

10-12 October 2013
University of Music and Performing Arts Vienna

Music, Gender & Difference
Intersectional and postcolonial perspectives

Book of abstracts

The conference is organised by:
The Institute for Music Sociology
at the **University of Music and Performing Arts**

In cooperation with:
The Feminist Theory & Gender Studies Section
of the **Austrian Society of Sociology**
The Women & Gender Studies Section
of the **German Society of Sociology**
The Gender Studies Committee
of the **Swiss Society of Sociology**

BOOK OF ABSTRACTS

Conference

Music, Gender & Difference

Intersectional and postcolonial perspectives on musical fields

10-12 October 2013 | University of Music and Performing Arts, Vienna

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FOREWORD

Feminist research in recent decades has revealed the gender-specific construction of the production, distribution, assessment, appropriation and experience of music, and has explored the participation and representation of women in various music genres. In addition, intersectional, queer and post-colonial approaches have shown how the construction of exoticism, the processes of “othering” and the production and circulation of difference has shaped musical fields in local and national contexts as well as on the global scale.

This conference presents over 70 contributions of feminist, queer, intersectional and postcolonial research undertaken in classical music, jazz and popular music. The presentations illustrate the diversity of the research, reconstructing the meanings of gender, race, class and sexuality in musical fields by presenting theoretical approaches and empirical results that not only confirm existing theories and outcomes but also challenge them in various ways. Hence, the conference offers insights into the theoretical and empirical research on the construction of gender-specific, sexualised and racialised differences in music and explored whether a reproduction or an erosion of these differences and the linked social inequalities is currently taking place.

The organisation of this conference was a challenging and inspiring work alike. Its realisation would not have been possible without the financial support of the University of Music and Performing Arts Vienna. I would particularly like to thank Prof. Werner Hasitschka, rector of the university, and Mag. Ulrike Sych, vice rector of the university, as well as Prof. Alfred Smudits, head of the Institute for Music Sociology, for their generosity and trust. I would also like to thank the Feminist Theory and Gender Studies Section of the Austrian Society of Sociology, the Women and Gender Studies Section of the German Society of Sociology, who also supported the conference financially, and the Gender Studies Committee of the Swiss Society of Sociology. Without the cooperation of these three sections, the idea for this conference would not have come to life.

However, a conference relies not only on financial support and reliable cooperation, but also on the rich and intensive scholarly contributors, because only their presentations will make the conference a successful event. Thus, I only can hope that the conference will remain in memory. Thanks to all its presenters and our keynote speakers Tia DeNora, Gabriele Klein and Sheila Whiteley, as well as Annegret Huber, who curated the music program for the opening evening.

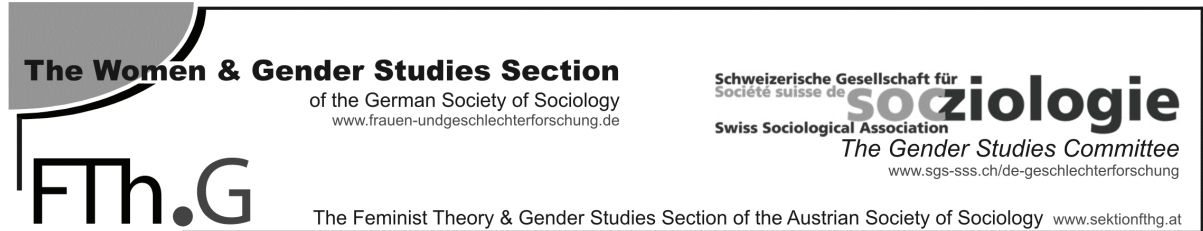
Rosa Reitsamer

Institute for Music Sociology, University of Music and Performing Arts Vienna

Editorial member of the Feminist Theory and Gender Studies Section of the Austrian Society of Sociology

REVIEWERS

The review of the conference abstracts was undertaken by:



For the Feminist Theory and Gender Studies Section of the Austrian Society of Sociology

- Prof. Dr. Brigitte Aulenbacher, Institute for Sociology, Johannes Kepler University, Linz, Austria
- Dr. Rosa Reitsamer, Institute for Music Sociology, University of Music and Performing Arts, Vienna, Austria

For the Women and Gender Studies Section of the German Society of Sociology

- Prof. Dr. Birgit Riegraf, Institute for Sociology, University Paderborn, Germany
- Prof. Dr. Katharina Liebsch, Institute for Sociology, Helmut Schmidt University, Hamburg, Germany

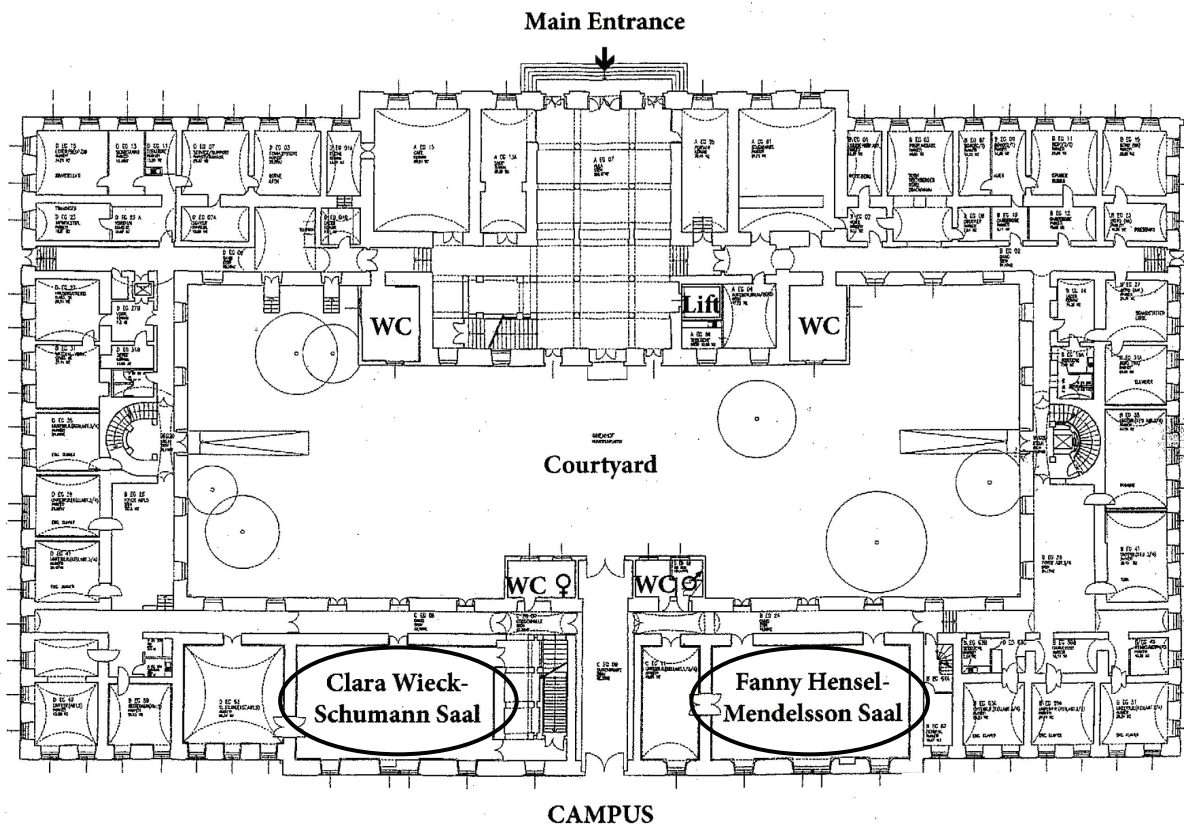
For the Gender Studies Committee of the Swiss Society of Sociology

- Prof. Dr. Brigitte Liebig, Institute for Cooperation Research and Development, University for Applied Psychology, Olten, Switzerland
- Dr. Martina Peitz, Institute for Cooperation Research and Development, University for Applied Psychology, Olten, Switzerland
- Dr. Irene Kriesi, EHB Eidgenössisches Hochschulinstitut für Berufsbildung, Zollikofen, Switzerland
- Isabell Zinn, Laboratoire de Sociologie, Université de Lausanne, Switzerland

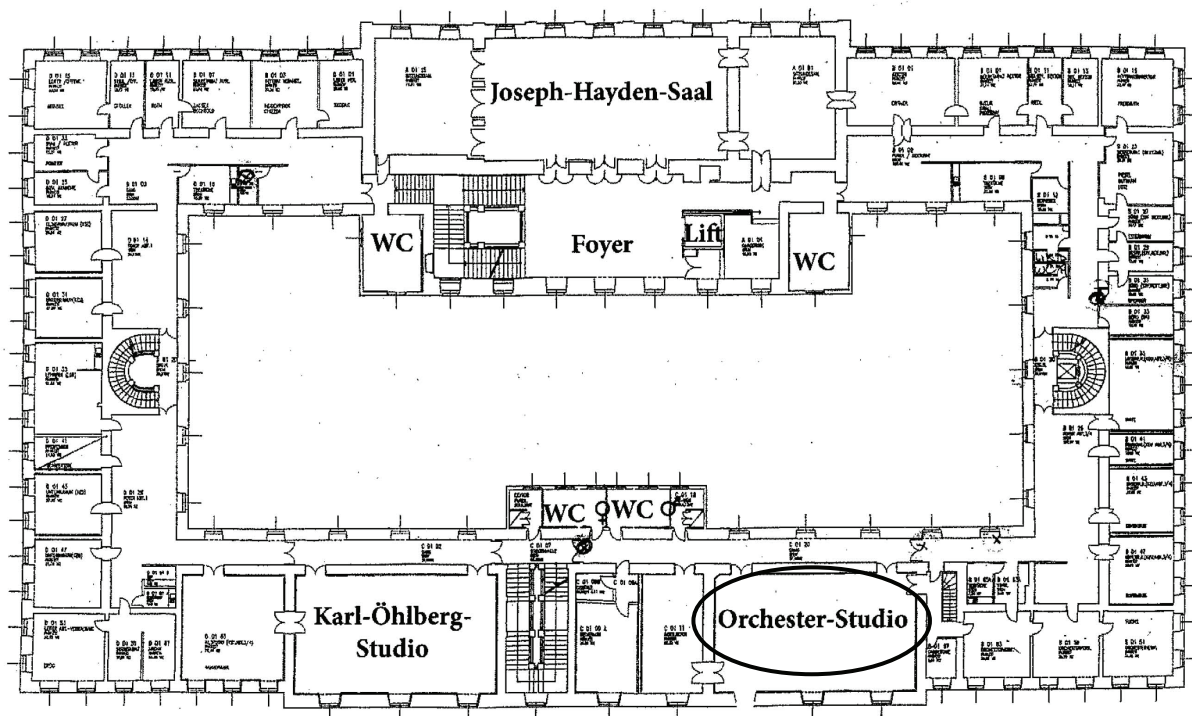
VENUE INFORMATION

University of Music and Performing Arts
Anton-von-Webern-Platz 1
1030 Wien

MAIN BUILDING – GROUND FLOOR



MAIN BUILDING – FIRST FLOOR



PROGRAM OVERVIEW

Thursday, 10 October 2013

from 15.30	Registration
17.00 – 17.45	Opening and Welcome Speeches
17.45 – 18.45	Plenary Lecture: Tia DeNora
18.45 – 20.00	Music Program
from 20.00	Get-together meeting

Friday, 11 October 2013

9.00 – 10.30 Parallel Sections 1a / 1b / 1c

Section 1	1a) Career Patterns of Musicians	1b) Social Agency and Identity Constructions	1c) Ausbildung, Wissensorganisation und Arbeitsmärkte (in German)
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>Orchesterstudio C 01 13</i>
Chair	Catherine Strong	Charris Efthimiou	Katharina Liebsch
1. Presenter	Tony Mitchell	Sofo Giuseppe	Cornelia Bartsch
2. Presenter	Elisabeth Mayerhofer	Rita Grácio	Matthias Lehmann
3. Presenter	Pauwke Berkers, Julian Schapp, Julia Peters	Minja Koskela	Magdalena Bork

10.45 – 12.15 Parallel Sections 2a / 2b / 2c

Section 2	2a) Music Labour Markets	2b) Queering Activism, Style and Performance	2c) Gender-Identitäten: Subversion oder Reproduktion (in German)
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>Orchesterstudio C 01 13</i>
Chair	Rosa Reitsamer	Christa Brüstle	Marko Deisinger
1. Presenter	Helen Reddington	Maria Katharina Wiedlack	Carsten Heinze, Lisa-Marian Schmidt
2. Presenter	Alenka Barber-Kersovan	Katharina Rost	Martin Winter
3. Presenter	Amanda Brandellero	Julijana Zhabeva Papazova	

Program overview

12.15 – 14.00 **Lunch**

14.00 – 15.00 **Plenary Lecture: Gabriele Klein**

15.00 – 15.30 **Coffee Break**

15.30 – 17.00 **Parallel Sections 3a / 3b / 3c**

Section 3	3a) Music Education	3b) Music Festivals and Music Revues	3c) Konstruktion von Männlichkeiten (in German)
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>Orchesterstudio C 01 13</i>
Chair	Sarah Chaker	Alenka Barber-Kersovan	Mario Dunkel
1. Presenter	Clementina Casula	Jelena Arnautović	Marko Deisinger
2. Presenter	Paola Medina	Naomi Miyamoto	Martin Niederauer
3. Presenter	Angelina Gutiérrez, Juliana Moonette Manrique	Gabriella De Simone, Annalisa Mottola, Anna Lisa Amodeo, Valentina P. Cesarano	Nadine Sanitter

17.15 – 18.45 **Parallel Sections 4a / 4b / 4c**

Section 4	4a) Self-Representations of Musicians	4b) Music, Gender and Nation	4c) Geschlechterverhältnisse im Rock, Heavy Metal und Punk (in German)
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>Orchesterstudio C 01 13</i>
Chair	Achim Ibenthal	Tony Mitchell	Carsten Heinze
1. Presenter	Marion Schulze	Catherine Strong	Sarah Chaker
2. Presenter	Paula Guerra, Augusto Santos Silva	Ann Werner, Sofia Johansson	Sarah Schauburger
3. Presenter	Teja Klobčar	Adriana Sabo	Charris Efthimiou

Saturday, 12 October 2013

9.00 – 10.30 Parallel Sections 5a / 5b / 5c

Section 5	5a) Sexualities	5b) Music Genre and Gender	5c) Musikszenen, Gender und Ethnizität (in German)
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>K 0101</i>
Chair	Katharina Rost	Martin Niederauer	Regina Sperlich
1. Presenter	Carlton Brick, Kelly Davidson	Mario Dunkel	Kristina Pia Hofer, Al Bird Sputnik
2. Presenter	Anna-Elena Pääkkölä	Achim Ibenthal	Christa Bruckner-Haring
3. Presenter	Alessia Cuccurullo, Luna Carpinelli	Maximilian Spiegel	Rainer Prokop

10.45 – 12.15 Parallel Sections 6a / 6b / 6c

Section 6	6a) Gender Stereotypes: Reproduction or Subversion	6b) Constructions of Otherness and Difference	6c) Gender-Repräsentationen in den Medien (in German)
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>K 0101</i>
Chair	Maria Katharina Wiedlack	Elisabeth Mayerhofer	Lisa-Marian Schmidt
1. Presenter	Viviane Albenga, Catherine Marry, Reguina Hatzipetrou-Andronikou	Kai Viljami Åberg	Christa Brüstle
2. Presenter	Amanda Haste	Alison Rose	Melanie Strumbl
3. Presenter	Charity Lofthouse	Santisa Viljoen	Elisabeth Weidinger

12.15 – 13.45 Lunch

13.45 – 14.45 Plenary Lecture: Sheila Whiteley

14.45 – 15.15 Coffee Break

15.15 – 16.45 Parallel Sections 7a / 7b / 7c

Section 7	7a) Feminism and Social Critique	7b) The Construction of Masculinities	7c) Gender Constructions in Music Press and Musicians' Biographies
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>	<i>Clara Wieck-Schumann-Saal</i>	<i>K 0101</i>
Chair	Helen Reddington	Pauwke Berkers	Amanda Brandellero
1. Presenter	Aileen O'Driscoll	Paul Scheibelhofer	Rosemary Lucy Hill
2. Presenter	Marika Nordström	Anna Oravcová	Christina Barbara Lessiak
3. Presenter	Cae Joseph Massena	Hannaliisa Uusma	Reguina Hatzipetrou-Andronikou

16.45 – 17.45 Final Discussion

DETAILED SCHEDULE

Thursday, 10 October 2013

from 15.30 **Registration**

17.00 – 17.45 **Opening and Welcome Speeches, *Fanny Hensel-Mendelssohn-Saal***
Ulrike Sych (Vice Rector, University of Music and Performing Arts Vienna, Austria)
Alfred Smudits (Professor of Sociology; Head of the Institute for Music Sociology,
University of Music and Performing Arts Vienna, Austria)
Brigitte Aulenbacher (Professor of Sociological Theory and Social Analysis
incl. the Gender Dimension, Johannes Kepler University Linz, Austria;
Speaker of the Section of Feminist Theory and Gender Studies
in the Austrian Society of Sociology)

17.45 – 18.45 **Tia DeNora: Making/Musicking: Processes, Conversion, Ecological
Perspectives, and Change**
Professor of Sociology of Music; Director of Research, Sociology/Philosophy,
University of Exeter, United Kingdom

18.45 – 20.00 **Music Program curated by Annegret Huber**
Professor of Musicology; Institute for Analysis, Theory and History of Music,
University of Music and Performing Arts Vienna, Austria

Nobu Kōda – Sonatensatz für Violine und Klavier d-moll (1897)

Andrej Matis, Violine / *Maroš Klátik*, Klavier

Imogen Holst – Prelude und Cinquepace aus der Suite für Viola solo (1930)

Veronika Prokešová, Viola

Frédéric Chopin – Nocturne Des-Dur op. 27/2 (1835/36)

Maroš Klátik, Klavier

Fanny Hensel – 2. Satz Allegretto aus dem Streichquartett Es-Dur (1834)

Mucha Quartett (SK): *Juraj Tomka*, Violine / *Andrej Matis*, Violine /

Veronika Prokešová, Viola / *Pavol Mucha*, Violoncello

from 20.00 **Get-together meeting** (drinks and snacks)

Friday, 11 October 2013

9.00 – 10.30 Parallel Sections 1a / 1b / 1c

Section 1a	Career Patterns of Musicians
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Catherine Strong
1. Presenter	Tony Mitchell: Women and Work in Australian Hip Hop
2. Presenter	Elisabeth Mayerhofer: Ceilings of Glass and Gold: Female Careers in Classical Music
3. Presenter	Pauwke Berkers, Julian Schaap, Julia Peters: So You Think You Can Grunt: Gender and Musical Careers in Online and Offline Metal Scenes

Section 1b	Social Agency and Identity Constructions
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Charris Efthimiou
1. Presenter	Sofo Giuseppe: Defying the Father in Caribbean Music and Performance
2. Presenter	Rita Grácio: Women and Rock Music in Portugal
3. Presenter	Minja Koskela: Gender and Musical Agency in the Teaching Practices of Popular Music

Section 1c	Ausbildung, Wissensorganisation und Arbeitsmärkte
Room	<i>Orchesterstudio C 01 13</i>
Chair	Katharina Liebsch
1. Presenter	Cornelia Bartsch: "Ein historisches Faktum, (...) das man mit fragwürdigen Gesangsleistungen farbiger Weiber nicht über den Haufen rennt" – zur Bedeutung der Kategorien Gender, Race und Class in der Wissensorganisation der akademischen Musikforschung
2. Presenter	Matthias Lehmann: Musikhochschule und Arbeitsmarkt. Empirische Befunde zu gegenwärtigen Anforderungen und Bildungs- und Berufskarrieren von MusikhochschulabsolventInnen.
3. Presenter	Magdalena Bork: „Frau Wiener Philharmoniker!“ Empirische Forschungen zum Werdegang und Beruf von Frauen im traditionellen klassischen Musikbetrieb

10.45 – 12.15 Parallel Sections 2a / 2b / 2c

Section 2a	Music Labour Markets
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Rosa Reitsamer
1. Presenter	Helen Reddington: Women's Roles in Music Technology and Production in the Spheres of Pop and Rock Music in Britain
2. Presenter	Alenka Barber-Kersovan: String Divas to Hire... Performance Practices of Female e-String Players
3. Presenter	Amanda Brandellero: Music of Parallel Worlds: Exploring World Music Production and Migrant Musicians' Trajectories in Paris

Section 2b	Queering Activism, Style and Performance
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Christa Brüstle
1. Presenter	Maria Katharina Wiedlack: "Free Pussy Riot!": Riot Grrrlsm as International Solidarity movement, another Form of "Artistic Imperialism", or Incorporation of "Eastern Other" for (local) Activism?
2. Presenter	Katharina Rost: Queer Style. Practices of Self-Stylization by Pink, Robyn and La Roux
3. Presenter	Julijana Zhabeva Papazova: Antony and the Johnsons album <i>Cut the World</i> and the Meaning of "Future Feminism"

Section 2c	Gender-Identitäten: Subversion oder Reproduktion
Room	<i>Orchesterstudio C 01 13</i>
Chair	Marko Deisinger
1. Presenter	Carsten Heinze, Lisa-Marian Schmidt: „Cutting-up“ Gender Identity?! Die Frage nach der Konstruktion eines dritten Geschlechts im Werk von Genesis P-Orridge
2. Presenter	Martin Winter: Vergeschlechtlichte Distinktionspraktiken im Feld der Musik. Zur Ko-Konstruktion von Geschlecht und Musikgenre am Beispiel von Männlichkeiten und Punkrock

12.15 – 14.00 Lunch

14.00 – 15.00 Gabriele Klein: “Black Dance – White Bodies.” Politics of Translation in Global Hip Hop Cultures

Professor of Sociology and Dance Studies, Head of the Department Culture, Media and Society; Director of Performance Studies, University Hamburg, Germany

Fanny Hensel-Mendelssohn-Saal

15.00 – 15.30 Coffee Break

15.30 – 17.00 Parallel Sections 3a / 3b / 3c

Section 3a	Music Education
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Sarah Chaker
1. Presenter	Clementina Casula: Music Career Patterns, Gender and Policy Change: The Case of Italian Conservatories of Music
2. Presenter	Paola Medina: Woman, the Trumpet and Education: An Approach to the Current Situation of two Faculties of Art in Bogotá, Colombia
3. Presenter	Angelina Gutiérrez, Juliana Moonette Manrique: Empowering Young Women to Engage in Social Change Through Popular Music

Section 3b	Music Festivals and Music Revues
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Alenka Barber-Kersovan
1. Presenter	Jelena Arnautović: Women between East and West in Narratives about the <i>Guča</i> Music Festival
2. Presenter	Naomi Miyamoto: Construction of Gender in the Takarazuka Revue Company: A Case Study of a Japanese Female Musical Company
3. Presenter	Gabriella De Simone, Annalisa Mottola, Anna Lisa Amodeo, Valentina Paola Cesarano: Representation of Homosexuality in Italian Music

Section 3c	Konstruktionen von Männlichkeiten
Room	<i>Orchesterstudio C 01 13</i>
Chair	Mario Dunkel
1. Presenter	Marko Deisinger: Gefeiern und begehrt. Barocke Kastraten als Bühnenstars und Objekte sexueller Begierden
2. Presenter	Martin Niederauer: Libido, Respekt und Hegemonie: Männlichkeit(en) im Jazz
3. Presenter	Nadine Sanitter: „Modern Man“ (Arcade Fire): Eine intersektionale Perspektive auf Repräsentationen von Männlichkeit im Indie

17.15 – 18.45 Parallel Sections 4a / 4b / 4c

Section 4a	Self-Representations of Musicians
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Achim Ibenthal
1. Presenter	Marion Schulze: „I Can't Hear Your Voice From the Back of the Crowd.“ Looking at the Labor Division in Hardcore-Punk
2. Presenter	Paula Guerra, Augusto Santos Silva: Portuguese Punk Narratives (1977–2012): A Celebration of Multiple Identities
3. Presenter	Teja Klobčar: Singer-Songwriters and the Role of Social Criticism: Gender Differences versus Equality

Section 4b	Music, Gender and Nation
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Tony Mitchell
1. Presenter	Catherine Strong: Gender, Rock and Cultural Memory in the Australian Context
2. Presenter	Ann Werner, Sofia Johansson: Articulations of Gender and Nation in Music Use in Stockholm and Moscow
3. Presenter	Adriana Sabo: „A Modern Girl“ – Subversions of Traditional Feminine Identities offered by Yugoslav Band named Videosex

Section 4c	Geschlechterverhältnisse im Rock, Heavy Metal und Punk
Room	<i>Orchesterstudio C 01 13</i>
Chair	Carsten Heinze
1. Presenter	Sarah Chaker: „Extreme Metal? It’s just a boy thing...“!? Quantitative Befunde zum Geschlechterverhältnis im Black- und Death Metal
2. Presenter	Sarah Schauburger: Guitar Heroines – Neue Form geschlechtlicher Subversion oder versteckte Anpassung?
3. Presenter	Charris Efthimiou: Nightwish: Eine Heavy Metal Band mit Frauenstimme. Die Verwendung der Frauenstimme in der Heavy Metal Musik des 21. Jahrhunderts und die Reaktion von Publikum und Rezensenten

Saturday, 12 October 2013

9.00 – 10.30 Parallel Sections 5a / 5b / 5c

Section 5a	Sexualities
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Katharina Rost
1. Presenter	Carlton Brick, Kelly Davidson: R(h)eterotopic Bodies: Mapping the “Retro” Pin-Up as (Un)Desirable Space
2. Presenter	Anna-Elena Pääkkölä: Tactile Discipline and Eroticized Power Positions in “The Secretary”
3. Presenter	Alessia Cuccurullo, Luna Carpinelli: Music Genre & Sexual Gender: A Reflection from the 1970s to the 1980s

Section 5b	Music Genre and Gender
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Martin Niederauer
1. Presenter	Mario Dunkel: “Lady Jazz”: Gendering American Popular Music in the 1920s
2. Presenter	Achim Ibenthal: Impact of Female Artists in Reggae Music
3. Presenter	Maximilian Spiegel: Shifting Gender Constellations in US “Free Folk” Scenes

Section 5c	Musikszenen, Gender und Ethnizität
Room	<i>K 0101</i>
Chair	Regina Sperlich
1. Presenter	Kristina Pia Hofer, Al Bird Sputnik: „Frauenvokalisten“ und „Damenkapellen“: Rock’n’Roll in Österreich, 1956–76 (Sound Lecture)
2. Presenter	Christa Bruckner-Haring: Frauen in der österreichischen Jazzszene
3. Presenter	Rainer Prokop: HipHop Linguistics, Street Culture und Männlichkeit von post-migrantischen Rappern in Österreich

10.45 – 12.15 Parallel Sections 6a / 6b / 6c

Section 6a	Gender Stereotypes: Reproduction or Subversion
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Maria Katharina Wiedlack
1. Presenter	Viviane Albenga, Catherine Marry, Reguina Hatzipetru-Andronikou: Subverting and Reshaping Gender Through Music Making: Lessons from Adult Amateurs’ Trajectories at the Intersection of Age, Gender and Cultural Identity
2. Presenter	Amanda Haste: “You can be as different as you want, if you’re a sister”: Music as an Agent of Difference in Twenty-First-Century Convents
3. Presenter	Charity Lofthouse: Eternal Novices? Professionalism and Contemporary Women Monastic Composers

Section 6b	Constructions of Otherness and Difference
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Elisabeth Mayerhofer
1. Presenter	Kai Viljami Åberg: Finnish Popular Music, Roma Artists and the Construction of Exoticism
2. Presenter	Alison Rose: Gender Representations and Reversals in Franz Schreker’s “Die Gezeichneten”
3. Presenter	Santisa Viljoen: <i>U-Carmen eKhayelitsha</i> : An African Carmen as the “Exotic Other”

Detailed schedule

Section 6c	Gender-Repräsentationen in den Medien
Room	<i>K 0101</i>
Chair	Lisa-Marian Schmidt
1. Presenter	Christa Brüstle: Das Krokodil im Swimmingpool oder: Männlichkeit(en) in Popvideos von Madonna bis Lady Gaga
2. Presenter	Melanie Strumbl: Ironie als politisches Mittel im Musikvideo
3. Presenter	Elisabeth Weidinger: Lady Gaga im Korsett. Zur Konstruktion von Geschlecht in journalistischen Texten

12.15 – 13.45 Lunch

13.45 – 14.45 Sheila Whiteley: Gender Trouble

Professor Emeritus of the University of Salford, Greater Manchester, United Kingdom
Fanny Hensel-Mendelssohn-Saal

14.45 – 15.15 Coffee Break

15.15 – 16.45 Parallel Sections 7a / 7b / 7c

Section 7a	Feminism and Social Critique
Room	<i>Fanny Hensel-Mendelssohn-Saal</i>
Chair	Helen Reddington
1. Presenter	Aileen O'Driscoll: You Don't Need My Voice, Girl. You Have Your Own: Subjectivity, Voice, and Feminism in the Music of Tori Amos
2. Presenter	Marika Nordström: Feminism and Local Rock Musicians
3. Presenter	Cae Joseph Massena: Exploring Blackness/ Queerness / Sorority and Diaspora in Music: The Sister Sider Collective

Section 7b	The Construction of Masculinities
Room	<i>Clara Wieck-Schumann-Saal</i>
Chair	Pauwke Berkers
1. Presenter	Paul Scheibelhofer: The Collective Production of Ghetto-Masculinity
2. Presenter	Anna Oravcová: The Construction of Authenticity in Czech Rap Music
3. Presenter	Hannaliisa Uusma: Romantic Masculinity: One of the Possible Strategies of Rebellion in (Post)Soviet Punk

Section 7c	Gender Constructions in Music Press and Musicians' Biographies
Room	<i>K 0101</i>
Chair	Amanda Brandellero
1. Presenter	Rosemary Lucy Hill: Are Women Metal Fan Groupies? The Impact of Dominant Representations of Women Rock and Metal Fans upon Female Fans
2. Presenter	Christina Barbara Lessiak: The Relevance of Gender in Pop Music Journalism
3. Presenter	Reguina Hatzipetrou-Andronikou: Gender Construction and Gender Bias in the Biographies of Greek Traditional Instrument Players (1980–2010)

16.45 – 17.45 Final Discussion

Abstracts (in alphabetical order)

Finnish Popular Music, Roma Artists and the Construction of Exoticism

Kai Viljami Åberg

University of Eastern Finland, Finland

The revival of ethnicity and the universal search for roots in the 1960s and 1970s emphasised the right of minorities, in accordance with the pluralistic ideology, to their own culture, its own inherent value and its preservation. At the same time Roma culture became something valuable and in need of preservation in Finland. Nowadays Roma culture is something the Finnish main population are interested in, yet it is something of the Roma's very own. Also the artists have become very self-aware of how they market music via their cultural background and the stereotypes of "gypsy exoticism".

The society of the Finnish Kaale (Roma) is essentially patriarchal, but the position of men within it – and thus the construction and expression of masculinity – varied depending on age, marital status, family "bloodline", name and reputation and set of values (e.g. religious, secularism). Hence there are many meanings in music and the construction of masculinity in music depend the multiple contexts of music. Secondly basically the music culture of the Finnish Kaale has been always a kind of "man's world" but recent years this music culture has been affected by cultural change affecting female singers basically what comes to the public sphere of music. In recent decades female singers started to perform traditional Kaale music, along with other musical genres such as gospel (Pentecostalism) music.

However, inside the community only the male singers are regarded as more authentic and notable singers. In this paper I try to explore how the gendering of music among Kaale has changed in the last few decades. Based on my fieldwork investigation, this paper seeks for an interpretative understanding on changing gender roles on the contexts of Roma music. I argue that the perspective of gender is useful in approaching the changing face of music culture and music's role in the new forms of Roma identity.

**Subverting and Reshaping Gender through Music Making:
Lessons from Adult Amateurs' Trajectories at the Intersection of Age,
Gender and Cultural Identity**

Viviane Albenga

Reguina Hatzipetrou-Andronikou

Catherine Marry

Centre Maurice Halbwachs and Ecole Normale Supérieure de Lyon, Paris, France

By focusing on fieldwork based on trajectories of adults who play or learn music as a hobby in France, our aim is to put into light the possibilities of subversion or reshaping gender through music making. This research, based on questionnaires and interviews, takes place in Paris, Lyon and their suburbs. Those cities provide a large range of possibilities of music making for amateurs which increases the opportunity of changing one's involvement in different kinds of music making or learning in a way which can be subversive related to one's gender identity, as well as subverting one's gender construction by doing music.

Firstly, we will show how gender identity can be reshaped by music making at different moments of life trajectories. We will compare feminine and masculine trajectories, from childhood until current practice, paying attention at the effects of friends, spouses and colleagues: All these spheres of socialization can act as constraints as well as as new possibilities or even as intensifying factors for music making. If women suffer more than men the effects of family constraints, doing music enables them to care for themselves in ways which can sometimes be subversive. Caring for oneself by music is also at stake for men, but their music trajectories are less influenced by their family life.

Secondly, we will explore the reconfigurations of musical practices through the construction of gender and cultural identity. Indeed, we can notice that popular and world music for instance, can provide opportunities of re-appropriating one's cultural identity, but also of starting practicing music again, after a classical music training. These musical genres can enable young adults to become amateur musicians, and even to construct a cultural identity of one's own, composed not only by their own class, ethnic or gender identity, but also by merging with their friends' or spouse's social and/or ethnic background.

Women between East and West in Narratives about the *Guča* Music Festival

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Researching the representations of gender identities within specific cultural phenomena can help us to describe and understand the complexity of cultural networks in a particular social order. Music festivals are interesting objects for such an analysis because they have a great artistic, cultural, social, economic and political significance in their local communities, and hence they can (and usually do) play a powerful role in supporting and promoting official ideologies and values.

I have chosen the very popular *Guča* trumpet festival as a case study for the typical (media) representations of women in Serbia in the last decade. The representations of women at the *Guča* festival are one of the key sources in attracting domestic and foreign visitors. In my research I identified three types of female representations:

- 1) Representations of the patriarchal rural woman;
- 2) Representations of the promiscuous woman dancer, whose function is to entertain the men;
- 3) Representations of the modern, independent, successful, “European” woman, equal to a man.

In this presentation, I explain each of these models and discuss their relationships to the current political and social context in Serbia. My main thesis is that, in recent years, gender and cultural identity in Serbia have been divided between the need to keep the “traditional” ways of life, on the one hand, and the necessity to follow processes of modernization and different Western influences on the other.

String Divas to Hire... Performance Practices of Female e-String Players

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Following the world-wide success of Vanessa Mae and under the influence of groups like the Spice Girls at the turn of the millennium the British entertainment industry launched a new trend, based on the use of electric string instruments and carried predominantly by academically educated female string players. The standard format of this trend is the all female electric string quartet, but there are also other formations (solo, duo, trio, double quartet or string orchestra) possible. Though female e-string players can be found in avant-garde settings (e.g. Laurie Anderson, Mia Zabelka), in underground milieus (e.g. Emilie Autumn) or working as established soloists across a wide range of genres (e.g. Rachel Pine Barton), most of them operate in the high end segment of the entertainment industry and present a largely standardised repertoire between classical music and pop. Their sexualised performances suggest exclusivity, style and modernity and are preferably booked by well off clients such as banks, airlines, car industry, upmarket hotels, international fairs and big sporting events.

My interpretation offer encompasses

- the launching of the trend and its dissemination
- the role of the casting shows (xxx-Idol, xxx-got Talent, X-Factor) and the music instrument industry
- the geographical mapping of the phenomenon
- the musical socialisation of female string players and their motivation to work outside the field of classical music they were trained for
- the role of the e-strings for the musical expression ("power")
- the deployment of sexual capital as the ultimate "wow-effect"
- the role of entertainment agencies in casting the players and initiating new string formations
- the qualifications required ("beautiful" and "talented")
- the employment possibilities
- the (largely ritualised) structure of "corporate" and "private" events
- the requirements of the clients and the choice of the repertoire
- the reception, appreciation and evaluation by the clients (charm and sex appeal combined with virtuosity, professionalism and competence)

„Ein historisches Faktum, [...] das man mit fragwürdigen Gesangsleistungen farbiger Weiber nicht über den Haufen rennt“ – zur Bedeutung der Kategorien Gender, Race und Class in der Wissensorganisation der akademischen Musikforschung

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Hugo Riemanns berühmtes Diktum, die musiktheoretischen Grundlagen „zivilisierter Völker“ seien durch die musikethnologischen Forschungen seiner Zeit nicht zu hinterfragen, wurde bislang vor allem als Ausdruck seiner Ethnologiefeindlichkeit gelesen. Riemann reagierte damit auf Hypothesen der frühen vergleichenden Musikwissenschaft, durch Untersuchungen der Musik so genannter „wilder Völker“ mit empirisch „naturwissenschaftlichen“ Methoden Universalien musikalischer Entwicklung zu beleuchten, die auch Rückschlüsse auch auf die europäische Musikentwicklung erlaubten. Für beide musikwissenschaftliche Disziplinen verweist sein Diktum folglich auf die die deutschen Geisteswissenschaften um 1900 prägende Unterscheidung zwischen „Kulturvölkern“ und „Naturvölkern“ sowie auf einen universalen, durch die europäische Kultur repräsentierten Fortschrittsgedanken. Beides war nicht nur konstitutiv für die innerdisziplinäre Organisation der Musikwissenschaft, sondern beeinflusste auch die Episteme der Einzeldisziplinen. So orientierten sich musikhistoriographische Konstruktionen um 1900 vielfach an der Stilpsychologie, die Ideen der Völkerpsychologie auf Kunstentwicklungen übertrug. Nicht nur Sigmund Freuds berühmter völkerpsychologischer Beitrag Totem und Tabu (1913) ist beispielhaft dafür, wie in der Parallelisierung der individuellen Entwicklung des bürgerlich-europäischen Ichs, Kinder, Frauen und Zwangsneurotiker gleichsam das „Wilde“ im Inneren der europäischen Zivilisation repräsentieren. Wie den „wilden Völkern“ im Außen wurde auch ihnen eine ‚authentische Ausdruckskraft‘ zugewiesen, die in die Historie nur Einlass fand, wenn sie – wie im Primitivismus – in die autorisierte Musik der europäischen Hochkultur integriert wurde, sodass Riemanns Diktum eine subtile Doppeldeutigkeit bekommt.

Der Beitrag wird der konstitutiven Bedeutung der Kategorien Gender, Class und Race in der frühen Wissensorganisation der Musikwissenschaft nachgehen und die intersektionale Verschränkung dieser Kategorien auf der Basis von musikhistorischen, musikethnologischen und musiktheoretischen Quellen aus der Zeit um 1900 betrachten.

So You Think You Can Grunt: Gender and Musical Careers in Online and Offline Metal Scenes

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Popular music plays an essential role in the mediated lives of adolescents (Christenson & Roberts 1998). Pop music is regularly used for identity work, oftentimes situated in local and trans-local music scenes. Music scenes in general – and metal scenes in particular – are highly stratified along gender lines (Krenske & McKay 2000; Vasan 2011). First, metal music is often defined as a form of male rebellion vis-à-vis female bedroom culture (Frith and McRobbie 1990). Furthermore, learning to play in a band is largely a peer-based – rather than individual – experience, shaped by existing sex-segregated friendship networks (Clawson 1999). The emergence of the Internet and online social media have led to virtual scenes (Bennett 2004), resulting in a context collapse in the traditional distinction between public (male) and private (female) scene. Furthermore, the video sharing website YouTube allows women (and men) to produce metal music without needing an actual band. As such, online scenes might have created new modes of social conduct which affect gender inequality.

Examining the understudied relationship between online and offline music scenes, this paper addresses to what extent female and male musicians navigate online metal scenes differently, and how this relates to the gender dynamics in offline metal scenes. In order to answer our research question, we examine vocalists ('grunting') and instrumentalists performing extreme metal on the video-sharing website YouTube. First, we conducted a quantitative and qualitative content analysis of YouTube user-comments (utterances) of males and females performing extreme metal covers (Schaap & Berkers 2012). Second, the analysis of online scene-interaction is followed by life-history interviews (Atkinson 1998), mapping the biographical trajectories of male and female cover performers.

**„Frau Wiener Philharmoniker!“
Empirische Forschungen zum Werdegang und Beruf von Frauen
im klassischen Musikbetrieb**

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Im Rahmen meiner bisherigen Forschungsarbeiten zu Werdegängen und Berufsverläufen von Musikern und Musikerinnen in Orchestern und klassisch ausgebildeten freischaffenden Musikern und Musikerinnen bin ich immer wieder auf einschlägige Aussagen und Beobachtungen zur Geschlechterkonstruktion und Geschlechtsidentität gestoßen. Welche Strukturen, Denkweisen und Haltungen erklären die Geschlechterungleichheit zwischen Musikerinnen und Musikern am heutigen Arbeitsmarkt?

In den Interviews thematisieren Musikschafter häufig Hierarchien, die ihre Ausbildung und ihren Beruf stark geprägt haben und noch immer prägen. In meinem Vortrag analysiere ich Interviewpassagen, in denen sich dieses Thema zeigt – vor allem jene Passagen, bei denen Hierarchien nicht explizit verbalisiert, aber dennoch sichtbar werden.

Im patriarchalen System des klassischen Musikbetriebs stoßen weibliche Musikerinnen auch noch im 21. Jahrhundert an die „gläserne Decke“, wie Statistiken europäischer Orchester eindrücklich spiegeln. Zukunftsweisend in dieser Hinsicht ist die Analyse der Bruchstellen an dieser restriktiven Decke. Mein aktuelles Forschungsvorhaben „Innenschau und Außenspiel“ soll u.a. die Frage beantworten, wie es einige Frauen doch gelingen konnte, wichtige, führende, gut bezahlte, unbefristete und begehrte Positionen einzunehmen? Im Vortrag werde ich von den ersten Interviews zu diesem Thema berichten und bereits einen ersten Ausblick präsentieren auf die Konsequenzen, die die Forschung für die heutige Ausbildung von jungen Musikern und Musikerinnen haben könnte.

**Music of Parallel Worlds:
Exploring World Music Production and Migrant Musicians' Trajectories in Paris**

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The diversity of cultural or “ethnic” capital may bestow a competitive edge when creating cultural products. Examples of this can be found in fashion, dance, and music. Converting this unique resource into a commodity is, however, a complex process. It involves processes of mediation of tastes and the exploration of (perceived) boundaries between ethnic/non-ethnic cultural products. To analyze this process, I explore the production of world music in Paris, looking at the opportunity structure for migrant musicians and the dynamics of commodification of cultural diversity therein. Drawing on interviews with record label directors, venue programmers and musicians, I identify the presence of three parallel worlds of music production in Paris: notably community, traditional, and contemporary world music markets. My research highlights that the role of gatekeepers and taste-makers is paramount in shaping artists’ trajectories across these three markets. It is also a key determinant in maintaining distinctions between music, which originates from locally-based migrant communities, hybrid music and more traditional sounds.

**R(h)eterotopic Bodies:
Mapping the “Retro” Pin-Up as (Un)Desirable Space**

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This paper attempts to locate the recent emergence of the “retro” pin-up as an expression of an identified “crisis” of (sub)cultural signification. Drawing from Foucault’s concept of “heterotopic space” (Foucault 1986; Hetherington 1998), the paper suggests that the pin-up functions as a space of “otherness” whereby this “crisis” is reflected, contested and temporarily “resolved”.

Discussion of the “retro” pin-up has been located within the wider context of an assumed fragmentation / re-conceptualisation of feminism. Buszek (2006) and Munford (2010) suggest that the re-appropriation of the pin-up style whilst a renegotiation of feminism as a social and political project, is nonetheless consistent with a feminist tradition. As Munford suggests “... the paraphernalia of ‘femininity’ is no longer at odds with ‘feminism’, but re-located at the very centre of a ‘re-fashioned’ politics of sexual agency and confidence – one that can be located within the tradition of pleasure-loving and self-assertive feminism.” (2010, p. 188). However, Eply (2007) suggests that the retro pin-up not only marks a fundamental break with the political traditions of feminism, but accommodates to the de-politicised, “ironic” (post-feminist) forms of consumption associated with the (post)modern neo-liberal market.

Noting the centrality of these discourses to the construction, mediation and consumption of the postmodern pin-up, the paper also recognizes that the re-appropriation of the pin-up cuts across a number of performative and spectacular subcultural forms which, whilst “stylistically” distinct, are nonetheless affiliated through a complex of overlapping consumption practices unified through the notion of “retro culture” (Eply 2007, p. 174). Drawing upon the concept of “heterotopia”, the paper seeks to provide a framework within which contested constructions and expressions of “alternative” gendered subjectivities within specific subcultural sites and spaces can be understood in relation to the wider tensions in the mainstream cultural production of a postmodern “retro” aesthetic.

Frauen in der österreichischen Jazzszene

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Das transnationale europäische Forschungsprojekt *Rhythm Changes: Jazz Cultures and European Identities* untersucht Traditionen und Praktiken von europäischen Jazzkulturen, um dadurch neue Einblicke in interkulturellen Austausch, Dynamik und Veränderungen von Jazzkulturen zu gewinnen. Gefördert von der Initiative „Humanities in the European Research Area“ (HERA) besteht das Projektteam aus Forscherinnen und Forschern der teilnehmenden Partnerländer Großbritannien (Gesamtprojektleitung, University of Salford), Österreich (Universität für Musik und darstellende Kunst Graz), Norwegen (University of Stavanger), Niederlande (University of Amsterdam) und Dänemark (University of Copenhagen). In dem über die Zeitspanne von drei Jahren laufenden Forschungsprojekt werden Kernfragen aus den folgenden Bereichen untersucht: Kanon, Geschichte und Ideologie; Identität, Hybridisierung und Gesellschaften im Wandel; Nation, Identifikation und Erbgut; Kulturelle Dynamik und soziale Umsetzungen.

Das Teilprojekt am Institut für Jazzforschung der Universität für Musik und darstellende Kunst Graz konzentriert sich u.a. auf die Untersuchung der Situation und Rolle des Jazz innerhalb der aktuellen österreichischen Kulturlandschaft. Dazu werden in Kooperation mit dem *Music Information Center Austria* (MICA) folgende Aspekte der aktuellen Jazzszene beleuchtet: Situation der Jazzmusiker, Jazzagenturen, professionelle Jazzausbildung, Jazzveranstalter (Organisatoren und Festivals), Fördermöglichkeiten und Medien. Als ein spezifischer Teilbereich wird die Rolle von Frauen in der gegenwärtigen Jazzszene untersucht.

Basierend auf dem umfassenden gesammelten Datenmaterial werden im Vortrag die Hauptforschungsergebnisse des Grazer Teilprojektes zum Thema Frauen im Jazz präsentiert: Die verwendeten Daten zur Geschlechterverteilung beinhalten Informationen des MICA sowie Analysen zu den Studierendeninformationen der österreichischen Musikuniversitäten. Zusätzlich geben die Auswertungen qualitativer Interviews mit Persönlichkeiten aus verschiedenen Bereichen der Jazzszene (Musiker, Lehrende/Wissenschaftler, Veranstalter, Journalisten, Mitarbeiter öffentlicher Organisationen) Aufschluss über die vorhandenen Erfahrungen und Meinungen zu diesem Thema.

Die Ergebnisse dieser Untersuchungen werden zur Gesamtdarstellung der aktuellen Jazzszene in Österreich beitragen sowie auch als Basis für transnationale Vergleiche mit den *Rhythm-Changes*-Partnerländern verwendet werden.

Das Krokodil im Swimmingpool oder: Männlichkeit(en) in Popvideos von Madonna bis Lady Gaga

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Während im Blick auf Pop-Divas der letzten zwei bis drei Jahrzehnte tendenziell die unterschiedlichen Inszenierungen von Weiblichkeit thematisiert werden, erscheint es reizvoll, auch die Männlichkeitsbilder in diesem Zusammenhang genauer zu betrachten. Diese Perspektive ist aus mehrfacher Hinsicht von Interesse: Erstens sind in vielen Popvideos von Frauen Männer präsent, die bestimmte Ansichten von Männlichkeit(en) darstellen bzw. verkörpern. Zweitens kann man davon ausgehen, dass in Popvideos von Frauen die präsentierte und inszenierte Männlichkeit in einer Wechselwirkung mit der präsentierten und inszenierten Weiblichkeit steht, die als Spiegelung zu diskutieren ist. Drittens wird die Ebene der subjektiven Interpretation (von Weiblichkeit und Männlichkeit) in der Untersuchung relevant, die von der Betrachtenden (Rezipientin) oder vom Betrachtenden (Rezipient) ausgeht.

Als Ausgangspunkt des Beitrags sollen der Song und das Popvideo „Blue Jeans“ (März 2012) von Lana Del Rey dienen, in dem der tätowierte und begehrte Lover im Swimmingpool auf die Sängerin trifft. Er wird nicht nur als überwältigendes Ereignis inszeniert, sondern auch als lauernes Krokodil. Die Sängerin wird dabei nicht nur zu einem unwiderstehlichen Anziehungspunkt, sondern auch zu einem potentiellen Opfer. Weitere Beispiele von Madonna bis Lady Gaga sollen einbezogen werden, um nach anderen Bildern und Inszenierungen von Männlichkeit(en) zu fragen. In Madonnas Videos erscheinen beispielsweise Männer u.a. als Opfer, bei Lady Gaga gibt es Folterer und Gefolterte, zum Beispiel in ihrem Video „Yoü and I“ (2010).

Leitfragen des Beitrags beziehen sich also einerseits auf die Bandbreite der Darstellung und Verkörperung von (aktuellen) Männlichkeitsbildern in Popvideos, zu der auch die Präsentation der Aufhebung oder Abschwächung von gängigen Gender-Differenzen gehört. Andererseits wird die *Gender Performance* in ihrer Reziprozität diskutiert, wie sie seit Judith Butler theoretisch gefasst wurde. Drittens wird die Rezeption der Videos in den Blick genommen mit der schwerpunktmäßigen Fragestellung nach den Interpretationen der gezeigten Bilder von Männlichkeit und Weiblichkeit, in Abhängigkeit von der (möglichen) Zusammensetzung des Publikums.

Music Career Patterns, Gender and Policy Change: The Case of Italian Conservatories of Music

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Women's achievements in education have largely contributed to increase their presence in the labour market. It is mainly higher education that helps to reduce gender divides in labour force participation and employment. However, despite improvements, gender still significantly influences educational choices and aspirations, often leading women to adapt to work patterns excluding them from most "socially desirable" positions (i.e., those offering greater career opportunities, better salaries, higher social prestige or allowing greater autonomy and chances of self-realization).

In Italy, where labour gender divides are particularly wide, evidence shows the persistence of inequitable gender work patterns also among graduates, even in the case of cohorts graduated after the implementation of national law n.508/1999, reorganizing Italian Universities according to the Bologna process, also prescribing gender equality in education. The same law has "revolutionised" the organization of Italian Conservatories of Music, trying to set up their equivalence with the renewed University system.

The paper aims to consider in what ways this profound reform has affected the gendered patterns structuring Italian Conservatories of Music, both with reference to students and teachers. First, the main normative and organizational changes imposed by the reform are presented; second, official statistics on Italian Conservatories associated with gender is analysed, in a "before/after reform" comparison; finally, based on the analysis of a small scale qualitative case study, a gender perspective is adopted to grasp the different ways in which students and teachers use their personal assets (economic, cultural, social, erotic capital resources) in order to adapt the (re)construction of their professional career to the requirements of the old and new organizational fields.

**“Extreme Metal? It’s just a boy thing...”!?
Quantitative Befunde zum Geschlechterverhältnis im Black- und Death Metal**

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Die Black- und Death-Metal-Szenen Deutschlands sind klar männlich dominiert. Frauen finden nach wie vor eher selten Zugang zu diesen beiden Formen des extremen Metal, eine Tatsache, die sich empirisch belegen lässt: Von über 500 auf zwei Sommerfestivals via halbstandardisiertem Fragebogen befragten Black- bzw. Death-Metal-AnhängerInnen waren rund 85% männlichen und 15% weiblichen Geschlechts.

Der Schwerpunkt in meiner Präsentation liegt auf den Mädchen bzw. Frauen, die einen Weg in die Gemeinschaften rund um Black- bzw. Death-Metal gefunden haben. Was wissen wir über diese Frauen? Und wie erklären sie sich selbst den niedrigen Frauenanteil in ihren Szenen?

Eine Auswertung der weiter oben bereits erwähnten quantitativen Erhebung speziell auf geschlechtsspezifische Aspekte hin zeigt zunächst, dass sich die befragten Szenegängerinnen in vielen Hinsichten nicht oder kaum von ihren männlichen Kollegen unterscheiden: Sie finden im gleichen Alter und auf ähnliche Weise Kontakt zu ihrer Szene und bleiben dieser über Jahre hinweg treu. Außerdem schätzen die befragten Anhängerinnen die gleichen Bands als maßgeblich für die eigene Szene ein wie die männlichen Befragten. Darüber hinaus sind sich die TeilnehmerInnen weitgehend darüber einig, was „guten“ Black bzw. Death Metal ausmacht – unabhängig vom Geschlecht. In einem Punkt lassen sich jedoch deutliche Unterschiede zwischen den Geschlechtern konstatieren: Anders als den männlichen Befragten fehlt es den meisten Anhängerinnen (als Ergebnis geschlechtsspezifischer Sozialisation) an den entsprechenden musikpraktischen Kompetenzen, um sich als Musikerin oder Musikproduzentin aktiv in das Musikschaffen des Black- bzw. Death-Metal einbringen zu können. Entsprechend wenige weibliche Identifikationsfiguren bieten sich Frauen derzeit im Black- und Death-Metal auf der Bühne – sicherlich ein Grund dafür, warum diese Szenen vielen Geschlechtsgenossinnen wenig attraktiv erscheinen. Im Verlauf des Vortrags werden weitere Anhaltspunkte für das auffällige Geschlechtergefälle in den beiden Szenen auf Basis des empirischen Datenmaterials dargelegt und diskutiert.

Music Genre & Sexual Gender: A Reflection from the 1970s to the 1980s

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Luna Carpinelli

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Throughout human history, homosexuality has been subject to many different evaluations, ranging from the total acceptance, integration and even exaltation of socially approved behavior to a death sentence. Hence, the history of homosexuality is also a history of the social attitudes towards a possible behavior perceived as “deviant”. By any historical measures, the social approach to homosexual behavior is currently experiencing a period of relative tolerance, during which society has accepted a discussion and a public performance of the theme, including through art and cultural productions. Since the Second World War, the social attitude towards homosexual people has improved, thanks to the battles fought by the gay liberation movements.

Since the 1960s, many LGBT (lesbian, gay, bisexual, transgender) people in the West, especially in metropolitan areas, have developed a “gay culture”. In this regard, mention should be made of the policies of Harvey Milk, the first openly gay member of a major U.S. city government, who fought for this cause.

Starting from these socio-cultural considerations, our contribution analyzes the music of the 1970s and 80s. During these years, music was one of most important and enduring instruments of cultural change. Even in gay culture, the music of this period has become one of the main vehicles for promoting more liberal thinking, opening the way for differences and demolishing gender stereotypes.

A survey promoted in 2008 by the Australian site “SameSame” underlined how certain songs from the 1970s and 80s are considered to be among the “gayest songs in history”. Our reflection collects all song texts with this classification and makes a qualitative analysis using the T-Lab program with the aim of exploring the basic constructs of this cultural revolution.

Gefeiert und begehrt. Barocke Kastraten als Bühnenstars und Objekte sexueller Begierden

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Im Barock war die Besetzung von weiblichen Opernrollen durch Sänger gängige Praxis. Kastraten wie Senesino, Farinelli oder Antonio Bernacchi genossen hohes Ansehen und gehörten zu den ersten Superstars der Musik. Wie keine andere Gruppe in der Gesellschaft waren sie dazu prädestiniert, homosexuelle Fantasien zu wecken. Seit der Kindheit in ihrer Männlichkeit beschnitten, zeichneten sie sich im Alter durch weibliche Geschlechtsmerkmale wie Busen oder breite Hüften aus. Diese hormonell bedingten Verformungen des Körpers sowie ihre hohe Stimme befähigten sie dazu, Frauenrollen auf der Bühne geradezu perfekt zu verkörpern, was in den Köpfen vieler Zuschauer zum Verschwimmen der Grenzen zwischen weiblicher Kunstfigur und realer Identität führte. Im Privatleben unterhielten Kastraten oft intime Beziehungen zu Frauen. Es ist anzunehmen, dass viele dieser Frauen dabei ihre latente Homosexualität befriedigten.

Kaum dokumentiert sind sexuelle Verhältnisse, die Kastraten mit Männern eingingen. Bekannt ist die offensichtlich weit über eine reine Männerfreundschaft hinausragende Beziehung Marc'Antonio Pasqualinis zu Kardinal Antonio Barberini. Letzterer hatte zudem eine aufsehen erregende Liebschaft mit einer Sängerin. Dass Männer zu jener Zeit gelegentlich danach trachteten, ihre homosexuellen Fantasien bei Kastraten auszuleben, belegen u. a. die Memoiren Giacomo Casanovas, der mit Aussicht auf schwulen Sex einen vermeintlichen Kastraten namens Bellino verführte.

Weitgehend unbekannt ist der Fall Pompeo Sabbatini. Sabbatini war ein vielumworbener Sopran-kastrat, der im 17. Jahrhundert in Oberitalien und an den Fürstenhöfen zu Innsbruck, Wien und Neuburg Karriere machte. Wie aus den reichlich überlieferten Quellen zu Sabbatini hervorgeht, übte der Sänger auf seine Umwelt eine enorme Anziehungskraft aus. Diese Faszination wurde ihm zum Verhängnis. Das starke Verlangen nach seiner Person verwickelte ihn in mehrere Skandale. Für großes Aufsehen sorgte insbesondere sein Verhältnis zu einem offenbar homosexuellen Mann, der letztlich dafür verantwortlich war, dass Sabbatini in eiliger Flucht Italien verließ und ins deutschsprachige Ausland ging, wo er zu einem der Lieblingssänger Kaiser Leopolds I. wurde.

Making/Musicking: processes, conversion, ecological perspectives, and change

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How does music “get into” action, consciousness, and embodiment? And how does considering this question show us music’s role as a maker of power, difference, identity, and social relations? These are some of the “big” questions that many of us have been asking over the years. For me they are associated with a methodological question, namely, how can we document the processes by which something musical (e.g., performing music) is connected to, and gets converted into something para-musical (e.g. talking about music), and then into something (seemingly) extra-musical (e.g., notions about women’s natures, proper places, and capacities), and then back again? What, moreover, is generated during these conversion processes (e.g., pleasure, consolation, conflict, subject positions, marginalization, opportunities for action, new ways of being/thinking)?

I illustrate this discussion with examples from two research projects: (1) an on-going study of the life and career of Viennese composer and keyboard artist Josepha Barbara Auernhammer (1758–1820), one-time pupil of Mozart, and (2) a six-year longitudinal study of music therapy and mental health, in collaboration with Gary Ansdell of Nordoff Robbins Music Therapy Centre in the UK.

I conclude by suggesting that an ecological perspective for music/social life helps to highlight the ways in which seemingly unimportant, often minute aspects of musicking can come to be tremendously significant in terms of what they make happen, and thus, as agents of change.

Representations of Homosexuality in Italian Music

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Annalisa Mottola

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This work explores the representation of homosexuality in Italian music through the analysis (with software T-Lab) of song texts presented at the *Festival di Sanremo*, a song festival with some recognition abroad as it is broadcast in Eurovision. Represented as one of the major Italian media events, every year transmitted live on televisions and on radios, the *Festival di Sanremo* is currently in its sixty-third year. It is a singing competition in which several performers offer original songs to be presented in world premiere.

Some of the recurring themes in the songs are homophobia, the idea that homosexuality is an undesirable and negative characteristic; the difficulty of coming out; gender stereotypes; the de-pathologisation of homosexuality and the desire to have a child.

For the singers of the *Festival di Sanremo* it seems to be difficult to deal with the topic of homosexuality, as songs on this topic amount to six songs only. However, it can be noticed that in recent years there has been an increased frequency. The small number of songs telling an homosexual love story, in opposition to the thousands of songs about heterosexuality, reflects the current Italian situation: Homosexuality is not accepted in Italian society, marriage between LGBT people and adoption are not allowed.

This paper is part of the international project Hermes-Linking network to fight sexual and gender stigma, co-financed by the Daphne III Program of the European Commission, which aims to prevent and fight against gender, homophobic and transphobic violence.

“Lady Jazz”: Gendering American Popular Music in the 1920s

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In the course of its first decade (1915–25), jazz was gendered in various contradictory ways. While Jean Cocteau described the arrival of jazz in France as the beginning of art’s re-masculinization, the German musicologist Paul Bernhard similarly contextualized jazz within what he deemed to be a “masculinization of women” (“Vermännlichung der Frau”). By contrast, such American composers and historiographers as Walter Damrosh, Henry O. Osgood, and Paul Whiteman frequently feminized jazz throughout the 1920s. In 1924, Damrosh coined the term “lady jazz,” comparing jazz to the fairy tale character of Cinderella. Similar to Cinderella, Damrosh claimed, early jazz was in need of “a new dress” in order to become a valuable type of art music. Coincidentally, this dress would need to be provided by such male, Euro-American composers and arrangers as Whiteman, George Gershwin, and Damrosh himself.

This paper argues that the gendering of early jazz in the 1920s had highly significant socio-historical implications. In light of the growing political and social self-determination of women during this time period, the fashioning of early jazz as a “lady” was part of a re-masculinization of cultural authority. If gender roles were in flux in the 1920s, Whiteman, Damrosh, and Osgood reaffirmed traditional Victorian gender roles by envisioning symphonic jazz as the mastery of Euro-American composers and arrangers over a wild, feminized, and racialized object. This conceptualization of jazz eventually served to exclude women not only from concert stages, but also from audiences. As Whiteman proudly narrated in his 1926 autobiography *Jazz*, his audiences mostly consisted of men. As I will show toward the end of my paper, Whiteman’s type of historiography did not remain unchallenged. It was first attacked in the more inclusive jazz historiography of W. C. Handy and Abbe Niles.

**Nightwish: Eine Heavy Metal Band mit Frauenstimme.
Die Verwendung der Frauenstimme in der Heavy Metal Musik des 21. Jhdts.
und die Reaktion von Publikum und Rezensenten.**

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Die Klangfarbe der Männerstimme ist ein wichtiger Aspekt der Heavy Metal Musik. Um Kriterien zu finden, die die Einordnung eines Heavy Metal Songs in ein Subgenre dieser Musikrichtung ermöglichen, ist der brüllende Gesang männlicher Sänger oft maßgebend. Nightwish, eine der bekanntesten Heavy Metal Bands des 21. Jhdts, verwendet für die Ausführung des Vokalpartes die weibliche Stimme. Die Stimmen von Tarja Turunen (bis 2005) und Anette Olzon (seit 2007) prägen den Sound dieser Band sehr stark. Diverse Reviews und Rezensionen weisen darauf hin, dass die geglückte Integration der weiblichen Stimme in dieser von Männern dominierten Musikrichtung von den meisten Fans äußerst positiv beurteilt wurde. Bei einigen Interpreten, Fans und Rezensenten herrscht jedoch noch immer große Skepsis gegenüber Heavy Metal Bands mit Frauen als Sängerinnen, was auch in diversen Kongressen thematisiert wird (u.a. Interdisziplinärer Kongress über Heavy Metal und Genderforschung: Köln 2010).

In diesem Beitrag werden die musikalischen Merkmale von Nightwish, in Hinblick auf die Verwendung der Frauenstimme aufgezeigt, und ihre Resonanz bei Publikum und Rezensenten thematisiert. Ferner wird ein kurzer Überblick über Heavy Metal Bands (mit Frauenstimme) des 21. Jhdts gegeben.

Women and Rock Music in Portugal

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This paper presents some findings of an on-going PhD project in sociology entitled “Women and rock music in Portugal”. The field of popular music studies is consensual on presenting rock music as “male field” and efforts have been made to analyze and make visible the experience of women in rock, especially in the UK and USA (Bayton 1998; Downes 2012; Fournet 2010; Leonard 2007; Schippers 2002).

Following these efforts, but using a “music-in-action” theoretical approach (DeNora 2011), and some of the contributes from science and technology studies (Pinch and Oudshoorn 2003), grounded in qualitative methodologies, I will show in what ways rock music is “used” by women, both musicians and fans, as a resource for gender performances and social agency. Considering rock music an assemblage of aesthetics, human and non-human actors, I will also show how women “use” rock music as a template for (embodied) ways of being, doing, thinking, feeling; how the uses of rock music affords wellbeing and self-care. This is to say, how women, through music, engage in processes of self-regulation, transforming it into a “technology of the self” as DeNora (2000) puts it, using the Foucauldian formulation. A self that is not only mind but simultaneously body and emotions.

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Portuguese Punk Narratives (1977–2012): A Celebration of Multiple Identities

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In terms of its ideals, punk takes the form of a contesting movement in the artistic, economic and social dimensions, set in a period of strong economic crisis and claims a link (although contested) to the proletariat, to the people marginalized by society. It was a movement close to the 80s garage rock, promoting the public movements of the youth through the prolific constitution of bands, as it claims a do-it-yourself (DIY) strategy. Punk represented in Western societies a mark of rupture and repositioning opposed to the existing social structure together with a soundtrack. It is in this scenario that we intend to address Portuguese punk between 1977 and 2012, taking into consideration its importance in a society involved in relatively recent processes of democratization and modernization. In fact, sociological theory can and should contribute to understand the set of social practices surrounding music in light of both the structural principles and properties of social life, and the new emergent subjectivities, particularly those of the youth.

We will analyze the lyrics of some Portuguese punk songs from the last 35 years as products and manifests of artistic creation and subversion. These lyrics constitute male narratives of marginal yet emergent identities in the Portuguese contemporaneity. We will explore the hypothesis that what makes the conceptual unity of punk is its opposition to dominant society. Punk never claimed to be a counterculture in its fatalist posture in what concerns social change, but it always had an ideological matrix that questioned the functioning of the social structure. Thus, its sociological analysis seems to us fundamental in order to interpret political dynamics, ideological shifts and cultural patterns of the Portuguese society in the last years – particularly its young and urban segments.

Empowering Young Women to Engage in Social Change Through Popular Music

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The purpose of this ethnographic research was to engage college women students towards social change in their two liberal arts courses, by analyzing contemporary social problems and creatively communicating justice and peace values. Through a module designed by the authors-music educators, called “transformative pedagogy in the liberal arts”, the study investigated the influence of popular songwriting on women students’ awareness and praxis towards social responsibility and peace building.

The module was field-tested among 360 college students/ respondents in the Music Appreciation course and in Theology course at an exclusive women’s college in the Philippines for two semesters. Three research instruments were used: (a) the transformative pedagogy module in the liberal arts; (b) semi-structured questionnaire; and (c) the original songs composed or MTV (music television video) adaptations by the students/respondents. Qualitative analysis of the research data consisted of textual categorizing, thematic coding and interpretive comparisons.

Through the popular songwriting/MTV project of the students, music becomes cognitive resource for communication of meanings and source of praxis or action in its power to unite people to act for the cause of justice and peace. These findings correlate to studies on culture and the theory of cognitive praxis (Eyerman and Jamison 1995), when music as expressions of culture, become forms of knowledge and action in social movements to influence social transformation. Results of the study revealed the images of the music-oriented culture of young women and their contextual construction of cultural identity and ethical values as Asians. Popular music could be an operational feminist medium in “conscientization” (Freire 1998), towards engagement in works of justice and peace. Without claiming to be exhaustive, the investigation adds to the scholarly discourse on the possibilities and limitations of popular music as a feminist tool towards social change.

**“You can be as different as you want, if you’re a sister”
Music as an Agent of Difference in Twenty-First-Century Convents**

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People are often surprised, even shocked, that in our post-millennium era women are still choosing to become nuns. The most common preconception is that to enter a convent is to become a non-person, obliged to submit to a life of conformity; however, convents have long been a bastion of feminism and many women find the religious life to be a liberating experience. As one young nun says: “You have total freedom to be different. Nobody passes judgement on you. (...) You can be as different as you want, if you’re a sister.”

A nun’s need to express this individuality is often manifested through the expressive medium of music, which plays a crucial role in convent life. While the communal sense of “otherness” from the secular world is reinforced through the continued use of chant, it is through creative music-making and text-setting that individual sisters define their personal and sexual identity and construct a sense of self as “other”. This paper therefore draws on the binary perception of identity work as “projection” (the presentation of self to others) and “introjection” (a presentation of self to self), using recent ethnographic data from British, American and Canadian convents as the basis for a socio-musicological examination of the agency of music in the self-reconstruction of difference.

The discussion focuses on individual sisters’ gender-specific use of music to position themselves as women – albeit celibate ones – with a mature sense of sexual and reproductive identity, and at the same time to underline their difference from the secular world they have left behind. As Weil says, “our deepest instinct [is] that we possess an inner core of individuality different from others” and this paper shows that, despite the anonymity of the habit, nuns are as keen to be different as the rest of us.

Gender Construction and Gender Bias in the Biographies of Greek Traditional Instrument Players (1980–2010)

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Through the study of published biographies and interviews of male and female instrumentalists in Greek traditional music and folk music revival we will stress issues of gender construction and gender biases. The sources used are two magazines on Greek music, *Ntefi* (18 issues, 1982–1993) and *Difono* (176 issues, 1996–2010), musicians' biographies and biographical interviews published mainly by ethnomusicologists, and self-presentations of these musicians, when relevant, on the Internet.

The focus given in these interviews, mainly with men for the older ones, seems to be the construction of a discourse that affirms and reinforces the norm and image of the male instrumentalist. The gender bias consists often in the questions chosen or even the extracts to be published, where women that have been important even in male instrumentalists careers and music training disappear or don't get equal treatment by the journalist or researcher. When it comes to women instrumentalists or even women journalists or researchers it appears that discourse and even judgment (aesthetical or personal) changes and gives more personal information or stresses women's difficulties or specificities. Often women instrument players appear in pictures or are just mentioned in texts without further information.

By questioning the construction of these biographies through a gender perspective we should understand dominant representations of the figure of a traditional musician and in the same time think over some more reflexive methodological tools that could be used for such musical analysis.

„Cutting-up“ Gender Identity?! Die Frage nach der Konstruktion eines dritten Geschlechts im Werk von Genesis P-Orridge

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Für das kritische Hinterfragen und Ausloten von Grenzen der Geschlechterrollen und normativen Vorstellungen die jeweils an Geschlecht geknüpft sind, lassen sich in der populären Musik eine Reihe von Beispielen finden. Das Spiel mit binär organisierten Geschlechterrollen und -identitäten lässt sich bspw. schon früh in der Pop- und Rockgeschichte ausmachen (David Bowie, Marc Bolan). Selbst in der vermeintlichen Männerdomäne Heavy Metal finden sich im „Hair-“ oder „Glam Metal“ Formen der äußeren Identitätsdiffusion, sowie ganz explizite Auseinandersetzungen in der Riot-Grrrl-Culture oder aktuell bei Lady Bitch Ray (vgl. Leibetseder 2010). Allerdings ist die Auseinandersetzung mit alternativen Formen von Geschlecht u. E. eher ein marginales Phänomen in Musikkulturen. Im Vortrag wollen wir uns dieser Frage widmen und anhand des Wegbereiters der „Industrial Music“ – Genesis P-Orridge (Mitglied bei COUM Transmission, Breyer P-Orridge, Throbbing Gristle, Psychic TV, Thee Majesty) – ab Ende der 1960er Jahre darlegen.

Zum einen werden wir in groben Zügen die Auseinandersetzung mit Geschlechteridentität(en) im Werk von Genesis P-Orridge nachzeichnen, zum anderen werden wir die spezifische Technik die hierfür verwendet wurde – das „cut-up“, das im Konzept der Pandrogeny mündet – darlegen. Der Ansatz des „cut-up“-Verfahrens wird aber auch in einem umfassenderen Sinn für die musikalischen Strategien der Subversion im komplexen künstlerischen Werk von Genesis P-Orridge genutzt und begründet einen radikalen Musikstil, der heutzutage den Mainstream in vielfacher Hinsicht beeinflusst hat, vor allem im Bereich der elektronischen Musik und des Hip Hop. Aus diesem Grund soll das „cut-up“-Verfahren im Gesamtkontext des Schaffens von Genesis P-Orridge und seiner zahlreichen Identitäten beleuchtet werden. Die „cut-up“ Technik, die ursprünglich von Beat-Autor_innen in den 1950er Jahre prominent verwendet wurde, dient Breyer P-Orridge als zentraler Referenzpunkt und Technik, um die Zuordnung der Autorenschaft zu unterlaufen, Neues zu kreieren, aber vor allem, um aus der Schnitt- und Montagetechnik ein „Other“, jenseits bestehender Geschlechterpolitiken, zu erschaffen. Daraus entstand letztendlich auch das Konzept der Pandrogeny, dass konsequent mittels plastischer Chirurgie, in der Angleichung und Mischung der beiden Körper der Musiker_künstler_innen, umgesetzt wurde.

Are Women Metal Fans Groupies? The Impact of Dominant Representations of Women Rock and Metal Fans upon Female Fans

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This paper addresses the issue of how the dominant representation of women fans as groupies across the broad spectrum of metal impacts upon those fans. Popular representations of female fans in the rock genre frequently rely upon the figure of the groupie, but there is little academic work on the impact that these representations have.

My semiotic readings of *Kerrang!* magazine show that, despite its rhetoric of equality, *Kerrang!* forges a myth that women metal fans are groupies. Following up on these readings, I interviewed 19 British women between the ages of 16 and 69 about their fandom, their experiences in the metal community and the myth of the groupie. All of the women rejected the term 'groupie'. Their responses showed anxiety about both the sexism associated with the figure of the groupie and how that figure impacted upon their own fandom.

I argue that the groupie myth exerts considerable pressure on women fans, positioning them as always (hetero)sexual. This representation has to be negotiated so that implications of excessive sexual desire and frivolous fandom do not "stick" to them. For some women this means downplaying their passionate desires in order not to draw attention from their serious engagement with the music, and for other women this means reconstructing the meaning of "groupie" in order to downplay its effects. I conclude that the dominant portrayal of female fans as groupies is a damaging misrepresentation with profound effects upon women fans' self-expression.

**„Frauenvokalistinnen“ und „Damenkapellen“:
Rock’n’Roll und Beat in Österreich, 1956–76 (Soundlecture)**

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Johannes Kepler Universität Linz, Österreich

Al Bird Sputnik

Trash Rock Archives, Österreich

Girl Groups und All-Female-Bands der 1950er bis 1970er Jahre haften bis heute eine Aura des Besonderen, des Exotischen, und der (Gender-)Grenzübertretung an, welche Betrachter_innen mit unterschiedlichen Begehrlichkeiten verschiedenste Projektionsflächen bieten kann. Dies gilt auch für einen feministischen oder fan-orientierten (Rück-)Blick. Vor allem All-female bands werden hier oft als seltene, sensationelle Fundstücke gehandelt – besonders, wenn es sich um vermeintlich eigenständige, subkulturelle Artikulationen aus einem popkulturell vermeintlich „unhippen“ Hinterland wie Österreich handelt. Eine solche Rezeption reproduziert allerdings eine wesentliche Strategie der damaligen lokalen Musikindustrie, welche ab Mitte der 1950er Jahre Geschlecht – selbstverständlich nur in der in androzentristischen Zusammenhängen einzig sichtbaren Ausprägung als „weiblich“ – als verkaufsfördernden Exotica- und Exploitationfaktor einsetzt. Die deutschsprachige Musikpresse z.B. bewirbt „Frauenvokalistinnen“ wie Evi Kent und „Damenkapellen“ wie die Rosée Sisters als außergewöhnliches, erotisch aufgeladenes Vergnügen. Vielleicht auch aufgrund dieser Schwierigkeit stellen österreichische Unterhaltungsmusikerinnen vor Austropop ein durch die Gender Studies bisher wenig beforschtes Gebiet dar.

Die Soundlecture bemüht sich einerseits, eine klassische Spurensuche im Sinne einer „Frauengeschichte“ der österreichischen Unterhaltungsmusik zu betreiben. Sie fragt nach weiblichen Musikschaffenden in Rock’n’Roll und Beat als Genres, die sich zwischen 1956 und 1976 in Österreich an den Grenzen zwischen subkultureller und kommerzieller Inszenierung und Vermarktung ansiedeln und beleuchtet damit auch das Spannungsfeld zwischen Exploitation-Unterhaltung und Selbstermächtigung in einer Musiklandschaft, die noch nicht von Arena-Besetzung, Punk und feministischen Aufbruchsversuchen geprägt ist. Andererseits soll auch die Frage erörtert werden, inwieweit Geschlecht als Kategorie anhand des vorliegenden Materials kritisch erschlossen werden kann. Ausgangspunkt unserer Überlegungen bilden die *Trash Rock Archives*, welche mehr als 5000 Vinyltonträger und Tonaufzeichnungen von lebensgeschichtlichen Interviews mit über 70 Protagonist_innen österreichischer Populär- und Undergroundmusik ab den späten 1950ern umfassen.

Impact of Female Artists in Reggae Music

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Jamaica's post-colonial 1970s coincided with the heyday of reggae music, when the genre became internationally recognized. The strong influence of Rastafarian artists formed the rhythmic and melodic patterns while carrying spiritual messages along with the promotion of black consciousness and the liberation of Africans from still existing colonialism as well as "mental" slavery. This made reggae music a social medium embraced not only by African descendants worldwide but also by indigenous cultures like American Indians or Maori in New Zealand. The amount of members of the Rastafarian philosophy grew to several millions since then. Hence reggae music is an example par excellence for the strong impact of a musical genre on ethnic identity.

Analyzing the distribution of artists between 1970 and 1980 according to databases, 62.9% were male solo artists, 31.3% male bands, and just 4.5% female solo artists, plus 1.3% female or mixed groups. All female artists were backed by male musicians with almost no exceptions known. Moreover, out of 35 producers there was one female, the late Sonia Pottinger.

This paper analyses social environment, contributions and impact of "reggae women". Statistical data will be shown to be a consequence of Jamaica's post-colonial political and economical situation featuring a society, where young women attained their musical education primarily in church choirs. On the other hand, Alpha Boys School brought up some of Jamaica's most talented male musicians.

The major influence of female reggae artists is shown to be twofold: First, the commercially most successful artists acted as a role model by following and promoting female Rastafarian symbolism, behavioural and dress codes. Second their consciousness in a predominantly male professional environment set a paradigm for overcoming the double oppression of first being black and second a woman.



**„Black Dances – White Bodies.“
Politics of Translation in Global HipHop Cultures**

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Hip Hop is the most successful and enduring of all forms and formations of pop culture. Hip Hop cultures are globally distributed and locally differentiated. Narratives, identities and lifestyle patterns are locally appropriated in and on practices of Hip Hop. Drawing on theories of cultural translation, this paper addresses the question of how blackness and masculinity are translated in and through the aesthetic practices of Hip Hop. Based on the thesis that the politics of aesthetics are to be found primarily in physical practices, special attention will be given to the cultural translations of the bodily practices of Hip Hop.

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Singer-Songwriters and the Role of Social Criticism: Gender Differences versus Equality

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Frequently expressing their intimate attitudes, singer-songwriters have always embodied the role of social critics. From their marginal standpoints, they address the majority as well as individuals, holding up a mirror to reflect their beliefs and actions. Regardless of their age, gender, education or social background, singer-songwriters represent the voice of conscience for the general public.

However, the characteristics of individual singer-songwriters seem to gain in importance when it comes to the range of their audience. As it will be shown in the case of Slovenian singer-songwriters, almost all of the singer-songwriters represented in the media are men. Although their music shows no less quality than that of the opposite sex, female singer-songwriters are often overlooked. The music of the few women that have achieved some presence on the Slovenian musical scene gives voice to active protest against all kinds of social injustices and seems to leave no room for the expression of intimacy or humorous attitudes – the two aspects that are most admired by the audience. The most popular (male) singer-songwriters are those with a humorous approach or lyrical expression.

Is there a room for social criticism and is it more acceptable for the audience if it is delivered from the mouths of men? And is the lack of female singer-songwriters in the Slovenian musical landscape the result of their clearly expressed protest? Or is it the other way around: that in order to become visible, must female singer-songwriters become actively involved in the defense of the underprivileged? My attempt to answer these questions will be based on my current research on contemporary Slovenian singer-songwriters.

Gender and Musical Agency in the Teaching Practices of Popular Music

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In this study I will investigate how gender intertwines with the students' musical agency in the practices related to the teaching of popular music in Finnish lower secondary schools. Teaching popular music in schools is increasingly becoming a common practice around the world and it could be argued that it already has a hegemonic position in Finnish music teaching. However, when viewing popular music and practices related to it from a gender perspective, the style can be considered problematic. It is shown that the practices of popular music are perceived as heavily gendered outside the school context.

Finnish curriculum for music emphasizes that learning and understanding music should happen through musical activity mainly. Moreover, the general part of the national curriculum calls for practices that are equal and democratic. Based on the earlier studies it seems like there is a tension between gendered practices of popular music and the above-mentioned claim of musical activity, democracy and equality in music education. If the style is brought to music classrooms as such, the gendered practices are also contradictory to the gender equality that is presumed in the Finnish national curriculum.

In the field of music education research the lack of feminist viewpoint is noticeable and in Finnish music education research critical viewpoints are argued to be more or less absent. Consequently, in order to further examine gender related practices of teaching popular music, more research is needed. The present study continues the conversation concerning popular music, gender and teaching practices by using critical, feminist lenses. The specific theoretical framework is developed from the works of the feminist and poststructuralist philosopher Judith Butler, with a special emphasis on her ideas of performative gender. The data will be collected with ethnographic research methods in which I will use observation, interviewing and collecting field notes.

**Musikhochschule und Arbeitsmarkt.
Empirische Befunde zu gegenwärtigen Anforderungen und Bildungs- und
Berufskarrieren von Musikhochschulabsolventinnen und -absolventen.**

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Die Arbeitsmarktsituation für Absolventinnen und Absolventen von Musikhochschulen hat sich in den vergangenen Jahren weiter verschärft. Nach wie vor existiert ein Missverhältnis bei der Anzahl von Musiker/innen zu der Anzahl an offenen Stellen – insbesondere zu den offen ausgeschriebenen Planstellen der deutschen Kulturorchester. Diese Diskrepanz erhöht den Leistungs- und Konkurrenzdruck zwischen den Musiker/innen und führt sie immer häufiger in eine befristete und/ oder selbständige Erwerbsform, die neben musikalischen Kompetenzen auch Fähigkeiten in Organisation und Selbstmanagement erfordern. Überdies scheinen insbesondere geschlechtsspezifisch verteilte Berufs- und Aufstiegschancen innerhalb des Musikbetriebs zu existieren, die in einschlägigen Analysen zur Arbeitsmarktsituation (Bastian/Koch 2010, Gembris 2005) bisher nur wenig Beachtung fanden. Denn „obwohl weibliche Studierende an den staatlichen Hochschulen für Musik [...] mit 57 Prozent in der Überzahl sind, stellen sie im späteren Berufsleben nur 23,4 Prozent der an Orchestern, Musikschulen und Hochschulen für Musik Beschäftigten dar“ (Gauert 2011: IV). Auch die Vergabe von Führungspositionen an Frauen – als Dirigentin, künstlerische Leiterin oder Managerin eines Orchesters – scheint in diesem Bereich eher eine Seltenheit darzustellen. Daraus ließe sich eine doppelte Herausforderung von Musikhochschulabsolventinnen ableiten: Zum einen den zahlreichen Anforderungen des Musikkarbeitsmarkts gerecht zu werden; zum anderen sich gegenüber einer männlich dominierten Struktur des Musikbetriebs zu behaupten. Vor dem Hintergrund dieser Problematik möchte der geplante Beitrag auf der Grundlage eines aktuellen Forschungsprojekts der Hochschule für Musik Dresden und dem Sächsischen Kompetenzzentrum für Bildungs- und Hochschulplanung (2012/13) zum Thema „Karrierewege von Musikhochschulabsolvent/innen“ empirische Befunde zu folgenden Fragen liefern:

- Welche Voraussetzungen muss ein/e Musikhochschulabsolvent/in erfüllen, um beruflich erfolgreich zu sein?
- Inwiefern zeigen sich Unterschiede in den Bildungs- und Tätigkeitsverläufen von Musikerinnen und Musikern?
- Wie haben sich die Berufsziele der Musikhochschulabsolvent/innen seit Beginn ihres Studiums bis heute verändert?



- Welchen Schwierigkeiten sind ihnen beim Berufseinstieg begegnet und wie haben sie diese überwunden?
- Wie zufrieden sind Musiker/innen mit ihrer beruflichen Situation?

Die Datengrundlage bildet zum einen qualitatives Material, das aus Interviews mit Arbeitsmarkt-expert/innen gewonnen wurde. Zum anderen wird auf quantitative Daten zurückgegriffen, die im Rahmen einer standardisierten Absolvent/innenbefragung erhoben wurden. Mit Bezug zum Thema der Konferenz wird der Analyseschwerpunkt des Beitrags insbesondere auf das Geschlecht und die Herkunft der befragten Absolventinnen und Absolventen gelegt. Die Ergebnisse sollen zur Diskussion um die Relevanz dieser beiden Merkmalsdimensionen für die Karrierewege von Musikhochschul-absolvent/innen anregen.

The Relevance of Gender in Pop Music Journalism

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In his book “Performing Rites” (2002), Simon Frith notes that “Part of the pleasure of popular culture is talking about it; part of its meaning is this talk”. This statement seems to be especially true for popular music. Not only do fans and journalists (who are often fans themselves) talk about music, they also produce a written discourse on music and music-related issues in magazines, newspapers, blogs, and so forth. Thus, pop music journalism (PMJ) is not only a source for information, but also a place where values, meanings, ideologies and ideas about music are expressed.

In this paper I address the issue of gender in the language of PMJ in print media. Previous research suggests that gender plays an important role in PMJ. This has consequences not only for the ways musicians are written about or represented, but also for the ways they and their music are evaluated.

In the paper I address the following main questions: Is gender a relevant social category in the discussion about music and/or musicians? If so, in which contexts is gender relevant? Recent research mainly focused on the representation of female musicians in the PMJ of the USA, UK and Germany. The researchers concluded that women are (1) marginalized and underrepresented, (2) sexualized, and (3) represented as “the other” or as a homogenous group in pop music, and that (4) certain terms and definitions are used in gender-specific ways. The problem is that this focus on women disregards the representation of men, which has significant implications on the findings. Furthermore, none of these studies embeds its research into a theoretical framework of women’s studies or gender studies.

My paper provides further insights into this topic. For this purpose, I present the recent studies and research findings about gender and PMJ and discuss them critically. Furthermore, I present elements from my current thesis project, which takes gender/feminist theories and methodological considerations into account.

Eternal Novices?
Professionalism and Contemporary Women Monastic Composers

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In this paper, I explore questions of compositional professionalism through the work of contemporary nun composers, examining the complicated characterization of their musical activities as “professional” or “amateur.” I contend that by depicting their performance activities in older genres as “professional,” nuns’ contemporary compositions are then positioned as amateur. This gendered comparison derives from postwar musical egalitarianism and feminist expression, as well as notions of gender, performance, and profession, and perceptions of nuns’ compositional aims.

Whereas the idea of musical nuns is familiar, they are often depicted performing ancient repertoire that carries exoticism of past tradition. Nuns represent a cultural outgroup – their otherness includes homosocial living and perceived exclusion from musical professional exchanges – and contemporary nun composers and their musics are virtually unknown. Large-scale works, traditional styles, and conventional texts are markers of sacred-musical professionalism, or suitability for engagement by professional musicians in formal settings. I argue nun composers are often afforded a secondary amateur status as composers, owing to exoticized representations of their chant performances – evoking essentialist concepts of women as “vessels” for transmission of established musical traditions – and to feminization of their contemporary music and its perception as vernacular, private, intended for non-musicians, and/or feminist. Conversely, their comparative traditionalism and religious affiliation buttress cultural and musical “othering” in contemporary musical spheres, excluding them from more experimental professional composer groups.

Three composers – Theophane Hytrek, Miriam Therese Winter, and Elise, CHS – serve as case studies, with music that spans genres from chant to feminist songs to traditional liturgies. These compositions have remained unexplored by scholars, much to the detriment of both feminist and music studies. Illuminating the works of nun composers allows exploration of attitudes about women composers, sacred music, feminism, and professionalism.

Exploring Blackness / Queerness / Sorority and Diaspora in Music: The Sister Sider Collective

Cae Joseph Massena

(Singer-Songwriter, France-Haïti)

Cynthia Phibel

(Visual Artist, Guadeloupe)

Ferricia Fatia

(Poet, Singer-Songwriter, Activist, United States of America)

Khady Cissé

(Singer-Songwriter, France-Sénégal)

The Sister Sider Collective aims at providing a framework to four women identified artists that are involved in questioning Black art in alternative ways through their work. Through years of artistic collaboration, we have become convinced of the necessity to explore a collective way of envisioning our artistic paths. We realized that we share common interrogations that we strive to explore in our art both individually and collectively. While we want to emphasize how critical to us is the intersectional aspect of our artistic quest, we also recognize that what lead to the creation of the collective was indeed the thirst for a collective artistic feminist non euro-centric response to the harsh sexism we were facing within the industry as well as outside. Inspired by radical band “Sweet Honey in the Rock” and the “Women’s music movement” we set out to create our own collective platform.

At the heart of our artistic query, we also find the afro-alternative or afro-queer dimension of interrogation. Interrogating through art, what can be found, steering away or challenging what is assigned to black artists, bodies and representations – heteronormative stereotypes, exoticism, sexualization, racism, violence- is indeed fundamental to our quest.

We share a coinciding interest in the exploration of Glissant’s proposition to resort to “trace art” as opposed to “highway art”. How can we choose to claim artistic space in music in keeping with Glissant’s proposition? Indeed our understanding and exploring of diasporic “routes” constitutes a pivotal platform of reflexion and artistic performative exploration within the collective.



Ceilings of Glass and Gold: Female Careers in Classical Music

Elisabeth Mayerhofer

University for Music and Performing Arts Vienna, Austria

This contribution discusses the career paths of instrumentalists with an emphasis on women in leading positions in classical music. The empirical part will survey several qualitative studies undertaken between 1998 and 2012, answering the question of whether or not the situation has changed over the last fifteen years.

Careers in classical music tend to follow one of two patterns: First, there are music ensembles in which musicians work in a regulated environment with regular contracts and social benefits; second, there is the freelance market, which involves irregular income and all of its uncertainties and financial insecurity. In both career tracks, gender plays a significant role.

The history of the marginalization of women in classical music has been handed down over the centuries, and as recent empirical studies suggest, it has hardly changed over that time. It is that history that strengthens the glass ceiling, since certain groups of instruments and hierarchical positions are commonly assigned gender stereotypes that carry more weight than formal training. Studies have shown that over the past twenty years, formal training has had little impact on this financial situation – but gender has. This explains the fact that, even though women are well represented (even overrepresented in some disciplines) at music universities, they are underrepresented in leading positions, both by headcount and financial compensation. Gender mainstreaming policies have had only a limited effect; the gender and ethnic stereotypes that shape professional identities still outweigh all positive action measures.

Women, the Trumpet and Education: An Approach to the Current Situation of Two Faculties of Music in Bogotá, Colombia

Paola Medina

National Pedagogical University, Bogotá, Colombia

The history of women in music shows that, in different periods, women did not have as significant of a stake in musical or instrumental discourses. This suggests that, although large-scale investigations into the participation of women in music have been made, in some respects, the story remains incomplete. The women who have fought and continue to fight against the parameters and stereotypes that different times and social contexts have imposed upon their gender and their choice of instrument are the protagonists of this research, which examines the national reality of the participation of women in the field of music in Colombia. Specifically, this research investigates the current landscape of women trumpeters at two universities and how the succession of trumpet chairs has intersected with characterizations of gender, the imaginary, and stereotypes that are still playing out in the classroom. Identifying the gender perspective into this situation illustrates how stereotypes are still latent with regard to the trumpet and its teaching, promoting inequality between future trumpeters – not only in the university classroom, but also in the workplace.

This research seeks to identify the gender stereotypes that have been built into the teaching environment on two faculties of music in Bogotá, Colombia, showing that teachers still emphasize these stereotypes in perhaps unconscious ways. What I have to ask is how can this reality be transformed in an equitable way from the classroom so that these characterizations and stereotypes disappear once and for all? How can this current reality be changed so that future instrumentalists will find equity in their education and workplaces?

Women and Work in Australian Hip Hop

Tony Mitchell

University of Technology, Sydney, Australia

This paper begins by showing contrasting attitudes to work in hip hop in music videos by US-transplanted Australian female rapper and model Iggy Azalea (in a video called “Work”) and New Zealand-born part-Aboriginal migrant Sky’High, drawing on Andrew Ross’s ideas of work-related male US hip hop videos. Ross has argued that the hip hop scratch DJ is a skilled physical labourer, the African-American MC’s embrace of bling and ostentatious display of wealth is a form of “potlatch” that highlights through deliberate reversal his exploitation within the music industry, and that women in music videos are often involved in multi-tasking. One could also argue, as Crazy Legs has done, that break dancing is a form of professional physical activity related to achievement in sport and acrobatics, and, as Nancy McDonald has done, that graffiti writers pursue a clandestine version of a conventional career path through the achievement of an “underground” form of fame within this illegal activity. Women in hip hop have always had to work extra hard to achieve visibility in a male-dominated field, and some, like Azalea, use their sexuality to achieve this, while others, like Sky’High, use a masculine-like toughness and self confidence to challenge and contest male dominance. The wikipedia entry on Australian hip hop contains a list of 56 “Notable Artists” which includes only four women. Hilltop Hoods’ 2012 music video “Rattling the Keys to the Kingdom”, which features shout-outs to a cross-section of current Australian hip hop groups and artists, includes only three women solo artists among 84 males (and a sum total of seven women). But statistics never tell the whole story, and beginning with Sharline Bezzina (aka Spice), of Maltese descent, the first woman to record a hip hop track in Australia in 1988 and still active as a graffiti artist and youth worker at the age of 41, women have played a vitally important role in Australian hip hop as facilitators, teachers and role models as well as MCs, DJs, break dancers and graffiti writers.

Construction of Gender in the Takarazuka Revue Company: A Case Study of a Japanese Female Musical Company

Naomi Miyamoto

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Since its establishment in 1914, the Takarazuka Revue Company in Japan has offered female-only musicals and revues. In these performances, some of the women play male roles. It is important for audiences to be able to easily distinguish between male and female characters; in this situation, gender exaggeration is inevitable, which is similar to Kabuki. The Takarazuka Company has created a particular style of gender; its male-role performers act as a man while simultaneously presenting an “abstract” man on stage because they cannot become a real man. This abstract man, which is now one of the main characteristics of the Takarazuka Revue, can be achieved through two main factors: (1) emphasis on mannish elements such as trench coats, cigarettes, broad shoulders, and a male voice, and (2) Westernisation. Male-role players in Takarazuka apply make-up like Westerners and often learn the male style from Western classical films. Playing Western characters in the theatre can also contribute to the expression of an abstract man. For female performers to construct a distinctive male gender on stage, male-role actors need to distance themselves from the characteristics of real Japanese men. This musical company became especially popular among girls and women in the second half of the twentieth century, as they were attracted by their notion of the ideal man, who was totally different from their experience with men in their daily lives.

My presentation will clarify that this extraordinary experience regarding gender in the theatre can be accomplished through the exaggeration of mannish elements and Westernisation.

Libido, Respekt und Hegemonie: Männlichkeit(en) im Jazz

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Geschlechterverhältnisse stellen im Jazz ein wenig behandeltes Thema dar. Der Fokus liegt häufig auf Biographien von Musikerinnen und „Ausnahmen“, die zeigen, dass Frauen nicht nur Sängerinnen oder Pianistinnen sind. Die Geschlechterverhältnisse können jedoch nicht nur mit der Benachteiligung von Frauen durch die männliche Dominanz erklärt werden, sondern sind auch auf eine subkulturspezifische Produktion von Männlichkeit zurückzuführen, die sich sowohl bei Rezipienten als auch Musikern finden lässt und bei der die homosozialen Beziehungen im Jazz an Relevanz gewinnen. Historisch ist diesbezüglich in verschiedenen Quellen eine erotisierte Vorstellung vom afroamerikanischen Musiker als „Kämpfer“ zu konstatieren, in der dieser mit seiner Musik vor der Öffentlichkeit rezipierbare Konflikte gegen die Obrigkeit austrägt und darüber für seine Befreiung eintritt. In dieser Interpretation des (afroamerikanischen) Jazz korreliert ein durch Exotismus gekennzeichnetes Gefallen am Ungehorsam des Unterdrückten mit den sozialhistorischen Hintergründen und den politischen Haltungen der Rezipierenden. Jazz erscheint dadurch als Plattform marginalisiert-maskuliner Selbstbehauptung und fungiert als Projektionsfläche, auf der die mögliche Rezeption exotischer Männlichkeit zum wichtigen Aspekt wird.

Zudem kann in der Art und Weise, wie junge männliche Musiker die improvisatorische Interaktion erklären, eine harmonische Homoerotik und im kompetitiven Verhalten der Jam Session eine aggressive Homoerotik expliziert werden. Die männlich strukturierte Formation stellt in dieser Interpretation einen schützend-intimen Zusammenschluss dar, in dem Musiker jedoch zugleich Kompetenzen vor Peers und Publikum gegeneinander austragen. Es etabliert sich ein Männerbund, der sich sowohl durch erotische Zuneigung als auch Formen maskuliner Konfliktaustragung stabilisiert. Hier bildet sich eine männliche Hegemonie heraus, die wiederum Frauen bestimmte Positionen zuschreibt und deren Partizipation an der Subkultur somit erschwert.

Ausgehend von der Theorie Raewyn Connells („Masculinities“) wird der Vortrag anhand von historischem Material und Interviews mit MusikerInnen zeigen, wie sich in verschiedenen Interpretationen des Jazz Männlichkeit als wirkmächtige Kategorie auf einer sozialhistorischen, subkulturellen und ökonomischen Ebene durchsetzt.

Feminism and Local Rock Musicians

Marika Nordström

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In what ways is feminism significant for local rock musicians? This paper presents a Swedish qualitative study of ten young females for whom feminism as an ideology and as a practice it has been very important in their pathways to becoming rock musicians and in their everyday life as musicians. All ten informants share a political commitment and are engaged in feminist music associations. Riot Grrrl Movement is depicted as fundamental for the majority and artists associated to this movement were vital in their process of becoming rock musicians. Third Wave Feminism has been a crucial source of inspiration with its focus on political activism. Feminist knowledge is used to tackle gender related obstacles in their lives as local, aspiring musicians – a life that is characterized by their minority status as female rock musicians. The informants describe discrimination as a recurrent problem. Their stories often revolve around how to instigate political change without being essentialist. Complex issues concerning identity, (identity) politics, discrimination and affirmative action are dominant in their narratives and described as phenomena that affect their daily lives in several ways. For instance, they are frequently categorized as “girl bands” (tjejband in Swedish); which for them symbolize subordination and exoticization and are associated to feelings of insufficiency and dissatisfaction. However, life as a local rock musician is overall portrayed as very joyous and rewarding – and music making as therapeutic and empowering. Many informants describe how their roles as voluntary workers in the associations and as rock musicians are intertwined and that the red thread is their longing for joy – and for justice.

***You Don't Need My Voice, Girl. You Have Your Own:*
Subjectivity, Voice, and Feminism in the Music of Tori Amos**

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The aim of this research was to examine the contribution that Tori Amos, as a feminist singer-songwriter, composer and pianist, has made to feminist discourse, and to investigate the potential of engagement with her music to lead to a feminist awakening. This research was undertaken through simultaneous analysis of Tori Amos's music and autobiography, various feminist theorists and writers, as well as interviews conducted with participants, who are Tori Amos fans.

Three dominant themes were examined through the literature, the music, discussion of Amos's own position, in addition to being explored in the interviews. These were subjectivity, voice, and feminism. These themes are represented very strongly in Amos's music. Subjectivity is fundamentally concerned with exerting one's own agency, and utilising one's voice constitutes a vital means for achieving that. The volition to exert one's subjectivity, as well as articulate one's voice are necessary elements inherent in a feminist identification.

The research revealed that Tori Amos has consistently contributed to feminist thought, through her critique of the patriarchal make-up of society, as explored in her music, as well as her willingness to openly discuss issues of a feminist nature. Her fans, to varying degrees, have engaged either directly or indirectly, with that feminism.

The Construction of Authenticity in Czech Rap Music

Anna Oravcová

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The paper will present the work in progress on the dissertation project “The Construction of Authenticity in Czech Rap Music” which focuses on the cultural translation of hip hop as a former Afro-American cultural expression and its appropriation by Czech hip hop fans and artists. Based on qualitative research including content analysis of rap lyrics, interviews with rappers, and participant observation, the project focuses on the way Czech rappers construct their identity with special focus on gender and race/ethnicity.

Hip hop is currently one of the three most popular music genres/youth subcultures in the Czech Republic. Considering that the majority of rappers are middle class men in a so-called racially homogeneous country, the paper examines the construction of masculinity of these rappers, their attitudes towards gender roles, women and racial/ethnic minorities. The construction of authenticity in rap music is often tied to the binary dichotomy between “mainstream” (commercial, sold-out) rap and “underground” (conscious rap sticking with the roots). The project follows both of these two groups in search of their definition of the “real” hip hop as well as focusing on the display of sexism, homophobia and racism/xenophobia in their lyrical content.

The aim of this project is to look at Czech hip hop music/subculture in its “glocal” form, putting it in the context of global flow and local milieu which shapes its character as well as use it as an example of the mechanisms and networking that lead to a formation of youth subculture/music style.

Tactile Discipline and Eroticized Power Positions in “*The Secretary*”

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“*The Secretary*” (2003, dir. Steven Shainberg) is a film discussing the sadomasochistic-romantic relationship between a dominating lawyer and his submissive secretary. Sadomasochism here means the eroticized power switch between two consensual adults, with a possible level of eroticized pain attached. The power positions between the characters are produced continuously throughout the film by its audiovisual means, sound effects and film music. Featuring the score of Angelo Badalamenti, who is best known for his work with David Lynch, “*The Secretary*” opens up the surreal level of the sadomasochistic relationship without being judgemental, but also not completely void of problematizing it.

My presentation offers an audiovisual analysis of the film, focusing on the tactile character of the music and the enhancement of sound effects for emphasizing the pleasure/pain coalition of the sadomasochistic sexual play. Through queer study analysis (Foucault, Butler, Sedgwick) and close reading of the score music as well as Leonard Cohen’s opening song *I’m your man*, I plan to demonstrate how power positions are built and eroticized by audiovisual means. The case analysis is a part of my licentiate degree (in process) that focuses on sadomasochistic power positions in music and audiovisual material, opening up new interpretations of music seen and heard through sadomasochistic point of view. Parts of this presentation were given at “Music and the Moving Image” Conference in New York, June 2012.

HipHop Linguistics, Street Culture und Männlichkeit von postmigrantischen Rappern in Österreich

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In dieser Präsentation rekonstruiere ich die soziale und politische Bedeutung der translokalen kulturellen Praxis von jungen, in Österreich geborenen und aufgewachsenen männlichen Rappern der zweiten Generation türkischer MigrantInnen. Die Rapper übersetzen die global zirkulierende HipHop-Kultur in den lokalen Raum und vermengen sie mit Traditionen und Quellen der Kultur des Herkunftslandes ihrer Eltern sowie mit jenen der österreichischen Popularkultur. Ihre Verhandlung unterschiedlicher populärer Kulturen und deren Vermischung, die etwa in türkisch- und deutschsprachige Rap-Songs mündet, stehen im Kontext der Auseinandersetzung mit Rassismus, hegemonialen Migrationsdiskursen und Repräsentationen von MigrantInnen. Dem dominanten Diskurs zufolge stünden postmigrantische Jugendliche, also MigrantInnen der zweiten und dritten Generation, die selbst nicht eingewandert sind, zwischen zwei gegensätzlichen Kulturen und würden sich weder der einen noch der anderen Kultur zugehörig fühlen. Hinter dieser Vorstellung von postmigrantischen Jugendlichen als orientierungslose und „zerrissene Generation“ verbirgt sich ein national und räumlich fixiertes Kulturverständnis, das nahelegt, sich für die eigene Verortung und identitäre Selbstdefinition geografisch und kulturell auf ein Gebiet festlegen zu müssen.

Auf Basis der Analyse von Interviews mit postmigrantischen Musikschaaffenden, Rap-Songtexten und -Videoclips sowie Beobachtungen bei Szene-Events beschreibe ich, wie die postmigrantischen Rapper dieses Kulturverständnis zerstören, indem sie durch ihre translokale kulturelle Praxis ihren eigenen (Lebens-)Raum, einen „dritten Raum“ (Bhabha 2000), hervorbringen. Als wesentliche Elemente dieses „dritten Raums“ fungieren die Sprachpraktiken der Rapper, die sich als lokalisierte Variante der „HipHop Linguistics“ (Alim 2009) beschreiben lassen, Vorstellungen über eine authentische urbane „Street Culture“, die sich durch die Identifikation der HipHopper mit ihrem jeweiligen Wiener Heimatbezirk ausdrücken, sowie die performative Darstellung einer „Ghetto-Männlichkeit“.

Auf der Grundlage dieser Elemente des „dritten Raums“ nehmen die postmigrantischen Rapper eine gesellschaftliche Position ein, die dominante Identitätskonzepte und Migrationsdiskurse infrage stellt sowie die Einübung männlicher Verhaltensmuster und die Akkumulation von Wissen ermöglicht. Vor dem Hintergrund der in vielen Rap-Songs und -Videos transportierten sexistischen, misogynen, homophoben und gewaltverherrlichenden Einstellungen stellt sich diese Position zugleich als ambivalent dar.

Women's Roles in Music Technology and Production in the Spheres of Pop and Rock Music in Britain

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This paper presents and contextualises the interim results of the author's original primary research into women's roles in music technology and production in the spheres of pop and rock music in Britain.

It is generally accepted that in the current UK pop and rock industry, women are more likely to take on the role of vocalists as opposed to "driving" the studio and becoming involved in the technical sides of music production. This has implications in terms of the way young women are perceived and their longevity within the industry; it also has implications in terms of their potential earnings, as they are practitioners in an industry focused on youth and sexuality which shuns older female performers unless they can successfully renegotiate their relationships with their audiences (Jennings and Gardner 2012).

Through interviews with practitioners (mainly in the mainstream), and across different genres within pop and rock music, I contextualize the working practices, aesthetics and parameters that exist for contemporary female producers and engineers within a cultural and historical discourse. Interrogation of academic texts, from writing on music and gender (e.g. Bayton 1998, Whitely 1997, Green 1997, McClary 2002), gender and [music] technology (e.g. Armstrong 2012, Hinkle-Turner 2006, Kramarae 1998), studio practices (e.g. Theberge 1997, LaCasse 2000) to other surrounding issues forms a starting-point for the analysis of the interview material. "Given" attitudes to the creation and reception of different music styles from electronic dance music to acoustic music are challenged, and the strategies that women develop to negotiate a male-dominated workplace are also explored. Issues of potential technical training post-16 and its application are also addressed through original quantitative research of organizations that teach music technology in the north-east quadrant of Greater London.

Gender Representations and Reversals in Franz Schreker's "*Die Gezeichneten*"

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Born to a Jewish father and a Catholic mother, Franz Schreker (1878–1934), an Austrian composer, rose to prominence as an influential conductor and teacher. In the 1930s, the Nazis marked his work as degenerate and destroyed his career; as a result his work was neglected, and he was almost entirely forgotten. Recent scholarship and performances have brought his life and work back to light; however, gender constructions in Schreker's work have not yet been treated in depth. My paper will contribute to Schreker scholarship by focusing on gender and gender constructions in his opera "*Die Gezeichneten*" ("The Branded") in light of the cultural and historical context in Vienna and Berlin.

"*Die Gezeichneten*" was composed in 1913–1915 and premiered at the Frankfurt opera in 1918. It is set in sixteenth century Italy and tells of Alviano Salvago, a hunchbacked aristocrat who created an island utopia in his search for beauty, Vitelotto Tamare, who led orgies on a secret grotto on the island, and Carlotta, a painter who was the object of their desires. Misogynist stereotypes of women and the dissolving of boundaries between masculinity and femininity influence the representations of these characters. Carlotta is portrayed as a heartless woman who deceives and misleads Alviano for selfish purposes and gives into her lust for Tamare. It has been suggested that Tamare was based on Frau Tamara von Hervay, a woman of Jewish origin who married an Austrian District Captain and was put on trial for bigamy in 1904, and Carlotta on composers Arnold Schoenberg and Alexander Zemlinsky.

Schreker's portrayal of women and the transposition of gender roles in "*Die Gezeichneten*" provide an opportunity to explore the impact of prevailing gender and racial stereotypes and transgender identity on music in Austria and Germany.

Queer Style. Practices of Self-Stylization by Pink, Robyn and La Roux

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In the lead-up to the *New York Fashion Week 2013* the fashion-website *style.com* asked provocatively: “Is Lesbian Chic here to stay?”. The site’s unequivocal answer: “Yes, Lesbians are everywhere”, and so the trend will continue. Rihanna can be seen as one example for this fashion and lifestyle trend; she presents herself in a close embrace with Kate Moss on the cover of *V Magazine* and lets the media know she would like to kiss Miley Cyrus.

Since the 1990s, the phenomenon of the “Lesbian Chic” has been quite prominently employed as a successful self-marketing strategy of a number of pop stars. At the same time, most of these singers emphasize on ideals of stereotypical femininity and heterosexuality, i.e. in the way they present themselves in their music videos or on stage, thereby diminishing their “lesbian-ness” to a pure fashion style. In contrast, the practices of self-stylization by singers like Pink, Robyn and Elly Jackson of La Roux can be seen as more individual and complex dealings with this specific “chic” and with their – or rather their pop star persona’s – sexual identity and orientation. In my opinion, a queer potential can be ascribed to their diverse ways of self-stylization, which mostly results from their adoption of androgynous, “lesbian” or “masculine” connoted components, which results in a disruption of coherent coding of gender categories.

In my presentation, these disruptions are analyzed in order to show the ways how these processes work by taking a closer look at the singers’ physical appearance, gestures and movements, hairstyles and clothes, voices, musical and style influences as well as behaviour in interviews. Relevant to this are the connections between their stylization and typical fashion items in the lesbian and gay communities, while the question of a typical homosexual look is highly debated and can only be referred to under the assumption that there are a number of employed signs and symbols connoted as “lesbian” or “gay”. What is queer about Pink, Robyn and La Roux in my opinion is that their self-performances constitute neither a coherent heterosexual nor lesbian identity, but open up possibilities of other ways of being that transcend a binary definition of gender. Beyond the category of “authenticity”, the three singers function as role models for a vast audience which might perceive their stylizations as manifestations of and objects for different, non-coherent identities and desires, thereby opening up the culturally produced images of how to look and how to be lesbian, creating new lesbian styles. Their queering potential lies in the movements back and forth between the world of pop and lesbian cultures, not only employing “Lesbian Chic” as a marketing tool, but as ways of being different and escaping categories.

**“A Modern Girl”:
Subversions of Traditional Feminine Identities offered by Yugoslav Band Videosex**

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Aim of my paper would be to approach the activity of a Yugoslav new wave band, Videosex, popular during the 1980s. The band's singer was Anja Rupel, who, as she herself confirmed, tried to present a different and subversive kind of feminine identity than the one that was acceptable in a patriarchal Yugoslav society. During the 1980s, coinciding with Tito's death (but not exclusively because of it), a change in cultural climate followed this disruption on the political scene. Among other changes, the country became even more open to influences from the west that, on the field of popular culture, resulted with the appearance of the Yugoslav kind of new wave. Being influenced by, mainly British punk and new wave, it emerged as a youth culture, represented by those who looked for their own, unique way of addressing the issues that were part of their everyday lives. So, most of the bands active during this decade distanced themselves from the music of older and widely popular rock bands (most notably Bijelo dugme – White Button) and especially from the so called newly composed folk music (sang by Lepa Brena, for instance). In doing so, “protagonists” of Yugoslav new wave also turned away from their (traditional) conceptions of gender identities. Thus, I would examine Videosex in context of these changes and argue that Anja Rupel, as their frontwoman, offered a different image of a female singer. One that was not a “mere décor” with a good voice, or a sex symbol like most folk singers, for instance, were. So, the paper will be pinpointing the subversive impulses offered by lyrics, music, and appearance of Videosex and Anja Rupel. These subversive identities almost completely disappeared from the “public scene” with the dissolution of Yugoslavia, which makes their examination that much more important.

**„Modern Man“ (Arcade Fire):
Eine intersektionale Perspektive auf Repräsentationen von Männlichkeit im *Indie***

Nadine Sanitter
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In meinem Forschungsvorhaben steht die Frage im Mittelpunkt, wie gegenwärtig Männlichkeiten im Musikgenre Indie, einem erfolgreichen Subgenre des Rocks, konstruiert und repräsentiert werden. Dabei werden Texte aus Musikzeitschriften mittels eines an der wissenssoziologischen Diskursanalyse orientierten Vorgehens analysiert.

Bezug nehmend auf das Konzept der „hegemonialen Männlichkeit“ von Raewyn Connell konzentriert sich der Vortrag auf die Frage, wie Männlichkeiten auf der homosozialen Ebene diskursiv erzeugt werden. Dabei gehe ich davon aus, dass dies nicht mehr vorrangig über Ausschlüsse erfolgt. Vielmehr können Normalisierungsprozesse aufgezeigt werden, in denen eine ganze Reihe von Männlichkeiten als Norm zugelassen werden. Trotzdem lassen sich parallel dazu Grenzen der Flexibilisierungsprozesse aufzeigen, die über die Kategorien „Rasse/Ethnizität“ und Sexualität vermittelt werden. Die bisherigen Ergebnisse machen deutlich, dass diese „normalisierende Integration“ (Engel 2009) von Männlichkeit nur über eine intersektionale Analyse angemessen verstanden werden kann.

Der zentrale Fokus des Vortrages liegt auf den Möglichkeiten, eine solche Untersuchung theoretisch und methodisch zu konzipieren. Unter dem Begriff „Intersektionalität“ wird eine Vielzahl von unterschiedlichen Ansätzen subsumiert, die teilweise in Spannung zueinander stehen. Gemeinsam ist allen, dass sie die Verwobenheit und das Ineinandergreifen von Macht- und Ungleichheitsverhältnissen untersuchen. Ich benutze im Anschluss an Riegel (2012) Intersektionalität als Heuristik, mit dem die Kategorisierungen und ihre Grenzziehungen sowie die daraus folgenden Effekte herausgearbeitet werden können. Die Kategorie Männlichkeit wird hierbei als strategisch-vorläufiger Knotenpunkt verstanden. Der Vortrag erläutert, wie Männlichkeit in Wechselwirkung mit den Kategorien „Rasse/Ethnizität“ und Sexualität konstruiert wird. Durch die Untersuchung dieser Verknüpfungen wird es nicht nur ermöglicht, Prozesse von Privilegierung und Abwertung zu untersuchen, sondern auch aktuelle Konfigurationen von „Männlichkeit“ im Rahmen scheinbar flexibilisierter Geschlechterverhältnisse aufzuzeigen. Im Vortrag soll abschließend auch auf Herausforderungen und Grenzen, die mit dem gewählten Ansatz einhergehen, eingegangen werden.

Guitar Heroines – Neue Form geschlechtlicher Subversion oder versteckte Anpassung?

Sarah Schauburger
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Die E-Gitarre zählt zu einem der begehrtesten Musikinstrumente seit ihrer Entwicklung und wird häufig sogar als ein übergreifendes kulturelles Phänomen dargestellt, das jenseits musikalischer Diskurse Wirkung erzielt. Die E-Gitarre wird in diesen Zusammenhängen meist zu einem Macht- und Subversionsmittel stilisiert, begleitet von einer Kanonisierung männlicher Gitarrenhelden. Die Reichweite dieses Diskurses erstreckt sich von Gitarrenfachmagazinen über Musikvideogames bis hin zur geschlechtsspezifischen Instrumentenwahl – also der Körperpraxis einzelner Akteur_innen. Erst im Oktober 2012 veröffentlichte der deutschsprachige *Rolling Stone* wieder eine Liste der „besten Gitarristen der Welt“ mit nahezu ausschließlich männlichen E-Gitarristen. Diese Kanonisierung ist als Teil der Exklusion von E-Gitarristinnen in der Geschichte der E-Gitarre zu verstehen. Geschlecht wird insbesondere für weibliche Musikerinnen zum Ausschlusskriterium aus dem männlichen Heldendiskurs. Gleichzeitig liest sich der „Guitar Hero“ als kulturelles Ideal hegemonialer Männlichkeit. Im vorherrschenden Diskurs werden bestimmte „Weiblichkeiten“ auf den ersten Blick entweder sexualisiert oder marginalisiert.

In dem Vortrag möchte ich anhand von einzelnen Beispielen diskutieren wie Weiblichkeit(en) im männlichen Diskurs der E-Gitarre verhandelt werden und insbesondere die Darstellung von Gitarristinnen in den Blick nehmen. Wie sind die wenigen „Guitar Heroines“, wie z.B. Joan Jett oder Oranthe Panagaris, im männlichen Kanon vor allem vor dem Hintergrund subkultureller Bewegungen wie bspw. den Riot Grrrls zu deuten? Gibt es auch hier Subversionspotenzial? Oder aber spielen „Guitar Heroines“ lediglich hegemonialer Männlichkeit zu, stützen also den androzentrischen Diskurs und lassen sich so als „hegemoniale Weiblichkeit“ verstehen?

Im Kontext der intersektionalen Theorie hegemonialer Männlichkeit (u.a. Connell/Messerschmidt 2005, Meuser/Scholz 2005) ist ein Vokabular zur Beschreibung der Hierarchisierung von Männlichkeiten gegeben. Inzwischen liegen bereits erste theoretische Ansätze für eine Analyse multipler „Weiblichkeiten“ vor. Diese wurden jedoch bisher nicht im Hinblick auf ihre empirische Erklärungskraft in verschiedenen gesellschaftlichen Feldern überprüft. Vereinzelt Überlegungen wie z.B. von Angela McRobbie (2010), Sylka Scholz (2010) oder Mimi Schippers (2007) bieten Anknüpfungspunkte zu einer Deutung der Weiblichkeitskonstruktionen im Feld der E-Gitarre.

The Collective Production of Ghetto-Masculinity

Paul Scheibelhofer

University of Vienna, Austria

In recent years migrant male rappers like Bushido or Sua Kaan have caused considerable excitement in the German-speaking world. While some saw them as living proof of failed integration and perilous migrant masculinity, others hailed them as a new voice of an angry youth frustrated by discrimination. In this paper, I present ethnographic data of a group of young migrant men living in a Viennese low-income neighborhood that decided to follow the prominent examples and formed a rap-group. My analysis shows the hard work that these young men put into creating a convincing “ghetto-masculinity” and their struggle to reach audiences. To attain their goals they had to establish a reputation amongst peers and meticulously craft a particularly masculinist habitus. Furthermore, they sought to utilize diverse persons and institutions in their surroundings and managed to involve youth-workers, journalists and sociologists in their endeavor. This collective production of a hyper-masculine ghetto-persona is, as I aim to show in my analysis, thoroughly related to a context of economic crisis, diminishing welfare-institutions and the neoliberal celebration of diversity.

**“I Can't Hear Your Voice From the Back of the Crowd.”
Looking at the Labor Division in Hardcore Punk**

Marion Schulze

University of Neuchâtel, Switzerland

Hardcore is a music based “subculture” that can be shortly defined as a radical version of punk. Already at first sight it is easily stated that girls make up only one third of this subcultures’ population. More interestingly though, girls are not only dominated numerically but are also – proportionally – less involved in the representative parts of this subculture like being in a band or dancing. This can be traced back to a gendered division of labor in hardcore, which pushes girls to its back stage.

Taking this observation as a starting point, I will illustrate, on the basis of my doctoral research on gender arrangements in hardcore that rests upon seven years of multi-sited participant observation, how girls negotiate their part in this collective division of labor. To make their place in this collective work, girls tend to oscillate between two opposed strategies: They either underline their girlhood (“Girls can dance as well!”) or they deny or “erase” their gender in favor of a non-gendered hardcore identity (“Just make gender an non – issue”). Unlike most previous work on girls in youth subcultures, I consider girls as very active participants in this division of labor. In addition, it will be important to highlight the differences among girls in hardcore and the intersectionality between “hardcore” and “gender” in the construction of “hardcore selves”.

Defying the Father in Caribbean Music and Performance

Giuseppe Sofo

*Université d'Avignon et des Pays de Vaucluse, France
Laboratoire de recherche Identité Culturelle. Textes. Théâtralité*

She don't act like a lady...
Tell them I am not my father
Bad like him
But the truth be told
Like me there will be no other.
Fay-Ann Lyons, "Meet Super Blue"

Fay-Ann Lyons, one of the most famous contemporary soca musicians in Trinidad and Tobago, is the daughter of a founder of this carnival music genre: Austin "Superblue" Lyons, first winner of Soca Monarch (with a record of five titles) and winner of eight Road March competitions. The soca world is a male chauvinist environment, and if all soca women artists have had to fight hard to obtain recognition, and have often had to show a quite masculine attitude to gain success, Fay-Ann also has had to defy the figure of her father, and of her husband, Bunji Garlin, also a famous soca artist.

In 2009, Fay-Ann became the first artist ever to win all four soca titles available for the year: Power Soca Monarch (first woman ever), Groovy Soca Monarch, People's Choice and Road March. And she won three of these titles with the song "Meet Super Blue", in which she clearly compares herself to her father, stating her difference from him, "I am not my father" and her uniqueness, "like me there will be no other". This defying of the father figure was performed by Fay-Ann at Soca Monarch 2009, where she won, preceding her husband, while being eight months pregnant. Superblue also appeared on stage beside her, but only to dance, without singing nor speaking, while Fay-Ann gave voice to her not-yet-born daughter, through her belly. This "silencing" of the father on stage, together with the most feminine image she has ever exhibited, corresponded to Fay-Ann's definitive affirmation as the most influential contemporary soca artist.

The multifaceted aspects of this personal history can serve to discuss the role of women in contemporary Caribbean music, also considering that Superblue, after twelve years of silence, will be on stage for Soca Monarch 2013, contending the title to his daughter Fay-Ann.

Shifting Gender Constellations in US “Free Folk” Scenes

Maximilian Spiegel

University of Vienna, Austria

The remarkably heterogeneous underground musics of what has been called the “New Weird America” or “Free Folk” are produced by constantly shifting local, trans-local and virtual networks fostering a Do-It-Yourself (DIY) ethos. These scenes are constituted by relations of like-mindedness and of friendship.

In my diploma thesis, *Gender construction and American ‘Free Folk’ music(s)*, I apply what could be considered a “minor cultural sociology” approach and trace the constitution of gender through, and its constitutive role for, such social relations. Narratives gathered through qualitative (problem-centered) interviews with musicians and other protagonists serve as my guides; I conceptualize gender as multiply relational (Andrea Griesebner) and not essential. My presentation will have to elaborate on the future outlook for such psychedelic DIY scenes and their gender(ed) relations in neoliberal times / “capitalist realism” and technologically effectuated change in the music industry.

The openness and connectivity of these musical-social fields, the collective “improvisationality” (Jeremy Gilbert) often found therein and protagonists’ interest in individual creativity as well as mutual support have increasingly dismantled traditional rock music barriers on numerous levels, although certain quasi-archaic rigidities are still manifested at times. Concepts of and, through socialization, access to mastery of one’s instruments are often gendered, but here, musicians’ creative approach is valued higher. Technological developments like the increased presence of delay / loop pedals have enabled musicians to create multi-voiced solo projects, avoiding often gendered band politics while implicitly and aesthetically questioning gender (which is rarely tackled explicitly) and authorship. Horde-like improvisational collectives like Sunburned Hand Of The Man face gendered challenges of their own: a very basic openness meets what one interviewee calls a “male clubhouse type energy” and the potential and intent to disrupt paternal hierarchies. However, solo projects’ rise appears to coincide with a decrease in presence of such politically potent collectives.

Gender, Rock and Cultural Memory in the Australian Context

Catherine Strong

Monash University, Australia

Rock music (particularly in the form of “pub rock” and as embodied in bands such as AC/DC, Midnight Oil and Powderfinger) is often presented as a particularly “Australian” form of music, one that has been used to signify certain aspects of Australian culture over the past 40 years (Homan, 2000). While academic work has been done on aspects of masculinity in Australian rock, very little work has been undertaken that looks at women in these scenes. This paper will use the concept of cultural memory as a tool to explore how rock music has come to be coded so strongly as masculine, and how accounting for women, whether in academia, media or otherwise, has been accorded so little importance.

Cultural memory involves the constitution and representation of the past in the present through the use of cultural items. These items include a wide variety of sources, from songs, images, media reports, films and film clips, and everyday conversation, through to official characterisations of the nation through archives. Cultural memory is also produced through the “collective cultural experiences” and practices associated with these (Bennett 2010). The way we use the past leads to the inclusion or exclusion of songs by, images of and discussions about women musicians in a range of social interactions. This has consequences for women’s ability to construct identities that give them access to the full range of benefits associated with popular music, and affects the chances that others will allow them access to such roles. The very masculine nature of “pub rock” and the lack of women in the ranks of its foremost historical figures suggest a symbolic alignment between men and rock in the collective memory around Australian music, and this will be explored in this paper.

Ironie als politisches Mittel im Musikvideo

Melanie Strumbl

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Die feministische Forschung behauptet, dass besonders in der Populärmusik Künstlerinnen einem kapitalistisch-patriarchalen Diskurs unterliegen. Dies scheint sich vor allem in der Darstellung der Frau in Musikvideos zu manifestieren, in denen die Frau die Rolle des sexualisierten, passiven Objekts einnimmt, welches dem aktiven männlichen Zuseher zugunsten des Voyeurismus dient. Die Interpretation des aktiven, schöpferischen Mannes und der passiven Frau (oft als Opferrolle gedeutet) wird nicht nur in der feministischen Forschung im Bereich der Musikwissenschaft als Tatsache angenommen, sondern scheint auch in anderen wissenschaftlichen Disziplinen wie beispielsweise der Literatur- oder der Kulturwissenschaft präsent zu sein. Der kommerzielle Erfolg einer Interpretin sei nicht nur durch Können oder Talent begründet, sondern vielmehr durch die Bereitschaft ihre Sexualität und Weiblichkeit zugunsten des Mannes zur Schau zu stellen. Die Frau wird oftmals als sexuell ausgebeutetes Wesen interpretiert, das aufgrund des hegemonial-patriarchal gesteuerten Musikmarktes keine künstlerische bzw. sexuelle Autonomie anstreben könne.

Anhand des Beispiels der Sängerin Beyoncé Knowles und ihrem Musikvideo zu *Who Run the World (Girls)* soll gezeigt werden, wie weibliche Sexualität und freizügiges Auftreten im Kontrast zu emanzipatorischen Aussagen auf textlicher Ebene stehen. Die kanadische Literaturtheoretikerin Linda Hutcheon (1985, 1995) beschreibt in zwei ihrer Schlüsselwerke über Parodie und Ironie, dass Ironie ambivalent sei und insbesondere subversive Ironie – gekennzeichnet durch „cutting edge“ – stets eine politische Schärfe besitzt. Zusätzlich stellt Ironie ein geeignetes politisches Mittel dar, welches als diskursive Strategie auf der Ebene der Sprache (verbal) und der Form (musikalisch, visuell, textuell) fungiert. So können Gesagtes und nicht Gesagtes (vor allem durch Bilder) koexistieren. Man kann sich nun die Frage stellen, ob Freizügigkeit und übertrieben sexuelle Darstellung in Verbindung mit pro-feministischen Lyrics nicht intendiert sind Ironie zu erzeugen. In weiterer Folge kann man darüber diskutieren, ob die dargestellte Weiblichkeit in Musikvideos gekoppelt mit emanzipatorischen Texten als Scheinemanzipation zu deuten ist oder ob sich die Frau durch einen performativen Akt der Weiblichkeit nicht automatisch auf ihre Sexualität reduzieren lässt? Vielleicht sind hier Sexualität und (konstruierte) Weiblichkeit als Attribut der Frau und nicht mehr als funktionalisiertes Verhalten zugunsten patriarchaler Strukturen zu sehen.

Romantic Masculinity: One of the Possible Strategies of Rebellion in (Post)Soviet Punk

Hannaliisa Uusma

Estonian Academy of Music and Theatre, Estonia

The presentation relays on the sociological research of Estonian romantic-punk band Vennaskond (Brotherhood) as an vivid empirical example of construction of (post)soviet resistant masculinity surrounded by remarkably changing and rather patriarchal Estonian society. The main topic of this presentation is the concept of “romantic masculinity” in musical creation and performance of Vennaskond as a reflection of resistant principles of subcultural generation why? and alternative identity constructions in a “milieu” of soviet and post soviet punk in 80s and 90s. On one hand, the research focuses on the musical creation (lyrics, voice, sounds, structure) and on the other hand, to the body performance. As a background question, however, I’m interested in how the formation of generation why? have been influenced by the local-specific understandings and meaning of anarchy and *utopia* in Estonian punk during the decades in issue.

The research utilizes the ideas from theories of gender, subculture and performance. The research is based on a study of 17 albums, several music videos and documentaries about Vennaskond, open-ended interviews and spontaneous discussions with musicians from the band, which were recorded in 2013. In addition, the fieldwork comprised regular visits to concerts in various Estonian clubs and cultural centres.

***U-Carmen eKhayelitsha*: An African Carmen as the “Exotic Other”**

Santisa Viljoen

School of Music of the North-West University, Potchefstroom Campus, South Africa

U-Carmen eKhayelitsha (2005), a cinematic adaptation of Bizet’s *Carmen* (1873-4), was shot on location in a South African township called Khayelitsha and features an all African cast and is sung completely in Xhosa. Director Mark Dornford-May’s adaptation of the semiotics of operatic conventions, his manipulation of temporal and spatial dimensions and his use of narrative strategies allow the articulation of Carmen’s identity to negate nineteenth-century perceptions of her as being the *femme fatale*. A study of female identity in *U-Carmen* moves away from traditional strands found in gender research and allows the transcendence of the boundaries of gender research as listed by Schick (1999:3): “Native women and the feminization of colonies (...) and European women and their role in race relations in the colonies.”

Merimée’s and Bizet’s *Carmen* are characterized by the racist, colonialist and sexist treatment of the female “Other”. Both texts contribute not only to the legitimization of the power relationship between male and female, but also between Western Self and non-Western “Other”. However, because of the all-African cast, concepts of class and race are not as salient in *U-Carmen*, leaving gender issues as a main focus. The treatment of the female “Other” in *U-Carmen* highlights a male/female dichotomy where male and female belong to the same racial and social groups.

Furthermore, the understatement of Carmen’s sensuality in *U-Carmen* does not only frustrate the recurrence of sexual stereotypes, but also manages to emphasise male characters’ unrestrained and chauvinistic behaviour. Ultimately, *U-Carmen* articulates the identity of the African woman as, on the one hand, the exotic (marginalized) “Other” and, on the other hand, as one who evinces confidence. It shows a subtle shift that allows Carmen as an African woman to be perceived as self-affirmative and searching for self-realization.

Lady Gaga im Korsett. Zur Konstruktion von Geschlecht in journalistischen Texten

Elisabeth Weidinger

Universität Hamburg, Deutschland

Lady Gaga bewegt als popkulturelles Phänomen zwischen Mainstream und LGBT-Nische spätestens seit ihrem internationalen Hit *Pokerface* im Jahr 2008 die journalistische Berichterstattung. Sie ist eine der aktuell erfolgreichsten Künstlerinnen, was sich in Bezug auf Chartplatzierungen und Verkaufszahlen zeigt. Lady Gaga spielt sie in ihrer Inszenierung aktiv mit Geschlechterrollen. Bestes Beispiel hierfür ist das Gerücht, Lady Gaga habe einen Penis, was im Vorspann ihres aufwendig produzierten Videos zur Single *Telephone* aufgegriffen wird. Trotzdem steht nicht der Popstar Lady Gaga im Mittelpunkt des Interesses, sondern sie wird lediglich als perfektes Vehikel zur Untersuchung der gesellschaftlichen Konstruktion von Geschlecht auf der Ebene der Medien herangezogen. Dabei stehen die Stabilisierung hegemonialer Geschlechterdiskurse genauso wie „Veruneindeutigungen“ und Neuentwürfe von Geschlecht in der Berichterstattung im Fokus. Journalismus wird dabei als wichtiger Re/Produzent des Geschlechterdiskurses verstanden.

Der Vortrag präsentiert eine interdisziplinär interessierte Studie aus der Kommunikationswissenschaft. Für diese Studie wurde die komplette Berichterstattung des Online-Leitmediums *Spiegel Online* über Lady Gaga mit einem dreistufigen Analyseprozess untersucht, der sich an der kritischen Diskursanalyse (Siegfried Jäger und Ruth Wodak) orientiert. Auf dem theoretischen Fundament einer poststrukturalistischen Konzeption von Diskurs (Michel Foucault) und Geschlecht (Judith Butler) und deren kommunikationswissenschaftlicher Anbindung durch die Cultural Studies findet deren empirische Umsetzung statt. Sie gliedert sich in drei Teile: Für den Gesamtkorpus von 67 Texten aus dem Zeitraum von 2009 bis 2011 wurden formale Variablen wie Ressort, Quellen, Autor_in, etc. und die Breite der Themen, Hauptthemen und die Themenentwicklung erhoben. In einer darauffolgenden kritischen Lektüre von vier exemplarischen Texten wurden die Ergebnisse überprüft und konkretisiert. Das Ergebnis zeigt aus feministisch-normativer Perspektive sowohl stabilisierende als auch erweiternde Aspekte des Geschlechterdiskurses, die anhand exemplarischer Beispiele (Sexualisierung/Objektifizierung von Lady Gaga, Abwertungsmechanismen verunsichernder Geschlechterdarstellungen) vorgestellt werden.

Articulations of Gender and Nation in Music Use in Stockholm and Moscow

Ann Werner

Sofia Johansson

Södertörn University, Sweden

Previous research has shown that uses of media technologies (Gray 1992; Lally 2002) as well as music consumption (DeNora 2000) are gendered practices, while scholars have also emphasized how national context and ideas about nation, ethnicity and race play into the uses of media technologies (Miller and Slater 2000) and music cultures (Roy 2010).

Drawing on such analyses, this paper investigates contemporary practices in music use from an intersectional feminist perspective. It takes as its starting point the Internet as a core music platform, which is transforming listening modes and potentially also meanings of music. Posing questions about how to understand emerging trends in music use in relation to music as a gendered and place-bound practice, the paper presents one part of a larger study of music use online among young adults in Stockholm and Moscow. The study is ongoing and is conducted by the presenters and their colleagues. Analyzing focus group interviews with young adult men and women, the paper explores how – primarily – gender and nation is articulated (Hall 1996) in the talk about music and online media technologies. Through discussions about their favorite music as well as their favorite media to use when listening to music, and how music is intricately intertwined in their social networks, the participants display ideas about themselves in a context of gender, place, ethnicity and race. We argue that the way they listen to music and use media technology such as Spotify and Last FM can be understood as interplaying with the process of articulation of gender and nation, and that this articulation may differ between different places.

Gender Trouble

Sheila Whiteley

University of Salford, Greater Manchester, United Kingdom

My talk explores the problems surrounding equality and diversity, and how these issues continue to affect the careers of women in music. Research suggests that males continue to dominate not only universities and academies concerned with music, but also the decision-makers in the unions, the arts foundations (with males receiving the majority of grants and financial aid), record companies, the media, venues, festivals and other powerful institutions. Needless to say, this has major implications for women, not simply as musicians, but also those who aspire to positions of influence in the industry itself. Why, then, is it so important for women to be fully represented in all aspects of the music industry, including education?

My personal belief is that the pervasive power imbalances experienced by women has equally pervasive consequences, not only how we experience gender and the explicit and implicit attitudes that underlie beliefs about gender differences, but equally our thoughts, feelings and behaviour. As research reveals, our experience of music shapes not only our relationship to space and place but also our identity as women. How we experience music has both political and cultural implications.

**“Free Pussy Riot!”: Riot Grrrlsm as International Solidarity Movement,
another Form of “Artistic Imperialism”, or Incorporation of “Eastern Other”
for (Local) Activism?**

Maria Katharina Wiedlack
University of Vienna, Austria

Recently, feminist punk rock gained a lot of mainstream attention due to the harsh penalization of members of the Russian band Pussy Riot. Activists in Western Europe and North-America often addressed Pussy Riot as feminist punk musicians and riot grrrls, and based their acts of solidarity on this (assumed) political relation.

My presentation wants to reexamine this reference from Pussy Riot to the broader thriving international queer-feminist punk and/or riot grrrl movement which sprung up within the US and Western Europe during the 1990s. But rather than asking if Pussy Riot really are riot grrrls I want to ask what new forms of protest this reference by Western queer-feminist activists mobilized within their local communities and beyond. How and why did Pussy Riot become a reason and symbol for new alliances and trigger new interest in Eastern European activism in general. Which role does the music and artistic form of (queer-)feminist punk play in all of the solidarity actions?

On a broader level, I am interested in the question what happens to (queer-)feminist concepts like riot grrrl if they travel from one socio-political contexts to another. How do they get reworked, and transformed, adapted and newly combined. Most importantly, what do they enable in terms of acts of solidarity? Is their invocation a prolonging of US-American and Western European Imperialism? How are concepts of “Eastern” otherness/similarity, and “Western” progress interwoven with the incorporation of Pussy Riot into Western queer-feminist punk?

**Vergeschlechtliche Distinktionspraktiken im Feld der Musik.
Zur Ko-Konstruktion von Geschlecht und Musikgenre am Beispiel
von Männlichkeiten und Punkrock**

Martin Winter

Karl-Franzens-Universität Graz, Österreich

Musikalische Praktiken unterliegen sowohl einer vertikalen als auch einer horizontalen Segregation nach Geschlecht, hierarchische Positionierungen und die Verteilung auf unterschiedliche Musikgenres sind geschlechtlich strukturiert. Viele empirische Studien arbeiten bei der Untersuchung dieses Zusammenhangs allerdings mit einem unhinterfragten Genrebegriff, der Genre als statische Eigenschaft von Musik begreift. Ich betrachte Musikgenres dagegen als explizit- diskursives und implizit-inkorporiertes Wissen, das Teil musikalischer Praktiken ist, und soziale Wirklichkeiten konstruiert sowie in diesen hervorgebracht wird. Musikgenres stellen damit Wissensbereiche dar, die durch *boundary work* abgegrenzt werden. Sie sind Teil der symbolischen Ordnung musikalischer Felder und sind untrennbar mit Machtverhältnissen verbunden.

Es geht mir vor diesem Hintergrund darum zu verstehen, wie Musik in Genres und Akteur_innen entlang der Achse Geschlecht simultan differenziert werden, also wie Musikgenres und Geschlecht *ko-konstruiert* werden. Die Frage ist damit nicht, wie sich Frauen und Männer auf verschiedene Genres verteilen, sondern wie Akteur_innen sich als vergeschlechtlichte Subjekte und Musik eines bestimmten Genres hervorbringen und wie darüber hierarchische Positionierungen und Ausschlüsse geregelt sind. Musik wird in und durch bestimmte (diskursive und nicht-diskursive) Praxen als ein bestimmtes Musikgenre hervorgebracht und ist dabei an die Geschlechtskonstruktionen der Akteur_innen gebunden, die sowohl konstitutiv für musikalische Praktiken als auch deren Resultat sind.

Dies werde ich am Beispiel von Punkrock und Männlichkeiten darstellen. Meine empirische Grundlage sind Gruppendiskussionen mit Akteur_innen, die ihre Praxis dem Punkgenre zurechnen, sowie ethnografische, teilnehmende Beobachtungen bei Konzerten. Es wird deutlich, dass Punkrock ein durch Brüche und Widersprüche entlang der Kategorie Geschlecht gekennzeichnetes Genre ist: In Abgrenzung vom hegemonialen Bild des Rockstars wird Punkrock antihegemonial positioniert und es werden scharfe Grenzen zu „toughen“ Genres wie z.B. Metal und Metalcore gezogen. In den musikalischen Praktiken spiegeln sich diskursiven Normen wider, dennoch kommt es nicht nur zu Brüchen zwischen Genres, sondern auch zwischen Diskurs und Praxis innerhalb von Punkrock.

Antony and the Johnsons album *Cut the World* and the Meaning of “Future Feminism”

Julijana Zhabeva Papazova

State Music School Ilija Nikolovski-Luj, Skopje, Macedonia

The band Antony and the Johnsons was founded in the mid of the 90s and the first self-titled album was released in 2000. The band name is a combination between the singer name Antony and the surname of Marsha P Johnson, the transgender rights activist whose body was found in the Hudson River in New York shortly after 1992s Pride march. In his last project activities such as the album “Cut the World” (2012) and the organization of the Meltdown festival (2012) Antony spoke about the “Future of feminism”. Addressing the affects of patriarchy on the global ecology, Antony explores the possibility of shifting towards feminine systems of governance in a position to restore our world. “*Cut the World*” was recorded live in 2011 at the DK Concert Hall in Copenhagen, and represents Antony’s continued meditation on light, nature and femininity. It’s a collection of live performances of songs from the band’s previous full length albums (“Swanlights”, “The Crying light”, “I am a bird now”, “Antony and the Johnsons”). Antony Hegarty said in the interview that his gender ambiguity means that he has more insight into the difference between men and women than most and that “our lack of self-knowledge” about this difference is the whole problem (Leach 2012). The musical style of the band highlights the special color vocal of Antony accomplish with the use of falsetto and tremolo. The main purpose of this paper is to analyze two parallel themes – the musical and artistic content of the album and to explain the importance of the role of the gender impact in the creation of Antony by analyzing the meaning of feminism or other gender attitudes.

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