesbians of color who come from "raced" communities. Gloria Anzaldúa explicitly addresses this limitation when she warns that "queer is used as a false unifying umbrella which all 'queers' of all races, ethnicities and classes are shored under." While acknowledging that "at times we need this umbrella to solidify our ranks against outsiders," Anzaldúa nevertheless urges that "even when we seek shelter under it ["queer"], we must not forget that it homogenizes, erases our differences." "Quare," on the other hand, not only speaks across identities, it articulates identities as well. "Quare" offers a way to critique stable notions of identity and, at the same time, to locate racialized and class knowledges (Johnson 2001, 3).

Johnson's essay and later scholarship was foundational in shaping this issue. We wanted to create a collection of writings that acknowledged the transitions we have seen within music scholarship within the past four decades, and highlight contemporary scholarship that reflected how queering and quaring scholarship within today's academic research holds promise in the future of musicology.

Steven Moon's literature review introduces the queering of music studies with an overview of the history of queer studies within ethno/musicological (his phrasing) projects and within our courses of study, and queer methods that over time, have prominently appeared in popular music studies, both in relation to the positioning of the writing subject, but also in the merging of identity, performance and politics in our ethnographic work. Moon also provides his analysis of how queer/trans-inclusive ethno/musicological methods could eventually be commonplace in contemporary scholarship.

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Morgan Woodsley, Blair Black and Imogen Wilson take a similar approach in their observations of queer representation within predominately black-centric film, theatre and underground music scenes. As well, David Farrow explores the importance of Do-It-Yourself (DIY) performances sites are to queer, trans and non-binary New Yorkers, not just as spaces to perform or create experimental art, but crucial for the creation and maintenance of communities. Isaac Jean-François's writing provides an important look at American composer Julius Eastman, who merged his minimalist / "organic" music pieces with powerful, provocative statements on race, sexuality and class. Our book reviews are all on recent works pertaining to exploring queer and quaring perspectives within music scholarship.

This issue was assembled during a global health pandemic and elevated racial, social and political unrest. Much gratitude to the all authors and book reviewers who found the physical, intellectual and emotional space to contribute during this upsetting time, creating important scholarship that is reflective of the present issues within our musical worlds: their work and dedication will serve as a foundation for future scholars interested in further diversifying music scholarship. An additional "thank you" to our roster of graduate student volunteers who assisted during the submission and manuscript review process, despite the closing of Columbia's campus and the fast transition to online-only communication. I appreciate your commitment to *Current Musicology*.

*Laina Dawes*

### *References*

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