MUSIC AND GENDER IN BALANCE

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GETTING OUR BALANCE RIGHT

Nowadays talking about work-life balance seems to circle around balancing work and off-work time. As an employee, you are urged to understand the impact an imbalanced lifestyle could have on you and your career. Or it might be to balance your diet. Put together; lunchtime is the perfect opportunity to get a break from work and have some healthy food. You should also keep fit otherwise you might not be able to balance out work stress and fatigue. You may feel exhausted and resentful, which may ruin your relationship to your colleagues and the boss.

I wonder who they are all these people who throw advices around leaving out essential aspects like for example gender and ethnicity? Are we all only individuals fighting our way through the wilderness of work-life on our own, are there no fundamentals left in our strive for a more balanced world in general?

Consequently, it came as a relief when the Norwegian Research Fund (NRF) set up the Gender Balance in Senior Positions and Research Management (BALANSE) initiative. This program seeks to promote gender balance at the senior level in Norwegian research through new knowledge, learning and innovative measures. The reason for this is that even if recruitment of men and women has been good for many years, the small proportion of women in the highest levels of academia cause for some alarm. Gender balance fosters quality in research, enhances the relevance of research to society, and improves the competitiveness of research groups. And not to forget Gender Balance is a matter of honouring the principles of democracy and fairness.

When Professor Hilde Synnøve Blix following this initiative asked me to reflect on the importance of Gender Balance in higher educational arts institutions in Norway and in particular our own, I very soon realized that the arrow was pointing in my direction as well. We had a job to do in the arts. Why?

As one of the foremost structuring and representational forces in society the arts have a social responsibility when it comes to gender. For example, today’s musical cultures are (still) highly gender segregated, both horizontally in terms of instrument preferences, genre, and artistic expressions, and vertically in terms of the reputation of different professional fields and positions. Recent initiatives in gender equality, however, show that the field of research on music and gender in the Northern countries is ripe for change. The question is how to pull them through. How can we empower present and future generations to be both sensible and critical with regard to gender in the arts? How can researchers and teachers
confront gender biases in both research design and daily life in academia? And how can we collaborate with other academic disciplines in order to resolve research questions related to power, justice, and freedom?

We applied for funding from the NRF, got it, hired researcher Lilli Mittner and started our own balance research project “Gender Balance in Art Education”. Thanks to Hilde and Lilli you have all come to Tromsø to share, to learn, and to discuss the way forward. We are happy to see you all here, and we are expecting to get some clear advice as to how we can improve gender balance in the Arts.

Kjell Magne Mælen, Dean
The Faculty of Fine Arts UiT The Arctic University of Norway
ORGANISERS

The Music and Gender in Balance Conference is organized by the «Gender Balance in Art Education» project (BALANSE) at the music conservatory at UiT – The Arctic University of Norway in collaboration with the Centre for Women’s and Gender Research at UiT, the Swedish-based Gender and Music Research Network (GeMus), and UiT research groups Multimodality, Art, and Gender in Interdisciplinary Communication (MAGIC) and InnOvation. The conference received funding from the BALANCE programme at The Research Council of Norway.

BALANCE Project Committee

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Thank you

We would like to thank all students and employees at Musikkonservatoriet for volunteering and supporting the conference. This would not have been possible without your dedication and creative minds!
PROGRAMME OVERVIEW

Thursday April 5th

09:00 - 10:00   Registration
10:00 - 10:30   Opening
10:30 - 11:30   Keynote: Cecilia Björck
11:30 - 11:45   Artistic Breakout
11:45 - 13:15   Parallel Sessions
13:15 - 14:00   Lunch
14:00 - 14:15   Opening Poster Session
14:15 - 16:15   Parallel Sessions
16:15 - 16:30   Refreshments
16:30 - 17:30   Keynote: Victoria Armstrong
19:00           Bitches Brew (Clarion Hotel The Edge)
19:30           Conference Dinner (Clarion Hotel The Edge)

Friday April 6th

09:00 - 09:05   Artistic Breakout
09:05 - 10:05   Keynote: Astrid Kvalbein
10:05 - 10:15   Refreshments
10:15 - 12:15   Parallel Sessions
12:20           Thanks and Closing
12:30           Lunch
13:30 - 14:30   Network Meeting
Music and Gender in Balance

University of Tromsø – The Arctic University of Norway
Department of Music and Drama
April 5th and 6th 2018

Conference Schedule

Venue: Musikkonservatoriet at UiT – The Arctic University of Norway, Krognessveien 33, N-9007 Tromsø

Thursday 5th April

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<td>Catherine Strong (Melbourne): Understanding the position of men in a gender unequal screen composition industry</td>
<td>Laura Hamer &amp; Mike Brocken (Liverpool): A Woman Leader on the Bandstand: Mrs Wilf Hamer and the Performance of Gender</td>
<td>Ann Werner (Linnaeus University, Sweden), Tami Gadir (University of Oslo, Norway), Sam de Boise (Örebro University, Sweden): Past the Point of Representation: New Agendas in Research on Music and Gender</td>
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<td>Henrik Marstal (Copenhagen): Do male musicians really make better music? Gender bias and the concepts of ‘quality’ and ‘relevance’</td>
<td>Maddi Kraøe (Oregon): Musical Treatment of Superheroes: Male vs. Female</td>
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<td>Miranda Moen (Trondheim): Defining and practising intersectionality in music festivals</td>
<td>Solveig Mebust (Minnesota): Romantic Muses: Feminized Labor in Composition</td>
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13.15 – 14.00 Lunch

14.00 – 14.15 Opening Poster Session

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<td><strong>Keynote:</strong> Victoria Armstrong (St Mary’s University, Twickenham, London): When ‘Good’ Work Turns ‘Bad’: Creative Labour and the Working Lives of Female Classical Musicians</td>
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<td>19.00</td>
<td>Performance: “Bitches Brew” (Norway) at Clarion Hotel “The Edge”</td>
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<td>09.05 – 10.05</td>
<td><strong>Keynote:</strong> Astrid Kvalbein (Norwegian Academy of Music): Forever Exceptional? On Women Who Compose Music</td>
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<td>Gender Issues in Music Education II</td>
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<td>Siw Graabæk Nielsen (Oslo): ‘Genderfication’ and musical gentrification in higher music education</td>
<td>Camilla Hambro (Åbo): Gendered agendas and the presence of women in our Nordic music history</td>
<td>Kate Maxwell (Tromsø): Lett å være rebell i kjellerleilighet: The sexist in the basement of Norwegian hip hop</td>
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<td>Cecilia Ferm-Almquist &amp; Linn Hentschel (Luleå/Umeå): The (female) situated musical body</td>
<td>Gayle M Murchinson (Williamsburg, Virginia): Mary Lou Williams at the Crossroads: Intersections of Race, Gender, Nation</td>
<td>Martina Bratic (Graz): What does the ‘feminist eye’ in musicology have to say about “New music”?</td>
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<td>Carina Borgström-Källen &amp; Birgitta Sandström (Gothenburg/Stockholm): The performing body, the place and the gaze – subject conception in vocal education</td>
<td>Lisa Karin Melling (Stavanger): Do musical instruments have gender? Historical connotations in the preference of musical instruments</td>
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For decades, various efforts have been made to counteract the effects of male-dominated and/or sexist music cultures and to balance the number of women in areas and positions where they are underrepresented. In popular music, such efforts have often been channelled into creating alternative women- and girls-only spaces, offering opportunities to network, to perform, and to develop technical and artistic skills in a supportive environment (Björck, 2013), for example through rock camps for girls. The recent #metoo movement, which has shaken various professional sectors during the fall of 2017 including the music industry, indicates that different forms of power misuse in popular (and also classical) music remain. In Sweden, the #metoo critique is situated in an ongoing arts and culture debate about the benefits and risks of gender equality policy goals in relation to artistic freedom and quality. In a larger and global context, the critique also relates to negotiations on how democracy and equality are to be understood and carried into action in contemporary society. This presentation will map central issues currently discussed in music practice and research and show examples of ongoing gender-equality efforts in music, today applying to a broad range of genres and musical activities. I will also discuss how ideas about gender equality in music relate to themes such as freedom/limitation, visibility/invisibility, and neoliberal/social justice discourses, and also how gender-equality work is complicated by calls for intersectional perspectives.

Bio
Cecilia Björck holds a position as senior lecturer in Education at University of Gothenburg. Her research interest is focused on norms and discourses concerning popular culture and gender equality. Her PhD thesis in Music Education (2011) discusses the use of spatial metaphors in discourses on gender, popular music, and social change; in particular, the argument that women must “claim space” in order to participate in popular music practice. Cecilia’s ongoing researching includes music organizations’ equality work, music and emotion in feminist activism, and young Swedes’ interest in Japanese popular culture.
When 'good' work turns 'bad': creative labour and the working lives of female classical musicians

The recent cultural turn in the examination of creative labour has resulted in binaristic perspectives which are either over-celebratory viewing this type of work as flexible, pleasurable, and affording high levels of autonomy, or characterised in negative terms because of the likelihood of it resulting in (self)exploitation, precariousness, and requiring the ‘gifting’ of free labour. Consequently, Hesmondhalgh (2010: 234) asks the question, is creative labour barely disguised ‘bad’ work? Drawing on his concept of ‘good’ and ‘bad’ work, this paper will offer a critical analysis of the subjective experience of women’s labour from the perspectives of female classical musicians - how they experience their musical lives, and the factors which circumscribe the choices and decisions they make about their musical and non-musical lives. As Hesmondhalgh (2010: 235) notes ‘total autonomy in any sphere of life – whether artistic, scientific or ethical – is an impossible ideal, because there is not life without constraints and determinants’. The challenge is mediating between overly deterministic and overly voluntaristic accounts of subjectivity for these workers. I argue that creative labour is largely perceived as ‘good’ work by my participants but can become ‘bad’ work when it impacts on artistic quality, self esteem and confidence. I draw attention to a number of factors which may contribute to this shift, arguing that these are highly gendered. The data presented are drawn from an on-going research project involving twenty four female classical musicians based in the UK, ranging in age from their mid-twenties to mid-50s, and working as composers, conductors and performers. Over a five week period, each participant compiled a personal ‘digital diary’ comprising information about their musical and non-musical lives. The content of the diaries was not analysed but, using a form of photo elicitation, the women wove narratives around their data which allowed themes around the nature of work to emerge and be explored. This enabled me to ‘demarginalise’ the voice of respondents in these accounts (Murthy, 2008: 839) as the authority of the subject is central to the study’s concerns.

Bio

Dr Victoria Armstrong is Director of Education and Social Science at St. Mary’s University, London. She originally trained at the Guildhall School of Music and Drama and worked as a freelance singer specialising in contemporary music. As a sociologist of music, her academic interests focus on issues relating to gender, social justice and inclusion in education and within the music industry. She regularly presents her work at conferences in the UK, Europe and the US. She recently contributed a chapter entitled ‘Gendered Perspectives’ to the Routledge Companion to Music, Technology and Education. She is the author of Technology and the Gendering of Music Education and is currently working on a second monograph, Women’s Musical Lives based on the ethnographies of female professional musicians exploring the gendered dimensions of labour in cultural work. She serves on the editorial board of Music Education Research.
Astrid Kvalbein

Forever Exceptional? On Women Who Compose Music

What histories do we tell about women who compose music now, and those who composed music in the past? And what stories do female composers tell through their works? These basic questions are at the core of Astrid Kvalbein’s keynote lecture. Drawing on examples from western art music from the 19th century until today, it will ask how feminist musicology might move beyond descriptions that emphasize the limitations that women composers have been and still are subject to due to their sex – or have overcome despite all odds. Therefore, the question that emerges is: how do we re-examine the criteria for artistic quality, success and significance in art music – that still lean heavily on concepts of the genius, the autonomous art work and the importance of technological mastery? And might new definitions open up to women’s contributions in new ways? Kvalbein will draw upon her own doctoral work on the Norwegian composer and critic Pauline Hall (1890-1969) where she also studied how gender came forward as an aspect in many different discourses, for instance on nationality, high and low culture, and even musical form and structure. Subsequently, she will discuss if the dissolving of traditional tonalities and work concepts in modernist and avant-garde music might release tensions between so-called masculine and feminine opposites in music and its social contexts. Or was male power simply re-established in new forms in the 1960s? Finally, three Nordic works from the 2000s and 2010s open up for new questions: what kind of statements are being made when female composers in the postmodern era include their children’s babbling, Beyoncé’s baroque feminist postures and Robert Schumann’s idealizing “Frauenliebe und Leben” (Love and Life of a Woman) in their works? The lecture will include live performance.

Bio

Astrid Kvalbein specializes in Norwegian and Nordic music history from the 1900s to the 2000s, and is editor of the book Musikk og kjønn – i utakt? (Norsk Kulturråd 2008). She wrote her PhD thesis (2013) on Pauline Hall (1890-1969) a profiled composer, music critic and founder of the Norwegian section of the International Society for Contemporary Music, Ny Musikk. As a postdoc, Kvalbein has studied the modernist composer Fartein Valen (1897-1952), focusing on the international reception of his music (see “Frå den sorte gryte og ut i verda – Pauline Hall og Fartein Valen i ISCM”, Studia Musicologica Norvegica 42/2016). Kvalbein has also written two chapters for the book series A Cultural History of the Avant-Garde in the Nordic Countries (vol. II 1925-1950 and vol. IV 1975-2000, Brill 2018), including one on the Ultima festival of contemporary music. Currently she is a researcher and manager of a project on the history of the Norwegian Academy of Music. Kvalbein is also a freelance writer and singer with a particular interest in contemporary music.
BITCHES BREW

Bitches Brew are a rock band from Northern Norway. Their aim is not only to play well, but to perform music by women and empower the next generation of performers in the popular music scene. All over the world, women and girls are underrepresented and underempowered in the popular music business, especially when it comes to playing instruments, producing, DJ-ing and writing music. The members of Bitches Brew are politically engaged and are determined to set the focus on gender balance in popular music - at the same time as providing top-quality entertainment. They have played a number of high-profile gigs, including Tromsø’s international rock festival Bukta. If you’ve never heard them play, then you’re in for a treat: a great night guaranteed.

Bitches Brew at Buktafestival 2017 (Foto: Daniel Lilleeng)
Agata Zubel (*1978) is a composer and vocalist. In primary and secondary music school she was learning to play percussion. That experience shaped her way of thinking of music – taking care of timbre, rhythm and emotions. During the time she was studying composition at Karol Lipiński Music Academy in Wrocław, Poland, she started performing her own pieces. Soon other students of composition saw how great her talent is asked her to sing their music. Then she decided to study also at the Vocal Faculty at her alma mater. Now she is said to be one of the best composers of young generation, as well as one of the best performers of contemporary music. Many of her compositions are first performed by her. Although she was trained to sing bel canto, she is performing pieces that require usage of extended vocal techniques and therefore she is called a Cathy Barberian of her generation. This contemporary way of singing is seen mostly in her own pieces (e.g. Parlando or Not I) as well as experiments of her duo Elettro Voce (with Cezary Duchnowski). She gave concerts all around the globe, in such countries as e.g. USA, UK, Russia, Germany or Korea and sang on numerous recording, mostly of contemporary music. Her great career is a proof of her amazing talents but also great management skills. In my paper, I would like answer the questions: what makes her unique and which aspects helped her to become such a well known person. Therefore I will present her biography and achievements as a performer. I will analyze her personality, especially the stage one (seen by her way of performing and musical choices). I will also present the changes in Polish society that could have influenced her life and career. I will show her achievements from a wider perspective by talking on history of female composers at Karol Lipiński Music Academy in Wrocław, as she is the third generation of them. Lastly I will present some fragments of her performances and critics’ opinions. My aim is to talk about Zubel, because I think she is truly unique personality in contemporary music and a great role-model for young women.
Specific projects or gender mainstreaming? Discourses within a Swedish culture organisation with an outspoken gender-equality ambition

Åsa Bergman & Cecilia Björck, University of Gothenburg

The lack of female representation in various music practices has attracted attention in research since the 1970s (Bayton 1989, Whitely 2000, Leonard 2007). In this presentation, based on a study of a culture organisation with an outspoken gender-equality ambition, focus is directed towards what ideas on music, gender, feminism and equality are articulated by different actors within the organisation. The preliminary result shows a negotiation taking place regarding what activities should be organised in relation to the stated ambition. While some actors promote specific gender-equality projects, others advocate that all music activities be permeated by a gender-equality perspective, and while some actors propose that gender equality should be considered in relation to a broader diversity work, others point to the risk that gender issues might be neglected when several equality aspects are lumped together.


The performing body, the place and the gaze – subject conception in vocal education

Carina Borgström Källén, Academy of Music and Drama, University of Gothenburg & Birgitta Sandström, Stockholm University of the Arts

This presentation focuses on subject conception in music in relation to the performing body, the stage as a place for learning and the scrutinising gaze of the beholder. Specifically, vocal education in preparatory and in higher music education are problematised. Contexts that from a gender perspective have an unbalanced representation. Taking an intersectional point of departure, the objective is to highlight and discuss subject conception in relation to inclusion and exclusion in vocal teaching and learning. Parallels are drawn to dance education, since also dance has an unbalanced representation. A meta-analysis based on three completed studies in music and dance education is underpinning the presentation. The studies are produced in Swedish upper secondary schools and in higher music education. The result verifies the body of previous research suggesting that subject conception in vocal and dance education is based on performing arts traditions, rather than on pedagogical/didactical traditions. Another finding is that the educational background of vocal and dance teachers is similar and essential for how subject conceptions are constructed. Knowledge is often produced based on a master-apprentice ideal, and discussion about tradition and quality risks stagnating. The result also indicates that in vocal training, as well as in dance classes, settings where the body is the instrument, the teachers’ gaze and bodily displayed multimodal language have a governing function. Further, the results indicate that an imaginary stage and the gaze of an imaginary audience are present and taken for granted in the classroom, and they are used as tools for learning. The interplay between the performing body, the classroom as a stage and the scrutinising gaze, from the teacher and from an audience, is thereby internalised and bodily displayed by the student, i.e. the body, the place and the gaze are understood as a hub for learning.
What does the ‘feminist eye’ in musicology have to say about “New music”?

Martina Bratic, University of Graz

Music is almost universally regarded as cultural agency that reflects, mediates and constructs social relations and social realities. Our internalized notions about gender, about identity and the self, as well as about sexuality and desire, were in the past 30 years thoroughly discussed within the field of feminist musicology. However, even then were these issues mainly debated in connection to what could be called – pre-20th c. classical music, with its predetermined form and principles. And what about the more systematic scrutiny of the New-, contemporary classical music, in that sense? How is gender, identity, or the self, to be read and understood in the post-Schenkerian musical organisations; in those ‘organisms’ that do not operate with elements of the ‘ideal structure’? My presentation will focus precisely on those relations: relations between the ‘old’ and the ‘new’ sound, and between the ‘early’ and the ‘new’ procedure in the feminist musicology research.
Towards a gender conscious and norm creative opera performance – a singer’s perspective

Tove Dahlberg, Luleå University of Technology

In my profession as an opera singer, gender practice in performance has affected my work aesthetically, how I have been positioned as a woman and what the preconceptions about performance are. I have performed the role of “Cherubino” in several productions of The Marriage of Figaro (W.A. Mozart, 1786). Using this experience as foundation and in dialogue with gender theory and norm criticism, I am currently conducting artist-led laborations together with a director and a pianist, singing and acting scenes from five roles, both male and female, from The Marriage of Figaro. Through these experiments, we detect tools and approaches for gender conscious and norm creative opera performance that could be of use for other opera singers. We also articulate unspoken codes regarding how singers are gendered by the repertoire and the expectations on performance. During the presentation, I will show examples of my own work towards an opera performance beyond the gender norms.
The (female) situated musical body

Cecilia Ferm-Almqvist, Luleå University of Technology & Linn Hentschel, Umeå University

The starting point for the presentation is constituted by experiences of using Simone de Beauvoir’s philosophy aiming to describe and understand the becoming of musical women in Swedish schools. Earlier research conducted outside the area of music shows that Beauvoir’s theories can help to explain – and provide means of change for – situations where there is a risk that traditional gender roles will be conserved. A majority of gender studies in the field of music education are based on the performative theory of Judith Butler. In comparison, de Beauvoir states that repetitions and habits are stratified in the body as experiences, and that human beings are able to make choices in a situation. The presentation will be an opportunity to discuss and reflect upon girls’ experiences of sex and gender in music educational settings. Philosophical concepts and practical examples from finished and on-going research will be related to throughout the reflective discussion.
My proposed presentation addresses the disparities between the legal and the cultural: on the one hand, equality legislation enacted through formalised workplace policies; on the other, the everyday cultural and political attitudes inscribed into musical practices. I use the case of Musikkfest, Oslo, and a recent history of gender equality in Norway, to show how the rhetorics of postfeminism, individualism, and meritocracy affect musicians who are not male and not white. This aligns with current, global, populist backlashes against so-called political correctness. I further critique the profoundly gendered ideas of “talent” or “skill” in the discourses of music practitioners. Providing further examples of DJs from around the world, I show how such paradigms currently dominate music cultures as much as they do world politics. Overarchingly, I critique the ways that such paradigms are woven into musical aesthetic judgements that, in effect, validate discriminatory practices.
‘Genderfication’ and musical gentrification in higher music education

Siw Graabræk Nielsen, Norwegian Academy of Music

Music education has a long history of producing and reproducing gendered practices. However, it was not until the 1960s that an interest for this topic became noticeable within music education research, and from the end of the last century, there has been a rapidly growing interest in gender studies related to music education. The rationale for this development seems to be based on a growing awareness on emphasizing democracy in future music education and the importance of securing access to equal educational possibilities and resources for all students regardless of gender or social class. This paper explores genderfication and musical gentrification in higher music education. Based on an extensive survey of all master’s and PhD theses written in music academia in Norway, from the first thesis in 1912 and until 2012, the paper presents findings regarding how the uptake of popular music in Norwegian music academia is shown to be strongly gendered. In other words, it looks into the aspects of gender visible in the extensive survey mentioned above, or what can be termed the genderfication of popular music academisation in Norway. The empirical exploration is conducted against a theoretical backdrop building on Bourdieu’s theories of masculine domination, and in particular, on his ideas on how this phenomenon is manifested in the educational field. Within this world of ideas, social order is always considered as gendered and masculine domination is a normalised situation. Thus, the framework allows for looking at the Norwegian music academia as a particular social space in which gender relations and hierarchies are produced, and to describe how this genderfication is intertwined with processes of musical gentrification.
Gendered agendas and the presence of women in our Nordic music history

Camilla Hambro, Åbo Akademi University

When reading music history books at our schools and universities, the presentness of the past and the pastness of the present are striking in their recycling of yesteryears canons: Women composers seem like sleeping beauties noting their music with invisible ink. Even if our Nordic countries are model regions for equal rights and opportunities, several of our women composers and musicians lie in oblivion, rest and neglect. What do the actions and roles of our 19th century women composers have in common? Under what conditions did they compose and perform music? Aiming at addressing how the situation has arisen historically, the foci of the presentation are threefold: (1) Societal expectations towards women/composers and originality concepts. (2) Gender and genius, music criticism and historical gender roles as represented by music criticism. (3) Past and present attempts by musicologists and musicians at affirmative action on behalf of women in Nordic music history.
A Woman Leader on the Bandstand: Mrs Wilf Hamer and the Performance of Gender

Laura Hamer & Mike Brocken, Liverpool Hope University

From 1936, when she replaced her late husband (Wilf), through to the late 1950s, Mary Hamer led the house dance band at the Grafton Rooms, one of Liverpool’s most successful ballrooms. By concentrating upon both ‘sweet’ dance music and the sub-genre of ‘Old Time Dancing’ (re-popularising Victorian and Edwardian dances in the process), Mrs Wilf Hamer and her Boys – as the band was called – became one of the most popular dance bands in Liverpool. However, due to a complex web of issues, she is now little more than a footnote of popular music history. This paper interrogates how Mary Hamer, as a rare female leader of an otherwise all-male band, performed her gender upon the bandstand. We also critique the gender questions which we must pose for ourselves as we conduct this ongoing research project.
New Directions: (Re-)Articulating Gendered Identity Through Musical and Non-Musical Means

Kai Arne Hansen, University of Oslo

In pop music, gendered identities are performed and constructed through both musical and non-musical means. Gendered meanings are entrenched in our responses to musical codes, as well as in the sociocultural associations of particular styles and genres. Simultaneously, pop artists express “who they are” off-stage as much as on-stage, which is becoming an increasingly important point for investigation in our contemporary time of media convergence. I take these observations as points of entry for investigating the gendered prejudices and stereotypes related to the boy band format, which are largely based in gendered hierarchies of “high” and “low” popular culture and “valued” and “devalued” forms of musical labour. Through an interdisciplinary and multimedial approach, I look at how past boy band members reconstruct their identities in ways that intersect notions of gender, age, sexuality, and ethnicity. Ultimately, I attempt to elucidate how perceptions of gender influence the creation of pop texts as well as our experiences of them, which in turn should offer valuable insights into the structuring power of gender norms and how it operates in popular culture.
Explicit Content!! What did the PMRC do for us: Feminism’s Backlash and Sexual Violence in Heavy Metal

Rosemary Lucy Hill, University of Leeds, UK & Heather Savigny, De Montfort University, UK

“Cole Porter’s ‘the birds do it, the bees do it,’ can hardly be compared with WASP, ‘I f-u- c-k like a beast.’ There is a new element of vulgarity and violence toward women that is unprecedented.” (Mrs Baker, Record Labelling senate hearing) The PMRC became a symbol of ‘moral outrage’ that was directed at the music industry; they are widely condemned as proponents of censorship and infringers of civil liberties. However, one of their key thrusts was that heavy metal promotes sexual violence against women. Their Parental Advisory stickers were intended to enable parents to help children choose ‘safe’ music and to reduce the spread of damaging musical content. However, this clearly has not happened: we still see the Parental Advisory stickers on ‘Explicit’ content and the stickers have become a badge of honour. Moreover, we still do not see outright bans on explicit sexual violence against women in lyrics and artwork. Using critical discourse analysis of the hearing transcript and subsequent newspaper and magazine articles, we examine how the reaction to the members of the PMRC, and the discourses around violence and freedom of speech, served to shape an atmosphere in which critiquing violence against women in metal was derailed. We regard this as an opportunity missed. For, subsequently, metal studies has primarily been concerned with the PMRC in terms of Satanism and suicide, rather than examining the allegation of violence against women. We argue that the PMRC opened up a space where the cultural rejection of sexual violence towards women was possible. However, we also contend that cultural and media discourses at the time served to function as a ‘backlash’ against the perceived successes of women (and feminism); and one way that this was played out was through discursively legitimating sexual violence against women.
Musical Treatment of Superheroes: Male vs. Female

Maddi Krafve, University of Oregon

With an ever-increasing demand for equal gender representation in film, it has never been so necessary to expose damaging gender roles. The superhero genre, as one of the most popular and influential film genres, is especially apt for such investigation. Many studies have examined gender in film music; however, in the superhero genre, gender-related studies have been primarily confined to visual representation. Musical Treatment of Superheroes: Male vs. Female attempts to bridge this gap by analysing the themes of Batman and Wonder Woman. For each of these heroes, two television episodes and two movies were chosen with careful attention to the gender of the composers, and are the basis for a discussion on how film scores have evolved to better represent gender in the superhero genre. This essay therefore analyses the works of Danny Elfman, Angela Morley, Shirley Walker, and Rupert Gregson-Williams — timelines ranging from 1979-2017 — in an effort to identify exactly how audiovisual cues play into the gender of each superhero.
Sonic Values: Narratives of Masculinity in the Music Classroom

Ingeborg Lunde Vestad & Eirik Askerøi, Inland Norway University of Applied Sciences

Musical sound plays a major role in conveying narratives that represent not only generic or stylistic conventions as such, but is also associated with deep-seated socio cultural values. The main argument in this paper is that teaching children and youth about the relationship between sound and socio-cultural values can bring about a better understanding of the musical and social messages that music can convey. The article provides close readings of two contrasting musical examples where sound arguably contributes to forming narratives of “old” music, in this case, Alf Prøysen’s song ‘Nøtteliten’ (1955), and social stereotyping in Promoe’s song ‘Svennebanan’ (2009). Questions of masculine representations will form an analytical framework for both readings.
Do male musicians really make better music? Gender bias and the concepts of ‘quality’ and ‘relevance’

Henrik Marstal, Rhythmic Music Conservatory Copenhagen

This presentation will reflect on the concepts of ‘quality’ and ‘relevance’ in relation to gender bias in popular music culture. It is usually assumed that the curation of music among, for instance, A & R’s, festival arrangers and radio programmers, holds a neutral bias concerning these two concepts. This view, however, needs to be challenged in order to create a more stable gender balance. This is due to the fact that both concepts indeed are gender biased, since the gender of the creating and performing musicians in question very often plays a specific although often unacknowledged role in the processes of curation. Drawing on Marion Lenoard’s *Gender in the Music Industry. Rock, Discourse and Girl Power* (2007) and Mary Celeste Kearney’s *Gender and Rock* (2017), the presentation will present and discuss possible reasons for this gender bias and suggest some methods to make the curation of music more gender sensitive in the future.
Lett å være rebell i kjellerleiligheten din: The sexist in the basement of Norwegian hip hop

Kate Maxwell, University of Tromsø – The Arctic University of Norway

Rap and hip hop are no strangers to the political, or of taking the side of – or being – the underdog. In Norway, the rise to popularity of Karpe Diem, a hip-hop duo who flout their Norwegianness against their perceived status as ‘outsiders’, has progressed hand in hand with the rise of immigration and the far-right party gaining political strength. Yet a multimodal analysis of hip hop songs by Karpe Diem and Lars Vaular shows that their societal and political criticism is charged with sexist undertones. Using the concept of ‘flow’, understood in both the hip-hop and philosophical senses, this paper will investigate the extent to which these artists conform to the historically gendered nature of hip hop. What happens when these songs are regarded with the female gaze? Can ‘flow’ itself be re-gendered such that hip hop artists can continue to make a political stand without being (unwittingly) sexist?
Romantic Muses: Feminized Labor in Composition

Solveig Mebust, University of Minnesota

Of all laborers contributing to musical cultures, least attention is paid to real-life muses, despite the ubiquity of mythological ones. Norwegian women Nina Grieg and Gjendine Slålien became muses for the composers Edvard Grieg and Julius Röntgen, producing so-called inspiration by providing creative materials freely. Drawing critically on Danish singer Julius Steenberg’s 1892 text *Muser og Sirener*, I interrogate the role of romance and sexuality in creative production; the ethics of musical quotation and corruption; and, most importantly, how “feminized labor” contributes to musical production. Labor is “feminized” when wages associated with women’s work are suppressed, when there is an expectation of freely provided domestic and sexual labor, and when labor markets are subject to gender-based discrimination and coercion. Both Slålien and Nina Grieg were accomplished musicians, but their labors have been eclipsed by the male composers who used them – in short, they are nineteenth century muses.
Do musical instruments have gender? Historical connotations in the preference of musical instruments

Lise Karin Meling, University of Stavanger

This paper will focus on the gendered connotations of musical instruments, with a special focus on the piano as a gendered instrument. Why is the piano considered the most appropriate instrument for women in the 19th century? The paper will be based on sources such as etiquette books as well as Norwegian literary sources and references from the 19th century. In addition to the historical conditions, this paper will also include other more practical or pragmatic reasons for the choice of keyboard instruments being the most appropriate for women, such as the cultural perspective, where the image of the piano playing young woman became a symbol of the whole 19th century’s ideas, such as the bourgeoisie, virtuous conduct, and cultural formation. The piano was significant for the female performer but had larger ramifications that the single performer: it was a cultural phenomenon in the domestic art and the domestic culture.
Defining and practising intersectionality in music festivals

Miranda Moen, Norwegian University of Science and Technology

My open discussion paper will address Norwegian intersectionality and diversity practice within music. People with disabilities are less visible in society – including music arenas such as festivals. Society lacks perspectives on disability, as they do in diversity and intersectional philosophies more generally. How can diversity and intersectionality theory and policy translate into action? Linked to this, how can we make disability as visible an issue as gender in Norway? The Norwegian report to Stortinget “Culture, inclusion and participation” (2011-2012), highlights the democratic value of accessible culture as its opening statement.

[1] It further states how participation in culture is a way of belonging in society, and defines inclusion as “removing barriers preventing access to culture” (Kulturdepartementet 2011-2012). In the discussion, I will provide insight into contemporary activities aimed at making the Norwegian live music sector disability-accessible. An exemplary case is the Kongsberg Jazzfestival, where festival-goers in wheelchairs were removed for so-called security reasons. My analysis of the case deals with the aftermath, media coverage and arguments following the incident. The incident was reported by the festival attenders to the Equality and anti-discrimination ombudsman (LDO) in 2015. However, LDO and even Likestillingsnemnda rejected the report, stating “security comes before discrimination” (Kvistum 2017). As in the Stortingsmelding on culture and inclusion, participants in the Norwegian music industry mostly have good intentions – yet do not always enact such intentions. My paper analyses the actions of the players involved and implications of these actions, as well as how the involved majority players respond and react. The discussion will offer some possible definitions of equality, diversity and intersectionality, and how cultural spaces can be at the forefront of diversity and intersectional practices in society.

Mary Lou Williams at the Crossroads: Intersections of Race, Gender, Nation

Gayle M Murchinson, The College of William and Mary, Williamsburg, Virginia

Jazz pianist Mary Lou Williams’s career from 1946 to 1954 provides an instructive pedagogic paradigm regarding music and gendered jazz performance, canonicity, and negotiations of difference. Canonically and historiographically, jazz critics privilege virtuosity and discographical positivism. This ignores African American cultural aesthetics and values, which approach music as communal and experiential, and also excludes women from the jazz canon. My study focuses on Williams’s late 1940s Girl Stars recordings and those from the two years she spent in London and England. Using selected Girl Stars recordings, I show how to assess jazz performance with contemporary criteria used by musicians (male and female) themselves. Recordings and Williams’s own experience provide information about music, (im)migration, and the reception of jazz post-W.W. II. They illustrate how Williams negotiated race, gender, and power relations with respect to fellow musicians and white male power figures (managers, major booking agencies, immigration authorities, club owners, and critics).
The intersection of gender and class in secondary school music education in Sweden

Mikael Persson, The Royal College of Music, Stockholm

In this presentation, I will discuss how different structural positions concerning gender and class may affect the students’ participation in musical activities in secondary school music education in Sweden. The research is part of my, soon to be finished, doctoral thesis in music pedagogy. The design could be described as a case study in which the cases represents differences regarding to social class. Each case has been analysed to find similarities and differences regarding what positions boys and girls accomplish in the classroom. My contribution to the discipline will primarily be to address the question of how differences in the students’ socioeconomic background, social class, intersects with gender, an intersection rarely addressed in music pedagogical research. I also hope to create a foundation to discussion differences created by the increasing segregation of the school system and the individual music teacher’s possibilities to compensate for the effects of this segregation.
Between ‘hypermasculinity’ and transgressive gender constructions: the recent balancing of gender in Scandinavian Extreme Metal music

Peter Pichler, Graz

Since 2014, there is an own peer-reviewed journal on ‘Metal Music Studies’, and cyclic conferences and publications prove the emergence of a new discourse in cultural studies of popular music. Yet, this discourse of research on Heavy Metal Music lacks contributions from the perspective of cultural history, especially on gender and its balancing in Metal culture. In my talk, I want to show how in recent times, most of all in Scandinavian Extreme Metal culture, a growing dynamic of gender roles has appeared. There is a growing number of bands and solo-artists (i.e. Arch Enemy, Myrkur) with women as aggressive and guttural-style singers in Death and Black Metal; on the other hand, still the myth of the ‘Northern Viking’ and his ‘hypermasculinity’ is prevailing. I want to give a culture-historical interpretation of the recent trends of diversification and balancing of gender in Northern European Extreme Metal culture and how they matter to academia and culture in general.
The Voice beyond Gender Connotation-Vocal Compositions by Dieter Schnebel

Nadine Scharfetter, University of Music and Performing Arts Graz

At the point of time when singers start their vocal studies, they are assigned to vocal registers that include specific parameters such as vocal range, voice characteristics, etc. Gender studies in musicology have criticised the assignment to a vocal register, since it is based on the singer’s sex only and not on physiological properties of the voice. Therefore, for a singer, performing music inevitably includes performing gender. However, the German composer Dieter Schnebel wrote vocal compositions (e.g. ‘Maulwerke für Artikulationsorgane und Reproduktionsgeräte’, ‘dt 31,6 für 12 Vokalgruppen’) without assigning female and male singers to vocal registers that I am going to discuss in my presentation. The purpose of my presentation is twofold: On the one hand, I want to raise society’s awareness for gender issues concerning vocal studies and vocal compositions. On the other hand, from a musicological perspective, I will discuss vocal compositions beyond gender specific vocal connotations.
Women’s narratives in twentieth-century Irish art music have been perpetually neglected to the extent that their music is routinely labelled in discourse as ‘forgotten’. Unlike their male counterparts, an all-female program is a rare anomaly in current concert-going practices. The 1916 Rising centenary concert series, ‘Composing the Island’ (National Concert Hall Dublin, 2016), provides a recent example of such gender disparity in Ireland. The project, which sought to promote all Irish composers from the era, was criticised for its insufficient inclusion of women composers in its program. Thus, it is clear that the unequal representation of male and female composers in the past has facilitated a culture which hinders the circulation of women’s works to this very day warranting the need for scholarly attention. This paper will examine Irish composer Ina Boyle (1889–1967) in an effort to uncover why her musical identity remains marginalised from the canon of Western art music. By combining the methodologies of feminist musicologists Marcia J. Citron and Susan McClary, the paper will consist of three parts: an evaluation of Boyle’s biography in context of the socio-political upheavals of her time; the deconstruction of political ploys at work in ongoing revivalist processes; an evaluation of the composer’s creative contribution to vocal music from a performer’s perspective. In this way, the ultimate aim of the presentation is to rationalise Boyle’s status as a ‘forgotten female’ and to provide a case study on the rehabilitation of women in the canon of Irish art music.
Understanding the position of men in a gender unequal screen composition industry

Catherine Strong, RMIT University Melbourne

Women film and television composers sit at the intersection of two industries – music and film – that are well recognised as being extremely imbalanced in terms of gender, with men being far more likely to participate and succeed in these areas. In Australia, only 13% of film and television composers who are members of the Australian Performing Rights Association (APRA) are women, compared with 21% of APRA members more broadly. This paper uses the results of research commissioned by APRA, to examine men and women’s perceptions of the industry, and to map their career trajectories. It will be shown that men and women have very different perspectives on the significance of gender in this field, with women being acutely aware of the disadvantages their gender produces, while men are far more likely to see the industry as a meritocracy, or to see gender discrimination as minimal. The idea that women compose a different type of music to men (and that this is suited to film and television made by women) was expressed often, and reveals an essentialist approach to gender by those in this industry. Making men more aware of the hurdles faced by women in establishing their careers, and challenging the preconceived notions of the type of music women are capable of creating will be discussed as some of the possible ways forward suggested by this research.
The Female voice of the Garcia School. Research on opera vocal techniques from a gender perspective

Ingela Tägil, Linnaeus University

This three-year international post-doc project (2015–18) is founded by the Swedish Science Council. The purpose is analysing gender aspects in opera vocal technique and determine how the dominance of the male vocal aesthetic in opera may affect female voices. Despite his aim to improve male voices Manuel Garcia (1805–1906) and his successors had greater success with female singers. To find out why, and if his vocal techniques may be useful today I have conducted vocal experiments together with seven professional sopranos. Main research questions: How do Garcia’s techniques coup de la glotte (hard tone onset), lateral breathing support (high breathing) and voix blanche (high larynx position) affect female voice progression? How may female opera singers use these vanished techniques today? The theoretical frame-work is the ongoing gender discussion, aspects of female opera singing in a male defined world, conducted originally mainly by Susan McClary and Carolyn Abbate.
A Norwegian girl choir’s place in the life story of immigrant girls

Silje Valde Onsrud, Western Norway University of Applied Sciences

I’m collecting life stories of young immigrant girls in Norway, who have in common that they have been participating in a girl choir during their childhood. They have been singing Norwegian folk music, classical music, church music, songs from films and musicals. They have been learning song techniques, exercises, ways to behave, ways to move their body and ways to perform girlhood. Through a narrative inquiry, this paper will discuss: How does the experience of singing in a girl choir fit into the girls’ life stories? How are the experiences made meaningful through the ways they describe them? The discussion will explore how gender, ethnicity, religion and social position effects the girls' experience of the girl choir. The study aims to give new insights into how music educational practises are experienced differently for different people. In a broader sense, it can give insights to how immigrant girls with different backgrounds experience leisure time activities offered in the Norwegian society.
Gender hierarchies and stereotypes in music education: Male adolescents’ narratives about their choral participation in Music Secondary Schools

Antonis Ververis, Aristotle University of Thessaloniki

The purpose of this study was to investigate the phenomenon of low boys’ participation in choirs of Music Secondary Schools in Greece. The participants were 17 boys, high school students and alumni of two Music Secondary Schools, where the researcher worked as a teacher. The aim of the researcher was to explore the meanings that boys assign to their activities, such as participation in school music ensembles, which led to the adoption of qualitative research methods according to the interpretivist tradition. Consequently, within a period of four years (two academic years at each school) with daily contact and interaction with children, as well as semi-structured interviews with each one separately, a large amount of qualitative data was collected. A very consistent pattern observed among boys was the tendency to underestimate any music activity committed by girls (listening and musical taste, choice of instrument, singing activities), since, according to the boys, girls’ choices lack the element of agency. Moreover, the boys seem to avoid choirs, since participating in an orchestra and playing a musical instrument are activities of higher social status, compared to participating in choirs and singing respectively. These findings are consistent with the basic theoretical proposition of the study, according to which gender is an analytical category socially constructed, with evaluative and certainly not neutral character, which legitimises and reinforces existing hierarchies. Thus, any music activity performed by girls automatically acquires low status, and conversely, boys avoid low status activities which are considered as less masculine. The fact that these activities are chosen less from boys, results in their further feminisation and consequently degradation, perpetuating a vicious circle.
Music, politics and emotions in feminist activism

Ann Werner, Linnaeus University, Åsa Bergman & Cecilia Björck, University of Gothenburg

This paper presents the theory and outlines for a study on how music is used, experienced and articulated as political and emotional by feminist activists. Focus is on feminist music activists involved with organizations working for feminist, queer and anti-racist equality and justice in and outside music. This paper is based on the application and is the first step of a larger research endeavor exploring music’s role in feminism and activism, aiming to look into how music is experienced as emotional and as political action (see also James 2015). Starting points are taken in feminist theories of culture, emotion and political action (Ahmed 2004, 2010, Hemmings 2012), cultural studies of music and style (Whiteley 2000, Leonard 2007) and musicological understandings of music as resource for protest (DeNora 2001, Hennion 2015). Thus, symbolic, political and emotional dimensions of music’s importance for feminist activism can be analyzed to further our understanding of the connections between politics, emotion and music, in feminist music activism today in particular.

ABSTRACTS – POSTERS

Is There a «Male Gaze» in Music?

Rebecka Ahvenniemi, University of Bergen, The Grieg Academy

Several artistic disciplines, such as visual arts and literature, have been subjected to a feminist critique in the 20th century. The concept of a «male gaze» was taken into use by the film critic Laura Mulvey 1975. Mulvey raised the question whether aesthetic ideals, for example the posture of a woman presented on a picture, were formed by males. Music as an artistic expression is still considered to some degree autonomous with respect to its aesthetic standards, uninfluenced by the gender and social background of the composer. In this poster I wish to raise the question what kind of norms, or «gaze», that are present in musical composition. Today about 16% of the Norwegian composers are women. The question about «male gaze» is important both from the perspective of gender equality and democracy in a wider sense. Who is given access to music as an art form, and on what premises?
Collecting, researching, supporting and teaching in the field of music and gender. The Research Centre for Music and Gender in Hanover, Germany

Maren Bagge, Hanover University of Music, Drama and Media

For more than 10 years, the Research Centre for Music and Gender in Hanover (Germany) has been researching, supporting, promoting and teaching music-related gender issues, as well as collecting related material.

Key objectives include:

- to build up a specialised library and an archive with source material on the interface between music and gender
- to support innovative teaching in the field of gender studies in musicology
- to initiate and support research projects and artistic-scholarly co-operations
- to support young scientific researchers.

Thus, the Research Centre has grown into a centre of research, competence, networking and training that contributes to discussion and research around music and gender topics. Subsequently, it provides impulse for further research and conveys the relevance of a gender perspective in music, both theoretically and practically. The poster will present the Research Centre as well as selected current research projects and perspectives.
Feminist stories of music

Rebecca D. Billström, Örebro University

My dissertation project explores and examines feminist-oriented music practices and perspectives across musical genres in a Swedish context. This poster presentation introduces and discusses some preliminary results from the interviews performed within the project. Whilst feminist (activist) stories have been widely told in other areas, music is surprisingly sparse. The exception is stories in and of music where there is no debate as to the political aspect of the very music as well as the artists themselves. What is more, previous research on gender and music tend to take as its starting point individual musical genres, exploring different aspects of obstacles, performances or practices related to gender in one genre at a time. Applying a theoretical framework of feminist storytelling (Hemmings 2005; 2011), one ambition with my research is to challenge and widen a storytelling where hegemonic feminist stories about music run the risk of marginalising others as well as the very understanding of what a feminist approach to music can be.
Gender Balance in Art Education in Norway

Hilde Blix, Rikke Gürgens Gjærum & Lilli Mittner, UiT The Arctic University of Norway

There are alarming conditions in the field of higher music education when it comes to the representation of women and men at all institutional levels. Art-related challenges in quality assessment is one of the factors that seems to make it difficult for women in particular to enter the field, and this is even more apparent with regard to senior positions. Gender Balance in Art Education, funded by the BALANSE programme at The Research Council of Norway, aims to contribute to the discussion on gender balance in arts education. The overall aim of the project is to elaborate on major challenges in higher arts education and develop strategies to promote gender balance on top positions.

The project is based on 4 focus areas:

- Area 1 maps gender balance in the field of higher art education
- Area 2 identifies gender equality measures and strategies already implemented by leaders and policy documents
- Area 3 analyses leader’s attitudes towards gender equality work and how they frame gender
- Area 4 investigates how quality is assessed in the arts and how evaluation processes, academic and artistic criteria for excellence and gender interacts

One of the central premises of the project is that leadership accountability is important to ensure a successful gender equality work. The project makes use of action-based research methods and a mixed methods approach involving qualitative interviews, policy analysis, text analysis, critical discourse analysis and institutional ethnography. Our findings indicate that a specific emphasis on awareness and positive feedback engages people on all institutional levels in gender equality work.
Gendered instrumentation in the Eurovision Song Contest. The Nordic Paradigm?

Bjarne Isaksen, University of Tromsø – The Arctic University of Norway

The Eurovision Song Contest (ESC) is one of the world’s biggest television event, and has since its start been a show case for music, trends, ideas and styles. The competition can thus be an indicator for both how the different nations choose to market themselves, and how the European music industry in total sees itself. According to World Economic Forum’s annual Global Gender Gap Report (2013) the Nordic European countries stand out as the best removing obstacles holding women back and overall be gender equal societies. Despite this equality in society in general, these countries by no means stand in front when dealing with gendered instrumentation in ESC. The Nordic countries’ use of female musicians are very limited in both numbers and possible instruments. Other European countries seems to be much more gender equal oriented in this field. This paper will discuss the ESC in the Nordic region as a possible mirror of society regarding gender equality on and off stage through Giddens’ concept of discursive versus practical consciousness.
Gender inequalities have long been documented within and across different music spaces. Yet whilst there has been an emphasis on equality as an issue of quantitative representation, or ‘more equal’ numbers of binary genders, inequalities still persist. Furthermore, intersectional feminist critiques have indicated that quantitative, binary measures tend to privilege white, cisgendered bodies, whilst post- and de-colonial approaches have argued that radically reforming patriarchal and colonial institutions, including greater appreciation of geopolitics, mean thinking beyond issues of quantitative representation within institutions. This panel aims to demonstrate how emerging work within cultural and gender studies can help to develop new questions around aesthetics and music practice, in tandem with analyses of intersectionally gendered inequalities. Through exploring the affective dimensions of gender, ontological questions of gendered subjectivity(/ies) and the gendered structuring of material music environments, it aims to offer affirmative strategies for studying, analysing and transforming gender inequalities in relation to music.
ARTISTIC BREAKOUTS

Geir Davidsen (Euphonium)
Nina Therese Bakke (Euphonium)
Tor Kristian Innbjør (Euphonium)
Carlo Allemano (Vocal)
Ole Bolås (Piano)
Margunn Kilde (Dance)
Friederike Bischoff (Piano)
Ingrid Eliassen (Trompet)
Ekaterina Isayevskaya (Piano)
BIOS PRESENTERS

Rebecka Sofia Ahvenniemi is a composer and philosopher based in Bergen. In many of her works Rebecka combines acoustic instruments with electronic elements. In addition, she has composed several acousmatic works for spatialised surround sound. In 2017 she started the project «Nye stemmer» in Bergen, which offers seminars and tutoring for women who want to compose professionally. In addition, Rebecka teaches composition at the Grieg Academy and a little bit at the Norwegian Academy of Music. She also works on a PhD in philosophical aesthetics, with the affiliation to the University of Helsinki.

Eirik Askerøi, PhD is Associate Professor in popular music at Inland Norway University of applied sciences. His research interests include production aesthetics, popular music, cultural theory, and discursive analysis. He has published on Morrissey’s performance and production aesthetics, the audiovisual construction of masculinity in Johnny Cash and the sonic construction of Beck’s musical identity. From a more music pedagogical perspective, he has published on sonic markers as narrative strategies in children’s music, as well as on teaching studio production in an academic institution. Besides his academic activities, Askerøi works as a professional musician, and until 2016 he was also co-managing a recording studio (Parachute Studio) in the centre of Oslo, Norway.

Maren Bagge studied mathematics, music and musicology at the Leibniz University of Hanover and at the Carl von Ossietzky University Oldenburg. She is currently working as a research assistant at the Hanover University of Music, Drama and Media as well as at the Research Centre for Music and Gender in Hanover while completing her doctoral studies. In her PhD-thesis she examines English women song and ballad composers of the late 19th and early 20th century, their career-strategies, and their (supporting) networks. Furthermore, Maren Bagge has been involved in organising and conducting several musicological and practical collaborations.

Katarzyna Bartos, teaching assistant at Karol Lipiński Music Academy in Wrocław, Poland. PhD student of theory of music at Music Academy in Kraków, Poland. She was a scholar of Erasmus-programme (Universität für Musik und darstellende Kunst Wien). As a theorist she gave lectures in Great Britain, Greece, Lithuania, Poland, Portugal and Switzerland. Her musical interests are centered around contemporary music.
Åsa Bergman has a PhD in Musicology and holds a position as Senior Lecturer in Cultural Studies at the University of Gothenburg. Her research is mainly carried out in various music education practices or youth music practices and analyzed by combining theoretical perspectives from Cultural Studies, Music Education, Sociology of Music and Gender Studies.

Rebecca Dobre Billström is a doctoral student in musicology at the School of Music and Theatre, Örebro university, Sweden. She is also affiliated to the Centre for Feminist Social Studies at the same university. Rebecca has an MA in Gender Studies from Linköping university, Sweden and a BA in Music Education.

Cecilia Björck holds a position as senior lecturer in Education at University of Gothenburg. Her research interest is focused on norms and discourses concerning popular culture and gender equality. Her PhD thesis in Music Education (2011) discusses the use of spatial metaphors in discourses on gender, popular music, and social change; in particular, the argument that women must “claim space” in order to participate in popular music practice. Cecilia's ongoing researching includes music organizations’ equality work, music and emotion in feminist activism, and young Swedes’ interest in Japanese popular culture.

Hilde Synnøve Blix has a Ph.d. in music pedagogy and is currently employed at the Music Conservatory in Tromsø (UiT) as professor in ear training. She has a Ph.d. from The Norwegian Academy of Music (2012). She is the head of the ear training MA, and the leader of the research group «InOvation» at the Music Conservatory. She is also the leader of the research and development project «Gender Balance in Art Education» financed by The Norwegian Research Council. Blix has been the editor of the FoU-magazine «Podium» for 10 years and also published a number of research articles in the music education field.

Sam de Boise is currently a postdoctoral researcher, in the School of Music and Theatre at Örebro University, Sweden. His research looks at how gender inequalities influence music engagement, comparing the UK and Sweden. Other research interests also include social theory, music technology and digitalisation, neoliberalism, and the intersections of class and music practices. He is also the author of Men, Masculinity, Music and Emotions (2015 Palgrave Macmillan).
Carina Borgström Källén is a PhD in Arts Education and she holds a position as an assistant professor in Music Education at the Academy of Music and Drama, University of Gothenburg, Sweden. Her research interest is the interplay between music education, gender and genre, and how issues regarding music education and gender could be understood from an intersectional perspective.

Martina Bratić holds a Master's Degree in musicology and history of art (Music Academy in Zagreb, Faculty of Humanities and Social Sciences in Zagreb, Central European University in Budapest). She worked as an associate musicologist at The Division for the History of Croatian Music at the Croatian Academy of Sciences and Arts in Zagreb, and is now a predoctoral university assistant and a PhD candidate at the Institute of Musicology, at the Karl-Franzens University in Graz. From 2012 to 2015 she worked as a chief curator at Inkubator Gallery in Zagreb, and has finished a one-year training program in Women’s Studies at the Centre for Women's Studies in Zagreb (2011-2012), where she also gave lectures (2014). Her area of interest is related to topics of feminist musicology and music and subjectivity; to contemporary art and theory, with a focus on artistic activism, feminist art, gender- and cultural studies.

Mike Brocken, PhD is a Senior Lecturer in Popular Music at Liverpool Hope University and also hosts BBC Radio Merseyside's Folkscene. He has published widely, including on folk music, Burt Bacharach, the Beatles, popular music and locality, and music tourism. His latest book, The Twenty-First-Century Legacy of The Beatles was published by Ashgate in 2015. A book on Liverpool musician Gordon Stretton is forthcoming from Rowman and Littlefield later this year.

Tove Dahlberg is a Swedish opera singer and researcher. She has performed at Covent Garden in London, La Monnaie in Bruxelles and Lincoln Center in New York and the opera festivals in Glyndebourne (England), Aix-en-Provence (France) and Florence (Italy). Her operatic roles include Dorabella in Così fan tutte and Cherubino in The Marriage of Figaro (Mozart), Cleopatra in Giulio Cesare (Handel) and the title roles of Julie (a new piece by Philippe Boesman based on the Strindberg play) and Pelléas & Mélisande (Debussy). In addition to her singing, Tove is currently a PhD-student at the Music Conservatory in Piteå, Sweden.
Cecilia Ferm Almqvist, PhD is a Full Professor of music education at Luleå University of Technology, and Associate professor in education at Södertörn University College, Sweden. She graduated at LTU in 2004 on a phenomenological thesis about teaching and learning interaction in music classrooms. Her philosophical and empirical research focuses upon democracy and inclusion in diverse music educational settings, as for example music teacher education, assessment situations in the music classroom, and special educational contexts. She has presented her work internationally at several music educational and educational conferences and in well-known scientific journals such as RSME, PMER, BJME, IJME, VRME, and Reconstruction.

Tami Gadir is a postdoctoral research fellow at the University of Oslo. Her current project (2015–2018) addresses gender issues in dance music cultures, with a focus on the experiences of women, transgender, and non-binary DJs. Gadir’s project explores relationships between gender and sound, as well as the historical, legal, political, and cultural mechanisms that promote or hinder equal musical participation. This research has been published in Contemporary Music Review (2016), in the Routledge Research Companion to Popular Music and Gender (2017), and in Dancecult (2017). DJing and clubbing have been central to Gadir’s research.

Siw Graabræk Nielsen is professor of music education at the Norwegian Academy of Music, Oslo, where she is head of the Centre of Educational Research in Music (CERM). Nielsen has been co-editing the Nordic Network of Research in Music Education Yearbook for over ten years and has also lead this network for several years. She has published in several Scandinavian and international research journals. She was one of the senior researchers participating in the Musical gentrification and socio-cultural diversities-project funded by The Research Council of Norway (RCN) for the period 2013-16 and is now a senior researcher in the new research project called DYNAMUS The social dynamics of musical upbringing and schooling in the Norwegian welfare state which is also funded by the RCN (2018-2022).

Rikke Gürgens Gjærum is professor at UiT and OsloMet. She was currently appointed as director of The Arctic Centre for research in welfare- and disability research. She has a doctoral degree in applied theatre at NTNU from 2004. She was research leader for the national project Drama, Theatre and Democracy and is on the editorial board in Nordic
Journal of Art and Research. Her research interests comprise Applied art, gender, marginal voices, disability art and youth theatre.

**Camilla Hambro** is Associate Professor at the Department of Musicology at Åbo Akademi University, teaching a broad variety of fields, among others music history and analysis, music and gender, women in music history, Nordic music history, research theory and methodology and supervises theses on all levels. Hambro holds a PhD in music history and analysis (University of Gothenburg) with a dissertation was on Agathe Backer Grøndahl: *What smoulders beneath the surface. Agathe Backer Grøndahl (1847-1907), gender, genre and Norwegianness*. She also holds an M.A. in music history (University of Oslo) with a Master's thesis on *Hildegard of Bingen and her Ordo virtutum* and a B.A. in music, theatre and literature (University of Oslo). Her articles on Nordic Music history are published in the *Kapralova Society Journal, Swedish Musical Heritage* as well as a variety of Nordic journals and German anthologies.

**Laura Hamer**, PhD is a Senior Research Fellow at Liverpool Hope University. She is the author of *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919–1939* (Routledge, 2018) and the editor of *The Cambridge Companion to Women in Music since 1900* (Cambridge University Press, forthcoming).

**Kai Arne Hansen** holds a PhD in critical musicology from the University of Oslo, where he is currently employed as a research fellow. His published work focuses on the one hand on the place of feminist discourses in contemporary pop music, and on the other on how masculinities in pop are constructed via the audiovisual aestheticization of violence and other shock effects. More broadly, his research investigates the construction of pop personae, and explores how strategies of representation in popular music contexts span various media platforms.

**Linn Hentschel**, PhD. Lecturer at Department for Creative Studies at Umeå University, Sweden. Her main research focus is education in music and specifically singing, gender theory and existential phenomenology.
Rosemary Lucy Hill is a Lecturer in Sociology and Acting Director of the Centre for Interdisciplinary Gender Studies at University of Leeds. She is the author of Gender, Metal and the Media: Women Fans and the Gendered Experience of Music (Palgrave) and numerous articles on the politics of data visualisations. She researches gender, popular music and big data and is currently investigating sexual violence at live music events.

Bjarne Isaksen is Associate professor in Music Education at UiT the Arctic University of Norway. Most of his empirical and philosophical research focuses on quality of teaching and learning within the context of the Norwegian Kulturskole (Municipal School of Music and Arts). In 2009 he published the book “Musikk med leik. Leik med musikk”. (“Music and Playing. Playing with Music”). He is also a composer and conductor of Academic Women’s Choir in Tromsø.

Maddi Krafve is currently working towards a bachelor’s degree in Saxophone Performance at the University of Oregon. She is an active participant in many ensembles including one of the Pacific Northwest's premiere wind groups, the Oregon Wind Ensemble, as well as the school’s top saxophone quartet. Fascinated by film scoring processes and the audiovisual cues that distinguish them from other genres, Maddi wishes to share her recent findings regarding the role that gender plays in film composition with the music community.

Henrik Marstal is a musician, producer and scholar. He is an associate professor at Rytmisk Musikkonservatorium (RMC or 'Institute for Popular Music') in Copenhagen, Denmark. As a scholar, he has contributed to numerous anthologies and periodicals. He has presented talks and papers in Norway, Iceland and Sweden on relations between gender, norms and popular music and written numerous op-eds on the subject in Danish media. As a musician and producer, he has worked with several leading Danish acts and performs as an solo artist under the name starchild #2.

Kate Maxwell is associate professor of music history at the University of Tromsø. Her research centres on multimodality, medieval music, and popular music, with particular foci on musical notation and gender. She is a teacher as well as a researcher, and firmly believes that gender issues are relevant in classroom situations; to that extent she sets up inclusive reading lists and directly addresses topics such as gender, sexuality, and the body in her
teaching. As well as Tromsø she has worked in Kristiansand, Paris, and Glasgow, and is an active composer and performer.

**Lise Karin Meling** holds an MA in musicology from NTNU, Norway and a Doctor of Music in Early Music from Indiana University, USA. She is an Associate Professor of Music at the University of Stavanger. Her research projects encompass topics in early music and music and gender: she has looked at the role of female composers and their social status as well as the gendered history of musical instruments, particularly the piano. Meling is also active as harpsichord performer where she has lifted up unknown works by female composers.

**Lilli Mittner** studied musicology, and media and communication at the University of Göttingen and the University of Oslo. In 2014, she received her Ph.D. from the University of Music, Drama and Media in Hanover with a dissertation on women composers in Norway, professionalism in music and gender sensitive historiography. She is currently project coordinator for the state-funded project “Gender Balance in Art Education” at The Faculty of Fine Arts, UiT and holds a postdoc position in feminist art intervention at the Centre for Women’s and Gender Research, UiT.

**Miranda Moen** is writing a Master’s thesis in Equality and Diversity at NTNU, on the topic of disability and diversity discourses in cultural debates and arenas. An article on the topic was published March 2018 in MR-bloggen. Starting her music business career 2011 in Berlin, her professional interests soon developed into equality activism in music and culture. Since 2015 she has been a project manager at Ladyfest Oslo, and from 2016, a member of the Balansekunst network. Balansekunst published an 'argumentasjonsguide' for equality in 2017, of which Moen was an editor. Moen is educated in aesthetics (UiB) and arts management (HiOA/Oslomet).


Mikael Persson is a PhD student in Music pedagogy at the Royal College of Music in Stockholm. He graduated as a music teacher 2003 and have worked as such for 8 years. His interest in gender equality, has resulted in gender studies at the university and also in some years working with gender mainstreaming in the educational system in the municipality of Stockholm. His research interests are connected to power relations in order to find ways to improve equity in the educational system in general and in music education in particular.


Heather Savigny is Professor of Gender, Media and Politics at de Montfort University, UK. She is author/editor of 7 books and her interdisciplinary work has also been published in journals such as Media, Culture & Society; Gender, Work & Organisation; Feminist Media Studies and Metal Music Studies. She is currently working on a monograph Heavy Metal, Politics and Feminism.

Nadine Scharfetter obtained her Master’s degree in musicology at the University of Music and Performing Arts Graz (KUG) and the University of Graz. While studying, she worked for various cultural institutions, KUG, and the Institute of Musicology at the University of Graz. Nadine received several scholarships and awards for her academic achievements. In October 2014, she started her PhD at KUG, focusing on the aspect of corporeality in Dieter Schnebel’s experimental musical theatre. In 2016, she was awarded a DOC Fellowship from the Austrian Academy of Sciences. Since October 2017, she works as a university assistant at the Centre for Gender Studies (KUG).

Orla Shannon is a PhD candidate at Dublin City University where she lectures musicianship at undergraduate level. She is the current recipient of the university’s four-year Musicology Scholarship and was recently awarded second place for the publication of her research at an internal competition. In 2016, she completed her Masters with first class honors from Maynooth University and her subsequent thesis resides at the Russian State Archive of
Literature and Arts as part of Shostakovich’s fund. Also active as a soprano, Orla is working towards an LRSM with Professor Ashley Stafford in London and regularly sings with Christ Church Cathedral, Dublin.

**Catherine Strong** is a Senior Lecturer in the Music Industry program at RMIT in Melbourne, Australia. Among her publications are *Grunge: Music and Memory* (2011), *Death and the Rock Star* (2015, edited with Barbara Lebrun), and the forthcoming *Routledge Handbook of Popular Music History and Heritage* (co-edited with Sarah Baker, Lauren Istvandity and Zelmarie Cantillon). Her research deals with various aspects of memory, nostalgia and gender in rock music, popular culture and the media. She is currently Chair of IASPM-ANZ and co-editor of Popular Music History journal.

**Ingela Tägil** is a Swedish coloratura soprano and doctor in Musicology. She graduated from the Academy of Music at the University of Gothenburg as solo singer 1998 and received her doctoral degree in Musicology at the Academy of Music at the University of Örebro 2013. Her thesis investigates what factors made the Swedish opera singer Jenny Lind’s (1820–87) image as an icon and stereotype symbol of femininity possible, and highlights the importance of her voice. Tägil’s Post doc project (Oct.– 2015–Oct. 2018) *The Female Voice of the Garcia School* is founded by the Swedish Science Council.

**Silje Valde Onsrud** is associate professor in music education with a position as director of Centre for Arts, Culture and Communication at Western Norway University of Applied Sciences, Faculty of Education, Arts and Sports in Bergen. She has a doctoral degree from 2013 about gender performativity in lower secondary school music education. Her research interests comprise music repertoire in schools and kindergarten, music teacher education, gender issues and multicultural issues in musical practices.

**Ann Werner** is an associate professor in Gender Studies and a senior lecturer in Media Studies at Linnaeus University in Sweden. She published her dissertation on teenage girls’ music use and gender identity in 2009 and has since then mainly focused on the intersections of gender, music and media in her research. Publications include articles on YouTube dancing, as well as discussions on streaming services and online music use, and politics of nation, gender and ethnicity/race in Nordic and Swedish artists.