ANNE ELISE KOPPES

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aek-music.com

EDUCATION

2022–Present — Duke University, Durham, NC — **Ph.D. Candidate in Musicology**; Certificate in Gender, Sexuality & Feminist Studies

Dissertation (expected defense June 2027): The Feminist Afterlives of the Blues Queen: Historiography and Recovery in American Popular Music (ca. 1920–1980)

Examines the feminist afterlives of the vaudeville blues queens, tracing how Black women's performance and self-authorship have been archived, recirculated, and sold from 1920s race records to the streaming era. Centering Victoria Spivey, the feminist reissue project of Rosetta Reitz, and affect theory, the dissertation works at the intersection of African American music historiography, Black feminist theory, sound studies, and archival studies, and closes with white Broadway singers such as Sophie Tucker. It argues for fidelity to archival multiplicity rather than its resolution.

Committee: Thomas Brothers (chair), Nicholas Stoia, Yun Emily Wang, Jennifer C. Nash, Daphne A. Brooks (Yale University).

2022–2024 — Duke University, Durham, NC — **M.A. in Musicology**

2018–2021 — Colorado State University, Fort Collins, CO — **B.A. in Music**, Minors in French and Gender, Sexuality & Feminist Studies

- Undergraduate Thesis: An Intersectional and Bourdieusian Labor Analysis of Bessie Smith v. Columbia Records, Inc.

PUBLICATIONS

Articles

Forthcoming — "What Do Feminists Want with the Blues?: Fantasy, Desire, and Rosetta Reitz's 'Blues Is a Woman' (1980–81)." *Journal of the American Musicological Society* 81, no. 1 (2027).

Reviews

November 2025 — Review of *Blues on Stage*, by John L. Clark Jr. *Notes: Quarterly Journal of the Music Library Association*.

March 2023 — Review of *The Routledge Companion to Jazz and Gender*. *Notes: Quarterly Journal of the Music Library Association*.

FELLOWSHIPS, GRANTS, AND AWARDS

2026 — **Fellow (Berger-Carter-Berger)** | Institute of Jazz Studies, Rutgers University–Newark

- In-residence fellow at the Institute of Jazz Studies archives.

2026–27 — **Convener and Founder of Sound, Music, and Gender Working Group** | Duke University

- Awarded funding by the John Hope Franklin Humanities Institute Graduate Working Group Fund; Gender, Sexuality & Feminist Studies; and the Department of Music.

2026	**Dissertation Research Travel Award**	The Graduate School at Duke University
2026	**Conference Travel Grant**	Society for American Music
2024, 2025	**Conference Travel Grant**	American Musicological Society
2025	**Conference Travel Grant**	The Graduate School, Duke University
2025	**International Travel Grant**	Bass Connections and The Forum for Scholars and Publics at Duke University
2022–2023	**Graduate Fellowship**	Humanities Unbounded, Duke University • Member of the "Black Music and the Soul of America" research group; coordinated visits and collaborated with Rhiannon Giddens, Daphne A. Brooks, and Mark Anthony Neal.

CONFERENCE PRESENTATIONS

March 2026	"Blues is a Woman: Situating Feminist Desire in 'Fantasy' Concerts." **Society for American Music Conference**, Richmond, VA.
November 2025	"Blues is a Woman: Situating Feminist Desire in Feminist 'Fantasy' Concerts." **American Musicological Society Conference**, Minneapolis, MN.
January 2025	"Archives and Creative Process." **International Care Ethics Research Consortium**, Utrecht, Netherlands.
November 2022	"Experimenting Alongside Rameau in *Génération Harmonique*." **Music Scholars National Conference, Society for Music Theory**, New Orleans, LA.
April 2021	"An Intersectional Analysis of Women Composers and Labor." **Rocky Mountain Chapter, American Musicological Society**.

INVITED TALKS AND GUEST LECTURES

January 12, 2027	Invited lecture on *The Disappropriation of Victoria Spivey's "Tuberculosis Blues."* **Society for the History of Women in the Americas Seminar Series, British Association for American Studies** (forthcoming).
October 2026	"Timbre in Music Studies." Guest lecture with Anton L. Blackburn, **Introduction to Music Theory**, Duke University.
October 2026	"Sworn Out of Existence: Victoria Spivey's 'T.B. Blues' (1926) and the Disappropriation of Black Property." **Gender, Sexuality, and Feminist Studies Graduate Colloquium**, Duke University.
September 2026	"Cello Composition." Guest lecture, **Introduction to Composition with John Supko**, Duke University.
March 2024	"'I am no femme libre': Proto-Feminist Desire in the Works of Fanny Mendelssohn Hensel." Guest lecture with John R. Pippen, **Colorado State University**.

SERVICE

Service to the Profession

2025–Present **Assistant Editor** | *Women and Music: A Journal of Gender and Culture*
- Line and style editing for quarterly issues.

2021–2022 **Editor** | Open Access Musicology
- Reviewed and edited undergraduate and graduate musicological papers.

University and Departmental Service

2026–Present **Founder and Convener** | Sound, Music, and Gender Working Group, Duke University
- Convenes biweekly meetings on shared readings and works in progress; arranges guest lectures and co-sponsors interdisciplinary events across the department.
- Secured and administers support from the Franklin Humanities Institute, the Program in Gender, Sexuality & Feminist Studies, and the Department of Music.

2025–2026 **President** | Music Graduate Student Association, Duke University
- Served as graduate student body representative; attended regular meetings with faculty and the Director of Graduate Studies.
- Coordinated bi-semester meetings and visiting lecturers; served as MGSA liaison with Duke University administration.
- Oversaw edits to MGSA constitution and bylaws and annual group activities across music subdisciplines (musicology, ethnomusicology, and composition).

TEACHING EXPERIENCE

2023–Present **Assistant Instructor**, Duke University Department of Music
- Courses: Studio Pop; Motown and Soul; Music and Fashion.
- Delivered lectures, led course sessions, and developed instructional materials.
- Designed and taught units on feminist movements in punk and post-punk.

2023–Present **Teaching Assistant**, Duke University Department of Music
- Courses assisted: Music History I: Medieval and Renaissance; Music History III: Beethoven–WWI; Meet the Beatles and the 1960s.

2020–Present **Instrumental Music Instructor**
- Maintain a private studio of 6–10 students, taught weekly in cello, composition, music theory, and piano; coordinate student recitals.

PROFESSIONAL EXPERIENCE

2023–2025 **Project Mentor and Manager** | Franklin Humanities Institute and Forum for Scholars and Publics, Duke University
- Directed team research and student engagement on feminist archival practice related to Rosetta Reitz and the Rosetta Records catalogue (1970–1985).
- Mentored undergraduate research and international conference presentations; mentee now pursuing a PhD in English with a focus on feminist musical representation.

2020–2021 **Communications Director** | C’elle Initiative: Empowering Women Cellists

- Designed and co-founded nonprofit initiative; coordinated international communications.

2018–2021 **Executive Assistant** | International Cello Institute

- Directed seasonal programming and managed transition to virtual format.

PERFORMANCE

Active performer in both classical and experimental idioms. Performs classical cello repertoire, and composes, performs, and records as anneek, a solo project on cello, voice, and guitar that weaves storytelling with ethereal sound experiments. Recordings, performance history, and video available at aek-music.com.

RESEARCH AND TEACHING EXPERTISE

Disciplines: Musicology; African American music studies; sound studies; gender, sexuality, and feminist studies; American studies; archival studies and public humanities; feminist intellectual and cultural history; Marxist analysis.

Teaching areas: African American and African diasporic musics; Black women’s performance history; blues and jazz history; American popular music and culture since 1850; race, gender, and ownership in the music industry; race and the Broadway stage; feminist historiography; feminist movements in punk and post-punk; music, fashion, and material culture; archival methods and sound studies; Western music history survey.

Research areas: African American music and Black feminist theory; affect and the voice in women’s music; race, gender, and property in the music industry; copyright, ownership, and metadata in recorded music; white women’s performance of the blues on Broadway and in rock; the blues revival, counterculture, and feminist punk.

REFERENCES

Thomas Brothers, Professor of Music, Duke University

Daphne A. Brooks, William R. Kenan, Jr. Professor of African American Studies, American Studies, Women’s, Gender and Sexuality Studies, and Music, Yale University

Yun Emily Wang, Andrew W. Mellon Assistant Professor of Music; Assistant Professor of Gender, Sexuality & Feminist Studies, Duke University

Contact information available upon request.