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Editor: Dr. Colleen Pinar

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GEMS is a peer-reviewed, online journal that explores the myriad intersections between gender, education, music and society. Emphasis is on the ways in which music teaching and learning can be used to re-dress and eliminate inequalities brought about through ideologies of domination by creating an open-ness to the musical experience that promotes access to all (and thus by extension, also the ways in which music teaching and learning have not been transformative in the past). Gender will be approached, not as male or female, but as a continuum of possibilities sustained by socially and historically constructed notions of masculinity and femininity that interact in complex, often competing and contradictory ways. A wide variety of methodological (historical, ethnographic, philosophical, sociological, etc.) and inter-disciplinary orientations will be featured, with contributors encouraged to make use of the variety of creative options presented by the electronic medium.

Materials submitted to GEMS must conform to the current edition of one of the following writing style manuals: *Publication Manual of the American Psychological Association*, *The Chicago Manual of Style*, or *A Manual for Writers of Term Papers, Theses, and Dissertations*. Articles and Book Reviews may not mix styles within a single manuscript. To allow for the identity of the author(s) to be transparent, it is requested that both first and last names be used when citing and when listed in the references.

For Text:

Roberta Lamb and Julia Koza brought feminist critiques of music education.

For References:

Gould, Elizabeth. (2011). Feminist imperative(s) in music and education: Philosophy, theory, or what matters most. *Educational Philosophy and Theory* 43(2), 130-147.

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Editorial

I would like to welcome GEMS readers to a reprint of Volume 2, Number 1, Spring 2003 Editorial. *GEMS*, 2(1). Retrieved from:
<http://www.queensu.ca/music/links/gems/past/No.%202/>

Although this issue can be access on the above mention website, there is concern that the older website may not always be accessible to readers.

There are many benefits to putting past issues of GEMS on the Scholar's Portal hosted by Queen's University.

- 1) Scholar's Portal is a more permanent and reliable website.
- 2) Reformatting previously printed articles will allow them to be accessed using current technology.
- 3) Readers who did not read the first printing of the articles will have the opportunity on the current GEMS website.
- 4) Statistics will be kept on the readership of reprinted articles.

The downside of reprinting older issues of GEMS is that older technical formatting and attachments could not be transferred into current technology. For historical purposes, both websites will be maintained as long as it is possible. It is hoped that readers will be able to access older issues of GEMS via the original source and the Scholar's Portal.

Since reprinting the 2002 issue of GEMS in March 2014, it has been downloaded a total of 286 times. I believe that reprinting issues of GEMS that are house on the old GEMS website has been positive on many levels.

I would like GEMS and GRIME readers to support the authors whose articles and book review are included in the previous editions of GEMS. You can post your comments pertaining to individual articles published in GEMS on GEMS blog page at
<http://gendereducationmusicandsociety.blogspot.com/>

This will be the last issue of GEMS until September 2014. GEMS has reached many milestones in the past year. The September and the November

issue of GEMS have been downloaded over one-thousand times. The October issue has been downloaded over nine-hundred times.

GEMS is actively seeking articles and reviews/summaries submissions. Please contact the editor at gems_editor@yahoo.com.

Dr. Colleen Pinar, Editor

Editorial

"Growing up audiophile," by Andra McCartney and Anna Friz, considers the importance of early life and formal training experiences in the construction of gendered identities and relationships with sound technologies. Using dialogic ethnographic techniques, each of the authors act alternately as ethnographer and research subject, interacting in a conversation composed around open-ended questions stimulated by the key words sound, technology, and education. The approach draws attention to the way in which the past structures and facilitates our present. It also asks us to consider how the present colours and tints our memories and understanding of that past.

In "Girls' and Boys' Technological Toys: Music Composition in the Computerized Classroom."

In "Evoking Beliefs about Music Teaching and Learning," Lori-Anne Dolloff turns our attention to the underlying belief and value structures shaping the student teacher's identity. Concerned in particular with designing research strategies that will enable students to connect theory and practice, she uses student teachers' pictures and visual illustrations of "music teacher" as a space for dialogue. The approach reveals important distinctions between elementary and secondary music teachers that are consistent with cultural stereotypes concerning the nature and value of music education at different stages of development. It also captures the sense in which the construction of a teacher identity is unique to the individual, an evolving work of art.

Elizabeth Gould, & Eleanor Stublely

Growing Up Audiofile: Music Composition In The Computerized Classroom

Andrea McCartney
Anna Friz

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This research is generously supported by the Social Sciences and Humanities Council of Canada.

Abstract: Based on new research from In and Out of the Studio, this online work considers the importance of early life experiences and formations in the construction of gendered identities and relationships with sound technologies. Constructed out of a practice of dialogic ethnography, Andra McCartney and Ana Friz act alternately as ethnographer and research subject, interacting in a conversation composed around open-ended questions about life experiences. Through this process, they highlight issues such as the importance of early access to technology and encouragement to experiment, the role of feminist support networks and mentors, and the role of formal institutions such as music schools compared to community resources like volunteer-driven campus-community radio stations. They also discuss challenges to women around credibility, confidence and professionalism.

Methodologies

This online work was constructed out of a practice of dialogic ethnography (see also Pegley and Caputo, Keil and Feld 1994). Each of the two participants acts alternately as ethnographer and as research subject, interacting in a conversation in which we interview each other about experiences with gender and sound technologies. Dialogic ethnography is based in the importance to knowledge-building of "second persons", whose aim is friendship, to use Lorraine Code's (1991) formulation. We are both practicing sound artists. It is also important to note that Andra is a professor and director of the current research project, [In and Out of the Studio](#), while Anna is a graduate student and research assistant. We tried to remain aware of this power imbalance, to be mindful of how it might affect the resulting writing, and to attempt to minimize that effect. This dialogue could be seen as a form of role-modeling, since Andra has done other academic projects of this kind. Because this is an early stage of our research, we used this opportunity to test and refine our approach before doing other interviews.

As in Andra's earlier research project with [women electroacoustic composers](#), the interviews were composed around open-ended questions about life experiences, such as "how did you get involved in radio production?" in order to allow each participant to raise themes of interest to her. Following the model of Pegley and Caputo, we each thought about ten significant life moments related to our topic of sound, technology and education, and used these moments as starting points for discussion. We then listened and responded to issues raised by the participants, searching for "generative themes," a term appropriated from Paulo Freire (1983, 1988). Freire advocated literacy education based on the concerns of the participants, and the development of critical awareness of their socio-political position through discussions, which were built around these themes.

A significant departure from Andra's earlier work is the inclusion of early life experiences (thanks to [Bev Diamond](#) for this suggestion). The 1993 project on women composers maintained a traditional focus on composers' professional lives. Early results of the new [In and Out of the Studio](#) project indicate the great importance of early life experiences in the construction of gendered identities and relationships with technologies.

We are creating this website collaboratively. Each of us wrote drafts of three sections, discussed and edited, and contributed sound clips and images.

Soaked With Sweat

Our first studio encounters were not without anxiety; sometimes to the point where a change of shirt was needed afterwards. The studio commands an aura of professionalism: a feeling that one needs to "know what you're doing" to enter, that neophytes must prove themselves. Where is the shrine where I will bow and present my offering? Ah yes, the control board, an apparatus whose name says it all. Though we eventually become accustomed to and comfortable with the bewildering array of knobs on the board, the routing of auxiliary effects units and so on, early experiences in the studio are not easily forgotten.

For Anna, that first high-pressure moment in a studio occurred in 1993 when she began volunteering at [CiTR](#) radio in Vancouver, the campus-community station of the University of British Columbia. She and four other women of various ethnic backgrounds and sexual orientations proposed a spoken word programme entitled Radio Free Women. [CiTR](#), like most campus/community stations, was actively seeking women volunteers in order to represent more diverse social interests and issues, and to reach gender parity on the air; so Radio Free Women was quickly slotted on-air from 5:30-6:00PM Thursday evenings. Unlike Anna's previous experience with radio at [CKUT](#) (where, as a first year undergraduate student in 1988 she was assigned to a purgatory of record filing with vague promises of future training), at [CiTR](#) the collective was fast-tracked to broadcast before all of the members had even received basic training. They arranged for the volunteer coordinator to be on-hand in case of on-air paralysis, but even so those first programmes in the unfamiliar on-air booth gave them terrible stage fright. Similarly, Andra became involved with [CIUT](#) in Toronto in 1993 by filling in Sarah Peebles' show "the Audible Woman". On the night of her first show, her scheduled technician did not show up, leaving Andra to take a whirlwind tour of the studio with the preceding programmer and go on-air alone. In her article "Pirate Writing", Kim Sawchuk aptly describes such a sweaty, nervous radio debut:

Dead air. You fumble for the buttons and the mike. Instead of cassette one, you've pushed two. Panic. You read from one of the typed public service announcements, one of the many items programmed into your time. Panic, as you try to read and decide what to play next. Panic. Even if you could see the monitor, which you can't because you can't talk into the mike, read, and look at the board all at the same time, you can't remember what you've put where. (210)

At the end of a half-hour talk show, the Radio Free Women crew crawled out of the booth, soaked with sweat, shaky, but elated. It was certainly not the best we could do, but we survived, and had an inkling of what familiarity and practice could bring. What overrode the anxiety and sweaty palms of these first forays in the studio was the desire to *do*: to step up to the mic, to make sound and be heard; and we took pleasure in our budding technical competence.

As we become teachers of technical practice, it is apparent that most students, regardless of gender, approach unfamiliar technology like mixing boards and computer software with some initial anxiety. Sawchuk suggests that the studio technology itself is not intrinsically gendered either: "The mike not only broadcasts, it records and therefore listens. As a technological device it has no inherent gender identity or function: it all depends on what articulations to what hardware you make." (212) However, gender bias is established through social practice and use; and these biases surrounding studio design and use present women with extra pressures to perform. Mistakes are too often chalked up to gender, not inexperience, causing many women to strive for credibility through flawlessness from the first try, and to berate ourselves when we err, feeling we could and should do better.

In radio there can be no silence. Silence equals death-- a sign of your ineptness with technology. Just like a girl they will think. (Sawchuk, 211)

The Radio Free Women collective encouraged one another despite fumbblings and dead air, but ultimately Anna would improve as a technician once the show was reduced to two members, and a third woman with experience at another station joined the programme with much higher expectations than just surviving the show without obvious gaffs.

Anna eventually moved from volunteer to employee and began working in campus/community radio training volunteers. When training very different people in the same session (which often consisted of managing big egos while encouraging the reticent and shy) she realized that especially in the context of a community-oriented volunteer-driven organization it was more useful to admit ignorance and try to solve technical problems collectively than to appear all-knowledgeable in front of boys asking technical questions. The goal of campus/community radio is not to establish or entrench hierarchies of knowledge and ways of knowing, but within the loose bounds of the CRTC (federal licensing body) regulations to help people find their own way into radio as a medium; in fact c/c radio seeks to diffuse the authority of technical expertise in favour of community and individual experience and expression. Similarly, people with fewer expectations of instant mastery and a more relaxed exploratory approach inevitably were broadcasting sooner than those with something to prove.

Credibility, Tactics And Techniques

Another manifestation of the credibility-confidence crisis confronting women working with sound, is that opportunities for recording and performance of work slip by, as we decide that our work is not good enough to submit. This was discussed by some of the electroacoustic composers in Andra's earlier study. One composer, who had had a work accepted for [Discontact!](#), a Canadian Electroacoustic Community production, said:

There must be some reason that women don't submit. I must admit that I worried when sending my piece in because it's a very low-tech piece. I think of it as low-tech even though it was done with Soundtools, a high-end digital program. I juxtaposed the sounds, but considering what I could have done with them, it's very low-tech... I've been asked to send tapes to Tellus for release, but I didn't because ... all of my recordings were made on slightly older equipment. I realize in retrospect that they probably were good enough. It was just my fears that they weren't the very latest, up-to-the-minute perfect recordings, that prevented me from

sending them in (Gayle Young, as quoted in McCartney 1994: 119).

The following year, [Discontact II!](#) had a call for submissions, and even though Andra was very nervous about submitting a low-tech piece, she did. The field recordings for [Arcade '94](#) (link to excerpt in Shockwave format on the CEC site) were made using a Walkman Pro cassette recorder, which was the only field equipment Andra could then afford. To make matters worse, she ran out of batteries during the recording, and had to do the interviews on a lower quality cassette recorder with a condenser mic. However, she was unwilling to do another take, since the two teenagers being interviewed had said some remarkable things, and Andra wanted to maintain the power of the moment in the recording. She equalized and filtered the voices to reduce noise, and mixed these with the field recordings of arcades. This piece, through its inclusion on the CEC CD which was distributed internationally, has received extensive airplay. It has been criticized from time to time for its low-tech sound, but has also been praised for other reasons: "Among the most satisfying and adventurous compositions are selections by Egils Bebris, Frank Koustrup, Andra McCartney, and Gordon Fitzell." (Review of [Discontact! II](#) by Mark Booth, P-Form, Winter 1995). Andra currently prefers technology that is portable and easily accessible. Her recording equipment (minidisk, stereo mic, earbuds, spare batteries) fits neatly into a small leather pouch and weighs only a couple of pounds, which means that she can carry it everywhere; and even though this technology makes recordings with lower noise and better signal quality than the Walkman Pro cassette recorder that she used for [Arcade '94](#), it actually costs less (around \$400 Cdn).

Our expertise and home studios have improved greatly since our early forays into sound art. However those early experiences taught us to work tactically with available technologies-- to make the best of the equipment and the recording situation on hand. While media art tends to measure innovation based on the newness of the technology employed, existing or trailing edge technologies still have much to offer. In a deliberate application of "low-tech", Anna brought only a cassette recorder with an external stereo mic to the protests in Quebec City, Canada during the

Summit of the Americas in April 2001. Her intent was to record live street sound, and knowing that the situation on the ground was extremely confrontational (police employed thousands of rounds of tear gas over the course of the weekend), she chose a recording device that was portable, discreet and expendable in the case of loss, damage or arrest. Those field recordings were nonetheless of acceptable quality, and became the basis for [There's a risk of arrest if you turn right](#), composed together with Richard Williams, which has since aired widely.

Listen To Some of Andrea's Work:
[andrasound.orgworks on ORF Kunstradio](#)

[Swimming the Reef](#) (Shockwave) [Silence Descends](#)

[River Writing](#) (near bottom of page, Real Audio format)

Child's Play

Gender theorists discuss how early socialization tends to encourage gender conformity that constrains girls' attitudes towards technology: girls are taught to relate, and boys to tinker (Whitelegg 1992: 179-180). This childhood learning of gendered roles happens in the family home, playground, school, and mass media. A morning spent watching children's Saturday morning television programming still reveals advertisements and programs that encourage girls to see themselves as passive, warm, soft, and caring, relating to soft toys and dolls; boys, as active, cool, hard, and warlike, manipulating tools and machines ranging from cars to robots.

However, each person's socialization varies, and some young girls have access to technologies and role models through their families or other opportunities. One of our aims in this project is to find out where these opportunities exist, and how they can be encouraged. For instance, Anna relates:

(I was) maybe 10 9 or 10 and I had a little tape recorder ... I got it from my grandfather ... I got a couple of tapes ... my mother listens to CBC all the time ... somewhere in the house are these tapes of me imitating Don Herron ... basically conducting this morning show ...

interviewing these characters that I make up and do all the voices.

There are several important factors in Anna's story, that provided this as a technical and creative opportunity for her. She lived in an environment saturated with radio, since her mother listened to CBC 8 to 10 hours a day. Her grandfather provided a tape recorder, and she was able to acquire tapes. Listening to CBC radio host Don Herron provided a model of how to conduct a morning show. Anna's mother clearly valued the productions, since she kept them. The technology itself was simple enough for Anna to figure out, and inexpensive enough that adults were not precious about it. All of these factors add up to an experience that gave Anna more familiarity and confidence when she began to speak into a mic as an adult.

When Andra was a child in England in the early sixties, cassette players were not as widely available, and it was her older brother who had the reel-to-reel tape recorder. But her closest friend was the boy across the street, and their games involved car racing and Lego, or making a string telephone and stretching it across the street to talk to each other. Andra also had access to an old windup Victrola and some 78 rpm records, so learned how phonographs work, by winding up the mechanical version. Her grandparents gave her puppets and built a puppet theatre that became the site for her first script-writing, set design, and production efforts (around age 8), which were played to the neighbourhood children in the garage.

But more importantly, Andra remembers often being encouraged by her mum to play alone, to expand her inner universe. Recently, in a working group meeting, someone mentioned that in traditional family contexts, boys are given time to play while girls are expected to learn to serve. However, in Andra's case, her mum would let her leave the dishes and go practice piano or write.

Both of these early life narratives indicate access to technologies, and social formations, that complicate the stereotypical norm described by Whitelegg, and provided some openings for further exploration later in life. At the same time, there were definitely moments of blockage in our sound-technology trajectories as well as opportunities. For instance, Andra wanted to join the Anglican choir, but was told only boys were

allowed. Later, she wanted to do percussion in high school, but again this was restricted to boys. Nevertheless, the other experiences with tinkering, technological toys, free play and production practices were formative.

Mentors And Networks

The importance of mentors and role models for women entering the realm of sound art and production can not be overstated. Women are certainly a minority among composers, sound artists, and sound engineers, which often leads women in these areas to feel alienated and isolated.¹ We commonly stress that role models are necessary to involve women in technical fields where historically they have been excluded, but in addition to seeing women doing the job there must also be support in the form of encouragement and skills sharing. A role model serves as an example in a situation or field -- in other words leading by practice-- whereas a mentor acts in an advisory capacity. Both example and encouragement are valuable to women undertaking technical endeavours such as sound production, and for both Andra and Anna role models and mentors enabled our interests in sound and composition to be more than hobbies or vague aspirations. Our networks have not only included women role models, but feminist mentors, female and male.

Andra notes how the emphasis on tutorial instruction in private and institutional music education affected her confidence and success, depending on the teacher. Her piano teacher in England from age 7 on spoke of her as a star, and she gained confidence in her technical and interpretive skills. A critical and demanding piano teacher when she was a teenager with dwindling interest in classical music contributed to her decision to give up lessons for several years. As a Cultural Studies major at Trent University several years later, Andra took a Directed Study course with Prof. Jody Berland that was a profound learning experience:

"Three of us took a directed study with Jody. We did a field trip to New York City, among other things having afternoon tea with John Cage at his apartment. We formed a band called the Nuclear Family, wrote songs together, and did a multimedia performance at the University. I had

never had such a holistic learning experience - and Prof. Berland did this as a course overload."

Later, Prof. Berland encouraged Andra to publish her first article (McCartney 1984), and collaborated with her on several sound art works, including her first access to a University sound studio in 1992. Andra was fortunate again at York University:

"Prof. James Tenney and his wife Lauren Pratt, then editor of [Musicworks](#), introduced me to other women composers and to the new music community in Toronto. Prof. Beverley Diamond encouraged me to play my work for others and wrote a letter securing my access to the electronic studios while the professor was away on sabbatical. Her support was crucial to my success as a graduate student - she was the perfect antidote for imposter syndrome."

These are all examples of the music-mentoring system working well to ease access and support neophytes. It must be noted here that this is not always the case: in some situations, the intense, private association between established composition teachers and new students results in sexual harassment or other abuses (Wilson 2002).

Another kind of support network is established through the process of ethnography, a methodology that allows the researcher to closely engage with research subjects. The consultants in Andra's first study became a more established network, and were sources of encouragement and inspiration for each other and for Andra. For example, through [Sarah Peebles](#), Andra became more involved in community radio. [Wende Bartley](#) gave her composition lessons, and [Hildegard Westerkamp](#) drew Andra further into the [Acoustic Ecology](#) community. In fact, Andra's research relationship with Hildegard Westerkamp, through a process of dialogic ethnography, became a friendship that extended into professional and creative work, family gatherings and constant communication.

So You Want To Be A Sound Geek: Apprenticeship

The transition from our early experiences with sound making and music to becoming sound artists, composers, or technicians pivots on the question of access: to tools and facilities, to teachers, and to

inspiration. Here Andra asks: which kinds of contexts work best to provide experience and encouragement for women? In Andra's experience, academe provided the community and equipment she needed particularly because of feminist mentors like Bev Diamond, Jody Berland and James Tenney. Without their intervention and encouragement, she might not have gotten permission to use an electro-acoustic studio, nor been able to include sound practice as well as theory in her dissertation. However, it was through access to a variety of different studios simultaneously, and in the more informal setting of improvisation with other artists, radio broadcasting and her own work interviewing women sound producers that gave Andra the technical and social resources she needed. Anna did not undertake any formal academic training in sound or music, but gathered skills through years of radio broadcasting at UBC's campus/community station [CiTR](#), and group projects at artist-run centres like the [Western Front](#). Though Anna learned largely through trial and error in these informal settings, campus radio and artist-run culture provided an immediate outlet for diffusion of and support for experimental work.

Both Andra and Anna became involved with campus/community (c/c) radio in the early nineties through shows produced collectively. The campus/community radio sector, as opposed to the public or commercial sector, is uniquely mandated to serve diverse communities in the area of broadcast, and to provide access to and programming by groups not heard regularly on mainstream radio. Thus c/c stations actively recruit women, people of colour, queer folk, community and social activist groups, etc, and strive not only to provide a voice for these diverse communities but "to provide facilities and training through which members of the community and interested students may gain knowledge of and experience with radio programming, broadcasting and management." ([CKUT Mission](#)) By the early 1990s, due in part to efforts by the National Campus/Community Radio Association ([NCRA](#)), c/c radio strove to eliminate barriers for women interested in radio, and to achieve gender parity on-air.² At the annual general meeting and conference, a "women's day" was established, where women from various stations would share skills and network, while the male conference attendees were provided with

"unlearning sexism" workshops. It is no surprise, then, that c/c radio stations are a likely starting place for women interested in sound and seeking equipment, experience, and community. (Listen to the [Thundergrrrl Radio](#) promotion, CiTR 1998.)

The most immediately rewarding (and [nerve-wracking](#)) aspect of radio is the on-air performance--for unlike most other audiophonic practices, c/c radio often involves a weekly or biweekly commitment to broadcast. For Andra, her involvement with Sarah Peebles' (and Auditory Transitory's collective) radio programme gave her confidence to perform, for despite her extensive music training, Andra had been quite anxious about and unused to performing for an audience. Andra also notes that among the women composers that she initially interviewed as part of her MA thesis research, women like [Hildegard Westerkamp](#) and [Kathy Kennedy](#), who had a strong do-it-yourself background (including extensive experience in c/c radio), were the ones who seemed particularly open to new genres, situations and ways of working, expressing confidence in experimentation.

What is the value or impact of dialogic ethnography in this study? What does it reveal that other more traditional methodologies might have silenced?

Endnotes

¹In 2000, [Pauline Oliveros](#) widely disseminated a survey questioning the low enrollment of women in the composition and electro-acoustic areas of music faculties in post-secondary institutions across North America. The informal results indicate that in many schools women make up less than 10% of the electro-acoustic and composition programmes, in some cases down from a higher percentage in the mid-1980s. In Montreal, celebrated annual festivals of experimental electro, sound art and electro-acoustic music program few to no women (in 2001, Elektra had no women artists, Mutek included 2 over a five-day festival).

²What is the value or impact of dialogic ethnography in this study? What does it reveal that other more traditional methodologies might have silenced?

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Girls' And Boys' Technological Toys: Music Composition In The Computerized Classroom

Victoria Armstrong

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Abstract: This article explores 15 to 18-year old boys' and girls' compositional processes as mediated by music technology. Adopting Sherry Turkle's theory of 'hard' and 'soft' styles of mastery, I assert that a compositional approach that emphasizes technological control and manipulation may be more conducive to the working styles of boys than girls. In drawing this conclusion, I focus on three female composers, examining to what extent they were able to transcend or reconfigure the hard mastery expectations that had been imposed upon them.

Introduction

In a technological environment, participants and 'experts' are determined by cultural assumptions about what technology "means" (Grant & Gill, 1995). The command and control of technology is one way in which men are defined both materially and symbolically. It has been argued that technology is the core domain of a socially constructed masculinity and acts as a "boundary marker", i.e., if it is technological it must be masculine (Murray, 1993). How meanings are constructed in relation to technology may reflect the values and expectations of particular social groups, particularly those in positions of power and influence. Men, moreover, customarily dominate the cultural settings and structural organizations in which technologies are used. The technology, as such, invariably takes on particular meanings that reflect their masculine associations, leaving women potentially alienated from or ambivalent towards technology.

In recent years, school classrooms in many countries have become increasingly technologies and students are expected to use Information and Communication Technology (IT) in all areas of the curriculum, including music. There appears to be an uncritical acceptance that technological innovation will have a positive impact on the educational environment into which it is introduced. It is presented as a 'neutral tool'; but, this metaphor is misleading because it ignores the material and symbolic associations that contribute towards the gendering of technology. Consequently, we are in danger of allowing gendered expectations and perceptions to go unchallenged in the classroom.

The cultural stereotype of the self-assured male computer user is echoed in the perceptions and expectations of teachers and pupils alike (Comber et al, 1993; Green, 1997). Comber et al (1993) found that there were three times as many boys as girls using a computer on a regular basis and a sizeable amount of that time was used playing games. Alternatively, girls were more likely to go for something 'interesting, like word processing or art' (p. 128), and viewed their use of the computer as more "grown up". This idea of the computer as a boy's technological toy is echoed in the title of this paper in which I have attempted to delineate the differences in boys' and girls' use of the computer in relation to music technology.

The Research Problem

The increasingly technologies music classroom is one site in which the so-called benefits of technology are rarely questioned. As Pitts (2000) has pointed out, the level of debate surrounding the use of music technology has been minimal in comparison to its level of use. However, recent research suggests that girls are less likely to opt for music when there is a greater technological focus (Comber et al, 1993), while teachers and pupils perceive boys to be most interested in electronic instruments and computer technology (Green, 1997). The development of a new National Curriculum for Music in England has led to a more standardized approach to lesson content in schools, and stipulates core elements: Performing-Composing-Appraising. It also states that "pupils should be given opportunities to make appropriate use of Information Technology to explore, create and record sounds" throughout Key Stages 1-3. In many schools, the composition component of the curriculum is increasingly focused on technology.

This, however, is potentially problematic, as both composition and technology have been historically and culturally constructed as masculine domains of knowledge and expertise. Women composers have long been denied access to the public professional world, receiving fewer public performances, publishing opportunities and/or a less comprehensive music education (Neuls-Bates, & Solie, 1993; Halstead, 1997). Their compositions have historically occupied a marginal position in relation to the Western music canon. The canon represents sets of values and ideologies that perpetuate the dominance of men's music and women, by their comparative invisibility, are therefore powerless to contribute to the construction of the canon (Citron, 1993). As Lamb (1993) points out "men, as a class, define the structures of power and maintain the relations of ruling within music and music education" (p.175). These "structures of power" also contribute to the gendering of technology through which men maintain material and symbolic associations. The computer itself has no inherent gender bias, but the computer culture is dominated by images of competition and violence, characteristics culturally attributed to males (see Figure 1). Therefore, women do not see themselves reflected or represented within this culture.



Figure 1: Male-oriented advertising images

Consequently, it is important to explore the ramifications of a musical environment in which composing is centred on computer technology. My research therefore aimed to explore the differences and similarities in boys' and girls' compositional styles and the role music technology played in constructing gender identity.

The analysis presented in this paper draws on the "hard" and "soft" mastery styles identified by Sherry Turkle (1984) in her analysis of computational style and computer programming. Although the outcome of the process is different, composing and programming both require skill, imagination and creative thinking, so it is perhaps not surprising that certain similarities gradually emerged. Although mindful that these "styles of mastery" may be overly dichotomous and may build in the very gender distinctions they seek to illuminate, her framework is useful because it attempts to synthesize these "ways of thinking" with an analysis of the culture in which programming takes place.

Conceptual Framework: Turkle's Styles of Mastery

Turkle carried out a large ethnographic study of four hundred children and adults using interviews and observations, whereby she examined the relationships that individuals forged with computers within a range of different computer cultures, such as 'hacker' communities and school computer learning

environments. From her work with young computer programmers, Turkle observed that both boys and girls expressed a similar degree of interest and aptitude for computer programming. But, she also identified a number of differences in the way they think about the task and their relationship to the computer. She labeled these styles of working "hard mastery" and "soft mastery", later re-defined as "the planner" and "the bricoleur" respectively (Turkle and Papert, 1990). She states that girls tend to be "softs" and boys overwhelmingly "hards". She attributes this to traditional models of male and female behaviour. She also suggests that girls are more likely to try to forge relationships with the computer, as something with which to communicate and negotiate, whereas traditional models of male behaviour stress decisiveness and imposition of will which are then transferred to boys' working strategies.

Hard Mastery

This style of working is tightly controlled, emphasizing imposition of will over the machine through implementation of a highly structured plan. Hard masters see the computer program as the instrument of premeditated control; getting the program to work is like getting to "say one's piece". Although, as Turkle (1984) states, there has to be some degree of flexibility in working out the details of the specific program in order to "get it right", ultimately the goal is always to get the program to realize the programmer's plan.

Turkle likens this style of working to that used by an engineer, one who controls the technology and sees the computational objects as an abstract entity. When "mistakes" occur they are eliminated. Those employing this style achieve their aim through the controlled use of the computer. The programme is meticulously worked out eliminating the possibility of chance happenings.

Soft Mastery

This mastery style sees the computational object in more physical terms, like a dab of paint or a building block that allows for negotiation and compromise. Problems are worked out by arranging and re-arranging elements. Often things happen unexpectedly, but these events are incorporated into the process and, as such, frequently lead to further

exploration and the development of new ideas. The computational objects are seen as tactile and are interpreted, not as a system of rules, but as a language for communicating and negotiating. It relies less on computational control than on the individual's ability to interact with the computer.

Methodological Issues

The Empirical Setting

The case study school was a large co-educational comprehensive located in West London with children from a range of economic and ethnic backgrounds typical of the area. I knew all the students taking part in this research project, although I had not taught them formal classroom music. Due to the ethnographic nature of the project, I adopted Cohen et al's (2000) criteria of typical case-sampling whereby respondents were selected based on the 'typical' attributes of pupils within this particular department. For example, they had attended the school from the age of 11, they played a musical instrument, they participated in curricular and extra-curricular musical activities, and they had equal access to the music technology lab.

I interviewed 2 boys and 2 girls from year groups 10, 11 and 12 (12 in total). Years 10 and 11 represent the 15-16 age group preparing for GCSE examinations (General Certificate of Secondary Education) and the year 12 students represent the 16-18 age groups in their first year of the two-year post compulsory Advanced Level examinations necessary for University entrance. As part of their GCSE and Advanced Level examinations, all students are required to submit a folio of compositions.

Total Number of Boys and Girls in Each Year

Year Group	% of Girls	% of Boys
10	60%	40%
11	56%	44%
12	50%	50%

Within my case study school, all composition activities were carried out using computer technology. The music room was well-equipped with ten computer terminals and keyboards running Cubase VST, an

integrated music software package that acts like a virtual recording studio. It can be used for the recording, editing and processing of MIDI (Musical Instrument Digital Interface) and audio material. The pupils had access to around one hundred and fifty musical sounds via the sound card installed on the computer. Once they had selected the appropriate sound or instrument, musical ideas were inputted via the electronic keyboard connected to the computer. In addition, there was an audio recording facility whereby 'live' sounds (either instrumental or vocal) could be inputted directly into the computer via a microphone.

Methodology

As Griffiths (1998) points out, methodology is the "rationale for the way in which a researcher goes about getting knowledge" (p. 135). It must suit both the *kinds* of knowledge that is being sought and the *purposes* for which this knowledge is obtained. This study is firmly located within a qualitative paradigm, by which I mean that the pupil's experiences and practices are central to the study. This type of research, therefore, stresses the socially constructed nature of reality and seeks to answer questions about how social experience is created and given meaning by the interpretation of phenomena (Denzin and Lincoln, 1998).

I decided to undertake interviews on a one-to-one basis, as this would afford the greatest possibility for in-depth discussion and reflection on the individual's compositional practices. As Alldred (1998) asserts, "the idea that any ethnographic subjects are free to present their own meanings in any radical sense neglects the ways in which the dominant culture provides hegemonic meanings" (p. 154). Consequently, it was important that I remain aware of the students' social and personal contexts of meaning throughout the interviews (Mishler, 1986), as these contexts were imperative to situating their words within the culture of the classroom as they understood it.

Over a period of two months, I interviewed the twelve participating students using a semi-structured format. First, they were asked to describe their general compositional process (how the technology was used, what they enjoyed or found difficult, where musical ideas originated from, etc.). Then, the students were asked to focus on one particular compositional project

in detail. This project could be one initiated from classroom stimuli or their own "extra curricular" activities. The part of the interview pertaining to the compositional project was structured in a way that roughly divided the compositional process into three stages: the initial stimulus, how the musical material was developed, and how the final product was stored/notated. This ordering of questions allowed me to focus in on specific aspects of the compositional process during the analysis of data. Each interview lasted between forty-five minutes to one hour and was transcribed in full.

When I began to analyze the data, I observed that a certain style of composing was being advocated within this particular environment. Composing acoustically using "live" instruments was not encouraged. The manipulation of musical ideas was carried out solely via the computer regardless of whether or not it was appropriate to the student's musical or personal needs. I noticed that the boys I interviewed never expressed any dissatisfaction with this way of composing, but that a large number of girls were very unhappy with this approach, as Jane's comments indicate:

VA: So how do you feel the computer helps you? Does it help you?

Jane: Not really. It's just there for you to put ideas into. It doesn't exactly help you. I mean if I could choose between somebody playing a live instrument and the computers, I'd go for the live instrument. It's very intimidating. You sit down and you just look at it [the computer] and think 'Oh my God, how am I gonna do this? There's just so many keys. Where do I start?' I suppose you could put it as not a big friendly giant but one of those under the bed monsters that kids are scared of.

This observation is mirrored in the findings of Comber et al (1997) in which they suggest that, when girls use technology, they may be compelled to make use of it in ways that are often considered "masculine". Caputo (1994) has suggested that this "male norm" may even set girls up for failure because they do not measure up to these masculine expectations.

Research Findings

I noted that there were many similarities between boys' and girls' compositional processes during the initial stages of composition. They both exhibited the qualities of "soft mastery", experimenting and 'playing around' with different musical fragments from which further ideas would emerge. However, I discerned a distinct difference in the medium they preferred to use at this stage. For the boys, it revolved almost entirely around the computer, whereas the girls preferred to work acoustically at this stage. However, the latter method of working was not widely encouraged and the girls were expected to input their ideas immediately, thereby compelling them to work digitally from the outset. When elements of 'engineering' and hard mastery came into play during the computer-focused developmental stages, the girls seemed less inclined to interact with it. The culture within this particular environment endorsed a style of composing that mirrored many of the characteristics of Turkle's "hard masters". Although this style was not necessarily appropriate for all students, it was privileged over other ways of working. In her work with female electroacoustic composers, McCartney (1995) found similar instances whereby a woman's preferred compositional processes were not valued. One of her respondents described how her intuitive and improvisational ways of working were discouraged within an environment that valued a highly structured approach. Others who expressed their preference for working "interactively" or "mucking around" with sound described similarly negative experiences.

Of the students I interviewed, the majority of boys displayed "hard" mastery characteristics and appeared comfortable with this style of working. They were also more likely to perceive themselves as technologically competent. This sense of belief in their technological prowess serves to affirm and reinforce their masculine identity as Tim's comment illustrates:

I had to learn everything about the computer on my first day...but now I go there and people are always coming up to me saying "how do you do this?"

However, this was generally not the case with the female students. Upon analyzing the data, I found the more a pupil exhibited the characteristics of the "hard" master, the more they perceived themselves as technologically competent. And, overwhelmingly, it

was the boys, not the girls, who expressed this high degree of confidence in their technological abilities:

Mark: Well, that's the main reason I'm doing the subject, the technology. I know all the kit, what the studio does...I mean, once you know it, it's all pretty easy stuff, like everything.

Martin: Oh yeah. I'm confident on Cubase. If someone asked me to produce a song I feel confident that I can come up with something good.

James: I'm used to using the computer anyway so if anything flashes up on the screen I know what to do.

While the boys were more likely to use the computer at every stage of composing, the majority of the girls stated they often played around with musical ideas using their voices or electronic keyboards. When compelled to interact with the computer for the whole of the compositional process, adopting a predominantly "hard mastery" approach, many of the girls expressed dissatisfaction with their compositions:

Jane: Nothing's perfect for me... it always come out rubbish. That's why working in a group betters you (sic). It helps you 'cause you get people playing instruments that you don't know about and you'd only need to be in a group with them for a little while and you'd think "Yeah, you can play this tune, and you can play that".

It appeared that the girls were often forced to deviate from their original modes of working to accommodate the computer. The girls became more like Turkle's "hard mastery" engineers, but having to grapple with the technology in order to find ways of controlling and manipulating it. For almost all of the boys, there was little or no sense of struggle or interruption – whether working with or away from the computers, their compositional style was consistent.

As the "hard mastery" style advocated within this particular learning environment appeared more conducive to the working styles of the majority of the boys, the remainder of this paper will focus on three students (all of whom were female) whose methods of composing were at odds with this technological culture. I will, therefore, discuss how and to what extent they were able to transcend or reconfigure the "hard mastery" expectations imposed upon them.

Ellen: 'Getting Stuck' - Subjugation to the dominance of hard mastery

Ellen, a fifteen-year old student, often felt unhappy with her music because she was unable to write in a way that she felt suited her compositional needs. One of her coursework assignments was to write a "pop" song. Although the structure of the song was within the standard verse/chorus format, Ellen was able to write her own lyrics if she wished and use any combination of voices and instruments. Ellen stated that she was having trouble obtaining a particular sound on the computer for the song accompaniment she was working on. She wanted to work with a live guitarist, experimenting with sounds and ideas and omitting the computer altogether:

The kind of music [that] would be easier without the computer because it's the kind of music that sounds good, just someone sitting there playing a guitar.

However, upon seeking advice, she was told that the guitarist must play the accompaniment directly into the computer:

As soon as I did that, it gets kind of stuck...it's being able to progress it, keeping it the way you want. And that's what's happened to most things I've done.

By being compelled to adopt the role of technological controller, the possibility of her retaining a more interactive, flexible style of working was denied. It is not that women are computer phobic, but rather that they may be computer 'reticent' because the computer becomes a "personal and cultural symbol of what a woman is not" (Turkle, 1984:41). The masculine cultures that prevail around sites of learning can prevent the computer from being a medium for individual expression; those who do not work within the dominant style are expected to adapt and conform. Structured, plan-orientated, abstract thinkers not only share a style but constitute "an epistemological elite" (Turkle and Papert, 1990).

Unfortunately, Ellen's preferred style of working became subjugated to the expectations of a learning environment that fostered an approach more apparent in the compositional styles of male composers. Rather than allowing more flexibility into the process via non-digital means, Ellen's negative, technologically circumscribed experiences compelled her to adopt a compositional style that was both alienating and

stultifying and, consequently, may not be conducive to encouraging Ellen's future compositional exploration.

In contrast to Ellen's experiences, the following seventeen-year old students were able to achieve a synthesis between their preferred "soft mastery" style and the dominant "hard mastery" style.

Carol: Integration Of Soft Mastery

In the first year of her course Carol produced a number of highly successful arrangements and compositions that had been awarded outstanding marks. However, these "successful" works were of no consequence to her. Her level coursework was all composed digitally, but the music that was meaningful to her were songs written acoustically using her guitar. By projecting her personal identity on to her acoustic compositions and remaining detached from her computer-generated music, she retained her strong sense of self with little interruption to her feminine identity. As Green (1997) observed, girl's pride in their compositions was often linked to their emotional existence and it is this link to their experiences and subjectivity that allows them to attach any real value to it. Consequently, Carol would only discuss her "free-style", song-based compositions. These songs were usually developed alone or with another guitarist.

Carol had become adept at compartmentalizing the different strands of her composition by retaining strong feelings of ownership:

The only thing that means a lot to me now that I'm writing music is my songs. It's the only stuff I'm prepared to talk about because it actually means something to me musically . . . if it has no expression, if it means absolutely nothing . . . then it's an abuse of music. That's how I see it.

She is extremely critical of the music she wrote for her coursework, the stimuli not always being her own and which was written using computer technology.

VA: How do you see the stuff you've been set in school? How do you feel about that?

Carol: Absolutely poor quality. I don't think I've ever written anything decent in school.

VA: Why is that?

Carol: I've never felt inspired. I've just done it because I've had to and so, as a result, the work has just been embarrassing. It's not what I would call a good standard even though I may have got an 'A' in the coursework...it didn't seem anything to me.

Her attempt to devise music that fulfilled her self-expressive aims appeared to be most successfully achieved when neither the process nor the product were mediated digitally. However, what is interesting about Carol is that, within this particular technological culture, she had proved herself adept at using the technology not by conforming to a "hard mastery" style but by incorporating 'soft' mastery elements into her computer-based composition. Her work relies on trying out and developing ideas in a very free and spontaneous way and she was one of the few girls able to successfully incorporate this "soft mastery" style into the computer stage of her work. She refused to eradicate "mistakes," making no attempt to use the technology to perfect her work – whatever she played in became the final piece:

I'll record it. I'll always mess it up. I'll always play the guitar a bit differently...then I listen to it and think "actually, that accident turned out better than the original" and that's happened so many times.

Hard masters would never allow this to happen. The musical components and the mechanical functions of the computer are manipulated to produce a successful overall musical design allowing little room for change or alteration. Carol's strong connection between her "soft mastery" style and the function she attributed to her composition enabled her to personalize the compositional process and accentuate her subjectivity. This allowed her to affirm her femininity as separate from the dominant hard mastery constraints of the technology while actually using it.

Kate: "The Sound Of The Body"

Kate, another seventeen-year old student, was also able to transcend the masculine associations of the "hard mastery" style by emphasizing her subjectivity within the compositional act with her singing voice. Kate chose to discuss a "free" compositional project that was part of her coursework assignments, but like Carol, it was a vocal piece in which she sang all the vocal lines. Singing has long been an "acceptable"

musical activity for women and Green (1997) suggests that one of the reasons for this is that the very absence of technological intervention affirms patriarchal definitions of femininity because the spheres of nature and the body, long associated with femininity, remain intact. She states that female performers can engage in a display that can both affirm and problematize the body, but "once women begin to compose, the body hardly features at all" (p. 88). The act of composing is now the metaphorical display of the masculine mind, and it is this, in part, that has denied women the freedom to compose. By insisting that children compose only with computers reinforces the notion of the masculine mind as the body is erased within the compositional act.

Some cyberfeminists argue that the importance of computer technology is its potential to escape from the problematic material body, thereby enabling us to resist and redefine the socially inscribed body: the absence of the body in cyberspace allows gender to be erased and reconfigured. Many have drawn on Haraway's (2000) cyborg image of the human-machine interface, which purports to offer a way out of the "maze of dualisms" (p. 316), the machine becoming part of us, "an aspect of our embodiment", an ungendered ideal that obliterates the material body. However, as Judith Squires (2000) argues, the image of the cyborg must be salvaged from what she calls "technophobic cyberdroll" in order that we may use it "as a metaphor for addressing the interrelation between technology and the body, not as a means of using the former to transcend the latter" (p. 360).

When we listen to the human voice we listen to a physical event, literally the sound of the body (Frith, 1998). Therefore any discussion of the human voice must acknowledge the presence of the material body, thus its presence within the compositional act prevents its subsumption by the technology. We cannot escape the inevitability of the body that exists behind the singing voice even when that voice is mediated digitally. Indeed, the composer Hildegard Westerkamp makes extensive use of human sound in her teaching methods in an attempt to redress the "body-denying" atmosphere of the electro-acoustic studio (McCartney, 1995). The female singing voice therefore, when mediated through the computer, can offer real potential as an aspect of our embodiment.

Kate chose to describe a "free" compositional project she had submitted for her coursework in which she used her own voice to generate the compositional material. She inputted eight vocal tracks, all sung by her, into the computer via Cubase Audio. Using these tracks she was able to explore different vocal textures and harmonies through use of multi-tracking, layering the sounds over each other. It was a rewarding experience for her:

It was the first time I'd ever used Cubase Audio... I just love it. It took me about five or six hours. I kept on, I was really working on it. So it did take a while but I was glad... because I was happy with the end result.

Like Ellen, Kate was in the position of technological controller, but unlike Ellen, it did not prevent her from achieving her musical goal because of what she was in control of: her own self. She devised a style that allowed her to redefine her own boundaries within this masculinist computer culture: exhibiting technological know-how and mastery in order to produce the required musical outcome but transcending these masculine associations because of the symbolic control of her own body as represented in sound.

This contrasts with Bradby's (1993) description of the technologization of women's bodies in the world of dance music, where their voices and bodies are often fragmented in a variety of audio and visual representations subsequently controlled and manipulated by mainly male producers and mixers. Unlike Haraway's cyborg, which appears to ignore the culturally inscribed body, Kate's voice inside the computer is not an attempt to replace the body. By manipulating her own voice/body, her subjectivity was placed in the forefront of the compositional process thus enabling her to devise a way of working that subverted and transcended the canonical "hard mastery" style of this particular musical environment.

Implications for Practice

The research examined the culture of the computerized classroom and its effect on adolescent's compositional processes. I have suggested that the culture within this particular school can be problematic for female composers because it advocates a style of working that compels them to place the computer at the centre of the compositional process, putting them

in the position of a "hard" master, controlling and manipulating technology. This is at odds with the style for which they expressed a preference and which allowed a more interactive and less plan-oriented approach. Girls were able to produce musical products but the means by which this was achieved appeared to induce feelings of ambivalence and dissatisfaction

Due to boy's apparent confidence and greater interest in technology, they appeared comfortable with a "hard mastery" style; whereas, the girls experienced a greater level of interruption and often appeared dissatisfied with the de-personalized, functional, manipulative aspects of working with technology. Of course, this will also disadvantage boys who have a "soft mastery" style. Given the scope of this article, I therefore decided to focus on these three female composers as they exemplify how the majority of the girls within this environment dealt with the constraints of a "hard mastery" style.

If we are prepared to acknowledge that there are different ways of working and if we are serious about providing an environment that allows all voices to be heard and valued, we must reassess how we teach composition in relation to ICT. The computer offers enormous possibilities for manipulating and storing sounds and, for those with little or no "formal" musical knowledge, can be enormously helpful. However, we must be mindful that a technological focus may encourage a particular style of working that does not always allow for diversity and may favour males because of their preference for a style of working that reinforces traditional notions of masculinity. As Kate and Carol illustrate, some girls do manage to successfully transcend these associations, but others, like Ellen, do not. The culture of the music classroom must encourage and allow for a pluralist approach. If we fail to acknowledge this we will perpetuate the myth that technology and composition remain the social property of men.



Fig 2. A positive image: two sisters learning to use the computer

What other skills and musical processes may be usefully examined through the lenses of "hard" and "soft" mastery? How may we explore the gender distinctions constructed through such lenses without sustaining the very gender distinctions we wish to examine?

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Evoking Beliefs About Music Teaching And Learning

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Abstract: This paper explores the importance of examining teacher images as an element of music teacher education. Focusing on teacher pictures drawn by graduate and undergraduate music education students as a way of initiating dialogue between personal and professional theory, it presents a way of bridging the gap between the theory of the university programme and that of professional practice. Students work in a spirit of reflexive inquiry and use picture drawing, in addition to story writing and metaphor, to explore their personal theories of music teaching and what it means to be a "teacher."

There has been a great deal of talk in music teacher education programmes about bridging theory and practice in order to improve teaching. Many times students do not perceive theory taught in music education courses as being particularly relevant to the reality of teaching. Theory is even sometimes seen as contrary to the needs and reality of practice. There exists in the minds of students, therefore, a dissonance between teacher education and teacher practice. While many teacher educators seek to make programmes more relevant, or to increase the "hands-on" time that pre-service teachers spend in the classroom, there has been little discussion of the role played by the personal theories that students bring with them to the teacher education enterprise. Even less thought has been given to how those personal theories are portrayed, or have developed out of formal and informal observations of practice.

In an attempt to identify teacher beliefs at the pre-service and in-service career stages I have been developing a multi-faceted approach to portraying and examining personal theory (Dolloff, 1999a,b). Working in a spirit of reflexive inquiry, students use story writing, metaphor and picture drawing to explore their personal theories of music teaching and what it means to be a "teacher." The process of drawing teachers and teaching contexts has made explicit many pre-verbal and long-held beliefs about teacher appearance, teacher behaviour and teaching situations. This paper will explore the importance of examining teaching images as an element of music teacher education. It will focus, in particular, on the drawing of teacher pictures as one way of initiating the dialogue between personal and professional theory, fantasy and reality, so critical to bridging the gap between the theory of the university programme and that of professional practice.

Teacher Role Identity

Students come to formal music teacher education with a wealth of personal knowledge about teachers and teaching built up over the many years of study in school and studio. Knowles (1992) maintains that the recollections of teachers and experiences become internalized into their own individual teacher role identities (p. 131)--an image of themselves as teachers that they bring to teacher education. Traditionally, however, music education courses, particularly

methods courses, have not addressed the development of teacher role identity. Roberts (1991) moreover, maintains that music education majors' perception of themselves primarily as "musicians," rather than as "teachers," leads to conflict in the development of their teacher role identities. According to Roberts, this conflict is actually nurtured by the structure of university music education programmes. He notes, in particular, that music education students appeared to "lack any on-going construction" of their identities as teacher, except in the form of "musician as teacher" (p. 34). It is important, then in the context of the music education programme, to help students see past their subject matter focus by identifying underlying images and beliefs about teachers and teaching so that these personal theories can be integrated with the multiple realities of teaching practice.

Drawing Our Beliefs

Many teacher education researchers have been exploring the use of story and metaphor to elicit beliefs and nurture the development of teacher identity. Narratives provide rich descriptions of teachers and teaching situations, yielding valuable personal insights to the students. Another powerful tool for unlocking images is the drawing of teaching pictures--pictures of "ideal teachers," pictures of "self-as-teacher," or pictures of teaching contexts.

Why pictures? In their research on images of teachers in popular culture, Sandra Weber and Claudia Mitchell found that many of the stereotypes and media portrayals of teachers stemmed from fundamental beliefs about teachers and teaching. Weber and Mitchell (1996) used the drawing of pictures as a means of exploring the images held by children, teacher education students and the media.

Because a picture can communicate simultaneously on many levels, drawings are useful not only as iconic images, but also as layered paintings that hide or combine other social, cultural, and personal images. An analysis of drawings can thus reveal aspects of our personal and social knowledge—how we see the world, how we feel, and what we can imagine—that have largely been ignored (Weber & Mitchell, 1996, p. 19).

When music education students are asked to draw their "ideal" teacher, the reaction is predictable. "I'm not an artist," "I really can't draw--at all!" Once

begun, however, the drawing process takes over and even the most primitive stick figures have much to tell the artist about his/her educational theories. The drawings are rich in clues about how the students understand their experience. Details about the teacher's appearance, the choice of teaching context, or, in some cases, the choice to put the teacher in a setting outside classroom practice, can speak volumes about how the individual sees the teaching learning process and the teacher's role in it. When asked to describe their pictures, students create vivid descriptions of the importance of symbols and figures in their pictures. The "artists" become observers of their belief. Drawing and describing pictures, as such, puts personal history in a tangible form for analyzing and making sense of implicit truths and values.

The Sample

150 drawings were elicited from music education students studying at universities and conservatories in Canada, China, and the United States. 20 of the students were enrolled in graduate programmes. 16 of these students were female; 4 were male. 11 were elementary music specialists; the other 9 taught in secondary school settings. The 130 undergraduate students were enrolled in a variety of different programmes, including elementary music, general classroom music, and secondary school instrumental music.

The Drawings

Even though each drawing is as individual as the music education student's experience, common themes emerge across drawings. This is true both within the context of one music education programme and across cultures. These common themes often manifest themselves as stereotypes. In trying to make sense of our world as humans, we often create stereotypes. Sometimes, we consider these stereotypes normative; other times, we treat them as caricature. Whatever the connotation, positive or negative, stereotypes form a basis for beliefs. This holds also for our evolving images of teachers. Margaret Mead, in her 1951 study of schooling in America points out that:

the stereotypes that are prevalent in the popular culture and experience of childhood, play a formative role in the evolution of a teacher's identity, and are part

of the enculturation of teachers into their profession (in Weber and Mitchell, 1995, p. 27).

Gendering Our Teachers

The stereotypical portrayal of teachers included many gendered qualities. The feminization of teaching, particularly with respect to the teaching of young children, is evident. In general music methods classes, the teachers drawn, by male and female students alike, were all female. At the graduate level, only one of four men drew a male "ideal" teacher--Bill's picture is discussed in more detail below. Male teachers are more prevalent in the sample of drawings made by students with an instrumental music specialization. Most of them are portrayed on the podium conducting bands. In this instrumental sample, there were no women portrayed, even by women. This seems to uphold the image of the male band conductor. To date, only one of the drawings made by women depicted a male ideal teacher. "Ann" first drew a stereotypical portrait of a woman teacher in a dress with pearls, sitting behind a desk. When questioned, she noted that she had drawn this picture because she had thought that was what we would expect to see. She then pulled out a second picture of a "jock." This, she explained, was her grade 8 Physical Education teacher with whom she had been deeply infatuated. He became her role model to the extent that later, when she drew her picture of herself as teacher, she was identical in dress and context. The only difference was that this young teacher saw herself as not being "in control" of the class and "losing it", where her ideal had been calm and poised.

While Ann connected her ideal and self-identity to a known and beloved teacher, sometimes the gender portrayals came out of as a lack of role models. A young black male drew a middle-aged white woman as his "ideal" teacher, because he could not remember seeing a black or male role model. His teacher was portrayed as a caring woman helping her students to cross the road safely. More to the point, however, was this same student's portrayal of "self as teacher". His trademark trombone was in the corner of the classroom. He felt that he couldn't properly draw himself, so he traced a figure instead. The figure he had traced was a white male because he couldn't find any pictures of black males that "looked" like teachers.

Other Common Themes

In addition to gender themes, a number of other common themes emerge. These are represented in remarkably similar ways. Among the personal attributes of the "ideal" teacher students have drawn and described:

- a big smile, demonstrating a friendly, happy personality;
- big ears, indicating an attitude toward listening to their students;
- a big, exposed heart to show that they care;
- open, outstretched arms to indicate that they are approachable, welcoming and encouraging;
- "radiation" or squiggly lines, to represent energy or enthusiasm;
- shelves of books, often books of a wide variety of subjects, indicating a broad and deep knowledge;
- a "bag of tricks" that the teacher has close at hand.

There is a difference between portrayals of secondary and elementary classroom contexts. The secondary school classroom is still very much portrayed as a "band rehearsal" with the teacher as conductor at the front of the classroom. The elementary music classroom is more likely to be depicted as a place of creative potential, with many and varied instruments, multiple musical activities and multi-cultural themes in evidence. Does this reflect the way that we as a culture conceive of the curriculum for music education? Where is the evidence of the non-traditional secondary programmes? For many beginning teachers the traditional secondary classroom is still the most vivid memory of their own education. I propose that it is easier to fantasize about a creative, multi-dimensional elementary classroom because in many cases elementary music was not viewed as a musical experience. Most of the drawings of elementary music classrooms represent the enjoyment of music as a goal of music education. Sometimes this is blatant in a written caption "Music is fun." Other times, it is portrayed in the children's smiles and obvious engagement in the musical activity.

Even though there were a number of common ideas expressed, each one of the pictures is as individual in style and content as the "artist" who created it; the product of unique experiences and aspirations. I have chosen four examples that demonstrate some of the common themes listed above,

while showing great detail about the individual's personal theories about teachers and teaching.

Figure 1 shows the portrait of the "ideal" music teacher, drawn by an undergraduate student studying elementary music education. Shiela's drawing portrays a varied approach to music education in that it depicts students involved in singing and shows evidence of instruments involved and discussion as represented by the students with raised hands. The teacher is also using a puppet as a prop in her teaching. In this drawing, we see the "bag of tricks" that many undergraduate students identify as a desired outcome of their music studies. The large smile and posture emanate enthusiasm, while the suit indicates an attitude of traditional professionalism.



Figure 1

In Figure 2, Elsie draws a bright, multicultural classroom, where the children and teacher are actively making music together. The "music is fun" caption over the blackboard expresses Elsie's hopes that the students will enjoy their music class and want to participate. There is evidence of developing music reading skills on the board.

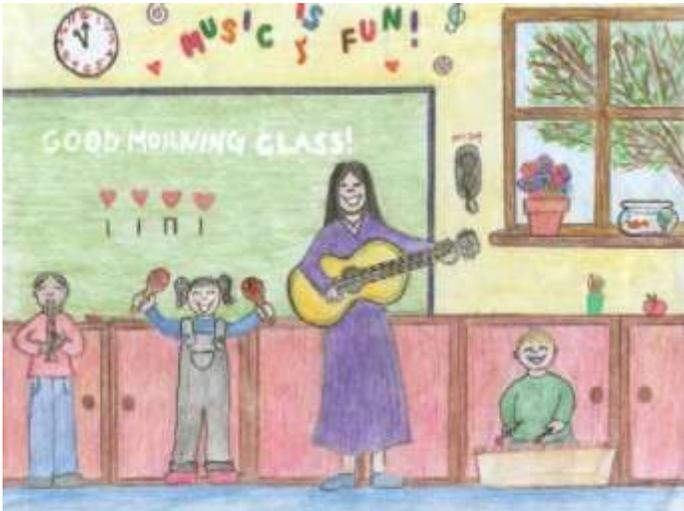


Figure 2

Figure 3 shows the ideal teacher as conceived by Bill, an experienced high school music teacher. Drawn as a cartoon, this portrait depicts many of his beliefs. The teacher is seen metaphorically in the role of the "coach". The hockey game below identifies learning as a team effort, with the coach on the sidelines offering encouragement and urging his team forward. The "game" aspect is further portrayed in the basketball in the teacher's hand. The "Big Book of Every Thing" and the mortarboard on the teacher's head indicate a broad, comprehensive academic knowledge, not just of his subject, but of "everything." In terms of physical attributes, Bill's teacher exhibits the big ears, large, open eyes and big smile that are common to many of the drawings. He wears a superman tie, indicating great strength and superhuman capabilities.

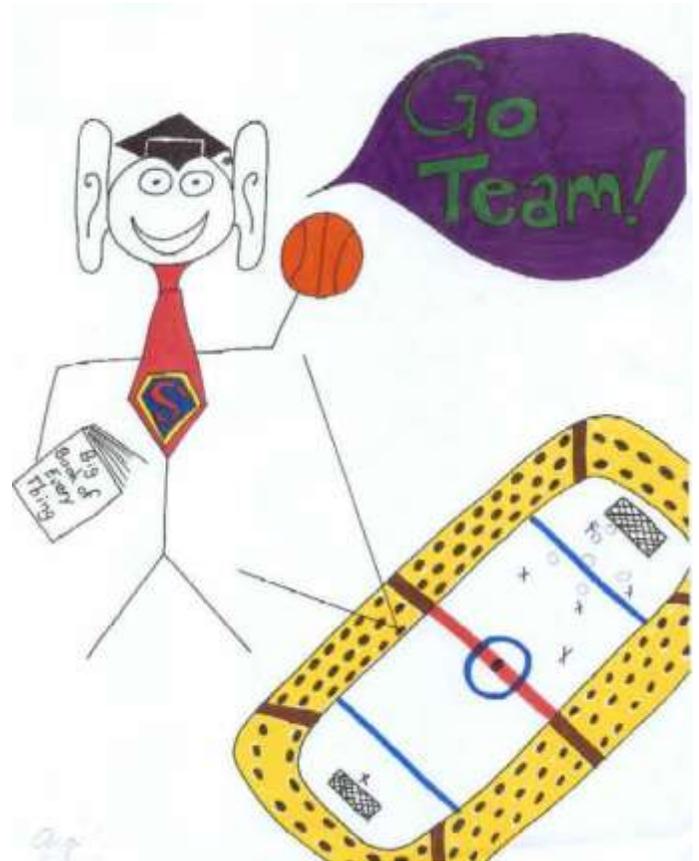


Figure 3

Elizabeth is an experienced elementary school music teacher. Her "ideal" teacher (Figure 4) is depicted in a traditional looking classroom that seems to reflect the importance Elizabeth attaches to good organizational skills. There is a list of expectations on the board, and everything is neatly shelved and labeled. Elizabeth noted that the "Class News" list on the board indicates a caring about the students as individuals. We can see news about everything from a birthday to excitement over a new bike. The teacher herself is portrayed with a visible heart, indicating a sense of caring that is mirrored in the children around her. The lines indicate excitement and energy that emanates outward from the teacher to resonate in the children. The price tag on her dress is meant to symbolize a commitment to dressing professionally and with attention to neat appearance.



Figure 4

Conclusion

Drawing can be a means of making teacher image explicit, and provides an opportunity to "deepen the conversation" with those images. Our images of teachers, and of ourselves as teachers are complex and influential. The work of Michael Connelly, Jean Clandinin and many others stresses the centrality of teacher image to teacher practice.

Teacher actions and practices are expressions of their images. These expressions and images develop continuously through classroom practice and more generally through experience. Images are both the coalescence of past experience and the perspective from which new experience is taken (Clandinin, 1986, p. 173).

It is the images of teachers and teaching built from these years of experience that lead to an individual's image of self-as-teacher or teacher identity. Connelly and Clandinin (1999) caution, however, that identity is not a hard, unchanging reality. Teachers' views of themselves and of their role identity change with the context and with life experience. The use of drawings in beginning music teacher education can evoke a sense of the beliefs

about teachers and teaching that we bring to the teacher education enterprise. Experienced teachers can be given an opportunity to explore the blending of early belief with the evidence accumulated through their on-going teacher practice. The dialogue between these beliefs and the practice of music teaching as taught in music education programmes should be seen as part of the continuing process of "becoming a teacher."

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What pictures would we draw of ourselves and our classrooms? How would these pictures have changed over time? What other types of representations of self and other could be used to engage students' awareness of the belief and value structures they bring to their education?

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Book Review

Bridging Musicology And Ethnomusicology
Laurie Stras
Abigail Wood

Music And Gender. (2000) Pirkko Moisala & Beverley Diamond, eds. University of Illinois Press. 376 pgs.
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This volume is a collection of essays by fourteen scholars and musicians of international repute. The scope of the essays is wide, embracing a range of approaches from ethnomusicology, historical musicology, composition and popular music studies, as well as addressing broader issues in education, sociology, and technology. The essays are bound together by their focus on developing feminist musicology through, what Ellen Koskoff describes in the foreword as, 'women-centric', 'gender-centric'

and, more recently, post-modern scholarship. The essays are also bound together, Koskoff suggests, by two fundamental notions: "First, women, men, gender, identity, music, culture and so on are not, and never have been, fixed categories; . . . Second, and perhaps more important, authors and their views on such subjects exist in dynamic contexts as well, so that the author's subject position must also be acknowledged in the work" (p. xi).

The importance attached to the latter led the editors to include email discussions with the various authors as their articles took shape and form during the various phases of the book's compilation. One of the primary strengths of the book, these 'conversations' allow the authors to voice primary methodological concerns, particularly with respect to the way in which late 1980 and early 1990s scholarship in feminist theory was "framed within the North American academy and addressed a culturally specific tradition: either Euro-American concert music or American vernacular and popular musics" (p. 2). The conversations also generate a sense of community and support. Even more important, though, is the way in which the conversations show how bringing together the different viewpoints of these women can highlight the enormous complexities of concepts such as 'gender' without forcing any final evaluation of what is right or inviolable. Nonetheless, the essays deal with problems of complexity and methodology with varying degrees of success. The best provide clear and thorough models for holistic research and analysis; the less successful, on the other hand, fail to come completely to terms with inherent contradictions or the need for nuance when interpreting data and reading 'culture.'

Drawing together such a diverse group of authors also raises questions concerning whom forms the target audience, while simultaneously making it difficult to identify the core texts and research to which the writings refer. The most audience-sensitive writing in the book presents material and articulates structures for non-specialist readers; although this can sometimes be at the expense of an undue emphasis on prefatory remarks contextualizing a particular issue, topic, or methodology (probably perceptible only to the specialist audience the writer might normally address). At other times, the authors' enthusiasm for a particular approach or concept (often arising from the 'conversations' or the melding of disciplines) may have discouraged looking for the occurrence of that concept in the wider reach of scholarship. This is apparent in the discussion concerning the relationship of the researchers' gender to their subjects and their work in the field (p. 8), as well as in the examination of recorded music as a genre and its agency in the construction of the listener's self (p. 338). These notions, if not commonplaces in ethnomusicology and

the study of recorded music, have certainly been discussed elsewhere and it would have been useful to explore how the experiences of these authors could have added to those bodies of thought.

Of the essays on Western musics, Jane Bowers' chapter, 'Writing the Biography of a Black Woman Blues Singer' stands out as a work that grasps and confronts the complexity of its task, while still managing to address audiences with different backgrounds. Bowers initially assesses the difficulties of putting together a biography from few sources, distinguishing 'life story' from 'life history' and providing introductory material useful to someone coming at the book from a different perspective or from a narrower experience. She then tries to get behind the reasons for inaccuracies or contradictions in her subject's multiple life stories, delaying her analysis of how Mama Yancey fits into the category 'black woman blues singer,' until after she has considered herself as a story-teller and as a counter-persona to the 'bluesman.' Bowers considers how Mama Yancey's history problematizes the creation of a 'traditional' feminist biography. And, in so doing, she ultimately shows it is not only possible, but through that the creation of such a biography can open new paths for investigation, such as that of music-making beyond the narrow confines of professional activity during years of normal working age. Most importantly, Bowers is unafraid to state the dangers of using evidence to promote value or significance of 'female' experience over general human (or specific African American) experience, thus showing how feminist perspectives can be both liberating and limiting depending on how the evidence is used.

With respect to the essays focusing on non-Western musics, Michelle Kisliuk's 'Performance and modernity among BaAka pygmies' and Naila Ceribasic's 'Defining women and men in the context of war: Images in Croatia popular music in the 1990s' stand out as successful examples of 'genderist' writing, used not as an end, so much as an inroad into the nuanced discussion of wider webs of discourse and the construction of identity within the cultures concerned. Fundamental to both essays is the recognition of the authors' subjective viewpoint, what Kisliuk calls 'non-objectivist scholarship' (p. 29). However, rather than problematizing the existence of the non-objective observer, these essays use this

recognition of the authors' subjectivity and femininity to build an insightful analysis of their subject matter. In doing so, they neatly illustrate the danger, common to many strands of post-modern liberal Western thought, of assuming that the acknowledgement of one's own subjective position is tantamount to cancelling the implications of such a position. As Kisiuk and Ceribasic note, the recognition of one's own participation in the performance of the research context and the consequent blurring of the self/other divide leads to the acknowledgement that one cannot simultaneously stand on both sides of a gender divide, or a conflict divide; it is by working within the implications and constraints of this position rather than in the attempt to evade them that a meaningful enquiry may be built.

Despite the lengthy and information-rich introduction, there are some questions about the purpose of the volume that remain. Are the concerns manifested in the book necessarily linked to gender or do they just happen to have come up mainly in gender-centred discourse? Would it be fruitful to have more explicit discussion of that interrelationship? The introduction to Part 2, 'Telling Lives,' articulates the need for 'a storied epistemology, one that grants epistemic force to narratives that tell of the construction of knowledge, and of subjectivities, stories which are specifically contextualized within and located in relation to human lives' (p. 96). This need could be perceived as fundamental to all contemporary scholarship, as are the issues of agency, technology and 'essentialized identities'. A more generous exploration of how feminist musicology, 'gender-centric' ethnomusicology, and indeed all branches of the investigation and generation of music, are positioned with regard to broader sociological and cultural study might have been beneficial to this book as a whole.

The book appears to have taken a long time to come to press, and this is perhaps the most significant factor that comes to bear on any assessment of its content. The long delay between publication and review makes some of its concepts seem, if not dated, not as cutting-edge as they might otherwise have been when they first saw light of day. This is not a criticism, although at this remove, changes in the landscapes of music scholarship suggest that this volume might have been quite different were it to have been proposed

today. Although the writers are drawn from different cultural and geographical backgrounds – American, Canadian and European – it is perhaps symptomatic of the collection's origins in early- to mid-1990s scholarship that all its contributors are women, and all focus on women in their essays. There is a slightly uncomfortable feeling that in an effort to bring together so many diverse writings on so many diverse subjects, there is an unintentional falling back on feminist stereotypes from which many of the writers are individually striving to get away.

The final chapter is an essay written by Marcia Herndon, one of the senior figures in the book's virtual community and the person to whom it is posthumously dedicated. Its message is unambiguous: "The inclusion of gender as an essential aspect of all ethnomusicological research is far from becoming a reality. In fact, gendered considerations of music, along with what [Pirkko] Moisala suggests as "musical genders", have yet to be recognized as a useful tool either in the scholarly dialogue across cultures or in the discourse within them" (p. 347). Further on, in her conclusion, she adds another stark comment: "One way to distinguish ethnomusicologists from musicologists is through the fact that ethnomusicologists deal with living musics in a synchronic way, whereas musicologists deal with historical musics in a diachronic way" (p. 357). This situation may have existed in the past. And, one can feel the rhetorical force of Herndon's argument; but, to leave its articulation until the conclusion of the volume seems marginally self-defeating, especially as the statement doesn't apply to the best essays in the book, ethnomusicological and musicological, which demonstrate a more nuanced approach to their research. It is also to ignore the sense in which Herndon's stated objective for the future was already well underway at the time of writing: "As musicologists begin to add information about the cultural context of the performers of composers they are studying, and as ethnomusicologists venture more often into art music topics and historical contexts of current musics, it is possible that the two fields of study may yet merge" (p. 357). While the extremes of the disciplines may never converge, evidence abounds to suggest that there is certainly a willingness and groundswell of conviction to make much of the potential common ground.

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