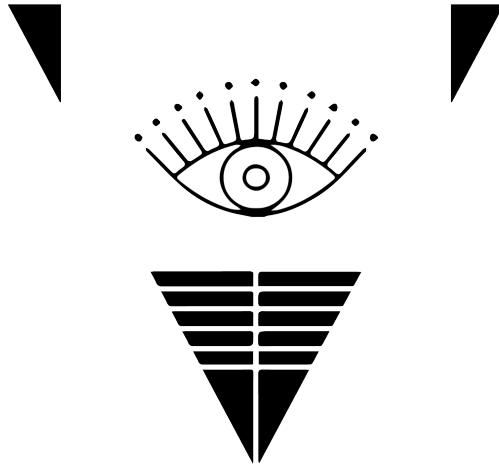


DIVINE



AFFLICTION

THE INTERSECTION OF GENDER
& MUSIC PRODUCTION

by

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KEY WORDS

Female; feminine; feminist; feminism; woman; women; feminine aesthetics; intersectionality; performativity; modalities; gender; music; music production; discourse; critical pedagogy; musicology; art activism; do-it-yourself culture.

ABSTRACT

There is a severe and persistent lack of female representation and participation in the field of popular music production. In the 61-year history of the Grammy awards no woman has ever been awarded Producer of the Year, and female nominees are rare. Until Linda Perry's nomination in 2019, a female had not received a nomination in 15 years.

As a woman, a mother of daughters, a feminist, a songwriter, and a music producer, I feel compelled to provide an alternative inroad for women to be able to participate within the field of music production. As such, my graduate project work is highly personal and political, culminating in a suite of works titled *Divine Affliction: The Intersection of Gender and Music Production*. This suite of works includes a self-produced album of original material, a blogumentary which documented the album's production for pedagogical and self-reflective purposes, a short first-person documentary that focuses on my experiences and approach as a female producer, and an ethnographic case study of other female producers and their experiences.

Using a creative practice as research methodology, this dissertation augments the aforementioned works by providing a contextual study of both the female producer and the feminine aesthetic within popular music production. The examination of the female producer was explored through auto-ethnographic reflections and ethnographic fieldwork with other female producers. By taking an ethnographic approach not only did this project uncover a detailed understanding of women's marginalisation, it also consolidated female insights to remedy this issue. Emerging from the ethnographic fieldwork and a reflexive examination of my own creative practice was that gender itself—specifically, the female experience of marginalisation—also contributed to an aesthetic affect on my approach to practice and on the music itself. I draw on popular and feminist musicology and cultural discourses to theorise this feminine aesthetic.

This study is significant not only in its observations of systemic injustices that exist within the field of popular music production, but also because it provides comprehensive research on the female producer and her practice. *Divine Affliction: The Intersection of Gender and Music Production* is at once a call to arms seeking cultural change, and an enactment of the cultural change that it seeks.

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ORIGINAL CREATIVE WORKS

Divine Affliction: The Intersection of Gender and Music Production - Multi Modal Delivery link

Webpage: <https://www.orthentix.com/divine-affliction-the-intersection-of-gender-and-music-production>

Divine Affliction - Album links

Soundcloud Vol. 1: <https://soundcloud.com/orthentix/sets/divine-affliction-vol-1>

Soundcloud Vol. 2: <https://soundcloud.com/orthentix/sets/divine-affliction-vol-2>

Bandcamp Vol. 1: <https://orthentix.bandcamp.com/album/divine-affliction-vol-1>

Bandcamp Vol. 2: <https://orthentix.bandcamp.com/album/divine-affliction-vol-2>

Divine Affliction: Perception Through a feminine Lens - Blogumentary link

Medium: <https://medium.com/orthentix/divine-affliction/home>

Divine Affliction: The Film – Film links

Youtube: https://www.youtube.com/watch?v=1j_xlhw9Nvo

Vimeo: <https://vimeo.com/394397404>

LIST OF PUBLICATIONS

At the time of submission, I have published one scholarly book chapter, which is the direct result of the research conducted herein.

Thompson, L. (2020). Gender in Music Production: Perspectives Through a Female and Feminine Lens. In L. King, R. Hepworth-Sawyer, J. Hodgson & M. Marrington (Eds.), *Gender in Music Production* (pp. 199-216.). Routledge.

STATEMENT OF AUTHENTICITY

The original work contained herein is that of Louise M Thompson and has not previously been submitted for an award at any other higher education institution. To the best of my knowledge and belief, the dissertation contains no material previously published or material written by another person has been included, except where due reference is made in the dissertation. Selected material that is the original work of the author has been approved for publishing by Taylor & Francis/Routledge Publishing UK and Ireland branch, on the subject of gender and music production. This publication is listed at page ix of this dissertation.

A handwritten signature in dark ink, appearing to read 'L. Thompson'.

Louise Thompson

21 September 2020

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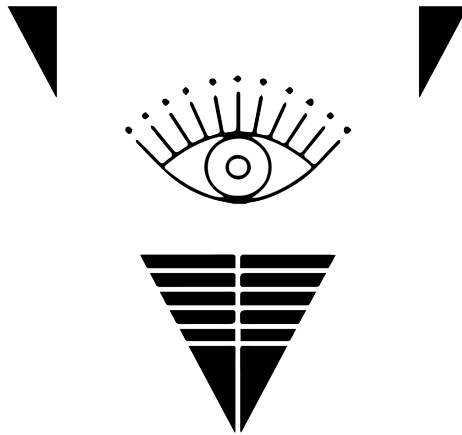
I would like to acknowledge the academic assistance I have received from my mentors at SAE Creative Media Institute Australia. Dr Jens Schroder, Dr Anne Chesher and Dr Jodie Taylor, I thank you for your encouragement, support and the valuable criticism you have provided. I especially thank my project supervisor Dr Jodie Taylor for her academic guidance toward relevant information sources, undying support, feminist comradely, inspiring conversations on gender and music, and friendship. I would also like to acknowledge the help of my colleague Wayne McPhee from the Masters in Creative Industries course at SAE Institute Australia for his feedback on this project and for directing, filming and editing the short film accompaniment for the project 'Divine Affliction: The Film', along with his intern, Chasen Green.

This work is ultimately dedicated to women and female producers. Thank you to all those who have inspired and participated in this study, without you, this would not have become an actuality. Further thanks are due to the interview participants for their time and openness in interviews.

This dissertation is also dedicated with intense love and deep gratitude to my late mother Elizabeth Alice Peters for her divine motherly love and inspiration; my father Kim Michael Thompson for his potent musical influence and guidance. To my daughter, Charli Jane Gaiter, thank you for your patience during my studies and being my foundation in life. And to my soon to be daughter Opal Margaret Elizabeth Pegley, thank you for reminding me how powerful women are. You are both such divine gifts and beacons of light.

PART I:

THE BIRTH OF DIVINE AFFLICTION: OVERVIEW OF THE STUDY



Through an auto-ethnographic prelude, Part I introduces the study. The introduction provides an overview of the study, outlining the project design, and rationale for the study. It contains the study's statement of purpose and scholarly context, the research questions, and the thesis statement. The introduction encloses the significance of the study and background to the study, defining the key terminology, and the methodology employed in the research process of the study.

Shhhh! She is travelling between worlds right now.

You can see her holding the tension of not knowing, she is simply breathing her unanswered questions.

Sometimes she drinks her coffee with quaking hands, not knowing where her relationship or her bank account is going.

But this time, she is holding on to the tension of not knowing, and is not willing to hit the panic button.

She is unlearning thousands of years of conditioning.

She is not being split between the opposing forces of fight and flight.

She is neither naïve nor ignorant.

She is a frontier woman, paving new roads & making new choices.

She is willing to making a new transcendent possibility emerge.

You may see her now standing at thresholds, or at crossroads, breathing into her body intently listening for inner signals.

She's learning new navigation skills as she arrives at a most magical moment of her life...

Sukhvinder Sircar (2013).

PRELUDE TO THE STUDY

I have been professionally producing music since completing a Bachelor of Audio Production and a Diploma of Sound Production at SAE institute, Byron Bay Australia in 2015. That year I also released my first single, 'Kunoichi Spirit', which was composed for the dance group The Box of Birds, and performed throughout Australia at music festivals. Although I had always practiced music and was interested in music production, I didn't believe I could be a producer as there was a severe lack of female producers in the field to aspire to. During my time at the SAE institute studying for a Bachelor's degree, I gained a lot of work in the industry as a live sound engineer and recorded other musicians' productions. However, I did not produce any of my own material as I had a lack of confidence due to the male-dominated studio environment and culture of music production. When joining in discussions on music production with producers in the field, I noticed the guys raising their eyebrows that I knew what a compressor is. During the process of producing my first song, friend and established producer Dusty Fungus mentored me through the process, which helped my confidence grow. Collaborating with the female dance group also aided in the process of producing my first song as they gave me the concept for 'Kunoichi Spirit', based on the female ninja, and influenced my conceptual ideation in the studio with song references as inspiration. In 2017 I released a larger work, the album *Fractured*, which was created in association with female performance art collaboration under the same title. This female performance art aimed to challenge male domination in the entertainment industry. My tribe of friends are regular attendees of Australian music festivals and part of these festival communities. Within the female circles, we noticed the lack of female DJs, producers, artists, and musicians gaining placement on festival line-ups or recognition for their art.

Fractured was an interdisciplinary, innovative, and expressive live piece of performance art. It fused live electronic music by Orthentix (myself), Boom De Brides contemporary dance performance, and Priestess Lionheart's visionary live artwork into an immersive performance art installation. *Fractured* expressed the notion of the cracks within the human being and the beauty in the broken. This was conceptualised from Kintsukuroi, the Japanese art of repairing broken pottery with lacquer mixed with gold powder. The *Fractured* performance art collaboration also included costume design created from Priestess Lionhearts' artwork, printed onto material designed by Patch Artistry (one of the Boom De Brides dancers) along with the *Fractured* merchandise of scarves and bandanas. Following is a link to the live performance trailer to illustrate the music, collaborative performance, and costume design:

https://www.youtube.com/watch?time_continue=1&v=WAEKcWO_W8c

Working on this collaboration further increased my confidence as a music producer, as my music, the performance, and our message received recognition and interest among attendees of the performances and users of social media. With the amount of audience reception I received regarding my music I gained validation of my production skills. Many individuals, both male and female spoke of the difference in feeling and experiencing musical expression created and performed by a female. After the performances there were many discussions of the gender inequalities in the music industry. This made me realise other people were questioning the imbalance and lack of female producers. These performances created a space for these discussions to happen and brought my awareness to these issues of gender inequality within the entertainment industry, especially the field of music production.

I have noticed that there is a lack of representation of female producers on stage and in the media as role models to look up to, along with barriers for females like myself to access music production discourse and technology. I also took heed of the comments from audience members regarding the difference of experience of music produced and performed by a female compared to a male. Since undertaking the Masters in Creative Industries at SAE Institute Australia, I have further researched these areas and interrogated my own feminine subjectivity with my creative practice of music production. I commenced this study on the divine and afflicting intersections of gender and music production to understand myself, and my identity as a female producer. And to understand why there is such a lack of our gender within this culture.

INTRODUCTION

(CHAPTER 1)

In the field of music production and engineering, fewer than 5% of all professional producers and engineers are women. (Patel, 2015)

Divine Affliction: the Intersection of Gender and Music Production exposes and analyses the divine and afflicting intersections experienced by many females in the field of music production through analyses of the social factors, cultural positioning, and theories that reside when gender and music production intersect. This subjective study explores the female producer and gendered approaches to music production practice. Paula Wolfe explains in the 'Journal of the Art of Record Production' that; "Observations on women's absence in music production have been made but examination of women's work in music production is scant" (Wolfe, 2012). This study aims to address this research gap in music production with a practice-led research project providing crucial knowledge on the female producer and her practice. "Practice-led research is the method of delivering creative artefacts into an academic framework, or the method of bringing creativity into the academy" (Yammouni, 2014). Both the academic and creative components of this project explore the afflicting and divine intersections of music production, focused on the representational theories of female producers in the field and the feminine aesthetics of music production. Throughout this project, I critique the lack of representation of female music producers; the boundaries to access that this lack of representation creates, along with feelings of alterity and alienation females face within music production culture. These I define as the afflicting intersections of gender and music production.

Affliction: Something that makes you suffer. (Cambridge, N.d)

I explore female subjectivity within music production practice with theories of aesthetics through exploration of the female modalities of music production, feminine performativity in music productions, and feminist Do-It-Yourself (DIY) modalities of cultural production. These I define as the divine intersections of gender and music production.

Divine: Extremely good or pleasing. (Cambridge, N.d)

This study manifested from my own positioning and experiences. As such, these two terms divine and affliction, describe my personal experience with the intersectionality of my gender and creative practice of music production. Being a female, I have always felt affliction by my gender due to the subordinate position women hold historically within society. When this intersects with my

creative practice of music production, which many understand is a masculine domain with women only making up around 5% of music producers globally, the afflictions arise including issues with cultural identity, suppression, censoring, marginalisation, socio-political issues, and alienation. The intersection of my gender and practice also brings feelings of divinity, experiencing creation and the birth of songs, expressing my deep thoughts and personal experiences, and connecting with a community in a reciprocal exchange. However, to truly understand and explore the feminine subjectivity in my practice and the divine, French feminist author Irigaray believes by creating my own image of the divine through the sonic notions of music I will establish my feminine subjectivity. Producing the album *Divine Affliction* is my goal and ideal of becoming.

As long as woman lacks a divine made in her image she cannot establish her subjectivity or achieve a goal of her own. She lacks an ideal that would be her goal or path in becoming. (Irigaray, 1984 cited in Adams & Duncan, 2003, p. 197–198)



Figure 1: Me, a Female Producer

This is an exploratory study, with myself the researcher and the main object of investigation (illustrated in figure 1). The research is profoundly influenced by my gender, social identity, institutional and cultural position, and life experiences. With the study from a feminist ideological perspective and myself, a female producer the object of research, this study will be undeniably biased. However, these biases do not discredit the research or exigency and significance of this study. My definition of feminist and feminism embrace Macarthur's perspective:

A text produced by a woman will automatically be feminist or feminine, a common theme in feminist literature. Feminists who emphasize the sex of the author would argue that a text's feminine status is dependent on who writes it, so the author herself becomes the object of investigation. (Macarthur, 2002, p. 149-150)

Project Design

The creative practice-led project includes the following components: album, blogumentary, short first-person film, interview accounts with other female producers, and this dissemination of the research.

Divine Affliction: The Album - is a musical statement of the female approach to music production, a sonic representation of the feminine aesthetics of music production, and a political statement critiquing the afflicting intersections I face as a female music producer. The musical compositions are autobiographical and inspired by my own experiences though are also influenced by the preliminary research uncovered in chapters three and four of this dissertation. The album is a reflective lens of the project, where I gain research data from observation of my artistic practice along with auto-ethnographical reflections. The creative practice embraces a feminist DIY ethos with the album composed, arranged, produced, recorded, and mixed by myself in my bedroom studio. Feminist DIY has been a major access point for women to create music. Kearney defines the history of DIY as “an anti-corporatist ideology, which grounded various leftist movements, committed to creating non-alienated forms of labour and social relations” (Whiteley, 1997, p. 215). I would like to note that DIY also constitutes collaboration with your creative community. For example, I have worked with a vocalist to sing some of the lyrics I composed, along with photographers for the promotional images, graphic artists for the logo design, and made use of a mastering engineer for professional practice. DIY is a way for me to create and disseminate the creative products without the power plays afforded in labour and social relations evident in most studio environments and distribution networks working in music production culture.

Divine Affliction: Perception Through a Feminine Lens Blogumentary - The blogs serve two purposes they are both informative and reflective. As stated they are a source of education from the female perspective that provides; access to music production for females narrating my music-making process; with conceptual explanations of the music production of each song. The blogs contain; information on the Do-It-Yourself (DIY) ethos used for the production of the album; resources on the logistics of independently distributing music to the industry; a discussion demystifying the mastering process. The blogs are a space for theoretical discussions on the feminine aesthetics of music production and the gendered dominance within the culture; and are a medium for reflection on my creative practice. By delivering the discourse of music production with the use of a feminine vernacular, it rectifies the accessibility to music production for females. To add to this, a representation of a female producer in the realm of music production gives females a role model within the field to aspire to. Observing the creative experience through the lens of a female producer allows others into this experience.

Divine Affliction: The Film - is a short first-person film as an accompaniment to the album. The short film situates the research problem; articulates the concepts of the divine and afflicting intersections of gender and music production, and serves as contextualisation of the project by illustrating my experiences and approach as a female producer. It contains musical snippets from the album with narrations and theoretical deliberations on the intersectionality of gender in music production, providing insights into the song concepts and myself, a female producer. The short film was directed, filmed, and edited by Wayne McPhee, with the help of his intern, Chasen Green. By providing a representation of a female producer and her story, the film contributes to changing the gendered perspectives and should inspire more women into the field.

Divine Affliction: Perspectives Through a Feminine Lens Ethnographic Interviews - conducted with nine female producers from Australia, USA, Netherlands, and Mexico, to understand if the afflicting and divine intersections are a singular or shared experience. The interviews were held in 2018 with current female producers working in different fields and genres of music production, which provided trans-local perspectives for this study. The narrative-based reflections from these interviews describe the feminine culture of music production through subjective parallels of females' processes and experiences. The research explores and critiques social constructs, practices, individual attitudes, behaviours, and values. This connects my autobiographical story to wider cultural, political, and social understandings, allowing for a comprehensive view of the female music producer from their perspective. This section of the study contributes depth and empirical evidence to the exploration of the divine and afflicting intersections with gender and music production.

Divine Affliction: the Intersection of Gender and Music Production Exegesis - The summary of the research and findings are presented in this dissertation. Through critical and aesthetic analysis this exegetical document; defines the divinity or feminine aesthetics of female music production; aids in understanding how the divine and afflicting intersections affect our creative practice; and concludes with how my approach has developed innovative understandings on the intersection of gender and music production. Wolfe explains that a close examination of women's working experiences is needed to gain a more comprehensive insight into how the gender imbalance might be addressed in the future (Wolfe, 2012). This study aims to impact social, political, and cultural change in the music industry and to bring substantial knowledge to the academic field on female producers and their practice.

The role of the exegesis is to provide a space to have theoretical discussions on the representation of female producers and the feminine aesthetics of music production. The theory has been generated through the data collected from theoretical literature, ethnographic narratives, autoethnographic reflections, and artistic practice reflections. Within the written documentation

there are discrete elements that present genuine knowledge contributions to the field, particularly through theorising the feminine aesthetics of music production as well as providing more context to trans-local experiences of female music producers. The dissertation serves as an explanation and underpinning of the creative work, and a culmination of my thinking. It is a manual for the project, providing an overview and rationale of the project, a justification of the research method and design. It contains theoretical discussions, documents the process and outcomes of the research, along with future recommendations.

Rationale

The bigger picture of the music industry shows a worrying gender imbalance. Creative and Cultural Skills report that the gender divide across all music industry related jobs is 67.8% male to 32.2% female. PRS for Music report that their membership of over 95,000 songwriters and composers is only 13% female. (Baker, 2013)

Suppression of females is central to the field of women and social studies explained by Abigail Stewart and David Winter, “as the interlocking complex of lower status and limited opportunities for women as compared with men, in the spheres of law, education, the economy, and social power” (Stewart & Winter, 1977). The well-established fact is that female suppression exists, is widespread and pervasive over many cultures and throughout much of human history. Rachel Gibbs and Claire Martin explain that sexual liberation has won many battles with the suppression of women, such as rights to abortion and divorce. Though with the modernisation of relationships and sexuality, sexual liberation has not ended the oppression of women. New socio/sexual expectations label “women as being sexual objects, with sexual violence including rape, being seen as a joke” (Gibbs & Martin, 2013). This oppression and suppression of women are rife in most professional fields and sciences, including music production and engineering. Music production and technology have been perpetually considered male-domains, with females underrepresented in the fields of music production and engineering. Natasha Patel comments that fewer than 5% of all professional music producers and engineers are women (Patel, 2015). Ange McCormack in Triple J’s Hack reports, “If you’re working as a songwriter, an artist manager, an indie label manager or on the board of a peak music body, you’re more likely to be a man than a woman” (McCormack, 2018). With the vast majority of the gatekeeper roles in the music industry also a predominantly male-domain, deciding who gets the job, who gets the award, and who makes the money shows further confirmation of the male privilege and dominance within the political dynamic of the greater music industry. These industry-specific components have forged the circumstances of the gender inequalities within the music industry. This has led to a situation where there is a massive underrepresentation of females producing and creating music, and the few that are there perpetuate tokenisation. The masculine voice in music production is an omnipresent feature. This lack of

diversity within music production marginalises over half of the Global population, let alone indigenous and other minorities, painting our culture as predominantly white and male based on the musical artefacts. Evidence of this is in the vast media representations of a music producer. The lack of representation of females in this space has created barriers for females to accessing music production, and led to feelings of alienation for those in the field or those wanting to enter the field.

Statement of Purpose

Wolfe explains that a close examination of women's working experiences is needed to gain a more comprehensive insight into how the gender imbalance might be addressed in the future (Wolfe, 2012). This study aims to impact social, political, and cultural change to the music industry and to bring substantial knowledge to the academic field on female producers and their practice.

Macarthur promotes a movement in both feminist politics and feminist aesthetics of music. By simultaneously breaking down the barriers of access and deconstructing the politics and social practices operating in music to marginalise female composers and producers, including females gaining recognition for their works with proper aesthetic analysis (Macarthur, 2002, p. 9).

Moreover, it becomes obvious that I want to demonstrate its difference in order to celebrate its worth. On the other hand, it is apparent that I am painfully aware of the deficiencies involved in such an argument. (Macarthur, 2002, p. 3)

These deficiencies are formed from the outdated patriarchal assumptions that reside within the culture of music production. However, these assumptions can be impacted by the representation of females within the culture of music production, providing role models for others. Along with implementing sources of access to music production with the writing of music production discourse with a feminine vernacular based on inclusivity, which is what this study bestows. This is a chance to show females in another light; our creativity and technical skills are culturally aware and intellectually sound. By creating discourse in music production from a feminine voice we start to deconstruct the gendered dominance in the music production industry, influencing social transformation and political change. Therefore not solely reflect an aesthetic sensibility, but also the embodied articulation of how change can happen. Mills states:

Feminist work has been active in bringing about change in representational practices through critique, through teaching and through developing new models of writing practice. (Mills, 1995, p. 158)

The Scholarly Context of the Study

The creative and academic work is situated in the scholarly fields of feminist and popular musicology. Since investigating this field, I have discovered a comparatively small amount of

feminist and popular musicology devoted to the subject of gender and music production. Despite the numerous examinations on the subjects of; gender and popular music; electronic music production and gender; and gender inequality in the music industry, the intersection of gender and music production remains under-examined. As are the processes, experiences, social constructs, practices, individual attitudes, behaviours, and values of a female producer. While most of the following works are lacking the examination of female producers, they do represent a better understanding of feminist and popular musicology and have provided the research framework for this study.

My interest in the relationship between popular music and gender took speed with reading Sheila Whiteleys' text *Sexing The Groove* (Whiteley, 1997), and music and gender with Susan McClary's *Feminine Endings* which is an invaluable resource on feminist musicology (McClary, 1991). These works gave me an understanding of the gendering of music, which led me to investigate theories of feminist aesthetics with Sally MacArthur's' text *Feminist Aesthetics in Music* (Macarthur, 2002). I was further inspired after reading text Catharine Strongs' *Grunge, Riot Grrrl and the Forgetting of Women in Popular Culture* by the Riot Grrrl movement based on feminist art making and political activism (Strong, 2011). Tara Rogers and her text *Pink Noises* have been of immense influence on this project. *Pink Noises* is a trail-blazing example of gender and music production. Though based on electronic music production, this text has laid a framework for further inquiries into the subject of gender and music production. Rodgers explains technology and music production are considered male-domains, deeply rooted in gender stereotyping; she aims to re-write this history of electronic music production with a feminist intervention (Rodgers, 2010, p. 2). This feminist intervention is what *Divine Affliction: The Intersection of Gender and Music Production* bestows.

Research Questions

- This inquiry will be pursued sonically in the form of musical works and visually in the form of text in this exegesis to address the following questions:
- How does the underrepresentation of female producers in the field influence females' experience and practice of music production?
- Do female producers have a feminine aesthetic to their music and practice of music production?

Thesis Statement

Divine Affliction: The Intersection of Gender and Music Production is a journey in activist art as critical pedagogy. Peering through a female lens to expose and analyse, the divine and afflicting intersections experienced when gender and music production collide. By critiquing the afflicting intersections of music production with the use of representational theories, this work uncovers the lack of female representation in the field of music production. Along with the barriers to accessing the field this creates, and alterity issues this brings for females. *Divine Affliction* is a source of access to music production discourse, made by women for women. Representing female producers in the field of music production diverges the perception that music production culture is a male domain. This work defines and validates the feminine aesthetics in music production with an exploration of; the female modalities of music production; feminine performativity in music production; and feminist DIY modalities of cultural production. *Divine Affliction* provides critical knowledge on the female producer and her practice, defining the female producer and her practice...bring on the rise of the feminine.

Significance

Divine Affliction: the Intersection of Gender and Music Production presents as a significant contribution to understandings of creative practice knowledge, benefiting the fields of practice-led research, music production, musicology, and sociology. Wolfe states that female producers are marked primarily for their absence in the field and have been under-researched, along with analyses of their practice (Wolfe, 2012). By exploring established ideas about music production, gender, identity, subjectivity, and culture, this study employs innovative associations in core theoretical concepts of the female process and approach to music production. The two theoretical concepts of the feminine aesthetics of music production and the representation of female producers are supported through ethnography, practice, and theoretical research of scholarly literature. The output of these three approaches to gaining information has been; the literature is a theoretical contribution to the fields of popular musicology, cultural sociology, and feminist theory. The output of the ethnographic interviews is building community, solidarity, and to articulate the theoretical knowledge. The interviews provide validation from a trans-local perspective, which justifies my experiences and inquiry. The album *Divine Affliction* sonically epitomises the feminine aesthetics in music production and critiques the afflictions, bringing awareness to these socio-political issues. A further extension of the album is that it also serves as an educational tool through blogs, as a source of access to music production, therefore aiding in the cultural change in music production. The album has also been a source of research by gaining reflections on my creative practice through this process. The output of the album, blogumentary, and film has represented a female in this culture.

Through this representation other females may see a reflection of themselves in this culture, inspiring women to the field of music production and providing a role model in that environment as a connection for women.

Conceptual Frameworks of the Study

The conceptual frameworks of a study as defined by Ravitsh & Riggan exemplify the study's significance and perspective that the study is being conducted (Ravitsh & Riggan, 2011). The conceptual frameworks of this study draw on theoretical frameworks, topical research, and present background information of the study focusing on my personal interests. My personal interests illustrate my curiosities, biases, ideologies, and epistemological assumptions. These are all influenced by my socio/cultural race, ethnicity, gender, sexuality, identification, social identity, and my institutional and life experiences.

Music has been a constant in my life. In early childhood, I played 70's rock licks on guitar before starting music lessons with a church organist. From the age of five, I would memorise the weekly top 20 countdowns, learning the trends of the industry and what I liked in the musical expressions. I wanted to be a performer or rock star, though my real interest was in the studio and music production. My father would feed my interest in music technology and production, bringing home old or broken electronics from his workplace, an electronics and record store. I struck gold when he brought home a dynamic microphone, now at the age of five, I could record the song lyrics that I had composed. By the age of ten, I produced a lyrical and musical composition for my friend's birthday, presented on a cassette tape. During primary school, I played the flute in the orchestra and studied music theory. By high school I learnt the electric guitar, mainly focusing on the political genres of punk and grunge though I was also influenced by the genres hip-hop, rap, and trip-hop. In high school I started making my own conceptual compilation mix-tapes for friends. At this age I thought my future was set; I was off to Abbey Road Studio to learn from Sir George Martin, due to my father's influence with The Beatles. My dreams came crashing down during adolescence when I gained comprehension of the social constructs of being a female and the barriers this bore to becoming a professional music producer, along with coming from a small county town. My guidance councillor insisted on hairdressing as a career focus, though if I move to the city I may make it as a receptionist in a recording studio...this is a man's world.

Sadly I listened to my guidance councillor and entered the field of hairdressing. As a young adult, I became a mother and left the small country town of my birth, though my interest in music was still present. I learnt percussive world music focusing on African marimbas and drumming and played a few festivals in a marimba band. Music festivals then became my lifestyle and led to a

career change with studying a Certificate III in Events Management and working at festivals. It was here I realised that I could be a female producer and DJ. There was one female DJ that I noticed performing onstage, UnSub. After discovering that she wrote the music that she performed, I decided to pursue a Bachelor's Degree in Audio Production and a Diploma in Sound Production. While studying these courses I noticed a severe lack of females in the classes. Most of the females that were studying were vocalists. Not many females finished either of the courses; I believe I was the only female that graduated from both courses. I encountered feelings of alienation during my time studying due to being one of the only few females in the course. The guys took over and dominated the classrooms and studio sessions while the lecturers, all males, seemingly favoured the guys. In an NPR interview, female producer Grimes (Claire Boucher), explained how making songs with others is an experience bound by gender. Women historically are the vocalists, while men take care of the beats. Despite her experience in production, Boucher said she wasn't allowed to touch a computer in studio song-writing environments. "I came in with experience as a producer and I wasn't allowed to produce, so how could any woman who didn't have experience as a producer ever learn how to produce?" Boucher told NPR. "There are stereotypes of, women do certain jobs in music and men do certain jobs, the way the studio works, it's not easy to escape that" (Boboltz, 2016). This led me to question how do I represent myself as a music producer when the current industry model is male? These gendered stereotypes lead to identity issues for female producers, as they are seen as the altered form to the norm. For some female producers like myself, the altered form is even more prevalent, due to motherhood.

As a female producer, I am deeply entwined with these divine and afflicting notions; therefore I can't help but express these in my musical productions. As a feminist activist, I can't help but use my music as a medium to communicate this socio-political message. Moreover, as an artist in the music industry I can't help but use music to communicate these patriarchal assumptions that reside in music production culture with the hope of impacting change, hence producing the album *Divine Affliction*. Music has been used throughout history as a medium of feminist activism. Early recorded feminist activist movement saw Dame Ethel Smyth, female composer and writer, persistently neglected by the musical establishment. Her opera compositions composed in the very early 1900s became renowned in the USA with the only female work performed at the New York Metropolitan Opera until 2016. However, she only gained recognition in her home country England the following century with a concert at Royal Albert Hall, in the presence of the Queen in 2007. Fuller explains she was part of a feminist activist group involved with the women's suffrage movement and was imprisoned for two months for her feminist activist protests (Fuller, 2018). Suffrages everywhere used music as a feminist activist tool in women's rights and other socio-political causes. "Suffrages who won American women the right to vote at the turn of the 20th

century changed the lyrics of traditional hymns and patriotic anthems to assert their demand to be treated as equal citizens” (Folkways, N.d). Suni Paz in Argentina used music to empower Latin American women to fight discrimination and Maliva Reynolds in America performed songs that effectively communicate the plight of the working poor at American labour rallies as other example of female activism in music (Folkways, N.d). Rozbicka believes that “music is a cause of political participation, it mobilised people to action” (Rozbicka, 2017).

Music is the universal language. That being the case it has long been used as a tool to expose social injustice and to spur community activism. From Sam Cooke’s, “A Change is Gonna Come” to Marvin Gaye’s “What’s Goin On” to Public Enemy’s “Fight the Power”, the power of music and song as tool to protest injustice and spur change is enormous. Music provides a framework and platform through which to package and present an idea or point of view. As a result, music can serve to open up conversations and spur reflection and action relating to the issues of the day. (Gerdy, 2017)

The music from the album *Divine Affliction* is a tool to expose the social injustice women have long endured in music. Composing music with a female voice in a male-dominated environment is a socio-political statement in itself. With gender inequality in music a trend in today’s media climate, the album *Divine Affliction* is a way of presenting my point of view on this topic. Serving to open up conversations and spur reflection. Many have the perspective that when you focus on gender it separates the female producer, trivialising their practice. However, I am making female producers the object of my study, invoking Magdalena Olszanowski’s assertion as follows:

As a separate tradition is not isolationist; rather, it is a strategy in recovering them, in making them an object of discourse. Separation is a means of offering women visibility that they would not otherwise possess and enabling discussions that could not otherwise proceed. (Olszanowski, 2011, p. 10)

Definition of Key Terminology

Just to clarify a few terms and definitions. Why do I use the term music production and not electronic music composition or audio production? As this study is focused on female producers creating music, not composing music for film, television, advertising, or producing podcasts, I use the term music production. This study focuses on both the artist/producer/DJ and the studio/producer to gain perspective on both home studio and professional networks, both based in current industry practice. The term trans-local is defined as interaction within a global system of diverse national, ethnic, or political individuals that share a common social or cultural component (Guerin, 2016).

As this study is from the female perspective along with my personal perspective, I refer to females and female producers, myself included as ‘we’ or ‘our’. To clarify my use of the terms female, feminine, and feminist, the term female is from a tangible, embodied perspective, in correspondence with a female’s ontological gender, while the term feminine is exterior to self, a

performance of gender. I adopt Grosz's definition of the feminine as referred to by Macarthur: "According to Grosz the four criteria for a feminine text are; the sex of the author; the content of the text; the sex of the reader; and the style of the text" (Macarthur, 2002, p. 149–150). Grosz explains that "Feminine texts are those written from the perspective of a feminine experience or composed in a style culturally represented as feminine, while feminist texts self-consciously challenge the methods, objects, goals, or principles of mainstream patriarchal canons" (Macarthur, 2002, p. 149–150). Feminist is a non-binary term for a person who believes in social, cultural, and economic equality of the sexes. Feminism is a practice that defines either feminine or feminist culture. The intersectional feminist perspective that this study is conducted with is to present how being female affects my product and practice aesthetically, culturally, historically politically, economically, and socially, leading to both privileges and oppressions. Helene Cixous defines the term feminine in the binary system of cultural representation:

Traditionally, the question of sexual difference is treated with coupling it with the opposition: activity/passivity. Philosophical discourse both orders and reproduces all thought. One notices that it is marked by an absolute constant, precisely this opposition activity/passivity. Moreover, woman is always associated with passivity in philosophy. (Cixous, 1997, p. 149)

The use and definition for a feminine vernacular are as I am female and author of both the creative and academic texts, they will be produced with a female voice through a female perception and containing other female perspectives, in turn, signifies this feminine vernacular, along with the content of these texts. To define the feminine vernacular further following are quotes from Mills. "To sum up what I have said about Woolf and the French feminists, it is possible to see that all of them begin with a position of stating that female writing is radically different from male writing in terms of linguistic structure and content" (Mills, 1995, p. 38).

Organisation of the document

The following concludes this chapter with an explanation of the internal structure of this dissertation and how the document flows, with a link to the trajectory of engagement, which is on the multi-modal delivery webpage.

Documentation

The documentation will consist of an academic text in the form of this exegesis and a suite of creative texts in the form of a musical album *Divine Affliction*, a short film *Divine Affliction*, and a blogumentary *Divine Affliction: Perception Through a Feminine Lens*. These are delivered in the multi-modal webpage: <https://www.orthentix.com/divine-affliction-the-intersection-of-gender-and->

[music-production](#) this material elucidates the intersection of gender and music production defining a female music producer and her practice. This exegetical document is a stage for the listener to consider the musical and creative works created against a milieu of socio-political issues, biography and gender, to understand where the music comes from and what inspired its creation.

Trajectory of Engagement

The multi-modal webpage hosts the trajectory of engagement. Link to multi-modal delivery:

<https://www.orthentix.com/divine-affliction-the-intersection-of-gender-and-music-production>

Exegesis Structure

The Master's project *Divine Affliction: The Intersection of Gender and Music Production* comprises of the creative texts—musical album, first person documentary, and blogumentary—and the academic text of the exegetical contribution to knowledge. The exegesis follows a traditional structure whereby I clarify my research process, research and evaluate the field, discuss how my approach has developed innovative understandings on the intersection of gender and music production, and, finally, report my research findings. The chapter identification by birth, maiden, mother, and crone was elected to preserve the feminine aesthetic. These are established on the female rite of passage, comparative with the rite of passage of this project. The structure of this document is as follows:

Part I Birth of Divine Affliction—the first section of this document serves as an introduction and comprehensive overview of the study. This part contains the project design, rationale, statement of purpose, and significance of the study. The thesis statement, research questions, and conceptual frameworks are also contained here, along with the scholarly context, definitions of key terms, and trajectory of engagement. This part also outlines my methodology and approach to the research with careful deliberation on autoethnography, ethnography, ethics, reflective practice, art as research, and documentation.

Part II Maiden of Divine Affliction—situates my research and creative work with an extensive review of existing scholarly literature, defining the theoretic paradigms and disciplinary landscapes of the study. This review also confirms the innovative nature of the project, highlighting the severe need for continued qualitative research into gender and music production to supplement the field of feminist musicology.

Part III Mother of Divine Affliction—covers the study with discussions on what I uncovered during the research and evaluation process on the divine and afflicting intersections of gender and music production, along with innovative findings on the female producer and her practice.

Part IV Crone of Divine Affliction—concludes with discussions on how my approach has developed innovative understandings on the intersection of gender and music production, and reports my research findings. This section also hosts a final personal reflection and contains a postlude to the study.

The structural relationship between chapters and parts of this study as described in the above explanation is illustrated in the following image (Figure 2). The following chapter, chapter two contains the methodology employed for the study.

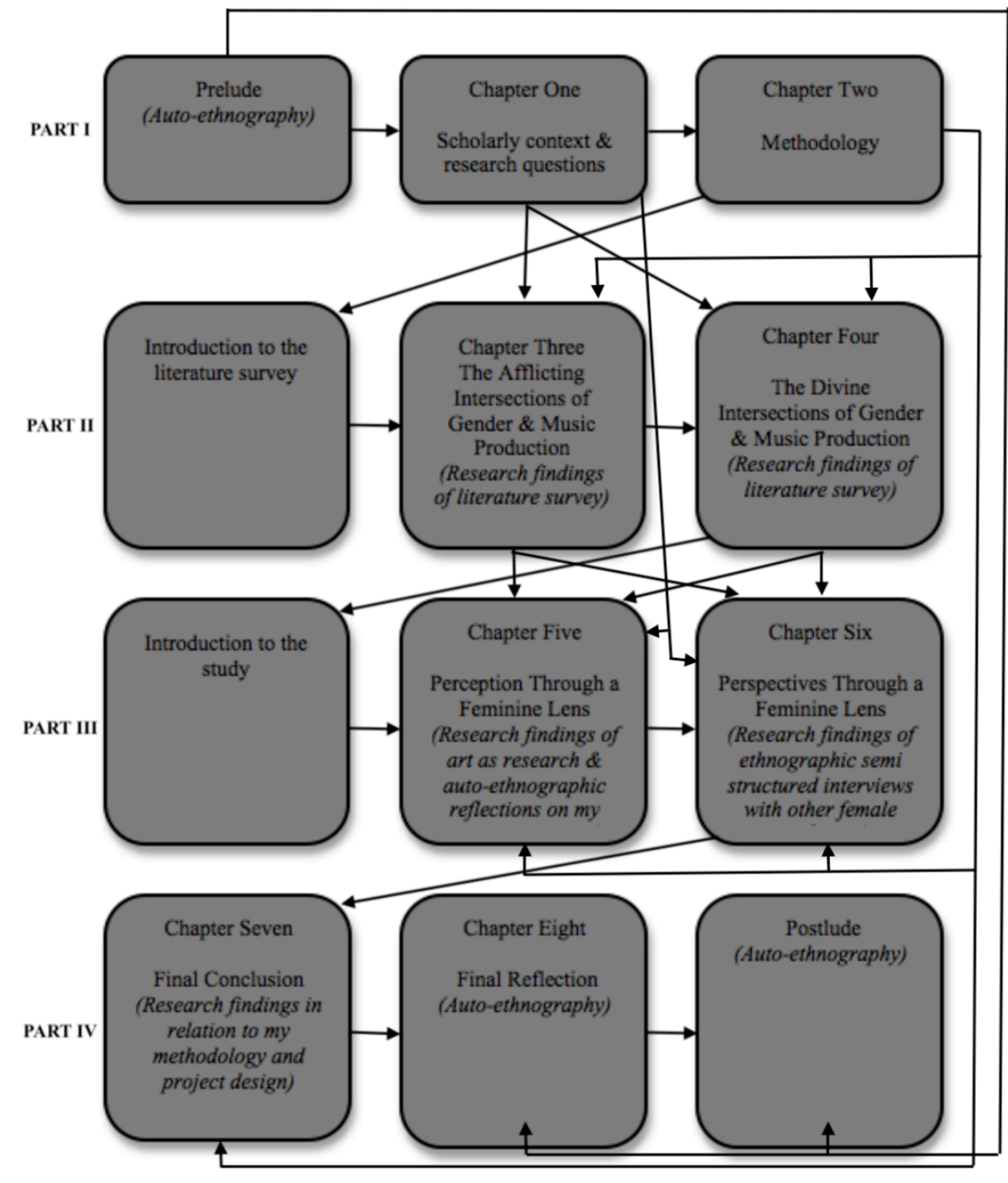


Figure 2: Structural relationship between chapters and parts

METHODOLOGY

(CHAPTER 2)

The following chapter contains an explanation of the methodology and approach to the research of this study with careful deliberation on autoethnography, ethnography, ethics, reflective practice, art as research, and documentation.

This research grants a qualitative enquiry into the divine and afflicting intersections of gender and the creative practice of music production, centralised on female subjectivity and the male-dominated culture of music production. Specifically, it is concerned with how the (afflicting) underrepresentation of female producers in the field influences females' experience and practice of music production, and, do female producers have a (divine) feminine aesthetic to their music and music production practice. This research is pursued with a practice-led research methodology, based upon the concept that creative art practices are alternative forms of knowledge, embedded in investigation processes and methodologies of the various disciplines of performance, in this case, the musical arts, namely music production.

This approach allows the incorporation of creative practices into the research, which endorses the methodologies, methods, and research tools characteristic of my discipline, therefore legitimising the knowledge they expose (Smith & Dean, 2009). Throughout the research process, I am delving into my creative practice to critically and creatively examine the intersection of my gender and practice. The product of the creative work itself contributes to the outcomes of a research process and contributes to the answer to a research question or questions. “The artefact needs a voice of its own, answering the research questions” (Scrivener, 2009). In the case of this inquiry the primary output or product of the creative work is an album titled, *Divine Affliction*, which sonically and lyrically sets out to address the research questions of the study, with secondary products of a blogumentary and short film, also addressing the query of this inquiry.

This research is undertaken with a feminist ethic as defined by Shultz, “research gender inequality and women social roles, condition of women in society and the sub-ordinate condition of women in society” (Schultz, 2012). Feminist ethics are focused on the transparency of the research method and the situated-ness of the researcher. Purportedly, the concept of this study has arisen out of my journey and experience of the intersections of my gender with my creative practice of music production. As such this research is established as autobiographical with myself as the principal instrument of research, though I gain further perspectives administered from ethnographic fieldwork. I take the stance of a reflective practitioner along with a participant researcher. I have

limited the participants to nine female producers and myself. I am at the centre of the work though there is a pre-existing connection with all the participants, due to our gender and practice.

The researcher is not seen as separate from the researched, but, to quote the famous Geertzian phrase, "as an animal suspended in webs of significance he himself has spun." (Geertz, 1973 cited in Bresler, 1995, p. 4)

Feminist research develops and experiments with epistemological approaches, and pays attention to process, one of the features it shares with research-creation (Olszanowski, 2011, p. 7). The epistemological engagement of this study is with immersion into the field of music production, creatively, culturally, and socially. Through this I aim to understand the relationship of the female producer and her practice, with the knowledge being subjective and personal to the individual participants and their reality. This research is undertaken with the view of social constructivism, with the perspective that reality is a socially constructed based social interaction. Taking this view with the research aids to find participants' perspectives, along with my own perception of these intersections and our socially constructed multiple reality of music production. This research presents subjective voices of our shared experience as female producers.

Key characteristics of the qualitative paradigm are grounded in the constructivist world view...[With] a strong emphasis on thick description and interpretation; and the incorporation of the ernic (insiders') perceptions and perspectives...The qualitative paradigm manifests a transition from objective to constructed multiple realities. (Bresler, 1995, p. 4)

This research obviously contains biases due to my position as a female producer, though this does not contaminate the data or undermine the research or the findings. Though I make no apologies for my subjectiveness, many feminist academics believe that objectifying the female subject is the ultimate betrayal (Behar, 1996, p. 51).

Feminist writers within the academy have devoted a considerable amount of energy to reflecting on biography and autobiography, and the difficult question of how women are to make other women the subjects of their gaze without objectifying them and thus ultimately betraying them. (Behar, 1996, p. 51)

The process of this research unfolded naturally and with a strong personal and political motivation driven by my own experiences, emotions, and my insider knowledge as a female producer. As Ruth Behar (1996) describes my position within this research is the "vulnerable observer" a native to the subject and scholar, with the lines between participant and observer not easily drawn (p.50). Within this space I am the "observer and the observed" (p.30). Though due to resonating within this blurred space I can analyse the data and draw a deeper understanding of the female producer and her practice due to my personal experiences and observation of my own practice of music production. "The exposure of the self who is also a spectator has to take us somewhere we couldn't otherwise get to" (Behar, 1996, p. 30). Within this research, I do not take the accustomed position as a researcher of looking over the shoulder of my subjects to analyse

certain cultures. I am on the same plane as my subjects within this culture. Accordingly, my personal motivations, beliefs, and insider position solidify this study bringing empirical evidence to the research findings.

The beliefs and behaviours of the researcher are part of the empirical evidence for (or against) the claims advanced in the results of research. This evidence too must be open to critical scrutiny no less than what is traditionally defined as relevant evidence. (Behar, 1996, p. 52)

Therefore my vulnerable position as the observer and the observed doesn't undermine this study rather it strengthens the research findings. These strengths reside in the multiple method research design and interpretive processes that were used to draw the theory, literature, practice-based observations, and ethnographic interview data together. Following is an in-depth explanation of the multi-method approach and research design employed in this study.

Research Method and Design

In line with the feminist ethic this research is undertaking, suitably accommodating methods have also been chosen. The research findings of this study are triangulated through the research methods of a literature survey (theoretical and disciplinary review), art-as-research observations, autoethnographic reflections, and ethnographic semi-structured interviews in the collection of data. This design of a multi-method approach via triangulation intensifies interpretability of the literature and data, which broadens the validity of the research findings. This multi method approach grants the results or findings of one method to construct consequential steps in the research process. In this case, information sourced from the autoethnography and literature survey informed the song concepts on the album, along with the interview questions. Moreover, the data and conclusions that emerged from the interview process clarified and confirmed the art as research and autoethnographic research, exemplifying a constructivist grounded theory approach.

Grounded theory encourages a multiple method approach to generate theory with the research design abounding from the experiences and understandings of the population being researched (Hassman, 2006, p. 3). "Constructivist grounded theory is a useful analytical tool for understanding lived realities and for furthering interpretative understanding because it allows the empirical researcher to generate and to reconfigure theory based on their observations" (Taylor, 2008, p. 27). The generation of theory in this case "evolves during actual research, and it does this through the continuous interplay between analysis and data collection" (Taylor, 2008, p. 27). This approach developed organically starting with my personal experiences or autoethnographic narrative. This led me to undertake preliminary research on media texts and scholarly literature to gauge if this was only a personal experience or a socio-cultural experience. This analysis led to the ideation of the

project and a thorough literature survey. I developed analytical interpretations based on the literature and my own autoethnographic experiences, which focused my approach to collecting the data from the art as research observation analysis of my practice and further autoethnographic reflection, along with the collection of data from the interview participants. The research findings from the art as research observations, the autoethnographic reflections, and the ethnographic interviews are analysed against scholarly literature. This allowed me to develop and refine my theoretical analyses from which the research conclusions are drawn. “The back and forth interplay between the analysis and data is central to a grounded theory approach” (Taylor, 2008, p. 28). This is presented in chapters five and six of this dissertation. Within these chapters, I present my lived experience, along with the participants' lived experience and empirical observations. The processes of grounded theory promote the evolvment of a relationship between myself and the other research participants, calling for the inclusion of their perspective along with my own in the analysis. This multi-method approach creates what Clifford Geertz, as quoted by Behar would suggest as a “strange cross between author-saturated and author-evacuated texts, neither romance nor lab report, but something in between” (Clifford Geertz cited in Behar, 1996, p. 20). Following is further discussion of these research methods to clarify their relevance to the purpose of the research.

Autoethnography

“Autoethnography is an autobiographical genre that connects the personal to the cultural, social, and political” (Bartlett & Ellis, 2009). The method of autoethnography is used to explore my personal experiences of music production as a female, connecting my autobiographical story to wider cultural-political, and social understandings of the culture of music production (The Audiopedia, 2017). Auto-ethnographies are distinctly characterised by intimate involvement, engagement, and embodied participation in the subject matter of the exploration (Bartlett & Ellis, 2009). Fundamentally autoethnography illustrates my deeply personal and political grounds for this research on the intersectionality of gender and music production; as such also illustrates my position within this research and research biases. As a female and a music producer, it is my personal experience that has been the primary motivation for undertaking this research, intending to impact this culture so females in the future do not face these same afflictions.

Auto-ethnographies are often written in the first-person voice and appear in a diverse array of creative formats. These include short stories, music compositions, poetry, photographic essays, and reflective journals. In the case of this research, the music compositions on the album are autoethnographic, the blogs are self-reflective journals, and the short film is an autoethnographic rationalisation of the study. The blogumentary is a form of data collection. Kjellberg describes how a blog in an autoethnographic study can be utilised as a personal thinking space to develop your

ideas, and organise your material, but in turn, immerses others in how you practice and your approaches to creativity. Blogging can be a useful way to disseminate my research to the public at large. Disseminating my research publically applies to my worldviews of social constructivism due to social interaction and engagement. Kjellberg explains the functions of blogs include: information or knowledge management, social purposes, and interaction, establishing an identity and self-representation, expressing opinions, and acting politically (Kjellberg, 2010). In this case by sharing this research I can; connect with people with the same views; aid in changing patriarchal assumptions and perspectives; and socially, culturally, and politically address the lack of female representation within the field of music production by providing a pedagogical source of access to music production for females. Therefore the blogs are not only reflective they are also reflexive. Bolton defines that reflective modes are based on personal professional narratives and story exploration (Bolton, 2007). Within this dissertation, my personal professional story or autoethnographic narrative is contained within the prelude, introduction, and postlude of this study. Though the majority of the autoethnographic accounts are found in chapter six-titled 'Perception Through a Feminine Lens' which is adapted from the blogumentary. Bridie-Leigh Bartlett and Carolyn Ellis explain that the use of autoethnography as a research method assists musicians to "navigate these personal explorations and that complement the creative and cultural contexts in which they find themselves" (Bartlett & Ellis, 2009). Within the prelude and introduction chapter, it is apparent that my personal experience as a female producer has led me to critically question the underrepresentation of women within the culture of music production and that this research seeks to understand how this lack of representation has affected females practice physically and aesthetically.

Literature Survey: Theoretical and Disciplinary Review

This study utilises a literature survey to give foundation to the research with a thorough theoretical and disciplinary review of scholarly literature within the discourses of popular and feminist musicology. I also take into account popular media texts from internet articles, social media posts, and memes, as these are representative of the era and perspective of the study. This is presented in chapters three and four titled 'The Afflicting Intersections of Gender and Music Production', and 'The Divine Intersections of Gender and Music Production'.

While the disciplinary landscape of this study is primarily cultural and focused on the disciplines of music production, DIY cultural practice, and music practice, the disciplines of gender studies, social studies, and critical theory are also conducive to this study to understand the female subjectivity; and the historical marginalisation, oppression, and suppression of the female gender.

To explain and understand the underrepresentation of the female gender within the field of music production, it is essential to develop an understanding of the accessibility females have to the field of music production. The historical censoring of women from music as music is a central practice of music production, how this underrepresentation affects the sense of identity in females who are music producers or those who want to pursue the field, along with representational and feminist theories. To demonstrate and discern the feminine aesthetics present in females' music production practice and product, it is necessary to develop an understanding of theories of feminine aesthetics and affect within cultural, embodied, and performative music and music production practices. The theory is used to guide the research by organising the ideas, which strengthens the theory as supporting evidence is gathered. "Theory frames what we look at and how we look at it" (Sunday, N.d, p. 4-5). I use a deductive approach with the use of theory to guide the design of the study and interpretation of the research results. This approach has increased my awareness of the interconnections or intersectionality and the broader significance of the data. The theory can generate new research (Sunday, N.d, p. 4-9), as is the case with this study, as the feminine aesthetics of music production has not yet been researched or theorised.

Art as Research: Music as Knowing

Art as research/music as knowing embodies the ideas that I gain knowledge through observing my practice of music production, with the individual control over the creation of the music, and presentation of the final album product, forming a bank of knowledge. Smith and Dean explain, "That creative work in itself is a form of research and generates detectable research outputs" (Smith & Dean, 2009). The creative work is fixated on audio production, recording, sound design, sampling, musical and lyrical composition, mixing, and post-production. The act of composing precedes analysis of music therefore is based on my perspective of my processes of creating and essence of production and composition. With music as a way of knowing, my narratives and personal perspectives form the exegesis and artefact, with the process and product creating data (King, 2013). This method allows for meticulous observation and analysis of the feminine aesthetic of my practice and music and how the underrepresentation of my gender within the field affects my practice and product.

With all musical productions there are elements of action research cycles, with listening, reflecting, changing, and continuing as a constant cycle until completion. These methods can include; problem-solving, consulting with mentors or others in the fields, consulting scholarly literature for guidance, reflective stance, prompting educators are thoughtful about practice, contribute to professionalism, scientific approach empowers teachers while contributing to theory development (McNiff & Whitehead, 2011). There is a reciprocal affect in this research method

where the world influences me and in turn, I influence the world with the focus on me and my uncertainty, collaboration, and social improvement (McNiff & Whitehead, 2011). Action researchers share their findings orally or in text, with what plan or steps to take to benefit practice and the new questions this research leads to, which is documented in the blogumentary as reflections/data which lead to research findings.

With producing music and expressing my creativity there are elements of performative research with reflective practice, participant observation (myself), biographical/autobiographical/narrative inquiry, performance autoethnography of my studio practice, and the enquiry cycle from action research. To collect data for this method I have again used reflection published in the blogumentary, with the use of observation methods, practice trails, and personal experience to complement and enrich the creative-based practices. My insider knowledge along with comparison with the scholarly texts allows for interpretation of the research findings. This research analysis is presented in chapter five 'Perception Through a Feminine Lens'.

Ethnographic Semi-Structured Interviews

Ethnography is a qualitative research method originating from sociology with the study of values, beliefs, behaviours, or language within a distinct group in society. Many feminist musicologists use this method of research, including Dr. Jodie Taylor, Rebecca Farrugia, Magdalena Olszanowski, and Elle M Hisama (Taylor 2012; Farrugia 2012; Olszanowski 2011; Hisama 2014). This method allows for free-flowing peer communication and qualifies narrative accounts. The use of ethnography is in the form of ethnographic semi-structured interviews, with key questions and themes based on conversational style. The data is gained primarily through observations and interviews with a sample of nine female participants. Data analysis describes the major themes of the culture with reports in thick, rich descriptions in a narrative story-like fashion. This approach is useful as it validates the personal perspective from which I am starting this research. As my practice is music production, my immersion in the field aids in gaining an understanding of this culture from this female perspective.

This research is based within current industry contexts with the female producers identifying as either artist/producer/DJ or studio/producer. Positioned on trans-local perspectives, as music is a global industry it is necessary to gain a wider perception of these females' experiences industry-wide and geographically. The timeline of the study was completed during 2018. There was communication and rapport built between myself and the participant's pre-interviews, via the correspondence and engagement, ensuring participant awareness of the subject and outcome aims of the study therefore the participants were comfortable disclosing their personal accounts. The threats

to my data include gaining reliable data due to problematic generalisations or power plays and competitiveness with the other female participants. Women in male-dominated professions can behave with intra-gender hostility due to the identity pressures women face as a lower status group in this space (Lizzio-Wilson, 2017). Therefore ethical conduct has been something I have taken into consideration in regards to these possible implications between the research participants and myself due to my insider positioning, along with insider blindness and data distortion (Cuomo & Massaro, 2014). While I am positioned as the central character in this story, I also play a significant role as the intermediary of other people's stories, and thus my story gives weight to my interpretive voice. It demonstrates my first-hand understanding of the divinity and affliction associated with our gender and practice—that is, being a female music producer. While this research study involved human research subjects for the ethnographic fieldwork along with discussions on sensitive topics, the research does not implicate the participants in sensitive ways. Along with gaining ethical clearance from SAE with an Expedited Ethical Review Checklist, all interview participants also signed an Informed Consent document to verify their complete understanding of the project and acceptance of terms and conditions of participation.

Documentation

As this is an introspective study, the focus of which has been the creation of a musical album about my own experiences and my embodied gender, I have documented the interior of my creative ideation, practice methods, and production processes in a blogumentary, which forms data for this study. This form of documentation is chosen for its unself-conscious transparency, where the public gains insights into my personal narratives. The blogumentary also documents my autoethnographic and art as research reflections, along with theoretical discussions and scholarly research to validate my reflections. These reflections outline the cultural, social, and practice-based issues encountered during the creation of the album. Excerpts from the blogs are presented in chapter five.

Furthermore, the creative products of the album and film are forms of documentation. These contain autoethnographic documentation and documentation of theoretical narrations administered from the preliminary research uncovered in the literature survey. The literature survey in itself is also documentation of data of the theoretical paradigms and disciplinary landscapes of this study, contained in chapters three and four. The ethnographic interviews formed data through narrative reflections and textual analysis of the interviews. The research from these is presented in chapter six of this dissertation. The following image (Figure 3) depicts my approach to fieldwork and data collection explained above.

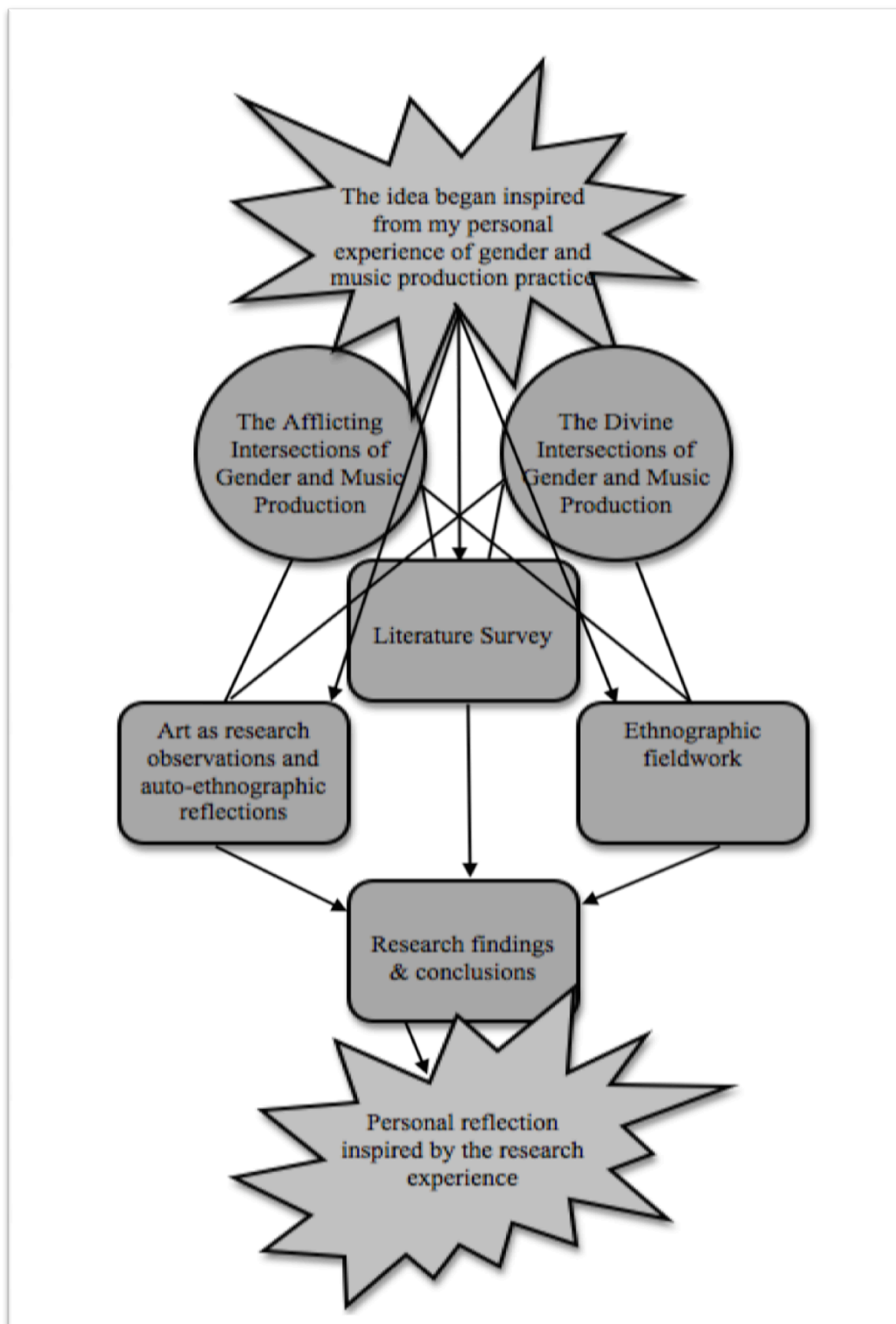
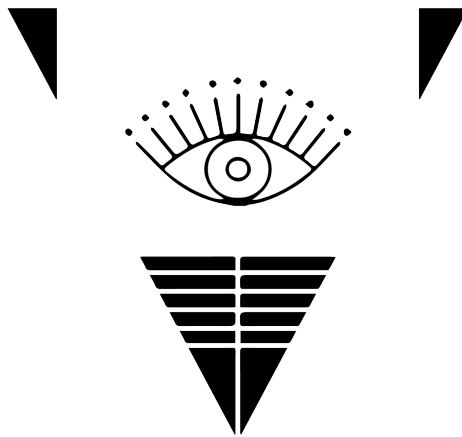


Figure 3: Approach to fieldwork and data collection

PART II:

THE MAIDEN OF DIVINE AFFLICTION: THEORETICAL PARADIGMS AND DISCIPLINARY LANDSCAPES OF THE STUDY



Part II details the research of the literature survey with a theoretical and disciplinary review divided into two chapters: *The Afflicting Intersections of Gender and Music Production*, and *The Divine Intersections of Gender and Music Production*. The theoretical paradigms of the study review scholarly literature to support the conceptual framework, project design, and interpretive framework of the study. Literature considered herein is concomitantly critical and feminist and are drawn from academic disciplines including musicology, media and cultural studies, as well as relevant content from popular music press. Part II begins with an introduction to the theoretical paradigms and disciplinary landscapes of the study.

THE THEORETICAL PARADIGMS AND DISCIPLINARY LANDSCAPES

The theoretical paradigms and disciplinary landscapes employed in this study survey females and music production in two interconnected fields, these being popular and electronic music. Due to the under representation of females in music production this analysis is focused on female artists, musicians, and composers, along with the female artist/producer/DJ. Music composition is considered in this exploration, as composition is an important element to music production, therefore this exploration provides the groundwork of females and music production. Music production and technology are analysed as a gendered discourse to identify the wider social, cultural, political, and historical contexts of the intersection of gender and music production. A description of these chapters is as follows.

The Afflicting Intersections of Gender and Music Production deconstructs the gender inequalities of females and music production. This deconstruction is focused on; the historic barring and censoring of females from music, the gendered barriers of accessing music production discourse and technology, the lack of representation of females in the field, and alterity issues these bring for females. This chapter finalises with recommendations to reduce these afflictions in the future by providing sources of access to music production for females and media representations of female producers in press and publications.

The Divine Intersections of Gender and Music Production reconstitutes music as a feminine space with an exploration of the herstory of music, along with discussions on the feminine aesthetics of music. The feminine aesthetics of music production are explored through researching feminine performativity in music production; female modalities of music production; and feminist DIY modalities of cultural production.

THE AFFLICHTING INTERSECTIONS OF GENDER AND MUSIC PRODUCTION

(CHAPTER 3)

Despite the Universal Declaration of Human Rights that states 'Everyone has the right to freedom of opinion and expression', the freedom for women and sexual minorities to represent themselves through the arts as a form of cultural self-expression remains contentious. (Whiteley, 2013, p. 83)

No one has an explanation of why men dominate in the music industry other than traditional gender factors; therefore, gender is an important aspect to consider in future music research, Paula Wolfe reports of recent research in Sweden (Wolfe, 2016). By critically analysing and deconstructing; the effect of the historic barring and censoring of females from music and the lack of representations for women in the field of music production, this exploration exposes and illustrates the afflicting intersections of gender and music production. The analysis of representation highlights; the gendered barriers of accessing music production discourse and technology, along with the lack of representation of females in the field and alterity issues these bring for females. Thus providing insights into how these afflicting intersections nurture the male domination over the music industry. This study focuses on both studio/producers and artists/producers/DJs to gain perspective on current industry practice in both popular (pop) and electronic (EDM) music industries.

Representation and Access to Music Production and Technology

“Beats aren’t gendered, so why do women represent less than 5% of music producers and engineers?” (Saxelby, 2014). Women face structural limitations with respect to gaining access to the necessary technologies and discourse required to participate equally in music production, describes Stephanie Kale. Evidence of this is indicated in the greater proportion of men that produce and perform music. Kale “attributes these limitations to the persistence of gendered stereotypes that are evident in women’s historical roles in subculture, and also in women’s relationships with technology” (Kale, 2006, p. 53–4). She revealed these limitations by considering the historical male gendering of music technology, discourse, and culture along with the social stereotyping of genders (Kale, 2006, p. 53–4). Kale explains these structural limitations are due to:

The unequal opportunities that girls experience in accessing the same technical competencies as boys, an inequality based on differing attitudes towards the sexes in the

social institutions of school...as well as on the persistence of gendered stereotypes that portray women as irrational and therefore technologically incapable. (Kale, 2006, p. 53–4)

The solitary activities of learning music technology appeal more to the male gender as “through their early development, boys are more honed and encouraged in areas of technology than girls are” (Kale, 2006, p. 78). The historical weight of these idealised and demeaning concepts of gender leads to men being portrayed as rational and thus more technologically inclined. This gendered representation plays an active role in encouraging a larger proportion of men than women in fields of technical knowledge and expertise (Kale, 2006, p. 53–4). Victoria Armstrong finds evidence of barriers to accessing music production discourse for females at an entry point to music production in education due to a lack of representation, which results in a lack of confidence with music technology (Armstrong, 2011, p. 48). These gender stereotypes are reinforced throughout popular culture, and those with an interest in music production are subjected to the fact that experimenting with music technology is a male domain.

The role of the music producer within the popular music industry has been recognised as a profession strongly associated with notions of power and control. Historical evidence of this is evident. In 1978 Angela McRobbie identified the music industry as being male-run, observing that; popular musicians, writers, creators, technicians, engineers, and producers, are mostly men (McRobbie, 1978). Rebekah Farrugia describes that Meintjes' experience as a producer was by “allowing outsiders access to this male-centred technological environment would demystify the production process” (Farrugia, 2012, p. 122–3). Farrugia comments that the intricate and nuanced ways of male-centricity music culture host; historical, discursive, material, and social practices; that have contributed to the barriers to access music production and marginalisation of women from this culture (Farrugia, 2012, p. 7). Females are notoriously expected to inhabit the environment of a performer or singer, viewed as unskilled in comparison to recording technology or music production. In contrast, music producers inhabit expert environments of song writing, engineering, and production, strongly associated with male genius (Whiteley, 2000). The representation of and masculine gendering of music production discourse and associated technologies creates a barrier for females to access this culture. Victoria Armstrong, argues men’s production of technological masculinity is having control of the technology and being the arbiter of technological knowledge, therefore having the power to decide with whom to share that knowledge (Armstrong, 2011, p. 58). Dr. Fabian Cannizzo and Dr. Catherine Strong have found females who do make it in the industry have to put up with discrimination. “Female screen music composers described feeling excluded because of their gender concerning their treatment in workplaces, with concerns of self-presentation, access to professional networks and studio culture or the boys club” (Cannizzo & Strong, 2017). Sheila Whiteley describes Kate Bush’s critics viewed her control of the studio as a somewhat absurd intrusion into a male domain (Whiteley, 2003, p. 72).



Figure 4: Dudes be like I'm in the studio

Women suffer social implications with gender as a barrier to access their careers in music production. Natasha Patel comments, “Women’s success is hindered by broader social norms which prescribe particular gender roles and influence the kinds of opportunities afforded to men and women at each stage of their musical and career development” (Patel, 2016). For female producers, these circumstances include; lengthy time to establish a career, find it harder to gain positions, treated differently because of their gender, and believed they had to gain more qualifications than men to be hired for the same jobs, distinguished Cannizzo and Strong (Strong & Cannizzo, 2017). Keith Negus contends the skill and knowledge of music production and associated technology have been developed and accessed in the professional recording studio, an environment historically gendered as a male space, resulting in the gendering of music production discourse (Negus, 1992), and a barrier of access to this discourse for females. As evidence to the male gendering of discourse, Victoria Armstrong quotes Cooper with the comment “some technology discourse is written in a way that assumes a particular (male) audience” (Armstrong, 2011, p. 73), showing discourse is written for men by men. With the idea that technology and masculinity go together, the gendering of music technology remains pernicious (Armstrong, 2011, p. 103).

Rebekah Farrugia and Magdalena Olszanowski interrogate the misogyny in electronic dance music culture that shows no signs of slowing down, stating that the access to discourse “is tied together with its insistence of a lack of women involved” (Farrugia & Olszanowski, 2017, p. 1). They comment that there are more women than people expect using electronic music technologies

but they're left out of the historical discourse, with a male washing of women from electronic music production discourse, in reference to Tara Rodgers. Farrugia, & Olszanowski mention that Rodgers notes the whitewashing of electronic music cultures, both due to the majority of music critics and musicologists being white men (Farrugia & Olszanowski, 2017, p. 2). There are many references to the DJ as 'he', this works discursively to maintain maleness as essential to pursuing DJing and in turn precludes the idea that women can't be DJs (Farrugia, 2012, p. 28). Production and music magazines are featured in the men's interest section at bookstores and news agencies, along with advertisements in music and electronic music magazines regularly feature representations of men in ads for drum machines and music production software. The perpetuation of discourses and practices that situate women on the margins of technology produces a culture in which they have limited exposure and opportunities to contribute to the technology-centred element of music (Farrugia, 2012, p. 129), namely music production. Abbey Phillips explains even as musicians' women have been denied access to discourse. "Rock is a potent means of expressing the active emotions—anger, aggression, lust, the joy of physical exertion—that feed all freedom movements, and it is no accident that women musicians have been denied access to this powerful musical language" (Phillips, 2011).

In the electronic music sector, the barriers begin at the first access point of DJing and production, with the gendering of record collecting discourse. This presents material barriers to accessing music production discourse for females' explains Tami Gadir (Gadir, 2017). The history of women's lack of obsession in the pursuit of recorded music is noted across all genres, with record collecting a marker of masculinity as a male pastime and mode of expertise. Men invest a greater amount of economic and social capital on record purchases and at clubs networking with music producers and DJs. "As such, a more refined and personal understanding of music... is considered the interest of men" (Farrugia, 2004, p. 239). Record collectors are the carriers of the information whose arrangement and interpretation are part of the broader discourse on popular music (Farrugia, 2004, p. 239). Farrugia comments to be successful, DJs need access to discourse and access to the material, "DJs must have access to not only the technical and musical knowledge central to DJ and electronic dance music culture but also the key players in these scenes such as promoters, club management, and other DJs" (Farrugia, 2012, p. 69). Farrugia states that occupying such a secondary position can be detrimental to female DJs, as interactions with collectors and record store clerks are of prime importance and a gatekeeping role, confirming the social barrier to access for females. "The record store and discourse around collecting function as the hub of the shared knowledge and social networks that develop between producers and DJs" (Farrugia, 2004, p. 239). This creates a "sense of camaraderie and homosociality among record collectors is maintained in the interest of both male DJs and record shops, confirming the distinct masculinity of DJ culture" (Farrugia, 2004, p. 239). Gadir also identifies social barriers to access music production

due to sub-cultural capital, that is the rules that govern a particular subculture, and describe the processes by which it is objectivised and embodied (Farrugia, 2012, p. 28). The masculine bias of sub-cultural capital excludes women due to a process of male homosociality, “realms of socialisation where men are the sole bearers and sharers of their nerdish obsessions” (Gadir, 2017, p. 59). With rare records and niche genre-focused communities, the barriers are intensified, “women are denied access” (Gadir, 2017, p. 59), due to their lack of representation in this space.

For some producers, DJing is a stage to communicate your music to an audience, for others they start as a DJ, which leads to music production. Farrugia explains there is a reciprocally between DJing and producing as DJing contains the same processes as production, “combining what seems at times complementary and disparate tracks to create a seamless mix in which tracks are sped up, slowed down, subjected to equalising effects and otherwise altered” (Farrugia, 2012, p. 119). Most male DJs believe that the progression from playing records to producing them is a small one; they see the move from DJ booth to the recording studio as a natural progression, though others see the leap from DJ to producer as quite challenging, especially women (Farrugia, 2012, p. 119). Compared to DJing, production is a “much less intuitive process; analogue music production gear and high-end digital software offer few immediate cues as to how they work” (Farrugia, 2012, p. 130). Learning to produce involves acquiring the vernacular and jargon of the industry along with the technology, and many women perceive the learning curve of the language and gear as very steep (Farrugia, 2012, p. 130). Farrugia explains “many men are unwilling to share the powerful role of controlling sound, limiting opportunities for women to receive hands-on training” (Farrugia, 2012, p. 131). For some women, the change from the social nature of DJing to the solitary practice of producing is reason enough to resist the progression to production, despite the understanding of its potential career benefits. Others resist due to the element of self-promotion in music production, or with the marginalisation of women from the politicised spaces of the record industry and recording studios (Farrugia, 2012, p. 120). Historical evidence illustrates the studio environment has been constructed as a male space, known as a boys club, with this camaraderie generally not available to or excluding women. Farrugia found the census of recent research in the United Kingdom concluded that 5–15% of working DJs are women, while female sound engineers and producers only comprise 2–5% of this profession, mostly concentrated in live sound engineering (Farrugia, 2012, p. 122). Thus highlighting the masculine representation and stronghold over music production, which creates the social, discursive, historical, and material barriers to access music production for females?

Ange McCormack from Triple J’s Hack, reports on the material barriers to access music production for females resides with the male domain over the gatekeeping roles at the entry point to the industry, including; artist managers, promoters, festival directors, label owners, A&R

representatives, and board members of peak music organisations (McCormack, 2017). These industry-specific components with their deeply ingrained set of customs and habits have forged circumstances for the gender inequalities for females in music production and nurtured the barriers to access music production discourse for females. A prime example of the male domain over the gatekeeping roles is found with Bluesfest, a popular music festival held in Byron Bay Australia. In 2018 Bluesfest was critiqued via social media for the lack of gender diversity, along with whitewashing on their festival line-up, considering the genre of Blues was formed due to the Trans-Atlantic slave trade of African American migration to America. The criticism by Listen representative also provided a Bluesfest slogan promoting their diversity. An example of this social media post is as follows.

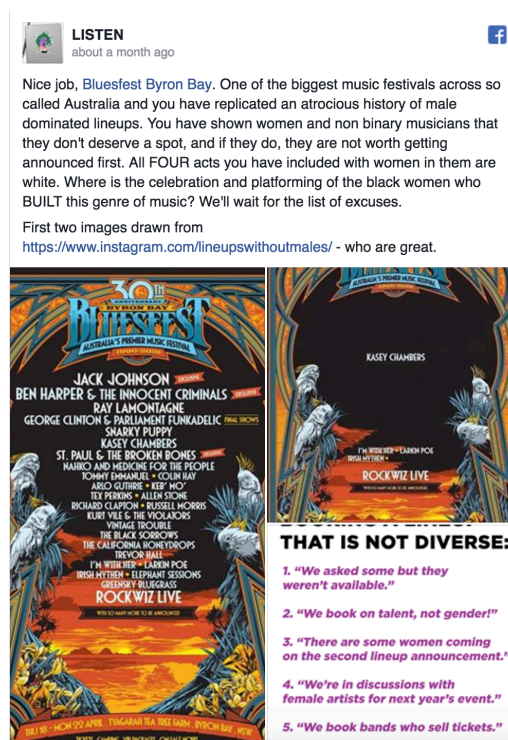


Figure 5: Facebook post of Bluesfest director under fire with criticism of male-dominated line-up

Peter Noble, Bluesfest director responded at the Listen group with accusations of a “poorly researched attack” reported by Tom Cliff (Cliff, 2018). Another woman commented on “Bluesfest being a sausage fest” (Cliff, 2018). Noble responded in a vicious tirade of abuse on Facebook in the comments section of the post, reported by Cliff as follows:

Attacking events without doing any research on them and starting a media campaign based on your own isms and schisms is the sort of thing that worked well in Nazi Germany. Find someone to attack because you have a screw loose. Bet you are an under or underemployed white privileged nobody with too much time on your hands. Going nowhere fast into a life of depression and loneliness due to you having nothing meaningful to justify why you continue to breathe. (Cliff, 2018)

Dance music cultures are following the framework set out by male-dominated popular music industry gatekeepers, with their perpetuation of male-dominated festival line-ups. In 2016 at

Musikkfest in Norway, there were forty-seven DJs on the line-up with only four females. A local DJ published an objection to this imbalance, with her editorial provoking booking agents to defend their position because they prioritise skill and talent when booking DJs, and by implication, that they do not prioritise equality. The booking agents' responses highlight the gatekeeper's male-domination with the perpetuation of a status quo in dance music cultures, where men disproportionately dominate the role of DJing. Gadir comments "The Musikkfest case ultimately shows that gender politics in dance music cultures do not necessarily correspond to dance music's historical associations with egalitarianism" (Gadir, 2017, p. 50).

The ideologies of the patriarchal archetypes residing in these gatekeeping positions provide a material barrier for females to access audiences and economic capital earned through performing, showing political implications to this male domination over music production and further afflictions for females. The music industry is big business, in Australia alone, Music Australia's reports show; "Music Australia estimates music contributes \$4 to \$6 billion to the Australian economy" (Music Australia, 2017). Andrew Taylor in the Sydney Morning Herald reports, "We are the sixth-largest music market in the world in revenue terms ahead of much more populous nations like Canada, South Korea, and Brazil, according to the Australian Independent Music Market Report" (Taylor, 2017). Poppy Reid's research has found the Australian music industry is a major contributor to the Australian economy. "Australia's copyright industries generate more value to the Australian economy than manufacturing and health care, recorded music is one of the biggest contributors" (Reid, 2016). The Music reported that ARIA publicised a 5.5% growth in the Australian Music Industry revenue from 2015 to 2016, generating \$352.2 million (The Music, 2016). These barriers also marginalise over half of the population, showing a massive under-representation of females producing and creating media and artefacts, let alone indigenous and other minorities, paints the culture as predominantly white and male. With the gatekeeping roles being a prominent male-domain, deciding who gets the job, who gets the award, and who makes the money (McCormack, 2016). Farrugia and Olszanowski provide an example of this political impact represented in the electronic dance music industry. In 2016, the International Music Summit reported that electronic dance music was the largest growing music genre, with the global industry worth \$7.1 billion. However, only 3.2% to 28.9% of the artists on festival line-ups are women. Reflecting on the gender imbalances effect on economic capital of this growing scene is filling men's pockets, evident with Forbes top 12 highest paid EDM artist list from 2016 or prior containing total male domination (Farrugia & Olszanowski, 2017, p. 1).

Farrugia states, the intricacies of women's positionality within EDM culture are based on the increasing fragmentation of the music into sub-genres, which creates the need for increased protection over territory and music by this partitioning. "As such, there are a limited number of

gates through which one can enter and be an accepted member of the scene” (Farrugia, 2004, p. 245). The female producers interviewed by Farrugia recognise the inequalities in this culture with comments of an all-boys club (Farrugia, 2004, p. 244). Containing them to the dance floor or to non-music related service work such as bartending, and public relations or promotion, relating to afflictions with alienation for female producers in the field. Record labels honour the traditional, socially constructed gender roles in music, with most label managers, owners, executives, and artists and repertoire representatives being men, “while women continue to be ghettoised as PR personnel” (Farrugia, 2012, p. 123). Women who deviate from the expected feminised roles of dancers in clubs, taking up the more active and conventionally masculine role of DJ or producer are often excluded from valuable social networks. Farrugia states, that this lack of access and alienation, acts as punishment for these women by making their pursuits generally more difficult than the male gender (Farrugia, 2004, p. 241), showing further social barriers to access music production for females. Farrugia's research also found that female producers feel certain geographical locations and formal education in music production can provide a source of access for females. Though this does not help in their acceptance into sub-genre communities as “the lack of a penis, by which maleness and hence acceptance is defined” (Farrugia, 2004, p. 247).

Herstory of the Censoring and Barring of Women From Music

Through the ages, musical creativity has been historically associated with masculinity. Women were regarded as incapable of creating their own musical works as composers or interpreting musical pieces of famous composers. Psychological causes and social or domestic consequences were scrutinised. Eva Fenn explains, in comparison male music always claimed the idea of autonomous music, unbound to these external psychological, social, and domestic factors unrelated to music. Women were excluded from musical educational institutions for a long time preventing women from a professional carrier in music. Women were censored from music conservatories until the end of the nineteenth century, then, accepted in performance classes although still not permitted in theory and composition classes. Fenn describes Helen Clark's remarks of German Teachers' refusal to teach women the science of harmony because they believed no woman could understand it. ‘Mulier in ecclesia taceat’ translates to ‘Let women keep silence in church’. This was the earliest official censorship silencing women, as part of general measures to organise and standardise musical practices in church during the fourth century, with all musical sections of church services entrusted to choirs of men and boys. During the middle ages, the only female compositions that have survived history are the sacred music of Hildegard of Bingen, 1098–1179. In the twelfth and early thirteenth century, surprisingly women became musically active as troubadours, as males were absent due to the crusades leaving women to govern their husbands' land. However, in Catholic and

some Anglican churches, the censorship of women singing remained until the nineteenth century. In sixteenth-century Italy, women established themselves as professional mainstream singers, though the Catholic Church still preferred castrati. In 1686 the Papal States banned women from appearing on stage, with the women's parts of opera sang by castrati. At the beginning of the eighteenth century, this ban was because it was impossible for women performing on stage to keep their chastity. Female singers were confronted with their public appearance on stage depicted as a public flaunting of their body and marketing themselves as prostitutes. With the decline of castrati at the end of the eighteenth-century women finally regained their positions in the opera (Fenn, N.d, p. 4–5).

During the Renaissance period, this censorship on women had lifted slightly, with women barred from playing certain instruments. Percussion, wind, and string instruments could only be played by the male sex, as the female sex was physically too weak to play these instruments. However, women were permitted to play plucking and keyboard instruments, though with exceptions. These exceptions were; women could not play strong or loud tones as these are not suited for the fairer sex; kettledrums, trumpets, and horns likewise were male instruments associated with the military and hunting; and certain physical demeanours deemed indecorous for women, provoking obscene sexual fantasies within the male audience, with the cello as the worst example. It requires a straddled posture of legs, impossible for women due to their legs having to be covered to the ankle and kept closed. According to this theoretical basis, Fenn explains the harpsichord and the piano were seen as appropriate for women (Fenn, N.d, p. 6- 7). Phillips's found in the eighteenth century, female keyboard players and violinists gained recognition as concert artists, but orchestras remained all-male affairs. Phillips comments on female composer Fanny Hensel Mendelssohn, who primarily published her music under her brother's title, Felix Mendelssohn due to the gender inequalities and devaluation of female compositions (Phillips, 2011). Stateswomen were considered incapable of producing serious music, due to the assumptions surrounding what comprises serious music and credibility. As these are constructed by a patriarchal music press, that systematically excludes women (Strong, 2011, p. 402). It was not until the second half of the nineteenth century that women could widen their choice of instrument significantly. Currently, women in professional orchestras are still underrepresented and find fewer acceptances among their male colleagues. During a press conference in Peking in 1979, the chief conductor of the Berlin Philharmonic Orchestra's answer to the question of why there were no women in his orchestra, was that women "belong in the kitchen and not in the orchestra" (Fenn, N.d, p. 8). This remark gives a brutal yet real perspective of male dominance and representation in music, and the barring of women from music practice.

Until the nineteenth century, the role of composer and performer were intertwined. Women's works were unable to reach the same validation as the works of men, due to women's restriction to professional opportunities. For example, the prestigious positions like maestri di Capella at courts and churches, or the heads of opera companies and orchestras. Even twentieth-century women are often dismissed at musical training posts, with hopes of becoming professional instrumentalists (Fenn, N.d, p. 9). It is also difficult for female musicians to get gigs compared to their male colleagues. Fenn discusses percussionist Paula Hampton's accounts that; "the union out there is run by men, so naturally, when gigs came up, men got the gigs" (Fenn, N.d, p. 10). This is another example of male-domain over the gatekeeping roles in the industry. Until recently, female jazz musicians got paid less than their male counterparts, and female rock musicians often complain about being perceived only as sex objects, with their musical talents taking a back seat (Fenn, N.d, p. 10). The stereotype of rock's masculinity as Norma Coates states, is still very much at play discursively and psychically, in which any trace of the feminine is expunged, incorporated, or appropriated. This is noted with the discursive and stylistic segregation of rock and pop. Rock is branded authentic while pop is branded as artifice, authentic becomes masculine while artificial becomes feminine. Rock, therefore, is discursively masculine and pop is feminine, set in a binary relation to each other with the masculine, of course on top (Whiteley, 1997, p. 52). Stylistically pop music is allegedly prefabricated, used for dancing or mooning over teen idols, and other feminine recreations (Whiteley, 1997, p. 53). Catherine Strong observes that women involved in punk and grunge have already been for the most part omitted from history, due to the overall position women hold in popular music (Strong, 2011, p. 401). These examples illustrate women's barring and censoring from rock music.

Susan McClary compares music to literature, with the second narrative either a female character or understood on a fundamental cultural level as a feminine character, as similar to chromaticism, which enriches tonal music, taking on the cultural cast of the feminine, but must finally be resolved to the triad (male) for the sake of closure. "The feminine never gets the last word within this context, in the world of traditional narrative, there are no feminine endings" (McClary, 2002, p. 16–17). Philip Stoltzfus explains that "musical expression can provide orientation for the entirety of the inner life", including the characteristics of gender, heard in the metaphors of the masculine and feminine in the major and minor keys (Stoltzfus, 2006, p. 81). These metaphors come from different theories on sonata form, with the first theme denoting the masculine, written in a major key. The second theme portraying a feminine character is written in a minor key. Sally Macarthur describes Karl Marx's concept on sonatas as one that depicts the first theme as masculine, "constructed decisively and completely with energy and vigour" in contrast to the second theme: "tender feminine themes, dependent and determined by the preceding masculine

theme” (Macarthur, 2002, p. 90). These codes marking gender differences in music are informed by the prevalent attitudes of the time and participate in the social formation, as individuals, we learn how to be gendered beings through our interactions with cultural discourses such as music. Moreover, music serves as a public forum within which various models of gender organisation, along with many other aspects of social life are; asserted, adopted, contested, and negotiated (Macarthur, 2002, p. 11). Most take for granted these aspects of musical practice as simple elements that structure his or her musical and social world, though McClary states:

They are perhaps the most powerful aspects of musical discourses, for they operate below the level of deliberate signification and are thus usually reproduced and transmitted without conscious intervention, for it is through these deeply engrained habits that gender and sexuality are most effectively and most problematically organised in music. (McClary, 2002, p. 16–17)

What are the reasons for the male censorship and barring of women in music? McClary explains music’s subjectivity and association with the body in dance has led to its being relegated in many historical periods to be understood as a feminine realm. Male musicians have retaliated several ways; by defining music as the most ideal and least physical of the arts; insisting emphatically on its rational dimension, representing masculine virtues of objectivity, universality, and transcendence; and by prohibiting actual female participation altogether (McClary, 2002, p. 17). Strong comments “Women are generally written out of historical accounts of music to reinscribe the creative dominance of men in this field” (Strong, 2011, p. 398). There have been many obstacles in musical production preventing women from participating throughout history. McClary describes most of these have been institutional with women denied the necessary training and professional connections, assumed to be incapable of sustained creative activity. The music that has been composed by women has often been received in terms of the essentialist stereotypes ascribed to women by masculine culture, undervalued and explained as pretty yet trivial or aggressive and unbefitting a woman (McClary, 2002, p. 18–19). Since gender and music studies recently became of interest, the history of women composers and musicians is being excavated. The long-forgotten music of extraordinary figures such as Hildegard von Bingen, Barbara Strozzi, Clara Schumann, Ethel Smyth, Ruth Crawford Seeger, and others is being made widely available for the first time, as well as the history of the conditions that consistently have served to exclude or marginalise female participation in music production. “As a result of this research, our understandings of music institutions and of specific people engaged in musical activities have been substantially altered” (McClary, 2002, p. 5).

Lack of Female Representation

The gendering of music technology along with the notions of power and control nurturing such gendering have resulted in patriarchal assumptions through the representation that only males practice music. Mavis Bayton explains, “The problem is partly one of a lack of female role models” (Whiteley, 1997, p. 45). Niall Richardson analyses Stuart Hall’s philosophy on representational theories and explains that he believed there are two important agendas in the study of representation in popular culture, representation is always re-presentation no matter how realistic it is not a true reflection of something, representations are not innocent. They are constructed following a specific set of politics and ideas. In debating the politics of representation we can attempt to blame; the producer of the image/media text, the influence of the genre, or we can consider the socio-cultural dynamics at play in shaping the imagery. The second agenda of representation studies is as a representative of something. This is the idea of an image being representative of a specific group or set of ideas/politics (Richardson, 2010, p. 3). Media representations are how we represent and interpret the world around us through culture or media artefacts. Kirstin Lieb defines Butler’s argument that these representations are also the schema of how all gender is socially constructed, by and through the impressions of femininity and masculinity in our everyday lives. Those with the power of shaping our views on gender are the creators of media texts distributed for public consumption, or popular culture (Lieb, 2013, p. 141).

In the music industry, as previously discussed, males hold domain over access to the production of cultural artefacts, therefore they are the producers of the media texts. They are also the representatives of this industry constructing the politics and ideas that lock in place the types of careers possible for female producers and artists (Lieb, 2013, p. 162). Hegemonic gender formations or the cultural and political implications that lie behind popular music and gender not only represent to us how things are but also help to construct the very categories of identity through which we experience them (Whiteley, 2013, p. 81). It is understood that the systems of capitalism and patriarchy have a complex relationship that constructs the spaces for women’s participation and representation as musical artists and producers, explains Emma Mayhew (Mayhew, 1999, p. 64). Evidence of this is noted with British Q magazine’s headline suggesting that women need men to produce their songs, ‘Behind Every Great Woman, There’s a Male Co-songwriter: Horny-handed, Platonic Tunesman Wearing at Least One Leg of the Musical Trousers’. “What is missing from this representation is the acknowledgment that many male performers rely equally on musicians, songwriters, producers, and publicists to create their sound and image,” states Mayhew (Mayhew, 1999, p. 70). The record producer signals power and control over the end musical product, traits traditionally associated with masculinity. Mayhew shows an example of this in the following two reviews of Bjork’s album:

Bjork has an intriguing and wild vocal style and Iceland has a certain otherworldly charm that renders its few international exports exotic, but how much of Debut's impact was down to the magic fingers of her producer and co-writer Nellee Hooper. (Mayhew, 1999, p. 70–71)

There's no mistaking Bjork's voice, but the dynamics and atmosphere of Bjork's records don't appear to owe much else to Bjork at all. Nellee Hooper, Tricky, Howie B, 808 State's Graham Massey, and Mark Bell: surely a Bjork record is only as good as its producers. (Mayhew, 1999, p. 70–71)

Even when women are represented as genius musical voices, this can be devalued when their talent is positioned below roles such as composer or producer. Thus the marginalisation of women in these media representations has had its consequences (Mayhew, 1999, p. 72), giving little recognition to the female singer as having any creative input into the musical text on any sophisticated level, which put the composer and producer into the prime creative roles (Mayhew, 1999, p. 77). Mary Celeste Kearney agrees, “We can witness such attempts at containment in the mainstream media's representation of women (and girls) entering traditionally male-dominated practices” (Whiteley, 1997, p. 211). Mark Savage reports, “Performing Arts say only 6% of the students enrolled in its sound technology course are female. That figure hasn't changed for three years” (Savage, 2012). Linda O'Keeffe noted that a representative of Women in Sound Women on Sound found that the gender imbalance is caused by the lack of female representations in key music industry roles:

Girls move away from technology in high school. The outcome is, the creative field becomes dominated by male practitioners, male lecturers, and male authors, meaning girls don't have role models or people they see representing them. Seeing women teaching you about any area of technology won't be a rare event, it might even become part of the norm in education. (O'Keeffe, 2017)

These perceptions and perspectives are imprinted as a reality in education and as audiences. Richardson explains with popular cultural representation and our postmodernist era, a representation may very well be the dominant reality, and media images are often more real for the spectator than tangible objects (Richardson, 2010, p. 206). Richardson believes when something becomes hegemonic or dominant in media representations the spectator or audience is left with two major options: to accept and conform to the hegemonic ideology expelled, or resist the dominant ideology denoted by the media representation (Richardson, 2010, p. 40). Coates agrees, she proclaims that the construction of gender is also affected by its deconstruction (Whiteley, 1997, p. 53). Lieb comments on how important media representations of ‘female’ are to be interpreted as a reality for the audience.

Historically, women have been underrepresented in the music industry and in society (e.g., women only got the right to vote in 1920 — less than 100 years ago). This makes the few representations of women that we see all the more important from a social influence standpoint. (Lieb, 2013, p 163)

Media representations have been the structure of power and control in the culture industry, representing reality bound by generalisation, stereotyping, and augmentation, aiding in dominant discourses distribution of essentialism and ethnocentric perspectives of the male-dominated position as a producer. Providing the dominant ideology and identity of a music producer as a male leads to issues in regards to identity for female producers in the industry, who are the alter gender in this space and creates barriers for those wanting to access the industry.

Alter Gender in Music

Females are always identified in music in association with their gender, signalled out as the alter-gender to the norm, and made aware of their otherness. This identification echoes in mainstream press reports on females' attempts to get a break into the music industry. By reducing the woman in question to her gender either through concentrating on her physical attributes or through comparisons with other female artists, as though sharing the same gender is enough to make all female artists the same in a way that male artists are not (Strong, 2011, p. 402). Paula Hearsom states, "female musicians are perceived and discursively placed within the framework of their gender and in relation to men who are set as the norm" (Jennings, & Gardner, 2012, p. 110). Armstrong explains that masculinity is characterised by a confident rational approach to composition while femininity is characterised by a lack of confidence and an emotive approach based on self-expression (Armstrong, 2011, p. 91). This lack of confidence is not an innate aspect of feminine identity but becomes part of a musical feminine identity, constructed by teachers' gendered discourses of what constitutes a gifted composer, who is invariably male, and which then reflects back negatively onto young female composers (Armstrong, 2011, p. 102).

Women's otherness in rock is indicated as being regarded as either a sex object or a tomboy. Norma Coates defines rock critic Lucy O'Brian's take on this: a masculinist discursive tendency of rock criticism is to erase women as anything other than sex objects or as tomboys. Women's space in rock is secondary and passive; in the bedroom as groupies swooning over rock gods, or as teenyboppers swooning over pin-ups, and on the dance floor, with both these spaces coded as feminine (Whiteley, 1997, p. 51). Though women have aided the success of some male musicians with their swooning as Mavis Bayton explains, "Male guitarists typically have their career serviced by the hidden labour of girlfriends and wives" (Whiteley, 2011, p. 48). Charlotte Greig explains women who sing about love are explained as feeble-minded though when the Beatles or the Stones cover these same songs it's totally fine (Whiteley, 1997, p. 168). The female categorisation of the other is an omnipresent feature in rock, identified as 'women in rock'. Coates deconstructs the grammar of this description as the designator itself delineates hegemonic space. "Rock is separate from women. Women are only related to rock by being allowed 'in'. The 'in' of 'women in rock'

has a contingent feel about it that will never be complete or fully integrated with the whole” (Whiteley, 1997, p. 61). Coates shows evidence of this deconstruction of grammar with a male reporter's question, ‘Are women still excluded from rock?’ Noting that he ultimately falls back upon discursive techniques that succeed in positioning women as 'other' to the rock formation (Whiteley, 1997, p. 55). Strong’s analyses on grunge music genre and the label of Riot Grrrl, which has increasingly been applied to any female performer, again serving to reduce women to their gender regardless of the differences between their performances, separating the women musicians from the men, leaving the label grunge to describe the latter (Strong, 2011, p. 408). There is music, the normal form, and there is women’s music, the altered form.

Motherhood has led to many afflictions for female musicians including sexism, made aware of their otherness in the industry. Janis Martin’s initial success as the female Elvis ended abruptly when she entered the role of motherhood and marriage to her first husband. These socio/domestic practices were considered incompatible with her music environment of studios and gigs, described David Sanjek. Her second husband also had this perspective with demands that she choose music or domesticity. Janis Martin chose her husband and motherhood and unfortunately has not recorded since (Whiteley, 2011, p. 154). Bayton comments that musicians schedule their lives around music and mothers schedule their lives around children. Only highly successful female musicians can resolve this contradiction, most have to choose either a music career or motherhood (Whiteley, 2011, p. 48). Greig states that motherhood is the one area that is specific to us as women, though this subject is absent from popular music narratives. “Even as I write those words like childbirth and so on I feel that somehow, they sound crass and out of context as regards popular music. Yet why should they?” (Whiteley, 2011, p. 169). Grieg traces a submerged tradition of female singer/songwriters in the 1970s who brought their experience or attitudes of childbearing and motherhood into their lyrical prose, with songs by artists; Joni Mitchell, Bonnie Raitt, and Mary Chapin Carpenter. During the 1980s and 90s this trend has been noticed in mainstream pop with songs by artists; Madonna, Sinead O’Connor, and Neneh Cherry (Whiteley, 2011, p. 169). Madonna broached the subject in the pop hit ‘Papa Don’t Preach’; Neneh Cherry also brought the issue to the fore by flaunting her pregnant belly on Top of the Pops and songs like ‘Inner-City Mama’ (Whiteley, 2011, p. 176). Sinead O’Connor’s motherhood as a musician is a prime example of the realities of sexism within the music industry for females, prevalent in the treatment and presentation of female artists. O’Connor became pregnant during the recording of her first album, with both her record label at the time and the label's doctor attempting to regulate her musical career and personal life, with persuasions to have her pregnancy terminated due to the record companies £120,000 investment on the album. O’Connor reports on American television that at the same time a male artist on the same label and his girlfriend were having a baby, nobody said to him

that ‘he can’t have the baby as we’ve spent £120,000 on your album’ (Whiteley, 2011, p. 182). The sexism, social constructs, motherhood, categorising of work by gender, and devaluing of artistic work provide evidence of females' alter otherness in music, forging the 'alter' gender for females in music production.

Farrugia notes that many females feel they are the alter gender in electronic music production, “confronted with questions related to identity and representation, many of which are unique to their sex and gender and are therefore political in nature” (Farrugia, 2012, p. 37), with music critics commenting on female artists physical appearance as frequently as their music. Olszanowski interviewed female producers and notes it is common practice for women to send their demos to artist labels under names that would not reveal their gender. She comments this is a double-edged sword because, it supports the idea that fewer women are attempting electronic music production, reinforcing the milieu as male-dominated, while it assumes being male is the most effective way to get your music noticed (Olszanowski, 2011, p. 9). Gadir notes of females alter gender in electronic music production with female artists' physical appearance and ageism of the expiry date built into gender disciplining. Male high profile DJs, producers, and promoters are perceived as a glorified pioneer with age, “yet despite the presence of high-profile women in dance music in their forties and beyond making inroads in the industry, older women who DJ are still not the idealised norm” (Gadir, 2017, p. 59). Women are underrepresented in this culture and not afforded the same opportunities as men (Farrugia & Olszanowski, 2017, p. 1). With many perceived as embodying deviance due to their interest in male-dominated spheres of technology, music, and the art of DJing (Farrugia, 2012, p. 62). Farrugia states, “the range of DJ identities available to women remains limited, shaped by external forces both within and beyond EDM culture” (Farrugia, 2012, p. 62). Such as popular music where women also suffer identity issues with representations of token identities; a diva, a dancer, a girl next door, a dainty songstress; all younger updates on previous models, with no room for new archetypes, such as women producers, as history tells us killer producers are men, explains Ruth Saxelby (Saxelby, 2014).

The structural limitations of the gendering of music production technology within the electronic music scene are conflicting as this culture proclaims itself to be democratically accessible. However, the vast majority of such music is produced and performed by men. Kale compares these stereotypes that emerge and take effect in cultures of technology such as rave and dance music cultures in contradiction to “existing discourses of post-identity in electronic dance music culture and Do-It-Yourself (DIY) ethics of production, where traditional identity demarcations do not limit an individual’s capacity for participation” (Kale, 2006, p. 78). The early days of electronic dance music were dominated by the queer communities to provide safe spaces to party, along with African American and Latino men, compared to the increased homogenization of

today's electronic scenes. "As its popularity grew it became more conservative, with white, heterosexual men becoming its key players. As the cultural environment changed, the scene's structure came to more closely resemble that of the mainstream popular music industry" (Kale, 2006, p. 78). The music industry and recording studio politics continue to reproduce gendered power relations that marginalise women, limiting their ability to produce music (Kale, 2006, p. 78). "DJing or producing was an arduous process for women because they were equated with sexuality, the body, emotion, and nature in dance music, while men have been assigned to the realm of culture, technology, language" states Farrugia (Farrugia, 2012, p. 28). Music production discourse and technologies have been gendered as male throughout history, with patriarchal constructions leading to the development of the male-centric electronic dance music culture mirroring popular music genres and the mainstream music industry, creating the lack of female producers, engineers, and DJs. Kale noted of the lack of research into the historical continuity of these gendered stereotypes and their intersection with popular music production and technologies is needed (Kale, 2006, p. 56–7). Farrugia compares the gender divisions within the dance music industry to the popular music industry, observing both reproduced "the same sexual division of labour which existed not just in the music industry but in most other types of work and employment" (Farrugia, 2012, p. 28).

Conclusion

The analyses of the afflicting intersections of gender and music production provide singular perspectives of these afflictions, but combined paints an integral and defined reality. Illustrating an elucidation to why men dominate the music industry. The explorations on the representation and access to music production found that females have social, material, discursive and historical barriers to access music production, discourse, education, and environment (the studio), due to patriarchal archetypes embedded in the culture which produces the masculine gendering of music production discourse and technology. Armstrong states with the idea that technology and masculinity go together, the gendering of music technology remains pernicious (Armstrong, 2011, p. 103). The patriarchal stronghold over the gatekeeping roles provided further material barriers to accessing music production for females resulting in socio-political implications for females in regards to their creative economy within the music industry. With the historical censoring and barring of women from music, we gain further insights into the historical and social barriers for females to access music production; as females were barred from instruments and composition which are the main elements of music production. The censoring of women from music was due to fear of feminine sexuality and emotion, and it's able to overpower men. Forged by the masculine institutions of the church and state "leading to the contagious modernising of discourse penetrating

maniat society” (Panopoulos, 2010, p. 208–209). This historical censoring has led to the marginalisation women face in the music industry today. When the lack of representation of women intersects with the patriarchal censoring and barring of women from music, the result is a lack of media representations of females in music and music production, as males are the media creators. This creates barriers to access music production as it bears women as the other in this space, with the categorisation of work by gender and devaluing of females’ artistic contributions. Social constructs including domesticity, sexism, and motherhood also cause afflictions for females, providing more proof of this otherness or 'alter' gender in music production. This analysis on the afflicting intersectionality of gender and music production provides an elucidation to why men dominate in the music industry, which has led to the current lack of female producers. Macarthur suggests “that the habitus in the field of music collectively is to maintain and perpetuate this hegemony, leaving little or no room for women’s music to make its presence felt” (Macarthur, 2002, p. 6).

Stuart Hall states there are some practices, whose principal objective is to produce dominant ideological representations in media. Then there are different, meaningful, intelligible, practices whose principal objective is to produce other commodities, based on subordinate ideological perspectives. These media practices produce, reproduce and transform the field of ideological representation itself (Hall, 1985, p. 103–104). If culture is a system of symbols and meanings and culture and media permeate all of society, then culture and media serve as a catalyst to introduce new ideological perspectives, through critique and deconstruction of the dominant ideologies and discourses. By disregarding the values, ideas, and ways of thinking implicit or expected in culture, we can change the industry model and dominant ideology of a male producer, leading to diversity in media representations and a system of production built on values and ethics. By use of culture and its system of symbols and meanings to produce, reproduce and transform the dominant ideology of the model producer as a male to one of gender inclusivity, and provide a source of access for females wanting to access music production and associated technologies through these representations. Bayton believes men have a fear of women and make them aware of their otherness, due to the mystifying qualities that are woman, “Women’s essential otherness is not something a man can understand so he stands apart, at best a witness to his remoteness” (Whiteley, 1997, p. 105). Embracing the feminine otherness may be a tool for women to reduce these afflictions. Mayhew comments the contradiction in music between its possibilities for change and rebellion, and its conservative tendencies in regards to female participation are important to recognise in any analysis of the gendered nature of popular music. This recognition of the contradictions in popular music identifies the room to challenge female stereotypes, though further struggles with the hegemonic patriarchal discourses circulating through popular cultural sites and

institutions are also a consideration (Mayhew, 1999, p. 77–78). Females need to become the creators to improve representation, providing access, and produce and distribute discourses circulating through popular cultural sites and institutions, challenging the patriarchal domination over music production and associated technologies.

The question needs to be asked whether mainstream recognition of women's art is an important feminist goal. Certainly, the dominance of one model of understanding the production of popular music needs to be challenged. (Mayhew, 1999, p. 77–78)

THE DIVINE INTERSECTIONS OF GENDER AND MUSIC PRODUCTION

(CHAPTER 4)

The majority of critical and scholarly discussions on gender and music production illustrate the gender inequalities and masculine dominance in music as an omnipresent feature. Paula Wolfe states that female producers are marked primarily for their absence in the field, and have been under-researched, along with analyses of their practice (Wolfe, 2012). Feminist research in the field has found that the masculine-led music industry is largely ignorant in regards to women's productions, which has led to research on women's contributions to the field critiquing the inequalities in the workplace, rather than offering an analysis of the works and practices of female producers. Sally Macarthur explains "Women's productions are not discussed in mainstream music production discourse or tediously analysed in comparison to men's music, nor given the same attention as exemplified in performances and broadcasts" (Macarthur, 2002, p. 2). Thus the label women's music illustrates the perspective that it is separate from men's music illuminating men's music as simply music (Macarthur, 2002, p. 2). Rebekah Farrugia notes the disadvantages in Electronic Dance Music (EDM) female producers face with categorising their music as women's music, results in harsher criticism, distances potential male fans, and not getting their music heard as electronic music is consumed by the male domain of DJs (Farrugia, 2012, p. 68). This chapter is a step towards correcting this discursive trend, through analysis of the contributions of females to the field of music production. To reconstitute music as a feminine space I start with a historical analysis of music, voice, and instrument as gendered discourse, along with the feminine aesthetics of music. Music composition is a vital element of music production therefore it is the basis of the majority of discussions in this chapter. I then follow with an investigation of the feminine aesthetics of music production with explorations on the feminine performativity and female modalities of music production, along with feminist Do-It-Yourself cultural production (DIY). The feminine aesthetics of music production and music as a feminine space is attributed to the divine intersections of gender and music production.

The definition of feminine and feminist throughout this discussion does not impose a feminist label on female producers and DJs. It is important to acknowledge that not all female producers feel their practices are feminine or see themselves as feminists. Helene Cixous uses examples of the binary opposites to define the cultural representations of masculine/feminine such as sun/moon, culture/nature, father/mother, head/heart, intelligible/palpable (Cixous, 1997, p. 152). Cixous explains that:

These sexual differences are not distributed on the basis of socially determined sexes [man or woman]. To avoid the confusion: man/masculine woman/feminine, for there are some men who do not repress their femininity, some women, who more or less, inscribe to their masculinity. (Cixous, 1997, p. 152)

Sally Macarthur suggests that gendered divisions need to be drawn between the work of male and female producers because of the difference between men and women on the whole due to the different ways in which they have been socialised ((Macarthur, 2002, p. 2). Farrugia indicates that social constructs of gender significantly impact the ways in which men or women may or may not seek out and find their voice in all creative fields (Farrugia, 2012, p. 68); therefore, they additionally impact how women express and interact creatively with music production. Further research is needed to understand the female process and practice of music production to gain insights into combating the gender inequalities, therefore this division is necessary.

Herstory of Music Being a Female Realm

Susan McClary's research of western music history has found disputes over music in terms of gender identity. The conviction that aficionados of music and musicians indicate the feminine is imprinted in the earliest recorded documentation on music. The subjectivity of music and correlation with the body in dance and sensuous pleasure has led to its representation and denotation throughout history as a feminine realm. McClary gives an example of this with Maynard Solomon's quote of composer Charles Ives, commenting on his repulsion of music for the denotation of music to be a feminine realm, he felt emasculated and ashamed of music's appeal (McClary, 2002, p. 17).

Emma Mayhew observes that the voice can express and project identity and is the main instrument women use to participate in music, therefore, analysis of voice is crucial (Mayhew, 1999, p. 72). Panayotis Panopoulos describes in *The Gender of Voice* that laws of ancient Greek mythology associate speech to having a symbolic relationship to the male gender and rationality, while inarticulate sound based on emotion has a symbolic relationship to the female gender. This is derived from the funeral crying ritual for the dead, which led to contagious outbursts of emotion. Institutions of the church and government believed this female expression was a threat to their power, due to this imposed the impression of female expression as un-rational. Panopoulos notes that these laws identify a significant aspect between the relationship of voice and the female gender, with a symbolic equivalence present in the two mouths of the female body, the vocal and the sexual. Below in figure 6 is an image comparing the vocal chord and vagina, affirming this connection between voice and the feminine.

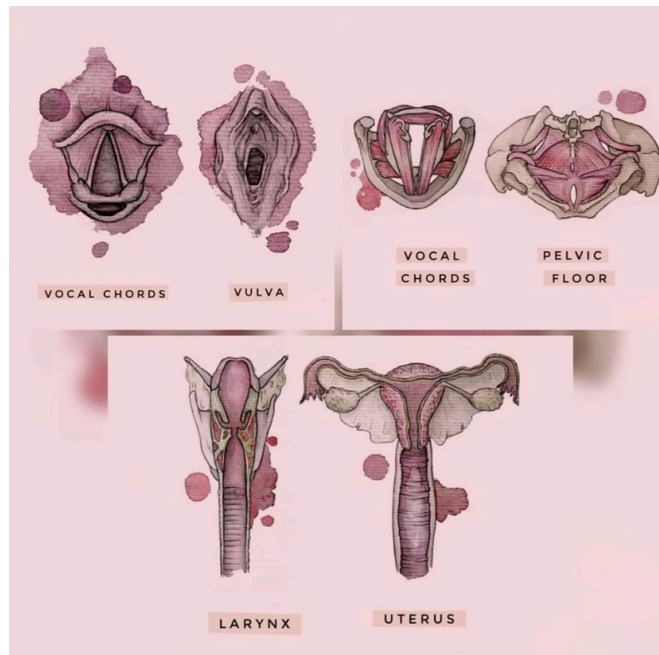


Figure 6: Vocal chord and vagina

Due to fear of feminine expression the church placed systematic control over both of the female mouths, vocally and sexually (Panopoulos, 2010, p. 208–209). Which has been a cause of the widespread historical social suppression of women, leading “to the contagious modernising of discourse penetrating maniat society” (Panopoulos, 2010, p. 208–209). Panopoulos provide an example of this connection of vocality and the females two mouths, referencing and analysing medieval hymns of the 12th-century female composer Hildegard von Bingen. Describing her compositions’ as the flesh of the voice, constituting a female openness delivered in both the metaphysical musical message and the earthly expression (Panopoulos, 2010, p. 212). “Hildegard gave flesh to the voice and voice to the flesh not for aesthetic gratifications but for the affirmation of femininity” (Panopoulos, 2010, p. 213). Here we see the female in music as a creator or life bringer, “giving flesh to voice” (Panopoulos, 2010, p. 212–213). This analysis of voice and music as a gendered discourse has provided proof of this aspect unique to females of singing and vocality as a female realm. This is an illustration of the divine intersections of feminine and music production.

McClary notes that since the church and state institutions have lifted the censoring and banning of women from music, a relatively large amount of female composers successfully challenged the pernicious stereotypes that have plagued women for centuries. Proving that women can and do compose first-rate music, and they are fully capable of deploying the entire range of the semiotic code they have inherited. Not merely the sweet and passive but the forceful aspects as well. Many superb women composers such as Joan Tower, Ellen Taaffe Zwilich, Thea Musgrave, and Libby Larsen, insist on making their gender identities a non-issue, precisely because of essentialist assumptions about what music by women ought to sound like remain. Determined to demonstrate

that they can write music, not women's music. McClary considers this a political position and strategy given the history of women's marginalisation in this domain (McClary, 2002, p. 19). Abbey Phillips quotes Schumann's reflections on her affliction with being a female composer: "I once believed that I had creative talent, but I have given up this idea; a woman must not wish to compose, there never was one able to do it. Am I to be the one? It would be arrogant to believe that" (Phillips, 2011). The marginalisation and barring of women were extensive, with Clara Schumann one of the only composers mentioned in the void of female musicians prior to the last two centuries, her image in figure 7 is as follows.



Figure 7: Clara Schumann

Analysis of instrument as a gendered discourse further illuminates the divine intersections of the feminine and music. In current times the genre grunge brought the rise of the female bass player, like Kim Gordon, Kim Deal, and Sean Yseult. Catherine Strong explains Clawson's examination of this trend of the feminisation of bass appeals to stereotypical gender traits of the female, as it requires more instinct and feeling (Strong, 2011, p. 403). Strong believes that women had a space to express themselves in the grunge genre and Riot Grrrl crossover. Evidence of this is by perusing a Sub Pop roster, illustrating the high female participation in this music (Strong, 2011, p. 405–406). With this analysis of music, voice, and instrument as gendered discourse, music has been reconstituted as a feminine realm. Following is an analysis of the feminine aesthetics in music to further analyse the divine intersections of gender and music production.

Feminine Aesthetics in Music

Feminine aesthetics has been a contested term though Sally Macarthur validates the term, with the division of women's music from men's music due to the aesthetic differences in physical men and women (Macarthur, 2002, p. 2). She states, "Rieger, Citron, and McClary want to claim a space for

their women subjects, to suggest that even while working with inherited paradigms and stylistic norms, women compose music differently than men do” (Macarthur, 2002, p. 19). Solidifying this with the perspective that composing is human behaviour in comparison with Rieger’s notion that gender is one of the most important constructs of human behaviour; hence gender will influence how men and women compose music (Macarthur, 2002, p. 13). Therefore, Macarthur constructs this concept as an “autonomous human subject that is variously labelled male or female to ground what is being spoken about” (Macarthur, 2002, p. 18). For this study, consequently, it is imperative to conceive of feminine aesthetics as being grounded and embodied (Macarthur, 2002, p. 20). The history of feminine aesthetics as embodied goes back to the second-wave feminist movement of the late 1960s and earlier, with Virginia Woolf’s suggestion of the ‘woman sentence’ in female writing works as an example. Since the 1960s the most influential work to embrace this idea is found in contemporary French feminism. With Luce Irigaray and Helene Cixous with the notion of L’écriture feminine translating to writing from the body (Macarthur, 2002, p. 11–12). She quotes Irigaray, “Women must allow their bodies to speak through those spaces; women must write their bodies. I am a woman. I write with who I am” (Macarthur, 2002, p. 21). Macarthur further explains women’s music is frequently accused of lacking aesthetic taste, as it does not conform to the dominant aesthetic paradigm that constructs the ideology of taste. This is because the dominant Western art music aesthetic paradigm is prescribed by patriarchal archetypes with roots in 19th-century Romanticism of a biased masculine aestheticism. Quite appropriate for the music industry to be passé, illustrated in the lack of judgment of music in the context of modern times of the 21st century. She argues that women’s music whether it fails to conform to reigning paradigms is aesthetically tasteful due to its feminist aesthetics, regarding Susan McClary and Marcia J. Citron (Macarthur, 2002, p. 5).

McClary has done extensive study on the aesthetic of female composers and their works in *Feminine Endings*. With the rise of Opera in the 17th-century composers would use a set of conventions to construct masculine and feminine aesthetics in music (McClary, 1991, p. 7). She describes these aesthetics in music with examples of a masculine cadence or ending, when “the final chord of a phrase or section occurs on the strong beat”, compared to a feminine cadence or ending that “is postponed to fall on a weak beat” (McClary, 1991, p. 9–10). With the masculine ending considered standard practice the feminine ending is adopted in romantic styles. These musical doctrines indicate the binary opposition masculine/feminine mapped onto the binaries of strong/weak, standard/different, and objective/subjective. McClary further identifies these binary codes in music highlighting the feminine aesthetics, with the major triad relating to the male gender and the minor triad the female gender (McClary, 1991, p. 9–10). McClary references Apel’s definition of feminine endings in music in terms of excess “that refuses the hegemonic control of

the bar line” (McClary, 1991, p. 11). Macarthur also describes these feminine endings with comparison to Irigaray’s depiction of the embodied feminine “that the continuity and openness of feminine writing also reflect women’s sexual experiences as indefinite, cyclic, without set beginnings and endings” (Macarthur, 2002, p. 113). With examples of this in music by Alma Schindler-Mahler, who rehearsed aspects of her gender into the music compositions and performances. Using the body as a mediator of music, she “composed her femininity in closure of a hovering trembling effect like the female orgasm” (Macarthur, 2002, p. 113). McClary also shows examples of feminine aesthetics of narrative paradigm in the tonality of music with the sonata. The opening theme is energetic, deemed masculine with the second “theme subsidiary in contrast to the first” (McClary, 1991, p. 13). Macarthur also describes this in sonatas regarding Citron, McClary, and Marx. Macarthur describes Karl Marx’s concept on sonatas as one that depicts the first theme as masculine, “constructed decisively and completely with energy and vigour” in contrast to the second theme: “tender feminine themes, dependent and determined by the preceding masculine theme” (Macarthur, 2002, p. 90). “In this sense each of the two themes is different, and only together do they form something of a higher, more perfect order” as Marx states (Marx cited in Macarthur, 2002, p. 90). Sheila Whiteley also portrays the feminine aesthetic in the tonality of popular music, describing the feminine aesthetic amidst defiance of hegemonic control with an example in Kate Bush’s strategies of unique time measures in music:

Emphasising rhythms and timbres that are disruptive and disturb any sense of ordered time, so creating tension between the rational and irrational, between reason and intuition, rupturing the strictures of thought and syntax to access the chaos of the feminine unconscious. (Whiteley, 2003, p. 78)

Another example of a feminine aesthetic in music that Macarthur distinguishes in the female compositions she analysed is that cyclic patterns are a regular occurrence. She describes cyclic patterns in melodies with “Henderson’s use of swirling ostinati throughout *Sacred Site*” (Macarthur, 2002, p. 179), and Anne Boyd’s *Cycle of Love* with its heterophonic texture of cyclic patterns in the melody (Macarthur, 2002, p. 179). Cyclic patterns in genres mapping one genre onto another, defying the limits of generic genre conventions, “Citron alluded to the way that the first and second subjects of Chaminade’s Sonata could be read against sonata form as a quasi-prelude and fugue” (Macarthur, 2002, p. 179). Macarthur refers to Renzo’s opinion of defiance as negotiating the boundaries and conventions of popular and contemporary music (Macarthur, 2002, p. 181). Macarthur’s final account of the feminine aesthetic of cyclic patterns in music is bringing past to the present to overcome binary contrasts. With the mention of Rieger’s belief that “women blur the past and present, creating music that is cyclical and thereby avoiding relationships in the music that are hierarchical” (Macarthur, 2002, p. 13).

Feminine aesthetics are expressed in lyrics and vocal delivery as Macarthur identifies in Henderson's music. She reflects how Henderson's compositions intersect with the complexities of her life and emanate as an invisible pathway, connecting the composer to the environment of her practice. The themes that become her leitmotiv are mapped onto and become embedded in her music (Macarthur, 2002, p. 159). Macarthur identifies similarities in traditional folk song lyrics with the subjectivity of motherhood and simple, delicate, single movement musical structures (Macarthur, 2002, p. 91). Whiteley describes Amos's lyrics and vocal delivery as "sometimes innocent, sometimes edgy, enticing and mischievous as it moves through and re-enacts her memories of childhood, teenage angst, and trauma" (Whiteley, 2003, p. 87). Amos's personal narratives reflect on conflicting and painful experiences expressed in her performances are characterised by gendered emotions and a feminine truthfulness presents an example of feminine aesthetics in music (Whiteley, 2003, p. 87). Norma Coates defines there is not a generic similarity in women's songwriting, but how women have written about their personal experiences, differ from those of men (Whiteley, 1997, p. 168). Amos's sense of difference is evident in her music, in the feminine subjectivity of the lyrics, which focus on, legend, mythology and fairytale, the exotic of landscape, and the problems surrounding girlhood, "femininity is thus shown not as a fixed set of characteristics but rather as fluid, troubling, and emotional" (Whiteley, 2003, p. 113). Whiteley also identifies the feminine aesthetic in Björk's work *Homogenic* provides a personal insight into what it is to be a woman. Captured in both the lyrics and musical expression, "which engage with echoes, traces, responses, and reactions to her past" (Whiteley, 2003, p. 108). She describes Bjork as embodying feminine with tonality, "Bjork embodies both desire as opposed to reason, and defiance as she searches for freedom from the contours of the past through sensual and erotically shaped vocal gestures and tonal inflections" (Whiteley, 2003, p. 108). Whiteley compares Bush, Bjork, and Amos situating their innovating vocal timbres and personal narratives of their lyrics as indicators of feminine aesthetics "referring to past events and wisdom, and envisaging the future" (Whiteley, 2003, p. 112). Teresa Adams and Andrea Duncan identify the feminine aesthetic of an authentic articulation of the feminine in woman's use of language and imagination, with the significance of art as a metaphor and their creative process a phenomenological and aesthetic engagement with the unconscious (Teresa & Duncan, 2003, p. 1). The concept of creative practice and the psyche in regards to a therapeutic aspect specifically refer to the work of women artists, both historically and today (Teresa & Duncan, 2003, p. 2). Angelo's explorations on feminine consciousness and power of female image intelligence show the creative and imaginable dimensions of the female psyche (Teresa & Duncan, 2003, p. 3). Whiteley crystallises the feminine musical aesthetic with her description of Kate Bush's works. "It is here that the chaos of the unconscious, the passionate and the extraordinary meet and draw into association both desire and dread, the erotic and the thanatic, mythological imagery and the feminine within" (Whiteley, 2003, p. 78).

Paula Wolfe explains that observations from early feminists note when women attempt to create a career in a field marked as male territory, women often work in solitude and retreat, due to being made aware of their otherness (Wolfe, 2016). This practice in solitude is another aspect of feminine aesthetics, which could be described as a restricted aesthetic. Macarthur uses Rieger's historical examples of women composers in the 19th century, their social status meant that they were largely confined to writing parlour music. With suggestions "that this has meant that women have had a tradition in making the most out of limited circumstances. In turn, this gives rise to what she describes as a restricted aesthetics in the music itself" (Macarthur, 2002, p. 12–13). Kearney notes Mavis Bayton's observations of an artist-producer who creates, performs, and produces her own music, in whatever genre, can be seen to embrace an intensified form of solitude. She defines music composition as a solitary experience, as is the production process. Therefore male producers also have a solitary aspect to their practice through "the acknowledgment that a woman's confidence in her technical abilities may be significantly influenced by the male-dominated context of the commercial studio" (Whiteley, 1997, p. 218). This is further solidified by the dual impact of the marginalised status of women working in male-dominated genres and the undervaluation of their music by critics. Coates gives an example of this is with Bush's belief that self-production allows the continued development of her creative focus. Females occupy a different cultural space than that of their male counterparts, "manoeuvring through estrangement and individualism rather than belonging and lineage, [which are] attributes of male-centric frameworks" (Whiteley, 1997, p. 168).

"Feminist aesthetics highlights the fact that feminists aim to understand the world, not for the sake of knowledge itself, but to create change through the power of art and aesthetics" attests Sheila Lintott (Lintott, N.d). Feminist aesthetics are identified by Mary Celeste Kearney in the delivery of performance with Riot Grrrls bands America's Bikini Kill and Britain's Huggy Bear joint tour challenging the notions of the gendered patriarchal ways the audience views live performance. Rewriting the rules with issuing handouts requesting that girls and women stand near the front of the stage rather than toward the back, due to the violence of mosh pits or potential for sexual harassment to females at gigs (Whiteley, 1997, p. 223–224). "By speaking and singing to the women in the audience, by prioritising them, feminist bands have challenged the traditional taken-for-granted dominance of men at gigs" (Whiteley, 1997, p. 216). Just as feminists strive to give voice to the oppressed, feminist aesthetics can open spaces for the disruption and deconstruction of dominant ideologies that create the norms and practices of aesthetic taste within the music industry. Feminist musicologist Lori O'Brien comments on female music composers, "Women have always written to make sense of their world, to clear an inviolable space that is theirs rather than the possession of a man" (O'Brien, 2001, p. 180). I identify the feminist or feminine aesthetic as a

divine intersection of gender and music production. Macarthur argues that a movement of feminist aesthetics would change entrenched attitudes in which politics and social practices operate in music to marginalise women composers. Including the way in which their textual practices are often misunderstood on the grounds of their difference, by repeatedly presenting alternative repertoires that will begin to assume the status of the norm (Macarthur, 2002, p. 9).

Music has been coded throughout all Western history as a feminine medium that is in danger of escaping language, in danger of escaping our control. It is seductive, yet causes the body to move. It arouses emotions. It even arouses sexual passions and imitates them. We are reluctant to talk about it because it's scary stuff. It is the fear of the presumably feminine qualities of music and our need to control these that keep it under patriarchal lock and key. (McClary, 1991, p. 21)

Feminine Performativity in Music Production

McClary explains that music does not passively reflect society but serves as a public forum in which the model of gender is “asserted, adopted, contested and negotiated” (McClary, 2002, p. 8). Coates refers to Teresa De Lauretis's analogy “that gender is the product of social technologies, including forms of popular culture, institutionalised discourses, critical practices and practices of daily life. Gender is at the same time constructed and always under construction” (Whiteley, 1997, p. 52). Coates further compares De Lauretis analogy that these social practices construct, indicate, and secure a cultural form as associated with a particular gender, with Judith Butler's belief that the social practices also allude and reinforce acts, gestures, enactments, and other signifiers which express that gender or perform gender. Coates explains that Butler's interpretation of the performance of gender is an expression, a non-tangible fabrication, manufactured and sustained through corporeal signs and discourse. “That the gendered body is performative suggests that it has no ontological status apart from the various acts which constitute its reality” (Whiteley, 1997, p. 52). Coates is comparing the tangible gender of female/male with the performative non-tangible fabrication of femininity/masculinity, denoting a man can perform femininity and a female can perform masculinity. In this analysis of feminine performativity, I explore the feminine aesthetic of how females perform their embodied femininity, and at times masculinity, within their recorded and physical performances.

Coates uses KD Lang as an example of a female performing a variety of genders from masculinity to androgyny, as a re-presentation of her identity in her record production. In terms of her musical development and her style, she moves away from performing female with irony, towards a more homogenised conventionally ambiguous androgyny (Whiteley, 1997, p. 199). Lang's performance in the song, ‘So In Love’ signifies masculinity as dominant in her performance (Whiteley, 1997, p. 198). People thought this to represent her coming out and becoming lesbian. However, it may have aided with her acceptance in the music industry, which is a masculine

domain. Annette Schlichter explains this as a “powerful conceptualisation of gender identity as performative allows for an escape from the metaphysics of feminist phonocentrism” (Schlichter, 2011, p. 37–38). What has occurred, therefore, is a fundamental transition from the performing of gender and difference to androgyny, using the far more conventionalised masculinity as the visual reference point (Whiteley, 1997, p. 199). The intersection of heterosexual conformity meets queer unconformity presents the ontological challenge of substituting the continuous permanent notion of identity, to a concept of identity as performative and discontinuous (Whiteley, 1997, p. 192).

Kate Bush’s work *The Sensual World* is a statement of the female divine in music production and an example of her performativity of the feminine, as defined by Whiteley’s interview with Bush:

She takes the non-verbal ‘Mmmm’ for her chorus, using it as a “chance for me to express myself as a female in a female way and I found that original piece (Molly Bloom’s soliloquy from the close of James Joyce’s *Ulysses*) very female talking”. (Bush) Contextualised by uilleann pipes, fiddle and bouzouki, the non-verbal is explored through exotic and sensuous textures, which link the chaos of the inner world to the feminine of nature. (Whiteley, 2003, p. 76)

Tori Amos’ performance of femininity is frequently compared to Bush, with both having the strength and vulnerability of femininity in their vocal styles and dramatic deliveries. Whiteley describes this as “an opportunistic leap into the ultra-feminine of the ‘unruly unconscious’ and its manifestation in both the erotic and thanatic” (Whiteley, 2003, p. 79). With Lang, Bush, and Amos, Whiteley comments, “it is their ‘little girl’ voices that are most commonly drawn into association and interpreted as demonstrating their girlish femininity” (Whiteley, 2003, p. 112). Both Bush and Amos are recognised producers renowned for their feminine performance in music production, Whiteley comments that time has allowed Amos to demonstrate her prowess both as a composer and producer (Whiteley, 2003, p. 79). I would like to make emphasis on the element of time, a barrier of no notice to male producers. Abbey Phillips comments that there is a point of contention where some females feel comfortable using sexuality and femininity in their art whereas other women feel cautious to use their sexuality as part of their art form. Western society has always leaned towards male-dominated industries, i.e. the music industry (Phillips, 2011). She states, “Women will continue to challenge the normality of expected gender roles while also using the power of femininity to gain equitability not just as women, but also people” (Phillips, 2011). Keith Negus believes that Sinead O’Connor is a prime example of a female using the power of the feminine to challenge and be in opposition to the male-dominated music industry. Her musical performances address issues of abortion, sexual abuse, and the traumas of family life, the pains, and pleasures of pregnancy, birth, and motherhood. She illuminates narratives of women’s issues to the mainstream through her feminine performativity. “If ‘rock’ has been about sex and sexuality, then

Sinead provides glimpses of what has often been absent from the sexual discourse of rock music” (Whiteley, 1997, p. 182).

“Overcoming the limitations of traditional femininity, women show they have the kinds of agency demanded of all full participants in the State and the market that is, that they have a voice” (James, 2017, p. 29). Because voice is commonly used as a metaphor for a self-possessed agency, Robin James considers popular music producer Sia’s practices of her feminine performativity, with self-ownership and property-in-person using the voice as a self-disposition. Sia uses voice to craft femininities that deviate from gender norms. She disembodies “her voice so that her performances of sonic resilience don’t labour upon her body and turn it into private property” (James, 2017, p. 28). Sia’s trademark is her blunt-cut blonde bob wig that covers and obscures her face from audiences and media. James explains Sia “clearly understands implicitly if not explicitly, anonymity, as a way to protect herself from the same kind of gendered exploitation” (James, 2017, p. 39), which is rife in the music industry. James explains this interrupts interpretive habits with the visual rhetoric of anonymity. Sia breaks the personal expression that audiences use to interpret the musical expression and the persona (James, 2017, p. 40). She deconstructs feminine performativity in conventional pop music, which demand is that women labour upon themselves, as a commercial product in the music industry. Sia’s use of voice is evidence that anonymity is a display of self-ownership and personhood-as-property. Her transformation of feminine gender performance into a practice of enclosure is the resilient overcoming of sexual objectification (James, 2017, p. 42). Sia uses feminine performativity in her voice with overblown vocal breaks coupled with screams and falters of sonic resilience, traditionally some would call these an error. Sia uses this vocal technique as an ornament, which has become a trademark of her performance. Some describe she is taking ownership of her ugly voice as a reclamation of body image from narrow beauty standards. “Her voice sounds like it’s constantly hovering on a precipice, rasping, crumbling, and breaking at perfect moments (Cliff, 2016)” as James quotes Aimee Cliff (James, 2017, p. 41). James explains Sia’s feminine performativity is an experience opposite to compulsory femininity, inducing a unique pleasure. By separating herself and her identity from the media circus and audiences, which dislocates the interpretation and “lets listeners hear the sonic damage in her voice as an expression of her damaged femininity” (James, 2017, p. 41–42). The voice as an expression is a meaningful and politically dynamic representation of gendered performance (Panopoulos, 2010, p. 215).

Women also use feminine performativity of voice in electronic music production. Tara Rodgers describes artist Pamela Z combines her voice and technology with the body synth system, transforming her voice with gestures as she combines spoken word and sung passages (Rodgers, 2010, p. 202). Pamela Z deconstructs conventional femininity by combining synthetic vocals over

natural ones. She uses feminine performativity with the use of her embodied gestures to trigger the vocal effects. Pamela Z also uses “looped vocal phrases to reveal how a word can lose its meaning through machine-generated repetitions or take on new meanings because precise repetitions enable human ears to examine it more closely” (Rodgers, 2010, p. 202). Female poem producer agf., deconstructs the normal social construct of gender, with the use of her feminine performativity in her poetic vocal performances. She combines rational masculine computer code infused with feminine poetics of desire. Rodgers explains she does this “out of frustration with the limitations of familiar language and a desire to be free from meaning” (Rodgers, 2010, p. 201). Females in electronic music production also use the body as a deconstruction of gender expectations and the way they perform their femininity. Kelley inhabits hybrid animal x alien cyborg characters in her musical projects, combining the female body and machine, or the synthetic and natural. Rodgers states “the interfacing of bodies and machines in electronic music facilitates play with the sonic materiality of language, the embodied production of knowledge, and expectations about gender in musical performance” (Rodgers, 2010, p. 202). These women use their feminine performativity to break down gender expectations by blending the masculinity of technology with their divine femininity, as a deconstructing performance of femininity.

DJs are the connection between musical and technical, which presents a point of contention for women due to the masculine gendering of music technology. “For women, there is a constant mediation between the conscious stage performance and unconscious gender performance” (Farrugia, 2004, p. 238–9). Ellie M Hisama observes that one way female DJ Kuttin Kandi performs femininity is by cutting and scratching over overtly masculine hip-hop with sexualized and misogynist content. “Kuttin Kandi can be heard in a section of Fifth Platoon’s ‘Fifth Platoon Game’ scratching over Wreckx-N- Effect’s ‘Rump Shaker’ as a feminist intervention through turntablism in a tradition of sexist music-making” (Hisama, 2014, p. 4). Another performance of femininity is with her mix-tapes of her mash-ups containing “examples of her feminist tracks that employ samples of songs by women including Queen Latifah and Lauryn Hill” (Hisama, 2014, p. 4). She is renowned for her musical skills and techniques in scratching. Notable in track ‘4DXO Break Skratch Session’ where she samples the motive “They don’t make any girls like me” from Lil Mo’s song ‘Superwoman, Part II’. Hisama alludes she “weaves the phrase into an urban tapestry of female and male voices, evoking perhaps a self-assured woman’s internalised voices” (Hisama, 2014, p. 4). DJ Kuttin Kandi’s deconstruction of hip-hop as a tool to express her femininity, and critique a genre based on sexism and the misogynist goals of a male-dominated industry that reaps financial, social, and political profits from female labour, (Hisama, 2014, p. 4). This is a demonstration of a feminist aesthetic, a divine intersection of gender and music production. Female DJ Ariel would rather play music from her heart than buy into popularity,

expressing feminine performativity in the music she chooses to mix, playing underground heavily emotive feminine music instead of more popular genres. “She has no intention of changing the type of music she spins for the purpose of gaining more attention and popularity” (Farrugia, 2004, p. 247).

The feminine performativity expressed by these females in their recorded and physical performances, questions femininity and subjectivity. Along with the gendering of technology with; listening, hearing, speaking and singing, music, and aesthetic criteria. Marking a new endeavour for popular music studies along with electronic music production, providing important contributions with a deconstruction of; “contemporary discourses and practices of domination and the strategies and tactics oppressed groups use to resist and build alternative ways of living” (James, 2017, p. 43). Demonstrating that adopting a pro-woman stance doesn’t mean that you must rely on a dualistic system of identity that requires the rejection of males and traditionally masculine attributes for the celebration of females and femininity (Whiteley, 2011, p. 221), both can coincide together. Kearney comments that feminist music creators have the choice of doing what men do, or wanting to create something different as an expression of their femaleness (Whiteley, 1997, p. 215). The performance of femininity can be expressed with our bodies, with our voice, or with the tools of technology. Some use femininity as the power, some use it to critique the male domination and challenge the perceived normal gender roles in their performances. While others perform masculinity to either fit into the male-dominated environment of music or because they choose this expression of performance. Whichever approach females use in performativity, the diversity and performance of femininity is a display of a feminine/feminist aesthetic in music production, highlighting the divine intersectionality of gender and music production.

Female Modalities of Music Production

Female modalities are a feminine aesthetic of music production that defines the modes of music production that exist and are experienced and expressed by many female producers. These modalities of music production are from a tangible, embodied perspective, in correspondence with a person’s ontological gender: for example, female, male, or intersex. Unlike gender performativity, which is from a non-tangible perspective irrelative to a person’s embodied gender, as previously discussed, a female can have a masculine performance and vice versa. Macarthur comments on the perspective of gender as embodied due to its tangible and social construction:

For all the slipperiness entailed in the notion of a feminine style, it is also imperative to conceive of feminine aesthetics as being grounded and embodied...As notions of transcendence, composer, feminists, women, feminine principle, and so on are all constructions of a real, material, social world. (Macarthur, 2002, p. 20)

As female modalities of music production are an analysis of a feminine aesthetic of music production it is, therefore, obligatory to analyse these modalities from an embodied perspective. The following analysis discusses the modalities of music production concerning the practice and works of female producers. Not all female producers feel their practices are feminine though I am exploring how feminine behaviour or feminism is something celebrated and reclaimed by many women.

Rodgers “endeavours a feminist intervention in historiography” (Rodgers, 2010, p. 2), to emancipate the patriarchal assumptions and deconstruct the afflictions females have with the intersection of gender and musical technology. She implies the positive effect of feminism on electronic music cultures, proposing that critical and aesthetic analysis of sound can address feminist concerns (Rodgers, 2010, p. 2). Rodgers interviews and analyses several female electronic music artists finding that they show and cultivate technological sophistication in their work. Though with a philosophical approach, countering the dominant techno-scientific priorities of precision and control. Le Tigre creates a new technical innovation for every project she does. Mira Calix, with little interest in the latest software, instead uses her computer as a big tape recorder for recording unique sounds and wooden instruments. She blends the electronic, acoustic, and environmental sounds into her compositions. Rodgers describes these feminine modalities of production are challenging the patrilineal universalising male claims that dominate discourse in electronic music (Rodgers, 2010, p. 15). Producer Annea Lockwood has a notion that recorded sounds are perfect in their natural state therefore she does not fix her recordings with audio technologies. By doing so her compositions defy the technologies they were recorded with. Rodgers describes, “Lockwood’s recordings of rivers relay shifting movements of water and evoke transitory memories of place” (Rodgers, 2010, p. 8), as if you were physically there. One female, inspired by her natural environment and the spatial qualities of the site-specific acoustics, evokes the imagined landscape in sonic forms. With textural details and spatial aspects of sound treatment to recordings. Another female producers’ mode of production is by narrating her normative world around her composing her music from one-off moments, using electronics to transform the sounds of unique gatherings of people, place, and atmosphere (Rodgers, 2010, p. 26). Females metaphorically relate music technology and sonic processing to human experiences of time and memory; and parallels between brain functions of representation or semiotics and computer programming. Rodgers explains they use “namely audio filtering technology which takes an inputted signal and transmits it back into the world with subjective colouration” (Rodgers, 2010, p. 26). Rodgers notes a producer who uses delay effects as a time machine, with amalgamating technologies from different centuries with a nineteenth-century accordion and twenty-first-century software to combine past and present, with “Her storage, generation, and anticipation of sounds in improvisation” (Rodgers, 2010, p. 25).

Rodgers comments on producer Maggi Payne, who relates sound to architecture, “As a pliable structure that she compresses, stretches, and moves...building a coherent musical entity from juxtapositions of infinitesimally small sonic pieces” (Rodgers, 2010, p. 61). Others use a similar mode of production by cumulating layers of individual fragmented rhythms and textures, merging them like building blocks into a new audible form of improvisational performance (Rodgers, 2010, p. 62). These artists' metaphorical relations of humanising the digital sound processing and use of surrounding environments in their productions portray a feminine aesthetic with their female modalities of music production.

A modality of production for some female producers is to interweave boundaries between the natural and synthetic, with suggestions of the dynamics in nature in their processes or practice. Lockwood, uninspired by the mathematical quantising in synthesised sound as not being natural, and lacks the energy of the cadence of flowing water or human voices. In her compositions, she features recordings of rivers inter-fused “with interviews of people whose lives the river intersects” (Rodgers, 2010, p. 105). In contrast, others combine analogue synthesisers and wood instruments due to the lifelike qualities in both that “fluctuate and breathe like little creatures” (Rodgers, 2010, p. 106). Female audio technicians comment of preferring to build analogue circuits, as their signal flow is like the natural laws of the way water flows or “birds flying in a V. They push and are pushed into that pattern because it’s the path of least resistance” (Rodgers, 2010, p. 106). Other sound artists in their performance installations think of the grounded nature of electrical circuits in technology with the use of electrical hums in contemporary industrialised areas. This blend of the natural and synthetic in the metaphors of these artists’ works provides another insight into the feminine aesthetics of female modalities of music production.

Feminist DIY Modalities of Cultural Production

Females in current industry practice in electronic music and popular music production are finding new ways with Do-It-Yourself (DIY) culture to combat the afflictions they have with the intersection of gender and music production. Rebekah Farrugia and Magdalena Olszanowski note they do this by changing the conversations and re-writing the limited histories on female producers, creating more female role models, spaces, and skill-sharing practices to serve as inspiration for young girls to breakdown gendered stereotypes with music production (Farrugia & Olszanowski, 2017, p. 2). Wolfe states females’ use of DIY culture is due to females feeling intimidated by the male-dominated aspect of music and technology (Wolfe, 2016). Wolfe explains DIY is not a new phenomenon for female artists, noting that Bayton identified it as early as the 1960s as a source of access for women songwriters looking for ways to break the music industry (Wolfe, 2016). Coates

uses Joni Mitchell as an example of a pioneering female artist using DIY as a solution to her musical problems and dilemmas as she had a lack of a creative community (Whiteley, 1997, p. 174). Kearney defines the history of DIY as an “anti-corporatist ideology, which grounded various leftist movements, committed to creating non-alienated forms of labour and social relations” (Whiteley, 1997, p. 215). Further explaining feminist DIY has been a major access point for women to create music by providing “safe women-only spaces for the learning of skills as well as rehearsal and performance, challenging ingrained technophobia and giving women the confidence to believe that, like the boys, they can be music-makers rather than simply music fans” (Whiteley, 1997, p. 216). Kearney explains 1970’s punk feminists created an alternative music world built on equality:

This world offered the chance to rewrite the rules: of lyrics, of band membership and organisation, of the gig, of the stage, and even of the music itself. Feminists enthusiastically and optimistically promoted alternative values: collectivism and co-operation instead of competitive individualism; participative democracy and equality instead of hierarchy. (Whiteley, 1997, p. 218)

This empowering DIY ethos of the punk world is also discussed about the Riot Grrrl movement in grunge music (Whiteley, 1997, p. 215–216). The movement “produced fanzines and recordings, organised and supported gigs of female musicians while maintaining sharp social commentary on the position of females in society at large” (Strong, 2011, p. 404). Strong states that this DIY movement increased the visibility of women in rock, improving the media representation of women and providing “greater access for women to male-dominated realms of expression” (Strong, 2011, p. 408). Kearney explains this feminist DIY approach was in opposition to normal music industry practice, creating non-alienated forms of labour and social relations of women-run businesses focused on women’s music, in comparison with the male-run major recording companies. “These feminist studios committed to involve women who were not normally encouraged in the male-dominated mainstream music industry” (Whiteley, 1997, p. 219). These feminist DIY movements have the power to impact change to studio culture by inspiring similar feminist music-making projects, by supporting feminist artists and the lesbian-feminist community. Kearney gives an example of this with Boden Sandstorm, co-founder of Women Sound Inc/City Sound Productions, indicating that her inspiration for these women-run sound companies came from watching female sound engineer, Dlugacz, mix sound at an Olivia concert. The Olivia Concert was a feminist music festival that inspired other feminist music companies such as Olivia Records and workshops (Whiteley, 1997, p. 220). The DIY ethos nurtures safe havens as a space where girls and women can connect and express themselves and provides alternative access to production (Whiteley, 1997, p. 218).

Sisterdjs was created in the electronic music industry to examine alternative networks for females' engagement with music technology, providing women-centred spaces to address the male biases in the industry. Farrugia states that women create these spaces in "any place women's efforts have historically been relegated to the margins and overlooked in comparison to works produced by men" (Farrugia, 2004, p. 236). Sisterdjs online network offers female electronic music producers and DJs potential liberation from gendered discrimination. Women in the mainstream music industry within all aspects of media production and technology engage in a constant battle to challenge the male dominance in music culture, as it regularly limits the involvement and representation of women. Sisterdjs can inspire women with music production in all genres and aspects of this culture, connecting females internationally to support each other, and challenge the gendered stereotypes that conflict with the achievement of a sense of agency (Farrugia, 2004, p. 237). Farrugia examines how, "women are discursively positioned in regards to music, technology, culture, and the intersections between these elements" (Farrugia, 2012, p. 82). Women-centred spaces garner the confidence needed to engage in music production, pursuing their interests and talents without encouraging the notion that they are marginalised. Within the popular music culture of rock, Clitlist is a female-focused offshoot of Rocklist where women could access and discuss popular music production (Abtan, 2016, p. 58). These DIY communities built on gender familiarity contribute to the identity construction of females involved with music and production, dissolving the affliction with being the 'alter' gender. DIY is an example of a feminine aesthetic of music production.

Lick Club, a Vancouver lesbian bar, employed predominantly female as well as trans and non-binary DJs. The club provided females and non-binary individuals access to mentors, DJ equipment, and performance opportunities that proved to be integral to their development as professionals. Maren Hancock's research shows insights into DIY networks in music culture significantly affect female DJs and producers' identity, and provide access to the 'boys club' in music production (Hancock, 2017, p. 73). Social networks play a crucial role in bookings, music sales, promotion, and marketing while receiving support, skills, and knowledge from colleagues (Hancock, 2017, p. 80). At Lick females had a new experience with access to; technology, equipment, and audience, with on-site technical support, marketing, and promotions, aiding them on their journey from amateur to professional. Hancock's research illuminated insights into the importance of role models that feminist DIY culture provides with these women-focused spaces noting the compelling effect they have for fostering careers for females in music production (Hancock, 2017, p. 82–83), bypassing the male gatekeepers in production. Women in rock have also successfully omitted the gatekeeping structures with the Riot Grrl DIY movement, through the formation of all-female bands, record labels, distributors, and zines. They developed their own

infrastructures and women spaces in punk culture, opening up the dialogue about the possibilities for women in all male-dominated music cultures (Farrugia, 2012, p. 7). Freida Abtan comments that Rock Camp for Girls is a DIY community that offers role models community and inclusion, providing “young women with the chance to build rock bands and perform their music under guidance from older female performers and technicians” (Abtan, 2016, p. 58). The success of the Rock Camp model is inspiring similar programs, such as GEMS Girls’ Electronic Music Seminar and TECHNE the electronic music teaching organisation, which has introduced a DIY electronics component to several of these retreats (Abtan, 2016, p. 58). This analysis of the divine intersections of feminist DIY cultures has provided inroads to address the afflictions with the intersection of gender and music production. Stephanie Kale states DIY can be viewed as a system of entrepreneurial capitalism supported by a spurious ideological framework of democratic participation and access, where the producers are devoid of class and gender distinctions, providing opportunities and technical skills necessary to gain entry into lucrative areas of the cultural economy (Kale, 2006, p. 47–48). The current electronic music cultures have restructured their infrastructures with exclusive communities based on the popular mainstream music industry (Kale, 2006, p. 80).

With the growth in digital streaming and distribution along with social media marketing, the opportunities for women are opening up with independently releasing and marketing their music, bypassing the traditional masculine dominated record labels (Farrugia, 2012, p. 139). Some females describe these digital tools have been instrumental to their success, showing benefits in this digital networking process (Farrugia, 2012, p. 137). Female producers promote themselves by building their websites to connect to an audience and promoters, with an online presence increasing bookings (Farrugia, 2012, p. 124). This can lead to further work developing websites for others, which leads to economic capital. Some do this while also being producers, performers, and DJs while networking and educating in women-centred production collectives, as well as having other jobs (Farrugia & Olszanowski, 2017, p. 2). Though female-centred spaces are limited, digital media networks and tools provide opportunities to collaborate, learn and share music and knowledge. Farrugia states that; “women’s confidence tends to flourish in women-centred spaces” (Farrugia, 2012, p. 137). Women-centred production collectives in Electronic Dance Music cultures (EDM) have invested time and effort in networks across America along with international networks, “to overcome the sexism and marginalisation they experience in EDM culture...to create a dialogue among women to foster social and professional support” (Farrugia, 2012, p. 67). Research shows these women-centred production websites offer networking opportunities, providing an influential tool for female producers (Farrugia, 2012, p. 67). Farrugia explains these distinctive spaces are vital for women to overcome the marginalisation in EDM culture, by being created by women for

women. “These networks provide social and emotional support and, via their networking capabilities, help women build much needed sub-cultural and social capital” (Farrugia, 2012, p. 67). Thus, collectives operate with views that a group can accomplish more than a sea of individuals, networking as a group to promote each other’s music, gain bookings, and provide support for one another (Farrugia, 2004, p. 254), benefiting the collective as a whole. Thus, establishing women-centred production collectives along with digital distribution, promotion, and marketing of productions are key modalities of production female’s use for expanding their involvement in music production (Farrugia, 2012, p. 137). Women-centred spaces provide role models for aspiring female producers, with research confirming the value that can be gained from women-specific training. This would be of benefit to girls “because the presence of same-sex role models can greatly influence the types of activities and interests individuals choose as they get older” (Farrugia, 2012, p. 136). Female technology educators can change the social perceptions of the gendering of technology to both girls and boys. Research has also shown that girls were more partial to composing in groups than boys, with 87% compared to 64%, showing the benefits of collaboration for the intersection of girls with music production and technology (Farrugia, 2012, p. 136). Addressing the gender construct in education could lead to an improvement in the future of the lack of female representation in music production.

San Francisco is a prominent location of females using DIY culture to carve out spaces for themselves in electronic music production culture, with a congenial representation of female DJs and producers at many clubs and public events. The effect of women-centred DIY spaces is evident in this female prominence due to the DIY collective Sister SF. Farrugia explains, “A central factor contributing to the group’s visibility and longevity was the unique ways in which it implemented DIY practices and philosophies in tandem with more commercial/corporate strategies” (Farrugia, 2012, p. 93). The insurgence of personal computers and online networks has allowed females to participate in public discourse on music production in ways that were not available to their predecessors. Sister SF’s dedication to building and cultivating an alternative space for women in EDM presents characteristics of feminist DIY culture (Farrugia, 2012, p. 96). Farrugia’s research provides insights into the branding strategies and a system of centralised hierarchical control implemented by Sister SF that could address the gender imbalances in music production culture successfully by promoting a feminist agenda. These women-centred collectives and networks demonstrate women’s response to the male-centricity of music production culture, commercial culture, and the poor representation of women’s music. Farrugia states; “these spaces have similar purposes, goals, and outcomes. Mainly, they all strive to increase the networking potential, sub-cultural capital and overall visibility of women in EDM” (Farrugia, 2012, p. 88). Despite the proliferation of social media tools and the success of some female DJs, the slow inroads women

have made into production illustrate the existence of a much wider gender gap in producing than in DJing, with female producers finding difficulties securing distribution on recognised labels (Farrugia, 2012, p. 112). The branding strategies and marketing potential that Sister SF use can penetrate high-profile music communities. Which provides outlets for women's music that lead to sub-cultural and economic capital, and dissolve the afflictions with the intersection of gender and music production for females in the future, by deconstructing the gendered assumptions with music technology (Farrugia, 2012, p. 89).

Due to the lack of access to music production, female artists have found access to production via self-production, with a recent rise in women self-producing showing potential promise of addressing gender inequalities. Wolfe agrees that "the steady rise in self-production practices amongst women not only points to artistic and career potential for the individual but may also serve to address an inherited gender imbalance in the field" (Wolfe, 2016). Solidifying this statement with comparisons to Bayton's research completed twenty-three years ago that "strongly suggests that access to recording technologies in their own homes is allowing women musicians to resolve this contradiction" (Wolfe, 2016). Wolfe explains that by controlling their own sound in their own studio, females escape the masculine constraining perceptions imposed by the studio setting (Wolfe, 2016), with some females gaining industry recognition. In 2011 Mercury Prize nominees, Ana Calvi and Katy B were both involved in the production of their own sound (Farrugia, 2012, p. 68). Farrugia has interviewed a number of female producers, finding that some are self-taught by reading manuals to learn how to use the production gear or watching other producers perform live (Farrugia, 2012, p. 117). This feminine DIY element of self-production is a feminine aesthetic of music production. Rodgers explains a number of female producers indicate that a certain level of privacy, self-possession and means for material possession prefigure and sustain their artistic output, with some balancing self-production and collaboration. Some do this by combining private production and experimentation, with group contribution and feedback. This includes sampling friends who play instruments with a portable studio in diverse locations then return to the home studio to piece the material into compositional form in solo production (Rodgers, 2010, p. 243). Others self-produce solely then collaborate in shared group performances, bringing together many individual artists. Farrugia explains that most music producers, and female producers, in particular, benefit from a range of collaborative opportunities. This includes working with more experienced artists of either sex (Farrugia, 2012, p. 137), with the cross-promotion and marketing raising their artist profiles. Women's strategies to balance the productive aspects of solitude and collaboration, of individualism and musical community, provide a useful orientation for contemporary feminist politics (Rodgers, 2010, p. 244).

Self-production practices are now seen as an integral part of artistic and career development and a DIY approach of accessing available technologies, with independent artists and labels awareness to embrace this approach. Due to technology, music industry practice has developed over time. In the 70's artists' self-production, self-promotion was a demo quality version that needed to be re-recorded in a studio with a producer with the gear, knowledge, and technical skill. Due to DIY in current industry practice musicians and producers are using their home studios, either independently releasing their music over the internet, or sending the finished version with cover art to the labels, with no need for the producer or studio (Wolfe, 2016). Wolfe's examinations of women's self-production practices aid our understanding of women's minority status in music production. She states, "that the very act of self-production undertaken by a female artist, constitutes a bold statement for feminist popular music scholars and female artists alike" (Wolfe, 2016). This exploration has illustrated the feminine aesthetic and divine intersection of feminist DIY cultural production and its innovating potential to create cultural change in the music industry.

Sub-Conclusion

This exploration of the divine intersections of gender and music production paints a feminine perspective of the realm of music with the herstory of music. With an analysis of music, voice, and instrument as gendered discourse, I reconstitute music as a feminine space. The feminine aesthetics in music were identified in composition, genres, lyrics, and delivery of female music along with music practices of females. The analysis of the feminine aesthetics of music production explored the female modalities of music production, feminine performativity in music production, and feminist DIY cultural production. The exploration of the female modalities of production provided insights into the female producer and her practice with the blending of the; natural and synthetic, human and digital, "challenging the patrilineal universalising male claims that dominant discourses in electronic music" (Rodgers, 2010, p. 15). The insights into feminine performativity illustrated how these women use their feminine performativity to break down gender expectations by blending the masculinity of technology with their divine femininity, questioning the subjectivity of femininity, along with gendered assumptions of females and their bodies. The performance of femininity that can be expressed with our bodies, voice, or the tools of technology is a feminine aesthetic of music production, illustrating femininity as power by critiquing male domination to challenge the perceived normal gender roles in their performances. The analysis on feminist DIY cultural production provides insights into how oppressed groups illuminate hopeful futures for females with communities built on gender familiarity, that contribute to the identity construction of females involved with music production. DIY cultural production does this by dissolving the affliction with being the 'alter' gender within the culture and addresses the afflictions for females in

music production by providing; role models, self-production, women-centred spaces, mentoring, promotion, bookings, and education for female producers and DJs.

However, this exploration of the divine intersections of gender and music production also illustrates the lack of research on the female producer and her practice, with a severe lack in an aesthetic analysis of females' works. As discussed in the introduction, Macarthur alludes to McClary's observations that show the music establishment inaptness to value women's productions, leads to the work on women's music critiquing the afflictions for females and music production, instead of aesthetic analysis of their works or practice (Macarthur, 2002, p. 2). Due to this, I follow with a discussion on visionary female producers, the foremothers of music production, paying homage to the females who have helped pave my path.

The Visionary Female Producers

Women have been engaged with music and music technology since its infancy, the research in a previous chapter on the afflicting intersections provided evidence of the male washing and patriarchal stronghold over the masculine gendering of production has contributed to these beliefs.

While it is true that men have constituted the majority of the active participants in electronic music culture, women have also contributed to its global growth and development. However, similar to what happened to women in punk rock and hip-hop, women's efforts in electronic music have often gone undocumented. (Farrugia, 2012, p. 27)

Delia Derbyshire

Delia Derbyshire, a pioneer in the field of electronic music production and female electronic music producer, is renowned for composing the electronic theme to the television series *Dr. Who*. "Which was the first electronic TV theme tune to be broadcast on British TV" (Morgan, 2017, p. 10). Her big break came in 1963 when she began working for the BBC's Radiophonic Workshop producing sound effects and music for radio dramas and television. She became recognised as an innovator, Frances Morgan explains, just before her death, she became acknowledged as a pioneer of electronic music due to interest from electronic and rock musician's research. Her position as a visionary female producer is due to her being honoured as a role model for women working in electronic music and music technology, as one of the few females working in the male-dominated BBC Radiophonic Workshop (Morgan, 2017, p. 11). Her soundtrack compositions abandon the conventions of their time, described as electro-acoustic works or classical electronic, "structured around slow transformations and shifting layers of sound, exploring subtleties of pitch and timbre" (Morgan, 2017, p. 10). Derbyshire's interest in mathematics leads to her technological innovation, labelled as a composer with recognition for her development and history of electronic

music lineage (Morgan, 2017, p. 15–16). Morgan quotes Desmond Briscoe, the former head of the workshop stating Derbyshire created “very beautiful almost unearthly and quite remarkable music—Briscoe, 1983” (Desmond Briscoe cited in Morgan, 2017, p. 10). Morgan points out that many researchers find media accounts that, “Women in electronic music history often describe them as pioneers, exceptional figures whose achievements are portrayed through a lens of both sacrifice and empowerment” (Morgan, 2017, p. 22). This empowerment is the fuel for inspiring future female music producers.



Figure 8: Delia Derbyshire

Daphne Oram

Daphne Oram was a pioneer of electronic music composing ‘Still Point’ in 1949, described as “the world’s first composition, which manipulates electronic sounds in real-time” (Williams, 2017). Holly Williams explains, at age 18 Oram began working with the BBC as a music balancer, leading to a position as the studio manager where she debated to establish a studio focused on the production of electronic music and sound effects. In 1957 her wish was granted and she created the

BBC Radiophonic Workshop and began working on her Oramic machine. The machine allowed you to draw sound with a gestural interface. Not as well known as her Radiophonic Workshop colleague Delia Derbyshire, though in recent years Oram's achievements have become celebrated with her accomplishments that revolutionised music (Williams, 2017). She experimented with tape manipulation, speeding or slowing, splicing or layering recordings to create new sound effects and avant-garde musical compositions thought radical at the time. "Such ideas were not taken seriously especially when they came from a young woman" (Williams, 2017). While working at the BBC Oram produced sound effects for radio dramas and the soundtrack for Samuel Beckett's *All That Falls*. She explored an untapped musical language working alone at night "pushing around tape recorders to create her own multi-track studio for producing symphonic works" (Williams, 2017). The BBC a male-dominated institution asked Oram to take six months off concerned with "the effect of radiophonic equipment on the human body" (Williams, 2017). Though not showing the same concerns to the effect on her male colleagues, Oram profoundly frustrated, quit her role with the BBC. In 1972 Oram published her manifesto *An Individual Note of Music, Sound, and Electronics*, explaining how electric circuits work, along with some eccentric theories about connections between soundwaves and the soul. These theories connected to her Oramic machine, democratising music production by creating compositions with a gestural interface and drawing music, making anyone a composer. Her analogies on the human body and the psyche were that human beings are instruments featuring a spectrum of frequencies, pulsating and beating at a molecular level. Sound is at the core of who we are, right down to our very cells and atoms (Williams, 2017).



Figure 9: Daphne Oram

Laurie Spiegel

Laurie Spiegel helped revolutionise music with electronic instruments and computer programs as a researcher at the legendary Bell Labs, known for work on the Golden Records. In 1980 she released the album *The Expanding Universe* described as “her magnum opus” by Jenifer Lucy Allan (Allan, 2018). Spiegel is another true pioneer of electronic music and visionary female producer, working with Max Mathews on a new form of composition at the time. This new form of composition was “made with a system called GROOVE (Generated Real-time Output Operations on Voltage-Controlled Equipment), at a time when computers required entire rooms to house their huge cabinets of flashing lights and tangled wires” (Allan, 2018). Her work at Bell Labs developed new ways to improvise music on computers and led to her developing music-making software instruments like the Music Mouse (Allan, 2018). Spiegel had a unique approach to her production practice at the time, taking inspiration from other cultures, “like African and Indian polyrhythm’s, American folk music from the Blue Ridge Mountains” (Allan, 2018), synthesised into digital form. Though unlike the cold electronic computer music of the time, her music “was enveloping and absorbing, rhythmic and, crucially, warm ripples of dense electronic sound” (Allan, 2018). When describing her music she said she wanted to make music that didn’t exist yet she wanted to hear. “Her broader aim was to break the stereotype of computers being inhuman and cold” (Allan, 2018). What I find interesting is that Allan reports on her album *The Expanding Universe* in an “interview with Spiegel, where she is both interviewee and interviewer: ‘A lot of people find computers intimidating,’ she says. To which she replies: ‘A lot of people find music pretty intimidating too, you know!’” (Allan, 2018). As if critiquing the male domination and gendering of music technology.

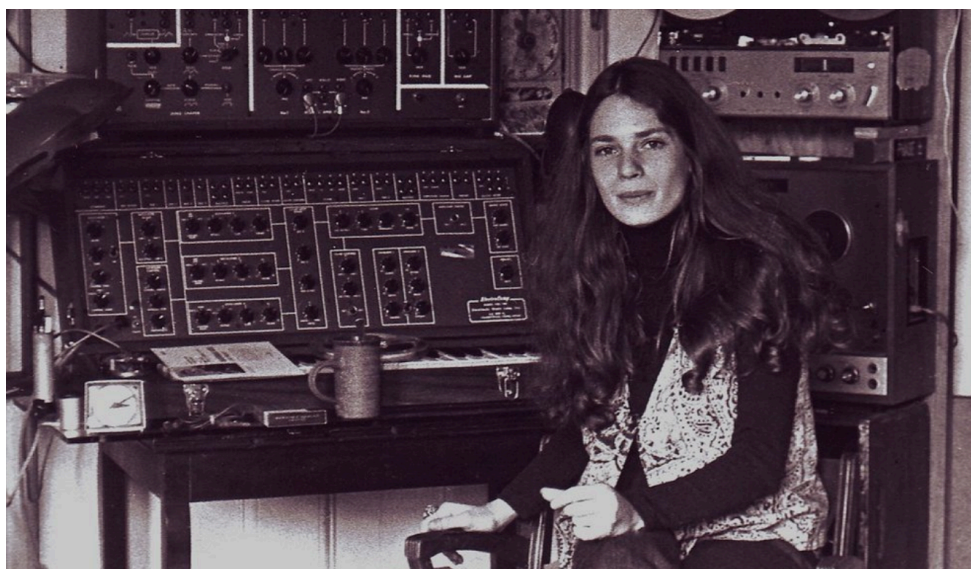


Figure 10: Laurie Spiegel

Clara Rockmore

Clara Rockmore, though wasn't involved with music production, has been described as a proponent in the pioneering of electronic music (Grundhauser, 2017). She was a virtuoso with the synthetic instrument the Theremin, invented by Leon Theremin. James II Bennets describes with her technique, she proved it was not only an instrument for sci-fi sounds with her performances making the way to concert halls illustrating the seriousness of this instrument (Bennett, 2017). "She championed the instrument as a legitimate classical instrument that deserves a place in the pit, right next to the violins and piano" (Grundhauser, 2017). Eric Grundhauser explains the Theremin is a unique instrument that you do not touch to play, unlike other instruments, though requires precise body control. The musician uses their hands between two antennas, moving their hands to change the pitch and amplitude of the sound by disrupting and altering an electromagnetic field between the two antennas (Grundhauser, 2017), as if they were playing air as an instrument. Rockmore was the youngest student accepted into the St. Petersburg Imperial Conservatory to study violin at the age of four, as they discovered she had perfect pitch. She moved to America and continued her music education at the Curtis Institute in 1928 at the age of 17. Though she was diagnosed with arthritis in her bow arm, ending her dreams as a concert violinist. However, with this knowledge, skill, and formal education, she established herself as the world's premier Theremin player (Bennett, 2017). "Rockmore embraced its ephemeral nature and hoped to demystify the esoteric instrument by making it a regular fixture of classical performance" (Grundhauser, 2017). She made the Theremin a serious player in the history of electronic music, with her tours, performances, and album titled *The Art of the Theremin* a collection of classical performances that was produced by friend and fellow electronic music pioneer Robert Moog. Rockmore began compiling her thoughts on how to play the instrument and created her own method called the *Clara Rockmore Method for Theremin* which has been released free of charge as per her wishes (Grundhauser, 2017).



Figure 11: Clara Rockmore

Leslie Ann Jones

Leslie Ann Jones is a true pioneer of music production and the audio industry. Jones was born into the industry, she is the daughter of bandleader Spike Jones and singer Helen Grayco, describes Nora Huxtable (Huxtable, 2015). Michelle Sabolchick Pettinato explains Jones's career started as a musician and by 1974 she was running her own sound company. At this time Jones was also working at ABC records in Los Angeles in publicity and artist relations. She had a passion for production and wanted to gain further knowledge into the art of mixing and engineering. She approached the manager of ABC recording studios, Phil Kaye, for a position in the studio. He approved her application “with the understanding that it was extremely rare to have a woman engineer,” and that if the clients didn’t approve her position would be terminated. At ABC she started as a production engineer and assistant on recording sessions. John Mayall loved her work as an assistant and asked her to engineer his next record, leading to more engineering work. Jones left ABC records and went on to work at the Automatt Recording Studios in San Francisco where her experience as an engineer grew. The Automatt at times had even representation of genders with a staff of three male engineers and three female engineers. “It was the Bay Area of course, infinitely more tolerant. But that ratio was unheard of...probably is still to this day” (Sabolchick Pettinato, N.d). At the Automatt was when Leslie Ann released that being a woman in this industry could aid in her success. It was the era of women’s music, specifically marketed and created for and by women. Women-owned record labels, musicians, producers, engineers artists, distributors, festivals, mostly in the folk genres. Leslie believes women bring a unique set of skills and a different approach to the studio (Sabolchick Pettinato, N.d). Maureen Droney explains, in 1984 The Automatt closed and Jones worked for three years as a freelance engineer in the Bay area. Jones went on to work at Capitol Records in Hollywood as an engineer and producer (Droney, 1999). Mark Newbold comments, Jones now works as the Director of Music and Scoring for George Lucas’ Skywalker Sound in Northern California, where she continues recording and mixing music for records, films, video games, and television, as well as producing records in the classical and jazz genres (Newbold, 2019). “At Skywalker she has recorded everything from a full orchestra to a solo instrument and even a Mercedes-Benz” (Huxtable, 2015).

Newbold mentions Jones’s attention to detail and highly trained ear has made her an in-demand engineer and producer in the industry working with industry greats including Herbie Hancock, John Mayall, Santana, ConFunkShun, Frankie Beverly and Maze, the Whispers, Bobby McFerrin, BT, the Kronos Quartet, and Michael Feinstein (Newbold, 2019). Droney comments, she is known for her work on jazz, big band, and orchestral recordings for artists such as; Michael Feinstein, Wayne Shorter, and Herbie Hancock (Droney, 1999), along with legends B. B. King and Miles Davis (Huxtable, N, 2015). Jones is also known for her impeccable vocal recordings of Rosemary

Clooney, Bobby McFerrin, and DeeDee Bridgewater. She has also worked with R&B artists such as Maze, ConFunkShun and The Whispers (Droney, 1999). Jones has also recorded for several large-name video games, including *Star Wars: The Force Unleashed*, *Gears of War 2*, and *Dead Space* (Huxtable, N, 2015). “In 2000, she followed Phil Ramone’s tenure to become the first woman ever to chair the Recording Academy (GRAMMY) Board of Trustees” (Newbold, 2019). This year she was inducted into the NAMM Tec Hall of Fame, which is the highest honour for pioneers of audio technology, producers, and audio technicians (Newbold, M, 2019).



Figure 12: Leslie Ann Jones

Leslie Ann Jones’s work in the audio industry has high regard spanning decades showing her stature as a visionary female producer. Her many accomplishments include; first female Recording Engineer at ABC Studios in Los Angeles 1975; first female Engineer at the legendary Automatt Studios in San Francisco 1977; first female National Officer of NARAS; and sound engineer and road manager of one of the first American all-female bands, Fanny in the 1970s, explained by Sabolchick Pettinato. Jones is also a multiple Grammy Award nominee and three-time Grammy Award winner for; Best Chamber Music Album with The Kronos Quartet ‘Berg: Lyric Suite’ 2003; Best Jazz Vocal Album with Dianne Reeves ‘ Good Night and Good Luck 2005; and Best Engineered Album, Classical with Quincy Porter, Complete Viola Works 2010. Leslie currently has two Grammy nominations, Best Surround Sound Album with the Signature Sound Opus One; and Best Engineered Album, Non- Classical for Madeleine Peyroux, called ‘The Blue Room.’ Trina Shoemaker also has a nomination in this category, making it the first time ever two women engineers have been nominated in the same category (Sabolchick Pettinato, N.d).

Linda Perry

Linda Perry started her career as the singer-songwriter of band 4 Non Blondes releasing the song ‘What’s Up’ in 1992. Michael Rothman explains, she later worked as a producer with Christina Aguilera, Gwen Stefani, and Pink, making it into the Rock and Roll Hall of Fame for her work with these artists (Rothman, 2018). She has also worked with Alicia Keys, Adele, James Blunt, and Courtney Love. She has launched multiple record labels and produced a TV show focused on discovering musicians. Linda Perry’s many accomplishments are finally gaining recognition. Mesfin Fekadu explains, in 2019 she has received her first-ever Grammy nomination for non-classical producer of the year. “Becoming just the ninth female to earn a nomination in the category in the organisation’s 61-year history, and the first woman nominated for the prize in 15 years. If Perry wins, she would be the first woman to do so” (Fekadu, 2019). I would like to make note of her work with female artists Christina Aguilera and Pink with expanding their debut sounds and style, which aided in their career success. Linda Perry is a visionary female producer.



Figure 13: Linda Perry

Sylvia Massey

Sylvia Massey, producer, and engineer, known for her work with Johnny Cash, Tom Petty, and the Red Hot Chilli Peppers. Greg Kennelty explains, in 1993, she turned down working with Prince to work with the upcoming band Tool on their first album *Undertow*, as she knew it would be their big breakthrough after already releasing demo *72826* in 1991 and EP *Opiate* 1992. Her work on *Undertow* showed some unique and innovative modalities of production using a Leslie cabinet on the guitar in song ‘4 Degrees’ and recording two upright pianos “while they were being destroyed with sledgehammers and a shotgun,” on the song ‘Disgustipated’. It was recorded to analogue tape taking two months to finish the album, “recording several live takes of each song,

then taking pieces of songs and editing the best parts together” (Kennelty, 2018). As one of the few celebrated females in the field, Sylvia Massey is a visionary female producer.



Figure 14: Sylvia Massey

Trina Shoemaker

Trina Shoemaker, music producer, sound engineer, and one of the few women who has made it out of the office and into the studio. Cobie-Ray Johnson describes her career started as a secretary at Capitol Records in Los Angeles in 1983. Then in London working with artist Hugh Harris, and later at Kingway Studio as producer, Daniel Lanois's assistant, where she became the studio's house engineer in 1992 (Johnson, 2018). What is most surprising is that it took her 9 years to work her way from secretary to studio engineer; most men usually take 2 to 3 years to make this progression. In 1995 she had her first major success, producing Sheryl Crow's debut album Tuesday Night Music Club. Then in 1998 had another major victory, winning "the Grammy for Best Engineered Album for engineering Crow's The Globe Sessions, becoming the first woman to have ever won the award" (Johnson, 2018). Such an inspiring achievement considering she's the first woman to ever win a Grammy in the engineering category, though this defiantly highlights the male dominance within peak music industry bodies and awards. She is a visionary female producer, having worked with many other female artists including Indigo Girls, Dixie Chicks, Emmylou Harris, and Nancy Griffith (Johnson, 2018), showing great rapport with female artists. She has also worked with many other renowned musicians including Queens of The Stone Age, Something for Kate, and Iggy Pop (Johnson, 2018).

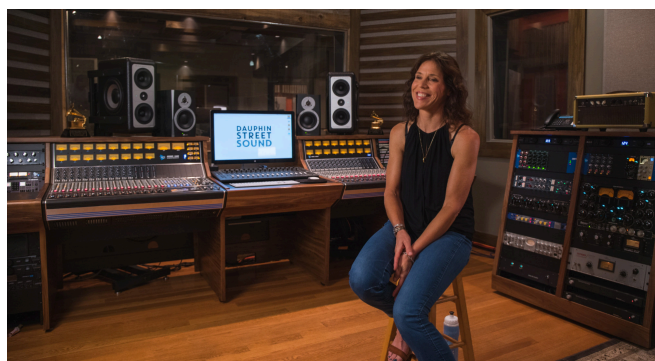


Figure 15: Trina Shoemaker

Susan Rodgers

Susan Rogers was lucky to get her start as an audio technician working at “Audio Industries Corporation in Los Angeles where she trained as a maintenance tech by day,” and by night studied prolifically learning recording technology explains Murray Stassen (Stassen, 2018). She found her passion unique to females, not knowing of any in the industry, and learning about female engineers Leslie Ann Jones and Peggy McCreary from the back of records. In 1980 she went to work at Graham Nash’s Rudy Records also as a technician, though this led to occasional assistant engineer positions. In 1983 she got her big industry break as Prince’s staff engineer. She is a foremother of music production having worked with Price until 1988, leaving to work with other renowned musicians the Jackson family and Talking Heads’ David Byrne. Susan Rogers went on to produce bands The Bare Naked Ladies and gain a doctorate in psychology, with studies on music cognition and psychoacoustics. She is now “a Professor in Music Production and Engineering at the Berklee College of Music as well as the director of the Berklee Music Perception and Cognition Laboratory” (Stassen, 2018).



Figure 16: Susan Rogers and myself

Conclusion

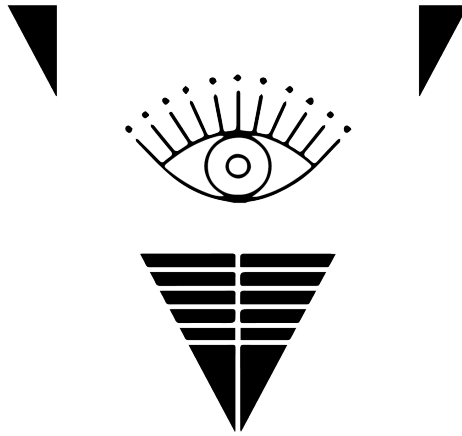
The visionary female producer's approach to production is inspiring; some are pioneers of electronic music technology and studio production. Daphne Oram, democratising music, using the body as a performance of the recording technology. Laurie Spiegel created divine electronic compositions showing a feminine aesthetic to her compositions with the representation of a diversity of other cultures and deconstructing the coldness of electronic music to something warm and beautiful. Leslie Ann Jones was the first female recording engineer at ABC Studios in Los Angeles in 1975 and the first female engineer at the legendary San Francisco Automatt Studios in 1977. She is truly a trailblazer and a female pioneer of production and engineering, paving the way for others in the studio. Trina Shoemaker and Linda Perry for their amazing work aiding the success of female artists in the industry. Susan Rodgers entered the male-dominated industry with no other female producers as representatives or colleagues. This analysis examined how these females accessed the music industry and acknowledged their contributions to the field. The afflictions they have faced along with the divinity in their compositions and female modalities of music production. Not to mention the amazing work these ladies have done for the music industry is an inspiration for myself and other females with a passion for music production. This analysis of the visionary female producers provided evidence of the severe lack of research into these women and analysis of their practice in music production. The majority of the literature in this homage to the foremothers of production erected from media press, showing the male washing of women from music production discourse. The majority of females mentioned come from white middle-class backgrounds, amplifying the whitewashing of music production discourse and lack of research focused on females of colour.

To follow, in *Part III The Mother of Divine Affliction* I present further research into the field on the female producer through interrogation of my own practice and perception as a female producer. Additionally, *Part III* contains perspectives and experiences of the divine and afflicting intersections of gender and music production from other female producers.

PART III:

THE MOTHER OF DIVINE AFFLICTION:

THE RESEARCH STUDY



Part III encompasses the research study of gender and music production, with theoretical, practice-based, and ethnographic research into the feminine aesthetics in music production and the representation of female producers in the culture of music production. This study is presented in two chapters. The preceding chapter titled *Perception Through a Feminine Lens* is based on my perception and research of my own creative practice as a female producer. The succeeding chapter titled *Perspectives Through a Feminine Lens* presents ethnographic research from other female music producers. Both chapters provide an analysis of how being a female affects the creative practice and the creative product. *Part III The Research Study* begins with an introduction to the enterprise of the study.

INTRODUCTION TO THE RESEARCH STUDY

The conception of the study has been surmounted from my own experiences with the intersection of my gender and creative practice of music production. These experiences I define as the divine and afflicting intersections. Through triangulation of multiple methods, incorporating autoethnographic/ethnographic reflections, art as research observations, and theoretical analysis, this research investigates how these intersections affect the female producer, her practice, and her product. The following presents research on both my perception as a female producer and other female producers' perspectives.

Chapter five, *Perception Through a Feminine Lens* focused on my perception as a female producer, with practice-led research on the music production of an album titled *Divine Affliction*. The album itself is an autoethnography, and as a product, it demonstrates the female process of music production. *Divine Affliction* is a sonic representation of the feminine aesthetic of music production. The album is a celebration of the feminine while critiquing the under-representation of females within music production and compiling issues this brings. *Divine Affliction* was created with an ethos of feminist DIY methods of cultural production. While in the production stage of the album I compiled autoethnographic reflections and art-as-research observations in a blogumentary, which form the basis of this analysis.

To provide validity to my research and arguments on the feminine aesthetics in music production and the representation of female producers in the field of music production chapter six, *Perspectives Through a Feminine Lens* provides analysis from ethnographic interviews with nine female producers and their perspectives on gender and music production. These ethnographic interviews served as ways to confirm that my experience was not just singular but has a trans-local resonance with other females' experiences.

With a description of the feminine culture of music production through subjective, parallel narratives, of females' processes and experiences, these two chapters explore and critique social constructs, practices, individual attitudes, behaviours, and values, connecting my perceptions to wider cultural, social, and political understandings of the female producer and her experience. This study provides erudition on the female gender within music production culture and discourse, along with aesthetic analysis of female contributions to the field.

PERCEPTION THROUGH A FEMININE LENS

(CHAPTER 5)

Divine Affliction, experimental electronica with raw, introspective, brooding, emotive music. A journey through the female experience...a musical expression of the divine feminine and the afflictions she faces. She finds strength in her vulnerability and turns her affliction into a virtue. (Ghompson/Orthentix, 2019)

My perception as a female producer on the divine and afflicting intersections of gender and music production was refined through researching my own experiences and gendered practice of music production. This research study was pursued while producing the album *Divine Affliction* (the album cover is pictured below), album link in the Original Creative Works section of this document). This chapter documents this research through practice-based observations and autoethnographic reflections validated with theoretical analyses. The inquiry into the divine intersections uncovers the feminine aesthetics of music production through analysis of; the female modalities of music production; feminine performativity in music production; and DIY modalities of cultural production. The afflicting intersections of gender and music production are critiqued with an investigation on the underrepresentation of females within the field, barriers for females to access music production this underrepresentation creates, and alienation this brings to females in the field.



Figure 17: Divine Affliction Album Cover

Divine Affliction was independently released on the 25th of December 2019. Throughout the production of the album, I have used a feminist do-it-yourself (DIY) approach to self-produce the album independently along with self-represent myself, a female producer in the environment of

music production to address the underrepresentation of females in the field. The representation of females in this space has created a lack of access to music production for females. This was exemplified in the *Theoretical Paradigms and Disciplinary Landscapes* of this study. During the process of producing the album, I have been sharing my skills via a blogumentary to provide a source of access to education in music production for females, breaking down the gendered stereotypes in music production, and being a role model in this space inspiring more females to the field. The blogs have been a platform for me to reflect on my creative process and document further theoretical research, which has formed much of the following analysis.

The DIY ethos democratises music production, bypassing the traditional and patrilineal distribution process of signing to a record label, allowing individuals to distribute their music autonomously to the public. The term independent can be convoluted as it is often been used to describe the genre of music, Indie music. It has also used to describe independent record labels, which distribute music for artists independently from commercial record labels or their subsidiaries. In reference to my use of the term independent, I am focusing on autonomously producing, releasing, and distributing music to the public. With the use of my bedroom studio entailing of; a Macbook Pro; Logic X Digital Audio Workstation (DAW); a UAD Apollo audio interface, an AKG440 Perception condenser microphone; the Native Instruments Komplete package of digital instruments, synthesisers, and plug-ins; Serum digital synthesiser; Fab Filter plug-ins; and a Novation MIDI keyboard as the tools of production.



Figure 18: My studio

The following presents conceptual and aesthetic analysis on the songs/production of the album, *Divine Affliction*, and the reflections that were surmounted during this production. This analysis is displayed accordingly in playing order of the album (*Feel free to listen to the album while reading the following discussions. Links to the album can be found in the original creative works section of*

this document or the multi-modal delivery). This chapter concludes with a recapitulation of the feminine aesthetics of my music production practice and further recommendations to address the afflicting intersections of gender and music production with discussions on women-centred initiatives, quotas for gender parity, and the use of feminist DIY modalities of cultural production.

Divine Affliction

The song, ‘Divine Affliction’ is the title track of the album and is based on the concept of the divine feminine and the afflictions she faces. These two terms, divine and affliction describe my experience with the intersectionality of gender and music production. The concepts, divine, and affliction are represented in the below image, with the female representing the divine and the skull representing the afflicting. Following is how I represent these concepts in a song/production.



Figure 19: Divine Affliction

‘Divine Affliction’ was composed of a 4/4 tempo at 158BPM. The faster tempo, eerie sound FX, and intense rhythm of the song represent the afflicting notions. While the slower, softer, emotive, melodic elements represent the divine notions. The contrast of the rhythmic and melodic elements, and counterpoint of the melodies stage the expression of the affliction and divine. Counterpoint is “the combination of two or more different tunes played at the same time” (Cambridge, N.d). This counterpoint is heard in the call-and-response between the bassline and melody through the verse sections. Counterpoint can also be heard in the cycling melodic composition alone, this is between the rising marimba and the repetitive rhythmic marimba. Morgan

comments on female pioneer of electronic music, Delia Derbyshire's use of the cyclic element in her productions along with counterpoint. "There is a lead melody consisting of two or three almost identical phrases and a counterpoint that signals the cycling of the melody back to the first phrase halfway through the cue" (Morgan, 2017, p. 14). The use of cycling melodies and counterpoint in the composition of the song 'Divine Affliction' expound feminine performativity. Cyclical patterns such as mandalas have become associated with the female or the feminine. Feminist scholars in the fine arts interpret the work of female artists in terms of archetypal feminine symbols and forms. Two musicologists who are inclined to analyse music in these terms are Marcia Citron and Susan McClary. They suggest the notion "that music evokes and invokes feminine metaphors associated with the female body" (Macarthur, 2002, p. 18). The cycling melodies are associated with the female body, by imitating the female orgasm. "Women's sexual experiences are multiple and indefinite, cyclic, without set beginnings and endings" (Macarthur, 2002, p. 70), in contrast to the stereotypical male experience of sex with erection-penetration-climax-closure. Macarthur explains this with the cliché "if art imitates life then it is not beyond the realm of possibility that music should imitate the sexual act" (Macarthur, 2002, p. 70). She gives weight to her statement with research from Edmund Gurney, who wrote in 1880:

That the presentation of music as motion corresponds to sexual (e)motion. Drawing on Charles Darwin's *The Descent of Man*, Gurney attempted to explain that the highly pleasurable characteristics of what he termed 'impressive music' were, in Malcolm Budd's words, the sublimated quintessence of primitive sexual passions. (Macarthur, 2002, p. 70)

The bass melody with driving drums and dirty, grimy basslines depicts the affliction I face with being a female producer along with the sound FX used in the intro, which reminds me of fingernails on a chalkboard. The arrangement of the song leads into the 1st verse bringing in the divine feminine element of the melodies, with a call-and-response between the melodies and bass depicting the contrast of the affliction and the divine. In the breakdown section, the divine holds centre stage, as to represent allowing the affliction to subdue riveting in the divinity of music. Though before long the afflictions are back with the 2nd verse, more intense and expressive than the 1st, building in intensity. The outro subsides into peaceful divine melodic sonic swells with a vinyl sample underlying the melodies as if someone had left a record playing, going past the barline creating a feminine ending. McClary references Apel's definition of feminine endings in music in terms of excess "that refuses the hegemonic control of the barline" (McClary, 2002, p. 11). This feminine ending is a feminine aesthetic of music production. The song slowing down in tempo towards the end of the song adds to this representation of a feminine ending. The lyrics of the song 'Divine Affliction' are an in-your-face statement of the afflicting emotions I face with being a female, expressing my animosity towards the historical suppression of our sexuality. This is a song

calling out for equality and liberation, based on feminism, communicating the strength in empowering the divine feminine sexuality.

When experiencing my creative practice of music production, I feel that I alleviate the afflictions I encounter with my practice. When I'm in the studio in the flow zone, composing and producing music I am in my element, in a state of pure divinity and bliss. The outside world and constructs of gender pose no concern, I feel at peace and free. Music is a form of self-expression for me, a platform to express my feelings. I composed this song while recovering from heartbreak and in the depth of quite afflicting emotions which aided in the intensity of the music composition. I was on autopilot immersed in the realm of production to try to ease the pain inside. Rising from the computer two days later with the majority of the composition completed. Expressing my personal experiences in my music helps me to get over troubling times. The way I view and embrace my relationship with my practice shows evidence of a female modality of music production. Sally Macarthur explains the feminine expression of writing personal experiences for liberation from pain and trauma leads to a change of history for the composer.

A feminine text cannot be more than subversive: if it writes itself it is in volcanic heaving of the old 'real' property crust. In cease-less displacement. She must write herself because, when the time comes for her liberation, it is the invention of a new, insurgent writing that will allow her to put the breaks and indispensable changes into effect in her history. (Macarthur, 2002, p. 21)

The feminine performativity in my music production is embodied in the personal expression heard in the melodies and lyrics of this song, portraying femininity and empowering the female gender. The song is a female confession of her feelings, her story. With lyrics describing the historical female suppression due to her sexuality, set by systems in a patriarchal society. The lyrics also express the feminine power of creating life and continuing humanity. This feminine performativity relates to feminist theory. Feminine texts are those written from the perspective of a feminine experience or composed in a style culturally represented as feminine. Feminist texts self-consciously challenge the methods, objects, goals, or principles of mainstream patriarchal canons, due to the majority of discourse composed by men (Macarthur, 2002, p. 149–150). The lyrics of this song speak of empowerment from social suppression. These were composed to create change in the culture of music production, a prominent feature of feminist theory. Mills describes feminist work has been active in bringing about change in representational practices through critique and developing new models of writing practice (Mills, 1995, p. 158). I believe I use this feminine performativity of self-consciously challenging the patriarchal canons of the music industry in my production methods by simply being female and a producer. Macarthur quotes female composer Moya Henderson's accounts on composing feminine music. Henderson believes that women subconsciously write feminine music due to their expression of personality and experiences in their

works. She questions why music composed by females is not recognised for its feminine difference (Macarthur, 2002, p. 149).

Does my being a woman, and consequently different in culture as much as gender, give idiosyncratic qualities to the work itself? Western art music has been men's music for so long. It may take many years before women are able to exploit the richness of their difference, or maybe that is already happening and only the recognition of it is lacking. (Moya Henderson cited in Macarthur, 2002, p. 149)

Heartcore

Music, speaks what cannot be expressed, soothes the mind and gives it rest, heals the heart and makes it whole, flows from heaven to the soul. (Coast Music Therapy, 2013)

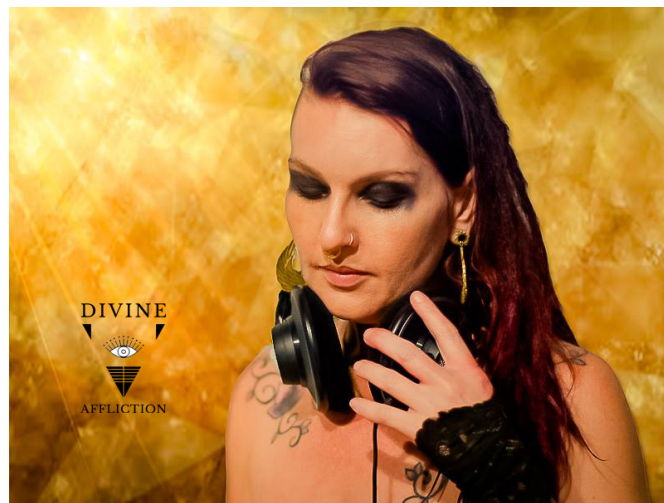


Figure 20: Heartcore

The song 'Heartcore' expresses the pure divine state I reach with music and my creative practice of music production. Pythagoras, the Greek mathematician, and philosopher state "The highest goal of music is to connect one's soul to their divine nature, not entertainment" (Pythagoras cited in Storgram, N.d). Music is the deepest form of expression for me, connecting my soul to my divine nature, my divine feminine, engrained with my feminine energy. This feeling is portrayed in the following image of myself at peace wearing my headphones.

With the song 'Heartcore' I wanted to express my love of music and the deep connection I have with it. I take inspiration from author J. R. R. Tolkien's work *The Silmarillion* with chapter 'Ainulindale'. Which speaks of the story of the creation of the Ainur, sang into being by the deity Eru Ilúvatar. I compare this with my relationship to music, music as a life force, a source of worship as if I were sung into being with music. As all creators of life are female, this metaphorical representation of music for me depicts music as feminine. Visionary female producer Daphne Oram had theories connecting soundwaves and the soul. Her analogy is that humans' are musical instruments that contain a spectrum of frequencies, vibrating and beating with life, believing at a molecular or cellular level that sound is the core of who we are (Williams, 2017). I take inspiration

from Oram's analogy and can see connections between this and the Ainur, who are sang into being. This is the inspiration behind the song 'Heartcore'.

'Heartcore' illustrates feminine performativity with the personal expression of the lyrics. There is a sound FX recorded from the female body by recording a wine glass with water and sliding my finger around the brim to make a sound, also illustrating this feminine performativity. To further analyse the feminine aesthetics of my music and practice, the way that I blend the organic and digital with the use of acoustic piano, marimba, and flute instruments synthesised into digital form or electronic music shows evidence of a female modality of music production. Tara Rodgers in the book *Pink Noises* explains that some female producers exhibit this female modality of music productions with their use of metaphorical humanising of digital sound processing and blending of the natural with the synthetic (Rodgers, 2010, p. 25–106). I use particular software instruments in my productions as I used to play the flute, marimba, and piano. In reflection, these relate to my personal musical journey, which could be seen as a form of personal expression. This personal expression illustrates feminine performativity in music production, further solidifying the feminine aesthetic in my music and practice.

The composition of the song 'Heartcore' has the feminine aesthetic of feminine performativity with the use of the feminine ending described by McClary, "that refuses the hegemonic control of the barline" (McClary, 2002, p. 11). The song finishes over halfway through the 10th bar of the outro. McClary also describes the feminine ending of the feminine cadence or ending as "is postponed to fall on a weak beat" (McClary, 2002, p. 9–10). The use of the arpeggiator and time-based processing of a delay on the main melody makes the marimba fall on a weak beat, providing this feminine ending. Macarthur also describes these feminine endings with the comparison to Irigaray's depiction of the embodied feminine "that the continuity and openness of feminine writing also reflect women's sexual experiences as indefinite, cyclic, without set beginnings and endings" (Macarthur, 2002, p. 113). The cyclic feminine ending and the use of counterpoint with my cyclic melodies in my production not only resemble the female orgasm but can also portray the female cycle of menstruation. The cyclic nature of feminine writing is also depicted in the lyrical repetitive flow. These are all representations of the feminine aesthetic within my music.

My approach to production is self-production in my home studio. A prominent characteristic of female composers and producers' self-production is the appeal of accessing music technology in the environment of their domestic homes, coded as feminine, which has significantly contributed to their development of production skills. Kearney believes this is due to "the power and control associated with the producer (Bayton 1998, p. 6) appears undiminished, even in the digital age (Wikstrom, 2009), the ability to avoid such 'grappling' via self-production, therefore, is welcomed by the women here" (Whiteley, 1997, p. 218). This female modality of self-production acts as a

source of access for females like myself to music production, bypassing the masculine coded environment of the studio. Self-production also contains the element of Do-It-Yourself (DIY) culture. The use of self-production and DIY could also be described as having a restricted aesthetic to my practice due to the subordinate position of females in this space.

Rieger argues that although women have composed in all forms and genres, their social status in the 19th century meant that they were largely confined to writing parlour music. As Rieger says, they became skilled in writing music that could be easily performed; songs, piano, and chamber music predominantly, though were less experienced in writing music for its own sake. Rieger suggests that this has meant that women have had a tradition in making the most out of limited circumstances. In turn, this gives rise to what she describes as a restricted aesthetics in the music itself. (Macarthur, 2002, p. 12–13)

This restricted aesthetic is not only present in my practice with DIY modalities of production but can also be heard in my music. I notice it with the way I mix the vocals, set back in the song arrangement so they don't compete with the melodies. I want the focus to be on the music production not so much the vocals, with the vocals taking more of a backseat. I believe I have an underlying preconception to be seen as a music producer, not a music artist or vocalist who is deemed feminine. Due to being a female and having a subordinate position within the culture of music production, I subconsciously create a restricted aesthetic within the music itself.

Virgin and Whore

The ascribed archetypes of women represented across most discourse and media channels are also represented within the music industry. These archetypes are polarised into two categories, the Madonna and the whore. Women are either represented for their sexuality or lack of it.



Figure 21: Virgin or Whore

The song ‘Virgin or Whore’ expresses the afflictions I have with the intersection of gender and music production and the misrepresentation of females in music media. Media representations of women in music are coded with token identities: a diva, a dancer, a girl next door, or a dainty songstress (Saxelby, 2014). These identities are an inauthentic representation of the female gender. Other representations deem women as either the virgin or the whore. Women are stuck with outdated archetypes demonstrated by the church, with the pillaring of the Virgin Mary and the condemning of Mary Magdalene, the whore. Or Eve, who in both form and symbol, represents woman, along with the prevalent belief that all women are by nature; disobedient, weak-willed, naive, prone to temptation or evil, disloyal, deceitful, and seductive (Whiteley, 2003, p, 88). These outdated representations are due to the church’s fear of feminine sexuality. These patriarchal ideologies bread into media and penetrate the beliefs of society. A portrayal of the representation of females' sinful sexuality is illustrated in the image below of ‘The Cursed Woman’.

The Cursed Woman (1859), Francois Octave Tassaert.



Figure 22: The cursed woman

Snakes and the feminine have been connected due to sin and sexuality, and have been used in the image for this song portraying virgin or whore. “Medusa, Cleopatra, Lamia, and Salammbo have all been brought into association through a perverse communion with snakes. As a personification of sin, there is the possibility for a range of depictions and descriptions, from the subtly symbolic to the overtly pornographic. Arguably, all relegate woman’s personal identity to her sexuality” (Whiteley, 2003, p, 88). I wanted to express deep feminine sexuality in this song as empowerment from these outdated archetypes of virgin or whore and deliver the reality women face

with these representations. This expression of female sexuality exhibits feminine performativity in the composition and my approach to music production. The female sexuality I portrayed through the composition is noted with the cyclic nature of the melodies, rhythm, and arrangement. The cyclic nature resembles the female sexual experience. This cyclic form depicts the snake and the connection of the snake to female sexuality. The female represents the cycle of life, as does the symbolism of the snake eating its own tail called ouroboros, portrayed in the below image, resembling the cycle of life with birth and death.

The first day should make the last, that the tail of the snake should return into its Mouth precisely at that time, and they should wind up upon the day of their nativity, is indeed a remarkable coincidence. (Wikipedia, N.d.)



Figure 23: Ouroboros

Macarthur describes this cyclic feminine sexuality in music with the comparison to the feminist writer, Irigaray's depiction of the embodied feminine "that the continuity and openness of feminine writing also reflect women's sexual experiences as indefinite, cyclic, without set beginnings and endings" (Macarthur, 2002, p. 113). This song uses the compositional traits of counterpoint, call-and-response, and tension and release, to represent the polarity of the virgin and the whore, and the restlessness I feel with these outdated representations.

The intro of this song starts with a simple bass instrument and an audio sample I recorded in the car. The audio sample portrays a mother in the car stopped at a traffic light while driving the child to school. The child asks "Mum why does the media comment on female rappers and muso's as either the good girl or a skank?" The mother ponders with a "hmmm." The song then leads in and out of the mother's thoughts like a daydream building with the intense dynamics of the main synth, drums, pads, and bass, which build tension to express anger to this representation of women. This intro leads into a breakdown section, where the song has fully entered the mother's thoughts and daydreams. This section depicts the whore and introduces different drums, piano melodies along with more basslines, pad harmonies, piano motif, and a sound FX building in tension into the release of the instrumental build. The instrumental build depicts the virgin with beautiful piano melodies with a chord, rhythm, and lead line, and violin and cello harmonies. This finalises with a

lasting note and sound FX building in tension, to the release of the chorus/drop section. The chorus expresses the duality of the virgin and the whore with the same melody repeated from the instrumental build added with the main synthesiser and drums from the intro. This section is dynamic, as is the female, and comes in with the full instrumentation. The chorus/drop sections and breakdown sections have different rhythms and melodies to depict the polarity of virgin and whore, though they are of the same instrumentation and key as both virgin and whore are both of the same, the feminine embodiment. The instruments in the final chorus/drop overstep the final bar subtly into the outro section, to give a feminine ending. The outro section has just the simple drone bassline and audio sample from the car hearing the indicator and engine, as the car driving off when the light turns green. The outro drops out of the mum's thoughts and back into reality as if she was in deep contemplation of the child's question. When the light turned green she had come up with a conclusion, as in the daydream was a response to the child's question. Feminine performativity is evident in this recording in the intro of the song with the mother and child voices. This is a performance of my motherhood portraying female sexuality, with recording with myself, and my daughter. Many female composers and producers also have this feminine aesthetic, portraying their female sexuality of motherhood in their works (Macarthur, 2002, p. 91). This feminine aesthetic of representing motherhood in music is a performance of the feminine in my practice. The lyrics of the song 'Virgin or Whore' are a statement against the binary association of the female gender represented as either the Madonna or the whore. It is a call out against gender marginalisation and suppression. A 'screw you' to patriarchy.

The song, 'Virgin or Whore' is composed in the key of e minor, choosing a minor key, as theories on aesthetics in music correspond the feminine with minor scales. Stoltzfus explains that "musical expression can provide orientation for the entirety of the inner life" including the characteristics of gender, heard in the metaphors of the masculine and feminine in the major and minor keys (Stoltzfus, 2006, p. 81). Hobbs describes in the blog *Musical Key Characteristics & Emotions* that the key of e minor as "effeminate, amorous, and restless. A key that can carry grief, mournfulness, restlessness, like a princess locked in a tower longing for her rescuer and future lover" (Hobbs, 2018). This grief and mournful restlessness are felt in the affect of this key. The effeminate characteristic of the key has aided in representing that this song is from the female perspective, her story. 'Virgin or Whore' was written with a pentatonic scale to depict an ancient exotic feel to the song. This illustrates a feminine aesthetic in the music. This is with the use of feminine performativity in music production with the approach of producing Asian-inspired melodies, different from the traditionally used Western melodies. Macarthur analyses Anne Boyd's use of Asian melodies in the work 'Cycle of Love'. Macarthur explains that oriental prose and music are different, seen as feminine, compared to western music and prose, which is designated as

masculine. “The East is positioned as other to the West, which is, arguably, to designate femaleness or femininity” (Macarthur, 2002, p. 119).

As discussed this song ‘Virgin or Whore’ expresses the afflictions I have with the intersection of gender and music production and the misrepresentation of females in music media. The media, along with academic and popular music discourse have been the structure of power and control in the culture industry, re-presenting reality bound by generalisation, stereotyping, and augmentation, aiding in dominant discourses distribution of masculine essentialism and ethnocentric perspectives, through the use of media representations in media texts. These representations marginalise the female gender. The representation of the female as a whore brings the belief that women are of lower standard and intellect, and untrustworthy. The representation of the virgin leads to the belief that the female is quiet, shy, with no opinion, and no life experience, therefore, lower intellect. Either way, these representations breed the belief that women are lower than men, which creates gender stereotypes that marginalise the female gender. Rodgers's research into the intersectionality of gender and music production has found that many believe “women have been marginalised through biased media representations” which has led to gender discrimination in the music industry (Rodgers, 2010, p. 216–225). Artist Pamela Z explains that gendered representations in music media tend to reduce female otherness to a palatable symbol, “like the woman on the mud flaps of the truck as the symbol of the female form” (Rodgers, 2010, p. 216–225). The female becomes an object in this palatable symbolic representation.

The intersectionality of gender and music production and the misrepresentation of women in music media lead to identity issues for the female gender. Some female musicians and producers take ownership of these sexist stereotypes and capitalise on them for career advancement while others claim to not think about gender in context with their practice (Rodgers, 2010, p. 17). Rodgers explains that some female producers “prefer not to discuss or emphasise gender issues because they consider this to detract from their progress in gaining recognition as an artist rather than a marginalised woman artist” (Rodgers, 2010, p. 17). Though Rodgers has found that “women make music and communicate about technologies in ways that are essentially different from men and that these differences should be validated” (Rodgers, 2010, p. 17). Publicising the representation of females in the environment of music production and their differences or feminine aesthetic to music production will eliminate the sense of devaluation that many female producers feel with the intersection of their gender and practice. Which addresses the issues of identity and alterity that many females face with this intersection. Publicising the representation of females in the environment of music production will also improve the marginalisation of women in the field and misrepresentation of women as palatable objects. “If women were praised more frequently for their

music, for their talent, or for anything other than how they look, many other things in the world would be different”, rapper Angel haze told the BBC (Nat, Saldaña, Fuentes, Antón, 2019).

There is feminine performativity evident in the delivery of the song ‘Virgin Or Whore’, expressed with a female voice from a feminine perspective. This song uses the compositional traits of counterpoint, call-and-response, and, tension and release, along with the choice of key signature to represent the grief and restlessness I feel as a female. This delivers the affect of the emotions women face with these representations. The key signature expresses an effeminate characteristic, representing that this is from the female perspective, her story. The theory of gender performativity is connected to theories of feminist phonocentrism. Schlichter explains that feminist phonocentrism is noted in “texts that construct the female voice as the representation of an authentic female self” (Schlichter, 2011, p. 37–38). These texts assume a natural relationship with the voice and the female body and identity as the truth of the women’s self. Self-representation challenges and corrects the patriarchal misrepresentations of women. Western patriarchal ideologies represent the female as dispossessed of voice, therefore dispossessed of reason and power (Schlichter, 2011, p. 37–38). “Phonocentrism is the belief that sounds and speech are inherently superior to written text” (Wikipedia, N.d). Therefore feminist phonocentrism and self-representation of females’ authentic voices give females voice as-agency, allowing for an authentic self-presence, correcting the misrepresentations of women (Schlichter, 2011, p. 37–38). This feminine performance of phonocentrism in my music and practice challenges and corrects the female misrepresentations of virgin and whore, reclaiming voice-as-agency over these representations. Panopoulos has stated that the voice as an expression is a meaningful and politically dynamic representation of gendered performance (2010, p. 215). Coates agrees, with the use of Butler’s term of abject meaning that which is expelled from a gendered body or discourse, she explains that:

The abject is always contained in that which is excluding or expelling it. The ‘return of the abject radically destabilises that from which it was expelled, opening the site to reconfiguration and re-signification. The return of the abject to a gendered formation or discourse is a way to question and open up terms, fields, and formations. (Whiteley, 1997, p. 56)

By these means, with the music production of the song ‘Virgin Or Whore’ and the reclaiming of the voice-as-agency over these representations I have returned to the gendered discourse, music, addressing a reconfiguration and re-signification of the female gender in music media. Rodgers states that many female producers and artists have conflicting feelings in regards to gender and music production practice and adopt various strategies to address this. She comments that “an artist’s attention to and interest in gender issues may change over her lifetime and shift situation-ally from the relative privacy of the home studio to the more public contexts of performances and media appearances” (Rodgers, 2010, p. 17). I believe if more female producers and artists also address

their gender issues publically, the socio-political change needed in music media could become a reality.

Mulier Taceat in Ecclesia



Figure 24: Mulier Taceat in Ecclesia

This song expresses the afflictions I have with the intersection of gender and music production and the historical censoring of women from music. This censorship has aided in the under-representation of female producers in the field today. This leads to barriers for females to access music production as we are not represented in this space and have no one to identify with. This song is a statement against this censorship of women from music along with the social suppression women have endured. ‘Mulier Taceat in Ecclesia’ translates to ‘Let women keep silence in the church’. Institutions of the church and government believed female expression was a threat to their power and imposed the impression of female expression as un-rational. ‘Mulier Taceat in Ecclesia’ or ‘Let women keep silence in church’, during the fourth century was the earliest official censorship silencing women from music (Fenn, N.d, p. 5). During this time, also known as the Pauline Injunction, “all musical portions of church services were entrusted to professional choirs of men and boys” (Fenn, N.d, p. 5). Above is an image of myself representing this silencing and censoring. ‘Let woman keep silent in church’ — actually referred to the Parish community or more precisely the male hierarchies of a community, not literally the building of the church. This would suggest the more accurate translation to be — ‘Let the woman be silent in the presence of the male’ (Bekic, N.d).

In a society dominated by men, any feminine opposition to the ruling male powers was considered an attack against authority (civil or ecclesiastical). Many of the masks contained mouthpieces with nails that pierced the tongue and the roof of the mouth, forcing the mouth

to remain closed without being able to move the jaws. These people generally died of starvation or by being repeatedly beaten, especially on the breasts or the pelvis if women. (Maertz, 2015)

In the course of this injunction and censorship, thousands of women were subjected to wearing a scold's bridle. The scold's bridle, as seen in the below image figure 25, had a bit that stuck in the female's mouth to prevent her from talking, with rivets so it could be moved to allow for bread and water to sustain life. This feature indicates its use for long-term incarceration. The scold's bridle was used in Scotland from the 16th century and became popular throughout England during the 17th century, and was last used in Britain in 1824. It was also used in Colonial America, "Puritan Pilgrims who severely punished offenses which violated their cultural or religious values" (Bekic, N.d). This shows evidence of a long history of the censorship of women from music, along with demonstrating heinous social suppression and wrongdoings cast upon the female gender during this long course of history.



Figure 25: The scold's bridle

Below is an image describing one of these masks in The Torture Museum, Rudesheim Germany.

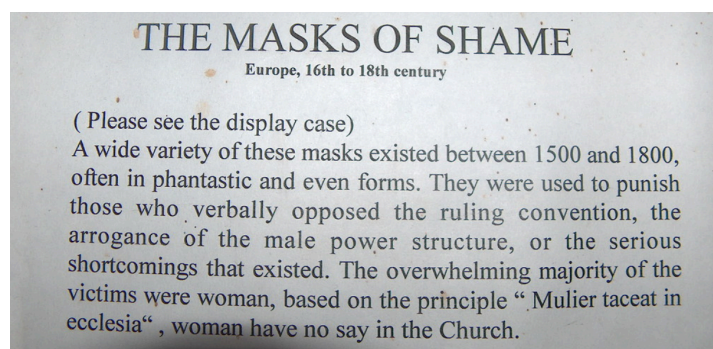


Figure 26: The masks of shame

The censorship of women from vocal expression was also identified in ancient and modern Greece. Panopoulos (2010) discusses Anne Carson's detailed reconstruction of the long history of the symbolic associations of speech with men and inarticulate sound with women. Which focuses on the systematic control and the prohibitions imposed by the laws of ancient Greece cities on exuberant bodily and vocal expressions performed by women, especially in the context of funeral rituals. "The uncontrollable female expression of emotions undermined the political integration of the city as rational" (p. 208–209). They compare this with Nadia Seremetakis's study of women in modern Greece which focuses on "the crucial political role of women's vocal expressions or screaming, which she describes as ethics of antiphony" (p. 208–209).

This screaming is a gendered performance constituting a renegotiation of social relations in local society as well as a protest against the subordinate position of Maniat society in hierarchal relations with wider political forces and agendas. Women who scream at the wake, engage in a crying ritual for the dead, enact a female counterpart to the official religious funeral. In doing so the radically oppose all kinds of external male rationalizations, impersonated by the clergy and agents of political power, and pose a dangerous and contagious threat against modernising discourse penetrating Maniat society. (Panopoulos, 2010, p. 208–209)

In Greek antiquity, there was a major relationship between voice and feminine sexuality. This is specifically the symbolic equivalence between the two mouths of the female body, the vocal and the sexual. Due to fear of feminine expression and the contagious uncontrollable actions either of the females' two mouths produce, the church placed systematic control over both of the female mouths, vocally and sexually (Panopoulos, 2010, p. 208–209). The historical censoring of women from music is like the censoring of Lilith from history altogether.

Lilith was the first wife of Adam. She was banished from the garden of Eden when she refused to make herself subservient to Adam. Specifically, she refused to get into the missionary position with him during sex. When she was cast out she was made into a demon figure, and Adam was given a second wife, Eve, who was fashioned from his rib to ensure obedience to her man. (Thurmond Morris, 2010, p. 106)

'Mulier Taceat in Ecclesia' is composed in the key of f# minor, again choosing a minor key as theories on aesthetics in music correspond the feminine with minor scales. Hobbs describes the key of f# minor expresses, "Gloomy, Passionate, Resentment. Tearing at your hair and shirt, discontentment, long periods of lamentation and crying [though] still capable of fighting this feeling" (Hobbs, 2018). The female expression is passionate, hence the contagion it can create. She has gloomy emotions and feels resentment for the censorship, especially if she had to wear a scold bridle. She endured this censorship for a long period and would have cried due to the suppression. However, the female is strong and is always capable of the fight for social justice.

This song was written with a pentatonic scale. Brett Vollert describes the pentatonic scale as the common chorus of humanity. With completely isolated ancient cultures sharing this common scale, heard in the chants of ancient Greece and the Asian Pacific (Vollert, 2013). I chose to compose this

song with a pentatonic scale due to its relationship with ancient Greece, and the censorship of women that also happened in ancient Greece. This scale also represents ancient times, showing the long period of history that the women were silenced from music.

The simple cyclic arrangement of this song was again used to represent the cyclic nature of feminine sexuality. 'Mulier Taceat in Ecclesia' was composed of a simple single movement structure that was repeated throughout the arrangement, adding to the cyclic nature of the song. Macarthur explains songs that demonstrate the characteristic of typically female works possess a highly emotional inclination and routinely use simple forms within their single-movement structure. Like the stereotypical definition of feminine work, these pieces begin and end delicately and softly (Macarthur, 2002, p. 91). This aided in expressing that this song is from the female voice, her story, showing feminine performativity within the music. This song uses the compositional traits of counterpoint, and tension-and-release, to express the emotion of the gloomy restlessness felt with the censoring of women, along with the passion of rising from the suppression. The intro starts with water dripping samples to depict tears flowing, like the crying funeral rituals in the church in ancient Greece. There is a small brief 1-bar silence after the 3rd chorus/drop section, to depict the silencing of women, leading straight into the final chorus/drop section to depict we will be silenced no more. The outro with the bass, pads, strings, and melody instruments fading out into reverb swirls of the either, ends delicately and softly, performing stereotypical feminine work. This song 'Mulier Taceat in Ecclesia' flows on from the previous song 'Virgin or Whore', with similar instrumentation, afflicting emotions, and feminist message. 'Mulier Taceat in Ecclesia' expresses the afflictions I have with the intersection of gender and music production and the historical censoring and silencing of women from music. This song is a statement against this censorship of women from music along with the social suppression women have endured.



Mulier taceat in ecclesia
- 'Let the woman be silent in church'

Figure 27: Mulier Taceat in Ecclesia

‘Mulier in ecclesia taceat’ or ‘Let women keep silence in church’ was the earliest official censorship silencing women from music, reported in the fourth century. With all musical sections of church services entrusted to choirs of men and boys, women were excluded from musical educational institutions for a long time preventing women from a professional career in music. Women were also censored from music conservatories until the end of the nineteenth century, accepted only in performance classes although still not permitted in theory and composition classes. Fenn describes Helen Clark’s remarks of German Teachers’ refusal to teach women the science of harmony because they believed no woman could understand it. During the middle ages, the only female compositions that have survived history are the sacred music of Hildegard of Bingen, 1098–1179. In 1686 the Papal States banned women from appearing on stage, with the female parts of opera sang by castrati. At the beginning of the eighteenth century, this ban was because it was impossible for women performing on stage to keep their chastity (Fenn, N.d, p. 4–5). This censorship of women from music has aided in the under-representation of female producers in the field today. The misrepresentation of women in music creates the compounded issues of; marginalisation and discrimination of women in the field, devaluing of female work’s, barriers for those wanting to access the field as these representations lack authenticity, and identity issues for those in the field. Comparatively, the censorship of women from music creates the compounded issues of; an under-representation of women in the field, leading to a devaluing and lack of recognition of female work’s, and gendered stereotyping and discrimination. This results in identity issues for those in the field, and barriers for those wanting to access the field, as we are not represented in this space and have no one to identify with. That’s the problem with culture, a singular problem breeds into a variety of other problems. As bacteria in the petri dish, it takes hold and breeds new bacteria.

The Riot Grrrl movement in the grunge genre during the ’90s was a time in music when women were more visible and equally represented. Just like all cultures, this culture bred and these representations gave women someone to identify with, leading to more accessibility for women to enter the field. Therefore creating more of a gender balance in this culture and healthier identities for the female gender. All-girl sub-cultures provide their members with collective confidence, which could well signal an important progression in the politics of female youth culture. “By providing girls with collective confidence, Riot Grrrl’s revolutionary counter-culture, and radical political activism empowers female youth to liberate themselves from the rampant commercialism, misogyny, ageism, racism, and homophobia they experience in their everyday lives” (Whiteley, 1997, p. 225). The Riot Grrrls representation for females in the sub-culture traverse towards gender equality, the mainstream media representation Kearney describes as problematic. The mainstream media portray the narrative of female musicians appropriating masculine forms of music-making,

without questioning how Riot Grrrls musical aesthetic may be using these traditionally masculine genres such as punk, and performance styles to deconstruct the gendering of music (Whiteley, 1997, p. 225). Coates comments that Riot Grrrl's retained some control over the self-definition of the movement by avoiding the mainstream rock and other media channels, and by using Do-It-Yourself (DIY) methods of production, including self-production and fanzines. Though this results in a diminishing of control over the representation of the movement in those mainstream publications that Riot Grrrl's avoided, which reinforces theirs and other women's position on the gendered margins of rock. Coates explains that the construction of gender is also affected by its deconstruction:

Paradoxically the construction of gender is also effected by its deconstruction, by any discourse that would discard it as ideological misrepresentation. For gender, it is not only the effect of representation but also its excess, what remains outside discourse as a potential trauma which can rupture or destabilize, if not contained, any representation. (Whiteley, 1997, p. 55)

Many feminists, like the Riot Grrrl's have been deeply committed to eliminating the sexist barriers and representations that have prevented their entry into the public domain of the social world. Though several feminists have noted, the problem that needs to be addressed is that the public social world, including music, is constituted as male. McClary comments:

Concerned with laying bare the kinds of gender/power relationships already inscribed in many of the presumably value-free procedures of Western music, it becomes difficult to stash that information and simply analyse music, even if it is produced by women. For even though women have managed to enter into music composition as professionals, they still face the problem of how to participate without unwittingly reproducing the ideologies that inform various levels of those discourses. (McClary, 2002, p. 19)

Macarthur states to overcome the problem women must analyse the institutional structures that act as barriers to women, with the social constructions of the binaries of representation, and set about dismantling these structures. Though for women to produce themselves as positive agents in musical discourses would be impossible for these are already prefigured as male (Macarthur, 2002, p. 114–115), as seen in the above example of the Riot Grrrls and mainstream media channels. This can also be seen with the work of Delia Derbyshire, who during her time of practice had a feminine aspect to her work and media representation with composing non-mainstream music. She “embodied an idea of futuristic technologies and techniques that were not only available to but enthusiastically embraced and then further developed by communities of musicians who operated independently from mainstream channels but created popular, if not populist music” (Morgan, 2017, p. 16). Though today Derbyshire's works within mainstream media channels could be analysed with a “masculine aspect to the way in which she is characterised as a hero or genius, by achieving great technical mastery. In this way, she becomes the masculine subject of the story, thus elevating her to a point at which she can be considered on an equal footing with her male

contemporaries” (Morgan, 2017, p. 22). Some may see this representation of Derbyshire as a masculine representation. However, I see this as a representation of tokenism in mainstream media channels. Representing a female in this space gives the appearance of some femininity in the field of music production, appeasing the public relations image of the industry.

The analysis of Derbyshire's work as having a masculine aspect should be discouraged. As female contributions to composition and production should be analysed in context with the social, cultural, political, and historical processes that shaped the effects and potential limits of the contribution. Macarthur comments “women’s compositions and productions can be understood in terms of relating the diverse forms of women’s compositions and productions to the cultural and ideological processes shaping the effects and potential limits of music production at historically specific contexts” (Macarthur, 2002, p. 114–115). Therefore we must take into account the historical context of Derbyshire's work, which was within independent, non-mainstream channels, therefore, her works’ have a feminine aesthetic. Macarthur is also implying women’s textual practices in music production will be shaped, disciplined, and produced differently due to these cultural and ideological processes. She states “It is useful, then, to identify the ways in which the practices of writing and music are deeply embedded in ideological frameworks and social institutions since this inevitably leads to an understanding of how sexual difference comes to be shaped at the level of the text itself” (Macarthur, 2002, p. 114–115). Derbyshire may have chosen to operate within these non-mainstream, independent channels, as a way to access music production. As there were many barriers for the female gender to access popular music production in her time and be taken seriously. She had a restricted aesthetic to her production by these means due to the gendered barriers making the most out of her situation. Much like the Riot Grrrl’s, who also had a restricted aesthetic to their practice, with the use of DIY as an example of their restricted aesthetic, heard in the lo-fi production of their music. Macarthur uses Rieger’s definition to explain this restricted aesthetic displayed within the music.

Rieger has argued that there are a number of similarities to be found in the music of 20th-century women while taking into account the specific social and historical contexts in which their music has been composed. She lists these as follows: Many women composers have a special ability to create a maximum amount out of a minimum of material, a sort of “restricted aesthetics.”

Rieger argues that although women have composed in all forms and genres, their social status in the 19th century meant that they were largely confined to writing parlour music. As Rieger says, they became skilled in writing music that could be easily performed; songs, piano, and chamber music predominantly, though were less experienced in writing music for its own sake. Rieger suggests that this has meant that women have had a tradition in making the most out of limited circumstances. In turn, this gives rise to what she describes as a restricted aesthetics in the music itself. (Macarthur, 2002, p. 12–13)

This feminine aesthetic of a restricted aesthetic within the music can be heard within this song ‘Mulier Taceat in Ecclesia’, with the simple single-movement structure. This composition was not

an intricate arrangement, nor an overly complicated technical production. This is due to the amount of time I have in the studio, as I am a mother a lot of my time is taken up with domestic duties. There is also a restricted aesthetic to the production of the song in regards to audio processing. Audio programs and plug-ins can be costly and I am a mother, therefore I have to focus my finances on household expenses. I only have what I have in my production tool belt to work with. Though this restriction can help with creativity, too many choices can be distracting. I use Do-It-Yourself methods in my practice with the use of my bedroom studio to produce and record music, as I can't afford to rent a studio. Due to the lack of access to music production, female artists have found access to production via DIY with self-production. This recent rise in women self-producing shows a potential promise of addressing gender inequalities in the future. Wolfe states that "the steady rise in self-production practices amongst women not only points to artistic and career potential for the individual but may also serve to address an inherited gender imbalance in the field" (Wolfe, 2016).

An example of how my sexual difference comes to be shaped at the level of the text itself, sections of the song arrangement decay into the following section with endings overstepping the barline, giving each section and the song a feminine ending. Musicologist McClary references Apel's definition of feminine endings "that refuses the hegemonic control of the barline" (McClary, 1991, p. 11). My music is not set to a certain discourse on music production. It is more of a fusion of genres or an amalgamation of music styles. In turn, this makes the music a feminist text freeing it from the patriarchal discourse of music production. A feminine aesthetic of my music production and practice is that I don't compose music in a particular style or genre. The use of a feminine aesthetic dismantles the institutional structures that breed the under-representation of women and barriers to accessibility for women in the field of music production. By representing a female in this space as a woman producing herself as a positive agent in musical discourses. Which creates a difference within the discourse itself by refiguring the discourse as feminine, with the feminine ending as an example. As such I will finish this section with a quote from McClary.

Thus I am especially drawn to women artists who, like myself, are involved with examining the premises of inherited conventions, with calling them into question, with attempting to reassemble them in ways that make a difference inside the discourse itself, with envisioning narrative structures with feminine endings. The work of these women broadens the range of possible music's, as it comments both on the assumptions of more traditional procedures and on the problematic position of a woman artist attempting to create new meanings within old media. (McClary, 2002, p. 19)

The Phenomenological Ecriture of Motherhood

The song, 'The Phenomenological Ecriture of Motherhood' is inspired by the affliction with my otherness in music production, the 'alter' gender. It's hard to not feel lonely when the majority of producers are male. My female otherness is even more prevalent, due to motherhood. I feel held

back in my professional practice due to being female along with the sacrifice of full-time motherhood. I can get engrossed, seemingly preoccupied in the studio and at times feel torn between motherhood and production. Motherhood is my biggest life achievement. The connection between myself, and my daughter is a beautiful and strong bond, an eternal love. Being a mother is a special journey, a feminine rite of passage. I have always tried to keep my creativity as my personal practice, separate from my motherhood. Though this album is about the divinity of the feminine and the afflictions she faces. The mother is an element of the divine feminine so I have decided to embrace my motherhood and express it in my music practice.



Figure 28: The Phenomenological Ecriture of Motherhood

The phenomenological ecriture of motherhood translates to the phenomenological writings of motherhood. This term is used to describe the feminine aesthetic that many female composers have in their creative work with the subjectivity of motherhood, it is ubiquitous in many female compositions (Macarthur, 2002, p. 91). A child's first experience of the phenomenological ecriture is at birth when mother and child meet for the first time.

The infant's experience of phenomenological ecriture is the first meeting between flesh and cognition. Such an experience of the Eleusinian emotions reactivated in later life in an archetypal renewal of the self offers women that maternal genealogy between mothers and daughters...The phenomenological ecriture has an archetypal base in the recognition of the mother's face as an experience and site of feminine consciousness. In the extended phenomenological environment of individuation, our transcendent experience of her as both our self and as other; not only here, fluid and lucid, but there, as sovereign and distinct; imperishable and archetypal, offers a renewal for women of a self. (Adams & Duncan, 2003, p. 255)

The concept of this song illustrates feminine performativity, as this song is a lullaby to my daughter, expressing my deepest thoughts, feelings, and love for her. It speaks about the maternal connection between motherhood and our maternal ancestry. The composition resembles my journey of motherhood from birth to teenagehood and the many trips and tumbles we have along the way. Embracing the afflictions that mothers endure along with the divinity of motherhood.

The song, 'The Phenomenological Ecriture of Motherhood' is written in the key of a minor. Hobbs describes the key of a minor to be "Womanly, graceful in character, capable of soothing," and "tender, plaintive, pious" (Hobbs, 2018). Therefore I thought that this key would be soothing like a mother. The arrangement builds as it progresses portraying the growth of my daughter, from birth to baby, then to child, then to teenager. With more elements and instruments added as the song progresses. The birth is expressed in the intro and the baby is the first drop/verse, with simple lulling melodies and harmonies. The arrangement then goes into a breakdown, like a reprieve from the constant demands of being a mother, those times when all is still and life is at peace. The second drop/verse slowly comes as the baby grows into a child, with more harmonies and more bass instruments. Leading again into another brief reprieve of a breakdown, but short as the growth from child to teenager comes more suddenly. The third drop/verse starts with a drum roll and is strong and dynamic with intense melodies and bass instruments, denoting the intensity of having a teenager. The outro melodically breaks down to a simple melodic arrangement again signifying the emotional bond I have with my daughter. The lyrics to 'The Phenomenological Ecriture of Motherhood' are written like a mother reading a bedtime story to her child, whispering my love and aspirations to my daughter, lulling her off to sleep.

The biggest affliction I have with the intersection of gender and music production and my otherness in music production are the financial barriers I have due to motherhood. I feel held back in my professional practice due to being female along with the sacrifice of single motherhood. There is studio gear I would love to purchase but need to focus on household expenses, and gigs I can't do as the time or location doesn't coincide with parenting. There have been many financial barriers to access production for females. In recent times music production has become democratised with the widespread availability of home computers and music production software. Prior to this analogue production equipment was expensive, such as synthesisers, drum machines, and samplers, so building a home studio could be extremely costly, leaving most popular music produced in studio environments. Today it is common practice for women and men to use both analogue and digital gear, though investing in the production gear can still be costly in the digital age ranging from \$1000 to \$12,000 to set up a home bedroom studio (Farrugia, 2012, p. 127). This is quite a lot of money to spend if you're a mother. Those who are interested in producing are faced with the expense of production tools and the need to devote time to acquiring production skills while also juggling family and work responsibilities (Farrugia, 2012, p. 138). Due to the social and financial implications of motherhood, I need to work to make the money I need to provide for my family and to also invest in my creative practice, leaving not much time for creative practice. I can't get out to many gigs making it hard for me to network and make social capital. The scary fact

is “the first people to stop working in such jobs come from socio-economic disadvantage, often including women and people of colour” (Farrugia, 2012, p. 127).

Compositions on the subject of motherhood have a distinctly feminine aesthetic. Macarthur explains these personal pieces, possesses a highly emotional inclination, and demonstrates the characteristics of typically female works. Often based on traditional folksongs, they routinely use song forms or other simple moulds within their single-movement structure. Like the stereotypical definition of feminine work, these pieces begin and end delicately and softly (Macarthur, 2002, p. 91). This song followed a simple format, beginning and ending delicately and softly, showing evidence of a feminine aesthetic. The ending of the different parts of the song flows slightly past the barline into the next bar, using a feminine ending to these sections. Andrea Duncan notes “feminine aesthetics in the subjectivity of mother and daughter with comparisons to Jung's psychological and Barthes's philosophical opinions of the masculine sensibility in relation to the anima” (Adams & Duncan, 2003, p. 255). However, Duncan references this in comparison with the “female’s relation to the mother as a sensibility of renewal of self and individuation” (Adams & Duncan, 2003, p. 255). I feel like I’ve expressed an authentic part of myself and shared my true femininity in this representation of motherhood in my music. Duncan discusses individuation as a theme in the creative production of women writers and artists' works. She argues that an authentic experience of individuation with all its moral implications emerges (Adams & Duncan, 2003, p. 5). My moral implications can be heard in the affliction expressed in the pads and the trips and tumbles of the drum pattern. These are the few times I am either wishing I wasn’t a mum or feeling like I’m hopeless as a mother. ‘The Phenomenological Ecriture of Motherhood’ is written as a lullaby to my daughter. I composed this song thinking about my daughter's face when we first gazed at each other along with my late mother's face watching over us, invoking emotion and aesthetic experience.

By exploring what Duncan terms Phenomenological ecriture, the emotional and aesthetic encounter with the mother’s face is addressed. It is offered as a key to both women’s conscious selfhood and to aesthetic experience. Duncan considers its metaphorical resonance in women’s creative practice as central to female experience of an authentic self. (Adams & Duncan, 2003, p. 5)

I find it strange that I have never composed a song about motherhood before. I possibly haven’t shared my experience of motherhood before in my music due to my otherness in production and not wanting to do something that is regarded as feminine in a masculine culture. Composing a song on this personal subject of motherhood shows feminine performativity of music production, demonstrating feminine aesthetics present in my music production.

With the re-establishment of a symbolic mother-daughter relationship the otherwise inexpressible content of that relationship, sublime in one respect, so long buried in cultural matricide in another, can become the subject of woman’s authentic process of individuation. (Adams & Duncan, 2003, p. 255)

L'écriture Feminine'

'L'écriture Feminine' is the term used to describe the feminist aesthetic style of writing, meaning to compose from the embodied female. This style is found in contemporary French feminism, particularly in works from Luce Irigaray and Helene Cixous (Macarthur, 2002, p. 1). In the case of Irigaray, feminine writing is intrinsically related to women's bodies: "Women must allow their bodies to speak through those spaces"; women must write their bodies (Macarthur, 2002, p. 21). Macarthur compares Irigaray's notion of writing from the embodied feminine with Cox's belief. "That the continuity and openness of feminine writing also reflect women's sexual experiences [as] indefinite, cyclic, without set beginnings and endings" (Macarthur, 2002, p. 113). Macarthur then compares these theories with music and McClary's analysis of a female composer's piece. "As constructing a female metaphor for birth and feminine sexuality through the sonic image of a clockwork, associated as it is with cyclicity" (Macarthur, 2002, p. 113). The cyclicity in feminine compositions, either musical or written, not only signifies the cyclic nature of a female's sexual experiences. But also the cycles of birth and death, signifying females are the creator of life.

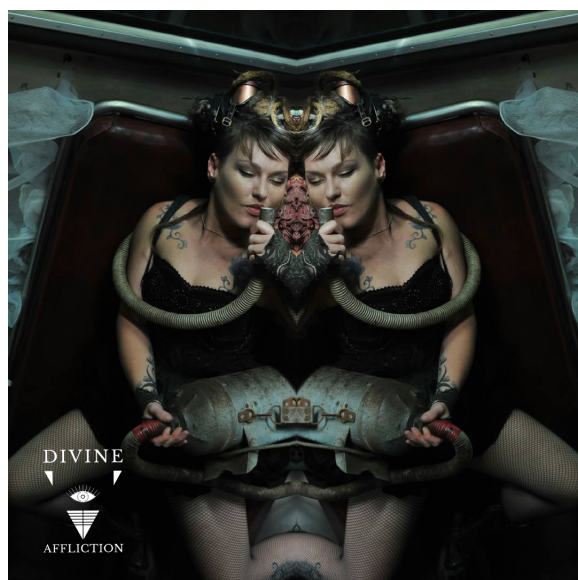


Figure 29: L'écriture Feminine

Music has been represented throughout history as a feminine realm, by correlation with the body in dance, singing, vocality, and sensuous pleasure. Greek myths reveal stories of the two mouths of the female body, the vocal and the sexual. Following is an image of the vocal chord; it resembles a vagina providing evidence of the two mouths of the female body, the vocal and the sexual, affirming the connection between music and the feminine. Due to fear of feminine expression the church placed systematic control over both of the female mouths, vocally and sexually (Panopoulos, 2010). This has been a cause of the widespread historical social suppression of women. Panopoulos provides an example of this connection with vocality and the females' two mouths, referencing and analysing medieval hymns of the 12th-century female composer Hildegard.

Describing her compositions' as the flesh of the voice, constituting a female openness delivered in both the metaphysical musical message and the earthly expression, "Hildegard gave flesh to the voice and voice to the flesh not for aesthetic gratifications but for the affirmation of femininity" (Panopoulos, 2010, p. 212–213). Again we see the female in music as a life bringer, "giving flesh to voice" (Panopoulos, 2010, p. 212–213).

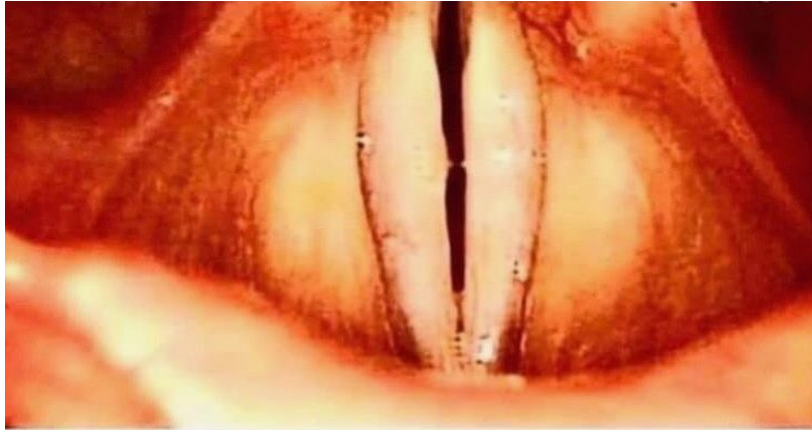


Figure 30: Vocal chord

The special unique trait of the female is that she brings life into creation. Yet she also endures historical socio-political suppression.

The female being has been chosen by the creator to be a portal between the spiritual realm and this physical realm, the only force on earth powerful enough to navigate unborn spirits onto this planet. So tell me, why do we not treat her as such? (Townsend, N.d)

The song 'L'écriture Feminine' starts with a female deep inside asleep in her dripping cave. Like a womb, it keeps her safe. She is awoken by a sound, like chanting. As the intro builds, she is drawn from her dark cave into the light of the chorus/drop section. Just like a child being born and opening its eyes in awe, she is awakening to all that she is, and is seeking redemption for the suppression bestowed upon her. She is understanding her power. She is the bringer of life. She is female...

This song is composed in the key of c# minor. Hobbs describes in blog *Musical Key Characteristics & Emotions* that the key of c# minor is, "A passionate expression of sorrow and deep grief, full of penance and self-punishment, an intimate conversation with God about the recognition of wrongdoing and atonement" (Hobbs, 2018). Stewart and Winter describe the suppression of the female gender, "as the interlocking complex of lower status and limited opportunities for women as compared with men, in the spheres of law, education, the economy, and social power" (Stewart & Winter, 1977).

As females have been the creator since the dawn of time, I wanted to give this song an ancient and mystical feel, reminiscent of pagan times with hand drum rhythms and medieval

instrumentation. This song was written with a pentatonic scale to depict this ancient and exotic feel. Brett Vollert describes the pentatonic scale as the common chorus of humanity. With completely isolated ancient cultures sharing this common scale. He explains that this is due to the mechanics of “the human ear only being able to hear a spectrum of tones. The most audible of these tones fit within the pentatonic scale” (Vollert, 2013). Justifying why this scale is the core to humanity, Vollert explains further that this scale has been a part of our journey as humans:

These tones would have been carried by the tongues of men and women through our evolutionary history. Our ears might have shaped these tone’s range but at the same time, these notes have shaped our cultures, our language, and our communication. (Vollert, 2013)

The pads in the song have a chanting, watery Icelandic sonic quality, reminiscent of the sounds heard in pagan rituals. The 8-bar breakdown section of the song depicts her awakening to the understanding of the cause of the suppression of females is due to their sexuality, though it is from this sexuality that life is created. The outro is the 8-bar breakdown cycle, which continues to finish on the first note of the 9th bar; fading out with the cave water drops, overstepping the final bar to give a feminine ending. The simple cyclic arrangement was used to represent the cyclic nature of feminine writing. Elements of this song like the cave water drops were processed with a wet reverb to further give the feeling of the feminine womb. The lyrics to this song are also cyclic as a display of a woman’s sexuality, written like a chant envisioned by the repetitiveness of chants or pagan rituals. This song communicates the female waking up liberated from the historical suppression to her sexuality, realising her sexuality has the divine power of creating life and continuation of the human race.

Facing writers’ block often during the process, repeatedly deleting and restarting certain elements and sections. This song’s concept is expressing a musical composition from the embodied feminine. Other than the cavernous water drops, the key signature, and the choice of instrumentation, there were no signifiers to help tell the story. What was blocking me from composing this song? It was fear. Due to the subject of the song I was worried that no one would like it or possibly understand it. I asked myself why am I writing this song? Even questioning why I am doing this project and why I am pursuing the male-dominated field of music production? Irigaray, a French feminist writer may have also had these blockages and afflictions with the intersection of her gender and creative practice.

I am a woman. I write with who I am. Why wouldn’t that be valid, unless out of contempt the value of women or from a denial of a culture in which the sexual is a significant subjective and objective dimension? But how could I on the one hand be a woman, and on the other, a writer? Only those who are still in a state of verbal automatism or who mimic already existing meaning can maintain such a scission or split between she who is a woman and she who writes.... Not to contribute to making language and its writings sexed is to perpetuate the pseudo-neutrality of those laws and traditions that privilege masculine genealogies and their codes of logic. (Irigaray cited in Macarthur, 2002, p. 21)

Like me, Irigaray notices that she is the alter gender in her field and questions why she participates in a masculine domain, “she who is a woman and she who writes” (Macarthur, 2002, p. 21). Realising it is not only her passion but also her duty as a female to write from the feminine. And through this writing, she is addressing the perpetuated norm of masculine produced texts. These l’écriture feminine writers, like me, pursued their creative practice to compose something different from the norm and challenge the masculine domination in the field of writing. Macarthur highlights two issues that are prevalent by writings from early feminist musicology and the arts, “that women’s art and music are different from men’s and thus judged unfairly against the value system of patriarchy, and that access to an equal education was an impossibility for women” (Macarthur, 2002, p. 112). She comments that access to an equal education became an important theme in the majority of feminist literature. “Many feminists have been deeply committed to eliminating the sexist barriers that have prevented their entry into the public domain of the social world” (Macarthur, 2002, p. 112). Like these early feminists, my intent with this project is deconstructing my creative practice as a source of education to music production that females can access. Elizabeth Grosz’s approach to creating change is to “analyse the institutional structures that act as barriers for women and to set about dismantling these structures” (Macarthur, 2002, p. 112). It was apparent that women’s oppression, though constituted within economic, political, and social structures, was due to the social constructions embedded in representational binaries. Feminist theorists turned their attention to the notion of difference (Macarthur, 2002, p. 112), with feminine aesthetics.

Feminist aesthetics refers to the cultural artefacts created by women and how these are created as a means of articulating a different voice within the fields of literature, art, and music. This different voice is not just relating to the female body being different. But also to how the female’s body functions physically and socially, along with how they are expected to function socially. If a woman’s body is different from a man’s, then it follows that her textual practices will also be different (Macarthur, 2002, p. 15). If women are shaped, disciplined, and produced differently in their social contexts then women’s textual practices will be shaped, disciplined, and produced differently. Macarthur comments on the usefulness of identifying how the practices of writing and music “are deeply embedded in ideological frameworks and social institutions since this inevitably leads to an understanding of how sexual difference comes to be shaped at the level of the text itself” (Macarthur, 2002, p. 114–115). Therefore feminine texts have been shaped differently due to the sexual difference and the fact that practices of music and writing are deeply embedded in ideological frameworks and social institutions, formed by males. We have a subordinate position in the field and studio environment, which impacts our creativity due to wanting to fit in, be hired again, and please people. This subordinate position shapes the feminine aesthetic in our works,

giving the music a restricted aesthetic. Macarthur uses Rieger's example to explain a restricted aesthetic.

Rieger has argued that there are a number of similarities to be found in the music of 20th-century women while taking into account the specific social and historical contexts in which their music has been composed. She lists these as follows: Many women composers have a special ability to create a maximum amount out of a minimum of material, a sort of "restricted aesthetics." Many have a special preference for functional music. Communication is of primary concern to them. Women composers are more interested in constituent substance than in compulsive innovation. They often strive to overcome binary contrasts. The aspect of *Ganzheitlichkeit* means that they wish to combine not only various fields of art but also the whole human being, body and soul, Mankind (or Womankind) and Nature. They relate closely to their own bodies and the human voice. (Macarthur, 2002, p. 12–13)

To dismantle these structures Tara Rodgers believes we have to "construct music histories differently and consider how sounds themselves are reproductive" (Rodgers, 2010, p. 15). Her approach is to go "against the grain of cultural ideologies that have aligned women with normative modes of heterosexual and capitalist reproduction" (Rodgers, 2010, p. 15). Reproductive sounds are: produced by bodies, technologies, environments, and their accompanying histories. Reproductive sounds are reproduced in reflections off surfaces and in recorded media. They are reproducible within our memory, online through streaming, and in storage on devices for future playback. Reproductive sounds are productive by developing multiple meanings in disparate contexts (Rodgers, 2010, p. 15). Women are also capable of reproducing, women reproduce life. Rodgers states "To account for reproductive sounds in all their temporal depth is to challenge the patrilineal lines of descent and the universalising male claims to creation that have thus far characterised dominant discourses in music" (Rodgers, 2010, p. 15). Reproductive sounds or any sound for that matter represent a cycle with soundwaves. As does woman, she represents the cycle of life. And with all this in mind, I became appreciative of my feminine difference and composed this song, dismantling the patriarchal structures by taking ownership of my reproduction of sounds. I put on my headphones and composed of who I am, woman. I expressed my feminine sexuality through the cyclic melodies and rhythms in the song. Through the lyrics, I proclaimed the social sufferings of women and our power, the unique trait of reproducing life. With completing this project I am breaking down the patrilineal masculine culture dominating music production, representing feminine aesthetics in music production from a feminine vernacular as a role model for other women. I am composing this song as an expression of the feminine aesthetics in music production, composing from my embodied feminine.

A feminine text cannot be more than subversive: if it writes itself it is in volcanic heaving of the old 'real' property crust. In ceaseless displacement. She must write herself because, when the time comes for her liberation, it is the invention of a new, insurgent writing that will allow her to put the breaks and indispensable changes into effect in her history. (Helene Cixous cited in Macarthur, 2002, p. 21)

To analyse the feminine aesthetic in my music production, I observe the feminine performativity in my music production. Recently during an interview with another female music producer, I was speaking about feminine performativity in music production and the way females think about production as embodiment. I mention that “I start with the drums and I think that these are like the bones of the song” (Thompson, 2019). The way I speak about music production with the use of feminine vernacular shows this feminine performativity. To define the feminine vernacular Mills explains. “ Woolf and the French feminists, state that female writing is radically different from male writing in terms of linguistic structure and content” (Mills, 1995, p. 38). Female poem producer, agf., deconstructs the normal social construct of gender, using her feminine performativity in her poetic vocal performances blending rational masculine computer code with feminine poetics of desire. Rodgers explains she does this “out of frustration with the limitations of familiar language and a desire to be free from meaning” (Rodgers, 2010, p. 201). Producer agf. shows a feminine vernacular and performativity with her use of content and linguistic structure in her musical performances. Kelley inhabits hybrid animal/alien cyborg characters in her musical projects, combining the female body and machine, or the synthetic and natural. Rodgers states “the interfacing of bodies and machines in electronic music facilitates play with the sonic materiality of language, the embodied production of knowledge, and expectations about gender in musical performance” (Rodgers, 2010, p. 202). Producers, agf. and Kelly both use their feminine performativity to break down gender expectations by blending the masculinity of technology with their divine femininity. Another example of feminine performativity in my music production is the use of a staggered introduction, building the song fluidly. This was apparent in this song ‘L’écriture Feminine’. The female signifiers I used in this composition with the cavernous water sample, wet reverb, the choice of key, and instrumentation are also representations of feminine performativity in music production. The lyrics are a demonstration of feminine performativity, as they resemble the cyclic nature of all feminine texts, like the cycles of the female organism. The lyrics are a performance of a female story, expressing the afflictions I have with being the alter gender in music production. Along with the message of empowerment from historical suppression of the female gender, as we are the creator of life, the very reason humanity survives, a divine being.

The woman is the only transport to get to earth. We are divine portals. Honour the female in you. (Wohali, N.d)

To further analyse the feminine aesthetic in my music production, I observe the female modalities in my practice. The way that I think about music production is an example of female modalities of music production. I think about producing a song like “birthing it into being” (Thompson, 2019). The use of metaphors to connect music, which is a digital reproduction, to the human or natural form illustrates a female modality to music production. Rodgers explains that

female producer Jessica Rylans' practice is designing and building synthesisers. She prefers to use analogue circuits because they follow simple, natural laws. They push and are pushed into that pattern because it's the path of least resistance, in the same way that water flows. For her, nature and artificiality align with a distinction between the analogue/natural and the digital/artificial (Rodgers, 2010, p. 106). Producer Jessica Rylan also has this female modality in her practice of music production.

Analysing my practice further, it has become apparent that I often composed Asian-inspired melodies and pentatonic scales, eminent in this song along with my previous album. Macarthur analyses Anne Boyd's use of Asian melodies in the work 'Cycle of Love'. She explains that oriental prose and music are different, seen as feminine, compared to western music and prose, which is designated as masculine. "The East is positioned as other to the West, which is, arguably, to designate femaleness or femininity" (Macarthur, 2002, p. 119). This creates a female culture where "females have inscribed their own layers of meanings onto the texts that they have produced as gendered and sexed female bodies" (Macarthur, 2002, p. 119). With the use of this female modality of music production and the approach to producing Asian-inspired melodies that are different from western melodies, heard in the pentatonic scale of this song. Women, including myself, are dismantling the institutional structures in music production that act as a barrier to women by the use of unconventional methods. This album furthers this dismantling with the representation of female experience in music production, aligning with Olszanowski's perspective.

Experiential sites of production and consumption must be re-articulated and shown as sites for and of female experience, but without obscuring that they are predominantly masculine. (Olszanowski, 2011, p. 9)

The Rise

The final song on the album 'The Rise' expresses the ascent of the female gender. Throughout history, the female has suffered many afflictions. She has been suppressed, marginalised, misrepresented, underrepresented, censored, and condemned. She has been demonised for her sexuality, regarded as sinful. Though she has been waiting for this time in solitude, patiently and calmly. Waiting for her fate to arrive. She submits to the providence of her karma, the providence of rising from the afflictions, rising from the perpetual patriarchal suppression. Her melancholic emancipation subsides as she awakens to her power and embodies the energy of her divine feminine, depicted in the following image.



Figure 31: The Rise

They are scared of women like you. Women with big heats big enough to house suitcases full of pain. Women with laughs so therapeutic they can heal wounds. Women with passion fierce enough to start wildfires. They are scared of what they can't tame or understand. (Chapala, N.d)

This song concept of the rise of the feminine is a metaphorical portrayal that can be interpreted as the rise of the female producer. Females represent 2–5% of music producers and suffer many afflictions due to their under-representation in the field, as discussed throughout this study. This song is about establishing the subjectivity of my gender within my practice and celebrating the divinity of my sexuality in a way to free myself from the afflictions I encounter with music production.

Sometimes we have to go down in flames, to feel the burn, to know the fire, to be the ash and then come back to life in the smoke that rises. (Martin, N.d)

‘The Rise’ is composed in the key of b minor, choosing a minor key as theories on aesthetics in music correspond the feminine with minor scales, as described earlier in this chapter. Hobbs describes the key of b minor expresses solitary, melancholic, and patience, “the key of patience, calmly waiting for fate, destiny, and the submission to providence and karma” (Hobbs, 2018). The female has been patiently waiting for her destiny to arrive, submitting to the providence of rising from her afflictions. The repetitive cyclic arrangement of this song was used to represent the cyclic nature of feminine sexuality. ‘The Rise’ was composed of a simple single movement structure that was repeated throughout the arrangement. This repetition added to the cyclic nature of the arrangement and expressed the melancholic patience that the female has endured in waiting for her time to rise. This song uses the compositional traits of counterpoint and tension to aid in expressing the solitary and melancholic emotion. The tension is felt with the counterpoint and repetitive cycles of these rising melodies, which continue and build during the entire song only to be released in the breakdown and outro sections of the song. The delicate outro has only the snare/claps and melodic instruments playing, fading out into reverb swirls of the either, ending delicately and softly,

depicting she has risen. The lyrics to ‘The Rise’ are cyclic also as a display of woman’s sexuality, written like a chant envisioned by the repetitiveness of chants or pagan rituals. This song communicates the rise of the female gender, liberated from the historical suppression of her sexuality, an empowering call to all females to rise.

This album and song are about establishing the subjectivity of my gender within my practice. During this process, I have come to understand how my embodied gender shapes and informs my practice and music. There is a distinguishable feminine aesthetic to my work. An example of this is with the cyclic patterns throughout most of my musical works that resemble females’ sexual experiences with continuity and openness (Macarthur, 2002, p. 113). Another example is with the feminine endings of the sections of songs and outros, feminine endings that overstep the hegemonic control of the barline (McClary, 1991, p. 11). My songs are feminist texts, not composed in a particular style or genre, set to a certain discourse. With my practice of composing music that is a fusion of genres or an amalgamation of music styles, frees the works from the patriarchal discourse of music production. Feminist texts question the premises of inherited conventions, attempting to reassemble the texts in ways that make a difference in the discourse itself. Feminist texts “broaden the range of possible music’s, as it comments both on the assumptions of more traditional procedures and on the problematic position of a woman artist attempting to create new meanings within old media” (McClary, 2002, p. 19). My gender also shapes the way I communicate about music with this analysis as an example. I communicate with a feminine vernacular, which is uncommon in the realm of music production due to the massive under-representation there is of females within this space. Rodgers has found that “women make music and communicate about technologies in ways that are essentially different from men and that these differences should be validated” (Rodgers, 2010, p. 17). Due to the under-representation of females in the field and the gendered practice of music production, I have found that I have a restricted aesthetic to my productions due to my gender. This restricted aesthetic was theorised by Rieger.

Many women composers have a special ability to create a maximum amount out of a minimum of material, a sort of “restricted aesthetics.” Many have a special preference for functional music. Communication is of primary concern to them. Women composers are more interested in constituent substance than in compulsive innovation. They often strive to overcome binary contrasts. (Macarthur, 2002, p. 12–13)

Comparing the music from the album *Divine Affliction* to Rieger's definitions of the feminine restricted aesthetic, the music posed an evident function with communication of primary concern. This was to critique the suppression of women including binary contrasts and celebrate the feminine difference that females possess. Within the greater project, I combined various fields of art to communicate the concepts behind the songs and project including photography and film. Comparatively, I also have a restricted aesthetics to my practice and works described within this

chapter with social constraints of motherhood posing financial and time constraints on practice. Though this restricted aesthetic is further proof of the feminine aesthetic, providing evidence of the feminine difference. Throughout this chapter, I have analysed the feminine aesthetic in my practice and validated its feminine difference. I have provided further knowledge to the field of the female producer and the feminised practice of music production. I have also represented a female within the domain of music production, critiqued the masculinised culture of music production, and the marginalisation of females from this space. Though the real problem is how do we address the issue of the under-representation of female producers at large?

Representing and identifying females within the space of music production as I have within this project is one way to address the issue of the lack of female producers. Another is by using quotas. Music festivals worldwide have been called out for their lack of female artists on their line-ups and have started using quotas to remedy the disparity in gender representation. For the last four years, Triple J's Hack has investigated the representation of female artists within the Australian music industry. In their 2019 report, *By The Numbers*, they have found that "the diversity of acts represented on major Australian festival line-ups has improved significantly; for the first time in the report's history", with one of the six festivals analysed achieving gender parity with 50% of acts featuring at least one woman (McCormack, 2019). "The push towards gender-balanced line-ups, or so-called 50/50 pledges, is led by the PRS Keychange initiative which calls for equal numbers of male and female performers at high profile festivals and music events by 2022" (Warren, 2019). 250 music organisations have already signed the PRS Keychange initiative and change is slowly happening. This year at Glastonbury, women made up 42% of artists on the line-up, compared with 2015 when women only occupied 14% of Glastonbury's line-up. "Primavera Sound, held in Barcelona in May 2019, was the first music festival to achieve a 50/50 gender balance" (Warren, 2019). From this, we can see the benefit of using quotas to address the under-representation of female artists on festival line-ups. Though many argue that without legislation requiring organisations to appoint a set number of individuals from the minority group, the change will not happen fast enough.

Another criticism of diversity quotas is an assumption that choosing people because of their gender, means ability and talent on line-ups will suffer. If we are serious about addressing inequality, then the dominant group will necessarily lose its entrenched advantage. Though in music, like many other creative and tech industries, the talent pools are not equally sized. "A recent report from the Annenberg Inclusion Initiative studied 700 popular music songs released in the US between 2012 and 2016. Women made up 21.7% of artists, 12.3% of songwriters, and only a tiny 2.1% of producers, suggesting that as creative roles become more techie, already low female participation rates fall sharply" (Warren, 2019). In electronic music, estimates sit between 5% and

10% of producers released by labels are female. Warren analysed the Beatport Top 100 in May 2019 and found that 91% of the music distributed on Beatport, was produced by men. Of the nine tracks with women listed as an artist, only five of them were written and/or produced by a woman as opposed to featuring a female vocalist. “Driven by the digital revolution in music production, writing and producing the music that you play, not just performing it, is a vital part of being a credible artist” (Warren, 2019). Mid-range festivals are the grassroots of the industry and produce the next generation of A-listers that headline the major festivals. If women are only performing and not writing and producing their own music they will lack the reputational capital they need to be taken seriously and our body of future female talent runs dry. While 50/50 line-ups provide a great opportunity for female artists, offering role models to inspire girls and women to pursue musical careers (Warren, 2019). The bigger issue is how to address the gendered stereotypes with music technology to get more females in the domain of music production?

While representation and quotas are important, women-centred organisations and initiatives are proving a viable way to address gendered stereotypes with music tech and production. Initiatives like; “Toolroom’s #WeAreListening project, Hospital Records’ Women in Drum and Bass Facebook group, the SheSaid.So mentoring network and educational projects such as Women in Sound on Sound are all examples of programs that give women a leg up in music production so that they can compete for the top slots” (Warren, 2019). Within the culture of hip-hop, in 1996 Kuttin Kandi and Helixx C Armaged-don formed a twenty-member multi-racial all-female hip-hop crew called the Anomolies. They did this to connect with other women who shared a passion for hip-hop and create a support network. Many women within their culture were finding it hard to cope with the sexism and discrimination of females in the hip-hop culture. They wanted “to show that there are women out there with skills, who aren’t all about sex, greed, and violence” (Hisama, 2014, p. 4). Women-centred spaces are potentially empowering and democratising because of the possibilities it affords for the reconfiguration of identity through these technological unions (Armstrong, 2011, p. 104). Saffron, a Bristol-based record label and educational facility for women runs women-only courses called Saffron For Sound. These courses focus on music production software such as Ableton and Logic, as well as studio engineering. Spotify launched the EQL Directory in association with SoundGirls organisation in 2018, providing a list of women and gender non-conforming audio professionals (Joshi, 2019). “Offering safe spaces to learn, connect with other women for support, to network and get noticed, will create sustainable change for a more inclusive music industry of the future” (Warren, 2019).

Folkways, a website focused on folk musical movements explains that women are creating their place within the folk music environment with the use of DIY modalities. Native American Indian women have moved to the forefront of powwow drumming inspired by the need to preserve

their culture, via the means of education on traditional drumming. The Dagarti women of Ghana, censored from playing the cultural instrument of the xylophone, subvert musical barriers by mimicking play of this instrument with their clothing. Jean Ritch follows the Anglo-Celtic tradition by not altering the gendered pronouns in her interpretations to sound as if she were singing from a male perspective and Lucinda Williams, a female singer-songwriter whose narrative resembles masculinity with stories of bar fights and the open road. Other women stand out because they have succeeded in the music business on their own terms, often in genres traditionally dominated by men. Hazel Dickens and Alice Gerrard became successful bluegrass musicians at a time when men ruled the scene. Pianist Mary Lou Williams remains one of the very few female jazz composers who wrote and performed her own material. Renowned Portuguese fado vocalist Amália Rodrigues and master komuz player Samara Tokhtakunova from Kyrgyzstan are both respected musicians in their cultures. Recording and performing around the world, they are role models for today's women performers seeking careers in music (Smithsonian Folkways, 2016).

This study has provided evidence that the intersectionality of gender and music production and the underrepresentation of female producers in the field, spawns many barriers for females to access music production. DIY culture as presented in this project offers females a solution to these barriers. With many females in current industry practice in electronic music and popular music production finding new ways with DIY culture, to combat the afflictions they have with the intersection of gender and music production. Wolfe explains DIY is not a new phenomenon for female artists, noting that Bayton identified it as early as the 1960s DIY was a source of access for female songwriters looking for ways to break the music industry (Wolfe, 2016). Coates uses Joni Mitchell as an example of a pioneering female artist using DIY as a solution to her musical problems and dilemmas of the lack of a creative community (Whiteley, 1997, p. 174). Wolfe states females' use of DIY culture is due to females feeling intimidated by the male-dominated aspect of music and technology (Wolfe, 2016). Feminist DIY has been a major access point for women to create music by providing "safe women-only spaces for the learning of skills as well as rehearsal and performance, challenging ingrained technophobia and giving women the confidence to believe that, like the boys, they can be music-makers rather than simply music fans" (Whiteley, 1997, p. 216). DIY culture is a feminine aesthetic of music production, which I define as a female modality of music production. The use of feminist DIY can also be considered a restricted aesthetic. Kearney defines the history of Do-It-Yourself (DIY) as an "anti-corporatist ideology, which grounded various leftist movements, committed to creating non-alienated forms of labour and social relations" (Whiteley, 1997, p. 215).

The production of the *Divine Affliction* album and the greater project was created with a feminist DIY ethos based on collaboration, intersectionality, representation, diversity, and

inclusivity. I composed all of the lyrical material, though collaborated with my creative community to record vocalist to feature on some of the songs. I recorded female vocalists as the songs are from the female perspective. This displays a diversity of female voices, with the inclusivity of others represented on the album. This project critiques the afflicting intersections of gender and music production based on representational theories while celebrating the divine intersections, based on feminine aesthetics in music production. DIY, as explained above, has been used as a tool to create social change in production societies. With the use of DIY and theories of representation and feminine aesthetics, this project aims to impact that change. Farrugia and Olszanowski explain by changing the conversations and re-writing the limited histories of female producers; creates more female role models, spaces, and skill-sharing practices to serve as inspiration for young girls and breaks down gendered stereotypes with music production (Farrugia & Olszanowski, 2017, p. 2). I have used DIY to self-represent myself, a female producer in the environment of music production to address the under-representation of females in the field, and use this project to share my skills, breaking down the gendered stereotypes in music production and forming a role model to inspire more females to the field. The DIY ethos democratises music production inspiring others to become music producers. Kearney explains that DIY culture has inspired a considerable number of amateur producers. Feminist DIY encourages women into various forms of creative expression, clearly articulating the stakes of such cultural practice: the subversion of media stereotypes about their demographic through self-representation, their increased involvement in the public sphere, and thus political discourse (Whiteley, 2006, p. 21).

Women in current music production do not share a common political stance in subverting hegemonic representations of womanhood, though their public efforts as DJs and producers challenge traditional representations [of] women in all music-based cultures. (Farrugia, 2012, p, 26)

It seems there is not a single solution to address the underrepresentation of females in music production, though multiple solutions impact a change to the culture of music production, including; women-centred groups and quotas for gender parity. Along with the use of feminist DIY modalities of cultural production, further representation of females in the field, and aesthetic recognition of their practice, this research and project creatively and theoretically exemplified. Following in chapter six, I uncover other female producers' experiences of the divine and afflicting intersections on music production and their perspectives on the term 'female producers'.

PERSEPECTIVES THROUGH A FEMININE LENS

(CHAPTER 6)

Music industry workers alike discursively construct sound engineering as a masculine activity. Men greatly outnumber women in the field of sound engineering, and because the occupation is vertically segregated by gender, men also occupy positions of authority...Women sound engineers face entry level and on-the-job gender discrimination...The technological tools they use are seen as being at odds with femininity...The power exercised within music production is not equally accessible to women, and this is one factor among many which upholds gender inequality in the music industry. (Smith, 2009, p. i)

Drawing from ethnographic interviews, the following delivers knowledge on the experiences of inequalities within the field of music production along with the gendered process of music production. This chapter provides a trans-local perspective on the female producer, with an examination of music production by immersion into the field through a female lens with nine female producers from North America, Mexico, Australia, and The Netherlands. This analysis provides validation on my arguments of the afflicting and divine intersections of gender and music production. Taking a broad definition of the music producer, this research encompasses both the studio producer and the electronic music-based artist/producer. This study concludes that while the experience of one's gender may be preconscious in a woman's approach to music production, the feminine manifests as a distinct aesthetic in all cases herein. Though it is essential to recognise that not all women are feminine or feel comfortable expressing feminine behaviour. Charlotte Greig affirms:

We can't talk about women as if we were a subgroup of humanity that speaks with one voice. We don't, and there's the same level of diversity and conflicting points of view amongst women songwriters, as you'd get anywhere else in music. (Whiteley, 1997, p. 168)

This is the same in music production with a level of diversity and conflicting perspectives amongst female producers. It is important to acknowledge that not all of the female producers I interviewed feel their practices are feminine or see themselves as feminists. Some female producers do not acknowledge feminism as a cultural framework embedded in their music production, though I am viewing their discursive and material contributions through their embodied gender and a female lens. This study finalises with recommendations from the female producer's perspective to address the afflicting intersections of gender in music production and remedy the gender inequalities within the field.

The Afflicting Intersections of Gender and Music Production

Existing literature that elucidates the intersections of gender and music provides a wealth of insights into the gender imbalances in musical work. Differences in gender socialisation, problems of sexism and sexual harassment, the discursive production of technology as gendered, and gender performativity in musical work are theorised and discussed. (Smith, 2009, p. 4)

These gender imbalances are not only present in existing literature though are also found within many female producers' experiences. The following exploration of the afflicting intersections of gender and music production uncovers these gender imbalances from the female producers' perspective. The participants of this study explain these afflicting intersections of gender in music production in regards to; the lack of representation of their gender within the field; encountering barriers to accessing the field due to their gender; and feelings of alterity in regards to their gender and practice.

Lack of Female Representation in Music Production

There is a lack of female representation physically in the field of music production and represented in the media. Amelia Warren¹ currently mainly listens to female productions though in the past there have been times when all she listened to were productions from males as that's all that she could access. This makes her realise the lack of females there are creating music, commenting, "we are missing women in the music industry" (Warren, 2019). Ania Grzesik² explains when she was starting out in the field she "didn't know any female producers and engineers", now she knows "a small handful" (Grzesik, 2019). When Sophie Botta³ entered the field she noticed the lack of females in the industry. She says "when she started the field was totally dominated by men with a token female as a rarity" (Botta, 2019). Karina Rivero⁴ understands "some women are aware that they are underrepresented in the audio sound and music community". When she was at university there were only 5 females out of 20 students in the music production classes (Rivero, 2019). Catharine Wood⁵ believes there are social barriers for females to music production. She explains there are 51% of girls in music classes at school and then this drops off when they go onto university. Wood is involved with the professional advisory committee of the LA recording school, which is owned by audio university Full Sail. She says that the gender balance at their university has around 17% female students. Wood believes that parents wouldn't normally steer their daughters into music production after school, this is where some of the social conditioning comes from (Wood, 2019). Rivero believes that the lack of females in university learning music production is due to society's belief that music production is a male role. Her parents also had the belief that music producer is a male role. She explains girls are told entering the field "is going to be hard as it's a man's job" (Rivero, 2019).

Grzesik feels that social beliefs of gender influence the audience of music productions publications and discourse, fewer women are interested in music production as a society, and the culture of production subconsciously “steers” girls from a young age towards other interests (Grzesik, 2019). Rivero also believes this under-representation of females within the industry and these social assumptions of gender is due to the lack of media representations of females in the environment of music production. In the majority of discourse and social media, the representation of a producer is male, with images of “a male behind the console or with a boom mic”. She believes this has aided in society's belief that music producer is a male role (Rivero, 2019). Sophie Botta believes music industry media has an under-representation of female producers and this is also evident in the music production discourse and publications (Botta, 2019). Wood believes that female producers are heavily underrepresented in the media. “You just don't see them”. She says the “98% male producer statistic is promoted in the media”. She feels “companies could do a better job at promoting a more diverse imagery”. Wood explains there are a few women in the field that she knows about and wouldn't have found out about them if she didn't directly interact with them. The magnitude of these females' work is astounding and they had to be filtered into her attention, which she finds strange. She feels that women doing amazing work in the field should be highlighted in the media (Wood, 2019). Fieke Van Den Hurk⁶ also believes that female producers are underrepresented in media representations. She thinks that the underrepresentation of female producers in the media may model the amount of female producers in the industry. She thinks as music production “is such a male world the media publishers may not think to write about a woman”. She was surprised when the media only acknowledged the male producers of Bjork's musical works and never acknowledged that Bjork had co-produced those productions (Van Den Hurk, 2019). Missy Thangs⁷ agrees there is a massive under-representation of female producers in the media considering the number of talented females in the industry. “Female producers are underrepresented in the media, there is a lack of visibility of them”. Thangs explain many females are doing incredible things in the industry but we never get to hear about them. She believes we hear and read about the token females in the industry but the media needs to dig better as there are so many others out there doing work worthy of merit. There is an unconscious bias towards males in these publications. Missy Thangs mentions that record labels mould what the audience sees in regards to their artists. “There is a smaller window and space for females, and the rest is taken up by the boys and the boys club”. She explains there are heaps of images of male DJs and the rare female DJ when flicking through DJ magazines. Thangs comment that the production magazines are not any better and are filled with males with possibly one segment on a female. These magazines always show a particular type of female producer, illustrating a lack of diversity with females that they choose to cover. She says that all women in music are presented and marketed in the same way, whereas with men there is more diversity in their publicity. There are only a handful of

feminine archetypes in the music media and not much variety of the female (Missy Thangs, 2019). Sophie Botta agrees that there is an under-representation of female producers in media representations compared to male producers. “There is a lack of articles written about female producers and even the high achieving female producer lacks publicity” in the media. She explains articles on the male producer of the year are prevalent in the media and feels there is a natural gravitation to write about male producers. Botta believes “there can be far more research articles and media press representing female producers”. Botta comments on an article about the female sound editor of Bohemian Rhapsody that won a Grammy award, which mentioned “sound editor and mum in the article”. She exclaims, “You would never write that he’s a sound editor and a father in the media” (Botta, 2019). This is evidence of the social constructs, namely sexuality and motherhood that females have with the afflicting intersections of their gender and practice in the music production industry.

Barriers for Females to Access Music Production Due to Under-representation

Grzesik has worked in many areas and different positions in audio production; she feels this is due to being a female in a male-dominated field. In her previous position in a recording studio, she came up against barriers to furthering her career. She felt that “working in the recording studio isn’t working for me, how can I continue my career and not get caught up in the fact that I can’t get into the boys club”. She has had to consider other options for continuing her career, which led to producing podcasts and sound design. In her current practice of podcast production, she is aware there is also a lack of female engineers in this field. She would like to “establish herself as a sound designer” though is worried as sound design is an “all-male field. It’s like that across the music industry in general”. When she notices the masculine domination in the field of production it now makes her “want to break through somehow”. Though she doesn’t often work in the recording studio environment as feels this is “a dude fest, a boys club”. Grzesik believes females have barriers to access the music production studio “they don’t fit a mould”. In the beginning, she tried hard and realised that to survive in this industry as a female she would have to act more masculine, and would emulate the behaviours of male producers and engineers. Grzesik feels that as a woman if you acted feminine in the production environment you would make others uncomfortable as the production environment is masculine (Grzesik, 2019). Fieke Van Den Hurk says “there are so few women in music production” due to society’s view on the studio environment, “the stereotype is not appealing for women” (Van Den Hurk, 2019). A Hundred Drums⁸ believes women encounter barriers to accessing the studio due to conditioned ideologies and beliefs of certain fields (A Hundred Drums, 2019). Wood believes there is a “studio culture that sometimes identifies women as a receptionist or singer. The studio perspective isn’t thinking female engineer historically”.

Catharine comments on the competitive nature of production and the strong studio culture, which make it harder for females to gain access. She speaks about how social capital is necessary to gain industry recognition, which is how you get work in the industry. Being a member of various organisations has helped Wood gain this social capital (Wood, 2019).

Warren believes there are barriers to accessibility to music production for females. In her own practice, there have been studios where another producer has been asked to assist on a session. The men want her there for entertainment and comfort, though when she offers technical knowledge or musical ideas to the session they are disregarded. This makes the working relationship uncomfortable and puts a strain on it, as there are incompatibilities in the expectations of her role in the session. Her perceived role in this masculine space is feminine, which is barred from the technical aspects of this space. This pulls her away from these opportunities and creates a barrier for her to access music production. She says these situations are not necessarily sexual harassment but at times men want you in the studio to impress you. They want to show you what they can do and don't want your input. Warren believes that the culture causes the barriers to accessing music production for females, not the work. She feels the culture breed this idea of the man in a white coat, who has been in the industry since the 60s and he knows everything and holds all the power, or young guys sitting on their laptops with massive egos. This social scene does not appeal to many women. Even though the workload is technical, the actual working environment is social. What she understands from male peers in the industry is they are extremely competitive with one another. Which makes them not talk about what they don't understand. This is not the way that women learn and work. Her male peers in the industry won't openly talk about stuff they don't know unless it's a one-on-one situation. If there are others in the room they won't burst their ego and admit to what they don't know. She would rather talk about what she doesn't know so she can learn and gain knowledge on this aspect (Warren, 2019). Botta believes that females don't have barriers to accessing the music studio though the studio environment has been considered a male domain for so long. This is due to societal beliefs that date back to when studios and the music industry became an industry. She explains, "Back then women didn't work, they were at home" in the domestic sphere. Then women entered service trades and these days more women are working and slowly edging into more masculine domains. Botta thinks what does give the impression of male dominance in the studio is the vibe and environment that some people create in the studio. She feels a barrier for females to enter music production is the lack of female mentors and female role models in the industry to resonate with and be inspired. When you think of people in audio you think of a male, in black jeans a band t-shirt, and a ponytail, or men wearing suits. The dated gendered assumptions of a music studio and audio wasn't appealing to females due to these preconceptions. Women feel "I don't relate to this due to these conceptions so this isn't for me" (Botta, 2019).

Music production discourse is written for a male audience and this causes a barrier for women to access music production. Woods believes production discourse is written for a male audience, "All the images in these publications are of a white male beside studio gear". She mentions she "doesn't feel represented in these publications as a female and finds it hard to relate to these publications" (Wood, 2019). A Hundred Drums assumes that the majority of music production discourse has an underrepresentation of females as the majority of the music production culture is male, therefore may be written for that audience (A Hundred Drums, 2019). Grzesik has also noticed the underrepresentation of female producers in music production publications with most images and plug-in advertisements portraying a male producer. She says that she has just "became used to it and has thought well it is just the way that it is" (Grzesik, 2019). Van Den Hurk thinks that music production discourse is written for a masculine audience due to the majority of these publications being written by men. Though she doesn't think that they intentionally or specifically target a certain gender. She says, "This happens as its men writing about their lives and experiences." She thinks the problem with this is boys can identify with the author and subject but for a female, it may cause a barrier to engage with this discourse (Van Den Hurk, 2019). Patty Preece⁹ also feels that electronic music production discourse is also written for a gendered audience. She mentions *Pink Noises* a book by feminist musicologist Tara Rodgers who believes the production vernacular is gendered masculine. With words like "bomb, attacks, compression", from a historical perspective, we have many male examples and these do not represent gender equally (Preece, 2019). To quote Rodgers:

Histories of electronic music often begin with a prominent origin story, the avant-garde noise of the Futurists in the early twentieth century. In the beginning, the story goes, there was Luigi Russolo's Futurist manifesto, *The Art of Noises* (1913), a bold celebration of the sounds of machines, modern industry, and war. Origin stories tend to normalize hegemonic cultural practices that follow, and in electronic music, the beauty celebrated by aestheticians [is] often stained with such things as violence, misogyny, and racism. (Rodgers, 2010, p, 6)

Missy has not noticed the masculine gendering of audio publications until she recently read a book by renowned engineer and producer Silvia Massey and recognised "that's the way a woman tells the story and explains production aspects". She says "it reads differently to the regular production publications". Missy now thrives on women talking about production, "as they tell it a little differently" (Missy Thangs, 2019).

Many female Producers feel they need a formal education to access the field. Karina Rivero is a producer; recording, post-production engineer, and at times also a mastering engineer from Mexico City. She has been at her current studio for 5 years after completing a Bachelor of Music Production. Rivero decided to pursue education in music production after going to a piano workshop on producing a song for a client, as she was a pianist. This led to her recording her

friends playing instruments and working on drums in Garageband. She went onto university and continued through to honours. She believes most women feel the need to get formal education to enter the field of music production (Rivero, 2019). Warren explains, "University isn't the normal pipeline to gaining work in the studio. The standard way to enter the field to become a producer or engineer is to start at the bottom of the ladder, in the studio, this is as a runner and work your way up to engineering and producing". She doesn't feel this is the best or most efficient way to learn, as it doesn't provide the space to learn from your mistakes. "If you make mistakes on the job you usually get fired, but in the university environment you have the ability to really learn from your mistakes and this doesn't have a detriment to your reputation or career". Warren entered the field via university and feels she has learned more in the university space and has been able to apply what she has learned on the job (Warren, 2019). Botta entered the field of music production via university with gaining a degree of a Bachelor of Music, which had the three majors, composition, performance, and audio. She says, "audio was what I got the best marks in and was my best subject so I stuck with it" (Botta, 2019). Though even in university females still encounter production as a gendered practice. Preece comments in regards to the attitudes of music production educators and how they facilitate their classrooms from a gendered point of view. "Assuming that the men know everything and allowing the guys to speak out while females in the classroom may not have the confidence to do this. This creates an environment that isn't conducive for women to feel comfortable or gives them time to formulate answers to contribute to the learning environment" (Preece, 2019). Missy Thangs has experienced this first hand in an educational workplace. She says, "The culture is so ingrained that the other lecturers don't even notice or understand" (Missy Thangs, 2019). With university, an inroad for women to access music production, this masculine gendering of education environments, in turn, creates another barrier for women.

Within A Hundred Drums' creative and work networks in the electronic music scene some female producers have dated high-profile male producers to gain access to music production and further their profile as music producers, leading to high profile bookings and tours. This leads to a lack of respect for female producers in the industry as males generalise that all female producers do this to get gigs and recognition. It isn't their skills that gain them this recognition, though who they date. These gendered assumptions then create barriers for other women to be taken seriously and access the field. She feels that she has "contributed to this in a way". A Hundred Drums herself dated a high-profile producer, which didn't end well. When they broke up "he sabotaged her career and excluded her from the scene". This made it harder for her to get where she is today as no one took her seriously due to the effect on her social capital (A Hundred Drums, 2019).

Alter Gender in Music Production

Grzesik feels like the alter gender in the music production field as she doesn't know many female producers or engineers. The few that she has known over the years have left the industry due to the challenges and limitations they face as a female practicing production and engineering. She explains "when females are starting in the field being the alter gender can lead to identity issues for female producers". Grzesik believes that "we tie our identity to our careers". She is constantly aware of her gender in all the interactions she has with others in her field (Grzesik, 2019). Wood also feels as a female she is the alter gender in this environment. She says "it's pretty widely recognised that there are less than 2% professional" female producers in the field (Wood, 2019). Warren "100% feels like the alter gender in music production". She says she "would be shocked to hear women say anything different". This has given her identity issues as a female producer and makes her question "why there aren't many women in technical and leadership roles in the music industry?" This makes her "look to the greater tech fields for inspiration on other women who are doing innovative things in tech fields". She mentions, "With being in a particularly male role as a producer, she has always absorbed the information and knowledge from males. Being a woman in audio and realising how few of us there are and the difficulty of finding a job in audio" has made her seek out female mentors, as she finds "they are more sympathetic and are better at explaining things. Females relate to the vernacular of other females". She feels her "female networks have led to her gaining more work in the industry". The females have helped to "guide her through this male-dominated field and been a source of encouragement to keep going" (Warren, 2019).

Preece feels that she is the alter gender in music production and "it is still a male-dominated field". She regularly gets asked, "who made your music or who made your instruments". The Ironing Maidens, Preece's electronic duo, play self-made electronic instruments made out of irons, these trigger the music in Ableton. She feels "as a woman we have to prove ourselves in the field and have to explain yourself more" due to being the alter gender. Though this "has not led to identity issues" for her a female producer though she mentions that, "in the beginning, she was more naive and didn't have a strong sense of the greater industry due to entering from the health sector". Which has many differences from the mainstream or popular music industry (Preece, 2019). Van Den Hurk feels like the alter gender in music production and recognises the lack of females in this environment. She has noticed new clients' reactions when meeting her in the studio not knowing their engineer is a woman. She says "this is quite prevalent when she works in the commercial studio. They come in and say, so your engineering today and they look a bit surprised and suspicious". Van Den Hurk believes this is "because it's very rare" to have a female engineer in the studio space. Fieke says that she "used to find these situations hard to deal with". But now she knows "how to make the client feel comfortable with her gender and position by verifying her

production skills and professionalism”. She says, “Once they know that you can do your job well, they like that you’re a woman and an engineer or producer”. Van Den Hurk says she’s “had people say at the end of a session I was pleasantly surprised by you” and she “doesn’t know whether she should be insulted or take this as a compliment” but she likes ‘changing their perception so takes it as a compliment’. She says that she “gained work at the studio she works at now as they were interested in her due to her gender”. She thinks “people are curious when it comes to females in this space, involved with music technology” (Van Den Hurk, 2019).

Botta also feels that females are underrepresented in the industry and feels like the female is the alter gender in music production. She says, “things are improving slowly and there is a greater acceptance of females currently”. Though, “in live sound there are fewer females than in other production fields” and “there aren’t many female songwriters in the music industry”. Being underrepresented in the industry has not led to any identity issues for Botta. As she “hasn’t worked in many studio environments” and “usually works from her home studio or studio for hire” for particular clients. Though she has interned as a student in a studio and has not come across any gender-related issues while an intern. She comments even though she hasn’t experienced this “it is definitely out there”. She mentions working “in live sound, there have been a few comments at times”. Botta says “this has made her more discerning whom she works for” and she “has had some positive comments from venues and employers lately”. The clients and venue owners said: “It’s great to have a female on board and this is what we want more of”. She found this really encouraging and better than “being dissed because you are a female”. Botta comments, “as female producers we are often addressed as Hi guys” and mentions a “Facebook post from a male to the Soundgirl’s group using this term. He got quite defensive when a female called him out on it”. She also “had an employer recently use this term and he corrected himself and quickly apologised”. Sophie says, “It’s a tricky time for females and males as we are trying to navigate how to move forward because we have been so male-dominated. How do we get to a place where it’s equal and fair, in the future?” (Botta, 2019).

Some female producers feel that women’s production works are not as popular as male production works. Preece was recently having a conversation with Melanie Bloom from Sonic Bloom in Berlin Germany regarding the popularity of female music. Melanie is a German producer and Ableton educator. Preece explains Melanie believes we are so used to hearing men’s productions due to their dominance in the industry, that when audiences hear females works it may not hit with the same impact. This is due to you like what you are familiar with hearing. With a lack of female works’ getting airplay or bookings on festival line-ups, we are used to hearing male music (Preece, 2019). A Hundred Drums doesn’t “feel that feminine music is less popular than masculine

music”. She feels “the lack of acknowledgment and recognition for female productions are the issues” with the gender inequalities within the field of music production (A Hundred Drums, 2019).

In Rivero's studio workplace, she doesn't feel like the alter gender as there is an even representation of gender with 3 female staff and 3 male staff and are not discriminative towards gender. She knows that even though she hasn't come across these issues as much as others, they are still prevalent in the field. Rivero hopes that more women speak up about the issues so that more people become aware of these issues in the community of music production. These conversations are important to combat the ongoing issues of gender inequality in music production. Through these conversations is where she believes change can happen (Rivero, 2019). Wood comments that being the minority in the industry has not “impacted her or made her adjust” her practice. She says up until the last 5 years she “had never thought about” the gender imbalance in music production. When she went to audio engineering school she was the only female in her class though she “didn't really think about it.” She thinks “of people as humans” and doesn't like to categorise by gender and thinks about “everybody as equal” (Wood, 2019).

The Divine Intersection of Gender and Music Production

Many believe women are equally talented and should be equally recognised in music production as men. A Hundred Drums comments “Music is an art form that anyone can express and create”. She feels “women should be celebrated for their uniqueness and female music producers should be recognised for their aesthetic or unique style” (A Hundred Drums, 2019). The following explores the feminine aesthetics or divine intersections of gender and music production by examining the gendered process of music production through analysis on the; feminine performativity in music production; female modalities of music production; and DIY modalities of cultural production, derived from the interview participants experiences and perspectives.

Feminine Performativity in Music Production

Fieke Van Den Hurk performs femininity in her practice by capturing the emotion in the production. She explains that her approach is by going with “a gut feeling” rather than constructing a mix from “a technical” mindset. She likes to capture the feeling in the production and then reflect on what she has composed or captured to know how to proceed with the production. Van Den Hurk feels that she contributes femininity to her artists' projects with this approach of “capturing the emotional content,” though she always focuses on the “artists' creative direction and intention” (Van Den Hurk, 2019). Sophie Botta focuses on capturing the emotion in a recording, as songs aim to express a feeling. She says, “This is capturing the heart of the song”. Botta feels a certain

responsibility to her clients, and she mentions “the importance of understanding what their expectations” are and what they want to convey “in a song, musically, emotionally and conceptually” (Botta, 2019). Missy Thangs also follows her “gut instinct” in her practice instead of following the conventional methods. The “instruments” that she “chooses to put in the foreground of a mix” display her unconventional approach, illustrating her feminine performativity. She can be “quite playful with the board/console while she mixes”, often “dancing while mixing”. Thangs also has feminine performativity in the way she talks about her approach to her practice. Thangs explain panning a guitar in terms of “sweeping a guitar to the left” (Missy Thangs, 2019). Amelia Warren’s production style “doesn’t fit into a paradigm of someone else’s making.” Using her gut instinct, Warren describes capturing the emotion of a recording by “knowing when someone has put his or her heart and soul into a piece. The whole composition tells the story, not just the vocals” (Warren, 2019).

Patty Preece from The Ironing Maidens is “creatively influenced by the state of the world” and comes from a political stance to her practice. There is feminist performativity in this approach, intending to “bring women to the forefront in the home and the studio”. This celebration of women addresses the visibility of women in the workplace. The Ironing Maidens’ motivation for getting into the studio is the “inequality of women”. Their recent song ‘Pick you shit up’ was “inspired by the recent census results where women are still doing the majority of the housework and domestic duties within the home” (Preece, 2019). Feminist musicologist Sally Macarthur explains: “feminist texts self-consciously challenge the methods, objects, goals, or principles of mainstream patriarchal canons” (Macarthur, 2002, p. 149–150), due to the majority of discourse composed by men. The Ironing Maidens have made “electronic instruments and midi controllers out of irons” (Preece, 2019). The use of a household domestic device reconstructed into a music technology device is an example of feminist commentary and performativity in Preece’s practice.

I observe Catharine Wood as having feminine performativity in her practice as she produces her personal productions with “a confessional singer-songwriter” style. At times she writes music “just for her and may never be released or may not be released for some time after composition” (Wood, 2019). This style of composition and genre of writing is a more personal and has been described as feminine by Greig: “Singer-songwriters, perhaps implied an arty, feminine kind of solipsism not present in the term folk singer” (Whiteley, 1997, p. 174). Wood illustrates feminine performativity in this approach to practice. Botta also performs femininity in her works by composing with a confessional style on “personal themes and experiences” (Botta, 2019).

When working with artists, Karina Rivero concentrates on creating a welcoming, homely environment for the artists to perform in, showing feminine performativity with this approach to practice. She brings a focus to “logistics and catering” for recording sessions unlike her male

colleagues, and says “the males usually go in and hit record” (Rivero, 2019). Van Den Hurk believes her gender influences her behaviour with her artists. The difference that she can see between her and the male producers and engineers in the studio that she works alongside is that the male producers behave with a hierarchy over their artists and clients, behaving with a “bossy” personality in the studio. The males are more controlling of the sessions: “they don’t feel into what the artist is doing”, and they follow a conventional studio process. The males take less care of keeping the energy in a session: “they just go-go-go and at times you have to tell them to take a break” (Van Den Hurk, 2019). Botta finds if things aren’t working in the studio, she also “takes tea breaks” (Botta, 2019). Preece says women create a “nicer vibe” when they are in charge in the studio. She mentions working with a student who had to record vocals for a song competition: “The guy that was receiving the tracks also came into the studio. He was given the brief that the female artist is sensitive so sit back in the studio and chip in when he needs to”. There was a young female student with Preece running the computer while she worked the console. She commented that, “The guy went on to take over the computer from the female student” along with communications with the artist, and that “he took over the whole session and made the artist uncomfortable by being really pushy with her”. Preece explains “He got a great sound but at the cost of making the artist uncomfortable, along with the student and teacher” (Preece, 2019). Feminine performativity is illustrated in the approach to practice with making the artist comfortable, taking regular breaks, and not behaving hierarchically with the artist. Arguably, this allows for a much more comfortable session, leading to a better performance and a better recording experience.

Feminine performativity in record production is evident in many female producers’ works. Many female producers focus on the melody and melodic content of the production. Riveros’s mixes often illuminate the higher frequencies, and she has had her productions described as “sometimes lacking in the lower end”. She believes this is due to women’s influences in the childhood and teenage years in regards to sound. Most females “play melodic instruments” and therefore, focus more on these areas (Rivero, 2019). Grzesik agrees; she feels that all the music she listened to in her youth subconsciously affects the sound and aesthetic of her productions (Grzesik, 2019). Warren also enacts this feminine performativity; the focus of her productions weighs on her melodic compositions (Warren, 2019). As an artist in her personal productions, Wood says she is “very particular with melody and has a unique sense of harmony with composing chord progressions”. She mentions she is “firstly melody oriented then lyrically oriented”. Lyrics take her a long time to write, and it is “the melodies in her music that connect them together as her works” (Wood, 2019). Grzesik loves classical music and notes that the classical composers are all male. What she finds really interesting is “if you are recalling something from a classical composer then you are recalling something that was written by a man. But then they have written things that can

potentially be seen as feminine” (Grzesik, 2019). Grzesik notices here that feminine and masculine are a performance and a man can perform femininity. Missy Thangs’ personal productions are feminine sounding in regards to the melodic content. She explains that these “melodies create a vibe that is really quite beautiful”. Her songs “don’t have a lot of dissonances and are usually written in the minor keys” (Missy Thangs, 2019). Many believe minor keys are associated with the feminine, corresponding with theories on aesthetics in music. I would like to acknowledge that these theories are described in mainstream musical discourse, which like all mainstream discourse has produced and reproduced the feminine in a subordinate position to the masculine. Philip Stoltzfus explains that “musical expression can provide orientation for the entirety of the inner life”, including the characteristics of gender, heard in the metaphors of the masculine and feminine in the major and minor keys (Stoltzfus, 2006, p. 81). These metaphors come from different theories on sonata form, with the first theme denoting the masculine, written in a major key. The second theme portraying a feminine character is written in a minor key. Macarthur describes Karl Marx’s concept on sonatas as one that depicts the first theme as masculine, “constructed decisively and completely with energy and vigour” in contrast to the second theme: “tender feminine themes, dependent and determined by the preceding masculine theme” (Macarthur, 2002, p. 90). Most take for granted these aspects of musical practice as simple elements that structure his or her musical and social world, though McClary states:

They are perhaps the most powerful aspects of musical discourses, for they operate below the level of deliberate signification and are thus usually reproduced and transmitted without conscious intervention, for it is through these deeply engrained habits that gender and sexuality are most effectively and most problematically organised in music. (McClary, 2002, p. 16–17)

Preece says that The Ironing Maidens’ music is “more groove-based with no aggressive synthesiser lines. The melodies are really beautiful with a prominent vocal” (Preece, 2019). These female producers interviewed describe feminine performativity in their works by focusing on the melodic content, while other female producers focus on producing a smooth and sensual mix. A Hundred Drums performs her femininity when she is DJing her songs. She says she has a “smooth and sensual” approach to her mixes, “unlike a guy who may do a hard drop” (A Hundred Drums, 2019). Ania Grzesik also has a similar approach to her works, with “no sharp edges” in her mixes and a “fluid” nature (Grzesik, 2019). Van Den Hurk likes it when things “stay organic and not so clearly defined”. She likes it when sounds have a fluid sonic quality (Van Den Hurk, 2019).

Feminine performativity in music production is embedded in the communication of the musical story and the delivery many female producers offer through their works. Van Den Hurk says her music “has a feminine sound and thinks it would be hard to escape, as she is a female writing it, expressing a female story” (Van Den Hurk, 2019). Rivero believes female producers express

emotions and convey ideas or messages differently in a mix. She thinks that everything that defines her emotions as a woman is expressed through her arrangements, mixes, and sometimes even the mastering process. She explains that “If it’s your voice that’s being expressed and you’re a woman, it will come through” in your work (Rivero, 2019). A Hundred Drums performs femininity in her record production in the way she encodes her energy into her productions; she says she is “transmitting” or communicating the story with the way she weaves musical elements and the choice of language used in the lyrics of her works. She thinks that many males may tell their story differently, possibly with the use of “dominating” or aggressive sounds (A Hundred Drums, 2019). Botta performs femininity in her works by composing on “personal themes and experiences” (Botta, 2019). Missy Thangs also has this approach to her works, composing from her “experiences and feelings about what’s going on around her”. Missy says that due “to being a female she is naturally going to bring” the feminine experience or “a feminine quality to her work” (Missy Thangs, 2019). Wood also composes her personal productions on her own experiences. She comments on “craft versus being an artist”. When you’re thinking about yourself as an artist and you’re creating, “whether it’s painting, drawing, or music, the thread that goes between your works is you as the artist. Therefore that’s what people recognise in your work” (Wood, 2019). Warren finds that she composes music based on her “emotional experiences rather than what’s happening in the outside world”. She believes there are “unintentional nuances in her music that would express her gender. She is a female experiencing life as a female and composes music based on her experiences” and believes that “other females would decode these experiences when listening to her music and relate to them”. When she hears female productions, she can hear “the femininity in the recordings and productions”. Her older compositions are “like diary entries” with her femininity expressed in the lyrics composed from the feminine perception. She says she likes to “sum up her emotional experiences; if she can’t do this with words then she knows she has to do it in a song” (Warren, 2019). Botta composes from “her personal experience as a way to come to terms with events”, expressing how she feels as a way of processing. She believes “music works from the inside out”, and the connection to the composer or producer is unavoidable. Botta believes as female producers we express our personal experiences or emotions through the musical product, whether it’s a personal production or for a client. The composer’s/producer’s voice can be heard in the production; for example, “a chord progression or certain riff is chosen as it relates to the producer’s taste” and expression (Botta, 2019).

Preece also performs gender in the communication of the music, producing female stories with her duo The Ironing Maidens. The Ironing Maidens’ songs use a feminine vernacular to express the female domestic duties in the house, addressing the gender inequalities of females in the home and the field of music. They “use repetitive lyrics” in the song ‘The Dangers of Ironing’ to “express the

repetitive monotony of housework”. The “narrative of the song communicates that the character/protagonist of the story dealing with mental problems, due to this monotony”. They express these feminist stories in music with the ultimate goal of addressing the gender inequalities of females in the domestic sphere. They are trying to “address issues of sharing the load in the home with housework, male privilege socially and culturally”. This form of gender performativity is an example of feminist phonocentrism. Schlichter explains that feminist phonocentrism is noted in “texts that construct the female voice as the representation of an authentic female self” (Schlichter, 2011, p. 37–38). The Ironing Maidens “perform on stage with ironing boards, and electronic instruments and synthesisers made out of irons” (Preece, 2019), showing another aspect of feminine performativity in their works with the use of a domestic object coded as traditionally female and used in the performance of their music. Female producers who perform their music on stage have to consider their personal presentation, unlike male producers who can perform in a T-shirt and jeans. This is largely because women are judged not only on their music but also on how they look. Preece and her partner are “conscious of not playing into traditionally assigned gender roles”. As Preece is “more masculine and her partner is more feminine”, Preece wears pink and her partner wears blue to complicate how they portray gender (Preece, 2019). Warren’s on-stage presence illuminates her gender when she performs, as she likes to “wear a dress and makeup, and she curls her hair” (Warren, 2019). A Hundred Drums likes to dress up and “set a vibe” when she plays live. The way she “moves when she is DJing her music onstage” also expresses her femininity due to the fact that the female body moves differently from a male’s (A Hundred Drums, 2019).

Feminine and feminist performativity in music production is evident in many female producers’ practices. Noted in: following their gut instinct instead of conventional methods of constructing a mix; focusing on capturing the emotion in a recording; having a socio-political creative influence; utilising household domestic devices in the production of music; drawing on a confessional singer-songwriter style of composition, and by making the artist comfortable and not behaving hierarchically with the artist. Arguably, feminine and feminist performativity can be enacted in many female producers’ works through their melodic content, their production of a smooth and sensual mix, their personal/political lyrics, and their physical performances on stage. The following analysis focuses on the gendered modalities of music production to offer a further understanding of the female producer and her practice.

Female Modalities of Music Production

The majority of music production practice is done in recording studios, a sterile space. Though many female producers’ approaches to practice start with making this space an environment to inspire creativity. Rivero’s approach to the recording sessions is by concentrating on creating a

“welcoming homely space” for her artists (Rivero, 2019). Botta has a studio attached to her flat with its own entrance, though at times she hires another studio for clients to work in as well. She also keeps a homely environment in the studio with plants and ornaments, though she says “it’s a mess with guitars everywhere” (Botta, 2019). Van Den Hurk works from her own professional, acoustically built studio within her apartment where she records many bands and artists. Her studio has a “cosy homely atmosphere. It is light-filled with a big window and a plant across the window still with a beautiful view of the garden outside the window”. She says, “it’s quite different to most male producers’ studios or man caves” that she’s been in. She “put a lot of thought into how she wanted her studio to look” when she was building it and really cared about the “aesthetic” of the studio (Van Den Hurk, 2019). Wood, like Van Den Hurk, also has this approach to practice and likes to work in a “light-filled environment, not a dark room or cave”. Her creative environment is her own studio, which has been “professionally built with acoustic treatments” (Wood, 2019). Missy Thangs doesn’t like working in a sterile environment as it “puts a damper on her creativity”. She cares deeply about creating a vibe in the studio and uses “incense and lighting to set the space” for her artists (Missy Thangs, 2019). Preece produces music for her duo The Ironing Maidens from her home studio, which is “a light filled space surrounded by nature with coconut palms and passion fruits growing outside. It is a creative space for jamming and production with a pop theme created with large colourful Lego bricks” (Preece, 2019). A Hundred Drums feels that “colours and visualisation help invoke her creativity”. Her studio is within her home. The environment is “filled with visual art, instruments and is royal purple to stimulate her mind and creativity”. She has an “altar in her studio with candles, animal bones, and crystals” to further stimulate her environment and creativity. Her studio is more than just a music studio; it is her “creative space”, the one-room where she is “100% raw and in full empowerment of her self-expression”. When she enters this space, “the valve to her creativity vessel in her brain completely opens” (A Hundred Drums, 2019). For many, the female producer’s practice starts with making the studio an environment to inspire creativity, setting a comfortable space with the use of colour, ornaments, and nature. The prominent characteristic to the female producers’ studio practice is having the studio in the environment of their domestic homes, a feminine space, which has significantly contributed to their development of production skills. Mary Celeste Kearney believes this is due to the fact that “the power and control associated with the producer (Bayton, 1998, p. 6) appears undiminished, even in the digital age (Wikstrom, 2009), the ability to avoid such ‘grappling’ via self-production, therefore, is welcomed by the women here” (Whiteley, 1997, p. 218).

Another female mode of music production in practice is related to cleanliness and organisation to create a pleasing and calming atmosphere in the studio. Rivero notices that many female producers that she has worked with “are gentler with the equipment and have a cleaner studio

environment” (Rivero, 2019). Grzesiks’ practice is to prepare for her creativity by “ensuring that all the technical aspects” are ready so she can enter her creative space. This “allows for her process to flow without getting caught up in the technical elements”. The female modality of her music production is evident in her practice with more mindfulness, attention to detail, and organisation (Grzesik, 2019). Van Den Hurk’s studio is very clean and organised. She has “a system for everything” and her studio setup in a particular way for efficiency, suiting her workflow. Van Den Hurk has had someone comment, “You can clearly see it is a woman’s studio”. She notices that “the studio gets messier sooner when there’s a male engineer” in there (Van Den Hurk, 2019). I’d like to acknowledge that not all men are messy and not all women are tidy, though for many women, creating an aesthetically comfortable, pleasing, and calming atmosphere is conducive to productive music-making.

Botta’s approach to practice is to help her clients be comfortable and prepared for the recording sessions so that they capture the desired emotion in the recording. She does this by allowing her artists to rehearse to “get used to using microphones and the studio environment before hitting record” (Botta, 2019). Van Den Hurk uses her intuition in the studio when working with an artist or client to “pick up on their emotions and stresses” and make them comfortable. When the artist is comfortable, it makes a better recording and session. She does this not only in her actions but also in how she chooses the “process to flow”. She is conscious of how she communicates with clients. She says, “some clients perform better when you are warm and with others, you need to be strict”. She sets the studio space to suit her client by “dimming the lights or lighting candles to make the artist more comfortable” (Van Den Hurk, 2019). Preece is more intuitive in the studio. She thinks about every session in the studio as an experience: “It doesn’t matter if you don’t get what you set out to achieve the first time, as each time you can reflect on what happened and go back and change what’s needed. This helps artists to grow and learn their own processes” (Preece, 2019). Warren also feels as a female producer her approach to practice can be “more accommodating in the studio than her male counterparts” (Warren, 2019). Missy Thangs believes as a female producer she is “very adaptable and can mould to suit” her artist’s style, and connect with the artists. She’s “very malleable and soft, nurturing” and personal to get to the heart and capture the emotional intention of the music, though she can “be a hardass if need be”. She works with her intuition and “finds out the artist’s intention” for the music and works with this. She likes to “hear what they are doing and find opportunities” in their music to inspire her further with the production (Missy Thangs, 2019). Another female modality of music production in practice is the way that Botta thinks and feels about creating music for someone. Botta feels that most of her clients want to create music that is “really personal to them, songs about breakups” and current life events. She thinks “as a producer, they have entrusted their baby to you. It’s special, it’s precious to them and the producer is the one

that has to breathe life into it” (Botta, 2019). Angela McRobbie attests that “the role of the music producer within the popular music industry has been recognised as a profession strongly associated with notions of power and control” (McRobbie, 1978, p. 66–96). These women show that in a female modality of music production, the power and control lie with capturing a great performance. Some of them do this with what might be called a feminine approach to their practice, by making the clients comfortable with a gentle manner, and by using their intuition to read the client’s needs, intentions, and processes.

Female modalities of music production can be seen in many female producers’ practice with their workflow. Rivero believes women have different workflows in the studio “as females think differently to males” (Rivero, 2019). A Hundred Drums believes females convey things or communicate musically, “due to thinking differently” than men (A Hundred Drums, 2019). Missy Thangs believes that her “interface” of practice is very “effeminate due to women thinking differently to men” (Missy Thangs, 2019). Warren has a unique workflow with the way she “arranges music, as she doesn’t write linear”. She doesn’t start at the intro and work forward (Warren, 2019).

Female modalities of music production are evident in the gentle approach that female producers have to their works. Preece’s feminine modalities of music production are notable in The Ironing Maidens’ music as it is “less aggressive and more about the story in the lyric and political message” that they are sharing. Preece has a gentle approach to processing, including refraining from over-compressing the drums. She explains, “All the production in our music supports our message of the social inequalities of women in the home and in music production” (Preece, 2019). Van Den Hurk doesn’t like to overly compress her sounds and likes them to be more “natural and organic,” compared to some men’s productions which are polished and heavily compressed and “shape the sound heavily, harsh and squeezed into shape” (Van Den Hurk, 2019). Warren also has these female modalities of production in her works, with gentle processing on the drums, and she regularly uses a wet reverb. She also has a gentle approach to her arranging style and is “not aggressive with muting things” in the mix (Warren, 2019). Rivero explained that another feminine modality of music production is having less aggression or a gentle touch with the faders. “Women have a different touch on the fader, it’s not aggressive” (Rivero, 2019). Grzesik says that typically, males may have an aggressive approach to production and their studio processing, whereas “women may have a lighter touch” when it comes to this. She also adds: “Then how much of this has to do with the fact that men can get away with more”. She gives the example of times when she has gone out on a limb and taken chances with being more aggressive with her processing and “guys have been like, yeah, I don’t think this works here”. She says, “Who knows if a guy tried this same thing he could have gotten away with it”. Although this is of course speculative thinking, this appears to

make her think that women's approaches have less to do with our gendered natures and potentially more to do with our timidity as female producers. We have a subordinate position in the field and studio environment, which impacts our creativity due to "wanting to fit in, be hired again, and please people" (Grzesik, 2019).

A Hundred Drums says she has "some songs that are feminine sounding and others that aren't feminine at all". She doesn't believe that the process of music production is a gendered process, or that she does anything different in the studio compared to males. She has collaborated with male dub-step producers and recognises similarities that can be explained as "genre-based processing". Though by contrast, she believes her female modalities of production are subtle in the finer detail of her productions, what she calls "the essence of it" (A Hundred Drums, 2019).

Female modalities of music production were revealed in many female producers' works through their gentle approach to processing and were evident in many female producers' practices. Their feminised approaches were demonstrated through the creation of homely spaces to produce in, cleanliness, organisation, and a unique workflow in the studio. The approach to practice these women have shown with their clients in regards to using their intuition to read what the client wants and need, and their softer personality styles as producers, are arguably female modalities of music production.

Feminist DIY Modalities of Cultural Production

The Do-It-Yourself (DIY) approach to practice is another feminine aesthetic of music production. Warren uses DIY in her practice with the use of "a USB microphone in a closet with blankets to deaden the room". This is also known as a lo-fi production technique. Warren also uses methods of self-teaching with certain gear, though she prefers to have someone walk her through something rather than to read a manual. She enjoys gaining knowledge from video tutorials and gets "more benefit" from these than a manual (Warren, 2019). Grzesik also uses DIY in her practice with methods of "self-teaching" (Grzesik, 2019). Missy uses DIY in her practice by combining lo-fi recording techniques with her hi-fi studio setup. She likes to use a 4-track to record a certain instrument and mix this in with the song mix. She doesn't think that "things need to be hi-fi or use heaps of money to make a good song". Thangs also use methods of self-teaching to learn new gear. "Youtube tutorials are awesome" though Missy gets sick of the Youtube "bro dudes" type tutorial and "would love to see a tutorial from a female". She at times goes "straight to the manufacturer to learn gear" and bypass the "bro video" as she "gets over the ego displayed in the clips" (Missy Thangs, 2019). A Hundred Drums is a self-taught producer, though has many mentors that have helped guide and support her along with further developing her self-taught skills (A Hundred

Drums, 2019). Grzesik also uses DIY in her practice with methods of “self-teaching” (Grzesik, 2019). Preece uses a DIY approach in her production by “fixing our audio gear and making our own cables, instruments, synthesisers, and controllers”. The Ironing Maidens also “make their own website and do their own marketing”. Preece also uses methods of self-teaching for learning new gear and techniques (Preece, 2019). Van Den Hurk also uses DIY practice in the studio with building her studio and solders her own cables when they break. She also does her own research and test stuff out. With new synthesisers she learns how they function herself with an approach of self-teaching (Van Den Hurk, 2019).

Feminist DIY modalities of cultural production were revealed within the practice of many of the female producers. This was evident with their approaches to learning new production techniques and audio equipment, fixing their audio equipment, and lo-fi production techniques. Kearney defines the history of DIY as an “anti-corporatist ideology, which grounded various leftist movements, committed to creating non-alienated forms of labour and social relations” (Whiteley, 1997, p. 215).

This study has found, while the experience of one’s gender may not be conscious in one’s approach to music production, the feminine manifests as a distinct aesthetic throughout this analysis. Many participants found it hard to think about music as gendered. Wood remarked that “music is math and emotion” and doesn’t believe in the cultural anthropological perspectives to music theory. She thinks “of herself as human” and found it hard to judge the femininity in her practice (Wood, 2019). This demonstrates the fact that women’s approaches to music production are diverse and that not all female producers will or will seek to express femininity through their practice. Farrugia notes the disadvantages that female electronic music producers face when their music is categorised as women’s music, which results in harsher criticism and potentially distances male fans, and lessens the amount of airplay as electronic music is mostly consumed by and generated through male DJs (Farrugia, 2012, p. 68). Macarthur explains that some believe the label ‘women’s music’ illustrates the perspective that it is separate from men’s music, illuminating the perspective that men’s music is simply music (Macarthur, 2002, p. 2). Like myself, Macarthur was also aware of demonstrating the difference of the feminine aesthetic to celebrate validity in the practice of females. She says: “It becomes obvious that I want to demonstrate its difference in order to celebrate its worth. On the other hand, it is apparent that I am painfully aware of the deficiencies involved in such an argument” (Macarthur, 2002, p. 3). Within the field of music production, the gendered beliefs and positioning of women reflect society’s expectations of women, subordinately positioning the female producer, her practice, and her works. The female gender has been historically marginalised and objectified for her sexuality, evident within the music industry. Women face social and institutional conditioning. Rodgers explains that some female

producers “prefer not to discuss or emphasise gender issues because they consider this to detract from their progress in gaining recognition as an artist rather than a marginalised woman artist” (Rodgers, 2010, p. 17). As was evident in this study, many women want to gain recognition for their music production practice, but they want it to happen without reference to their gender, with the possible belief that relating gender to practice diminishes the impact of their work. A Hundred Drums believes “many women want to be represented and gain recognition for their music production work [but they] want it to happen without the specification of their gender”. She believes the “goal is to eliminate the gender specification” (A Hundred Drums, 2019).

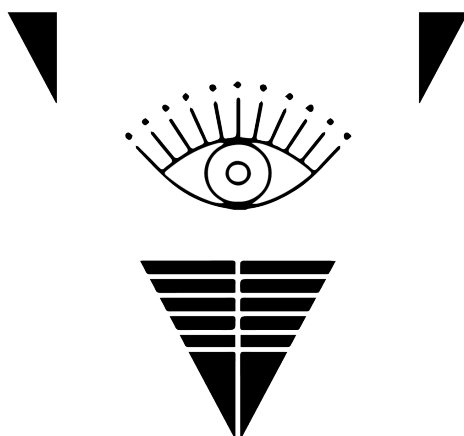
Celebrating the feminine aesthetics of music production and focusing on the representation of females in the environment of music production will eliminate the sense of devaluation that the female producer feels with the intersection of their gender and practice. By acknowledging that women, just like men, bring a range of skills into the process of music production, those of us who feel passionate about this subject will help balance the female-to-male producer ratio and generate more awareness of women’s productions. A Hundred Drums agrees “this would help balance out the female to male producer ratio and bring more awareness to females productions” (A Hundred Drums, 2019). Preece believes “as an educator that research into the female producer and her practice needs to be researched and published in the academic world,” leading to a larger representation of females in the field. That will “benefit the culture of music production with assets to everyone in the industry, males included.” Preece feels the largest barrier to music production for females is the visibility of women in the field (Preece, 2019). Grzesik feels “the more that we see women involved in this industry, the more women will feel comfortable joining the industry” (Grzesik, 2019). Providing the dominant ideology and identity of a music producer as a male not only marginalises over half of society, but it can also lead to issues in regards to the creation of identities for female producers in the industry, and those wanting to access the field. We need more female role models in music production to be represented in the media and in production discourse. This will address the gendered assumptions and “inspire more women to the field” (Rivero, 2019), giving aspiring women producers someone to identify with.

You can’t be what you can’t see. (Darian Wright Edelman, 1959)

PART IV:

THE CRONE OF DIVINE AFFLICTION:

CONCLUSION OF THE STUDY



Returning to the initial research questions, project design, and methodology employed in the study, Part IV draws the ethnographic, autoethnographic, and art-as-research reflections together with the theoretical research and positions them within a conclusive discussion. This is followed by a final personal reflection and postlude to this study.

CONCLUSION

(CHAPTER 7)

Many parallel narratives presented themselves throughout the research study, providing evidence that my individual perception and experience was not just singular but has a trans-local resonance with the other female producers' perspectives and experiences. This is verification that many female producers feel afflicting intersections with their gender and practice of music production. These afflictions are due to the masculinisation of music production culture and the under-representation of females in this space. These shared experiences also provide erudition of the feminine aesthetics of music production that are present within many female producers' practice and musical texts.

Research into the divine intersections of gender and music production leads to uncovering the feminine aesthetics of music production or the feminine difference. This research was pursued through the key themes of feminine performativity in music production, female modalities of music production, and feminist DIY modalities of cultural production. Feminist aesthetics refers to the cultural artefacts created by women and how these are created as a means of articulating a different voice within the fields of literature, art, and music. This different voice is not just relating to the female body being different. But also to how the female's body functions physically and socially, along with how they are expected to function socially. If a woman's body is different from a man's, then it follows that her textual practices will also be different (Macarthur, 2002, p. 15). The feminine aesthetics of music production are found with the female producers' approach to practice and product. Research by Panopoulos found music has been represented throughout history as a feminine realm, and more specifically, singing due to the connection of the vocal and sexual mouths of the female body (Panopoulos, 2010, p. 212–213). A similar example of this feminine performativity is found in music production processing, with a correlation between the use of cavernous reverbs and the female womb. The resonance and hollowness of the cavernous reverbs have metaphorical ties to the internalised body and where the voice is orientated.

The embodied gender shapes and informs many female producers' practice and music. Research into the feminine aesthetics of music production found that female producers have a restricted aesthetic to their practice and works. The restricted aesthetic is due to the afflicting intersections that many females encounter with music production culture, surmounting from the under-representation of females in the field and our feminine difference. Michelle Sabolchick Pettinato interviewed visionary female producer Leslie Ann Jones who believes that women bring a different set of skills in the way we approach our jobs, with the ability to multitask better than most

men. Though Jones continues with how our feminine social qualities can also lead to our downfall within the field, providing evidence of this restricted aesthetic we have in our practice due to our gender.

There seems to be much less ego with women than men (for better or worse). We are more prone to work with people as team players. Maybe that is why I have always enjoyed being on staff. Those qualities are really important if you are going to show up at the same place and work with the same people all the time. BUT having said that, those attributes can be our downfall as well. I liken it to female chefs. We make great assistant engineers/sous chefs, but it is quite a leap from there to the Big Chair...to being in charge of the session/kitchen or restaurant. Still to this day that seems to be the most difficult transition. (Sabolchick Pettinato, N.d)

This practice-led research study has brought substantial knowledge to the field of the female producer and her practice. The research question of—How does the under-representation of female producers in the field influence females' experience and practice of music production?—was examined through analysis of my personal experiences as a female producer, the literature survey, and the ethnographic interviews with 9 other female producers. The research question of—Do female producers have a feminine aesthetic to their practice?—was examined through aesthetic analysis of my autoethnographic experiences and art-as-research practice, and ethnographic interviews from other female producers, with preliminary research uncovered with the literature survey. The two arguments of my research inquiry have been justified with validation. Through practice, I have articulated a theoretical perspective on the feminine aestheticisation of music production. The notion of the feminine aesthetic is the theoretical crux of the research and the practical application is the ethnography in context, and the making of the music as a woman and illustrating the feminine aesthetics in my music. Findings on the feminine aesthetic of music production were triangulated through creative practice, ethnography, and theory, with theoretical debates, parallel narratives, and through music-making itself. These three things all support each other and make a cohesive argument. It was explicit in both my literature survey and within the autoethnography and ethnographic interviews that the under-representation of women in music predation influences both females' experiences and practice of music production. Theoretical research found that the historical censorship of women from music has created the compounded issues of an under-representation of women in the field. This leads to devaluing and a lack of recognition of female works, gendered stereotyping, and discrimination. Resulting in identity issues for those in the field, and barriers for those wanting to access the field, as we are not represented in this space and have no one to identify with. The representational argument was triangulated through ethnography, autoethnography, and theory, once again supporting each other and making a cohesive argument.

The employed methodology led to the successful outcomes of this study. This was due to the research design and chosen methods of autoethnography/ethnography, art-as-research, and theoretical review/literature survey. The practice-based research design allowed me, as a creative

practitioner, to draw on my own experiences along with using the skills and tools familiar to me as a producer. Haseman describes practice-based research as:

Research which is initiated in practice, where questions and challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners. (Haseman, 2006)

Scrivener defines practice-based research as the product of creative work itself contributes to the outcomes of a research process and contributes to the answer of a research question or questions (Scrivener, 2009), as was the case with this study with the art-as-research and creative practice of the album production generating data and presenting the preliminary data. The artefact of the album answers the research questions. The music sonically and lyrically represents the findings on the feminine aesthetics of music production.

The artefact needs a voice of its own, answering the research questions. (Scrivener, 2009)

Scrivener also explains that the content and processes of creative practice generate knowledge and innovations that are different from, but complementary with other research methods (Scrivener, 2009). This study used complementary research methods also incorporating autoethnography/ethnography and theoretical survey/literature review into the research design. This use of triangulation aided in gaining empirical data and backing up my findings from researching my own practice and autoethnographic experiences.

The strength of fieldwork lies in its "triangulation," or obtaining information in many ways. The researcher is the key instrument, but in the information gathering she or he utilizes observations made through an extended period of time, from multiple sources of data, and implying multiple techniques for finding out, for cross-checking, or for ferreting out varying perspectives on complex issues and events. (Bresler, 1995, p. 5-6)

This research came from the perspective of a feminist method, critiquing the positioning of females within the field of music production and contributing substantial research on an under-researched topic, delivering knowledge on the female producer and her practice. Patti Lather explains:

To do feminist research is to put the social construction of gender at the centre of one's inquiry...the overt ideological goal of feminist research in the human sciences is to correct both the invisibility and distortion of female experience in ways relevant to ending women's unequal social position. (Lather, 1991, p. 71)

The research within this study used a qualitative approach, which aided in delivering the depth in the research findings. Yale University explains qualitative research is useful as it provides insights into phenomena that are difficult to measure, generating a comprehensive description of processes, mechanisms, or settings, characterising participants' perspectives and experiences in great depth. With recurrent themes; unifying concepts or statements, identifying and characterising:

patterns and behaviours, group interactions, individual perceptions, helps to develop testable hypothesis by; identifying salient factors and informing predictions (Yale University, 2015). The recurrent themes that were used to analyse the data and test the hypotheses were; female modalities of music production; feminine performativity in music production; feminist DIY modalities of cultural production; the under-representation of female producers; barriers to access this creates; and feelings of otherness this brings for females. The use of the qualitative approach showed transparency in regards to my positioning within the research, and with the proceedings between the interview participants and myself. I found this method malleable in regards to interacting with multiple perspectives.

Accordingly, the qualitative paradigm draws upon primarily (but not exclusively) qualitative methods: participant observations, open-ended and semi-structured inter-views. These methods are adaptable to dealing with multiple realities. They expose directly the nature of the transaction between researcher and respondent, and hence make easier an assessment of the extent to which the phenomenon is described in terms of the researchers' own posture. (Bresler, 1995, p. 4)

The chosen project design that culminated in a suite of works led to the successful outcomes of the project. The creative works of the project critiqued the gender inequalities within the music industry and brought awareness to these issues. The creative components of the study embraced the DIY ethos as a way of exhibiting women can produce music and do it on their own terms. *Divine Affliction: The Film* was a female lens into music production, sonically and visually illustrating the feminine aesthetics of music production. The film addressed the gender inequalities in the field of music production with the use of representational theories to provide a media representation of a female in the culture of music production. By providing a representation of a female producer and her story aids in changing the gendered perspectives and inspires more women into the field. The film won two semi-finalist awards in 2020 at the *Changing Face International Film Festival* and the *Australian Independent Film Festival*, showing its potential for cultural impact via this award recognition. The short film situated the research problem; explained the concepts of the divine and afflicting intersections of gender and music production; and served as contextualisation of the project by illustrating my experiences and approach as a female producer. *Divine Affliction: Perspectives Through a Feminine Lens Blogumentary* was a female lens into music production. It is a pedagogical and theoretical source of education for females on music production. By delivering the discourse of music production with the use of a feminine vernacular, it rectified the accessibility to music production for females. Also presenting a representation of a female producer in the realm of music production provided females a role model within the field to aspire to. The blogumentary also provided a space for creative reflection and journaling the experience, producing the research data. *Divine Affliction* the album sonically represented the feminine aesthetics of music and was a feminist statement critiquing the afflicting intersections of gender in music production.

Olszanowski has observed that women engage in explorations of music in particular and distinct ways. With their explorations making a feminist statement insofar as they occupy a different cultural space than that of their male counterparts, “investing both their identity and experience in their music, manoeuvring through estrangement and individualism rather than belonging and lineage, attributes of male-centric frameworks” (Olszanowski, 2011, p. 7). Most importantly the album *Divine Affliction* was a lens to research and reflect on my own creative practice as a female producer, providing much of the insights on the feminine aesthetics of music production. The academic works disseminated within this exegetical document culminated from the literature survey, ethnographic interviews, and autoethnographic and art-as-research reflections. These brought genuine knowledge contributions to the fields of popular and feminist musicology along with music production on the under-researched female producer and her practice. This study has brought many insights into the under-representation of female music producers, context to trans-local experiences of female music producers, and theorised the feminine aesthetics of music production. This study has also brought many recommendations into addressing the gender inequalities and low female representation in the field.

Implications of the Study

The implications of the study are to follow, while minor these were taken into consideration as they provide limitations to this research and direction for future research. Resources discussed in this section are provided in—*Further Reading*.

Whilst this research identified females are underrepresented in music production and technical roles—the figures are even worse for gender diverse people, women from working-class backgrounds, women of colour, and women living with disabilities. Smith, Choueiti, Pieper, Clark, Case, and Villanueva researched gender and race/ethnicity of producers across 400 popular songs from 2012-2018 and found that the ratio of male to female producers was 47:1. Though even more disproportionate was that “women of colour are invincible as producers” with only 4 women of colour identified in the sample of 871 producers (Smith, Choueiti, Pieper, Clark, Case & Villanueva, 2019).

Research supports the idea that women of colour face greater hurdles than their white female counterparts across industries...More than 80% of the women from underrepresented racial/ethnic backgrounds indicated (either directly or indirectly) that their race/ethnicity created a barrier to their work in music. 58.8% of these women reported that they were not considered for certain projects when their identity was clear before they met someone, that they were rejected for certain opportunities, or not taken seriously, and that they were not seen as marketable. Additionally, 29.4% said they were stereotyped in terms of the genre in which they could work. Similarly, 29.4% said they did not receive support in the form of acceptance, praise, or that they were only respected within their in-group. Finally 29.4% stated that they were hired based on their token status or that they were the only person of colour in the room. (Smith Et. al, N.d)

Born and Devine have compared the demographics of traditional music and music technology degrees in Britain, "highlighting a striking bifurcation" in the social class, ethnic minorities, and gender of student's participation (Born & Devine, 2015).

Traditional music degrees tend to draw students with higher social class profiles (and fewer black and minority ethnic students) than the British national average, while the gender profile matches the wider student population. The demographic of music technology degrees, by contrast, is overwhelmingly male and lower in terms of social class profile (and slightly more ethnically diverse, although still predominantly white). In the earliest days of the "computer revolution" there was much discussion of the potential of IT to dissolve the barriers between "masculine" technology and "feminine" creativity. That dream of a gender-free technology may yet be within reach. However, in relation to music, social class, and gender in the UK, such optimism may be misplaced – or premature. (Born & Devine, 2015)

I have discussed the implications of social class in relation to this project noting how factors such as domestic labour and single motherhood create additional constraints on my time and finances. Though, as a mother you also learn how to function on little sleep and maximise what little time you have for your creative pursuits. I also bartered with other members of my creative community and traded my skills for assistance with film editing and photography to alleviate some of the financial strain.

Since writing the literature survey on the visionary female producers, new research was published on the female producer in 2019 by Leslie Gaston-Bird–*Women in Audio*. "Beginning with a historical view, the book covers the achievements of women in various audio professions and then focuses on organisations that support and train women and girls in the industry. What follows are eight chapters divided by discipline" (Gaston-Bird, 2019, p. i). This research would have been beneficial to this project. The book is a representation of diversity in the field of recording arts, "especially with regards to women and women in underrepresented groups" (Gaston-Bird, 2019, p. 1).

However, in order to address the lack of representation in our field, it seems we must use the phrase 'women in audio' even though all of the women I have spoken to and read about agree: given a choice, we'd rather just be thought of as 'audio engineers', a luxury the men in our field are afforded without a second thought. Gender-based designations such as these have been the case throughout history...Having been excluded from men's clubs and professions, over time women have needed to create their own networks and there exists 'the women's version' of almost every imaginable organisation. (Gaston-Bird, 2019, p. 1)

This coincides with frustrations felt by some of my female interview participants who didn't think about or see value in distinguishing their practice on the basis of gender. In regards to the term female producer or female engineer, Catharine Wood feels "it's engineering, the female part of the name is a new thing." She "looks forward to there not being the female title". She realises "it's part of the evolution of getting people to recognise that we exist at all in the field." Though she "would rather be called just an engineer or a producer" (Wood, 2019). Grzesik says that she "has never had to think about the feminine in her practice" (Grzesik, 2019). I believe this is due to the social and

institutional conditioning of women and the masculinisation of music production culture. We don't want to feel or think about our gender in connection to our practice, therefore, we aim to expunge the feminine from our practice. Does this mean that many female producers adopt a masculine aesthetic in the studio to fit in due to social and institutional conditioning of a) what is a producer? And b) what is a woman? Intra-gender hostility may be further evidence of females' adopting a masculine aesthetic within the space of music production culture due to the limited space for female producers. Lizzo-Wilson's research provides "convincing evidence that women's intra-gender hostility reflects and potentially reinforces their disadvantaged position" (Lizzio-Wilson, 2017). While there has been much research on this intra-gender hostility and the 'Queen Bee' stereotype of women in positions of power, this has not been researched in the context of female music producers. This illustrates the need for further ethnographic research on female producers and the masculinisation of their practice in regards to their limited space. This chapter finalises with further discussions on the recommendations for the future.

Recommendations for the Future

There is not one single solution to address the under-representation of females in music production and gender equalities within the field, though multiple solutions are necessary to impact a change to the culture of music production. The recommendations for the future include: women-centred groups, initiatives and quotas for gender parity, the use of feminist DIY modalities of cultural production, further media representation of females in the field, and aesthetic recognition of female works and practice.

Quotas have shown impact on addressing gender parity in festival line-ups. This year at Glastonbury, women made up 42% of artists on the line-up, compared with 2015 when women only occupied 14% of Glastonbury's line-up. "Primavera Sound, held in Barcelona in May 2019, was the first music festival to achieve a 50/50 gender balance" (Warren, 2019). Wood comments on the Grammys this year and says "visually and sonically there was a better balance in representation". She is "a voting member of the recording academy and also part of their producers and engineers wing". She says, "they have recently started a new initiative on inclusivity and diversity" which influenced the gender balance at the Grammys. Wood feels that audio companies are starting to acknowledge the under-representation of females and believes things are slowly changing. She comments on a Waves audio plug-in panel at NAM, and out of the ten panellists, there was only one female, Piper Paine. She thought, "Well at least there's one because historically it would have been zero." She "was on a panel at SAE Los Angeles and was the only female" out of eleven panellists. Again she thought, "Well I'm one, that's better than zero". When we spoke about the future and gender equality Catharine Wood comments "it will be interesting at the end of the day

for all the women who do want to be in it. I really don't know if that number will ever be enormous.” She believes “in absolute equality but when it does come to eventual percentages she doesn't know what the interest would be. Maybe it would be 50/50 maybe there would be more women, it's impossible to know but interesting to see” (Wood, 2019). Whilst there is significant work to be done to address this systemic issue of the lack of representation of gender diverse people, women from working-class backgrounds, women of colour, and women living with disabilities, a number of initiatives have been implemented in recent years. The Audio Engineering Society diversity committee is one example.

The AES Diversity and Inclusion Committee strives to ensure diversity in the AES worldwide and the audio industry as a whole by improving accessibility, welcoming diverse genres, embracing emergent audio fields and research, and radiating inclusiveness to all races, gender and gender identities, physical abilities, ages, and nationalities. (Audio Engineering Society, N.d)

While representation and quotas are important, women-centred organisations and initiatives are proving a viable way to address gendered stereotypes with music tech and production. Initiatives like; “Toolroom’s #WeAreListening project, Hospital Records’ Women in Drum and Bass Facebook group, the SheSaid.So mentoring network and educational projects such as Women in Sound on Sound are all examples of programs that give women a leg up in music production so that they can compete for the top slots” (Warren, 2019). UN Women HeForShe is another campaign addressing gender inequality.

HeForShe is a social movement campaign providing a systematic approach through which men and boys become agents of change for the achievement of gender equality. According to UN Women, achieving gender equality requires an inclusive approach that both recognizes men and boys as partners for women’s rights, and acknowledges how they stand to benefit from greater equality. (UN Women, N.d)

Grzesik is noticing educational institutions offering music production courses and events aimed to inspire more females to the field of music production and show that this practice is a possibility for females. (Grzesik, 2019). Catharine Wood comments on the Soundgirls organisation in providing a source of access for females to music production. “They’ve been amazing at making information available to girls specifically. They’re a group that’s done a really great job in educating people who want to learn more” about music production. The only times she sees women represented in the media in the audio fields are through organisations like Soundgirls and Women in Audio Mission (WAM). She finds resources from these organisations inspiring as its women teaching women and the social aspect of this helps. When you are a minority in an industry there are certain cultural aspects in the field, with these organisation-led connections give women the framework and network of others like them that you can discuss and navigate and adapt to the industry with support. These organisations help female producers with representation and show us that there are more of us there; it gives us role models to look up to (Wood, 2019). “Offering safe

spaces to learn, connect with other women for support, to network and get noticed, will create sustainable change for a more inclusive music industry of the future” (Warren, 2019). Feminist DIY has been a major access point for women to create music by providing “safe women-only spaces for the learning of skills as well as rehearsal and performance, challenging ingrained technophobia and giving women the confidence to believe that, like the boys, they can be music-makers rather than simply music fans” (Whiteley, 1997, p. 216). KISMIF is an international academic and artist/practitioner conference in Portugal where participants can discuss and share information about underground cultures and DIY practices.

KISMIF is the first, and so far only, conference in the world to examine the theory and practice of DIY cultures as an increasingly significant form of cultural practice in a global context. The conference has a multidisciplinary approach, welcoming contributions from the global community of scholars, artists, and activists working on all aspects of underground scenes and DIY cultures...The goal is to discuss not only music but also other artistic fields. (Research Gate, 2019-2021)

When Grzesik worked in theatre sound she “felt like there were more women in theatre and are more likely to hire other women. You find your girls club.” When she was in the position of hiring she “also wanted to hire more women.” (Grzesik, 2019). Since working with Amplify Her, a documentary and graphic novel sharing female producers' stories, she found other female comrades in the field. Working with others on this project helped empower A Hundred Drums. They were the only ones at the time to help her through the adversity after her breakup. They helped her “to find her voice again and share her truth.” She wants “to inspire and empower other women to get through the hurdles and get to where they want to be.” She hopes that more female producers that are gaining recognition for their music production also “offer support to other women.” The important thing for these female producers that are gaining success is to keep “raising the consciousness and awareness and shine some more light to other women” (A Hundred Drums, 2019). Thangs remarks, “as females, we just need to stick together and support each other so we don’t feel so alone in the workplace” (Missy Thangs, 2019).

Grzesik recently “had an anecdote to” the afflictions she has with the intersection of her gender and practice. She turned down a project from a potential employer, as she is quite busy at the moment with other projects, and advised of a male engineer who also practices in the specific field of audio. The employer inquired whether she knew a female engineer in the field, as he would prefer to work with a woman. This made her “amazed at how far we have come.” She thinks that in the production industry “we are potentially getting to the point now where not only women but men in hiring positions are looking at hiring women more.” Grzesik can see some changes and over time she feels “that glacially and collectively as a society” the gender conditioning and inequalities will balance and women will gain more opportunities in the field of music production. The number of programs for women in music production and employers wanting to hire females will increase due

to this societal change. Grzesik believes this is slowly changing and companies are starting to represent more female producers in the media. She thinks that the #metoo campaign has inspired a snowball effect, along with more women in higher positions and the few males that care are addressing the gender inequality issues in music production. The more women that you get in positions of power leads to the hiring of more women and a more compassionate workplace (Grzesik, 2019). Missy Thangs can see a conscious shift in the culture and media, it is slowly changing since the #metoo movement and the culture is getting a shakeup and a movement is happening (Missy Thangs, 2019). As we've seen in the media with the #metoo movement, the conversations are happening. Many females are sharing their stories, women are calling for change and the cogs of transformation are slowly turning, people want to hear her-story. Claudia Sangiori Dalimore made a documentary on Australian women in music and their story titled –'Her Sound, Her Story' (Sangiorgi Dalimore & Hunder, 2018). The 'Amplify Her' documentary that interview participant A Hundred Drums is part of is a collection of female electronic music producers and DJs stories (SoroChan, Mackenzie & Friesen, 2017). *Divine Affliction* has been my way of communicating my story. Creating *Divine Affliction* has helped me to establish my feminine subjectivity within my music practice. I no longer feel the affliction of my identity as a female producer. Instead, I cherish this identity with pride.

FINAL REFELCTION

(CHAPTER 8)

With this project, I have aimed to be a representation of my gender within this space so other females see a reflection of themselves in this culture. I feel I have made something that liberates women from the marginalisation in music production. Art that heals and sparks vision in other women, for women who have never seen themselves represented in this culture before, for women not to feel underestimated. To be proud of our struggles, and how we turn our afflictions into a virtue, proud of the beauty our feminism portrays. Showing women that they are not alone, bringing solidarity to women. In each of us, another woman or girl may see a reflection of herself and her worth.



Figure 32: A female producer in her realm

While this project was centred on my experience it has also been about inclusivity, diversity, and community. Evidence of this is with the connections made with the creative practitioners through collaboration to create the documentary and promotional material along with the connections with the vocalists and interviewees. Reciprocity emerged between my experiences and the interviewees' experience in regards to representations of female producers and music production. In many of the interviews, the interviewee analysed the lack of representation and how

to overcome it. They were also interested in my story. It was a shared experience, like having a conversation with a colleague or friend. Connecting with the interviewees has aided in building a community, gaining solidarity within our minority in the industry. By connecting we become stronger in this space. Transforming my experience into a prevailing experience of the female producer in this context, along with legitimising my arguments and practitioner reflections.

Without community there is no liberation. (Audre Lorde, 2015)

Undertaking this research into the afflicting and divine intersections of gender and music production has not only aided in my understandings of how gender influences my practice, and the historical social-political events that have impacted the culture of music production, but it has also helped me gain a better understand myself. Being able to share this research with others will give other females a better understanding of the social and political issues we face with gender inequality and inspire them with a sense of empowerment, whether they are female music producers/musicians, or not. This information relates to the greater population of society, females males, and non-binary individuals, due to the historical narrative it presents on the patriarchal conditioning to society. The creative artefacts are distributed for future generations to show that women did practice music production, challenging the patrilineal archetypes that reside within music production. It is my duty as an artist to use this medium as a subversive outcry, addressing gender imbalances, and inequalities. Embedded in our productions/artefacts are the social, political, cultural, technological, and musicological positions of our times, embedded with our expression and the tools we use to create it. I believe now we have the chance to impact the culture of music production due to the tools of our time. With the digital revolution, namely the internet we can all be the media creators, producers, and distributors and create socio-political changes with the music or artefacts we create. To finalise this study I close with a postlude to this study containing explanations to the future of this project.

POSTLUDE TO THE STUDY

As with many creative projects, once finished there are further projects that the preliminary project leads to, as is the case with this project. The following postlude contains explanations of the supplementary projects that developed or follow from this project.

The album was released on the 25th of December 2019. I created the marketing and promotional material leading up to the release. After the album was released I published more blogs to the series on how to release your music independently. *Divine Affliction: The Film* was also released on Youtube and Vimeo in March 2020. It covers audio segments of the songs and short autobiographical accounts on the intersectionality of gender in music production. The film articulates the concepts of the divine and afflicting intersections of gender and music production. The film, blogs, and music are a way of connecting people through being published via online networks. They illustrate the feminine aesthetics of music production and use representational theories to create media representations of a female in this environment, addressing the afflicting intersections of gender and music production. The blogs and film are also sources of promotional for the album. When the project is submitted my goal is to start the production of music videos of a few of the songs and release them to further promote the album. To follow the educational direction of this study, I also plan to start the production of a series of video tutorials. The tutorials provide a source of education on music production with feminine representation and vernacular. These will be created with the DIY ethos, filmed and edited by myself on my MacBook and iPhone with the use of the iMovie Apple application. The video tutorials will be aimed at a beginner audience and published on my YouTube and Vimeo channels. The tutorials are primarily instructive, educating females how to create music by deconstructing one song from the album, title track 'Divine Affliction', explaining the processes and applications used on each element of the song production. I may lead to breaking down each song on the album. I would also like to sell these tutorials on Clickview. In the future, I am planning to master audio samples and loops from the songs on the album and release these on Splice and my website for sale. Additionally, to promote these I will do a remix competition with a prize for the winner, using the loops and samples to remix. I would also like to facilitate workshops on music production for women and non-binary individuals.

In May 2020, chapter publishing developed from this exegesis. Taylor & Francis in association with Routledge Publishing published an excerpt from the ethnographic interviews in their publication titled *Gender and Music Production*. My chapter in the publication is 'Chapter 13: Perspectives Through a Female and Feminine Lens'. Gaining a professional publication from this

project helps to create a further impact on the culture of music production as these publications feature in institutional education facilities. I have gained a great sense of fulfilment from gaining this publication, achieving confirmation that this project has purpose and significance within the academic sphere, along with recognition of my hard work. Here is a link to this publication <https://www.taylorfrancis.com/chapters/edit/10.4324/9780429464515-16/gender-music-production-louise-thompson>

Further confirmation of the significance of this project has arisen from the short film. *Divine Affliction: The Film* won a semi-finalist film award at the *International Changing Face Film Awards* in March 2020 and at the *Australian Independent Film Festival* in September 2020. (The certificates from these semi-finalist film awards are found in Appendix G of this dissertation).

This project is not just about the making of an album, it is about the becoming of a female producer; this is a struggle still underway. I intend to extend the scope of the work to continue these conversations and remain connected to the creative community established in this project. This project has inspired intentions for further ethnographic research, reconnecting with the female producers to do further research on the feminine aesthetics of music production. This project has also led to plans of Ph.D. study in musicology with further research into the feminine aesthetics of music production.

FURTHER READING

The following are sources for further reading, discussed in the implications to the study:

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Gaston-Bird, Leslie. (2019). *Women in audio*. Focal Press. <https://www.routledge.com/Women-in-Audio/Gaston-Bird/p/book/9781138315990>

Smith, Dr. Stacy L; Choueiti, Marc; Pieper, Dr. Katherine; Clark, Hannah; Case, Ariana; & Villanueva, Sylvia. (2019, February). Inclusion in the recording studio? Gender and race/ethnicity of artist, songwriter and producers across 700 popular songs from 2012-2018. *USC Annenberg Inclusion Initiative*. <https://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf>

The following are film sources discussed in recommendations for the future:

Sangiorgi Dalimore, Claudia. (Director) Hunder, Michelle Grace. (Producer). (2018.). *Her Sound Her Story: Documentary Film* [Film]. Independent. Documentary Australia Foundation.

Sorochan, Nicole & Mackenzie, Ian. (Directors). (2017). *Amplify Her* [Film]. <https://www.amplifyher.com/>

New research published in 2021 by Daphne A. Brooks, addressing the whitewashing of music production discourse with—*Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound*. In which she focuses on the contributions women of colour have made to popular music, along with the female writers who wrote about black women in music and their contributions as culture-makers (Brooks, 2021, p. 2). This would be an insightful read.

It is the first extensive archival interrogation of what ethnomusicologist Christopher Small has famously referred to as the 'mu-sicking...extending all directions of the world' made by women who have been overlooked, underappreciated, misread and sometimes lazily mythologised...and above all else undertheorised by generations of critics. (Brooks, 2021, p. 2)

Brooks, Daphne A. (2021). *Liner notes for the revolution: The intellectual life of black feminist sound*. Harvard University Press.

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NOTES

- 1 Amelia Warren is an artist/producer/DJ from Austin Texas, USA. Amelia produces her own productions, along with working with clients to produce their works. She works as a freelance engineer and producer at Dub Academy Studio and South by Southwest Studio. She has a Bachelor's degree in songwriting and a Master's of production, technology, and innovation, which was completed at the University of California, Berkeley (A Warren 2019, interview communication, 12 April).
- 2 Ania Grzesik is a studio producer practicing in the New York City Metropolitan area, USA. With over 17 years of professional experience, her current practice is focused on freelance podcast production and sound design, though she has previously worked in recording studios and live sound in theatres and music events (A Grzesik 2019, interview communication, 15 March).
- 3 Sophie Botta is an artist/producer and studio producer/engineer from Sydney, Australia. Having graduated with a Bachelor of Music with a major in Audio Engineering, Botta has worked across the live and studio scene on a variety of projects in a diversity of genres including jazz, pop, and world music (S Botta 2019, interview communication, 17 March).
- 4 Karina Rivero is a producer and a recording, post-production, and mastering engineer, from Mexico City, Mexico. She has worked in a recording studio/post facility for the last four years and has a Bachelor and Honours of Music Production (K Rivero 2019, interview communication, 7 February).
- 5 Catharine Wood is a studio producer/composer/engineer from Los Angeles, USA. Beginning her career in audio in 2005, she has worked in audio post-production for commercials, engineering on the first Apple iPhone commercial, and as a mix/mastering engineer, engineering over 500 commercially released songs. Her company, Planetwood Studios, specializes in producing singer-songwriters and providing engineering, production, and composition services to the TV and film industries. Wood is also a Grammy Voting Member and Producers and Engineers Wing member (C Wood 2019, interview communication, 26 March).
- 6 Fieke Van Den Hurk is a studio producer/engineer from Graveland, a small village half an hour from Amsterdam, in The Netherlands. She has a Masters of Music degree and has worked for Wisseloord Studios since 2012 as an engineer. She also has her own studio called Dearworld

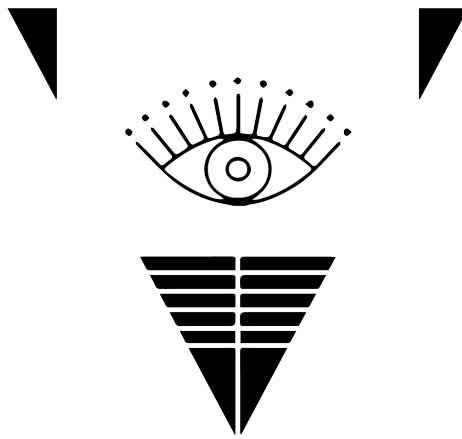
Studio. Van Den Hurk has worked with many known artists including Ozark Henry, Candy Dulfer, Eivør, Anna Rune, Kingfisher Sky, and the Rembrandt Frerichs Trio (F Van Den Hurk 2019, interview communication, 27 March).

7 Missy Thangs is a studio producer from North Carolina, USA. With a degree in Recording Arts, she started out working on her own productions, and then went on to writing and performing with No One Mind and Birds of Avalon. Thangs currently works at Fidelitorium studio as a producer and engineer and has worked with many renowned artists including Ian McLagan, Ex Hex (Merge Records), Avett Brothers, Birds of Avalon, Las Rosas (Burger Records), Pie Face Girls, Jenny Besestzt, The Tills, and Skemäta (Missy Thangs 2019, interview communication, 31 March).

8 A Hundred Drums is an artist/producer/DJ from Grass Valley, Nevada, USA. She has been producing electronic music for the past five years. A Hundred Drums is a self-taught producer, though many mentors have helped guide and support her along with further developing her self-taught skills. She has performed at many renowned events including Coachella, Lucidity, Enchanted Forest, and Bamboo Bass Festivals (A Hundred Drums 2019, interview communication, 8 March).

9 Patty Preece is a studio artist/producer/DJ from Cairns, Australia, producing in a duo called The Ironing Maidens. An award-winning electronic duo, The Ironing Maidens are putting domestic labour, technology, and the history of women in electronic music centre stage with their live electronic performance art piece. Preece is also a lecturer at Southern Cross University in Cairns, Australia in the music tech field. She entered the field of music production through the health field and played drums in a band. She has completed a Diploma in music production and a Bachelor's Degree in Audio Production (P Preece 2019, interview communication, 2 April).

APPENDICIES



The following appendices contains; my academic biography; the press release I have created for this project; the Divine Affliction album press release; the album and compact disc cover art; the album liner notes and artist biography that is presented as a postcard in the compact disc version of the album. The appendix also contains links to social media accounts for Divine Affliction marketing content; Orthentix producer biography; and the film festival certificates from Divine Affliction: The Film.

APPENDIX A

Academic Biography

Louise M Thompson is an academic, blogger, activist, and accomplished music producer, known professionally as Orthentix. She is currently studying for a Master's in Creative Industries at the SAE Institute in Australia. Her practical expertise and scholarship interests include: gender and music production, electronic music aesthetics, autoethnography, musicology, and DIY modalities of cultural production. She intends to create social and political change through her creative and academic practice.



APPENDIX B

Press Release for Divine Affliction: The Research Project

Divine Affliction, a journey in activist art as critical pedagogy. Peering through a feminine lens to expose and analyse, the divine and afflicting intersections experienced when gender and music production collide.

This introspective exploration is through the creative practice of music production on an album. Divine affliction, an autobiographical expression of the divine and quintessential afflictions with gender and identity as a female producer, is expressed through sonic notions of experimental, emotive, bass-heavy music. A musical statement of a female approach and process to music production, calling out for a socio-political change to the culture of music production. This work critiques and deconstructs the boundaries of access to discourse on music production for females, with reconstructions of a feminine vernacular. Presenting divine feminine aesthetics and affect, intersecting with DIY culture to solve the afflicting issues with access to discourse on music production to provide a positive media representation of a female producer...bring on the rise of the feminine.

Music production and technology have been perpetually considered masculine, with females underrepresented in the field. Evidence of this can be identified with the vast majority of the gatekeeper roles in the music industry, a predominantly a male-domain, deciding who gets the job, who gets the award, and who makes the money, this shows confirmation of the male privilege and dominance within the political dynamic of the music industry. Triple J's Hack reports if you're working as a songwriter, artist manager, indie label manager, or on the board of a peak music body, you're more likely to be a man than a woman. This has led to a situation where there is a massive under-representation of females producing and creating music, and the few that are there perpetuates tokenization.



Orthentix is a music producer, recording artist, and blogger, residing in the hinterland of Byron Bay, Australia. She has been producing music since completing a Bachelor in Audio Production and a Diploma in Electronic Music Production at SAE Byron Bay in 2015, currently studying a Masters in Creative Industries also at the SAE Institute. This musical project follows on from the album release last year with *Fractured*, conceptualized from Kintsukuroi, the Japanese art of repairing broken pottery with gold lacquer, understanding that the piece is more beautiful for having been broken. *Fractured* was produced in collaboration with other female artists, as an innovative and expressive live piece of performance art, fusing contemporary dance with live electronic music and visionary live painting. *Fractured* was created to raise awareness of gender inequality within the entertainment industry. With *Divine Affliction*, the hope is to inspire more women to create music and develop their production skills.

Divine Affliction presents as a significant contribution to understandings of creative practice knowledge, benefiting the fields of practice-led research, music production, musicology, and sociology. Wolfe states that female producers are marked primarily for their absence in the field and have been under-researched, along with analyses of their practice. (Wolfe, Paula. 2012.).

For more information about the EP *Divine Affliction* or to arrange an interview please contact Orthentix via email mail@orthentix.com or phone at 0499055344. For more information on Orthentix and her music head to her official website <https://www.orthentix.com/> or Artist EPK <http://artisticard.com/Orthentix>

APPENDIX C

Press Release for Divine Affliction: The Album



Divine Affliction, experimental electronica with raw, introspective, brooding, emotive music. A sonic journey through the female experience...A musical expression of the divine feminine and the afflictions she faces. She finds strength in her vulnerability and turns her affliction into a virtue.

Divine affliction is an autobiographical expression of the divine and quintessential afflictions faced with gender and identity as a female producer. Music production and technology have been perpetually considered masculine, with females underrepresented in the field. Evidence of this can be identified with the vast majority of the gatekeeper roles in the music industry, a predominantly a male-domain, deciding who gets the job, who gets the award, and who makes the money, this shows confirmation of the male privilege and

dominance within the political dynamic of the music industry. Triple J's Hack reports if you're working as a songwriter, artist manager, indie label manager, or on the board of a peak music body, you're more likely to be a man than a woman. This has led to a situation where there is a massive under-representation of females producing and creating music, and the few that are there perpetuates tokenization.

The album also serves as an educational tool, deconstructing Orthentix's process of music production in a series of blogs. These blogs dissect her creative process with visceral accounts behind the music, highlighting how she implements the song concepts into the musical composition, audio processing, and lyrics. These are aimed at females to critique the afflictions and gender inequalities in music production with a feminine perception. Providing education through a feminine lens, serving as a source of access to music production for females. Link to blogs

<https://medium.com/orthentix/divine-affliction/home> This project is part of my master's final project based on practice-led research. Here is a link for more information on the greater project

<https://www.youtube.com/watch?v=8QGHfUSFJcw&t=166s> Part of my thesis document has been approved as a chapter in an upcoming book titled Gender in Music Production with international publisher Taylor Francis/Routledge.



Orthentix is a music producer, recording artist, and blogger, residing in the hinterland of Byron Bay, Australia. She has been producing music since completing a Bachelor in Audio Production and a Diploma in Electronic Music Production at SAE Byron Bay in 2015, currently studying a Masters in Creative Industries also at the SAE Institute. This musical project follows on from the album release last year with Fractured, conceptualized from Kintsukuroi, the Japanese art of repairing broken pottery with gold lacquer, understanding that the piece is more beautiful for having been broken. Fractured was produced in collaboration with other female artists, as an innovative and expressive live piece of performance art, fusing contemporary dance with live electronic music and visionary live painting. Fractured was created to raise awareness of gender inequality within the

entertainment industry. With Divine Affliction, the hope is to inspire more women to create music and develop their production skills.

Divine affliction is a presentation of the feminine aesthetic and affect in music production. The album is a musical statement of a female approach and process to music production. The execution of this critiques the gender inequalities in music production.

For more information about the Divine Affliction album or to arrange an interview please contact Orthentix via email mail@orthentix.com or phone 0499055344 or head to her official website <https://orthentix.com/>

Album Art for Divine Affliction'

DIVINE AFFLICTION

DISC 1

AFFLICTION

DIVINE

DISC 2

AFFLICTION

DIVINE

Orthonix

DIVINE AFFLICTION

DISC 1: DIVINE AFFLICTION

1. Divine Affliction
2. Heartcore
3. Virgin or Whore
4. Muller Taccat in Eccelesia
5. The Phenomenological Ecriture of Motherhood
6. L'Ecriture Feminine
7. The Rise

DISC 2: DIVINE AFFLICTION INSTRUMENTAL

1. Divine Affliction [INST]
2. Heartcore [INST]
3. Virgin or Whore [INST]
4. Muller Taccat in Eccelesia [INST]
5. The Phenomenological Ecriture of Motherhood [INST]
6. L'Ecriture Feminine [INST]
7. The Rise [INST]

Produced, composed, recorded, arranged, and engineered by Orthonix.
Mastered by Soundworthy Mastering.
Photography by House of Phantoms Elitesen.
Logo graphic design by Frenk Media Hastic.

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WWW.ORTHONIX.COM

Orthonix

WARNING
EXPLICIT LYRICS
PARENTAL STRONG CAUTION

DIVINE AFFLICTION

Experimental electronica with raw, introspective, brooding, emotive music. A sonic journey through the female experience. A musical expression of the divine feminine and the afflictions she faces... She finds strength in her vulnerability and turns her affliction into a virtue.

The image displays two CD/DVD cover designs for 'Divine Affliction'. The left design is on a black background with white text and graphics. The right design is on a light gray background with black text and graphics. Both designs feature a central eye graphic, a stylized triangle, and a small 'Orthotrix' logo at the top. Dimensions are provided for the black design: 116mm total height and 23mm width for the central graphic area.

APPENDIX E

Album Liner Notes

Divine Affliction, experimental electronica with raw, introspective, brooding, emotive music. A journey through the female experience...a musical expression of the divine feminine and the afflictions she faces. She finds strength in her vulnerability and turns her affliction into a virtue. (Orthentix, 2019)

My craft is female-centred. Worshiping the feminine, her feminine difference, her divine femininity, her feminine aesthetic. Produced from the embodied feminine and based on female stories. Some of the musical incantations convey the realities of womanhood in a patriarchal world. Challenging her afflictions of under-representation and misrepresentation, of censoring and silencing. She is defined as the 'alter' gender and suffers suppression of her sexuality. Other songs conjure empowerment of the female from these afflictions. Honouring the feminine sexuality, the personification of the divine is the only portal from the spiritual realm to the physical. She has the power to create life, representing the cycles of nature, birth, and death. She is a mother, she is a lover, she is an artist, she is a poet, she is a creatress, she is a dreamer, she is a visionary, she is a mystic, she is a bruja, she is a partner, she is a friend, she is a daughter, she is a diversity, she is woman. She has embraced her feminine intuition, reconnected with her feminine spirituality, her maternal genealogy, healing, and empowering herself and others through intersectional feminism, music, and community.

Orthentix is a music producer living in the shire of Byron Bay on the east coast of Australia. She is passionate about intersectional feminism and music production. Practicing her art to critique social constructs and generate meaningful dialogue about the realities of womanhood in a patriarchal world <https://www.orthentix.com/divine-affliction-the-intersection-of-gender-and-music-production>

If the music from the album resonated with you, Orthentix invites you to join her in cyberspace on:

Spotify <https://open.spotify.com/artist/3uqKFcemVxAK9iwUeLYPRT>

Instagram <https://www.instagram.com/orthentix/>

YouTube <https://www.youtube.com/c/Orthentix>

Facebook <https://www.facebook.com/orthentix>

Vimeo: <http://www.vimeo.com/orthentix>

Twitter: <https://twitter.com/orthentix>

Blog: <https://medium.com/orthentix>

Or visit her website: www.orthentix.com

APPENDIX F

Social Media Marketing Content for Divine Affliction

- ‘Divine Affliction: Perception Through a Feminine lens’ Upcoming Video Tutorial Series: <https://www.youtube.com/playlist?list=PLDgSoQuoxdml4x7ntYDWskWpJb4jDuxNB>
- Orthentix Facebook: <https://www.facebook.com/orthentix/>
- Orthentix Instagram: <https://www.instagram.com/orthentix/>
- Orthentix Twitter: <http://twitter.com/orthentix>
- Louise M Thompson/Orthentix Linked In: <https://www.linkedin.com/in/louise-m-thompson-orthentix-184b92118/>
- Orthentix Website: <http://www.orthentix.com>

APPENDIX G

Film Festival Award Certificates

