

MusicaFemina International Symposium Budapest
8-9 January 2020

Bios and Abstracts

8 January	<i>Gender and Creativity in Music Worlds, Day 1</i> <i>Location: Central European University (Október 6 utca 7., 1051 Budapest)</i>
13:00-13:30	Hashtag Ensemble: <i>Sovietica</i> Hashtag Ensemble - musical cooperative based in Warsaw specializing in contemporary music, improvisation, and musical education. Hashtag Ensemble operates by creating egalitarian structures based on the multi-layered activities of its members and by building programs based on legible and usually non-musical contexts. An important element of the group's concert practice is the support and presentation of artistic achievements of women – since its beginning the group has cooperated with many female composers and artists. More at www.hashtag-ensemble.org
13:30-14:15	Keynote speech Christa Brüstle , Professor of Musicology and Gender Studies at the University of Music and Performing Arts, Graz. 2008-2011 Visiting Professor at the Berlin University of the Arts and 2014 Visiting Professor at Heidelberg University. She worked as a research fellow at the Freie Universität Berlin and as lecturer as well at the Technische Universität Berlin, the Hanns Eisler School of Music Berlin and the University of Vienna. Her PhD thesis (1996) was concerned with the reception history of Anton Bruckner. She completed her habilitation about aspects of performance in contemporary music at the Freie Universität Berlin in 2007. Her research fields include music history in the 20 th century, performance studies, music theatre, and gender studies. <i>Women in Music – Roles and Identities</i> The roles of women in music have long been ignored in music historiography, although it can be assumed that women have been singers and instrumentalists at all times. From today's point of view, these professions are mainly connected with the executing, therefore subordinate group of musicians. However, this group also includes conductors, of whom, however, until recently the majority were men . The creative, art-creating roles were usually reserved for the male 'geniuses', although female composers in history and the present are gradually being recognized. It is therefore interesting to see if and how the professional roles in music change when women and men are equally represented in all

	<p>areas. Self-image, social and collective identity formation interact in these processes of change. However, this interaction also provides an expanded view of the role of women in musical life. This includes the history of women in private and institutional music education or the role of women as muses and networkers. Here too, many changes have occurred since the 19th century, which are only slowly being taken into account.</p>
14:30-15:45	<p>Conference session 1: Gender and the Music Industries I.</p> <p>Julia Eckhardt is a musician and curator in the field of the sonic arts. She is a founding member and artistic director of Q-O2 workspace in Brussels, for which she conceptualized various thematic research projects. As a performer of composed and improvised music she has collaborated with numerous artists, and extensively with Éliane Radigue. She has performed internationally and released a number of recordings. She has been lecturing on topics such as sound, gender and public space, and is (co-)author of <i>The Second Sound, conversation on gender and music, Grounds for Possible Music, The Middle Matter – sound as interstice</i>, and <i>Éliane Radigue – Intermediary Spaces/Espaces intermédiaires</i>.</p> <p><i>The Second Sound – Otherness in Music</i></p> <p>I will speak about a survey I guided on the influence of gender on music and musical lives, which led to the publication <i>The Second Sound</i>, then continue by holding the results against musicological writing by Marcia Citron and Susan McClary, and finish by speaking about my collaboration with composer Eliane Radigue. In this collaboration I experienced a fundamental change in ideas of collaborating, composing and listening, leading to a possibly Other music. Overall, I am defending the idea that the acceptance of historical context and personal life circumstances of the composer will make the experience of music richer, change paradigms of quality, and will lead to a more diverse musical field.</p> <p>Dr Martin K. Koszolko is a Polish-born, Melbourne-based sound producer and academic known for his creative work under the KOshowKO, Philosophy of Sound and Iubar Project monikers. Martin has extensive experience as a composer, music and video producer and performing musician and is the vice-president of Clan Analogue Recordings, the record label arm of Australia’s longest running electronic music collective. Martin’s academic research explores various aspects of computer sound production, including mobile music making and interactivity in electronic music performance. He has been teaching sound production and other music industry-related disciplines at Melbourne Polytechnic and RMIT University.</p>

Female Agency and Perspectives in the Communities of Mobile Musicians

Mobile music creation tools and developments concerning the battery-powered hardware and software have become one of the most significant advances in music production technologies in recent years. Methodologies of mobile musicians exemplify the various affordances of mobile music technologies in the field of amateur as well as commercial electronic music production. The processes of musical composition and performance have been significantly altered by affordances of mobile tools. However, an investigation of female creativity in this sphere indicates uneven gender participation and representation.

While there are numerous studies looking at gender and the music industry, there is a very limited amount of research discussing female-led mobile sonic storytelling and how mobile music making tools are used by female practitioners. Online self-representations of female participants of mobile music communities of practice are often free of “gender performance” (Butler in Lieb 2013) with the focus on presenting their sonic creations without stating the gender of the author. Mobile music is typically showcased as streamed audio which removes or, at least, significantly reduces the focus on the female body, currently very prevalent in the recording and performing industries.

This paper is informed by my participation in several online communities – wherein musical practice, discussing creative ideas and exchanging musical outputs are facilitated. In addition, I have interviewed several female mobile musicians in order to investigate the use of technology and perceptions of gender inequalities, opportunities, access and representation. I discuss the visibility of women within the mobile music communities and contrast my findings with other music technology areas where I have been practicing for nearly two decades.

My findings show the gender imbalance in the mobile music sphere. I investigate the causes of uneven gender representation in mobile music and whether mobile technologies and associated forms of musical expression merely reinforce, the still existing, music industry model of male domination or whether they offer a promise to break it.

Emilia Barna, PhD is Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics. Her doctoral thesis (University of Liverpool, 2011) examined the relationship between music scenes, networks and the internet through a case study of contemporary Liverpool indie rock bands. Her main areas of research include music scenes and technology, the music industries and digitisation, popular music and gender, and cultural labour. She is a founding member of IASPM (International Association for the Study of Popular Music) Hungary, Advisory Board Member of IASPM@Journal, and a member of the Working Group for Public Sociology "Helyzet."

Women and Invisible Labour in the Hungarian Music Industries

The paper is based on ongoing qualitative research conducted in Hungary (ref. NKFIH FK 128669) exploring work in the music industries. Through an analysis of detailed, almost minute-by-minute accounts of working days of musicians and other music industry workers through time-use interviews, combined with in-depth interview data, I want to focus on the ways in which workers' experiences are shaped by formal as well as informal, often invisible, divisions of labour. I ask the questions of, firstly, how access to, and use of, resources – material, technological-infrastructure, as well as human – is structured in the field of popular music, and how this structuring is related to divisions of labour. And secondly, how divisions of labour are embedded in broader social and economic structures: in particular, how invisible labour in the music industries can be explained through gender relations. In order to understand the mechanisms underlying these, I draw on Hochschild's (1983) theory of emotional labour, which has helped explore continuities between work and emotions, which are deeply gendered. Artistic creation can similarly be felt as the expression of one's self and therefore deeply individual – yet at the same time, in the cultural industries, it becomes paid labour. I will place this perspective, however, within Marxist feminist conceptions of reproductive labour (e.g. Dalla Costa and James 1972; Cox and Federici 1975; Dunaway 2012), that is, labour necessary for the reproduction of life and of labour power within a capitalist system. As I intend to show, reproductive and creative labour are closely intertwined in complex ways in the work of Hungarian musicians, although dominant music industry discourses of musical careers and success typically obfuscate these labour relations.

Leyre Marinas has a degree in Advertising and Public Relations from the University of Murcia and attended one year of the degree as an Erasmus student at Jönköping University, Sweden. She also holds an MA in Sociocultural Analysis of Knowledge and Communication from the Complutense University of Madrid, where she started her PhD research at the Faculty of Information Sciences with a doctoral thesis on Riot Grrrls, feminism and the cultural industries.

MeToo through the Music: How the MeToo Movement Affected Women in Music.

In 2017, The New York Times published Ronan Farrow's investigation in which Harvey Weinstein is denounced for rape and sexual harassment against women in the film industry. Actress Alyssa Milano, inspired by Tarana Burke's "Me Too" campaign in 2006 on her MySpace, posted the #MeToo hashtag on Twitter as a speakerphone for other women to join and reported on the social network the cases of abuse that they have suffered or are suffering. Although this movement began in the film industry, it has moved to different fields such as other cultural industries. Given this situation, empowerment and sorority among women began to become visible. In the music industry, we can also find

	<p>examples of female singers and instrumentalists who have denounced the abuse and gender discrimination in music. From Kim Gordon, through Lady Gaga and Beyoncé to Billie Eilish, there are many women in the music industry who have spoken publicly about their sexist experiences. Through an analysis of the discourse of the posts on the social networks Twitter and Instagram, we will show how the women from the international music industry are making visible not only their work, but also the discrimination they have suffered and are suffering just because they are women. In addition, using the example of Spain, through an ethnography and testimonies of women's associations in the music industry, we can see some examples of sorority among women of music who have joined to fight for their rights and achieve real visibility of their works.</p>
15:45-16:30	<p>Conference session 2: Gender and Music in Central and East Europe I.</p> <p>Pavla Jonssonová teaches courses in gender studies and subcultures at Anglo-American University in Prague. She has published two monographs and numerous articles, interviews, poetry, and translations. Since 1980 she has performed in various women rock bands e.g. Plyn, Dybbuk, Zuby nehty, who produced seven albums, two books of lyrics, and a film for television.</p> <p><i>Contemporary Czech Women Alternative Musicians</i></p> <p>My paper entitled “Contemporary Czech Women Alternative Musicians” brings the results of sixteen in-depth gender interviews with the following creative musicians: Zuzana Fuksová (Čokovoko), Načeva, Vladivojna La Chia, Stinka, Beata Hlavenková, Eliška Kohoutová, Mucha, Dagmar Andrtová-Voňková, Marka Míková, Mary C, Katka Šarközi, Iva Bittová, Marta Kovářová (Budoár staré dámy), Iva Bittová, Pavla Milcová, Lenka Dusilová, and Eva Turnová. The interviewed women are from a wide range of genres, including folk music, singer song- writing, indie rock, rap, electronics, jazz, avant-garde and DJ-ing. One of the interviewees is a feminist activist organizing various educational platforms for women in electronic music. Their ages are from 30 to 70. Some of them have reached international acclaim, some perform in small clubs, but all of them have released their music. Their connection is being creative, writing their music and lyrics, and also being alternative, apart from the mainstream and commercial music.</p> <p>The research is aiming at discovering the feminine specifics of their musicianship. Is female creativity different from male creativity? Why are there so few women bands? Where do all the talented women music students disappear? What new achievements do women bring into music creativity? What are their approaches to music production? Have they encountered discrimination as women in their music career? etc. The research is thus ethnographic. Each interview is opened with a profile of the musician. Most of the interviews were done in person, two by email and one by a handwritten letter.</p>

The interviews were conducted in the years 2017—2019, have been published in HIS VOICE online music journal. Also in connection with the interviews a talk show *Mistresses of the Muses* was held at Kaštan venue in Prague in 2018. My approach is participant observation. In the musical part of my career I have met all these women at concerts, festivals and other events. I have followed their creative paths often from the beginning as colleagues and friends. I hope to enrich the symposium with sharing not only the research results about the Czech scene, but also general gender considerations.

Anna Szemere is a cultural sociologist concerned with popular culture, gender, and media with a focus on central and eastern Europe. After working at the Institute for Musicology of the Hungarian Academy of Sciences, she moved to the United States and obtained her PhD at the University of California, San Diego. She has taught at North-American and Hungarian universities including the University of California, Emory University, The Central European University, and Eötvös Loránd University, while publishing in journals like *Popular Music*, *Critical Studies in Communication*, *ArtMargins*, *Beiträge der Musikwissenschaft*, *Slavic Review*, *Magyar Zene*, as well contributed chapters to edited volumes. She is author of the book *Up from the Underground: The Culture of Rock Music in Postsocialist Hungary*. At present she edits Bloomsbury Popular Music and works on a portrayal of the singer Bea Palya with co-author András Rónai.

2 F-Words: Freedom and Femininity in Bea Palya's Musical World

Bea Palya's one of the most critically acclaimed and popular Hungarian pop singers of the past few decades with an influence far beyond the borders. Addressing a range of female experience with unusual candor and introspection in her music as well as in various media outlets qualifies her as a locally distinctive artist of pop-feminism. In this paper I will explore how Palya's gender critique is constructed in the lyrical and musical treatment of three of her dominant themes such as freedom, femininity ('being woman'), and family on her albums *Nő* ("Woman") 1, *Tovább nő* (Still Woman/Still Growing), and *Hazatalálok* (I'm Finding My Way Home).

9 January

Gender and Creativity in Music Worlds, Day 2

Location: Central European University (Október 6 utca 7., 1051 Budapest)

9:30-10:15

Keynote speech

Ann Werner is Associate Professor in Gender Studies at Södertörn University in Sweden. She was on the executive committee of the International Association for the Study of Popular Music 2015-2019. She has written on the subject gender, popular music and media technology within a variety of articles and books including the co-authored monograph *Streaming Music* (Routledge 2017 with Sofia Johansson, Patrik Åker and Gregory Goldenzwaig) and her recent article “What does gender have to do with music anyway?” (*Per Musi* 2019).

Feminism and Femininity in Music

Women and other non cismale gender subjects are underrepresented in music. This is proven in surveys and is true for concert hall programs, orchestras, festivals, DJ line ups, music streaming, the Billboard top list and more. For women/others entering music work and music education in different capacities conditions can be tough: sexual harassment and assault, or just basic misogyny, having one’s abilities constantly questioned, or having one’s gender used as a marketing tool. Bell Hooks (1984) has defined feminism as a movement to end sexism, sexist exploitation and oppression. But how is sexism challenged in music today? And who are the ‘we’ challenging it?

This paper will explore those two questions. In relation to previous scholarship on feminism and music I will map some feminist strategies in music practices, I will discuss how they construct a ‘we’, what they see as the problem and the solution, and how they regard music. The strategies include but are not limited to; adding women/other’s music to the canon, critiquing current structures and practices and attempting to deconstruct gender, quality and the artist. I will use empirical examples like separatist artist networks, feminist music pedagogy and musical acts experimenting with gender and feminist themes.

Further, I will examine how ideas about ‘feminine music’ and difference are both integral to and shunned by those working to end sexism in music. The very title of the project housing this talk: *Musica Femina* implies that there is a feminine music. Drawing on Helene Cixous I will discuss if there could be a feminine music, and what potential or danger this line of thought would have for feminist strategies in music practice today.

10:15-11:00

Conference session 3: Gender (Studies), Education and Pedagogies

Rosa Reitsamer holds a PhD in sociology and is professor of music sociology at University of Music and Performing Arts, Vienna, Austria. Her research interests include career pathways of musicians, higher music education, creative labour, and popular music and gender.

Intersectional Perspective on Classical Music Education

In recent years, a growing body of research has explored existing social inequalities in the classical music industry. These studies (e.g. Scharff 2018) have analysed the lack of diversity and the under-representation of female performers as well as the gendered and racialised norms that inform the performance and consumption of classical music. Drawing on these studies, this paper considers the role of higher music education at conservatories and universities in perpetuating inequalities in the classical music profession. In particular, I will address the learning culture and the criteria employed by professors for the (e)valuation of student recitals. The study is based on participant observations of teaching units and interviews with professors teaching piano, violin, flute and other instruments at conservatories and music universities in Austria and Germany. In the first part of the paper, I address the significance of the gendered body in teaching and learning an instrument that tends to be marginalised in music education research. My research shows that the body becomes an object of work and undergoes various transformations in order to learn an instrument and to acquire a classical music habitus that is highly gendered and racialised. The body is also of crucial importance for the (e)valuation of student recitals, a process that I explore in the second part of the paper. My analysis demonstrates that the assessment of the candidates' habitus at entrance exams is a significant practice employed for the identification of musical talent, creativity, charisma and other requested personality traits. My analysis also shows how this (e)valuation practice is closely aligned with the construction of differences between candidates and students in relation to gender, class, age and ethnicity and subsequently contributes to the reproduction of social inequalities in the classical music profession.

Christine Fischer is senior research associate at University of Applied Sciences and Arts, Lucerne, School of Music. She earned her PhD in musicology 2004 at the University of Berne. Between 2007-2013 she held a professorship of the Swiss National Foundation at Schola Cantorum Basiliensis; work as freelance musicologist, dramaturg and music journalist followed.

Ending Republican Gender Politics – Vítězslava Kaprálová's Cantata Ilena, op.15

The paper focuses on the composition and context of *Ilena*, op. 15, a four-part cantata for soli, mixed chorus, orchestra and reciter by Czech composer Vítězslava Kaprálová (1915–1940). She composed the piece between 1937 and 1939 in ongoing exchange with her teacher Bohuslav Martinů, partly in Paris where she studied, financed by a scholarship

from her homeland, and partly in Tři Studně, the vacation house of her family in the Moravian highlands. Only a few measures into the instrumentation she abandoned the piece in 1939, that therefore came down to us “unfinished” as a piano reduction sketch. So far research on the composition by Martin Kostaš focused on musical analysis and a new instrumentation that enabled a successful first performance in 2007 by the Janáček Academy in the composer’s home town Brno («An Analysis of Compositional Methods Applied in Kaprálová’s Cantata *Ilena*», op. 15, in: *The Kapralova Society Journal* 10.1 (2012), 1–11). The decisively gendered creative choices characterizing the piece stayed unnoticed and the composer’s motivation unexplored. Methodologically the paper examines *Ilena*’s notions of female authorship, present in text (L’udmila Podjavorinská) and music, as well as the meanings of its gendered vocality and of the romantic mystique of its subject rooted in Slovak folklore traditions. This approach enables a contextualization of the piece in the political and cultural demands of the First Czechoslovak Republic, that Kaprálová felt attached to artistically from her very first pieces.

11:15-13:00

Conference session 4: Gender and the Music Industries II.

Zsófia Hózsa graduated in musicology from the Liszt Academy of Music in 2018. In her thesis she dealt with the characters and relationships in the musical *Waitress*. As a first-year PhD candidate in musicology at the Liszt Academy, Zsofia is researching the representation of gender and women in 21st century Broadway musicals. She works as the editor of the musical periodical *Gramofon*, regularly publishes in the Hungarian musical press and writes concert brochures for the Liszt Academy Concert Centre.

Women as Products of Women on Broadway

Although Broadway musical celebrates and provides significant roles for female performers, regardless of age or subject, and changes in the genre are intertwined with the prevailing social and cultural roles of women in the United States, women had not been able to express themselves in the genre until recent years. The creators were almost exclusively male, and female characters could only appear on the stage subordinated to the male characters. The new millennium has finally brought positive changes: Broadway musical themes nowadays include female independence, motherhood, abusive relationships, and female creators appear more and more frequently. The situation is still very far from ideal (in the 2017-2018 season, less than 20% of all shows on Broadway were directed or written by women), we can welcome in the repertoire pieces such as *Hadestown* (book, music and lyrics by Anaïs Mitchell, directed by Rachel Chavkin), *Fun Home* (based on a cartoon family memoir of Alison Bechdel, book and score by Jeanine

Tesori and Lisa Kron), and especially the Broadway history-writer show with first all-female creative team: *Waitress*. The musical adaptation of Adrienne Shelly's 2007 cult indie film follows Jenna as she struggles in an unhappy marriage to a domineering man. The show was written by Jessie Nelson, directed by Diane Paulus, score and lyrics were written by Sara Bareilles. But what really makes the women-made musicals really revolutionary? Can the female musical characters really break out of their dependence on male characters? What can only a woman tell about women's existence and problems, and what kind of musical options exist in the genre to express all of this? In my paper I am looking for answers to these questions through *Waitress*, the first Broadway show with an all-female creative team.

Chiharu Chujo holds a PhD in Japanese studies, is a Lecturer at the Université Jean Moulin Lyon III, and member of the research institute at the Institut d'études transtextuelles et transculturelles (IETT). Her thesis focused on politically committed female musicians in Japan, in the period from the 1970s to the present day (the period post-Fukushima). She has also been researching the victims of the Fukushima nuclear power plant accident; and sexism in social movements in Japan.

Idolising with Intent...: The Fetishisation of Femininity in the J-Pop Scene

This paper will address the place of women, in particular female musicians, in the field of contemporary Japanese popular music. According to the World Economic Forum's report on gender equality, published in 2019, Japan ranks 110th out of 149 countries (World Economic Forum 2019). In addition to this factual evidence, and more abstractly, a deep repulsion towards feminism on the part of the Japanese people is apparent. While Japanese society remains dismissive of the role of women, the gender issue is conspicuous by its absence in research on Japanese popular music; notably absent, too, is the theme of feminist movements in the music world. Art historian Shinobu Ikeda, editor of the book *Representations and Music* (2010), highlights the lack of influence of gender studies on music in Japan. According to Ikeda, the dominant discourse on the representation of women in music remains male-centred, even phallogocentric, in orientation.

In the 1970s, during the era of feminist movements, a number of Japanese feminist musicians took steps to promote female sexual liberation. However, they were unable to halt the reification of the female body in the realm of Japanese popular music, which was further reinforced in the 1980s with the infantilisation of female representations. This portrayal went hand-in-hand with the notion of "docility", which is nowadays pervasive in Japanese aesthetic norms for women of all generations. The notion of "kawaii" (conveying the elements of cuteness and naïveté), considered a feminine attribute by the majority of Japanese women, is not only regarded as enhancing seductiveness, but as central to female identity itself.

Such situation in Japan have encouraged some artists to adopt singular mitigating strategies. We will analyse the representation of women in the 'J-Pop' environment from a historical and gender studies perspective, which will serve as a lens for highlighting factors that account for the gender power relations entrenched in this music scene. We will also present the perspective of the gender-critical approach through use of a music group case study.

Marie Buscatto is a Full Professor of Sociology at Paris 1 Panthéon-Sorbonne University. Based on her empirical research conducted in the worlds of jazz in France and in Japan, her current thinking focuses on the difficulties women have to get access, to remain and to be promoted in music and art worlds, and the ways in which artistic creation is affected by gendered processes. She is also studying contemporary art practices, trajectories and professionalism in Europe, in the United States and in Japan. Finally, she develops an epistemological reflection on qualitative methods.

"Women's access to professional jazz playing. From limiting processes to levers for transgression"

All over the world, jazz is a "masculine" music, both numerically and symbolically. While the exclusion and invisibilisation of female jazz musicians in history has been rather well documented and analysed over the last few decades (e.g. Dahl 1984, Gourse 1995 or Tucker 2002), no contemporary scientific research fully explores the weak presence and recognition of female jazz musicians today as well as the ways in which some female musicians do access the jazz scene, keep playing music and are sometimes even recognized at the highest levels of reputation. This will be the purpose of this talk based on a systematic comparative analysis of two extensive empirical studies conducted in France and in Japan: not only describe limiting processes female jazz musicians are confronted with over time, but also identify levers for transgression which allow more and more female musicians to act as professional jazz musicians in contemporary societies.

Helena Lopes Braga is a Doctoral candidate in Comparative Gender Studies at Central European University, Budapest. Helena holds an MA and BA in Musicology from the Faculty of Humanities and Social Sciences of the New University of Lisbon. She is a researcher of the Sociology and Musical Aesthetics Research Center (CESEM, FCSH-NOVA) and served as the vice-President for the Portuguese Society for Music Research (SPIM-PSMR) from 2013 to 2015.

	<p><i>Francine Benoît: Gendered Readings of a Woman Composer in mid-20th Century Portugal</i></p> <p>Francine Benoît (1894-1990) was a classical composer and intellectual who actively participated in the Portuguese cultural and political scene, mostly from the 1920s to the 1970s. She was part of and an active aggregator of networks of women artists - not only musicians, but also writers and painters - who were members of feminist organizations and involved in the opposition to <i>Estado Novo</i> (1933-1974), the Portuguese right wing dictatorship.</p> <p>In this presentation, I will explore Francine Benoît's musical activities and the role gender played in her work and in the later historical narratives about her and her friends. I will begin by providing an overview of the Portuguese musical life of the 20th century, and proceed to examine Benoît's interventions (composing, teaching, music criticism, playing and organizing/mediating other cultural and participating in political activities). My goal is to show how gender shaped the perceptions of Benoît and how Benoît herself played with those same perceptions: from *feminized* depictions of Benoît and her musical writing when she was young, to offensive attacks on her expertise and public positionality as she became older and adopted a traditionally masculine appearance and behavior and made it clear within some circles that she had a female partner.</p> <p>I will focus on the narratives about her in the press, support my analysis with photos and entries from her diaries and letters exchanged with her friends, and conclude by connecting the previous points with the ways in which Francine Benoît's contributions and those of her female colleagues and friends are (mis)remembered.</p>
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14:15-15:15	<p>Conference session 5: Gender and Music in Central and East Europe II.</p> <p>Yvetta Kajanová (b.1964) is a Professor of Musicology at Comenius University in Bratislava, Slovakia, where she gives lectures on jazz and rock history, musical criticism, sociology and management of music. Her recent monograph, <i>The History of Rock Music</i> (2014), was published by Peter Lang academic publishers. Yvetta Kajanová participated in international conferences in Vienna, Prague, Regensburg, Berlin, Warsaw, Krakow, London, Porto, Graz and Marburg. Prof. Kajanová was a member of the International Research Team, Jazz in the Eastern Bloc, in Freie Universität, Berlin between 2008–2010. She is the author of nine monographs on aesthetics and sociology of music, jazz, rock, pop music and gospel music.</p> <p><i>Slovakian Female Composers: Status, Success and Perspectives</i></p> <p>In Slovakia, as a small country, female composers began to aspire for recognition in the 1980s. At the time, female musicians were only accepted if they performed in classical ensembles and reached the standards of their male colleagues.</p>
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Slovakian women became established as classical music composers only after 2000. A less favourable situation persists in jazz and rock, where it is harder for female composers, and even female performers, to assert themselves. Simultaneously with the trend of female musicians gaining various positions in the field of music and the elimination of prejudices in their social status, their processes of musical composition are also changing. The different situation is in performing of the music, where the position of female performer is as a singer. Women as instrumentalists just started to present themselves as drummer, bassist, guitarist after 2000.

Barbara Rose Lange, Professor of Musicology, University of Houston, USA. Austrian-Hungarian Fulbright Research Award, 2007. Her recent studies are on world music in Hungary and Central Europe (Oxford, 2018) and ethics of improvised music (2008, 2012).

Modes of Femininity and Power in Hungarian World Music

In this paper, I discuss experimentation with modes of femininity within Hungary's world and traditional music scenes. The 2000s were an important time for female performers, one in which economic and creative experimentation was both possible and necessary. Performers worked out original ideas, thus showing leadership and power. At the same time, familiarity was also a major audience draw. In this paper, I propose a range of feminine expressions for traditional and world music artists of the time in Hungary. My theoretical orientation is informed by ethnographic work with musicians there; it focuses upon the "lived body" (Moi) and upon the practice of creative leadership. After outlining a range of activities and options that women were pursuing as traditional and world-music performers, I contrast the activities of two young singers. Both grounded their experiments in traditional Magyar and regional minority (especially Romani) music; choosing traditional music as a starting point meant choosing an association with traditional gender. However, the two artists took different directions toward modernizing feminine and musical expression. One reflected on aspects of female experience that previously had not been aired publicly; the other expanded the nature of expression within performance settings that were associated with women. The two singers responded differently to questions from the press regarding the power that they were exercising as soloists and as stylistic innovators. I conclude the paper by addressing ways in which creativities emanating from the lived body accommodated subsequent economic and social change.

Katarzyna Kułakowska is Assistant Professor at the Institute of Art at the Polish Academy of Science. She has published two monographies: *Gender City*.

	<p><i>The Lover's Discourse of Maria Peszek</i> (2010); <i>Jestresses, The Women of Polish Theatrical Counterculture</i> (2017). Her research interests include the specificity of female experience in the Polish theatre; gender, body and sexuality. She is working on expanding Polish theatre studies with a feminist perspective.</p> <p><i>“My name is Uncertainty.” The Female Experience in Autoethnographic Texts of Magdalena Sowul, Leader of the Ugla Quartet</i></p> <p>“The Moulting” is the name of her debut album. “It's the process of shedding the outer protective layer” – she announces on the cover, in order to reach in her texts to the deepest layers of female experience. In her sung autoethnography, feminine carnality and spirituality are intertwined. “I am all” – she sings – “the whole has been given to me from above, from the blackness of the earth, from the fire, from the sea”. The patterns of female identity that are preserved in the folk tradition of different cultures of Central and Eastern Europe, are transformed by Ugla through confronting them with Magdalena's own experiences. Her vision of femininity is incoherent, flickering, allowing herself to be ambiguous, yet not devoid of strength, being fullness. “My name is Uncertainty” – she reveals in one of the songs, but in the second one she sings with certain: “You have everything you need; you do not evanesce by yourself.” In the sound layer, folk music inspirations are mixed with Ugla's minimalism, and the song tradition with avant-garde electronics.</p>
15:15-16:00	<p>Gender, Inspiration and the Creative Process – Roundtable discussion</p> <p>Andrea Szigetvári is an electro-acoustic music composer. Her creative and research work concentrate mainly on the role of the timbre in new music, synchresis in audiovisual art and interactive performance. She studied in Warsaw, and later in the USA as a Fulbright researcher. She also teaches at universities (Liszt Academy of Music - Media Art course, METU – Animation course), and collaborates with various contemporary music festivals as a founder and organiser.</p> <p>Anna D'Errico is an artist dedicated to the music of our time. She enjoys close working relationships with established and young composers, sharing ideas, premiering new works, and devoting herself to exchanges between art forms and interdisciplinary projects. She has toured worldwide, performing in international venues such as Lucerne Festival, Carnegie Hall, Wien Modern, Konzerthaus Berlin, Heidelberger Frühling among others. A passionate chamber musician, she enjoys collaborations with world-renowned ensembles, and is founding member of Ensemble Interface. She is also committed as an educator, giving</p>

piano masterclasses in institutions around the world and leads educational projects embracing contemporary music and the arts.

Ania Karpowicz is a concert flutist, curator and activist. She is a graduate of the Hochschule für Musik Detmold. Active as a soloist and chamber musician premiered over 40 pieces dedicated to her. Founder and leader of the Hashtag Ensemble cooperative for new music based in Warsaw; the ensemble performs at international music festivals throughout Europe and won several musical prizes (such as PRIX CIME 2019) and released 6 CDs. Founder and curator of the WarszeMuzik festival in the former Warsaw ghetto area. Chairwoman of the board at the „Sphere Harmony” Foundation. Ania lives in Tel-Aviv.

Dániel Péter Biró is Associate Professor/Førsteamanuensis at the Grieg Academy, University of Bergen. He studied in the U.S., Hungary, Germany, Switzerland, Austria and Israel before receiving his Ph.D. from Princeton University in 2004. From 2004 -2009 he was Assistant Professor and from 2009-2018 Associate Professor for Composition and Music Theory at the University of Victoria in Victoria, BC, Canada. In 2010 he received the Gigahertz Production Prize from the ZKM-Center for Art and Media. In 2011 he was Visiting Professor at Utrecht University and in 2014-2015 Research Fellow at the Radcliffe Institute for Advanced Study, Harvard University. In 2015 he was elected to the College of New Scholars, Scientists and Artists of the Royal Society of Canada. In 2017 he was awarded a Guggenheim Fellowship. Dániel Péter Biró has been commissioned by prominent musicians, ensembles and festivals and his compositions are performed around the world.

Irene Suchy was born in Vienna. She earned her degrees in musicology and music pedagogy, violoncello and German literature in Vienna and in Tokyo. She works as journalist, researcher, university lecturer, curator of exhibitions, curator and author. She is engaged as a speaker and moderator for a wide range of discussions dealing with issues of peace movement, human rights, human trafficking, women rights, feminist culture and politics, European politics and culture. She is hosting panels for the Austrian radio, for European and international institutions, women’s lobbies, for journalistic fields, artists’ institutions and universities. From 2018 her foundation maezenatentum.at was the initiator of „MusicaFemina – women made music“, EU Creative Culture cooperation project.

16:00-
16:45

Increasing the Visibility of Female Artists – Roundtable discussion and best practice presentation

Mirca Lotz is a curator, event organizer and activist with a passion for crossing creative boundaries. She has played a prominent role in the work for gender equality in the music industry - as "music innovator" in the PRS Keychange project and co-founder of the musicBYwomen as well as Music Women* Germany networks. 2017 she created the first showcase festival and conference for women* in music “We Make Waves”.

Tatjana Nikolić (1990), based in Belgrade, Serbia, is the leader of the collective FEMIX which supports and promotes young women in music and other fields of culture, arts and creative industries since 2010. Her study „Gender relations in the alternative music scene of Serbia and the region" was published in 2016. Her team initiated the first Girls Rock Camp in the region. Currently, she is employed as a Researcher and Teaching Associate at the Cultural Management department of the University of Arts in Belgrade.

Sophie Ransby is Creative Learning Manager for Music & Courses at the Southbank Centre, London, where she directs the Gamelan Programme, composers’ collective and various vocal and education projects. With Director of Music, Gillian Moore, Sophie assists with the Southbank Centre's Women in Music Strand comprising regular networking breakfasts, conducting masterclasses with Marin Alsop, and learning opportunities for the Southbank Centre’s Women’s Orchestra.

Flóra Petneházy is the program director of three Hungarian multi-genre festival held in smaller villages throughout Hungary. Valley of Arts is a 30-year-old multi-genre festival with 35 stages which include a major 5000 capacity venue as well as a small church for classical music with a capacity of 140 people in Kapolcs (Balaton Uplands). Flóra was born in Budapest, Hungary, studied commerce and marketing in Metropolitan University, music management in Zeneipari Hivatal and started her career as the manager of a Hungarian band, called “yesyes”. Since then, apart from her core business in Valley of Arts festival she has been involved in various music projects, such as Fekete Zaj festival.

Bettina Wackernagel, Heroines of Sound Festival, Germany

Bettina Wackernagel studied music theater directing with a focus on contemporary music and electronic media. As a director, she was responsible for world premieres, including the Salzburg Festival and the Ars Electronica

	<p>in Linz. Since the 1990s she produced festival formats on current trends in electronic music and art. In addition, she served on Board of Directors of Berlin Society of New Music (2013-2018). 2014 she founded the festival Heroines of Sound and to this day continues to be responsible for its artistic direction. Her research resulted 2019 in a book, <i>Heroines of Sound. Feminism and Gender in Electronic Music</i>, Wolke Verlag.</p> <p>Festival: http://www.heroines-of-sound.com/ Publication: https://www.wolke-verlag.de/musikbuecher/sabine-sanio-bettina-wackernagel-heroines-of-sound-book/ Heroines of Sound 2018: https://vimeo.com/339916273</p> <p>Teja Reba (1978) is a choreographer, performer and dancer. Since 2007, she has collaborated with the choreographer Leja Jurišić in the projects <i>Between Us</i> (2009), <i>Sofa</i> (2011) and <i>The Second Freedom</i> (2013). For their work, which was presented in Slovenia as well as internationally, they received in 2013 the Ksenija Hribar Award for prospective choreographers. Teja Reba's collaboration with Loup Abramovici resulted in <i>650 Experiences (History of the body that hasn't been robbed yet)</i> from 2011, <i>M.I.2.</i> (2012) and <i>Eat-Art</i> (2012). She is currently participating in a new performance by Tim Etchells and the group Forced Entertainment. Since 2013, Teja Reba has been the President of the Contemporary Dance Association Slovenia.</p>
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<p>8 January</p>	<p><i>Hang-nem-váltás? (Changing Tonality?)</i> <i>Location: Három Holló (Piarista köz 1., 1052 Budapest)</i></p>
<p>17:00-18:30</p>	<p>Gender Relations in the Musical Realm <i>Gender Relations in the Musical Realm: series of roundtable discussions with eight participants of the Hungarian music world (in Hungarian, with simultaneous interpreting)</i> <i>Does gender play a role in music? Do gender categories even exist? Do women and men start their career in the music scene with equal opportunities? Does equality make us more productive? Is there a transition currently undergoing in this field? Do we need any change at all?</i> <i>We believe that answers to the above listed questions can vary to a great extent. Our goal is to attain a clearer picture as well as understand the sometimes contradictory feelings and opinions as we attempt to reach some form of agreement on how we approach these recurring questions.</i></p>

We asked people from the very diverse Hungarian music world to gather, discuss and think together with all of us attending the event.

Judit Varga (born 1979 in Hungary) lives and works in Vienna. Since 2013 she has been teaching composition and applied and film music at the Franz Liszt Music University in Budapest. From October, 2019 she is Professor of Media Composition at the University of Music and Performing Arts Vienna. Judit Varga works with orchestras and ensembles from all over the world, including Ensemble Modern, BBC Symphony Orchestra, Vienna Radio Symphony Orchestra. In 2014 Judit Varga received the “Best Music” award from the Austrian Film Academy. The Hungarian State Opera performed her opera *Szerelem* (Love) in 2016/17.

Bea Palya is one of the most notable figures of the Hungarian music scene, as a well-known songwriter, singer, performer, speaker, trainer and writer. Her main musical language is Hungarian folk music, but her art has been influenced at the same time not only by gypsy, Bulgarian, sephardi and Indian music, but equally by contemporary singer-songwriters, such as Leonard Cohen, Joni Mitchell or Aretha Franklin. Bea usually performs her own songs, opening up a movingly personal world in front of the audience. The process of playing with tradition and modern themes, creating something new on the basis of old, and of following an inner path by merging herself with the songs can be easily observed through her 14 solo albums. Her lyrics are explicit, painfully honest and funny at the same time. With her wonderful voice, suggestive way of performing and strong stage presence she immediately draws in the audience into her magical world.

Anna Novotny's career has been shaped by her lifelong passion for opera and classical music. She completed a degree in musical aesthetics and musicology with distinction while writing about music and opera in Hungary's most renowned cultural magazines. She then worked as a dramaturg in several major opera houses in Germany and is currently the PR manager for classical music and opera at Müpa Budapest, Hungary.

Gergely Fazekas, PhD (1977) is associate professor of musicology at the Liszt Academy (Budapest). Between 2012 and 2017 he was the editor-in-chief of the oldest Hungarian music publisher Rózsavölgyi & Co. He has been publishing scholarly articles in Hungarian, English and French musicological journals on Bach and Debussy since 2007. His book entitled “J. S. Bach and the two cultures of musical form” was published in Hungarian in 2018. As a Fulbright visiting professor, he spent the academic year 2017/2018 at Bard College (NY).

Gergely Vajda is Music Director of the Huntsville Symphony, the Portland Festival Symphony, Artistic Director of Ensemble UMZE, Program Director of the Peter Eötvös Contemporary Music Foundation, Principal Guest Conductor of the Hungarian Radio Symphony. He has received the Gundel Art Prize (2001) and the Bartók-Pásztory Award

	<p>(2018) and is a member of the Széchenyi Academy of Letters and Arts since 2019. His music is published by ECM, BMC, Hungaroton Classic, and Editio Music Budapest, member of Universal Music Group.</p> <p>Márk Saiid Süveg is a slam poet and a member of Akkezdet Phiai, an underground rap-group fusing contemporary poetry with hip-hop music to such acclaim that their work has become part of the Hungarian high school curriculum. He is an emblematic figure of the Hungarian slam poetry scene, having received recognition for his art internationally as well. He is several-times champion at slam competitions where performers read or recite original work or improvise for a highly engaged audience.</p> <p>Ferenc László is a cultural historian, critic. He studied history at the Eötvös Loránd University. Since 2004, he has been working at the Magyar Narancs, writing criticism, articles on history and literary history, and essays. In 2008, he became the editor and managing director of the Revizor, the criticism website. In 2012, he was one of the founders of the Opera magazine, and between 2013 and 2015 worked as an editor at Muzsika. He is also an associate at the Bartók Radio.</p> <p>Szilvia Artner is a journalist, writer, sociologist. She has been working since 1995 for the weekly newspaper Magyar Narancs as publicist and event editor. In 2004 founded a female think tank and movement entitled Anyahajó Egyesület, tusarok.org. Publishes articles about theater as well as social and gender issues. Her socio-interview book entitled <i>Ápolók - a IV-es osztály</i> was published in 2018 at the AbOvo publisher's LÉT könyvek series. She is working now on her next book of short stories entitled <i>Temporary Women</i>.</p>
<p>18:30-19:00</p>	<p>“SHE writes the song” – How Female Songwriters Emerge? Achieving Professional Acclaim in Hungary and Worldwide.</p> <p>Péter Benjamin Tóth, is an expert on copyright, communications and change management. In 2010 he developed and implemented the communication strategy of Hungary's music CMO, Artisjus. Since 2018 he is Director for Business Transformation at Artisjus, leading the transformation team. He regularly holds lectures for artists on copyright law. He is the founder of the Dal+Szerző magazine and blog, and the DEX Songwriting Expo.</p>

19:00-20:30	<p>Gender Relations in the Musical Realm: World Café (collective discussion)</p> <p>Zsuzsanna Szálka is an international cultural manager. She is the festival manager of Átlátszó Hang New Music Festival, classical music curator at Ördögkatlan Festival and was the founder and festival manager of the Night of Choirs – Budapest (2013-2016). She is a recurring visiting lecturer in project and operations management of cultural institutions at Cultural Heritage Studies Program at Central European University. Between 2014-2017 she was the head of concert management of the Liszt Academy of Music. Between 2007 and 2013 she worked as manager of International Affairs at Müpa – Budapest.</p>
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20:30-23:00	<p>Ladyfest Budapest Extra</p> <p><i>Location: Három Holló/Drei Raben (Piarista köz 1., 1052 Budapest)</i></p>
	<p>Ladyfest Budapest came into existence to raise awareness of the inequalities and injustices women have to face, almost on a daily basis, when pursuing a career in the arts or the music industry. Since 2016, Ladyfest Budapest has been providing a platform in the frames of an annual showcase festival, to help increase the visibility of underground female performers.</p> <p>Curators: Dorina Molnár, Lilla Neményi, Kata Benedek, Panni Simai</p> <p>Rosa Vertov (PL) is a four-piece all-female band (Kasia Dziąg, Olga Gniadzik, Zosia Jakubowska and Julia Szostek) from Warsaw, Poland. Originally starting as a high-school band, they released their debut EP in 2014 on Crunchy Human Children Records. Their first album came out in 2017, the dark shoegaze/dream-pop heavy who would have thought?, and their sound matured as they played numerous shows at underground clubs in Warsaw, Poland's biggest music festivals, as well as touring Ukraine, Germany and South Korea. They are also part of the Polish music export organization Don't Panic! We're from Poland Showcase.</p> <p>At the Transparent Sound Festival, Rosa Vertov is going to present anxious, dreamy, oneiric, garage, post-punk, psychedelic mix of sounds including the new material from an upcoming album. Distorted guitars immersed in delays and modulations, vibrant bass, trance drums enriched with intense floor tom and ethereal vocals. Rosa Vertov's aim is to combine the tension and sensibility using dissonances and oneiric sounds to create a special way of connection between music and the audience.</p> <p>Doris (D) is the solo project of Andreyra Casablanca (Gurr), her guitar and her laptop. Using it as a direct outlet of emotional outbursts (about anxiety, boys, self-therapy), some songs have never left the state of its demo iphone-recording, others have dipped into the</p>

realms of cheesy pop lines and dramatic breaks. Just as one day you cry, one day you laugh, there will be nothing solid about this.

With Doris, her live performance is a symbiosis of live music (her performing with a guitar) and the immediate intimacy of a bedroom recording (featuring the backing tracks from her laptop). The agenda of the project was to immediately capture feelings into songs, without revisiting them multiple times or changing the arrangement of the tracks. Songs that originally were written with audio software stayed „artificial“ and tracks that were written with guitar, will be performed with guitar. The result is a culmination of more experimental and weird sounds in change with proper pop lines. The back and forth of these two extremes create a narrative that has cathartic moments every now and then but can also rest in more repetitive and not easy-to-listen-to quiet moments.

Musica moralia's (Eda Meggyeshazi, H) music bears a distinct atmosphere; a creation in the experimental, post-folk sphere. In her own words she plays silent noise, sometimes on the dulcimer, sometimes on the piano. She started composing on a two-stringed guitar and on the piano, then later moved on to the cello, in the meantime she feels unexplainably drawn towards 80's analogue synthesisers. She has been in the music scene for more than ten years in Hungary, often in Germany or the Netherlands. In 2016 Normafa Records launched her debut LP with the title 'Hell is Coming Home' which is an intimate and highly personal album consisting of song written and performed on the dulcimer, piano, and electric-organ.