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Re-Composing Feminism: Australian women composers in the new millennium

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RE-COMPOSING FEMINISM: AUSTRALIAN WOMEN COMPOSERS IN THE NEW MILLENNIUM

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Keywords

Gender, feminism, composition, composers, women composers, feminist musicology, Australian musicology, feminist standpoint theory, third-wave feminism, fourth-wave feminism, postfeminism, neo-Riemannian analysis, feminist music analysis

Abstract

In the age of postfeminism and fourth-wave feminism online, Australian women composers are theoretically able to “have it all,” however, the proportion of women in the occupation appears to have plateaued in recent years. In this thesis, I explore the multiple ways in which gender and feminism interact with practising Australian women composers. Feminist musicology has had a large impact on the Australian musicological scene, with theorists such as McClary and Macarthur bringing the subject of women in music to the fore in the 1990s, aiding efforts to advocate for reform on behalf of women composers. Additionally, third-wave feminist scholars such as Hartsock have argued for the study of women’s experiences within male-dominated disciplines such as musicology. Using feminist standpoint theory as a foundation, this thesis examines the experiences of practising Australian women composers, finding multi-faceted and contradictory views of feminism and gender. A principal case study of composer Kate Moore examines how gender has shaped her career trajectory. Finally, a neo-Riemannian analysis of Moore’s work, *Violins and Skeletons* (2010), illustrates how gender may shape compositional strategies, speculating upon the fraught relationship women composers have with the conventions of Western art music because their work implicitly functions outside of, or against, the canon. This research highlights the importance of studying minority experiences in musicology, and how they relate to the dominant aesthetic and intellectual traditions.

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Statement of Original Authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature:

_____  _____

Date:

_____ 12 October 2018 _____

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Introduction

An aspiring female composer had little to identify with in music creativity that was female. She was practically forced to identify with male-defined structures and practices, and of course with males themselves. It was necessary to prove that she could do as well as men; she would not want to have a designation that would mark her off from them. The label “woman composer” would be a decided liability. (Citron, 1993, p. 88)

1.1 BACKGROUND

In recent years, there has been a notable increase in discussion surrounding women composers’ representation within musical repertoire and commissions in Australia. In part, this has been because composition has been historically laden with masculine connotations; women who have chosen to compose have been discouraged and chastised because of archaic societal views regarding women’s roles and capacity for creative work. Additionally, these discussions have been catalysed by a newfound popular feminist consciousness, as issues of gender representation and the glass ceiling have once again risen as key topics of debate in Australian society, are discussed online, and shared through means such as social media. As a result, radio stations have pledged to increase their programming of women’s works, institutional patrons have distributed equal commissions to men and women, and initiatives for women in composition have been offered (Boon, 2015; Crittenden, 2017; Dewey, 2018; Tura, 2018). In Australia today, women composers are in an arguably better position than they have ever been.¹ However, women in composition still report that they are affected by historical gender prejudice and stereotypes, and these have, in turn, have influenced their careers. Moreover, there has been relatively little scholarly representation of women’s work or gender within Australian musicological studies,

¹ It must be acknowledged that this thesis concerns composers and music associated broadly with the Western art music tradition. Although similar gendered issues certainly exist among women composing in other musical genres, Western art music has a rich history of gender disparity and offers a starting point of discussion for women who work in diverse art forms with varying traditions and histories.

contributing to their underrepresentation within the canon. To help challenge this underrepresentation, this thesis addresses some of the complexities and debates associated with feminism, gender, and women composers' careers in the context of twenty-first century Australia.

Since the development of first-wave feminism from the late nineteenth-century, women composers have had varying relationships with the evolving women's movements. The small number of composers who have aligned themselves with feminist politics of the past have served as a warning to composers today, as they had suffered in their careers as a result. Ethel Smyth (1858-1944), composer of the suffragette anthem *March of the Women* (1911), declared that her own "militant suffragette" activity had contributed to her perception that she "never succeeded in becoming even a tiny wheel in the English music machine" (Crichton, 1987, pp. 355-356).² Decades later, Pauline Oliveros (1932-2016) similarly stated that due to her feminist sympathies she had been "extremely marginalised" (Oliveros & Maus, 1994, p. 191). Local composer Moya Henderson (b. 1941) was said to "describe [] herself as a rabid feminist, though she is very aware of the implications of this label" (Macarthur, 1994, p. 142). Henderson's statement suggests that women composers from Australia have not been immune to the negative consequences of being a feminist, and so it is understandable that other composers have hesitated aligning themselves with any one position. Anne Carr-Boyd (b. 1938), for example, acknowledged the benefits afforded to her because of feminism, but still hesitated to identify as a feminist. As a composer who had lived through second-wave feminism, she acknowledged the role of men and patriarchal institutions in her career, which led to her reasoning "why would I start shouting about the iniquities of a male-dominated world?" (Graham, 2009, p. 134). Australian composers Mabel Wheeler Daniels (1877-1971), Helen Hopekirk (1856-1945), Elena Kats-Chernin (b. 1957) and Katy Abbott (b. 1971) have been similarly ambivalent about their positions on feminism (Graham, 2009; Rusak, 2014; Sadie & Samuel, 1994, p. xiv). In a somewhat heated conference panel regarding gender identity in composition, composer Mary Finsterer was asked: "Do you feel that identifying yourself with feminism in composition somehow disadvantages you as a composer?" In response, Finsterer replied: "I don't feel defensive, I just don't like

² Smyth's militant feminism was listed amongst other personal factors which had won her notoriety, and was not solely to blame for her perceived lack of acceptance.

equating myself with any particular organisation or movement” (Threadgold, Boyd, Finsterer, McSullea, & Macarthur, 1992, p. 60). The small amount of anecdotal evidence expressed by women composers of the past has indicated that they have had complex relationships to feminism; and those who did publicly identify as feminists or activists have done so largely to the detriment of their careers.

Superseding the composers of the past, who have suffered the consequences of being labelled a feminist or have hesitated committing to any one position, a new generation of composers have emerged in Australia who are engaging with feminism and issues of gender. Feminism addresses the often-unnoticed and unacknowledged effects of gender on women’s lives, which may be particularly pronounced in a historically and statistically male-dominated occupation such as composition. As Citron (1990) has noted, women composers of the past were systemically disadvantaged because of lack of access to educational resources, publication outlets, and performance opportunities for their work, as well as occupational norms at the time. Nowadays, whilst overt institutional barriers limiting women are being addressed, more covert and insidious barriers that impact the experiences of women in composition are coming to the fore. These have been more difficult for women to articulate, because often they have been convinced that their experience was an isolated incident and not a result of larger systemic phenomena. However, a broader cultural shift is occurring in which individuals are more inclined to share their personal experiences of discrimination, labelled as a “call out culture” (Munro, 2013).³ As a result, like individuals have formed a sense of solidarity (Mendes, Ringrose, & Keller, 2018). In the case of women composers, they are increasingly realising how large the impact on gender has been on their careers, and have become more inclined to identify with feminism or feminist values. For example, composer Cat Hope (b. 1966) related to the experiences of Julia Gillard, and was disgusted at the way she was treated on the basis of her gender.⁴ This led to her eventual identification with the feminist movement, and in response to Gillard’s term in office she programmed a concert of women composers (Hope, 2014; Tura & Hope, 2015). Natalie Williams (b. 1977) reintroduced the first *Women in Creative Arts* conference at Australian National University in 2017, breaking a sixteen-year hiatus from women’s music conferences

³ Discussed in more depth in Chapter 1.5.6.

⁴ Gillard was Australia’s first woman Prime Minister from 2010-2013, and was subject to a number of sexist attacks during her term; for more information, see Summers (2012).

in Australia. Women artists started hash tagging #metoo,⁵ revealing the pervasiveness of sexism in music industries, and a new wave of women composers in Australia have started to align with others in the same position.⁶ Whilst the link between Australian women composers and feminism may not be immediately obvious, this thesis examines how the two have interacted in the past and present.

1.2 CONTEXT

1.2.1 Numbers of Women Composers

In Australia, documented numbers of women composers have always been lower than those of male composers, as observed in other countries following the Western art music tradition. “Woman composer” is understood to be an individual who currently practises as a composer (paid or unpaid), and who identifies as a woman. It must be acknowledged that such rigid categories of occupation and gender are vast simplifications of complex, often unfixed, identities; however, it is necessary to demarcate such boundaries for the purposes of this research. As there have been no official surveys addressing the subject, it is difficult to gauge the true number of composers (of any gender/s) that have existed in Australia at any one point in time, and existing documentation remains unrepresentative. For example, the Australian census has catalogued the occupations of Australians periodically since 1911; however, the historical data is not entirely comparable because occupational categories have changed between surveys. Interestingly, the 1911 census recorded two women and four men who identified their occupation as “composer of music,” and both were from Victoria (Australian Bureau of Statistics, 1911, pp. 1299, 1314). In 1921, these numbers rose to three women and five men (Australian Bureau of Statistics, 1921, pp. 1256, 1288). The censuses that followed have failed to mention composition, grouping them with other creative artistic occupations or industries; these are presented in Table 1.

⁵ #metoo was a Twitter campaign in which women shared their personal experiences of sexism and sexual violence. It gained widespread popularity in October 2017 and has been described as “an example of digital feminist activism” (Mendes et al., 2018, p. 236). Raywood Cross (2018) covered some examples of sexism, and the resulting pushback by women artists in the industry.

⁶ For example, the Australian-based group Audible Women was started by composer Gail Priest (Priest, n.d.), and other groups aimed at women composers or creatives have been established on social media sites such as Facebook.

Table 1: Occupational categories listed in Australian censuses⁷

Category Listing	Year	Females	Males	Total
“Composer of music”	1911	2	4	6
“Composer of music”	1921	3	5	8
“Musical composition, literature, painting and sculpture”	1947	99	207	306
“Musical composition, literature, painting and sculpture”	1954	426	871	1097
“Painters, sculptors and related creative artists”	1961	2016	4412	6428
“Painters, sculptors and related creative artists”	1966	2032	4437	6469
“Artists, entertainers, writers, and related workers”	1971	10839	19733	30563
“Artists, entertainers, writers”	1976	12757	21248	34005
“Artists, entertainers, writers, etc.”	1981	18833	27682	46515
“Artists and related professionals”	1986	17673	30463	48136
“Artists and related professionals”	1991	22760	34682	57442
“Cultural and recreational services” ⁸	1996	85989	93066	179055

⁷ In Australia, censuses have been held in 1911, 1921, 1933, 1947, 1954, 1961, and every five years since. The 1933 census had no explicit “composer” category and the closest available listing was “musician”; as a result, this year has not been included in the table. Censuses after 1933 have grouped composers in with related artistic occupations. Numbers in this table were obtained from publicly-available information online (albeit with a free registered login for data after 2001) (Australian Bureau of Statistics, 1911, 1921, 1952, 1957, 1963, 1970, 1972, 1979, 1983, 1988, 1993, 1998, 2003, 2006, 2011, 2016).

⁸ Since 1996, occupations have been listed by industry and occupation. Occupations, however, were categorised into “major groups” such as “managers and administrators,” “professionals,” “labourers and related workers,” and so on; these descriptions were too vague to be of any use here. As a result, the industrial classification of “cultural and recreational services” has been considered instead, accounting for the large numbers in 1996 compared to 1991. Industrial categories underwent a further redefinition in 2006 to “arts and recreation services,” accounting for the vast reduction in total numbers since 2006. Neither classification is really useful at this level, as this revised category includes services such as “museum operation,” “sports and recreation operation,” and “gambling operation.” More specific data was available for some census years, but was inconsistent and could not be compared. The numbers in this table are therefore not particularly indicative from 1996 onwards, but have been presented as the closest available data from the census.

“Cultural and recreational services”	2001	96979	105477	202456
“Arts and recreation services”	2006	60907	66487	127393
“Arts and recreation services”	2011	72215	79360	151575
“Arts and recreation services”	2016	83998	92659	176667

As shown in Table 1, the censuses following 1921 did not include a specific “music composer” category, and data following this date has broadened as composers have been aggregated with other related occupations. This adds yet another layer of complexity to the equation; if the number of composers is not known, the ratio of female to male composers cannot be known either. To give an example of how broad the census occupational categories are, Throsby and Thompson have estimated that there were around 40000 practising professional artists in 1994, and that 1000 of those were composers (1994, pp. i, 9).⁹ Given that 179055 were recorded in the “cultural and recreational services” industry in 1996 (the closest following year), the number of composers actually included in that category is likely very small indeed. Statistical investigations by others have been less vague. Macarthur’s audit of the 1991 census found that 12% of working Australian composers were women (2002, pp. 34, 55). She reported that this figure rose to 17% in 1996 (Australian Bureau of Statistics, 1996, cited in Macarthur, 2002, p. 33).¹⁰ Although there is not enough evidence to accurately track composer gender ratios through long periods of time, the census data do indicate that in arts (and related occupations), there has always been a larger proportion of men than women.

Another source that indicates the proportion of composing women has been a series of arts worker surveys by cultural economist David Throsby conducted in 1988, 1993, 2002, 2009, and 2016 (Throsby & Hollister, 2003; Throsby, Mills, & Council, 1989; Throsby & Petetskaya, 2017; Throsby & Thompson, 1994; Throsby & Thompson, 1995; Throsby & Zednik, 2010). These surveys have given various percentages of women in composition over the years, charted in Figure 1. It must be

⁹ Throsby and Thompson’s methodology for estimating the artist population was to manually go through artist listings, such as unions, associations, and directories (1994, pp. 102-108).

¹⁰ Unfortunately Macarthur did not reveal how she calculated this statistic, but she may have had access to more detailed data than is currently freely available.

noted, however, that the surveys' sample sizes are not likely representative of the wider population; the sample sizes of composers surveyed were 33 (1988), 61 (1993), 66 (2002), 93 (2009), and 99 (2016).

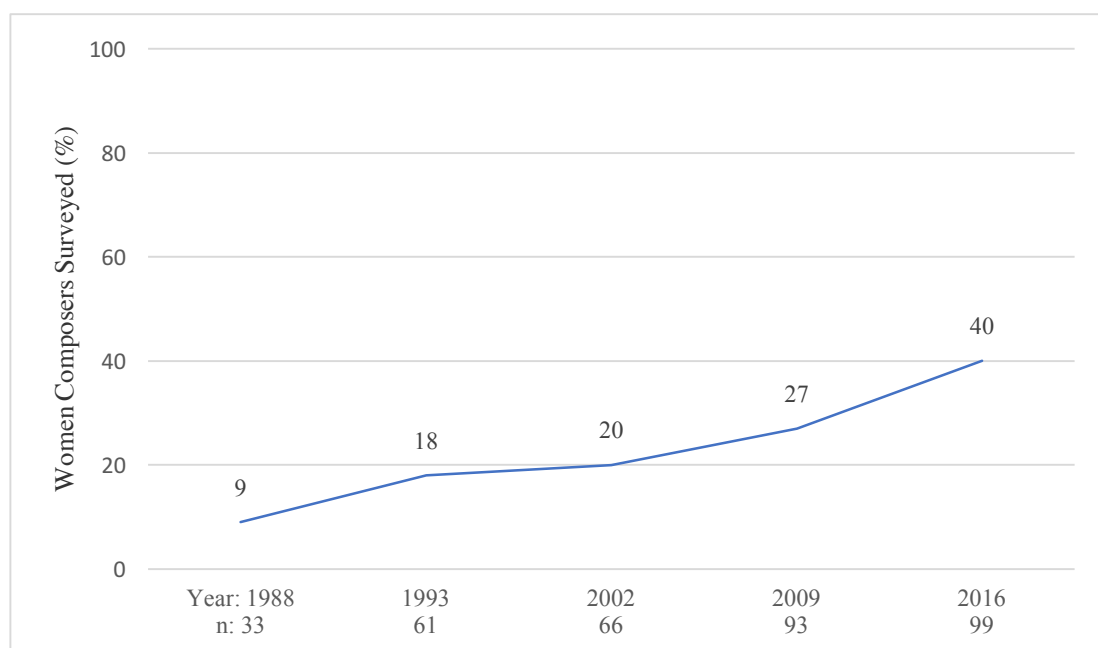


Figure 1: Percentage of women composers surveyed in Throsby's reports

The other existing source of documentation with regards to the number of women composers is the registration held at the Australian Music Centre (AMC).¹¹ Currently available online, the AMC holds a representation service and directory for working composers, as well as significant composers of the past. Sound artists and composers are eligible for representation if they “have produced at least four works whose artistic merit has achieved a specific level of recognition” (Australian Music Centre, 2011, p. 2). However, these criteria may work against women composers as they are often unconfident about self-promotion, especially during the early stages of their careers, and those who do self-promote within Classical music have experienced a degree of stigma (Bennett, Hennekam, Macarthur, Hope, & Goh, in press; Scharff, 2015). Therefore, even if women composers are confident enough to promote themselves, they may experience difficulties in finding the correct balance to achieve positive recognition in their field. Additionally, men have traditionally composed in a more formal capacity than women, who have tended to work in an amateur or informal

¹¹ The AMC is the national organisation for Australian music and music makers, particularly focussed upon the genres of art music (or contemporary classical), jazz, experimental, and sound art.

capacity; as such, women's works have not tended to receive recognition as "great" works.¹² Such patterns have continued to the present day, resulting in a lower level of recognition for women's achievement. Factors such as these have resulted in a lower number of women who are able to be represented at the AMC, and as such the register is not likely to be reflective of the true number of women composing in Australia.¹³ Nevertheless, it does give a reasonable indication of the number of "serious" or recognised composers, so the numbers have been considered here.

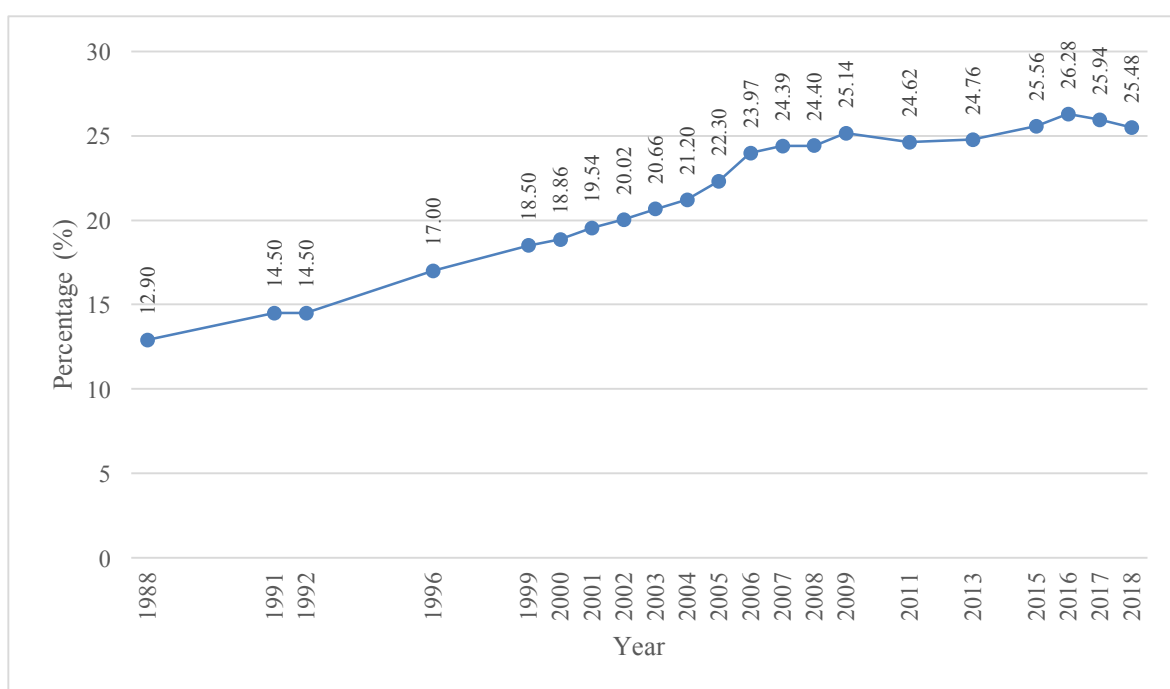


Figure 2: Percentage of women represented in the Australian Music Centre Composers' Register since 1988¹⁴

Although the various sources surveyed here likely do not present an entirely accurate picture of the true number of women composers that have existed, and continue to exist, in Australia, they are the closest information that currently exist on the topic. As indicated by the various information sources available, it can be surmised

¹² This is discussed in more detail in Chapter 1.2.2.

¹³ This is not to say that the AMC has any responsibility towards the representation of women composers; rather, it is valuable to speculate upon how such registers are compiled, and how reflective the gender ratio of the composer register may be of the actual composer population.

¹⁴ Percentage for the year 1988 gathered from Macarthur (2002, p. 56), although Tronser calculated the representation for 1988 as 14.90% (1988-1989 p. 36). Statistics for 1991, 1992, and 1996 from Macarthur (2002, pp. 34, 35, 56); 1999 from Martin (2000, p. 55); 2000-2015 collected from Australian Music Centre's archived websites (National Library of Australia, 2015); 2015-2018 from AMC website (Australian Music Centre, 2018b).

that the proportion of women composers has always been lower than that of men, however the numbers appear to be rising, most notably since the 1990s, and have settled in recent years to around 25%.¹⁵ This can be attributed partially to cultural shifts in attitudes towards women, and other factors such as the adoption of affirmative action and the rise of feminist musicology since the 1980s; and again in recent years since the increase in feminist consciousness facilitated by the internet.

1.2.2 Gender Oppression and Women in Composition

As statistics have indicated that the number of women in composition has always been proportionally smaller to that of men, it is logical to question why this has been (and continues to be) the case. Some authors have sought to explain this discrepancy through examining the social oppression of women's lives, and how this has affected the number of women who have chosen to, or have been able to, compose. In *The Woman Composer: Creativity and the Gendered Politics of Composition*, Halstead (1997) explored the stereotypes that have led to the social belief that women do not have the aptitude for creative work, including that of music composition. Although it is obvious nowadays that such theories are incorrect, the author confirmed that biological stereotypes of women's capacity do not translate in the scientific literature, and there is no evidence to suggest that women have less of a biological aptitude for creativity and composition (as indicated by theories of biological determinism). Halstead concluded that the reason for women's low compositional participation must then be social. In terms of personality, girls in Western societies have been socialised to be passive and submissive, whilst boys have historically encouraged to be independent, dominant, and analytical, amongst other traits. Gendered aspects of personality are foisted upon an individual and reinforced by society, and those who do not conform in acceptable ways have faced negative consequences. Additionally, the stereotypical profile of the "composer" contains aspects of masculine and feminine traits, as outlined earlier, with attributes such as "introverted" (feminine), "independent" (masculine), and "imaginative" (masculine). According to these generalisations, however, women's irrational and unstable nature precludes them from being "able" to compose. Halstead proposed that this belief, stemming from enforced gender stereotypes, has led to women's exclusion from compositional pursuits:

¹⁵ According to the AMC, which had the largest sample size and most precise occupational categorisation of the statistics presented above.

through overt means (elaborated below), or, as is more the case nowadays, immense social pressure upon women to conform to the prescribed gender roles. Instead, men who possess “feminine” traits, without actually being female (and therefore being of sound mind and ability to compose, according to these views), have been rewarded, bringing forth the notion of the “male genius” (Halstead, 1997, pp. 57-60). For women (or individuals socialised as such), there has been no ideal situation, as those with “masculine” characteristics have been punished for being so, and those who conform to the virtues of femininity were excluded from pursuits such as composition. This has led many women in composition to feel inferior in their abilities to compose; even the best-known women composers such as Fanny Mendelssohn Hensel or Clara Wieck Schumann had little confidence in their work (Citron, 1990). Social gender stereotypes continue to permeate almost all aspects of Western societies, leading to Battersby’s summary that “a woman can have a powerful imagination only by being unsexed: by being a freak of nature; a kind of mental hermaphrodite” (1989, p. 79). These stereotypes have led to a number of outcomes which have negatively affected women in composition, some of which will be discussed here.

Stereotypes and generalisations of women’s creative capacity have resulted in their exclusion from the resources and opportunities afforded to men, further reinforcing imposed gender roles and resulting in the smaller number of women in composition. One such resource, which has been a significant and determining factor in most women composers’ lives, has been that of education. Eighteenth and nineteenth century women’s study of music was limited to musical performance, in order to attract a good husband and entertain within the domestic sphere, and women were traditionally denied the education required to pursue composition, such as that of music theory or analysis. Citron (1990) presented the case of Cécile Chaminade (1857-1944), who showed promise as a youngster, was denied entry into the Conservatoire by her father.¹⁶ Also cited was Mabel Daniels (1878-1971), who was an object of fascination and derogation, being the first woman in her university composition classes. Halstead’s (1997) case studies of nine women composers revealed that, even in the twentieth century when women could receive music education at a tertiary level, composing women faced negative consequences due to gender stereotypes.¹⁷ In the

¹⁶ She was, however, allowed to study privately under tutors.

¹⁷ Five of the nine women Halstead covered were actively discouraged from becoming composers (1997).

present day, internalised gender values still hold girls and women back from “masculine” activities such as composition, reflected in the fact that women still remain a minority within the occupation (even accounting for the lower numbers of working women). As Halstead summarised, women are still affected, and even bound, by age-old stereotypes:

For women to cross these established (gender) boundaries would seem to require a change in society’s fundamental beliefs about the value of male and female products, functions, and cultural contributions. (1997, pp. 125-126)

Another result of gender stereotypes that has limited women in composition has been that of their traditional roles, given and enforced by society. Domesticity has long been a hallmark of femininity, to the point that women have been excluded, or discouraged, from professional pursuits as these would interrupt the domestic role. According to Citron (1993), professionalism implies notions of full-time work, remuneration for that work, and a presence in the public sphere; all of which seem incompatible with and threatening to societal expectations of women.¹⁸ Domesticity, in contrast, implies care taking, relations of the self in terms of others (for example, being someone’s wife or mother), and one’s presence within the private sphere (the home). The lives of many women composers have been limited by their (enforced) participation in the domestic sphere; for example, Citron alluded to the cases of Clara Wieck Schumann and Fanny Mendelssohn Hensel, who interrupted their careers because of caring responsibilities for their children. The domestic/professional divide has been reinforced throughout literature regarding women in the wider professional sphere, who have also had to contend with social stereotypes and stigma; leading to what Wood and Conrad (1983) have described as a “paradox.” They elaborated:

The term, “professional woman” contains the fundamental paradox and potential double-bind faced by women in professions. There is a basic contradiction between abstract social definitions of “woman” and

¹⁸ The aforementioned case of Australian Prime Minister Julia Gillard serves as a good example of this phenomenon; amongst a number of sexist remarks by male parliamentarians, she was often condemned for choosing not to have children to further her career. This is typified by one remark by a fellow male politician, in reference to Gillard: “anyone who chooses to deliberately remain barren...they’ve got no idea what life’s about” (Summers, 2012).

normative behavioural expectations of “professional.” (Wood & Conrad, 1983, p. 307)

So, not only is the social category of “composer” gendered masculine, but the notion of professionalism also contains highly gendered connotations which women of all professions have had to navigate and balance with their prescribed domestic roles. Although movements such as feminism have opened up many possibilities for women, the status quo has very much remained the same, in that women are still expected to assume domestic responsibilities and emotional labour in the present day,¹⁹ even if they do become professionals. Contemporary Australian composer Elena Kats-Chernin, for example, was said to balance her compositional activities with caring for her three sons:

Kats-Chernin’s approach to composition demonstrates her femininity or at least her status as a woman and mother. She drafts quickly onto the libretto and then the score and hastily fits in her composing around her household and child-care duties. She admits freely to this and provides publicity portraits of herself wearing the bag that she carries her compositional tools, loaves of bread and milk for the family. (Rusak, 2005, p. 208)

From cases such as these it can be concluded that socially enforced roles of domesticity, which conflict with notions of professionalism, have limited women in composition in the past, and continue to influence women’s choice in career today (if they are able to choose), and how they navigate their identities and roles within their careers.

In addition to the social and overt barriers that have halted women from composition in the past, the values of canonicity have also worked to exclude women’s legacy from music history. According to Citron, “canonicity exerts tremendous cultural power as it encodes and perpetuates ideologies of some dominant group or groups” (1993, p. 9). Canon establishment is highly influenced by cultural institutions, which often work in the interest of the ruling group. In societies continuing the

¹⁹ Emotional labour entails the regulation of emotions in the interest of the workplace. Such jobs are usually relegated onto women; for example, jobs such as receptionists, restaurant servers, and flight attendants are associated with femininity (Wharton, 2009). It has also been applied to the domestic caring duties that women are expected to do, such as child-rearing, housework, and organising the household.

Western art music tradition these represent the masculine, white, middle-class interest, to the exclusion of non-white, non-male, less powerful individuals. Canon formation is therefore political, representing a set of ideological values, rather than being a neutral indicator of universally “great” works, as definitions of greatness are specific to culture, time, and context. Because of culturally-encoded notions of greatness, the types of works that have tended to become canonised have been large-scale works, such as orchestras or operas; and these have been perpetuated through means such as repertoire, recordings, and music education, with commercial interests often at the fore.²⁰ The incorporation of large-scale works, at the expense of small-scale forms, into the canon has further perpetuated the cycle of male domination in music composition: as Citron expanded, “cohering repertoires helped foster the notion of the masterpiece, which has been further reified by notated anthologies” (1993, p. 9). Because of enforced domesticity, when women have been able to compose in past centuries, they have tended to write in smaller-scale forms, rather than the “serious” or large-scale genres that have been more likely to become canonised as great masterpieces.²¹ Due to stereotypes regarding women’s capacity for creative work, women lacked the same publication and performance opportunities as men, so writing a large-scale work was largely a fruitless pursuit for a woman in composition. For women unbound by salon or parlour music, those wanting their works to be published have had to assume masculine or gender-neutral pseudonyms (such as initials) in order to publish their work; Fanny Mendelssohn Hensel (1805-1847), Clara Wieck Schumann (1819-1896), Augusta Holmès (1847-1903), Ethel Smyth, and Edith Boroff (b. 1925) have been included in this category (Citron, 1990, pp. 106-108). The consequences of not doing so, if they managed to be published and performed at all, have included not been taken seriously by the audience, and gendered critical reception rather than assessment of the work’s qualities. For women who defied all expectations and social pressure and continued to compose music under their own name, the music tended to be of a form that could be performed within the domestic sphere and amongst their family or friends. As these types of works tended not to be canonised, Citron

²⁰ Citron notes that musicology itself has not been immune from the influence of commercial interests.

²¹ This is not to say that women were not allowed or able to compose altogether; there were, of course, instances of successful women composers such as Jacquet de la Guerre (1665-1729). However, women who received compositional recognition were the exception rather than the norm of their time.

(1990) argued that the canon has worked to the detriment of women in composition, and further reinforced the notion composition being a male, genius, pursuit.

The lower number of women composers presented in Chapter 1.2.1 can thus be explained partially through the social history of women in composition. Such insidious gender stereotypes can be observed in Australian society today: from notions of women's capacity, to their education, and juggling prescribed domestic and professional roles. Gender stereotypes and expectations of domesticity have led to women being denied means of access to composition, such as education. This, combined with the exclusion of women from the canon, has contributed to women in composition remaining a marginalised group within societies which participate in the traditions of Western art music. It must be acknowledged that there are other aspects of women composers' history and experience, which have not been fully explored here for the sake of brevity,²² and there are likely many more effects of gender stereotypes that are yet to be explored. Nevertheless, from this short discussion it is clear that a number of factors have contributed to the smaller number of women in composition overall. It should be noted that such stereotypes are indeed crude and essentialist; by no means are any traits exclusive to or definitive of any one gender, nor are all individuals socialised within the bounds of any one gender. However, as the authors discussed above have established, such crude stereotypes impact many (if not all) aspects of our day to day lives, and may be particularly salient in the lives of women in composition. This thesis examines the lingering effects of this gendered history within a modern-day context, given the advances afforded by over a century of feminism aiming to the effects of insidious gender stereotypes in Western societies.

1.3 PURPOSE

Given the statistics and arguments presented above, it can be concluded that Australian women composers represent a minority within Australian musicological literature, and that they have indeed been impacted by historical attitudes and stereotypes towards women in composition. This thesis investigates how feminism has contributed to Australia's musicological landscape, how women composers today relate to feminism, and through a case study and analysis of the career and works of Kate Moore (b. 1979), a Dutch-Australian feminist composer.

²² For example, the roles of publication institutions and critical reception.

This thesis investigates three main research questions:

1. How has feminism influenced the Australian musicological landscape?
2. How do Australian women composers relate to feminism today?
3. How can gender and feminism be understood to impact the career and work of a practising Australian woman composer?

This thesis is divided into seven main chapters. Chapter 1 is an introduction to the thesis, outlining the main approach and outline. Focussing on question 1, Chapter 2 traces the emerging tradition of feminist musicology in Australia, highlighting the debates that occurred during the main periods concerned: pre-1980s, late 1980s, 1990s, 2000s, and 2010s. Chapter 3 concerns the epistemological assumptions and methodological matters involved in the following chapters. Chapter 4 considers question 2 through examination of the perspectives of seven Australian women composers, and their views of gender, career, and feminism today. Zooming in, Chapter 5 addresses question 3, with an in-depth case study of Australian composer Kate Moore, highlighting the impact of gender on her career and her relationship with feminism. Chapter 6 attends to question 3 through a feminist analysis of Moore's string quartet, *Violins and Skeletons* (2010). Chapter 7 draws some conclusions of the thesis, and raises possible further avenues for study.

1.4 SIGNIFICANCE

This thesis contributes in several ways to the ongoing discussions of gender in Australian music. Feminist aspects of Australian musicology have not been sufficiently acknowledged or summarised in the literature, and this thesis contributes through identifying the main themes and discussions that have occurred in discussions of gender and composition within Australian musicological research. Additionally, as comments of women composers' opinions of feminism have been largely incidental within the literature, this thesis explicitly investigates these phenomena. Possible motivations behind the composers' perspectives are explored. This thesis offers a biographical sketch and analysis of the composer Kate Moore, who has not yet received scholarly attention by musicologists. Moore is a practising Australian woman composer who identifies as a feminist. Although she is in the middle stages of her career, Moore has made significant cultural contributions in Australia and overseas. This thesis explores the ways in which she perceives gender to have impacted her life and

career. The analysis of Moore's work in Chapter 6 is also innovative in its linking neo-Riemannian musical analysis with consideration to gendered elements of the music—an avenue yet to be explored within both analytical approaches. This thesis therefore makes multiple contributions to the literature.

1.5 KEY CONCEPTS AND TERMS

For the sake of clarity, some key concepts will be considered here, as they are to be understood and used within this thesis.

1.5.1 Structuralism/Positivism

In its simplest iteration, structuralism “applies the methods of structural linguistics to the study of social and cultural phenomena” (Culler, 2005, p. 1004). Structural linguistics has been attributed to the work of linguist Ferdinand de Saussure, who maintained that languages comprise autonomous structural systems. This philosophy was carried into musicological studies, leading to the development of the structural analysis of musical units; for example, Schenkerian analyses which reduce harmonies to their order in the tonal hierarchy. In the social sciences, “structuralism aspired to be a scientific approach to language and social phenomena that, in conceiving of them as governed by autonomous law-governed structures, minimised consideration of social-historical context and individual as well as collective action” (Schatzki, 2005, p. 1005). Clear parallels to structuralism's influence on the social sciences can be seen in music theory and traditional musicology, which have tended to prioritise structural concerns over sociohistorical or contextual ones.

Underlying structuralist modes of thought was the philosophy and values of positivism. Associated with philosophers of the Enlightenment such as Kant, positivism prioritises rational thought and the scientific method of observation. Like structuralism, positivism assumes that there exists an objective, autonomous, universal reality, and that the roles of science and philosophy were to describe and understand reality. Traditional musicological studies have attempted to emulate positivism through developing quasi-scientific techniques to analyse musical structure. In this thesis, structuralism, positivism, formalism, empiricism, and Cartesian dualism (or binaries) can be understood as stemming from similar modes of thought and thus carrying common assumptions.

1.5.2 Postmodernism/Poststructuralism

Although there is no single definition of postmodernism, it is often understood as the rejection of the assumptions inherent in positivist modes of thought, such as the notion of a universal reality and objective knowledge. In art, postmodernism entailed a scepticism of modernism and its associated “high” and “low” forms of art and culture. A postmodern influence can thus be seen in avant-garde music from the mid-twentieth century, such as minimalist or chance music, and that which borrows elements of popular and other cultures.

Closely associated with postmodernism, poststructuralism similarly rejected the values of structuralism, instead emphasising the agency of the individual in creating and interpreting knowledge. Postmodernists and poststructuralists predominantly viewed knowledge as a social construct; for example, Lyotard (1984) and Foucault (1977/1991) argued that subjective viewpoints were important because they revealed the power structures that exist in society. Moreover, such structures did not necessarily fit into the dualistic frameworks inherent in structuralism; Butler (1999), for example, argued against the male/female dichotomy, and it is generally becoming accepted in Western society that gender and sexuality are far from dualistic.

1.5.3 Feminism (First and Second-wave)

Feminism is a broad and multifaceted term, based on the premise that women comprise an oppressed group in society. Feminism is often divided into “three waves,” loosely corresponding with various times and world events: first-wave (pre-1960), second-wave (1960-1980/1990) and third-wave (1980s and 1990s).²³ Although writings for gender equality can be traced before the late eighteenth century, early first-wave feminism has been connected with authors and activists such as Mary Wollstonecraft, whose *Vindication of the Rights of Woman* was published in 1792. Later first-wave activists from Europe, the United States, and colonial areas (including Australia) campaigned for the rights of women to have economic independence and property ownership, and pursue education, employment and interests outside of the home. One of the most well-known campaigns from first-wave feminism was women’s suffrage, which fought for women’s right to vote and participate in political life. Ethel

²³ It is important to note that there is by no means any consensus on the simplified timeframes and definitions presented here, however the demarcation of conceptual boundaries is necessary for the purpose of this thesis.

Smyth is perhaps the best-known suffragette woman composer, however much suffrage activity in the UK (including Smyth's) ceased with the advent of World War I (Gamble, 2004). First-wave feminism established the premise that women were oppressed, and that social reform was required to change the laws identified as oppressive and achieve equal rights in those aspects of life.

After a period of relative dormancy during the World Wars, feminist concerns underwent another wave beginning in the 1960s. Second-wave feminists recognised that gender inequality was not just implicit within judicial systems, but the structure of private life too, as "male power is exercised and reinforced through 'personal' institutions such as marriage, child-rearing and sexual practices" (Sanders, 2004, p. 26). Female bodily autonomy was therefore a priority of the second wave, including access to free contraception, abortion, and childcare. Other concerns of the second-wave encompassed equal rights, such as notions of equal pay and access to education. These arguments were founded and extended in texts such as *The Second Sex* (de Beauvoir, 1949/1989), which focussed on women as *other* in relation to men, and *The Feminine Mystique* (Friedan, 1963/2010), which criticised women's subservient position in contemporary American society. Such concerns were extended into the movements of radical feminism, which maintained that complete societal overhaul was required to truly end oppression, and liberal feminism, which maintained that equality can be achieved by the individual, largely preserving existing social arrangements.

1.5.4 Third-wave feminism

Third-wave feminism has been largely understood as a wave of feminism that emerged during the 1990s and 2000s which has emphasised elements of intersectionality. Third-wave feminism and postfeminism have often been used synonymously in academic and popular feminist literature, however third-wave feminists acknowledge the continued need for feminism whilst postfeminists do not (Budgeon, 2011; Evans, 2016; Heywood & Drake, 1997, p. 1). In line with poststructuralism and postmodern thought, third-wave feminism rejected dualism, embracing ambiguity and multiplicity of modern-day identities such as the intersections of race(s), sexual orientation(s), and gender identities. This contrasts it from second-wave feminism, which was critiqued for essentialism and its focus on

white middle-class women.²⁴ In third-wave feminism, “woman” is acknowledged as an extremely diverse and non-unified category; Budgeon extended this to the premise that “third-wave feminism does not privilege gender or sexual difference as its key site of struggle nor does it limit itself to any single issue” (2011, p. 280).

1.5.5 Postfeminism, “Choice” Feminism

Like other feminist concepts and waves, the limits of postfeminism have been subject to debate, but the term is associated with the belief that classical feminism is no longer needed as gender equality was achieved by feminism’s second wave (Braithwaite, 2002, pp. 1-14; Gamble, 2004; Włodarczyk, 2010). Additionally, postfeminists reject the premise that oppressive structures continue to influence women’s lives; the emphasis instead lies in the agency of the individual. In this sense, postfeminism has more in common with neoliberal ideologies than classical feminism. Postfeminists critique former waves of feminism as they object to portrayals of women as victims of patriarchy; instead, women are thought to be responsible for their own well-being. Personal accountability and empowerment are therefore seen as more desirable than collective action, as the narrative of the successful individual rising above their circumstances has become embedded within the mainstream Western mindset. Although the importance of the individual permeated third-wave feminism in the sense that the individual’s relationship to feminism takes primacy over collective action, postfeminism denies the usefulness of current feminist activism altogether. Greer (1999) critiqued this position, arguing that the lack of collective action and emphasis on personal improvement worked to the benefit of economic markets, which seek to maintain the status quo rather than recognise systemic oppression which it enables. Additionally, in line with third-wave feminism, Brooks maintained that postfeminism rejected hierarchical dualism such as the man/woman binary which formed the basis of earlier feminist manifestations (2002, p. 7).

Consistent with the postfeminist line of thought, “choice” feminism maintains that women should be free to make choices in their lives without judgment, including the choice to adhere to traditionally feminine values such as choosing to be a stay-at-home mother or choosing to wear high heels and makeup (Kirkpatrick, 2010). However, underlying this philosophy is the assumption that second-wave feminism

²⁴ Essentialism is the notion that there are “essential” characteristics exclusive to women and men, mostly associated with secondary sex characteristics.

has achieved equality and that women are able to make such decisions independently, when in fact only the most privileged women may have access to multiple options. Additionally, as women who do not conform to societally accepted standards of femininity are still highly stigmatised, it may be argued that such choices do not actually exist. Further, according to some feminists such as Hirshman (2006), women who make choices in line with traditional gender roles, such as rearing children instead of seek employment, are actually countering efforts of the previous waves of feminism. Although this may be seen as an extreme position, Hirshman (2006) made the point that as one's status in society is political, all choices are necessarily political ones, and should not be immune from criticism based on one's gender identity or social status.

1.5.6 Fourth-wave Feminism

The availability of feminist information on the internet, and the subsequent activism that it has generated, have been proposed to constitute a new fourth wave of feminism (Munro, 2013). Movements such as #metoo have increased awareness of discrimination and feminist endeavours on social media platforms such as Twitter and Facebook. This appeals especially to younger individuals, who increasingly rely on online means of communication, and enables engagement in politicised action; as Evans and Chamberlain elaborated, the internet “has provided a means of participation for women who for one reason or another are unable to attend meetings, events, protests and also operates in an important site in which [feminist] inter-wave dialogue can occur” (2015, p. 405). Additionally, the internet allows for feminist discussion across countries, transcending geographical boundaries and allowing different cultures to permeate each other. Women are now more easily able to discuss their experiences of sexism and other instances of misogyny on online platforms, holding individuals and organisations accountable for their actions, which has been described as a “call out culture” (Munro, 2013, p. 23; Blevins, 2018). Evans and Chamberlain have pointed out that advances in technology and communication can close the divide between activists and the academy (2015, p. 406); however, equal access to such technology and the internet is required to truly close this gap. Although the long-term effects of the fourth-wave remain to be seen, the importance of online platforms in the twenty-first century feminist movement should be acknowledged.

1.6 SUMMARY

Although there has been increased discussion on Australian women composers, in part due to new waves of feminist action, there has been little discussion regarding current practising composers' relationships with feminism and the contributions of feminism to Australian musicology. This thesis approaches the topic from varying levels and perspectives: through an investigation of feminist discussions and action in Australian musicology, through a small-scale study of Australian women composers' perceptions and relationships of feminism today, and through a case study of the career and analysis of work by composer Kate Moore.

Chapter 2: Feminism in Australian Musicology

Young scholars embarking on feminist musicology should be cognisant of their professional options. Their work will be warmly accepted in many quarters, especially by those doing similarly imaginative work in other facets of musicology, e.g. social history or reception theory. But the present job structure, which mirrors the values of musicological culture, especially in the academy, has some adjustments to make before harmonising with the professed desire of many for a feminist musicology. (Citron, 1990, p. 116)

2.1 INTRODUCTION

This chapter concerns the relevant academic literature focussing on Australian women composers, gendered aspects of music in Australian music studies (often labelled as feminist musicology), and related events that have influenced these studies. As it is important to situate these studies within local and international contexts, they will be discussed where relevant; however, studies of non-Australian women composers lie beyond the scope of this discussion (even if they are authored by Australian scholars or occur in Australian publications). For the purposes of this review, “composer,” “music,” “musicology,” et cetera, will refer broadly to that of the Western art music tradition, or music composed within the Western societies that have followed this tradition (such as that of Australia). This chapter will not cover academic studies of individual women composers such as biographies unless they have a feminist or gendered slant or have been significant in the field; although composer studies contribute to the canon of women’s music, they often do not explicitly deal with the topic of gender. Similarly, those discussions which discuss gender in music but were not necessarily scholarly or relevant have also been excluded. This chapter takes a chronological approach towards the literature surrounding Australian women in composition and feminist musicology. A timeline of major publications and events covered in this chapter is included in Appendix A (page 236).

Chapter 2.2 focuses upon the early publications before the 1990s, identifying significant preliminary discussions of gender and music. Chapter 2.2.1 discusses the representation of women within general Australian composer studies of this period, and Chapter 2.2.2 outlines the development of gender studies in music internationally. Chapter 2.2.3 discusses the development of new musicology in the 1980s, which was instrumental to the development of gender studies in music. Chapter 2.2.4 discusses the first publications explicitly concerned with gender and music in Australia, outlining the early discourse and women composers' concerns at the time.

Chapter 2.3 centres upon publications of the early 1990s, positioning this period as paramount to the development of gender and music research. 2.3.1 focuses upon the publication of *Feminine Endings* by American scholar Susan McClary (1991), a controversial but pioneering volume of its time. Chapter 2.3.2 traces the impact of this publication in Australian feminist musicology.

Chapter 2.4 covers literature of the mid and late 1990s. Chapters 2.4.1 and 2.4.2 identify the main debates in feminist musicology, internationally (2.4.1) and locally (2.4.2). This chapter identifies three significant themes from the Australian discourse: the practical concerns of Australian women composers (page 34), feminist criticism and aesthetics (page 37), and the place of feminist musicology within Australian musicology (page 43).

Chapter 2.5 discusses literature of the 2000s, in which there was a decline in feminist musicological activity in Australia, and most studies of women's music occurred in the form of dissertations and theses. 2.5.1 covers the significant research of this period, with Chapter 2.5.2 focussing on a significant title of this period, *Towards a Twenty-First Century Feminist Politics of Music* (Macarthur, 2010).

Chapter 2.6 concerns some recent literature and activity surrounding Australian women in composition. Chapter 2.6.1 covers non-academic press discussion surrounding women composers, including the publication of the first composer anthology dedicated to Australian women composers (Appleby, 2012). Chapter 2.6.2 covers some recent initiatives from Australian music institutions for women composers. Chapter 2.6.3 highlights some recent and ongoing academic work in the field. Finally, Chapter 2.7 presents a summary of this chapter, positioning this thesis within the current discussion and debates of Australian feminist musicology.

2.2 PRELUDES TO FEMINIST MUSICOLOGY: PRE-1990S

2.2.1 Australian Studies in Musicology

Until the mid-twentieth century, Australian music was not given significant focus within academic literature, owing in part to the “cultural cringe” stemming from the British colonial consciousness.²⁵ However, after World War II a new nationalist identity emerged in Australia, and studies of Australian music gained traction. As a result, compendiums of Australian composers were only published after 1950. Table 2 presents a survey of the representation of women composers in some of the main Australian composer compendiums, encyclopaedias, and histories, to date. The representation of women within older (pre-1990s) volumes was relatively small, owing to the smaller number of women composers recognised at the time; representation appears to have improved since the 1990s.

Table 2: Representation of women composers in significant Australian composer volumes

Title	No. Women Composers	Total Composers Represented	Percentage of Women Composers
<i>Music in Australia: More than 150 Years of Development</i> (Orchard, 1952)	7	41	17.07%
<i>Australian Music & Musicians</i> (Glennon, 1968)	4	33	12.12%
<i>Catalogue of 46 Australian Composers and Selected Works</i> (McCredie, 1969)	9	46	19.56%
<i>Australia's Contemporary Composers</i> (Murdoch, 1975)	5	33	15.15%
<i>Australian Composition in the Twentieth Century</i> (Callaway & Tunley, 1978)	1	22	4.54%

²⁵ The cultural cringe was a phenomenon in which people of a certain country tend to favour cultural products of other countries rather than their own; in Australia, for example, studies of European music were favoured over Australian music. There are, however, other factors that likely tied into the lack of focus on Australian composition, including the fact that many Australians before the mid-twentieth century considered themselves to be British, and that there were fewer composers altogether. See Covell (2016) for a summary of early Australian music.

<i>Sound Ideas: Australian Composers Born Since 1950: A Guide to Their Music and Ideas</i> (Broadstock, 1995)	17	95	17.89% ²⁶
<i>Composers of Australia: A Chronological Guide to Composers Born Before 1950</i> (Dorum, 1997)	34	188	18.08% ²⁷
<i>22 Contemporary Australian Composers</i> (Jenkins, 2001)	4	22	18.18%
<i>Australian Piano Music of the Twentieth Century</i> (Sitsky, 2005)	26	134	19.40%
<i>Sounding Postmodernism: Sampling Australian Composers, Sound Artists and Music Critics</i> (Bennett, 2008)	11	35	31.43% ²⁸
<i>New Classical Music: Composing Australia</i> (Kerry, 2009) ²⁹	4	25	16.00%
<i>The Australian Symphony from Federation to 1960</i> (McNeill, 2014)	1	16	6.25%
<i>Australia's Music: Themes of a New Society</i> (2 nd ed.) (Covell, 2016) ³⁰	2	31	6.45%

Table 2 indicates that much of the literature of Australian music has focused on male composers. However, as shown in Appendix B (page 238), the composers represented in each anthology have tended to be the same few well-known women composers. Margaret Sutherland (1897-1984), for example, was listed by seven of the texts surveyed. Pendle (2001) named this method of women composer integration “add and stir”; through the simple addition of women into the canon, women composers’

²⁶ Radic (1998) had previously cited this figure as 17 of 96 composers.

²⁷ This anthology has also been reviewed by Radic (1998), who quoted the number of 18% (50 of 270 composers). However, this figure included a list of composers in the back of the book which have been listed, but lack sufficient information to warrant an entry. The percentage presented here includes the main entries of the book only; as such, it is slightly different to Radic’s.

²⁸ Also cited in Macarthur, 2009, p. 68 as 33% (numbers used for this calculation were not given).

²⁹ Also cited in Macarthur, 2009, p. 70.

³⁰ This text was originally published in 1967, and was republished in 2016 with mentions of more contemporary composers, including women. The composers considered in this table were those whose works and career were engaged with critically in at least one paragraph of the text. Of the total number of individuals named in the text as Australian composers (but not necessarily elaborated upon), 11 of 68 (16.18%) were women.

representation would be solved. The problem with this approach was that through integrating women into the canon, there was no need to question the underlying ideologies behind canon formation altogether. Citron raised this concern when she warned that “the how and why must be addressed, not just the what and how many. Otherwise women’s accomplishments remain window dressing or token contributions, the result of special pleading” (2007b, pp. 210-211). Appendix B, which reveals which women have been featured within the volumes of Australian composer literature, should therefore not only be considered at face value. The key issues here are thus those of representation, tokenism, and critical analysis of the musical canon and its ideologies. The cultural cringe still permeates Australian musicology, as studies of non-Australian composers still tend to dominate much of the literature; as prominent Australian musicologist Thérèse Radic highlighted, “composing women’s music in our past has been an aside to a thin-voiced trickle of Australian composition of any kind” (1993-1994, p. 27).

2.2.2 Preliminary Studies of Women and Music

In addition to the relative newness of Australian music studies, academic studies of gender in music were relatively sparse before the 1980s, as the subject was not considered worthy of much attention. Drinker and Solie (1948/1995) published a significant early volume to address gender and music, however the book’s focus was on non-Western cultures and women composers within the Western art tradition were not considered. Beginning with second-wave feminism, other disciplines such as literature and visual art paid more attention to the roles of gender and politics in their respective fields. Musicology, however, took a lot longer catch up. Maus (1993) has argued that this related to the desire of music studies and analysis to emulate the scientific method; further, he contended that the positivist language used by contemporary male musicologists can be interpreted as a display of masculinity (and its associated anxieties). Macarthur has pointed out, however, that “while musical analysis has been operating under the illusion of being a non-metaphoric, objective and scientifically-neutral discipline, it actually fails to stand up to rigorous inquiry” (Threadgold et al., 1992, p. 57). Musicological studies eventually caught onto gender concerns in the late 1970s and early 1980s, as anthologies of women composers emerged, mostly from the United States. This served to create both a counter-canon and a compensatory history of women composers which Citron labelled the “first-

wave” of studies into women and music (2007b, p. 209). Examples of this included Block and Neuls-Bates (1979); Laurence (1978); Neuls-Bates (1982); Pool (1979); Rieger (1981); Stern (1978); and Tick (1983). Journal articles, composer profiles and other publications such as Diemer (1985); Pool (1979) and Wood (1980) contributed to this discourse, questioning the male-dominated canon and considering the possibilities for women’s studies in musicology. As a result of the rise of musicological gender studies emerging overseas, some similar concerns were even brought forth within Australian musicology; for example, Radic (1978) and Crisp (1979) published articles on Australian women composers in local feminist publications (rather than musicological ones). However, these were isolated cases rather than the rule, and a search through the Australian musicological literature has failed to turn up any discussions of gender until the late 1980s.

2.2.3 New Musicology

In addition to the emergence of feminist scholarship within musicological studies came the incorporation of postmodern and poststructural thinking within musicological studies, broadly termed “new musicology.”³¹ Postmodern and poststructural thinking rejected presumptions of the Enlightenment (such as universality and objectivity), emphasising the agency of the individual in creating and interpreting knowledge. The influence of such philosophies came into American musicology from the 1970s, with music scholars such as Kerman (1980) reconsidering previously-held assumptions within the field and questioning the ideologies that lay beneath. Because of new musicology’s open-ended nature, it has been difficult to define its boundaries, and as stated by a Grove entry, “if any unifying factors may be discerned, they are the critique of autonomous history, purely formal analysis and aesthetic idealism” (Stanley, 2001, para. 49). In essence, the emerging field of new musicology enabled and legitimised “subjective,” critical, studies of gender within music, and therefore women, within mainstream musicology.³²

³¹ Also known as “critical musicology” in the United Kingdom; the term “new musicology” has mostly been associated with American scholarship.

³² This is not to say that all studies of feminist musicology are subjective; rather, that they challenge traditional notions of objectivity as a masculinist construct.

2.2.4 Gender Discourse in Australian Musicology

In Australia, new musicology led to discussions of gender in music within some events and publications. *NMA (New Music Australia)* magazine, in 1985, published an edition focussed upon women, including interviews with women composers, composers' reflections of their own artistic processes, and contributions from overseas authors (including one entry entitled "The Contribution of Women Composers" by Pauline Oliveros, 1985). A forum at the 1988 National Composers' Conference entitled "Where are the Women Composers?" prompted a subsequent issue of the AMC's journal, *Sounds Australian*, edited by feminist musicologist Sally Macarthur (1988-1989).³³ The edition contained selected studies of past and present women composers, and articles such as "The 'Woman Question' in Music," "Why So Few Women Composers?" and "Feminism and the Critique of Representation" raised questions about the portrayal, roles, and even ability of women in music and composition scenes, within and outside Australia (Grosz, 1988-1989; Kassler, 1988-1989; Thorn, 1988-1989). Although the articles in this issue spanned a great breadth, many authors agreed that in Australia there were covert institutional barriers that hindered women's access to vital elements in a composer's career, such as a lack of role models or "great" women composers, less encouragement for girls to pursue composition, and less commissions awarded to women (Kassler, 1988-1989; Letts, 1988-1989; Luff, 1988-1989; Macarthur, 1988-1989; Miller, 1988-1989; Thorn, 1988-1989). In a section entitled "Is Life Easier There? The Woman Composer Overseas," Tronser (1988-1989) looked to American models, observing that there were more women leading tertiary music institutions, more women commissioned, and more women awarded composition prizes. This was attributed to the effects of positive discrimination and a higher percentage of women participating in the American Composers' Forum. However, the author was aware that even American women composers were concerned about their lack of support, mirroring the situation in Australia. In another article, Carmody (1988-1989) revealed that in 1988, no commissions were awarded to women composers by Australian Broadcasting Corporation (ABC) for Australia's bicentennial, and further, there was no

³³ Although not peer-reviewed, and intended for a generalised (but educated) audience, many of *Sounds Australian's* articles were scholarly and its contributors were scholars or music practitioners. As this publication was a major vehicle for feminist musicological discussion, it has been considered for the purposes of this review.

representation of women composers (Australian or otherwise) in that year's ABC concert series.³⁴ An analysis of Australian women composers' commission rates led to the summary that "until we are seriously prepared to change the present conditions in which women are being overlooked at every run, the much needed enrichment of women's music in this country will be sadly depleted" (Macarthur, 1988-1989, p. 9). Discussions such as these helped to raise the profile of Australian women in composition and the music industry, and *Sounds Australian* subsequently became an important platform for Australian conversations about women composers and studies of feminist musicology.

2.3 THE EARLY 1990S: *FEMININE ENDINGS* AND FEMINIST BEGINNINGS

2.3.1 Feminine Endings

Following these early discussions of women composers within scholarly publications, in Australia and internationally, was the publication of a landmark book entitled *Feminine Endings: Music, Gender and Sexuality* by American musicologist Susan McClary (1991). The opening essay, "A Material Girl in Bluebeard's Castle," considered the possibility for feminist research into musicology. McClary identified five potential areas of focus of gender and sexuality research which she proposed would encompass a "feminist" musicology. Three of these areas involved representations of gender and sexuality within music itself, music theory, and musical narrative. The last two were more sociological, concerning the gendered aspects of music practice within society, and studies of women in music. McClary was not the first to propose such concerns, with scholars (particularly new musicologists) such as Cone (1982) and Kramer (1990) advocating for more culturally-based views of music analysis and criticism. However, her focus on gender, particularly feminism, struck a nerve within the greater musicological establishment, leading her to be described as "the most hotly debated musicologist in North America" (DeNora, 1993, p. 116). Perhaps the most prominent response to McClary's work was that of musicologist Pieter van den Toorn, who took objection to the premise of reading gender and sexuality into music (particularly her

³⁴ The ABC is the government-owned broadcaster for Australia. It runs the biggest Classical music radio station in the country, ABC Classic FM.

interpretation of Beethoven's Ninth Symphony), stating in a *Journal of Musicology* article that:

The crusading ideology [feminism] turns tyrannical. Like a giant runaway metaphor, it takes root and begins to overrun everything. Things and ideas are mobilised; indeed, the latter become meaningful only in relation to the central cause, their significance determined solely by the uses to which they are put in the service of that cause. (van den Toorn, 1991, pp. 293-294)

The rest of his essay continued in a similar vein, proceeding on a tangent to make various accusations against feminism and feminists. To this, feminist musicologist Ruth Solie replied:

Feminists have long dismissed protestations of objectivity, arguing that all scholarship is interested and situated—"political," if you will. Van den Toorn now obligingly provides a proof-text for this contention...his personal politics could not be more clear. (1991, p. 408)

The above example shows the types of debates and reactions garnered by the publication of *Feminine Endings*. McClary herself reflected upon some of the reactions to her work, which included not only negative reviews from mainstream musicologists (including feminists themselves, who accused her of essentialism), but even "more than a few death threats" (2011, pp. 2-3). The publication of *Feminine Endings* remains one of the largest controversies within musicology, a fact which McClary later somewhat regretted as "the book and its reception had the effect of closing down the enterprise of feminist criticism in music studies before it really got started" (2011, p. 4).

2.3.2 Feminist Beginnings

Despite the controversy surrounding *Feminine Endings* (McClary, 1991), its subsequent good and bad publicity paved the way for a number of discussions of gender within Australian musicological studies in the 1990s. In 1991, conferences regarding music and feminism were held in England, The Netherlands, and the USA. In line with these events was the first of several Australian Composing Women music festivals, the first of which was held in 1991 in Adelaide. Reflecting upon the festival

conference, Macarthur called upon Australian musicology to engage in the new feminist criticism emerging in other countries, stating:

The scholarship in women's music has now entered a new phase. From the early days of prioritising the recovery of women composers from the past...the research has now shifted its focus by moving into the complex area of interpretation. (1992, p. 6)

This interpretation, she proposed, would consider women's *difference* and the social reasons behind their repression within the canon.³⁵ Outside of musicology, the festival also had the effect of bringing publicity to Australian women composers, including a broadcast on ABC Classic FM, coverage in *24 Hours* magazine, and even a CD release.³⁶ Radic emphasised that there were wider social implications of the festival and its associated feminist discussions:

The issue at stake here is the musically creative life of women and what it *could* contribute to our society if that society was prepared to revitalise an old Australian virtue and give it a "fair go." (1991-1992, p. 9)

In addition to this, a forum on feminism and music was presented at the New Music Australia conference in 1992. In part, this forum aimed to "explain why we need to think serious about developing a "feminist" approach to musicology in Australia," stating that "still a largely conservative discipline in this country, musicology tends to focus on the factual, the documentary, the verifiable, the analysable, the positivistic" (Threadgold et al., 1992, pp. 55-56). These forum discussions and festivals had ramifications both inside and outside of musicology, bringing awareness to feminist issues in musicology, and even warranting mention in mainstream Australian music publications such as the "Women in Australian Music" entry of the *Oxford Companion to Australian Music* (Bebbington, 1997, pp. 597-598).

³⁵ Difference feminism focussed upon women's difference, rather than binaries (such as man/woman), which often encode other meanings (Scott, 1988, pp. 36-37).

³⁶ *24 Hours* was a magazine published by ABC Classic FM.

2.4 THE MID AND LATE 1990S: COMPOSING WOMEN'S ACTION

2.4.1 Significant Publications Overseas

The discussions that occurred within Australia were part of a larger international movement towards studies of gender and women in music, which lead to critical feminist discussions regarding musicology itself. A number of significant feminist musicological texts were published overseas in the 1990s. American musicologist Marcia Citron's book, *Gender and the Musical Canon* (1993), and British musicologist Jill Halstead's work, *The Woman Composer: Creativity and the Gendered Politics of Composition* (1997), outlined some significant social phenomena which have worked to exclude women from composition and the musical canon.³⁷ Both volumes implied that women's music has largely been left out of the musical canon, and that this can be read as a reflection of the interests of the musical establishment (and society) itself. Halstead concluded that "women's continued under-representation in musical composition is part of a much wider complex social and cultural phenomenon where many groups, including women, are systemically undervalued socially, economically and intellectually" (1997, p. 248).

While some authors aimed to explain women's underrepresentation within Western art music, others rectified the imbalance by considering existing women composers and their work. Books such as *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, edited by American authors Susan Cook and Judy Tsou (1994), and *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by American author Ruth Solie (1995), sought to explore the effects of gender upon past composing women and find more suitable approaches to the analysis of their music. These writings incorporated approaches from disciplines other than feminism, such as ethnomusicology, psychology, and sociology. For example, Block's essay in *Cecilia Reclaimed* (1994) outlined the difficulties Amy Beach (1867-1944) experienced during her childhood in 19th century New England. As her mother adhered to Protestant child-rearing practices of the time, Beach was largely withheld from indulging in music. Her mother, however, eventually gave in upon the child's insistence, but still heavily restricted her from many musical activities—a decision largely influenced by Beach's gender. In *Musicology and Difference* (1993), Wood

³⁷ Whilst the content of these publications has been summarised in Chapter 1.2.2, they should be acknowledged here as significant feminist musicological publications.

examined the writings of Ethel Smyth, likening her autobiographical narratives and evolving lesbian identity to counterpoint in a fugue. Such research was highly interdisciplinary and may well have fit in to collections regarding social history, religious studies, or women's history. Feminist musicology of this time questioned the gendered contexts and aspects of the composers and works themselves. Internationally, the 1990s saw a proliferation in feminist criticism of music, music theory, and its social contexts.

2.4.2 Continuing Activities and Significant Publications in Australia

Australian musicology caught onto the rise of feminist and new musicology in the 1990s, and the main areas of focus within local discussions tended to cover practical concerns for Australian women composers, aesthetics (particularly the notion of a women's aesthetic), individual studies of women composers, and the direction of Australian musicology itself.³⁸ Following the success of the first Composing Women's festival, and women's edition of *Sounds Australian*, there were subsequent festivals and publications throughout the next decade. Women composers' festivals were held in 1994 (in Melbourne), 1997 (in Sydney), and 2001 (in Canberra), and proceedings for the conferences were also released (Kouvaras, Martin, & Hair, 2004; Poynton & Macarthur, 1999; Radic, 1995). Additionally, another event entitled "Word-Voice-Sound: Interactions around Musics" was held by the Women's Research Centre and the Music Department of the University of Western Sydney. The festivals corresponded to a number of women's issues of *Sounds Australian* in 1993-4 and 1998, which published some discussions arising during the festivals and other related articles. As a representation of the feminist activity that happened at the time, and the only feminist discussions within Australian musicology at the time, these publications will be the main focus of the following section.

³⁸ As mentioned, individual studies of women composers will not be covered in this thesis unless they take a particular gendered or feminist slant.



Figure 3: Poster for the third Australian Women's Music Festival

Practical Concerns of Australian Women Composers

Given the increasing amount of activity surrounding women composers, it was logical that the subject of Australian women composers' working conditions, and means of their improvement, became a common topic of discussion within the publications mentioned above. Although the subject was not strictly feminist musicology in the sense that McClary originally proposed, it related to her "discursive strategies of women in music," which covered the obstacles and tactics of musical women (1991).³⁹ Because feminist discussion within Australian musicology has been highly intertwined with the practical concerns of women composers, this information will be considered here.

By the time of the second Composing Women's festival, it was largely agreed upon amongst those concerned that Australian women face unique institutional barriers which increase their difficulty in having a compositional career (illustrated in

³⁹ McClary's work implied that the "discursive strategies" pertained to past composing women; however, it is proposed that discussions of present-day composing women could also add value to this conversation (1991, pp. 18-19).

a report by Carmody, 1988-1989). Radic noted that “the [conference’s] emphasis was less on analysis than on exposition and practical application of theoretical positions” (1995, p. 146). However, as the pressing concern of the time, such discussions were arguably warranted. The roles of the government, grant and funding bodies, and the composers themselves were debated, as were strategies to mitigate women composers’ disadvantages (O'Brien, 1995; Westbrook, 1995). Westbrook reported on the Performing Arts Board’s actions to support women composers, such as granting more commissions to women, advertising towards them, and having more women in awards committees (1995). Because of these initiatives, and an increased number of women composers applying for funding in “high profile” orchestras and ensembles, she reported that a similar proportion of women composers were granted funding to those that applied. She concluded that “women are achieving greater success with ensembles, theatre companies, dance and ballet companies, orchestras, and youth [schools]. They are less successful with individuals and organisations” (Westbrook, 1995, p. 15). Although largely optimistic about the direction of commissions for Australian women composers, she acknowledged that the commissions tended to be awarded to the same well-known names. She therefore called for a greater number of women composers to apply for funding.

Radic performed a similar survey examination, drawing her numbers from a 1991 survey of Western Australian artists that suggested that “women involved in “all types” of music were found to be among the most disadvantaged of the women artists (in all art forms) of WA” (1993-1994, p. 25). Pointing out several methodological weaknesses of the original survey, she suggested that such a statement may not be indicative of women composers’ situations nationally, and warned that such skewed data has the potential to be misused. Reflecting upon the current situation as she perceived it, Radic stated:

Today the odds against Australian women who compose have shortened, but they are far from evening out. Those women, however, are taking matters into their own hands by showcasing them through festival marketing...WA’s depressing figures do not represent the state of composing women anywhere else in the country. (1993-1994, p. 27)

Discussions of practical matters concerning women composers therefore seemed to be rather optimistic by the second Composing Women’s festival, and it appeared

that the situation was improving. However, by the advent of the third festival in 1998, morale had decreased, as the improvements anticipated by Radic, Westbrook, and others remained unfulfilled. This led Radic to change her stance in 1998, when she agreed that while the women's music festivals provided some much-needed exposure for women composers, "many composers told me that personally they were still finding acceptance as difficult as before and commissions elusive" (Radic, 1998, p. 6). This led her to question, "is it wise to continue these separatist activities?," echoing the fear of "ghettoising" women's music and furthering it from the mainstream (Radic, 1998, p. 6). In an examination of a number of concert programmes and representation in several publications and at the AMC, she surmised that women composers were no better represented than they were before the festivals started. One discussion from the 1997 festival came to the conclusion that:

While it is an acknowledged fact that music by Australian women composers in the similar forms (instrumental solo, art song and chamber music) is now more frequently commissioned, performed, and recorded, it is still very difficult for women to be commissioned to write major works for large forces (opera and ballet companies, music theatre and symphony orchestra). (Mageau, 1998, p. 21)

Radic found that many women attendees agreed, stating that:

Most [attendees] thought women composers had benefitted in a general way...because the image of women composers had been enhanced by exposure. But there would seem to have been little effect on the Australia Council's decisions regarding commissions.⁴⁰ The Council is seen by the composers as being unresponsive to demonstrations of collectivism. The image of the female composer may have been helped if only because women composers were less often seen as freaks and loners. (1999, p. 15)

Despite highlighting the role of institutions in improving conditions for women composers, little had changed by the fourth iteration of the Composing Women's festival in 2001. The vast majority of discussion in the 2001 conference had moved on

⁴⁰ The Australia Council for the Arts, often referred to as the Australia Council (AC), is Australia's main government arts funding body.

from discussing practical matters and mitigating women composers' lack of representation. Instead, most of the conference concerned studies of international women composers in history, and analyses of their works, with the papers divided into three main groupings: "Women's Voice and Cultural Identity," "Women's Voice in Male Culture," and "Women's Voice in Composition." The one isolated discussion of current Australian women composers' representation and commissions, again, came from Radic (2004). Citing the case of that year's Ian Potter commissions,⁴¹ which awarded eight men and zero women, Radic was sceptical that Australian grant bodies had improved their practices with regards to women composers. She noted the comparatively small number of women represented by the AMC, implying that the conditions for access for composer representation were biased towards men. Although she was unable to assess grant numbers for the Australia Council, she did observe that amongst those who were granted, men were granted more on average than women. Furthermore, the fact that the Australia Council lacked records of grants based on gender indicated that there was little priority or incentives to achieve gender equality, and Radic concluded that "the question of women composers' representation in awards, grants, or even annual concert giving, is no longer addressed by the relevant organisations systemically, if it ever was" (2004, p. 56). By the time of the final Composing Women's festival, Australian discussions of women composers had evolved from advocating for equality for women composers to discussions of women's music itself. The lack of improvement on behalf of women composers was likely demotivating and the festival was discontinued after 2001, suspending much of the discussion concerned with women composers' practical matters.

Feminist Criticism and Aesthetics

In other disciplines, particularly art and literature, feminist criticism and the notion of a woman's aesthetic (or *l'écriture féminine*) was commonly accepted in international publications from the 1970s. Editions such as Cixous (1976), Rieger (1981) and Ecker (1986) explored the premise of a woman's approach to practising her artform. Traditional musicology was altogether more reserved in this regard; however, as musicologist Richard Taruskin (2009) pointed out, feminist aesthetics runs the risk of essentialism, relying upon sexual stereotypes and broad generalisations

⁴¹ The Ian Potter Music Commission is one of the most prestigious music commissions in Australia, and is awarded biennially.

that cannot apply to all composing women. However, feminist musicologist Renée Cox had acknowledged this argument early on, asserting that feminist music criticism did not make such essentialist claims. Instead, summarising the prevailing literature at the time, she stated:

Women may tend to compose in some ways that grow out of certain social conditions within particular historical periods of cultural contexts: aspects of the prevailing socialisation of women, subject positions that women are likely to develop, or ideologies and historical traditions that influence women's creative output. (Cox, 1991, pp. 13-14)

Cox's book chapter, *Recovering Jouissance: Feminist Aesthetics and Music* (1991), went on to explore what types of music have been interpreted as gendered, posed the following questions for thought:

Can we distinguish women's experience from patriarchal conceptions of the feminine that women have internalized? Do women have any authentically female experience unconditioned by patriarchal oppression and constraints? Do the female processes or qualities identified earlier arise out of the very social conditions that we are trying to change, such that celebration of these qualities would limit women's personal and social development? (Cox, 1991, p. 15)

The misunderstandings and impossibility of "proving" the existence of a woman's compositional aesthetic, alongside musicology's hesitancy to acknowledge studies of gender altogether, made it difficult for a feminist-based criticism to be accepted within the field. As a result, such studies, which included the idea of a feminine approach to composition, did not appear until the late 1980s (Macarthur, 1992). Macarthur summarised the situation:

As she [McClary] herself points out, the difficulties of applying feminist criticism to music have been nigh insurmountable. The primary obstacles have been the attitudes of the male-dominated, patriarchal ivory tower-like institutions which have resisted change which has sought to give women a voice...She goes on to suggest...that

for women in musicology to involve themselves in feminist criticism is to accept invitations to commit professional suicide. (1992, p. 7)

The Composing Women festivals offered a platform for aesthetic studies of women's works that were less suppressive than the ivory tower institutions. One academic that has championed studies of feminist music criticism in Australia has been Sally Macarthur. In one of her earlier studies, Macarthur (1991) examined the works *Sacred Site* (1983) by Moya Henderson, and *Tristan and Iseult* (1975) by Gillian Whitehead. She argued that Henderson employed "feminist interventionist strategies" such as the use of Indigenous instruments on equal footing with Western ones (even "poking fun" at Western music traditions), and utilising cyclical structural elements, a mechanism strongly associated with l'écriture féminine (1991, p. 31). Whitehead's focus upon the female character in *Tristan and Iseult* was argued to take a similarly feminist position. The benefits of such feminist criticism were twofold, as the author stated:

I believe it is now time to write these women into the serious analytical discourse from the female perspective and so shed different lights on their music, revealing the unique qualities which might otherwise have gone unremarked. (Macarthur, 1991, p. 32)

Sounds Australian's "Woman's Issue" in 1993-4 covered more viewpoints about women in Australian music, and the notion of a women's aesthetic according to the composers' own points of view. A humorously titled spread, "From the 'Horses Mouths': Is there a Woman's Musical Aesthetic? Yea or Neigh?," examined composers Anne Boyd, Mary Mageau (b. 1934), Moya Henderson, and Sarah Hopkins' (b. 1958) viewpoints. Boyd and Hopkins both cited a feminine influence within their work, however, Henderson acknowledged that any gendered influence for her was not conscious, and Mageau asserted that "I don't think that my being a woman makes any difference to the way I compose" (Boyd, Henderson, Hopkins, & Mageau, 1993-1994, p. 30). A similar topic was brought up in a panel discussion of women's music in the 1992 New Music Australia conference, where composer Mary Finsterer denied the relevance of the relationship between her gender and her way of writing music, stating simply that "I don't consider it" (Threadgold et al., 1992, p. 60).

In the second women's edition of *Sounds Australian*, Macarthur (1993-1994) conducted a semiotic analysis of Anne Boyd's *Cycle of Love* (1981), a series of poem

settings by Korean women. She argued that the work's cyclical structure, instrumentation representative of masculine and feminine roles, Asian influences in the work, and references to the female body throughout the text were evidence of a "female energy," which "permeates every aspect of the work, not least because of its mediation into musical score by a woman" (Macarthur, 1993-1994, p. 36). Kouvaras examined the role of women characters within contemporary Australian operas. *Sweet Death* (1991) by Andrée Greenwell, which examined issues of women's body image and challenged portrayals of women as the helpless or hysterical other in opera (1993-1994). David Chesworth's opera, *Recital* (1989), parodied and undermined operatic conventions, as the main character (named the Diva, after her role) quoted and distorted phrases from well-known operas (Kouvaras, 1993-1994). Similarly, Power (1993-1994) examined the depiction of the female protagonist in Gillian Whitehead's work *The Bride of Fortune* (1988), arguing that she was empowered through her characterisation and musical development throughout the opera. Lastly, Beilharz's (1993-1994) take on the question "Is there a Woman's Aesthetic in Musical Composition?" gave her perspective on the question as a woman composer. For her, the dilemma lay between choosing to conform to a "phallogentric, malestream" masculinist aesthetic, in which she might achieve more economic and social success as a composer, or to compose as what she perceived was her "true self," that is, a woman (Beilharz, 1993-1994, p. 37). She also posed a useful take on the role of the individual and their changing relationships to the musical work in feminist music criticism, summarising that:

There are several levels or stages in the compositional process at which the woman's aesthetic exposes itself: the composer's subconscious engendered aesthetic, the woman composer's conscious aesthetic considerations- the pre-compositional conceptualisation of a piece and the actual writing; the audience perception; and the perception of a musicologist (feminist or otherwise), retrospectively projected onto a woman's composition. (Beilharz, 1993-1994, p. 37)

As an example, she recognised that feminist concerns were not incorporated into her own compositional process, but that she often found convergences with women composers' aesthetics (such as cyclicity, fluidity, and so on) upon further reflection and retrospective analyses of her work. Unfortunately, the effect of being both the

creator and the analyst of work, and the effect of this changing relationship, was not considered in this article. Although it was not explicitly stated, this article highlighted that considerations of gender were useful from multiple perspectives.

The concept of *difference*, and the implications surrounding it, was a point of much discussion within Australian feminist musicology literature in the late 1990s. Much of the hesitancy surrounding women composer's positions with regards to a women's compositional aesthetic was that there were essentialist implications. Additionally, such an argument could potentially work against women creators; if women composed differently to men, this could be used to justify the argument that women could not compose as well as men. At worst, this could circle back to the "no great women composers" line of thought and notions of biological determinism that were dismantled by Halstead (1997). Learmonth raised a similar concern in *Sounds Australian*, and pointed out that "McClary...is basing her methodology on a distinction that reinforces precisely the system of social organisation that she is aiming to change" (1993-1994, p. 29). As the following paragraphs show, however, this was a somewhat superficial reading of McClary (1991), as issues of essentialism and difference have been well addressed within feminist musicological readings.

In the "Feminist/Critical Theory Forum" in the 1998 Composing Women conference, the subject of a women's aesthetic was again brought up in a panel discussion (Threadgold, 1998). Referring to Barthes (1994), Colebrook (1997), Grosz (1995), and other poststructuralist thinkers, the panel emphasised the role of the reader or interpreter of a work in creating meaning in the text. From a Deleuzian line of thought, it was proposed that difference might be conceived as a non-gender-specific phenomenon. The *event*, in this context, would incorporate "a performance of *sense*, a connection between a being, an articulation and a movement" (Colebrook, 1997, p. 164). Feminist aesthetic concerns might therefore ask "how does this body work? What effects does it have?" (Threadgold, 1998). Radic reflected that:

Possibly the most difficult of all for the festival's women composers and musicologists to face was whether it was possible to decide a system of analysis which could detect and define a difference between music composed by men and music composed by women. This question was the one that really raised the dust. The difficulty lay partly in a rejection of the danger of marginalising women's work once and for all

that this implied, and partly in a feeling that all that training in Schenkerian analysis and other latter-day systems was likely to be consigned to oblivion...Unfortunately Australian musicology has been left undisturbed by such iconoclasm [against Schenker and structuralism] until now. (1999, p. 13)

At the same conference, Hayes examined depictions of women characters in Glanville-Hicks' (1912-1990) operas *Sappho* (1963) and *Nausicaa* (1960), observing that "in the operas, as in the composer's life, one sees women, denied the status of men, develop strategies of influence for pursuing their desires and accomplishing their artistic goals" (Hayes, 1999, p. 57). McClary focussed upon works by American artists Pauline Oliveros, Meredith Monk, and Joan Tower. Addressing the notion of *difference* in feminist music studies, she acknowledged that:

Insistence on difference becomes problematic when it reinforces the old binary oppositions. If not grounded carefully, it can seem to reinstate some notion of essence...and it can also have the effect of obscuring the very real differences that exist *among* women. (1999, p. 80)

Five years earlier, Braidotti (1994) had confronted such a topic in her book *Nomadic Subjects*, proposing that sexual difference can be examined on different levels. These levels addressed the difference between genders, within the genders, and difference within each individual, as the self is in a state of constant change. As mentioned earlier, much of the early feminist music criticism (in Australia and internationally), was focussed upon difference between genders, but a variety of feminist readings were to follow in the coming years due to discussions such as these. Although focussed upon American creators, McClary (1999) offered an example of women composers' relationships with their work, and how they have negotiated their music within a male-dominated musical language and history.

Many papers of the 2001 Composing Women's conference addressed aesthetic concerns. Rusak (2004) examined composers Liza Lim, Elena Kats-Chernin, and Andrée Greenwell's settings of Greek myths, arguing that their feminist sympathies, and diverse experiences as Australian women, have influenced their approach to composition in these works. Hair (2004) prepared a more traditional musical analysis of Gillian Whitehead's *Hotspur* (1980), examining the use of twelve-tone pitch sets and traditional diatonicism as narrative devices in the work; however, the narrative

elements of the text, which was a wife's reflection of her husband Hotspur's life and death, were not considered in much depth, and the analysis was not particularly concerned with gender at all. Martin (2004) examined Anne Boyd's *Black Sun* (1980), a work inspired by the Chinese Tiananmen Square massacre. She proposed that musical gestures, representing various aspects of the event, were also bodily gestures, and stressed the importance of the grief motive in the work, in which Boyd empathises with a grieving mother. This was thus not only a feminist work, but a strong political statement and reflection upon Boyd's concerns with human rights. Macarthur and Schaffler (2004) presented another take upon the work of Anne Boyd, examining the feminine and spiritual elements within the musical settings *As I Crossed a Bridge of Dreams* (1975) and *A Vision: Jesus Reassures His Mother* (1999). They proposed that *As I Crossed a Bridge of Dreams*, a meditative work based upon Asian musical modes, embodied an Australian sense of spirituality, which was "connected to a greater or larger whole" (Tacey 1995, quoted in Macarthur and Schaffler, 2004, p. 127). In *A Vision: Jesus Reassures His Mother*, Boyd depicted a scene of a "sorrowful" Virgin Mary, who anticipated her infant's future death. This particular scene was reminiscent of Boyd's own life, and she depicts the baby Jesus as she would herself. Boyd's use of thematic cyclicity, and the avoidance of cadential passages in the work, were indicative of a feminine aesthetic. The authors concluded that "the feminine in the music of Boyd emerges, in part, precisely for the reason that Boyd inhabits the body of a woman" (Macarthur & Schaffler, 2004, p. 133). Although a somewhat circular argument, the authors clarified that this was not intended as essentialist or dualistic, but that "the concept of a feminist aesthetics in music—that women's music is perhaps 'different' from men's music—is made possible only when we imagine or fantasise about the space between men's and women's music" (Macarthur & Schaffler, 2004, p. 133). Other feminist aesthetic papers focussed upon works by non-Australian women composers, or depictions of women in compositions. As a sum, most of the Australian feminist aesthetic assessments of the 2001 conference addressed issues of women's difference, and how it interacted and perhaps even affected their compositional processes.

Feminism and Australian Musicology

The state of Australian musicology itself with regards to the new interest in gender studies was another predominant area of discussion, especially in the women's

editions of *Sounds Australian* and the various festivals of women's music. In a retrospective article regarding the 1994 Composing Women's Festival, "For and Against a Festival," Radic outlined the early tribulations involved in conducting feminist musicological research in Australia:

Research in this area [feminist musicology] is comparatively new and piecemeal and has had no overview imposed on it by institutions or by other disciplines, although it gives a nod of recognition to Australian cultural history and general history. It disturbs me that it is only a nod as yet. Ethnomusicology is possibly more integrated with the established disciplines than other forms of musicology. The rest of us—in particular, the music historians involved with social history and the exploratory feminist theoreticians—roam free. What we are doing here is *so* new that debate within the emerging interest group is still seen as a threat rather than as the necessary route to clarification and growth. (1995, p. 3)

Radic, however, seemed hopeful that this new area of research in Australian music would expand through the continuation of the Composing Women's Festivals and conferences, and larger institutional and cultural shifts. At the time, she reflected that "with some rare exceptions, the study of women in music is so marginalised in most [Australian] universities that meetings of interested women are still being held unofficially in the lunch-break for lack of recognition of the legitimacy of such study" (1995, p. 146). A few years previously she had cited the case of early Australian feminist musicologist Elizabeth Wood, who "fled to New York [in 1978] when Australia could find no place for a woman musicologist of her order" (Radic, 1991-1992, p. 5). But by the 1994 conference, the studies Australian composing women appeared to be picking up. Williams and Crotty (1995), for example, proposed the publication of a *Historical Anthology of Music by Australian Women*, which had limited pilot funding from the Australian Research Council. A separate women's anthology was needed, they argued, because canonical considerations, such as those raised by Citron (1993), had worked to the exclusion of Australian women composers from the mainstream canon. Unfortunately, the final work was never published, and there remains to be written an academic anthology of Australian women composers. With the increasing activity surrounding women in Australian music at the time,

including the festivals and conferences, it is understandable that scholars such as Radic would have been largely optimistic about the growth of their field of study.

In further discussions, such as at the 1998 *Word-Voice-Sound* festival, it was acknowledged that new musicology was a difficult avenue for Australian musicologists to pursue:

In the Australian context the development of new [poststructuralist] perspectives has been made more difficult by the small numbers of those involved in musicological research and by their isolation from one another. (Poynton & Macarthur, 1999, p. 5)

Despite these difficulties, Poynton and Macarthur remained positive about the state of musicology in Australia:

Given the established nature of feminist political activity...it is hardly surprising that in the Musicological Society of Australia (MSA) a feminist subsection should be the first “special interest group” to emerge. (1999, p. 5)

With the incorporation of feminist musicology into the MSA’s agenda, it appeared that feminist musicology was accepted as a mainstream form of study. Perhaps this contributed to the demise of specialist women’s music festivals in Australia, with the last event held in 2001. The 2001 conference proceedings did not include a critical discussion of feminism’s place in Australian musicology, however, new discussions were taking place even after the downfall of the women’s festivals and conferences. This reflected international developments in feminist musicology, which Macarthur summarised: “during its reign in the decade of the 1990s, feminist work attracted negative commentary: it was cast as an outsider, as not-(proper) musicology” (2010, p. 99).

2.5 COMPOSING WOMEN’S AFTERMATH: AUSTRALIAN FEMINIST MUSICOLOGY IN THE 2000S

After the last of the Composing Women’s festivals in 2001, there was less collective activity in Australia promoting the cause of women composers and, resultantly, less published inquiries of feminist musicology. Macarthur summarised that “in the 1990s, a wealth of research on women’s music became available. The first decade of the twenty-first century, however, saw the early demise of that work” (2010,

p. 1). Although feminist action with regard to women composers in Australia arguably declined in the early years of the millennium, the research was far from depleted. Much of the new research concerning Australian women composers emerged in the form of dissertations and theses. A number of published and unpublished studies emerged that focussed upon Australian women composers' relationship with their practice and gendered aspects of their lives. From the mid-1990s emerged more lengthy critical discussion about women's representation within music itself, in the form of dissertations, book chapters, and academic and nonspecialist books. Feminist aesthetics, statistical accounts, and biographical accounts of women composers tended to dominate most of the literature of the early 2000s, whereas concerns with women composers' representation and feminist musicology tended to lie dormant from the end of the Composing Women's festivals until the 2010s. This coincided with the rise of fourth-wave feminism, and feminism and women composers remain a widely-discussed issue amongst Australian composition scenes and studies.

2.5.1 Feminist Musicology in Australian Dissertations

A few dissertations concerning Australian women composers' representation in the canon followed the waves of feminist action in the 1990s. These tended to cover similar topics to the discussions of the 1990s: the continued underrepresentation of women in Australian concert repertoire and commissions, the possibility of a feminist aesthetic in Australian women composers' music, and the experiences and biographies of women composers themselves.

The representation of women composers in Australian orchestral programmes was examined in a PhD by Martin (2000) and a Master's thesis by Robinson (2007). Writing as a musicologist and composer, Martin (2000) argued that women composers' underrepresentation in the orchestral scene could be largely attributed to sociocultural factors. She maintained that although the contemporary statistical data appeared to equate the representation of women's works in orchestras to the proportion of women composers practising, women composers remained disadvantaged because performances of their works were rarely repeated or integrated into the canon. Additionally, orchestral composing was viewed as a masculine domain, which Martin attributed to the lack of early role models and educational agendas. From a series of interviews with Australian women composers, she proposed that many younger women composers, who did not have overt institutional barriers to overcome as their

predecessors, lacked the confidence to compose orchestral works. Robinson (2007) examined the clarinet works by Australian women composers and the clarinet performance repertoire, arguing that clarinet works by Australian women composers deserve greater attention by performers.

A number of dissertations of the early millennium concerned feminist interpretations of Australian women composers' lives and careers. Graham's (2001) Master's thesis comprised a feminist biography of Margaret Sutherland, highlighting the role of the composer's gender in her life and tribulations throughout her compositional career. Rather than analysing Sutherland's compositions, the research focussed upon her domestic and compositional roles as a woman in the late-nineteenth and twentieth century. This work was continued into a PhD thesis, adding three more women composers: Ann Carr-Boyd, Elena Kats-Chernin, and Katy Abbott (Graham, 2009). The thesis considered the dual roles of motherhood and composing, and the role and importance of feminism in each of the composers' lives. Through writing a feminist biography of each composer, the author concluded that each of the women had access to musical education at an early age, and that they benefitted from musical role models. Though the composers did not identify with feminism, she argued that their negotiation of roles as mothers and composers, particularly given the hardships associated with being an Australian woman composer, can be interpreted as feminist.

Some of the most interesting theses speculated upon the possibility of a feminist aesthetic. As a whole, musical analyses tended to move away from universalising approaches towards more socio-historical considerations of gender, influenced by the proliferation of gender performativity studies in the 1990s (Butler, 1999). One early example, Lousie (1997), looked at feminine difference in the works of Mary Mageau, Betty Beath (b. 1932) and Sarah Hopkins. Although Martin (2000) and Robinson (2007) analysed works by women composers in their dissertations discussed earlier, they were more focussed upon the underrepresentation of women in certain musical genres. A PhD by Rusak (2005) made a similar claim, but centred largely upon analysis of the works of one composer, thereby working within a smaller, focussed scale. Focussing upon opera, Rusak reported that Australian women were underrepresented within large-scale musical genres, reflecting and reinforcing the distinction between public and private that has been closely associated with women's music-making. Through analysis of three music theatre works by Kats-Chernin, Rusak also gave

evidence for a women's way of writing in composition. She has since published the statistical data and analysis from this dissertation (Rusak, 2010, 2014). Macarthur's PhD thesis concerned feminist aesthetics, examining Australian arts policies, and was later published into a book: *Feminist Aesthetics in Music* (Macarthur, 1997, 2002). In this volume, she examined the history of aesthetics to surmise that the dominant (Kantian) aesthetic in Western art music history has favoured masculine values, such as autonomy, positivism, and disembodiment. Drawing upon French feminists such as Rieger, Kristeva, and Cixous, Macarthur considered the notion of l'écriture féminine, or a women's approach to writing or composition. Recognising the dangers of essentialism, and the impossibility of proving the existence of such an aesthetic, she nonetheless stated that "it [a feminist aesthetic] does exist, however elusively, nonessentially, indefinably, intangibly, or ambiguously" (Macarthur, 2002, p. 20). She asserted this argument through an analysis of Anne Boyd's *Cycle of Love* (1981), a work which she had examined previously (Macarthur, 1993-1994). The updated reading considered the work in more depth, using the composer's bodily experience as a woman to explore gendered aspects of the composition. The use of Asian influences was particularly telling, as she was able to relate differently to the Asian cultural practices she depicted because they were both outside, and marginalised by, the predominant Western art music tradition. The author also considered aspects of Boyd's current career:

While successfully negotiating the patriarchal structures in which she currently works as professor of music at Sydney University, she also manages to circle around the patriarchy, entering it at strategic moments and avoiding other aspects of it altogether. This is no more evident than in the work she produces as a composer. (Macarthur, 2002, pp. 116-117)

Although *Feminist Aesthetics in Music* was an internationally-recognised contribution to feminist aesthetics and feminist musicology, referenced by publications such as Parsons and Ravenscroft (2016) and Seddon (2013), Macarthur seems to have reassessed her position on a women's aesthetic, reframing later analyses in terms of poststructural philosophies (Macarthur, 2008, 2009; 2010, pp. 109-150). However, she has continued to maintain that music by women acts to subvert the

dominant male tradition, discussed widely in the publication of her second book, *Towards a Twenty-First Century Feminist Politics of Music* (Macarthur, 2010).

2.5.2 *Towards a Twenty-First Century Feminist Politics of Music*

In recent times, Macarthur's work has aligned with newer, emerging schools of poststructural philosophy, particularly that of Gilles Deleuze. Indicative of this new approach was the publication of *Towards a Twenty-First Century Feminist Politics of Music* (Macarthur, 2010), which conceived of the woman composer in Deleuzian terms. According to the writer, previous feminist movements have been unsuccessful because they "subscribed to the regulations of the prevailing orthodoxy" through their adherence to dualistic and self-contained thought (2010, p. 2). Instead, Macarthur proposed that women working in composition could benefit from employing a Deleuzian framework that "cuts loose from hierarchical thought" (2010, p. 2). Feminist musicology, she argued, had flip-flopped between first (equality-focussed), second (radical), and third-wave (poststructural) feminist positions, and each of these approaches had their own pitfalls. Moreover, equality-focussed studies, such as creating a counter-canon of women's music, reinforced the patriarchal narratives of great composers and masterworks, again positioning women's differences as negative. Radical feminist musicology had sought to reverse this negative image, through suggestion of a feminist aesthetic in composition. However, this, too, was problematic, as it had the potential to be essentialist and continued to perpetuate the male/female binary. Poststructural studies, precipitated by McClary (1991), blurred the boundaries between music and cultural studies, and studies of different music genres (such as art music, popular music, and non-Western musics). However, Macarthur argued that these too had become masculinised, stating that "a closer inspection of the publication output of the 'critical' and 'new' musicology reveals that these agendas invariably serve the interests of men" (2010, p. 104). Continuing this sentiment, she concluded that:

Musicology...has refused to embrace the change that so captivated the imagination of the "new" musicologists...whose work could potentially have had a de-territorialising effect on the discipline as a whole.
(Macarthur, 2010, p. 105)

Rather than overhaul an outdated discipline, Macarthur argued that traditional (positivist) musicology had prevailed over new musicology once more, accompanying

the rise of the “new conservatism that had arisen under neoliberalism” (2010, p. 105). To rectify this, she again suggested a Deleuzian rethinking of women’s music as a positive force, concluding that:

For feminist musicology to make a come-back, it would want to be appropriately vigilant but would also compose itself as a musicology of assemblages, intent on exploring the connections between zones and territories in the discipline with the purpose of inspiring new ways of thinking about women’s music. (Macarthur, 2010, p. 108)

As an example of such a reconceptualisation, Macarthur offered her own analyses of works by composers Sofia Gubaidulina (b. 1931), Elena Kats-Chernin, and Anne Boyd. Through imagining a “space between the male and female,” Macarthur pointed out aspects of the work that negotiate masculinist aspects of composition (p.143). In “sonically violent” works by Gubaidulina and Kats-Chernin, who Macarthur argued are commercially successful composers because of their adoption of majoritarian aesthetics, the women’s virtue as non-male composers is argued to deterritorialise aspects of majoritarian music such as atonality and tonality (two majoritarian traditions, according to the author).⁴² Boyd, on the other hand, approached her composition in an entirely different and minoritarian manner, through the political subtext of her works and its non-Western (Asian) influences.⁴³ Macarthur concluded her book by presenting two student research projects that have usefully employed Deleuzian frameworks, indicating her confidence that musicology, particularly new and feminist musicology, can continue to benefit from such epistemologies in the future.

2.6 FEMINIST DISCUSSION AND ITS IMPACT UPON THE INDUSTRY SINCE 2010

2.6.1 Women Composers in the Press

Following the dip in Australian feminist musicological discussion in the 2000s, the plight of women composers and gender studies in music have once again resurfaced in the 2010s. Popular discussion has aided recent debates and the cause of

⁴² Macarthur used the Deleuzian term *majoritarian* to represent mainstream masculinist musical traditions. *Deterritorialisation* in this context encompasses “a destabilisation of the dominant music of the concert hall” (Macarthur, 2013b, p. 37).

⁴³ Macarthur proposed that *minoritarian* music would position itself positively beyond the masculine majoritarian tradition; she termed this process *becoming-minoritarian*.

Australian women composers, including the publication of the first book exclusively dedicated to the topic, and a number of press and institutional reforms. At the time of writing, this has culminated in the reintroduction of conferences centred around women in composition.

The 2010s have been significant for Australian women in composition, and the first book concerning the subject, *Women of Note: The Rise of Australian Women Composers*, was published in 2012. Written by journalist Rosalind Appleby, *Women of Note* presented brief chapters focussing on twenty Australian women composers. The profiled composers were divided into three main categories: Trail Blazers (1900-1950), The Feminist Era (1950-1980), and Third Wave (1980-2010), with a short nod to younger Emerging Voices (2000 onwards). These divisions closely mirrored an editorial in the 2001 Composing Women's conference proceedings, in which Saunders (2004) identified three generations of recognised Australian women composers, including most of the names considered by Appleby. However, as reviewer John Carmody (2012) pointed out, such divisions may have been misleading and exclusionary; significantly, some of the most pioneering women composers from before the twentieth century were not covered in the book. For the composers who were included, the chapter focussed upon their personal lives and roles as wives and mothers, at the expense of evaluative discussion of their compositional output. However, it should be acknowledged that the book was presumably intended for a generalised audience, and this may well have been purposeful. Notably, Appleby claimed that "most [women] composers agree the time for critiquing gender equity has long passed" (2012, p. 7); however, no evidence was offered to back up this claim and it served more as a justification for the author's failure to critically engage with feminism altogether. Unfortunately, *Women of Note* was not academically inclined nor exhaustive, but remains a significant publication by virtue of being the first and only (to date) of its kind. A comprehensive, scholarly summary of Australian women composers remains to be written, and Appleby (2012) has highlighted the need for continued academic research centred upon Australian women composers.

A number of other press publications can be seen to represent the wider discussions of feminism and women in composition and these have resulted in women's initiatives in a number of Australian music institutions. In an article entitled

“Can you name a female composer?,” ABC Classic FM radio host Ayres (2013), questioned the absence of women composers in the station’s 2013 Classic 100 Countdown.⁴⁴ The author noted that “very rarely—maybe once or twice a week—do we play music by living, or even dead, women,” acknowledging that the lack of audience exposure to music by women composers has contributed to the absence of women in the audience-voted list. In response, Macarthur (2013) addressed the issue in *The Conversation*, a collection of online articles authored by scholars. The author argued that the underrepresentation of women composers was systemic, due to audiences’ unfamiliarity, the lower number of women composers and works by women, and gender stereotypes that work to the detriment of women composers. Despite her assertion that positive discrimination had not worked thus far, Macarthur suggested the inclusion of women composers within curricula, networks, commissions, and programming.

2.6.2 Institutional Reform

In response to discussions such as those presented by Ayres (2013) and Macarthur (2013), many Australian musical institutions have made efforts to be more inclusive towards women composers and mitigate systemic barriers that have held back past composing women. One example of this was the Musica Viva’s Hildegard Project,⁴⁵ which has sought to raise the profile of women composers through commissions and programming since 2015. New music ensemble Decibel presented an all-women lineup of works as a response to Australia’s first woman Prime Minister, Julia Gillard, who was the recipient of a number sexist attacks during her term (Hope, 2014). Radio programs have made efforts to focus upon works by women composers, such as the annual International Women’s Day broadcast by ABC Classic FM. A recent article by Matthew Dewey, music director of ABC Classic FM, reported the increased proportion of time dedicated to women composers on the station since 2015 (Dewey, 2018). The first reading, conducted in September 2015 reported that 2.2% of broadcast time was dedicated to women; this has since increased to more than 6% by January 2018, and the station has aimed to reach 10% airtime for women composers (although a target date was not supplied). Australian academic institutions have also

⁴⁴ A list of audience-voted works focussing on a specific theme within the broader Classical music schema.

⁴⁵ Musica Viva is the largest, and oldest, chamber music institution in Australia.

recognised the importance of women in Australian composition and music, placing more women in leadership positions such as the appointment of Cat Hope as the Head of Music at Monash University's Sir Zelman Cowan School of Music, and Liza Lim (b. 1966) as Professor of Composition at the Sydney Conservatorium of Music in 2017. The Sydney Conservatorium also introduced the Composing Women mentorship, which has awarded support to eight women composers since its implementation in 2016. Addressing the gender imbalances and difficulties experienced by women composers within the screen music industry reported by Strong and Cannizzo (2017), APRA/AMCOS⁴⁶ also introduced mentorships for women composers in 2017 (Crittenden, 2017). Similarly, Tura's Summers Night Project has offered mentorships to women composers from Western Australia, South Australia, and Victoria (Tura, 2018).

2.6.3 A Feminist Musicological Revival

Press discussions concerning women composers, and the numerous initiatives established by Australian musical institutions, have naturally fed into another wave of academic interest into gender and feminist musicology from Australian musicological researchers. In *The Conversation*, Macarthur, Hope, and Bennett maintained that in 2016, women composers were still marginalised, and again suggested the use of quotas in performances and commissions, women's incorporation into educational curricula (including performance curricula), and the study of women's music by music researchers. To build upon the last point, the authors established the International Study of Women Composers, an online survey covering the working conditions of current women composers. Preliminary publications, such as Macarthur, Bennett, Goh, Hennekam, and Hope (2017), have reported that women composers largely perceive that their gender does have an impact on their working lives, often to their detriment. Strong and Canizzo's survey of practising women screen composers similarly addressed women's and men's working experiences, finding that women more frequently perceive hardships in the industry (2017). Recently, women's music conferences have arisen in Australia once again, and the Women in the Creative Arts conference was held at the Australian National University. In 2018, the Gender Diversity in Music conference was held at Monash University, and conferences such

⁴⁶ The Australasian Performing Rights Association (APRA) and Australasian Mechanical Copyright Owners Society (AMCOS) represent artists throughout Australia and New Zealand.

as these may certainly aid in the growth of Australian feminist musicological studies. Although the impact of this academic research interest remains to be seen, in the late 2010s feminist musicology appears to be experiencing another surge of interest in Australia, in which the content of this thesis can certainly be included.

2.7 SUMMARY

This chapter has traced an emerging tradition of feminist musicological discussion in Australia since the late twentieth century. As Australian composers of any gender were largely unrecognised in their home country before the mid-twentieth century, and there were presumably fewer women composing, it is not surprising that there was little representation of Australian women composers in the literature of this time. After the 1960s, however, and during the rise of second-wave feminism, the academic study of gender in art forms such as literature and visual art gained wider acceptance. Early studies of gender in music were largely concentrated in the USA in the late 1970s and 1980s, and largely focussed upon compensatory histories of women composers. These studies were further legitimised by the emergence of new musicology, which rejected the positivism embedded in musicological studies, and introduced poststructural and postmodern thinking into musicology. In Australia, feminist discussions of music were few and far-between until the late 1980s. Most notably, the publication of a 1988 women's issue of *Sounds Australian* was concerned with the lack of awareness of women composers, the common struggles of women in composition, and what could be done to mitigate these problems. In the years following, *Sounds Australian* became an important platform for Australian discussions of gender in composition.

The 1990s was arguably the most important decade for feminist musicology, both in Australia and overseas. Beginning with the publication of *Feminine Endings* (McClary, 1991), the premise of feminist-based music studies caused (and continues to cause) much controversy within traditional musicology. The international publication of other volumes covering other aspects of gender in music, such as Citron (1993) and Halstead (1997), helped to fuel Australian conversations about gender in composition. The most significant of these occurred in the *Composing Women* festivals held in Australia in 1992, 1994, 1997, and 2001, and in corresponding issues of *Sounds Australian*. The main themes that emerged from these events and publications were the continued struggles of Australian women in composition, including practical

measures to combat them; the possibility of a women's aesthetic in composition and feminist criticism or analysis of works; and the changing role of feminism within Australian musicological landscape. However, perhaps due to the perceived lack of change within Australian musical institutions on behalf of women composers, enthusiasm for the feminist cause amongst women composers and feminist musicologists declined, and women's music festivals ceased after the 2001 festival.

As activism surrounding Australian women composers declined after 2001, there was less published research dedicated to the topic in Australian scholarly volumes. However, feminist research in music continued in the background in the form of dissertations and theses. Echoing the concerns of the previous decade, the research investigated women composers' performance and commission rates, biographies of women composers, and feminist aesthetics. Statistical analyses of women composers' performance and commission rates, especially in large-scale genres, revealed some of the covert institutional barriers faced by contemporary Australian women composers. Biographical theses highlighted the experiences of Australian women composers, and the factors that helped or hindered their compositional careers, including their dual roles as mothers and composers. Dissertations focussed on aesthetics explored the area of difference, and how this might be demonstrated through analysis of women's compositions. Notably, Macarthur has asserted that traditional musical aesthetics were inherently masculinist, and argued that women composers can help to destabilise this norm (Macarthur, 2002, 2010).

In recent years, women composers have once again come to the fore in Australian publications, and music institutions appear to be taking action this time around to minimise gendered barriers. In 2012, the first book centred upon Australian women composers was published, highlighting the need for awareness and scholarly attention of Australian women's music. Media articles concerning women composers have led to a number of Australia's leading Classical music institutions to introduce strategies to incorporate women composers into their programming and commissions. Additionally, there are currently more women composers in leadership positions of these institutions, and more social support offered to emerging women composers through formal mentorships. Women's music conferences recommenced in Australia in 2017, and some current research into women composers addresses the working conditions and experiences of women composers.

Although it remains to be seen how feminist musicology will evolve over the horizon of Australian musical and academic settings, it is in this context that this thesis is situated. This thesis, too, contributes to the growing literature that is concerned with the lives, careers, and experiences of women composers in Australia. This chapter shows how academic and non-academic research, discussion and activism surrounding Australian women composers and feminist musicology have proliferated over the years, contributing to the cause of women composers. Australian musicology has a rich archive of feminist discussions, and accompanying the rise of feminism it is anticipated that these discussions will continue, influencing Australian musicology and compositional landscapes well into the future.

Chapter 3: Epistemology and Methodology

In the past twenty years...with attention to ethnicity and the inception of a postmodernist climate, several groups have noted their exclusion from particular canons...Such muted groups will tend to see canon formation *for what it is* [emphasis added]: a political process with high stakes for shaping discourse and values. Women, black, and native Americans have been among the most vocal in this regard. (Citron, 1993, p. 22)

3.1 INTRODUCTION

This chapter outlines the epistemological settings and methodologies used to generate the data contained in Chapters 4, 5, and 6. From Chapter 1, it has been established that women composers in Australia represent a minority within the occupation, and further, they continue to be oppressed due to the lingering effects of gender stereotypes in Western societies. Chapter 2 has recognised the role of feminist contributions within Australian musicological literature, and the contexts and dynamics within which it emerged. Chapters 4, 5, and 6 cover more current concerns of Australian women in composition, and their relationships with gender and feminism. However, since this thesis takes a critical stance of the assumptions inherent in traditional musicology, it is particularly important to make explicit the processes and assumptions underpinning the data generated in these chapters. Therefore, this is the focus of Chapter 3.

Although the following chapters originate from the same feminist stance, there were two contrasting approaches to data generation and interpretation in this thesis. Chapters 4 and 5 approach this topic through the use of interviews. The interview process, data analysis, ethical matters, and limitations of Chapters 4 and 5 are outlined in Chapters 3.3 and 3.4, respectively. Chapter 6 presents a feminist music analysis of Kate Moore's *Violins and Skeletons* (2010). Feminist approaches to music analysis have been less clear-cut or consistent than those of qualitative interviews, which have established and well-detailed procedures. Due to the lack of consistent methodology within feminist musicological analyses, Chapter 3.5 outlines some of the main

approaches that have been used in previous literature. This illustrates that there is no one mode of analysis, and rather, raises some considerations that have guided the reading in Chapter 6.

3.2 WHY STUDY WOMEN? FEMINISM AS EPISTEMOLOGY

In 2018, whilst presenting a paper regarding parts of this thesis, a fellow 21st century musicologist accused me of high levels of bias, to the extent that the research was not worthy of being research at all. “Why study only women? What about the male composers, they have a hard time too!” This comment revealed to me the importance of being explicit in knowledge creation; whilst the motivation for my research was quite apparent to me, I recognised that others are not embedded in the same types of knowledge as myself. I would therefore like to clarify why I have chosen to study women, and what women’s research can offer, through a discussion of feminist epistemologies.

Feminist epistemologies focus upon how gender influences one’s way of knowing and being. Following second wave feminism, the critique and questioning of the positivistic scientific method, and the very notion of autonomous and objective knowledge, became an area of much academic discussion in the 1980s.⁴⁷ Scientists such as Fausto-Sterling (1981) and Bleier (1984) claimed that biological research was, consciously or unconsciously, influenced and biased by scientists’ and researchers’ own beliefs and societies. They emphasised that all knowledge, including scientific knowledge, was socially and contextually situated, and suggested that this has had the effect of oppressing women; for example, biological studies emphasising differences between men and women as justification for women’s lower pay, or medical practitioners not taking women’s pain as seriously as men’s. Bleier (1984) suggested that the research context must be described and detailed in order to reduce inherent sexism within already-biased disciplines. Following these criticisms of the scientific method were discussions of how woman-centred epistemologies could contribute to many other areas of study. One major development during this period was the formation of feminist standpoint theory.

⁴⁷ Much like similar advances at the time in musicology.

3.2.1 Feminist Standpoint Theory

One of the influential principles behind third-wave feminism was an emphasis on the lived experiences and narratives of women and other groups which had previously been ignored or silenced. Emerging from this reevaluation of perspectives were academic studies of women's viewpoints within feminist studies. Coined by Nancy Hartsock (1983), the feminist standpoint asserted that women, as an underprivileged group, can offer a unique insight into patriarchal society. Hartsock claimed that within the capitalist system, women's main value has been to provide for current and future labourers through child-bearing and domestic work. According to this theory, men have become the dominant group in society and have used this position to devalue work traditionally associated with women (or the private sphere). Hartsock contended that these duties do have value, but because of their devaluation women have become oppressed. For women in composition, this has resulted in the expectation that they prioritise their household and family duties above any occupational commitments—certainly more so than male composers would be expected to. Instances of this within women's music history abound (even before the spread of capitalism), such as the subjects of Graham's (2009) thesis on the 20th and 21st century composing mothers Margaret Sutherland, Ann Carr-Boyd, Elena Kats-Chernin, and Katy Abbott. More broadly, parallels can be seen between Hartsock's theory and the devaluation of salon music, which, as Citron asserted, became almost synonymous with the music of women (1993, p. 108). Because of several factors, most notably those mentioned in Chapter 1.2.2, composing women have felt the effects of gender oppression in unique ways. A feminist standpoint is thus appropriate to investigate some of these effects in modern-day women composers.

Hartsock's (1983) main argument for a feminist standpoint relied on the premise that because women are an oppressed group, and have tended to be treated in certain ways throughout society, their experiences will be necessarily different to those of men, who tend to be the power holders in Western society. Details of women's experiences can therefore expose the perverse social relations and inequalities in society, and so research concerned with social organisation—particularly that exploring gender—should begin from the experiences and viewpoints of women. The feminist standpoint was not limited to academic discourse, however; it can be found within a group of people when members find similarities in their shared experiences

that can be attributed to their status as an oppressed community. Intemann explained how this may happen:

Individual women had experiences, such as being groped by a male co-worker, which they had previously interpreted as accidental, imagined, or deserved. But, when multiple women in the group reported similar experiences, their individual interpretations became inconsistent with the data. As a group, women were able to see patterns in their experiences, identify relationships between those patterns and oppressive arrangements, and achieve an understanding of how systems of oppression limit and shape their knowledge. (2010, p. 786)

Stepping back, it is important to note that not all members of a group will have the same shared experiences, and not all individuals in the group will necessarily recognise their oppressed status. Instead, advocates have asserted that a feminist standpoint may be *achieved* through the “valuation of women’s experience, and the use of this experience as a ground for critique” (Hartsock, 1983, p. 303). The theory has morphed in order to address its deficiencies; most notably, it acknowledges that there is no “universal” experience of womanhood.⁴⁸ Additionally, standpoint feminists are conscious that women’s epistemic advantage is not salient in every context. A feminist standpoint is one perspective amongst many, such as queer standpoint or that of a particular ethnic or cultural group; and multiple standpoints may intersect such as Collins’ (2002) focus on the black feminist standpoint. Finally, although standpoint theory was based on the premise that women had a more “objective” understanding of the world, it also posits that no type of knowledge is value-free (Ramazanoglu and Holland, 1999). This contradiction has been addressed through modern standpoint theory’s incorporation of postmodern and poststructural thinking (as outlined in Chapter 1.5.2), which has allowed and accounted for the existence of multiple, often contradictory, standpoints. As standpoint theorist Donna Haraway contended, the modern feminist standpoint is not intended to be holistic:

I am arguing for politics and epistemologies of location, positioning, and situating, where *partiality* and not *universality* [emphasis added] is

⁴⁸ Essentialism was a major critique of Hartsock’s original provocation (Ramazanoglu & Holland, 1999, p. 382).

the condition of being heard to make rational knowledge claims. (1988, p. 589)

As the partiality of knowledge has become embraced throughout standpoint feminism, some have also argued that contradictions may actually be advantageous, as “living with contradictions can generate liberatory knowledge and can fuel resistance, both of which might instigate social change” (Wood, 2005, p. 64). Although the feminist standpoint was originally devised as a critique of the scientific method and objectivity, the information contained in the previous chapters indicate that the field of musicology may also benefit from the incorporation and valuation of women’s experiences, as well as those of other marginalised groups. Like feminist musicologists’ critiques of their own field, standpoint feminists “emphasised that science is a patriarchal institution” with “masculinist personal and social and political and economic interests and values that influence or virtually determine its outcomes” (Kourany, 2009, p. 212). Feminist standpoint theory prioritises the validity of women’s perspectives in academic research in order to challenge androcentric biases, give oppressed groups a voice and, ultimately, aims to reduce their oppression.

As it has been established that women composers comprise a marginalised group, and that members of this group have achieved a standpoint through their engagement with feminism within their occupational context (see Chapters 2.3, 2.4.2, and 2.5), feminist standpoint theory is an appropriate epistemological position in this study of practising Australian women composers. Chapters 4 and 5 of this thesis employ feminist standpoint theory as the basis of their theoretical framework, in order to investigate intersections of ideology and power within composing women’s lives today. From Chapter 1.2.2, it can be concluded that women who have pursued music composition in Australia have been subject to pervasive gender stereotypes, and that these stereotypes continue to affect women composers’ lives in the current day. As feminist standpoint theory focuses upon the experiences of members in oppressed groups, using this as a grounds for critique, it has been a useful point of departure for many workplace studies centred on successful women who have navigated traditionally “male” workplaces, such as women entrepreneurs and those in high-level management positions. Recognising the deficiencies of feminist standpoint theory outlined above, the information contained in the following chapters is not intended to be comprehensive or universal, and does not represent the case for all contemporary

Australian women composers. Rather, in agreement with Wylie, the chapters will “treat the situated knowledge of gendered subjects as a resource (not a foundation) for understanding the form and dynamics of the sex/gender systems that shape their lives” (2012, p. 552). Through the use of feminist standpoint theory as its basis, chapters 4 and 5 give an appreciation of the perspectives and experiences of women composers, and adds a critical insight towards the social systems governing their careers, music and decisions.

3.3 METHODOLOGY: CHAPTER 4

3.3.1 Methods

Participant Selection

Chapter 4 comprises an investigation of current Australian women composers’ viewpoints and experiences of feminism and gender. As the chapter deals with women composers from Australia, it was necessary to conduct purposive sampling, in which individuals must meet certain criteria in order to be able to participate in the study. In this case, the criteria were that the individuals must identify as women and Australian, and they must currently be practising as composers. However, as there were relatively few individuals who meet such criteria within the general population, it was estimated that recruitment would be more successful at a gathering of interest to such individuals. Therefore, the composers sampled in this study were recruited at the Women in the Creative Arts conference held in Australian National University in August 2017. This opportunistic selection of composers can thus also be classified as a convenience sample, or a sample of individuals who happened to be accessible at the time of research. Of the twelve individuals approached to participate in the study, seven agreed. Four of these seven composers were Anglo-Australian, and three were of Chinese, Eastern-European (Jewish), and Greek backgrounds, respectively. They ranged in age from 22 to 72 years at the time of interviewing. Although this constitutes a small sample size, qualitative research aims to achieve an in-depth understanding of participants’ experiences, rather than to make broad generalisations. Additionally, it should be noted that the recruitment rate was likely affected by the political nature of the research, and that recruitment of women in male-dominated settings is often difficult because they often do not wish to draw attention to their gender (Ainsworth, Batty, & Burchielli, 2014; Kitto & Barnett, 2007). To help mitigate the risks associated with this research, the participants were anonymised and potentially identifiable

information was not included. However, as participants were not reimbursed for their participation, there may have been little perceived incentive for individuals to participate in the study, compared to the prospective hazards involved in political and gender research participation. As the data were consistent and comparable to the existing literature, the sample size of seven anonymous Australian women composers was deemed to be sufficient for the purposes of this study.

Data Collection

Due to the nature of recruitment, it was not possible to conduct face-to-face interviews for all participants. Some individuals expressed interest in participation, but were severely time-limited, and preferred to be contacted online after the conference had finished. A written online interview was therefore conducted for three of the participants, and a face-to-face interview was conducted for four participants. Face-to-face interviews were preferred to online interviews, as “interviews that are not conducted in person often make it more difficult for the interviewer to establish rapport with the respondent, and the researcher also loses the impact of visual and verbal cues, such as gestures and eye contact” (Hesse-Biber, 2007a, p. 119). However, as Kitto & Barnett (2007) argued, the online environment is not completely unfavourable: transcription of face-to-face interviews may also involve data loss, written online communication gives the participant more time to reflect and consider their answer and may thus yield richer data, and there are less time constraints online than in a face-to-face interview. Online interview data may thus be adequate in cases where there are factors limiting in-person research participation, with James and Bushner adding that “such an approach [online] may help provide more open and honest exchanges than socially desirable responses” (2014, p. 180). Additionally, personal contact and rapport were built with the interviewees at the conference, where the intention of an interview was expressed and email addresses were exchanged. Online interviews contained the same questions as those used in face-to-face interviews, and occurred within a week of the conference. The combination of face-to-face and online interviews were estimated to be adequate to the aims of the study; the exclusion of time-poor individuals would have resulted in less data, so it was useful to include them in the data set.

Interviews

Interviews were chosen as a method in this study in order to gain an insight into the lives and careers of the women composers. Time constraints during the conference limited face-to-face interviews to a duration less than thirty minutes. The interviews were semi-structured, so if the participants wished to recall a certain event or emphasise a point they were encouraged to do so. This could lead to further questions developed in response to their answers using a “soft-wire” strategy, in which the interview guide is used but further questions and conversation can differ depending on the respondents’ answers.⁴⁹ The researcher took the role of the “active listener,” whilst the interviewee was seen as the “expert,” and certain actions, such as making eye contact, nodding, and verbal confirmation cues, were used by the researcher to show genuine interest in the subject and build rapport. However, it was necessary to keep a professional distance from the interviewees so as to not influence their answers and to maintain distance as an “outsider.” This was a difficult boundary to maintain, as Leavy and Hesse-Biber explained that “by its very nature, qualitative research often requires emotional engagement with those with whom we build knowledge” (2006, p. 97). Oakley (2001) pointed out that prescribed interviewing methods were not congruent with feminist values, as it may be seen as exploitative and hierarchical; however, she suggested that there is no such thing as a “proper” interview that adheres to the prescribed conventions, continuing that the “pretence of neutrality on the interviewer’s part is counterproductive,” and that such a conundrum “cannot be solved” (2001, p. 255). As feminist research values egalitarian relationships in research, the difficulties and contradictions inherent in maintaining a professional distance should be acknowledged; however, building closer relationships with the participants can be valuable in generating more in-depth interview data.

Interview questions

The interview questions used in Chapter 4 are contained in Appendix D (page 244). The questions used in the interviews were intended to be open-ended, so the participants could draw upon their lived experiences. Open-ended questions usually focus upon a specific topic, and are more useful than close-ended questions in feminist research as they better elicit the interviewee’s life story. Additionally, they

⁴⁹ For example, Figure 5 on page 67 shows a follow up question in response to the interviewee’s answer.

complement the aims of feminist standpoint theory, as they allow for individuals to “express their attitudes and feelings” (Hesse-Biber, 2007a, p. 134). This may also help to reveal experiences that would otherwise be hidden, as individuals may find it difficult to recall or articulate their experiences without a topical question to guide them. Hesse-Biber articulated the advantages of qualitative interviews: “the goal is to look at a ‘process’ or the ‘meanings’ individuals attribute to their given social situation, not necessarily to make generalisations” (2007a, p. 119). Due to the time constraints involved in the study, four main questions were written as a guide for the semi-structured interviews. Following Hesse-Biber’s (2007a) advice, the questions were designed to begin with broader inquiries, narrowing down to more personal experiences to cover the areas of interest within the research.

3.3.2 Data Preparation

Recognising the methods of data production, the question of analysing the data should now be addressed. The interviews comprise a significant primary source material, so careful consideration of the interview analysis process is required to provide reliable and valid information. Leavy and Hesse-Biber (2006) identified four stages involved in data analysis and interpretation: data preparation, data exploration, specification/reduction of data, and interpretation. This model provided a useful ordered framework for the data analysis process, emphasising that the process can (and should) fluctuate between types and stages of analysis, and that all phases will influence each other.

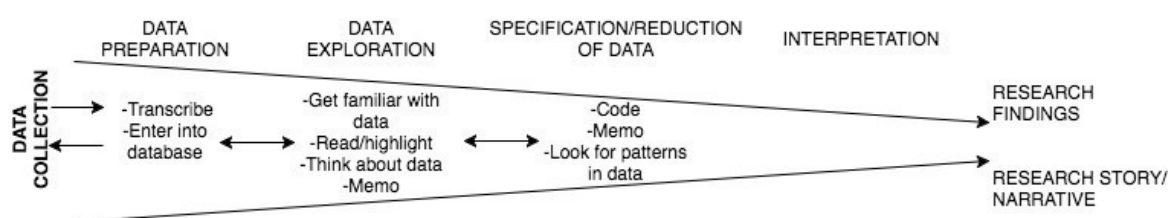


Figure 4: Data analysis framework (based on Leavy and Hesse-Biber, 2006, p. 358)

Transcription

Transcription has often been overlooked as the simple translation of spoken words onto a computer, however, interview transcription itself is an active process, as a good transcription also attempts to capture certain meanings conveyed through speech, gesture and mannerism. DeVault (1990) has suggested that seemingly

incidental patterns of speech, such as phrases like “you know” can be particularly significant in studying the oppressed, for whom the language available might be insufficient to adequately describe their experiences (cited in Leavy and Hesse-Biber, 2006, pp. 345-346). Alternatively, the interviewee may have assumed certain types of knowledge based on their perceived relation to the interviewer, also leading to such speech patterns. In transcribing the interviews using the word processing software Scrivener, I was engaged with the data whilst being aware of my own impact on the knowledge being created in the process. Consequently, the transcriptions of the audio recordings have attempted to be as detailed as possible, including major pauses and verbal cues that could indicate meanings like hesitancy or nervousness (such as saying “um”). These cues could reveal certain aspects of personality, relationship and situation, or unspoken knowledge on the participants’ behalf. Due to the political nature of this project, as well as cases of composers of the past who have endured negative consequences due to their feminist sympathies (see chapter 1.1), the decision was made to anonymise participants, and potentially-identifying information contained in the interviews was removed.

3.3.3 Data Exploration and Reduction

Coding

Once the interview has been transcribed, the process of coding the data took place. Drawing upon grounded theory, coding “involves constructing short labels that describe, dissect, and distil the data while preserving their essential properties” (Charmaz & Belgrave, 2012, p. 356). Charmaz and Belgrave have identified two main steps that comprise coding: initial coding, which “forces the researcher to make beginning analytic decisions about the data,” and focussed coding, which “uses the most frequent and/or significant initial codes to sort, synthesise, and conceptualise large amounts of data” (2012, p. 356). Coding was facilitated by NVivo 11 for Mac software, designed to analyse qualitative data such as interview transcriptions. Whilst the transcription essentially consisted of the “first-level” narrative, or the participant’s interpretation of certain events that occurred in their life, the researcher’s interpretation constitutes another, “second-level” narrative, which is guided by a theoretical framework.⁵⁰ In this study, feminist standpoint theory has been established as the

⁵⁰ Note that a transcription can never be a “pure” first-level narrative as the transcriber decides what is included, or not included, in it.

guiding framework, and so the interviews were coded with particular attention to gendered and feminist viewpoints, known as “sensitising concepts” in qualitative research. The initial coding process consisted of going through the transcript line-by-line and taking note of a number of factors, informed by the following questions posed by Charmaz and Belgrave:

What, if anything, does the [sensitising] concept illuminate about the data? How, if at all, does the concept specifically apply here? Where does the concept that the analysis? (2012, p. 355)

Figure 5 demonstrates the process of initial coding in NVivo, with the coloured stripes indicating the lines of text in which the initial codes occur.

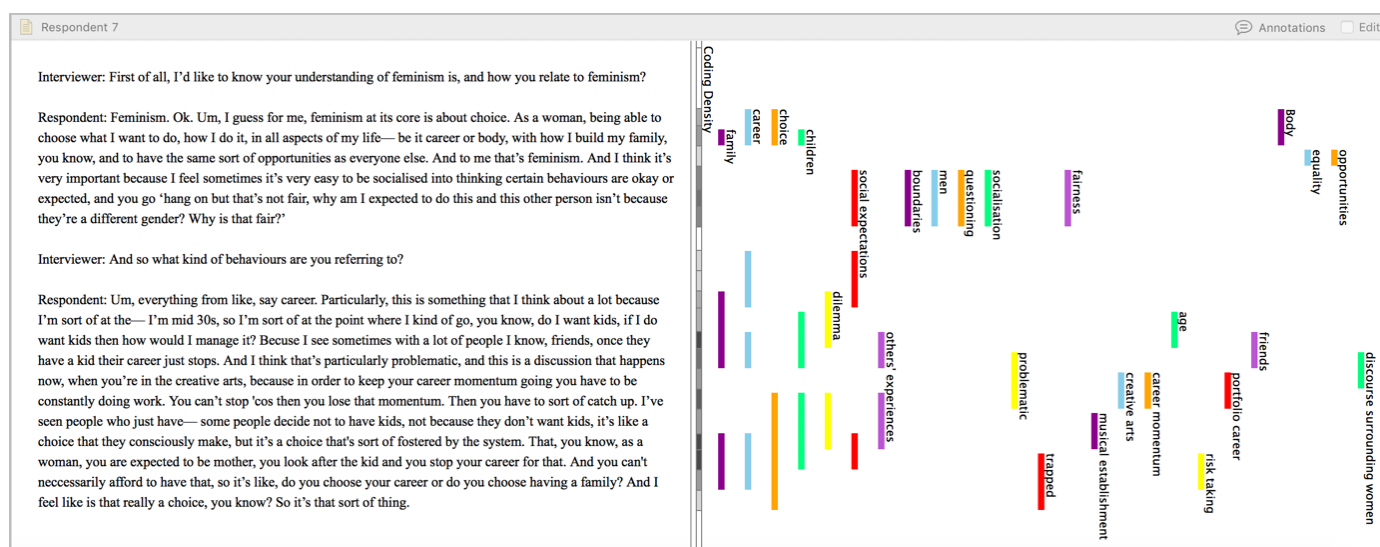


Figure 5: Initial Coding in NVivo

Following the process of initial coding, focussed codes were obtained. Focussed codes are often revealed through the process of memoing, whereby the researcher writes to elaborate and further analyse the initial codes. The refinement and grouping of initial codes into focussed codes helps to identify important themes. Miles and Huberman have noted that the reduction of transcripts into codes involves interpretation of the words within a transcription, making a “choice about its significance in a given context” (1994, pp. 56-57). The meanings deemed as most significant within the data analyses complement the aims and epistemology of the research; gender-centred language and experiences were thus at the forefront of the interview analyses.

3.3.4 Interpretation

Memos

Memos were created for each interview, and ordered to present the data logically. The most important codes and memos were identified as themes, and presented in chapters 4.2, 4.3, 4.4, and 4.5. They are presented alongside some theoretical interpretations; matching relevant phenomena that are interpreted as salient to the composers' experiences. Leavy and Hesse-Biber offered some useful questions to consider during the interpretative process:

Can the reader get a sense (gestalt) of the meaning of your data from your written findings? Are your research findings placed in context of the literature on the topic?...Does the evidence fit your data? Are the data congruent with your research question? (2006, p. 70)

These questions were carefully reflected upon throughout the interpretation of the data, and it is indeed hoped that they have been adequately addressed. The main themes identified were: relationships to feminism, indirect social support (shared experience and role models), direct social support and representation, and opinions regarding the term "woman composer." These themes are presented as section in the next chapter, and some implications behind these are presented in Chapter 4.

3.3.5 Ethical Considerations

The interview questions and procedures were approved by the Ethics Committee at Edith Cowan University. In all cases, informed consent was obtained from each participant in the studies. The Information Letter and Consent form provided to participants has been included in Appendix C (page 242). Participation was voluntary, and interviewees were not remunerated for their time. However, Patton (2002) has argued that participants may view the research project as empowering and a contribution to social change through sharing their experiences. Indeed, one of the unexpected outcomes of this research was that some of the participants thanked me for letting them speak their mind and valuing their experiences. These positive remarks, in turn, have motivated me to continue my research in spite of the equal number of negative comments that I have received due to the political nature of the research. Additionally, participants were informed of potential risks in their participation and given the opportunity to ask questions. They were reminded that they did not have to

answer questions if they were not comfortable, and that they were free to withdraw from the interviews at any time, but no participants chose to do so.

3.3.6 Limitations

There were a number of limitations involved with the current study that should be acknowledged. The first concerns the sample utilised. The small sample size of seven is by no means representative of the greater population of women composers in Australia, nor was it comprehensive regarding their views on feminism and women's issues in composition. Longer, in-depth interviews would be required to gain more substantiative conclusions that encompass the full spectrum of women composers' attitudes and experiences. Additionally, the sample recruited here was partially based upon convenience, as the composers were approached at a conference centred upon gender and art. The participants may therefore be more sympathetic towards topics such as feminism, or due to the context of the research, they may have given more feminist responses due to their perception that the researcher is a feminist and they wish to give socially desirable answers. Interviewing a broader range of women composers, within non-gendered settings, may have yielded vastly different results.

The use of internet interviews may also have varied the results of this study. Although there were benefits of internet interviewing, such as convenience and minimisation of transcription errors, the use of internet interviews can interrupt the flow of face-to-face conversation. Additionally, as James and Busher noted, the lack of situational context can affect the participants' responses:

Online interviews are devoid of the normal social frameworks of face-to-face encounters between researchers and participants, in which both interpret the social characteristics of the other, either verbally or nonverbally through gesture, tone of voice, and facial expressions.
(2014, p. 26)

The disembodiment involved in online interviewing can result in distorted responses compared with in-person interviews. However, it should be noted that face-to-face interviews also have their disadvantages, such as errors in transcription and a larger potential for misrepresentation than if the participant had typed out the response themselves. Additionally, the prospect of voice recording may be intimidating for some participants, and they may find it easier to express themselves in the written

word. In this sense, it may be argued that the plurality of approaches in this study have yielded a wider variation in results; the advantages of one method can help compensate for the disadvantages of the other.

3.4 METHODOLOGY: CHAPTER 5

3.4.1 Biographical Narrative

Chapter 5 comprises a biographical narrative account of Australian composer Kate Moore, with emphasis on gendered experiences and aspects of her career. Biographical narratives are a type of qualitative research that focus on the life experiences and stories of an individual or a small group of individuals. They can reveal certain aspects of the time, place and society in which an individual inhabited in their life, as well as serving as a reflection and interpretation of the individual's significance within their context or otherwise. According to Creswell (2007), narrative research makes use of multiple resources, such as interviews and artefacts, and locates these within the context of their lives, careers or societies, allowing interpretation through theoretical lenses such as feminism. Thus, the meaning of experiences is important in narrative research, and collaboration with participants to extract their understandings of experience is often necessary.

Narrative has been an important technique employed in many qualitative feminist studies because it “can stimulate liberating civic discussions about important social concerns” (Hesse-Biber, 2007b, p. 345). Feminists maintain that narratives have been historically used to oppress and silence certain groups throughout history; for example, the musical canon can be viewed as a type of narrative which has traditionally devalued women's contributions. The contribution of a feminist standpoint contrasts from tradition through contributing a different, gender-centred perspective. In this sense, the research may be perceived as “biased” or not neutral. However, as illustrated by the following quote from Leavy and Hesse-Biber, neutrality is not the foremost concern of feminist research because feminists argue that the nature of knowledge itself is never neutral:

The necessarily political nature of feminist research, as well as any research centrally concerned with hearing the voices of those silenced, bothered, and marginalised by the dominant social order...makes the

concept of “value-free” or “value-neutral” research irrelevant on all levels. (Leavy & Hesse-Biber, 2006, p. 28)

Feminist narratives reveal the deficiencies and inconsistencies within the established “grand narrative,” so may themselves be viewed as a type of analysis of it (Boje, 2001). A feminist lens allows a critical interpretation of an individual’s biography in inquiring how a person’s gender may (or may not) have impacted on their life, and the types of knowledge they have. Narratives of past women composers have highlighted their significant gendered experiences and contributions, such as Fanny Mendelssohn Hensel and Ruth Crawford Seeger (Citron, 2007a; Tick, 2000). Feminist narratives also allow an individual to state or tell their story in their own terms; a story which would have otherwise likely been ignored. The writing of feminist narratives, or stories interpreted through a feminist lens, contributes to the body of scholarship on women’s studies and history, allowing individuals to view their experiences as part of larger sociohistorical phenomena. Scholarship on living women composers can reflect on modern-day society as well as conditions in the past, offering a critique of women composers’ circumstances today that can lead the path to change and improvement for women composers of the future.

Personal Communication

In this biographical narrative study of composer Kate Moore, ongoing personal communication and a single in-depth interview were sufficient to generate data to complement analysis of existing secondary sources, such as biographical artefacts and previous interviews given by the composer that existed elsewhere. In-depth interviews focus on a specific topic, using open-ended questions and prompts to elicit the lived experience and subjective knowledge of an individual in their own words. They are ideal for obtaining knowledge from “those who have been marginalised in a society” who “may have hidden experiences and knowledge that have been excluded from our understanding of social reality” (Leavy & Hesse-Biber, 2006, p. 123). As an interviewer, I met with the composer at a café in Melbourne in November 2016, when the composer was visiting the city. We spent a few hours getting to know each other beforehand over a coffee. This felt less exploitative and more friendly in nature than the interviews conducted for Chapter 4, as we found we had much in common. The interview took place at the location the composer was staying; this was to ensure that the composer was comfortable and there was little intervening noise. The

conversation, which was audio-recorded on a recording device and a computer, lasted approximately one hour. Interview data was prepared, reduced, and interpreted in a similar manner to chapter 4 described above (detailed in chapters 3.3.2, 3.3.3, and 3.3.4).

3.4.2 Secondary Sources

In addition to the interview and ongoing personal communication with the composer, a number of secondary sources were also useful in furnishing a biographical narrative of Moore. Many of these were available online. Some articles contained excerpts of interview transcripts (Brassey-Brierley, 2014; Carone and Cavanaugh, 2010; Clayville, 2014; Goodwin, 2015; McPherson, 2017; Pearson, 2011; Schalk, 2013). Others were available in the form of podcasts (Adams, 2017; Byrd, 2012; Day, 2015; Ford and Moore, 2015). These were transcribed similarly to the research interviews. As most of these artefacts were intended to promote an event related to the composer's work, the interview questions predominantly pertained to her broad biographical background and the setting of the work featured. However, they were a valuable source of information regarding Moore's biographical information and general outlook at the time of the interview. Additional ephemera that informed the biographical narrative included promotional material (Bang on a Can, 2016; Moore, 2014); reviews (Chute, 2010; Gamboa, 2015; Kozinn, 2009); blogs (la Berge, 2016; Taffijn, 2015); press articles or social media reports (Australian Music Centre, 2017; Canberra International Music Festival, 2017; Fondspodiumkunsten, 2017; Internationaal Podiumkunsten Amsterdam, 2017; McPherson & Herd, 2017; Musa, 2017; NLinAustralia, 2017; NPO Radio 4, 2017); and documents authored by Moore herself (Moore, 2009, 2016b; RPM Electro, 2012). Scores of Moore's published work were accessed from the National Library of Australia, and lists of her works and their performances were also available from the Australian Music Centre (Australian Music Centre, 2018a) and in the fourth volume of Pleskun's *A Chronological History of Australian Composers and their Compositions* (2014).

3.4.3 Reflexivity

Feminist scholars have criticised the power hierarchies inherent in other modes of research (such as the scientific method), in which the researcher has a disproportionate amount of power compared to the research subject. However, they have also recognised that "the act of looking at interviews, summarizing another's life,

and placing it within a context is [itself] an act of objectification” (Acker, Barry, & Esseveld, 1983, p. 429). The premise of conducting research on other humans therefore appears to contradict feminist principles and ethics. In lieu of stopping such research altogether, feminist scholars have aimed to reduce power differences in their own research through reflexivity. This has often entailed the recognition and consideration of contexts surrounding the research, such as the researcher’s personal status, their relationships to the subject, and the circumstances in which they have interacted with the subject. As these contexts can influence the types of power differences in the research, which in turn can influence the knowledge generated in the study, they have been presented in chapter 3.4.4, alongside some associated ethical considerations.

In order to reduce the objectification of research subjects such as interviewees, some feminist scholars have also allowed participants to have control of the research outcomes. For example, in Acker et al.’s (1983) interviews of housewives, participants were allowed to review their data and interpretations of their speech, so as to reduce power differences in the knowledge creation. They reported that this led to more accurate findings, because potential misinterpretations could be corrected by the participants. This reflexive process is particularly important in studies involving women and other oppressed groups; as they have had little power in the past, feminist research should aim to empower them both through and within the research. The data in Chapter 5 was therefore treated reflexively through communication with the composer, and a number of measures were taken to avoid subject misrepresentation. As Moore was identified in this research, there were some potentially negative consequences that could have arisen out of her participation, and it was particularly important that she had some control over the information generated. A transcript of the interview conducted was sent to Moore via email, and the composer was invited to edit the transcript or delete any information or statement she was not comfortable with. The edited version was intended to be used in Chapter 6, however, it was sent back unchanged. Once the interview was analysed and biographical narrative was drafted, it was sent back to the composer for further revision. This allowed Moore to have a final say on the information contained in the chapter, and she was able to correct any inaccuracies in the writing. Indeed, Moore found several errors, which unexpectedly led to a major research finding (presented in chapter 5.9). Some aspects of the chapter required negotiation with Moore, to ensure that the data was accurate and relevant.

The final draft was also given to the composer for comment. In accordance with feminist epistemologies, the reflexive process used in this study was intended to diminish major power hierarchies in the research, as “researchers must take care not to make the research relationship an exploitative one” (Acker et al., 1983, p. 425). As a result, the research was strengthened, and the process led to an important research outcome.

3.4.4 Ethics, Limitations, and the Role of the Researcher

Personal Status

Feminist researchers, particularly standpoint theorists, have emphasised the role of the researcher in creating and interpreting data. Similarly, the background and intentions of the researcher themselves could influence the types of knowledge generated, and it is important to recognise and acknowledge this. For example, I recognise that my status as a woman has likely made it easier for me to interview women composers, and for them to talk to me. However, I am not a composer myself, and in past research I have noticed that my position as an “outsider” musicologist has added to suspicion and hesitancy on the part of some composers I have interviewed.⁵¹ However, some parts of my self-identity did help me to relate to the individuals I interviewed: as a musician, a second-generation Asian Australian raised in a predominantly white country town, a queer person, and a person in their late twenties.

My personal background has also influenced the way in which I have interpreted the data, and affected my motivation for conducting these studies. Growing up in a single parent family, my mother would struggle to be taken seriously in many contexts and often lamented that she was not treated with the same respect as men. My paternal grandmother was a victim of domestic violence, and my maternal grandmother was never educated because of her sex, remaining illiterate throughout her life. I am the first person in my family to be able to pursue a doctorate. I recognise, and am grateful, for the privileges of education and the freedom to think and speak critically, which have allowed me to pursue this feminist research. Hearing and witnessing the ways in which women in my family have been treated has allowed me to relate and empathise with the women I encounter doing so, and I have had a very strong sense of justice and equity from a young age. My life history has driven me to continue feminist research

⁵¹ This statement does not pertain the composers included in this thesis; however, it may certainly have influenced their answers.

and reveal the often-hidden voices and experiences of women, in combination with my passions for music and learning.

Ethical Considerations

There were a number of factors and ethical predicaments during this research process that should be pointed out, so as to make the nature of this knowledge and study more explicit. Based on our initial conversation, and subsequent communication with composer Kate Moore, I felt that we formed a type of friendship, although I felt inhibited or restricted during our interactions as I sought to maintain a professional distance. Some feminist researchers such as Acker et al. (1983) and Oakley (2001) noted that feminist researchers should invest some of their own biographical information with the interviewee, in order to reduce power imbalances resulting from our researcher-researched positions. As stated by Oakley, “the goal of finding out about people through interviewing is best achieved when the relationship of interviewer and interviewee is non-hierarchical and when the interviewer is prepared to invest his or her own personal identity into the relationship” (2001, p. 252). As we found we had much in common, I found myself divulging more information about my own background and motivations for the research. Investing my personal identity into the relationship was not as straightforward as it seemed, however, and brought up the question of maintaining a professional distance whilst attempting not to use an individual for any personal gain. My friendly feelings towards the composer were reciprocated when she added me on a social media website (although her network was a mix of professional and social contacts), and invited me to functions she held during a residency in Perth, from January to May 2018. We therefore maintained some personal contact outside of the research context, through sharing social media posts and spending time within our networks of local musicians and composers. Another ethical dilemma occurred when I received an email in 2017, when the composer asked me to edit her entry in an online encyclopaedia. Upon reflection and discussion with my supervisor I judged that this would breach my ethical contract with the University, especially as she was offering to remunerate me for it. However, I was disappointed that I had to deny this request, as I wished to give back to her as she had shared her time and experience with me. Within feminist research, it is important to consider and report such predicaments, as Oakley argued that “ethical dilemmas are generic to all research involving interviewing” because all research is necessarily political and

involves social complexities that are often not discussed or described in methodologies but have an influence on the knowledge produced (2001, p. 258). Other feminist researchers have also reported similar dilemmas; one such case occurred in Acker et al.'s interviews of housewives, in which the researchers stated that "we recognised a usually unarticulated tension between friendships and the goals of research" (1983, p. 428). Additionally, Cross pointed out the dangers of studying living composers, including the potential of having "little critical distance" (2004, p. 13), citing the case of Robert Craft, who commented and collaborated with Stravinsky but whose accounts of the composer were perhaps unreliable due to the closeness of their relationship. They also noted that someone with an existing relationship to a composer may feel compelled to write only what the composer would have approved of (in most cases, this would be uncritical or positive), raising the possibility that the composer's own words may be untrue, or that an aspect of their work might be insignificant if the composer had not pointed it out. The potential deficits of the study cannot be denied; however as this piece is not intended as critique of the composer, as much as it is intended as a critique of the societies and cultures in which she has lived and experienced, the question of critical distance is somewhat less salient than research intended to assess a composer's catalogue. Nevertheless, it should still be noted that the type of relationship between the researcher and participant will necessarily affect the knowledge produced by the research. Finally, maintaining a quasi-friendly relationship with the composer throughout the research process may not have been an exclusively negative factor, as Oakley articulated:

The mythology of "hygienic" research with its accompanying mystification of the researcher and the researched as objective instruments of data production [should] be replaced by the recognition that personal involvement is more than dangerous bias—it is the condition under which people come to know each other and to admit others into their lives. (2001, p. 260)

3.5 METHODOLOGY: CHAPTER 6

As Chapters 4 and 5 focus upon the interviews as means of knowledge creation, Chapter 6 takes a different approach with an analysis of Kate Moore's work, *Violins and Skeletons* (2010). The following paragraphs trace some of the main approaches used in feminist musical analysis, or analyses that deal with issues of gender or

representation. This is intended to give an idea of the epistemological considerations that have informed the analysis presented in Chapter 6; however, it is also intended to illustrate the difficulties in approaching musical analysis in a feminist manner.

3.5.1 Music Analysis and Feminism: Contradiction or Coordination?

What is a “feminist” music analysis?

Whilst feminist musicologists have criticised of structural modes of analysis, they have failed to come up with consistent alternative formulae, contributing to its unpopularity within, or failure to revolutionise mainstream musicology (as of the present).⁵² As feminist-based analyses of fine art, film or literature have become established sub disciplines in their own right,⁵³ similar considerations within musicology are still few and far between. In part, this may be due to the influence of German Romantic philosophy and notions of music (more so than other art forms) as an autonomous, self-referential system. The ideal that “music does not copy or present Ideas..., but rather Will itself” and that there exists a “musical purity” that underlies absolute music has pervaded understandings of Western art music and still holds influence in the present day (Levinson, 2014, para. 19; Scruton, 2011). For example, Lodge has noted that “despite the notion of music’s autonomy being persistently contested, the idea that music is a largely autonomous art form nonetheless remains lurking quietly but axiomatically behind institutional attitudes to music history” (2015, p. 99). However, composers, particularly those since the Romantic era, have sought to reverse such attitudes, notably through use of extramusical themes in programmatic music. Arguably, much music since the Baroque era has incorporated extramusical elements to some degree: through mimicking sounds of daily life (such as hunting themes) or reflecting upon aspects of the human experience (such as emotion or class structure). However, musical autonomy is still prioritised within modern-day institutions; in Australia, this can be seen in the teaching of Schenkerian or pitch-set analysis in tertiary undergraduate courses, which imply that music can, and should, be analysed quasi-scientifically (with the mind, in masculine terms), and that most music can be considered under the same quantifiable processes and terms. This adherence to

⁵² Feminist musicologists have critiqued the assumptions in structural analytical techniques, such as Schenkerian or pitch set analysis; see Threadgold et al. (1992, pp. 57-59).

⁵³ In art criticism, Devereaux (2014) noted that “feminist thinking has prompted a widespread examination of the established understanding of artistic production, reception and evaluation. Even within mainstream Anglo-American aesthetics, the Kantian model no longer holds the place it once did.”

analysis based upon musical autonomy might be, in part, because it is indeed difficult to infer extramusical references or metaphors. Decades or centuries-old texts that exist without many surrounding artefacts are nigh on impossible to analyse, and subjective interpretation, without little evidence, stands at odds with the scientific method and the spirit of academia. Due to the prevailing emphasis upon musical autonomy, it is still controversial—even blasphemous—to discuss music in an academic context without some discussion of its technical workings.

Despite prevailing attitudes towards musical autonomy, new musicology since the 1980s has questioned prevailing beliefs and norms of music analysis, offering somewhat of a solution in its emphasis on the role of context and sociohistorical factors. Agawu summarised the impact of this approach: “To the question, What has new musicology achieved so far?, one answer may be that it has fostered what is often presented as a new way of construing cultural objects” (1997, p. 301). In the lone, brief dictionary entry offered in a Grove Music Online database search for “new musicology,” Fallows stated that “musicology has almost always embraced new ideas from other disciplines,” and that the term was nothing more than a “slogan” (2011, para. 1-2). However, given the backlash following the publication of *Feminine Endings* (McClary, 2011), it may be argued that such inclusivity has not entirely been the case (see chapter 2.3). The dichotomy between new musicology and prevailing notions of musical autonomy, and the difficulties presented in analysing music in a non-positivist manner, has left studies of feminist music analysis as a niche endeavour, and traditional analytical methodologies have been maintained as the status quo.

Another factor contributing to relative lack of feminist music analysis in the literature has been the disparity between approaches within the existing literature, and the lack of an agreement as to what makes a music analysis “feminist.” Moreover, perhaps because of this disparity, many analyses of women’s music have not considered feminist (or nonstandard) approaches to analysis, instead assessing the compositions within traditional frameworks. One such example can be seen in Parsons and Ravenscroft (2016), a recent volume of essays on women composers’ music. Analytical methods employed in this book include serialist analysis, pitch set analysis and gestural considerations, and two of the analyses are explicitly concerned with gender. Although it is an undoubtedly favourable contribution to the literature on women’s music (as most studies of women’s music are), these types of literature beg

the question as to whether an analysis of women's work is necessarily feminist, especially if they exist within, and therefore perpetuate, existing patriarchal paradigms (such as positivism). In the second ever Australian journal issue focussed upon women composers, Macarthur's guest editorial for *Sounds Australian* similarly questioned whether traditional analytical frameworks were applicable to women composers:

It needs to be said that rarely has a woman had her musical output seriously examined without first subjecting it to the rigour of comparative analysis with her male counterparts. The existing male modes of analysis have principally been installed to examine music by men and these may very well be inappropriate when being applied to the music of women. It would seem reasonable to suggest that if women are to be taken seriously in this overriding male area, other ways of interpreting their music should be elicited. (1988-1989, p. 8)

Although the topic was not explored within that particular issue, it was not long until it was addressed within Australian music analyses. Macarthur's (1991) discussion of works by Moya Henderson and Gillian Whitehead took a place of significance as the first Australian analysis explicitly concerned with gender. She argued that Henderson's *Sacred Site* (1983) and Whitehead's *Tristan and Iseult* (1975) challenged traditional (male) musical conventions and expectations, through aspects such as genre, form instrumentation, and characterisation. Macarthur's analysis was clearly feminist, as it dealt with gendered politics within the compositions of two women composers. However, it was also feminist because it challenged traditional models and pre-existing assumptions of music analysis. In the year 1991, just after the release of *Feminine Endings* (McClary, 1991), such an analysis was particularly unorthodox. Although any analysis that challenges the prevailing assumptions within the discourse may be considered feminist to some degree (including the act of writing about a woman composer), it is those that are explicitly concerned with gender or feminism that are of interest. The following paragraphs summarise some of the main approaches used within musical analyses that are explicitly identified as feminist, or are concerned with gender in a way that is understood as feminist. These approaches parallel broader developments within music analysis and theory of the time, such as narratology and semiotic studies of music.

Approaches to Feminist Music Analysis

In *Feminine Endings*, McClary (1991) proposed that the study of “musical constructions of gender and sexuality,” including analysis of the semiotics of gender and sexual desire, should be one of five main approaches of study within feminist musicology. Indeed, she saw Schenker’s model as a way to analyse tonal mechanisms of desire and eventual gratification within compositions, although others have since noted the “incongruity” within the two perspectives (Kallberg, 1992, pp. 102-103; McClary, 1991, pp. 12-13). McClary stressed the importance of gendered semiotic music analysis, as music is a social discourse that influences individuals and negotiates existing gender hierarchies, and that study of gendered musical codes can reveal certain aspects of the society in which it was produced. The study of these codes has been adopted in many feminist musical analyses, such as Macarthur (1998), Martin (2004) and McClary (1991, pp. 112-131). Such studies proposed that musical gestures, such as cyclitiy, and the undermining of climaxes throughout women’s works were signs of femininity, or at least influenced by the composers’ gender. However, this type of semiotic analysis has not been without its pitfalls. Kallberg has pointed out that such analyses were in themselves “no more societally based than any other reductive theory” (1992, p. 127); they were in danger of committing the same essentialism and assumptions of universal experience as the positivistic analyses they stood in defiance of. Additionally, DeNora (2004) pointed out that this type of analysis still tended to privilege the textual artefact, although it must be stated that in many cases of historical musicological investigation, the text may be the only remaining artefact left of the work.

Another approach commonly adopted within feminist music analyses has been the examination of the written texts or extramusical content that constitute the work. Compositions containing extramusical content allow for a gendered analysis of that content, which may be indicated musically by the composer. For example, Hayes’ (1999) and Rusak’s (2004, 2014) feminist analyses of works by Australian women composers have been informed by an understanding of the work’s text. These have found that women creators relate to feminine characters differently, and this can be seen in the portrayal of women (and non-women) in their operas. For example, commenting on Glanville-Hicks’ opera *Sappho* (1963), based on the text by Lawrence Durrell, Hayes observed that:

The play centres on the conflict between the creative mind, such as Sappho's, which seeks a still, quiet focus, and the world of action that can intrude...For Glanville-Hicks as a composer, it [the encroaching world] was no doubt the political world of New York's composers and critics and patrons...Glanville-Hicks identified herself increasingly with the character of Sappho that Durrell created. (1999, pp. 59-60)

Such textual readings can help to strengthen semiotic or aesthetic analyses, as texts are less abstract, so metaphors embodied within the music become more obvious or concrete, and have become a common approach in feminist music analyses.

As extramusical content has lent itself more easily to gendered considerations, the study of purely instrumental music has been arguably more difficult because of the lack of extramusical content to guide the analyst. This difficulty can be compounded if there are no contextual clues, such as mentions in letters or articles, or the composer is no longer alive or available to discuss the work. Kallberg (1992) suggested the study of contextual information, giving the example of the nocturne (particularly those of Chopin, Clara Wieck Schumann and Fanny Mendelssohn Hensel) within the zeitgeist of the nineteenth century. He examined the historical sources available to investigate why the nocturne was regarded as a feminine form beyond its salon setting, and how this had contributed to its devaluation as a genre, such as the absence of critical analysis. After close examinations of nocturnes by Wieck Schumann and Mendelssohn Hensel, he concluded that the women composers both "confront[] the generic tradition and [are] implicated in it too" (Kallberg, 1992, p. 124). Although this particular article refers to the particular case of the nocturne, others have also considered the gender ideologies of the sociohistorical context of the works they analyse, rather than relying predominantly upon semiotics or extramusical content (Boyd, 1999; Green, 1999; Macarthur, 1991; Macarthur and Schaffler, 2004; Savot, 2011; and Solie, 1992).

Other feminist analyses rely upon bodily metaphors in order to obtain gendered information from a work. Speaking as a performer, Cusick (1994) focussed upon her hearing of Mendelssohn Hensel's Op.11 Piano Trio, rather than the musical text itself. She stated that "formal and tonal analysis by themselves seem not to reveal anything much about the gender of the composers, or their experience of difference...a composer's experience of difference will show up—if it does at all—in a work's eccentricity" (Cusick, 1994, p. 13). She continued that traditional music theory and

analysis has been focussed upon the mind (associated with the masculine), and that a feminist musical analysis should necessarily consider bodily (feminine) aspects of musical performance; an issue which she termed the “mind/body problem.” Cusick suggested a number of techniques that might comprise a feminist musical analysis, in order to “interrogate the social and symbolic meanings embedded in the bodily techniques used to produce sounds” (1994, p. 17). These questions included:

What disciplines are imposed on the bodies which produce the sound?
What meanings are ascribed to the public display or the deliberate concealment of those disciplines? When do those meanings constitutes gender for the performers? What can they be read as metaphors for gender by an audience? How do layers to meaning result from the display and acknowledged concealment of *a priori* bodily disciplines in the actual performance of a work? And...when individually scripted combinations of discipline display and discipline concealment interact in a collectively scripted way- how are individual self-control and submission to discipline displayed as social performance, an acting out of individuals’ relationships to others whose scripts may allow them greater or lesser social power? (Cusick, 1994, p. 17)

Informed by Butler (1999), Cusick’s questions highlighted the bias within music analyses, which tended to examine the written artefact without consideration to the performers and the works’ relationships with the body. A bodily approach has thus influenced her later analyses (Cusick, 1999).

Studies of semiotics, extramusical gender considerations, context-based, and bodily metaphors constitute some of the main approaches that have been used in musical analyses regarding gender or feminism. Other gendered analytical approaches have also been explored, such as the more recent analyses by Macarthur (2010), which are based upon Deleuzian philosophy (see chapter 2.5.2). Although a comprehensive and critical discussion of all approaches used in feminist musical analysis lays beyond the scope of focus for this thesis, the literature discussed present some important and interesting considerations to make in musical analyses that are considered feminist. It should be noted that these analytical frames were not used exclusively in each article; all articles used some elements of other approaches in the consideration of their works. Additionally, such analyses have not been limited to works by women; women’s works

may more easily lend themselves to readings of gender, but feminist analyses are certainly applicable regardless of a composer's gender identity (for example, see Kramer's (1990) gendered reading of Liszt's *Faust* symphony). However, given that feminists aim to recognise women's contributions, the vast majority of feminist musicological analyses have focussed on works by women; often to give evidence towards a feminist aesthetic, or women's way of composition. Perhaps this has also contributed to the unpopularity of feminist considerations within music analysis, because it is impossible to "prove" that women write differently to men, and these studies stand in danger of essentialism.

3.5.2 The Current Study

The above paragraphs have considered the aspects of a musical analysis which make it "feminist," and the main approaches that have been used in such analyses. As traditional methods of analysis have valued musical autonomy, new musicology and feminist musicology has allowed for the discussion of gender and into music analysis. Chapter 6 has drawn upon some of these discussions in the analysis of Kate Moore's *Violins and Skeletons*. There were some methodological difficulties in conducting this analysis, given that Chapters 4 and 5 have aimed to adhere to the tenets of standpoint theory. One of the main dilemmas was that feminist standpoint theory was somewhat incongruent with the predominant methods of feminist music analysis, which, although feminist, have tended to maintain the hierarchy between researcher and subject (apart from analytical discussions written by the composers themselves). To help mitigate this, and keep true to the values of feminist standpoint theory, Moore was asked to choose the work to be analysed. In keeping with Acker et al.'s (1983) standpoint approach, this allowed her to have a stake in the research and some control over the research outcomes. Moore stated that she chose the work *Violins and Skeletons* for analysis because "I feel very close to this work and it was and is a huge major piece for me" (Moore, personal communication, November 11, 2016). Throughout the process of drafting the analysis chapter, Moore was contacted for comment. This presented yet another dilemma within the research; namely that feminist standpoint theorists value reflexivity in order to diminish hierarchical power differences, however, feminist music analysis is necessarily interpretive, and the analyst must ensure they have a separate and independent reading of the work. In communication, Moore questioned some of my findings, however, I have been very

conscious throughout the process to present my own ideas and not to plagiarise hers. I took her interpretations into consideration, however, as a result of this research process there were aspects of the work that have been interpreted differently between us. It is important to clarify here that the analysis presented in Chapter 6 was my own, and is not representative of Moore's own readings and intentions in her work.

Chapter 6 represents an approach that has drawn upon the methodologies of feminist music analysis, standpoint theory, and neo-Riemannian theory (described in more detail in chapter 6.1.3). The "methodology" of a musical analysis is indeed difficult to articulate and describe, partially due to a lack of methodological description within the literature, and partially because of the lack of consistency within existing feminist analyses. Additionally, standpoint theory and music analysis do not have the same focus of study; sociology and aesthetics are two different domains completely. However, both fields have undoubtedly been influenced by the goals and values of feminism, are women-centred, and investigate the circumstances in which women have been oppressed. Both approaches have taken a critical stance towards the discourse within which they operate, and contribute towards the liberation of women and other oppressed groups. To that end, the use of standpoint theory in conjunction with feminist approaches to music analysis are not entirely incompatible.

3.6 SUMMARY

This chapter has outlined the epistemological and methodological considerations that have formed the basis of chapters 4, 5, and 6. Academic feminists have acknowledged that knowledge is not value-free, and the premise of "objective" research has furthered the oppression of women. Feminist standpoint theorists have suggested that studying the lived experiences of women can reveal aspects of society that have been ignored by the research, and can help to reduce their oppression through critiquing the dominant modes of discourse. Such research also emphasises reflexivity, making explicit certain processes that can influence the research outcome. Chapters 3.3, 3.4, and 3.5 have outlined these methodological processes which have generated the knowledge presented in chapters 4, 5, and 6. Feminist researchers argue that all knowledge creation is necessarily political, and so believe that it important to make the means of knowledge creation explicit. To that end, a discussion of the epistemological and methodological considerations contained in this chapter is indeed a significant aspect of this research.

Chapter 4: Australian Women in Composition

*I am a humanitarian and feminist;
woman and composer.
Anne E. Deane
Oberlin T/3-2*

Letter by composer Anne E. Deane (Anderson et al., 1981-1982, p. 296)

4.1 INTRODUCTION

This chapter presents a small-scale exploratory investigation of Australian women composers' viewpoints and relationships to feminism through a discussion of themes that occurred throughout interviews with seven anonymous Australian women composers. As women's places and roles in society have changed, so too have their understandings and attitudes towards feminism. This chapter studies the often-problematic and contradictory relationships that women composers have had with the feminist movement in the past and the present day, in order to explore the research question: how do Australian women composers relate to feminism today? As discussed in chapter 3.3, a series of interviews were used to generate the data contained in this chapter. Chapters 4.1, 4.2, 4.3, 4.4, and 4.5 contain the main themes identified within this data: relationships to feminism, shared experiences and role models, social support and representation, and composing as a "woman composer." These are illustrated with quotations from the respondents themselves. Chapter 4.6 discusses the data in light of relevant literature and phenomena, extrapolating some of the underlying beliefs indicated by the respondents' answers. Chapter 4.7 summarises and draws conclusions. The interview questions used to generate data in this chapter are contained in Appendix D (page 244).

4.2 THEME 1: PERSONAL RELATIONSHIPS TO FEMINISM: EQUALITY AND EMPOWERMENT

When asked what feminism meant to them, the composers gave broad definitions, with most identifying feminism as part of a larger ideology concerning equality.

It's not just about women, it's about equality. (Respondent 1)

At its core it's just about people being able to do what they want to do.
(Respondent 2)

I think feminism is aiming for equality. (Respondent 3)

I understand feminism to be a strong conviction that females are just as important as males. (Respondent 4)

Feminism will continue to be relevant as long as inequalities based on gender exist in society. (Respondent 6)

Most of the respondents cited the importance of gender equality in feminism, recognising that gender discrimination was one of several forms of inequality such as ableism, racism, homophobia, and religious-based discrimination. Feminism was largely understood with reference to women's rights, with Respondent 1 stating that "the most obvious [example of feminism] is the wave of feminism that's come throughout the last century with changes to raising equity for women and other 'discluded' groups, and providing alternative perspectives" (Respondent 1). Respondent 7 emphasised that the right to choose was important for her, but in this scenario it was presupposed that she had the same privilege and limitations as others.

I guess for me, feminism at its core is about choice. As a woman, being able to choose what I want to do, how I do it, in all aspects of my life, be it career or body, with how I build my family, and to have the same sort of opportunities as everyone else. (Respondent 7)

Although the composers identified the importance of equality in feminism, they perceived that they were privileged, and as such, they were not inclined to use personal examples of inequality or discrimination. Early in the interviews, they tended to bring up the problems of others, indicating an underlying belief that other women's issues were more worthy of feminist attention than those of women composers.

I am a very privileged person. (Respondent 2)

Even through becoming aware of my status and privilege that I have, it's [feminism has] allowed me to look at other people in the world...For me it's not just about women, it's about equality, and it's actually made me realise almost how "white man" privileged I am. (Respondent 1)

Some attitudes have changed for the better in my lifetime: equal pay is now supposed to be normal, even though it often isn't, women are now permitted to work after marriage, et cetera, but there are still many battles needing to be fought, even in Australia, let alone in some other parts of the world. (Respondent 4)

There are many issues that affect girls and women including child marriage, denial of education, denial of freedom of movement, denial of choice of spouse and denial of choice of career. (Respondent 5)

Given Respondent 5's concerns with human rights quoted above, she did not believe feminism was needed in a first-world country like Australia.

I believe feminism is relevant today, especially on a global scale. Perhaps not in Australia, but in many countries of the world, I think opportunities for women have gone backwards. (Respondent 5)

Although Respondent 2 acknowledged that she had privilege, she did perceive gendered disadvantages in her own life. However, she chose not to elaborate on this.

For me, it's [feminism has] always been very useful to sort of recognise the ways in which I am disadvantaged and how to overcome that stuff. (Respondent 2)

For Respondent 7, social expectations based upon gender were difficult to navigate. The expectation that she would halt her artistic career if she had children had caused her some grief.

I'm mid-30s, so I'm sort of at the point where I go, do I want kids? Because I see sometimes with a lot of people I know, once they have a kid their career just stops...when you're in the creative arts, in order to keep your career momentum going you have to be constantly doing

work. As a woman, you are expected to be the mother, you look after the kid and you stop your career for that. (Respondent 7)

Although the women's statements indicated that they were sympathetic towards equality for women, and some did feel that gender impacted their current careers, they were overall more hesitant to talk about existing inequalities in their own lives. Recognising their privilege, they were careful to not seem ungrateful for the advances for women which had enabled them to become composers.

In their personal lives, some composers found feminism useful as it gave them a framework with which to challenge their existing beliefs and assumptions. Respondent 2, for example, maintained that feminism was relevant to her in the "way that I think...and how I exist in the world," also reinforcing that "it's about constantly relearning the way I think, and I'm literally weekly made aware of other biases that I have, and I think it's really important not to be pretentious about it because you always have stuff to learn" (Respondent 2). Respondent 7 found it useful to rethink gendered behaviours, comparing the expectations placed on her to those of others:

I feel sometimes it's very easy to be socialised into thinking certain behaviours are ok or expected, and you go "hang on, but that's not fair, why am I expected to do this and this other person isn't because they're a different gender?" Why is that fair? (Respondent 7)

Respondent 1 explained that she was still questioning her own view of the world in light of feminism.

I think I'm just becoming aware of the way I see things, why that is...and you know, realising why I see the world the way I do and how that's just one perspective and it's just the way I go about it, but it's not the definitive way. (Respondent 1)

She also mentioned that she consciously engaged in this process, stating that "it's not even a passive thing, it's like an active questioning" (Respondent 1).

Feminism was also perceived as a source of liberation for the respondents, with Respondent 1 stating that "I have to say feminism, yeah, is empowerment for me." Respondent 2 related similarly, stating that "I mean it's about gender equality, but moreso it's about, for me personally, being given space and a platform to be boss." Respondent 7, who valued her right to personal choice, stated that "I feel like I'm

empowered to say ‘that’s what I want to do,’ and I feel more empowered to make choices about my own practice.” The composers’ understandings of feminism were multifaceted: whilst they recognised feminism as a push towards equality for all people, they were ambivalent as to where they fit within this narrative. Instead, the composers perceived feminism as having an impact on their inner personal lives, revealing that feminism was empowering for them.

4.3 THEME 2: INDIRECT SOCIAL SUPPORT: SHARED EXPERIENCES AND ROLE MODELS

The roles of family, peers, and role models were brought up several times, revealing that indirect or inexplicit social support was extremely important in the composers’ lives. Feminism allowed for the sharing of experiences, which validated their own experiences of discrimination or sexism. For example, Respondent 1 had not realised her own experiences of sexism to be common to others, only coming to this realisation through hearing of another woman’s experience:

I was probably experiencing sexism from day dot, but it was through overhearing a story about this girl, and kind of someone who’s had a similar experience to me in an institution with lecturers and masterclasses and things, and hearing the depiction of this person that I didn’t know. (Respondent 1)

Respondent 1’s reaction to this story was so profound that she decided to compose music in response. This helped her to realise certain parallels that had occurred in her own life, as she described:

I wrote a tune about it, and then it was through exploring, unpacking experiences that had just not felt quite right but I just didn’t know why, or maybe I chose to ignore it...overhearing that conversation just triggered something for me. (Respondent 1)

Sharing experiences as women composers validated their own feelings and perceptions, and their common experiences helped them to come together.

I think sometimes you need to hear someone else say something, or see it written down, to just validate it in your own mind. (Respondent 3)

It's [common experiences are] just sort of a common thread between us, it creates a community I think in that sense, like it's kind of vague and maybe it's up here above your head a little bit, but it's definitely there, and definitely constantly inspiring me. And like, validating. (Respondent 2)

I think it [feminism] creates a discussion about the situation, and I think the first thing about any issue is to have that discussion and to bring it light...to hear other women also having that voice and say "hey me too, this happens to me as well!" When other people started mentioning their own [gendered] experiences too, we're like "wow, why didn't we talk about this?" But I think a lot of it was just that fear, are we being oversensitive? 'Cos no one else, if something happened, no one mentions it, no one says anything...And then afterwards it's like, "so this was not just me! Wow!" And it gives that power as well. (Respondent 7)

The composers also brought up common issues directly affecting their careers, such as the perception of discrimination against women composers, and doubt from others surrounding their compositional ability, which had been internalised and led to feelings of inadequacy.

The concept of barriers facing female composers is discussed between myself and my international colleagues. For instance, one of my [nationality] colleagues believes that there is still a deep prejudice in [country] against the idea that women can compose just as well as men, if given the opportunities and chance to hear their work. Though she has won a national composition prize in [country] and has been commissioned privately and had her works performed throughout the world, she is yet to win a commission from the national funding body. (Respondent 5)

I had a real turning point, realising this kind of stuff that's actually gotten in the way...watching my male friends, and being like "oh I would love to do that," but I feel like there's some bizarre barrier, and then realising what that was, was a real turning point for me. (Respondent 2)

I have entered women composer awards and opportunities in the past and have sometimes agonised over whether successes were as “deserving” or would be as “impressive” as general pool ones. (Respondent 6)

Respondent 6 found that her knowledge of feminism had helped her overcome her feelings of doubt surrounding her compositional ability.

In terms of career I think it's [feminism has] made me more determined to put my hand up for opportunities, despite some issues with confidence, and encourage female colleagues to do so. It's made me interrogate those confidence issues and compare notes with other women. (Respondent 6)

Respondent 7 felt that she was perceived as less competent than her male counterparts, which impacted her confidence in her abilities.

Even the question of why there are fewer women composers in music, it's always that sort of constant fight, unspoken until now, to prove that we are competent. And it's very grinding when you constantly have to prove yourself and you almost feel like you're doing double the work, jumping double the hurdles, to get the same point; whereas a guy, a man, you just assume they're competent. (Respondent 7)

Respondent 3 felt that hearing the tribulations of other women composers, and questioning her lack of self-confidence, empowered her to take more artistic risks.

Hearing other people talk about issues they've had or how they've overcome them makes me take more risks I think, because you feel like you can't sort of try something out, but then if other people actually bring it up and make you think about why you feel that way, you realise there's something you can do. (Respondent 3)

As well as giving the composers a platform with which to discuss their experiences, the women noted the importance of feminist and women role models who had achieved success in their chosen musical field.

My first piano teacher was a Dutch nun who also composed. She inspired me to believe I could play as well as anyone and compose if I

wished...There were other musical female role models during my teenage years, so I would say, even though it was not articulated, there was an underlying belief that with hard work a woman could achieve in music anything a man could...This knowledge and confidence has sustained me through my career of over 30 years as a pianist, composer, and music director. (Respondent 5)

Feminism is...having role models who are feminine. I couldn't do it without people around me also engaging with that [feminism] and also maybe fighting that. (Respondent 1)

I used to be like "oh there's this band, [band name], they're almost all chicks"...I find that really awesome, but I don't refer to them as a female band anymore because that's really offensive. But at the time it was a point of difference that I thought was so exciting...like they mean so much more to me because all of their front line are women. (Respondent 2)

Respondent 7 was the only composer who could not relate to the experience of having a woman role model. As a result, she stated: "When I first started playing music I didn't really have any sort of women role models. I didn't know what sort of behaviours were expected." She reported that because she had no feminist women role models, she had felt isolated when she experienced sexist behaviour in the past, especially in her former career as a musician:

Some of the comments I'd get...I had lots of comments about my body, about how I looked...I still thought that was normal. (Respondent 7)

The composers' mothers were also important women role models and, in some instances, gave the composers their first exposure to feminism. Respondent 1 also noted the different nuances between the generations in their understandings of feminism and gender roles.

My mum is also a self-confessed feminist but we have a lot of arguments on the technicalities. The way she sees it and the way I see it, you know, are contradictory, and I'm sure for all her loopholes, I probably have just as many. (Respondent 1)

I kind of always grew up with feminism, like my mum and stuff...I think I was averse to it when I was really young, 'cos it got a bit of a bad rap, but probably when I was fourteen I actually started understanding it. (Respondent 3)

My mother, born in the 1930s, was a feminist and although she had six children, wanted to maintain a degree of financial independence and so always wanted a paying job. This was not standard among the mothers in my school community in the 1960s and 70s. (Respondent 5)

4.4 THEME 3: DIRECT SOCIAL SUPPORT: ADVOCACY AND REPRESENTATION

Recognising the importance of support from others, the composers aimed to support other women composers and artists, and were willing to seek support for themselves. As an established composer, Respondent 5 used her position to promote other women composers.

As the co-director of a contemporary, classical music ensemble for 30 years, I have always endeavoured to feature at least one, if not more female composers in our programmes. Some concerts have included a majority of female composers' work, both national and international. (Respondent 5)

Respondent 6 deliberately sought out other women composers in her online social network page, stating "I find that in such [women composers'] groups there is a much warmer, more friendly and inclusive tone that's a little safer than some of the large generalist online groups for musicians" (Respondent 6). Respondent 1 created social change through challenging others' biases through her position as a music teacher.

I have a few young male students who are teenagers or boys and I do think that maybe I can make a little bit of difference in your life because the rest of society is maybe gonna give you a little splash of entitlement... You know, I've got this male piano student, and his sister. He goes like "is this your water bottle [sister's name]?", and she goes "no," and I go "oh is that 'cos it's pink?" And he goes "no." (Respondent 1)

Respondent 2 cited the importance of having a community that is supportive of women composers.

It [feminism] doesn't just exist in this weird vacuum just for me, you have to have a community around you that is also equally involved and creating that safe space for you. I can't just be like "I'm gonna do whatever I want" and then try to squeeze onto all-male lineups, like you need to have people around you that are willing to support you as well in that. (Respondent 2)

Through their roles as advocates for other women artists, and educators or mentors to future generations, the women composers consciously made efforts to educate, support, and seek support from others.

Whilst the representation of women composers was often not overtly mentioned or asked about, the composers indicated that they were aware of discussions surrounding representation. Respondent 5 was of the opinion that both men and women composers shared the struggle for commissions, but recognised that this may be her personal experience.

I think in Australia the situation is less dire and presently the problem is lack of commissions through lack of funding for the arts at national, state and local levels, as well as very little private philanthropy. This applies to male as well as female composers. However, statistics might prove me wrong! (Respondent 5)

Respondent 7 came to terms with the gender discrimination in her career through reading statistics on women composers' representation.

I think the first thing was like, people started talking about music festivals and how there was lack of representation. And it sort of snowballed from there, like APRA released some stats saying there was only like 27 percent of solo artists who were women...from that discourse, I started reflecting upon myself and my responses, and also my past experiences. (Respondent 7)

Respondent 6 recalled that she had felt inadequate with her successes within initiatives geared towards women composers only. However, given her new

knowledge on women composers' representation and the reasons for positive discrimination, she felt more self-assured that her successes were well-deserved.

Ultimately, it [personal feelings of inadequacy] doesn't matter, all notches on the biography are regarded as good ones. I'm also finding the discussion of quotas quite illuminating and it is shifting my viewpoint on this. (Respondent 6)

Statistics and discussions of women composers' representation in media and through peers therefore helped some of the composers' process and interpret some of their own experiences.

4.5 THEME 4: COMPOSING AS A "WOMAN COMPOSER"

The composers had mixed feelings about the term "woman composer"; whilst they recognised that the term could be useful collectively, they generally did not want to be labelled as a woman composer. Respondents 1 and 5, for example, did not think specifying a composer's gender was relevant at all.

I hate it...I think the term is so loaded. (Respondent 1)

I think the term "woman composer" is unhelpful. We don't refer to male composers as "male composers," simply composers. A writer is called "writer" or "journalist" whether male or female. (Respondent 5)

Respondents 2, 3, 4, and 6 agreed that they did not like being called women composers, but acknowledged that the term could be helpful to bring people together, as an artistic category, and to address issues of gender representation.

I hate the term "woman composer" but I do still think that it is a kind of interesting category for art that is still relevant. (Respondent 2)

I never got it, why you need to use it, and why it needs to be this description that only applies to composers... 'cos I mean, it is offensive you know, but at the same time, it's kind of empowering as well...it's like you have so much in common. (Respondent 3)

On the one hand, I dislike being called a woman composer. On the other hand, sometimes it is necessary to state facts clearly; we need to say "there are too few works by women composers on the ABC, or in a given organisation's programming." (Respondent 4)

This can be a somewhat problematic term. I guess if I am making music where gender is part of the theme, I still want to be categorised first and foremost as a “composer,” not a “woman composer.” On the other hand, it does come in handy when seeking out other composers with similar lived experiences. (Respondent 6)

One participant responded positively to the term because she believed that it encompassed the personal and professional hurdles she had encountered because of her gender.

I think it’s actually important, because it does give a different context, and I think it acknowledges a different background and approach. And I feel like we are unfortunately not at the stage in society where we can say there are no gender differences...It also acknowledges the inherent challenges that come with being not of the dominant gender. (Respondent 7)

Respondent 6 brought up the point that a focus on women composers could be potentially exclusionary, to the detriment of other minority groups in composition.

There is also the potential trapping of a focus on women composers being somewhat gender-binary and possibly perpetuating disadvantage for more marginalised colleagues, for example those identifying as LGBTQIA+. We need to be aware and inclusive in our activities to avoid this trapping. (Respondent 6)

Respondent 2 had a similar concern regarding feminism in general:

It [feminism] has to be one-hundred percent intersectional to be relevant I think, one-hundred percent inclusive of people of diverse backgrounds. (Respondent 2)

Overall, the participants were of the opinion that “woman composer” was a problematic and loaded term and were hesitant to identify with it. Whilst they knew that they were often identified as a minority group, they also knew that there were other minority groups that were underrepresented within composition, and cited the importance of inclusivity. They also pointed out that gender categories were not relevant within other occupations. However, some did find the term useful to identify others with whom they likely had shared experiences, and one composer appreciated

that her gendered experiences were recognised through the description “woman composer.”

As some participants did not feel that their gender identity was a relevant category within their occupations, some of the composers felt that their gender identity or feminism did not feed into the way they composed. Others, however, thought that it did. Respondent 6 revealed that she was starting to explore feminist aesthetics within her compositions.

In terms of creative output, it's [feminism has] made some of the scholarship on gender structures within the music resonate, and perhaps in a semi-covert way has made me play with some of those ideas in the structures and themes of my own works. This has been the case in almost every composition, and it is only now that perhaps I'm becoming brave enough to try a more overt or direct approach to gender themes in my music. (Respondent 6)

Respondent 7 also thought her practice was somewhat gendered. As a composer who specialised in using field recordings in her compositions, she noted that:

A lot of male composers, they tend to sort of emphasise dominion of a space, or the conquering of a space...whereas women composers are more about being in the space; it's not that dominion, it's just about being or coexisting...I tend to take a sort of non-interfering role when I'm in the environment, but then I see people walk around and tearing bits and I don't feel comfortable with that. (Respondent 7)

Gender identity was not an important factor in Respondent 2's work, but she acknowledged that others may find it a useful means of expression.

It just comes down to each individual, how much they want to have their female identity or woman identity in their art, and how they express that. I mean, femininity doesn't come into my work almost ever, but for some people it's a really big part of how they express themselves. (Respondent 2)

4.5.1 Attitudes Towards Feminism

Given the mixed responses towards the term “woman composer,” and the perceived relevance or irrelevance of gender in the composers’ practice, it was unsurprising that there were mixed attitudes towards feminist action on behalf of women composers, and women in general. Respondent 1 stated that “I probably owe everything to feminism, whatever that means,” but also thought that “the term is so loaded” (Respondent 1). Looking at her career retrospectively, Respondent 5 thought that “the concept of feminism has most definitely affected my career” (Respondent 5). This contrasted with the opinion of Respondent 4, who responded “if the question is, has my career or creative output been affected by the fact that some people, particularly women, object to our patriarchal society, the answer is probably not” (Respondent 4). Respondent 6 found it useful to engage with current feminist discussions, and to her, feminism was more a personal endeavour than a collective one, stating: “I continue to seek out writing and ideas from a feminist perspective...My own feminism is constantly evolving and has done so ever since teenage years” (Respondent 6).

4.6 DISCUSSION

Given that women in composition have increasingly been a point of discussion in academic and media publications over the last few years, this chapter sought to gain insight into some Australian women composers’ perceptions of feminism in relation to their careers and practices. Although this study was exploratory in nature, and there were no specific hypotheses or predictions, the themes elicited in response to seemingly unrelated questions were somewhat surprising. The composers’ answers revealed that they respected the values promoted by feminism, they were unsure as to whether feminism was relevant to their lives, and perceived themselves as beneficiaries of second-wave feminism and collective action. Moreover, feminism was framed as a personal endeavour, which helped to empower the composers to combat gendered barriers they faced in their careers. The importance of social support and role models also motivated the composers to pursue their careers in a male-dominated field, and some found it useful to seek out other composing women for this reason. Understandably, the composers largely did not appreciate the label of “woman composer,” however, some composers felt that their gender could influence the way that they compose. The sample of answers given here complement the existing literature regarding the evolving nature of feminism, women’s changing relationships

to feminism in the twenty-first century, and theoretical research regarding women composers.

4.6.1 Equality and Empowerment: Multiple Feminisms

Interestingly, although there were no overtly negative responses to feminism, the composers offered a broad and somewhat vague range of definitions. Feminism was generally defined with reference to the first and second-waves, in that equal rights for women were seen as the foremost concern. The responses were in line with previous studies of women's attitudes towards feminism, such as Aronson (2003), which also indicated a widespread perception that feminism is largely concerned with women's rights. The composers also believed that women's equality were part of a larger egalitarian concern, emphasising that other oppressed or minority groups should also be considered. These answers were reflective of third-wave ideologies, in which multiple forms and layers of oppression are acknowledged, rather than grouping women into one homogenised group. Although the composers were sympathetic towards second-wave ideals such as equality, some were critical of its essentialist implications and its focus upon women at the expense of other groups; this was particularly evident in one response that stressed that feminism must be "100% intersectional to be relevant" (Respondent 2). So, although these composers framed feminism as a pursuit for equality consistent with the second-wave, they were aware of its limitations, and were favourable towards the values and multiplicity of third-wave feminism.

Although the composers largely perceived that feminism had largely achieved equality in their own lives, they still found the concept empowering. Feminism was seen as a personal frame of reference, used to challenge one's perception of self and others, and think critically about events and experiences. Statements such as "my own feminism is constantly evolving" (Respondent 6) and "it's about constantly relearning the way I think" (Respondent 2) emphasised the importance of the composers' individual relationship with feminism. This conceptualisation of feminism as a personal pursuit was perceived positively; the composers shared that they felt empowered to take control of their lives, artistic practices and careers. Interestingly, their answers incorporated elements of postfeminist ideologies, in that the personal pursuit of feminism and individual empowerment were valued, rather than collective action that has been associated with older waves of feminism. As delineated in chapter

1.5.5, postfeminism ignores the impact of modern-day gender oppression, emphasising the power of the individual to overcome their personal circumstances. Authors such as McRobbie have argued that postfeminist discourse has appropriated once-feminist concepts, but twisted them to fit the neoliberal agenda, describing this phenomenon as “female individualisation” (2009, pp. 18-19). Describing the current sociopolitical situation, she stated:

Elements of feminism have been taken into account, and have been absolutely incorporated into political and institutional life. Drawing on a vocabulary that includes words like “empowerment” and “choice,” these elements are then converted into a much more individualistic discourse...as a kind of substitute for [collectivist] feminism. (McRobbie, 2009, p. 1)

Proponents have argued that empowerment and choice have been far from harmless buzzwords, and that this renewed focus on female individualisation actually serves to placate the goals of second-wave feminism. Women are encouraged to change their own situation through their choices, although their options may be severely limited or absent in reality. McRobbie (2009) argued that this maintains the patriarchal status quo, as there is less critique of the sociopolitical situation and a lack of collective action. Elements of this individualist ideology were seen in some of the composers’ answers. For example, they largely accepted that they were responsible for their own well-being, seeing their choices as largely independent of political or cultural norms. This is particularly evident in the “choice” rhetoric that pervaded the respondents’ answers, such as “it’s just about people being able to do what they want to do” (Respondent 2) and “I feel like I’m empowered to say ‘that’s what I want to do’” (Respondent 7). For Respondent 3, empowerment meant that she could take more artistic risks. Respondent 6 felt that she was not a confident person, but through empowerment she was able to pursue more career opportunities. In some instances, societal injustices were questioned, but again, the solutions to these were seen to lay within the individual. For example, Respondent 7 brought up that she felt pressured into choosing between progressing in her career or having children. However, she cited that feminism enabled her to choose how she built her family and pursued her career. Through placing the responsibility and emphasis on the self rather than the systemic problems that created the dilemma in the first place (such as expectations of women

and family within patriarchy), the composers felt like there were solutions to the problems they faced and that they alone were able to change their own situations. Although, as McRobbie (2009) argued, this line of thinking is arguably detrimental to the goals of feminism, empowerment and choice gave the composers a sense of personal agency that was highly valued, and allowed them to make change in their own lives. The emphasis on the self-accountability, particularly in terms of their careers, reinforced the composers' belief that they lived in a largely egalitarian society, and that individuals could rise above their own circumstance. The composers therefore had multiple feminist positions, reflecting multiple larger epistemologies: whilst framing it as a struggle for equality associated with first and second waves, they prioritised the third's intersectionality and allowance for contradiction. Whilst they stated that they valued feminism, however, internalised postfeminist values permeated their responses, creating tension between the acknowledging the values of collective action, and the need to feel empowered and in control of their lives derived from neoliberal ideals.

4.6.2 The Denial of Personal Discrimination

Initially, the composers were much more hesitant to discuss the way in which their gender affected their careers, instead positioning themselves as beneficiaries of collective action. This was perhaps due to their concern with equality, recognising women to be one of several oppressed groups, or their inclination to give socially-desirable responses, such as not wanting to seem ungrateful for previous feminist advances. However, further on in the narratives, the women brought up gendered issues such as perceived barriers to women composers, gendered expectations of parenting and work, representation of women composers, and internalised lack of confidence. So, although they reported that they were treated fairly compared to other women and oppressed groups in the world, they eventually revealed that their careers were affected by their gender, and were aware that these issues were common to other women in composition. However, with the exception of women composers' representation, these were largely seen as personal problems that the composers could overcome by themselves. The compositional occupation itself, however, is an arguably uneven playing-field, as Citron argued that the "professional composer" is an inherently male-centred concept, as women's lives have been controlled to be private and context-dependent (such as being defined by her family), whereas a "professional"

implies a large degree of autonomy and success within one's occupation (1993). Such associations have lasted to the current day, whereby women are still expected to be the homemakers even if they have an occupation. Since the notion of the "ideal" career path does not account for homemaking and child-rearing, Citron argued that, by necessity, the concept of professionalism did not account for women. Women in modern-day society are therefore expected to adapt to both public and private worlds.

Given the public/private dichotomy and gendered work expectations that professional women face, many contemporary workplace studies have focussed upon how women navigate these positions. These studies have revealed that women have been more inclined to perceive systemic problems as personal ones, and that this is helpful to the individual because they feel that they can change their own situation. Crosby (1984) described this phenomenon as the "denial of personal discrimination," indicating that women tend to deny personal oppression whilst recognising that women as a group were oppressed. This was particularly pronounced in Respondent 5's statement that she thought men and women equally experienced hardship in obtaining commissions, but with the added caveat that "statistics might prove me wrong!" Such cognitive dissonance may be explained as a means of preserving the composers' own well-being and sense of agency, as meta-analyses of the literature indicate that individuals that do perceive personal discrimination (such as sexism) tend to be psychologically worse-off (Schmitt, Branscombe, Postmes, & Garcia, 2014). To give an example of another highly male-dominated occupation, Seron, Silbey, Cech, and Rubineau's (2018) survey of women engineers showed that whilst women recognised and criticised sexism, they were not inclined to coalesce against sexist behaviour. Instead, experiences of sexism were dismissed in favour of meritocratic and individualistic values; that is, the women did not interpret their experiences as instances that could be common to all women in their field. The profession was assumed to treat all equally, and perceptions of exclusion or marginalisation within the profession were attributed to women's own professional deficiencies rather than any systemic bias. Swirsky and Angelone summarised that "although some women are exposed to gender discrimination, they may not view the societal systems as the cause," giving an example of a woman worker who attributes another woman's non-promotion to her poor work ethic instead of other external factors (2014, p. 231). Because women have been socialised to be compliant, they tend to work hard to

mitigate the systemic biases that affect them rather than object to sexist behaviour (Hatmaker, 2013).

The data gathered here generally refute McCombe's anecdotal observation that "many women composers feel their careers have not been adversely affected by their gender and choose to dissociate themselves from gender issues" (1999, p. 116). Although the composers did perceive themselves as privileged, they brought up a range of gendered issues which affected their careers. Whilst they hesitated to see their own situations as part of a larger phenomenon, they readily recognised the effects of systemic gender bias in the experiences of others. The framing of these issues largely as personal problems rather than larger problems lessened the perceived impact of gender on the composers' lives. In turn, this could function to empower them, rather than making them feel helpless in pursuing the insurmountable task of changing the system. It is important to note that the perceptions cited by the participants here are by no means unique; similar sentiments have been expressed by women composers of the past. Many women in composition have successfully adopted the strategy of "pulling herself up by the bootstraps"; McCombe illustrated such a strategy in her observation that "it is often easier to ignore the issue of gender inequality in composition in the belief that the best way to rectify the situation is simply to keep writing music" (1999, p. 119). Composer Judith Bailey (b.1941) concurred, stating "I have just concentrated on the job at hand...I think too many women perhaps bother too much with male attitudes instead of getting on with the job and showing by what they produce that they can be just as good" (Bailey, cited in McCombe, 1999, p. 116). Similarly, in the current study, Respondent 7 similarly referred to working twice as hard as men to get to the same position. It is hypothesised that through meritocratic assumptions and continuing with their careers as professional composers, the composers were better-equipped to pursue their artistic practice, and therefore less likely to leave the occupation altogether.

4.6.3 Networks, Role Models and Mothers: Social Influences on Women Composers

Arguably one of the most important functions of feminism to the composers was that it enabled the composers to share their common experiences as women in a statistically and historically male-dominated occupation. This was often accompanied by a realisation that they were not isolated in their gendered experiences, and in some

cases facilitated the adoption of feminist values. For Respondent 1, hearing a story about the experience of another young woman caused her to reflect on her own experiences. Respondent 7 was prompted to rethink her status as a woman composer when she read online statistics about women artists' representation. Information about fellow women's experiences was therefore not necessarily first-hand, however, it had a profound effect on the composers and caused them to rethink their own gendered experiences, and seek out more information.

The information that the composers found about other women's experiences was catalysed by the presence of online social networks. Notably, Respondent 6 cited the importance of a social network group for women composers, in which she felt safer to voice her opinions, and Respondent 5 communicated with her international colleagues to discuss women composers' representation, implying that this communication occurred online. The emergence of online groups, and subsequent feminist awareness and activism, was a trend cited to be part of the proposed fourth-wave of feminism, as Munro stated "it is increasingly clear that the internet has facilitated the creation of a global community of feminists who use the internet both for discussion and activism" (2013, p. 23). Commenting on the presence of feminism in 21st century life, Baumgardner continued:

In place of zines and songs, young feminists created blogs, Twitter campaigns, and online media with names like Racialicious and Feministing, or wrote for Jezebel and Salon's Broadsheet. They commented on the news, posted their most stylish plus-size fashion photos with info about where to shop, and tweeted that they, too, had had an abortion. (2011, para. 20)

In the case of Australian women composers, the emergence of fourth-wave, online, feminism has facilitated women composers' sharing of their experiences working in a male-dominated field. The availability of the internet has also helped them to reach out internationally, and compare and contrast cultural similarities and differences. This is particularly beneficial to Australian composers, who may have been more limited in the past due to Australia's relative isolation from other hubs of Western art music. In Respondent 5's case, through online communication she felt that her international colleagues experienced more gender discrimination than her, leading her to conclude that "in Australia the situation is less dire." Respondents 6 and 7 sought

out more feminist information and networks online, which were more supportive of women. The sharing of gendered experiences, facilitated by the internet and fourth-wave feminist consciousness, prompted the composers to rethink their own lives and careers, and seek out and offer support. Through such sharing, the composers' interpretations of their own gendered experiences were validated, and they were empowered to improve their own situation and that of others.

In line with literature regarding women in male-dominated occupations, the presence of strong women role models was a prominent theme in the composers' responses. Successful women, or women who pursued male-dominated fields, were positive role models to the composers. In her early years, Respondent 2 idolised a successful band led by women because she found them more relatable. Respondent 5 was influenced by her first piano teacher who was a woman composer, noting the underlying assumption that women could be as successful as men in music. Quantitative data support the assertion that strong women role models are beneficial to younger women, particularly those in similar occupations to which the women aspire. For example, Lockwood (2006) found that college women benefitted from same-gender role models, particularly those who had succeeded in male-dominated fields or challenged gender stereotypes. They theorised that "people can evaluate their ability to perform a novel task by comparing themselves to similar individuals who have already attempted the task" (Lockwood, 2006, p. 44). Additionally, Dasgupta and Asgari (2004) have reported that women's exposure to counterstereotypic women, such as women composers or band leaders, affected their subconscious beliefs about women. In the current study, it is proposed that both of these motions had played a role in the composers' lives; women role models who had achieved success in music set an example for the composers, and this worked to challenge stereotypic beliefs about women encountered throughout their early lives. This was expressed through their answers to the questions, particularly in Respondent 5's statement that "this knowledge and confidence has sustained me through my career." Conversely, Respondent 7 lamented that she did not have any strong women role models, and as a result she had felt isolated in her experiences of sexism and did not know how to deal with them.

Of particular importance to the composers was the contribution of mothers and early exposure to strong women role models. For example, Respondents 1 and 3 had mothers who were feminist and exposed their daughters to feminism through

discussion. Respondent 5's mother was financially independent in an era where this was uncommon.⁵⁴ The influence of mothers on the composers was recognised to be significant, a phenomenon that has been generally supported by occupational literature. For example, Whiston and Keller's (2004) meta-analysis of 77 studies regarding the role of family in determining an individual's occupation confirmed that daughters of employed mothers were more inclined towards non-traditional occupations. For Respondent 5, having a financially independent mother was likely a factor in her decision to pursue composition. Additionally, an early study by Lunneborg (1982) of women in non-traditional careers found that parents' attitudes were more influential in high school and undergraduate years than attitudes of peers, teachers, siblings, and other adults; the influence of peers becoming more pronounced after finishing their undergraduate degree. Respondents 1, 3, and 5, who reported having feminist mothers, may have been convinced by their mothers' attitudes that they could be successful in a traditionally male-dominated domain. As Swirsky and Angelone explained, mothers "are often the closest and most significant female influence in their daughter's lives," and further, "a woman who is surrounded by feminist influences is immersed in a way of thinking which she may begin to emulate" (2016, p. 446). Mothers who were sympathetic towards feminism, and those who embodied feminist ideals through their actions, were acknowledged as strong influences by the composers, inspiring their self-belief in pursuing composition.

The presence of women role models and networks were significant in the composers' lives and careers, and helped them to cope with their gendered experiences within a male-dominated occupation. In broader literature, Swirsky and Angelone (2016) have found that education (regarding feminism), role models, and awareness of gender discrimination were factors that influenced women's positive identification with feminism. In the cases presented here, the composers were inclined to rethink their own experiences in light of those of others, often with the help of the internet. Online groups and articles also helped to disseminate feminist information and women's experiences. The composers also noted the importance of role models in their lives, who were important personal influences. Notably, Graham's (2009) four case studies of Australian women composers also cited the importance of family

⁵⁴ Note that Respondent 5 was also influenced by her piano teacher who composed, so she had several influences and models of behaviour which she perceived as being useful throughout her career.

background and (male and female) mentors in their decisions to pursue a career in composition. The present study extends this premise to women and feminist role models, arguing that women role models were sources of support, inspiration, and models of appropriate behaviour to the composers. Whether feminist mothers or career women, the composers recognised that strong women role models played a significant role in their personal lives and careers. In line with the emergence of fourth-wave feminism, online networks offered a means of ongoing support and activism to the composers.

4.6.4 The “Woman Composer”

The term “woman composer” was largely recognised as problematic by the composers, reflecting a broader dilemma in emphasising their gender or their professional identities. The composers surveyed in this study were aware of the paradoxes present in their careers emphasised by the dichotomy of gender roles and professional life. The difficulty in navigating these roles was reflected in their contradictory answers. For composers who did not perceive gender as an impactful part of their careers, it would follow that the designation of “woman composer” would not be relevant. However, women composers of the past, who did think that gender played a role in their careers, have been more ambivalent. For example, in 1982, Elaine Barkin (b. 1932) mailed out a questionnaire to other American women composers, asking them of their opinions and experiences (Anderson et al., 1981-1982; Yarden & Barkin, 1980-1981). Although she did not ask directly, a few respondents expressed opinions on the designation of “woman composer”. Emma Lou Diemer (b. 1927) wrote: “How can I escape from being known down through history as a ‘woman composer?’ I will be rather proud of it. But also, it will be nice to be thought of as a ‘person’: ‘Diemer,’ who wrote music” (Anderson et al., 1981-1982, p. 297). Vivian Fine (1913-2000) offered that “I really spend no time at all thinking about myself as a ‘women[sic] composer’” (Anderson et al., 1981-1982, p. 299). Annea Lockwood (b. 1939) commented that the “woman composer” identity was important to her, responding: “Yes, I do care that my work be identified as that of a woman composer, and have slowly identified a, to me important, way in which I believe women's work may be different from that of man” (Anderson et al., 1981-1982, p. 303). Although sporadic, other composers throughout the literature have occasionally remarked on the term as well. Elizabeth Maconchy (1907-1994) was quoted as stating “I have always

said 'I am a composer'—one does not say a 'man-composer' so why say 'a woman-composer?'" (Halstead, 1997, p. 160). Antoinette Kirkwood (1930-2014) stated that "I don't think I have ever been referred to as a woman composer, it would worry me if I were" (Halstead, 1997, p. 160). Citron wrote: "For [Nicola] LeFanu (b. 1947), the adjective 'woman' makes sense until such time that diversity is fully celebrated in composition" (1993, p. 89, year of birth added). More recently, a post the blog *New Music Box* proclaimed that "the woman composer is dead," and that gender categories in composition were no longer relevant (Kirsten, 2012).

Although women composers overseas have expressed their opinions on the term, it is clear whether such sentiments might be applicable to composers in Australia. No studies could be found to purposefully address this issue, however an article by Radic brought up an anecdote of note:

The older generation of women composers...begins with Florence Ewart (1864-1949) and Mona McBurney (1862-1932), whose forgotten manuscripts washed up in the Grainger Museum...At the time the archivist, Dr Kay Dreyfus...had pasted an ironic label under their shelf. It read "Orphaned lady composers" [sic] and awaited additions. Today, they are no longer orphans nor do they stand condemned by the word "lady." They are accorded their only proper title—composer. (1991-1992, p. 8, dates added)

The only other explicit address to this term was an article about Moya Henderson, in which Macarthur illustrated its provocative nature:

Interviewers don't need to work too hard to get a rise out of Henderson. At the very mention [of] the words "woman composer," she reponds[sic] in passionate terms. She knows how hard it is to be a woman who is also a composer in Australia, especially if the woman, like herself, want[sic] to write for the orchestra...but as a woman, she knows what it is like to have to play gender politics in order to realise her dreams. (1994, p. 141)

Given the views of other women who have composed, it was valuable to explore how the composers of the current study would respond to the term "woman composer," and speculate upon some of the meanings, connotations, and uses of the label in the

current day and climate. Six of seven of the respondents did not like the term, which was illustrated by the use of descriptors such as “unhelpful,” “offensive,” “loaded,” and “problematic.” This was compounded by the fact that the composers encountered gendered assumptions throughout their everyday working lives, as gendered connotations behind the Western concept of the “composer” are pervasive. Halstead described the extent to which these implications of gender saturate the compositional occupation: “blatantly, the unqualified term ‘composer’ is so saturated with the notion of the male that it does not need a gender qualification; rather, it carries within itself an intrinsic gendered notion” (1997, p. 161). The delineation of gender in the term “woman composer” emphasises something that is apart from the mainstream; and for composers who are fighting to be incorporated into the mainstream, a point of difference implying something “other” is unhelpful. Negative reactions towards the term are also justified by the fact that the qualification of gender that precedes the marker of professionalism. As a term, the placement of “woman” before that of “composer” may imply that women composers are seen primarily as women, and only secondarily as composers. Hatmaker elaborated, using the case of women in engineering:

The use of labels such as “women engineers,” in which we place a qualifier on professional status, serves to reinforce the belief that women take on a different meaning from men in the same profession. In male-dominated professions with a gendered masculine culture, professional identity is often not gender-neutral. (2013, p. 383)

This differential meaning between women and men within an occupation may be attributed to stereotypical views of sex roles, in which the domestic social expectations of women have been incongruent with the social expectations of professionals (Wood & Conrad, 1983). The labelling of an individual as a “woman composer” reinforces this trope, reminding the composers of their roles (and role order) as perceived and imposed by others; further, since women composers are not of the majority group within their occupation, they cannot escape these evaluations. As, understandably, composers regard their professional identity as more salient than their gender identity within professional contexts, it is logical that they would prefer to be known by their profession first, rather than their gender. This is reflected Diemer’s above account, whereby she states that she would like to be thought of as a person,

even though she is proud to be a woman (Anderson et al., 1981-1982, p. 297). Respondent 6 thought similarly, stating that she should be regarded as a composer over a woman composer. Additionally, Respondent 5 did not see the relevance in stating gender at all, giving the example of other occupations in which gender is not specified. Although gender was a part of her professional identity, and she was involved in networks of women composers, she did not appreciate others identifying her as such. Gendered descriptions of the composers worked to marginalise, or even objectify, the composers from the majority in their profession and overemphasise their status as women, and were thus seen as negative. It is therefore of interest to explore the contexts in which the composers stated that “woman composer” could be utilised as a helpful, or even positive, term.

Positive Implications of “Woman Composer”

Whilst the composers hesitated to be called “women composers” by others, some thought the term could be useful internally to relate to other composers who had similar lived experiences to them. “Woman composer” was therefore seen as a useful marker of identity, which helped the composers find others of the same identity. They may thus be described as having a “collective identity,” defined by Ashmore, Deaux, and McLaughlin-Volpe, as a perceived membership to a “group of others who have (or are believed to have) some characteristic(s) in common” (2004, p. 81).⁵⁵ Collective identities are of particular importance for groups that have been historically oppressed or devalued, so usually have connotations of political consciousness and social movements.

In the case of women composers, belonging to the category of “women” as well as the category of “composer” may be a particularly defining identity because of the gendered implications of the “composer” category. Given that women in composition have been, and remain, a minority in the statistically and historically-male dominated occupation and musical tradition, the term “woman composer” may be said to entail a set of gendered experiences beyond both semantic categories. Collective identities rely on perceived adherence to (or derivation from) a prototype, derived from a stereotype of that category (Ashmore et al., 2004), although it is important to note that, like all stereotypes, many individuals do not fit into the mould. For example, in order to be a

⁵⁵ Ashmore et al. (2004), however, stressed that identities do not necessarily incorporate the in and out group comparisons and competition entailed by social identity theories.

composer, one has typically obtained a high level of musical education, and so the term “composer” lends to associations with the middle class who can afford such tuition. Comparable to the gendered connotations associated with the composition occupation, there may also be racial and personality characteristics derived from the Western art music tradition. Composers also elicit images of certain musical genres and traditions, as opposed to individuals who write within popular music or non-Western music genres. Within the category of “composer,” “woman composer” lends significance to women’s roles in music within the history of Western art music, and beliefs about the way in which women have struggled against, and continued to resist, the power holders within society and musical institutions. The category of “woman composer” is also acknowledged by others who are not members of the group; for example, through media articles or the programming of women composers in concerts or broadcasts. Women composers may also see themselves as part of the continuation of a tradition of women who have composed in the past, and may indeed be proud of this aspect of group identification. Given these common characteristics derived from the “woman composer” stereotype, women composers may thus be positioned as a collective identity. This identity was acknowledged as useful for the respondents quoted in this study because it allowed them to share their experiences and participate in social action.

For some of the composers in this study, the identity of the “woman composer,” and its multiple connotations, was useful in that it allowed the composers to share their common experiences. Respondents 3, 6, and 7 cited the importance of shared experiences as women composers through phrases such as “it’s like you have so much in common,” “it does come in handy when seeking out other composers with similar lived experiences,” and the “inherent challenges that come with being not of the dominant gender”. For these composers, it was valuable to find others with similar experiences, and through sharing experiences they felt supported and validated. Respondent 6 found the “woman composer” category useful because it enabled her to find others who had similar experiences to herself; for her, the women composer networks to which she belonged were more supportive, and safer, compared to those of mixed-gender. Through the knowledge that she shared common experiences with other women composers, Respondent 2 felt empowered. Respondent 7 appreciated the recognition of the gendered challenges she had faced that she believed were

encompassed by the term “woman composer.” The respondents’ answers substantiate broader workplace studies of gender that indicate that women workers’ relationships tend to be more emotion and support-based (“soft” social capital) rather than networking or career-based (“hard” social capital) (Morrison, 2008; Winstead & Streets, 2013, pp. 140-141). As common experiences were highly important for the composers, the “woman composer” identity was viewed as useful by some of the composers in the context of sharing experiences associated with the identity, seeking out others, and finding support.

Gender as a category for art

Respondent 2 did not like the “woman composer” label herself, but was of the opinion that gender could be a useful designation within art, even though she did not feel that gender was a significant factor in her own compositions. This response resonated with debates amongst new musicologists and feminist aesthetes, who have reasoned that gender should be a consideration within art. Gendered interpretation and evaluation have been argued to be more suitable frameworks for the music of women, because traditional frameworks judge a work by its adherence (or non-adherence) to masculinist aesthetic values.⁵⁶ On the other hand, McCombe has pointed out that such readings could be essentialist, and have other negative consequences:

Because the work of women composers has been (and is still largely) something of a rarity, musicologists and music critics have often felt the need to assess the music of women in terms of a sexual aesthetic viewpoint. If a woman’s music is judged to be feminine it is seen to reflect the limitations of her gender and if the music is perceived to reflect a “masculine” aesthetic the composer is accused of trying to adopt, inappropriately, a male approach to composition. (1999, p. 114)

This situation has led authors such as Halstead to conclude that women are worse off no matter what they do, as “either way, the composer reinforces her ‘natural’ position as inferior” (1997, p. 143). Given this argument, it is indeed understandable as to why the composers would not wish to be identified as “women composers.” The writing of feminist aesthetics in works exclusively by women could serve to further marginalise women composers, and further exclude them from the canon. The

⁵⁶ See Halstead (1997, pp. 147-150) for a summary of these arguments.

composers may wish to have their work judged on its own terms, gendered aesthetics aside. Again, postfeminist assumptions of meritocracy pervade such a response; is it assumed that a “good” composer, or one who adheres to accepted aesthetic values, will be rewarded, regardless of gender. However, as Citron (1993) generalised, musical works (and their composers) valued by society tend to reflect the values of that society, regardless of the music itself. Despite this, some of the composers surveyed did find the notion of a feminist aesthetic useful, and believed that their works would succeed because of their merit rather than conform to any gendered limitations. Respondents 6 and 7 were open to exploring gendered aesthetics within their compositions. The respondents therefore had mixed feelings regarding the notion of a feminist aesthetic; however, for those who did find feminist aesthetics a useful concept, “woman composer” may indeed be a useful distinction.

4.7 SUMMARY

This chapter has presented the results of a series of interviews with seven practising Australian women composers in order to discuss the question: How do Australian women composers relate to feminism today? Four themes were identified in this data: Personal relationships with feminism, indirect social support, direct social support, and positions regarding the term “woman composer.” For the composers, feminism was part of a larger interest in human equality, which was consistent with women’s beliefs in the wider literature. This contributed to the composers’ insecurity regarding their own privilege and status; although some did mention instances in which gender affected their careers, they were less willing to talk about it. Instead, they employed feminism as an individual frame of reference which helped them cope with their gendered experiences. The different positions taken by the composers reflected a range of often-conflicting theoretical positions, including equality of first- and second-wave feminism, intersectionality of third-wave feminism, and individualistic values inherent in postfeminism. Ultimately, the perceived relevance of feminism to the composers was that they felt empowered to take control of their daily lives and careers, despite recognising systemic inequalities affecting them and other minority groups.

One effect of feminism on the composers’ lives was the role of indirect support, or the knowledge gained from other women who led by example or had similar gendered experiences. Shared experiences between women composers, such as gender discrimination or lack of confidence, were important because they validated their own

feelings and perceptions of their life experiences. Role models, such as the composers' mothers or other successful women, were also a source of inspiration to them. The importance of same-gender role models has been noted within other male-dominated occupations, as successful, strong, or feminist women offer a counterstereotypic example to others. Early exposure to such role models were found to play an important role in expanding the women composers' realm of possibilities. Through role models and other indirect social support, the composers maintained the belief that they could overcome systemic gendered barriers by themselves. Such beliefs were reminiscent of a phenomenon known as the "denial of personal discrimination," and it was hypothesised that this type of denial enabled the composers to continue with their careers rather than feel downtrodden by systemic problems. Underlying such phenomena was belief in individualism, characteristic of a postfeminist position.

The composers also made an effort to give and receive direct, or purposeful, social support. For example, some composers took the initiative to seek out other women composers or challenge gender stereotypes when they encountered them. Social networks, facilitated by the widespread use of social media, played a role in how the composers communicated with each other and shared their experiences. This indicated that they had participated in fourth-wave, online, feminism. Social networks allowed the composers to discuss issues relevant to them, such as women's representation within the repertoire. This, in turn, helped them to interpret and frame their own experiences, and one composer to purposefully programme women into her concerts. Through using their social networks and positions to make change, the composers felt they could make positive contributions to their communities.

The last theme concerned perceptions of the term "woman composer," which has been a point of contention for composing women of the past. The respondents reacted both positively and negatively towards the term, and most did not appreciate the descriptor being used on them. It was speculated that the term implied that women had a different position within composition than men, or that women's gender was more salient than their job, even within an occupational context. However, some composers had mixed feelings about the term because they acknowledged that "woman composer" could be a descriptor for art or gender expression. "Woman composer" was also proposed to be a useful marker of identity when seeking out others with similar experiences, and encompassed the struggles and tradition of women in

western art music. Similarly, the impact of feminism on the composers' careers was mixed; some composers perceived a feminist influence on their careers, whilst others saw their careers as independent of feminism.

Chapter 5: Kate Moore: A Career Sketch

The creative voice is an earpiece for a society and the voices of creative women drawing attention to their experience should and must be heard and be valued with utmost respect and importance on an equal standing with men. (Moore, 2016, para. 3)

5.1 INTRODUCTION

This chapter presents a feminist case study of one Australian woman composer, Kate Moore (b. 1979), in order to give a more in-depth perspective on the effects of gender on women composers described in chapter 4. As outlined in chapter 3.4, the information contained in this chapter has been obtained from secondary sources and one in-depth interview with the composer. Formative and final drafts were informed by Moore's own input. This biography highlights the role of gender in the career of a practising Australian woman composer, speculating upon some of the effects that gender has had on her life and career. This chapter also demonstrates the usefulness of feminist approaches to studies of contemporary women composers: in particular, feminist standpoint theory.

Like most biographies, this chapter is ordered chronologically. Chapter 5.2 details Moore's early life, from childhood until 1997, when she finished high school. Chapter 5.3 focusses upon her undergraduate years at Australian National University, from 1998-2001. Chapter 5.4 concerns the early stages of the composer's career from 2002-2006, a period in which she moved to the Netherlands. Chapter 5.5 examines the rise of her career from 2007-2009. Chapter 5.6 focuses upon the period from 2010-2014, a collaborative period of her life. Chapter 5.7 focuses upon Moore's feminist realisation in 2014, and her resulting advocacy for women composers. Chapter 5.8 details some of her recent projects and concerns, from 2015-present (2018). Finally, Chapter 5.9 reflects on the research process, and discoveries that were made as a result of employing a feminist approach to this chapter. Chapter 5.10 contains a summary of the chapter.

5.2 EARLY LIFE

Kate Moore was born in 1979 in Oxfordshire, England. She was exposed to music at an early age, describing music as the family's "whole way of being" (Moore, personal communication, November 11, 2016). Her parents were amateur musicians; both parents were guitarists, her mother was a pianist, and her father was a self-taught soprano saxophonist. Moore's formative years were spent in a small UK country town in the company of her younger sister. Geographical isolation, coupled with her exposure to music and various instruments at an early age, led the sisters to incorporate music into their play to avoid boredom, as "music was full of colour and took you lots of places that everyday life didn't" (Brassey-Brierley, 2014). Improvisation on the family's piano was a large part of this play, with Moore stating "I was always improvising in the house—it was my way of telling stories" (Brassey-Brierley, 2014). Moore's family moved to Sydney when she was seven, and she began developing more stories in the form of theatre plays with children from her neighbourhood. Developing and transcribing music for plays was Moore's first foray into composition. She was a keen transcriber, and employed this skill in discovering how music worked that fascinated her as a child. In one instance, she recalled that she and her sister found a music box in a park which played a tune they found so intriguing that they felt compelled to "work[] out how to write it down" (Moore, personal communication, November 11, 2016). As a young child, Moore's musical curiosity led her to incorporate it into many aspects of her life and early childhood play.

When her schooling commenced in Australia, Moore began music lessons and participated in various musical activities. Early in her life, her mother had attempted to teach her the piano and recorder at home, but she proved to be a somewhat defiant student, describing herself as "a little rebel" (Moore, personal communication, November 11, 2016). Attending a public school in Sydney, she began formal piano lessons at seven years of age, but again, she found it difficult to adapt to the conventions and discipline of piano lessons, preferring to keep improvising instead. She was subsequently enrolled in recorder and violin lessons, which were also not to her taste; however, she finally settled on learning the cello and began lessons at ten years old. Music was a valued part of Moore's surrounding community, and she and her peers were highly encouraged to be involved in various musical ensembles. Consequently, she became a member of her primary school orchestra and the Sydney

Schools Youth Orchestra, and in high school she participated in numerous chamber ensembles and the SBS Radio and Television Youth Orchestra. Moore's family resources, which allowed her to have a musical education, coupled with the influence of her parents and musical community, encouraged her to have a strong musical work ethic at an early age.

At the time that she was beginning her education, Moore was still writing music, which she described as part of her "secret world" that she could escape to, away from her formal education and music performance commitments (Moore, personal communication, November 11, 2016). She remained a creative child, diverging into visual art as well as composition as part of her imaginary play. However, her shyness led her to keep her compositional interest to herself, "drawing...manuscript paper in secret to make up tunes" (Moore, personal communication, November 11, 2016). Interestingly, Moore seems to have relegated her compositional practice around the time when she began receiving formal music instruction. As improvisation at the piano was discouraged in favour of practising scales, she withdrew from overt displays of musical play and kept her compositional practice more confidential. Studies of young children have shown that improvisation is often incorporated into their compositional process, and some children do not distinguish the two activities at all (Burnard, 2000, p. 20). However, Moore's parents' positive perception of rigid musical instruction (shown through their enrolling her in music lessons), in favour of improvisation or composition, likely influenced her decision to keep her compositions to herself. Additionally, although she attributed the private nature of her compositional practice to her own introversion, Moore's insecurity in sharing her compositional practice in childhood may be partially attributed to her own gender socialisation and the roles that she had been taught at the time. Studies of children have shown that gender roles are pervasive and observable in children's discourse. For example, a London study conducted in 1998 showed that in eight to ten year-old students, gender stereotypes and expectations about who could compose were observable through classroom discourse (Charles, 2004). Given a compositional assignment, boys tended to choose more abstract compositional titles, perceived that they were "non-conformist" in musical improvisation, and were "extremely confident" in their creative abilities (Charles, 2004, pp. 269-272). Girls, on the other hand, chose titles associated with nature and emotion, did not believe they could improvise well, attributed musical

success to hard work rather than natural ability, and were less satisfied or sure with their compositions. Compounding this effect, teachers were also reportedly influenced by students' gender in their description and assessment of qualities in the students' compositions, for example by assigning more stereotypically feminine descriptors to the girls' compositions and locating the compositions within particular (gendered) genres. An earlier report by Green (1993) identified this teacher perception, with school-age girls seen as more engaged than boys in all aspects of and types of music except composition and popular music. Contemporary reports have noted this, with a 2016 report into gender disparity within Australia's arts industry questioning whether such early socialisation could be correlated with the smaller number of women composers in the present day (Browning, 2016).⁵⁷ Although Charles' (2004) study was conducted in a somewhat different context to Moore's upbringing, it can be surmised that similar beliefs and stereotypes would have undoubtedly impacted her to some degree throughout her Australian childhood in the 1980s. Moore's own interpretation of events did not mention gender, but she has referenced her inhibition in approaching a composition teacher: "it wasn't really a big thing where I came from to be a composer. I mean, there were a lot of performers about but—like when I was writing things down, I didn't really know who I could talk to [to] be a teacher" (Carone & Cavanaugh, 2010). Given the conclusion that girls' socialisation discourages participation in music composition, it is remarkable that Moore continued composing at all. Writing music "in secret" might have been her own compromise or solution to the situation, according with Charles' observation that, despite the gender ideologies' pervasiveness within children's discourse, "in their musical practice young children do not necessarily reproduce ideologies" (2004, p. 275). This is not to say that Moore was necessarily restricted or that her gender socialisation was a purely negative experience,⁵⁸ and she was not the only one of her peers to explore composition as a child. Although she acknowledged her hesitancy to broadcast her compositions when she was young, she recalled one instance at around ten years old, where she entered a school competition in music performance but was bested by one of her peers who had written her own composition for the prize. This event inspired Moore to continue her

⁵⁷ The exact question asked was: Is this [low number of women composers] because of traditional gender stereotyping where girls grow up with the belief that composers are male or are females just not as interested?

⁵⁸ In fact, Moore spoke positively of her childhood years.

compositional pursuit, as she aspired to be like her friend and create her own “stunning” works (Moore, personal communication, November 11, 2016).

Direct and explicit encouragement came to Moore when she entered a girls’ high school. Given a minor composition assignment, she seized the opportunity to write an elaborate ensemble setting. This caught the attention of her music teachers, two of whom were women composers, and thereafter, she was greatly encouraged to continue her compositional practice. Throughout high school years, Moore relished in this opportunities afforded to her, transforming her secret compositional hobby into a school subject in which she could excel. Concentrating on composition had the added benefit of taking some of the pressure off her performing music:

Feeling like I had to work very hard to catch up [in music performance]...sort of pushed me into composition...I didn’t feel like I had to compete with all these amazing performers so much as, I actually preferred to make something for them to play. (Byrd, 2012)

Moore spoke positively about her teachers and time in high school; these teachers were her first significant exposure to women composers, who encouraged her to continue composition and gave her role models to aspire to. Moore’s case of her teachers playing a significant role in shaping her career pathway was not unique; the significance of teachers’ influence to women’s life choices has been studied in occupational literature. Creamer and Laughlin’s (2005) interviews of college-enrolled women suggested that schoolteachers can have a “significant impact on...[women’s] career interests,” falling second only to the influence of family. Green’s (1993) study of English schoolteachers, the teachers identified that positive examples of women in composition were very influential in encouraging schoolgirls to compose; in one instance, a teacher was quoted as saying “I have noticed that girls have only recently come forward as composers (in the last four years or so). This is undoubtedly due to the influence of innovators like Kate Bush” (Green, 1993, p. 245). Although the timeframe of the study was not offered, this again would have occurred during a similar span to Moore’s own high school education in the early 1990s. Similarly, Schloss (1993) cited the case of Pauline Oliveros, who looked up to her mother and grandmother as musical women role models, suggesting that Virginia Woolf’s theory that aspiring women writers need to be exposed to other women writers could equally be applied to music composition (Snaith 1929/2015). Finally, Lockwood’s study of

college women's role models suggested that women tend to choose other women as role models not solely because of their common identity or social expectations, but because "they illustrate the kinds of achievements for which other women can strive and highlight the possibility of overcoming gender-related barriers to success" (2006, p. 43). Moore's high school music teachers undoubtedly acted as both role models and mentors themselves, offering professional guidance and real-world experience, as one of them had studied in Sydney with Peter Sculthorpe. This early exposure showed her that women can be successful composers, feeding into her motivation to continue her compositional practice. Although she was encouraged to pursue music from a young age, Moore's compositional practice came to the fore during high school, eventuating with her majoring in composition by the end of her secondary schooling.

5.3 UNIVERSITY YEARS AND EARLY CAREER

Encouraged by her high school teachers and her successes within high school, Moore decided to pursue her passion and moved from Sydney to Canberra to pursue a composition education at the Australian National University. On staff at the university were teachers Jim Cotter (b. 1948), with whom she studied in her first year (1998), and Larry Sitsky (b. 1934), whom she studied with from 1999-2001. Cotter had himself learned from Sitsky some thirty years earlier, and at this time Moore also undertook cello studies with David Pereira. A Chinese-born composer-pianist of Russian Jewish descent, Sitsky was a self-taught composer who became one of the most significant in Australia, earning him an Officer of the Order of Australia in 2017.⁵⁹ Stylistically, he has been described as a "direct descendent of the Busoni- Petri tradition...[itself] from the Russian School of Rubinstein," although his early works were "fiercely modernist" (Cotter, 2004, pp. 4-5).⁶⁰ In composition, Sitsky has drawn inspiration from his international background, and in performance he maintained a focus on Australian music and new music of the day, being at the "forefront of the Australian avant garde," particularly in the 1960s and 70s (Holmes, Campbell, & Crispin, para. 2). He has also been heavily influenced by the music and spiritual philosophy of George Gurdjieff and Ferruccio Busoni, the latter which Crispin (2007) argued had a direct influence on the

⁵⁹ An honour available in Australia to those citizens who have made exceptional contributions to the country.

⁶⁰ Sitsky makes the point that composition study was not available when he was a University student, although his peers and teachers included Raymond Hanson, Frank Hutchens, Lindley Evans, Nigel Butterley, Don Hollier and Don Banks (Cotter, 2004, pp. 37-38).

mystical aspects of his works, and who Sitsky prolifically researched and helped introduce to the Australian concert repertoire.

As teachers, Cotter and Sitsky were demanding, with Moore commenting that she was made to work “really damn hard” during her undergraduate years, and that the composers were “very, very critical” (Moore, personal communication, November 11, 2016). She was appreciative of this teaching approach, however, and maintained that the students were “encouraged to do their own thing” and that the teachers “didn’t insist on any style” (Moore, personal communication, November 11, 2016). Through the discipline enforced by her teachers, Moore’s compositional practice became grounded through a thorough study of the academic literature, a process she described as “almost like a musicology degree” (Moore, personal communication, November 11, 2016). She was recognised for her hard work, earning the Honours scholarship and University medal, as well as the Howard-Allen Memorial prize for the highest achievement in composition for every year that she attended the Australian National University.

During this period of study in Canberra, Moore made a foray into the professional sphere, and had various works commissioned and performed. Her teacher Pereira premiered Moore’s solo cello work *Homage to my Boots* (1998) in a local cafe, and then in a Sydney church. Other solo works were written during this time, such as *Rain* (1998) for snare drum, and *Melodrama* (2001) for piano (which was later incorporated into a series with other works). Moore also experimented with electroacoustic works through *Sand* (1998), which consisted of a series of cello samples, and *Scuttly Things* (1998), with both works premiering at the Australian Centre for Arts and Technology. The centre also hosted installation works *Sentience* (2000), and *Empty Space* (2001); and another installation *Sound Waves* (2001) was produced with artist Jade Oakley for the Floating Land Festival in Noosa, Queensland. Early on, Moore also collaborated with her father, physicist Dr Chris Moore, in the algorithmic work *Satellites* (2001), which was based upon satellite movement observed at Mount Stromlo observatory. Among the larger works of this period was *Sketches of Stars* (2000), a twenty-two minute string quartet, which in 2001 won Moore the Franco-Australian composition competition. The prize allowed her to collaborate for a month with Ensemble Syntonia in Paris, helping Moore launch her international career, and culminating in the performance of the work on the eighteenth

of January 2001 at the Paris Conservatoire. *Stories for Ocean Shells* (2000) for cello octet represented another significant work of this period. The work was based upon cyclical Thai weaving patterns which resemble shell spirals, showing her inclination towards, and fascination with, natural phenomena or patterns through the evocation of Fibonacci sequences. It was later rearranged for a string septet (seven cellos and one bass), and solo piano, and the album *Stories for Ocean Shells* was released in 2016 (discussed in chapter 5.6).

As shown from her works and performances, Moore's time in Canberra was prolific and successful, with her hard work earning her a scholarship to study during her Honours year in 2001 and a University Medal in the same year. During this time, she stated that she was "treated equally" to her male peers by her teachers, and that certain subjects such as aural training were an opportunity to excel as there were no subjective assessments involved (Moore, personal communication, November 11, 2016). However, she recalled certain teachers whom she was not comfortable with, and tended to avoid those individuals who she felt held her back. At the time, though, she did not attribute this differential treatment to her gender, stating "it never really occurred to me like that." Perhaps subconsciously, Moore was able to evade potentially distressing situations and felt more content to stay within the University's composition department; Sitsky was a "very fair" mentor who treated her the same as any other student, and there were a few "very smart and feisty" women composers such as Judith Crispin (b. 1970) and Somaya Langley (b. 1976) whom Moore looked up to, even though the number and roles of the women were not as prominent as in her high school education. However, even within the safety of the composition department, Moore's success was not a completely positive experience. Although she had a natural aptitude for composition and was a meticulous and hard worker, she perceived a backlash from some of her peers due to the positive reception of her many works, for example when she earned top marks and was awarded the Howard-Allen Memorial prizes each year she attended Australian National University. This isolated her from some of her colleagues, who would comment demeaning statements such as "you got that opportunity because you're a woman," or "people only liked that because you're this [a woman]" (Moore, personal communication, November 11, 2016). As problematic and insulting as these statements were, they serve as examples of wider instances whereby women's achievements have been attributed to positive discrimination rather

than their own talents and efforts. In composition, Macarthur (2014) argued that positive discrimination, used to achieve gender mainstreaming, may actually exacerbate this phenomenon, rather than providing equal opportunity without discrimination as intended. This was because it was essentialist, contributing to “exceptional woman syndrome” whereby women are rewarded for their achievement only if they conformed to neoliberal, and thus patriarchal, systems (such as being a commercially successful composer). Citing a study by Allen (2011), Macarthur claimed:

Affirmative action policies are politically and socially divisive, stigmatising those who have benefitted and compromising the self-esteem and self-respect of beneficiaries who know they have been given preferential treatment. (2014, p. 47)

These factors led the author to conclude that positive discrimination was unlikely to have long-term beneficial effects. In Moore’s case, although there was no evidence that she benefitted from positive discrimination during her time at Australian National University, and that she had actually been meritorious, her peers had assumed that she had been favoured because of her gender. This perceived positive discrimination had negative effects on Moore’s motivation, reflected in her statement that “rather than being pushed, it actually worked against me” (Moore, personal communication, November 11, 2016). Unfortunately, by the end of her time at Australian National University she was consumed by the combination of negative remarks alongside the stresses of tertiary education, contributing to her becoming “quite ill” by the time of her graduation (Moore, personal communication, November 11, 2016).

5.4 EARLY CAREER AND THE NETHERLANDS

Catalysed by the pressures that she experienced during her time in Canberra, Moore decided to undertake further compositional studies abroad in 2002 and moved to The Netherlands. Through a colleague, she was introduced to composer Louis Andriessen, who taught students at the Koninklijk Conservatorium in The Hague. Andriessen has been a figurehead within the Dutch music since the 1960s and 1970s, when he was highly engaged in various musical political activities such as founding the De Volharding (Perseverance) orchestra in 1972, a socialist ensemble which was run entirely democratically and sought to make music accessible to all, blurring

distinctions between genres, and high and low music. A student of Kees Van Baren, who introduced the serialism of Boulez and Stockhausen to The Netherlands, Andriessen has been associated with the avant-garde and experimental music of his time, in particular, postmodern and minimalist music; however, as one analyst wrote, “Andriessen...has been described using both these labels [postmodern and minimalist] but remains in some ways resistant to each” (Paterson, 2011, p. 226). A number of works, such as *Volksleid* (1971), *De Volharding* (1972, written for the ensemble of the same name), *Il Principe* (1974), *Worker’s Union* (1975), and *De Staat* (The Republic, 1976) reflected his political ideology. Andriessen consciously incorporated his philosophy into his compositional practice, for example, by writing works for nonstandard instrumentation and distributing parts equally amongst instruments. He was therefore a political figure as well as musical one, although he later acknowledged the idealism of his early years, stating in an interview: “I’ve become somewhat sadder and wiser” (Andriessen & Thomas, 1994, p. 141). However, his impact has remained, as Andriessen’s “counter-culture image, his leftist politics, his contempt for mainstream classical-music institutions, and his bracingly original musical synthesis” continued to draw composers to him “for study, conversation, and advice” (Schwarz, 1996, p. 208). He has been a composition lecturer at Koninklijk Conservatorium since 1978. In this vein, Moore noted that she was sympathetic towards Andriessen’s philosophy and the Dutch music scene in general, acknowledging that they were “the people pushing the boundary” (Byrd, 2012). She preferred this freedom and open-mindedness to the other European schools that were more “dogmatic” or closely-tied to tradition, and in this sense described The Netherlands as “sort of like a base in Europe that was outside Europe” (Byrd, 2012).

Another factor that Moore attributed as key to her decision to study in The Netherlands was that she felt motivated to explore aspects of her Dutch heritage. Moore’s maternal grandparents had migrated from The Netherlands to Australia when her mother was a child. Moore’s mother and her siblings did their best to adapt, learning English to fit into Anglo-Australian culture; however Moore’s grandmother struggled with the language throughout her life. As she was the first generation of her family to grow up in Australia, Moore stated that “coming here [the Netherlands] was a way to reconnect with my heritage,” which had been suppressed throughout her early life (Schalk, 2013, para. 6); and, in her own words, “I wanted to know more about

being Dutch, and being in Australia I felt Australian” (Byrd, 2012). Moore also attributed a sense of “innate Dutchness” to her affinity for Andriessen’s music, stating that she could “relate to his work more” (Moore, personal communication, November 11, 2016). Her affinity with her Dutch heritage has filtered into her compositional career, as she has been based in The Netherlands since moving there. Moore’s embrace of her multinational identity was reflected in her statement that “I like to belong to everywhere and nowhere simultaneously” (Clayville, 2014, para. 9).

During her time studying in The Hague, Moore also took the opportunity to study with Martijn Padding (b. 1956), Diderik Wagenaar (b. 1946) and Gilius van Bergeijk (b. 1946). Notably, she composed *101* (2003) for sextet, which was premiered at the Koninklijk Conservatorium and subsequently performed by the ASKO Schoenberg ensemble at Amsterdam’s 2012 Warm up World Minimal Music Festival, as well as various performances in The Netherlands and Czech Republic. Other ensemble works of this period included *Figures in the Sky* (2003), *Luister Naar Cassandra* (2004), and *Altered Geography* (2004). Moore also ventured further into the choral realm with *Creatures of the Wind* (2003), and *ID* (2004).⁶¹ A solo clarinet piece, *Red Flame Blue Flame* (2003) was written for the International Composers Meeting in Apeldoorn, and a solo piano work of this period, *Joy* (2003) (previously titled *OD*), was written for pianist Joy Lee who premiered them at the Conservatorium. *Joy* has since been performed at the Sydney Opera House (in 2017), and was later incorporated into Moore’s *Dances and Canons* (2000-2013) cycle for piano. Finally, Moore also wrote music for a sound installation by Dennis del Favero, *Deep Sleep* (2004) at Sydney’s More Gallery in July 2004. Scores of *Red Flame Blue Flame*, *101*, *Joy*, and *Luister Naar Cassandra* are currently available at the National Library of Australia. These ensemble works were characterised by juxtapositions of texture and rhythm, such as in *101* where various combinations of instruments alternate between heterophonic and polyphonic textures, sometimes resulting in polyrhythms.

⁶¹ She had previously written one choral work, *Winds of Change, Earth of Time* (2000) for Ravenswood School for Girls in Sydney.

a. Bars 1-12

$\text{♩} = 72$
buoyant, lively

Soprano Saxophone

Alto Saxophone

Trombone

Bass Guitar

Piano

Vibraphone

b. Bars 270-278

270 Driving

Sop. Sax.

Alto Sax.

Tbn.

Bass

Pno.

Vib.

274

Figure 6: Textural examples in *101* (Moore, 2003)

5.4.1 How Composers Eat: Surviving as an Artist and a Woman in The Netherlands

Moore's period of study at Koninklijk encompassed a broad range of works, and she stayed on in The Netherlands as a freelance composer and performer. Of this time, she recalled: "I was playing a lot of cello actually for various ensembles, but of course it wasn't paid," and she was often asked to compose works for free (Moore, personal communication, 2016). Moore's difficulty as an emerging composer reflected a well-documented pattern within arts work of artists receiving little or no payment for their services. Back in Australia, Throsby and Zednik's 2007-2008 survey on the economic conditions of working artists (including musicians and composers) showed that almost 20% of musicians' and composers' time was spent on "non-arts" work, and that the 80% that was spent on "arts-related" work included voluntary (or unpaid) work (2010, p. 39). As Bartleet et al. had noted previously "it appears that out of necessity many Australian musicians take on a continually evolving range of concurrent and overlapping paid and unpaid, predominantly part-time and freelance work, in order to carve out a viable living" (2012, p. 35). Of course, this has not just been an Australian situation; unpaid labour is characteristic of the creative industries around the world, and has been throughout the history of Western art music, contributing to commonly-known trope of the "starving artist" (Mayer, 2014). Notably, Virgil Thomson remarked in his 1939 essay, "How Composers Eat":

When every now and then some composer actually makes enough money off his music to sleep and eat for a while, that is a gala day for the musical art. He feels like a birthday-child, of course, and fancies himself no end. Let him. His distinction carries no security. (1939/2002, p. 21)

Thomson then continued to compile a list of composers' income sources:

1. Non-Musical Jobs, or Earned Income from Non-Musical Sources
2. Unearned Income from All Sources
 - a. Money from home
 - (x.) His own
 - (y.) His wife's
 - b. Other people's money

- (x.) Personal patronage
 - i. Impersonal subsidy
 - ii. Commissions
- (y.) Prizes
- (z.) Doles
- 3. Other Men's Music, or Selling the By-products of His Musical Education
 - a. Execution
 - b. Organizing musical performances
 - c. Publishing and editing
 - d. Pedagogy
 - e. Lecturing
 - f. Criticism and music journalism
 - g. The Appreciation-racket
- 4. The Just Rewards of His Labour
 - a. Royalties
 - (x.) From music published
 - (y.) From gramophone-recordings
 - b. Performing rights-fees (Thomson, 1939/2002, pp. 21-22, capitalisation in original)

Leaving aside the implied masculinity of the composers (as this was written in a different time), it could be said that much of Thomson's list is still applicable to the modern-day context of composers; certainly it applied to Moore's situation at the time, as she had to work hard to survive without other external sources of income. Throsby and Zednik's (2010) study presented such a parallel in defining income in terms of creative income, arts-related income, and non arts-related income, and also noted the importance of spousal income to artists. From studies such as these, it can be concluded that the precariousness of the compositional occupation usually forces them to rely on

alternative means of income to support their creative practice. As Moore did not have the option of spousal or parental support, the unpaid performance and composition work that she undertook after her Masters graduation meant that she had to work a number of day jobs to make ends meet. This was a difficult period, as she described:

I don't have any other sort of form of financial support at all, I'm a worker I had to work. And I was still, like a lot of people asking me to write pieces but of course none of its commissioned, it's all for free, but with the promise of a performance, and so it's what I want to do so I keep writing pieces and that sort of keeps me going in The Netherlands...I'm doing so many menial jobs, like working in a pub and cleaner and a babysitter, and folding envelopes...(Moore, personal communication, November 11, 2016)

Another difficulty Moore faced as a young artist was adjusting to the conventions and culture of Dutch society. Although she had moved abroad to learn about her heritage, she was disappointed to learn that her gender influenced the way that she was perceived by the Dutch, in a way that was not so obvious to her when she was living in Australia. Of her time studying and starting her career in The Netherlands, Moore recalled:

This was really when I noticed that there was difference [in treatment of women]. I hadn't really thought of it before...in Holland for the first time I noticed that it was very much ingrained in the...patriarchal history which is very much present. And things that I sort of took for granted being in Australia like...expecting to be an equal and treating people equally, and expecting to be treated equally in return, even to the point of expecting to have a conversation on equal terms and I'm allowed to say what I want...and suddenly discovering that I'm actually being perceived differently, or being misunderstood, I...for the first time, became very aware of that. (Moore, personal communication, November 11, 2016)

Moore was not isolated in her realisation that she was not perceived as an equal. Differential treatment on the basis of gender has been reported as an international phenomenon in a recent survey of women composers (Macarthur et al., 2017). Another recent study by Strong and Cannizzo (2017) has found that Australian women screen

composers felt that they have been perceived as less competent because of their gender. There is basis in their perceptions, as studies such as Proudfoot, Kay, and Koval (2015) reported that creativity is associated with masculine traits and qualities. Additionally, women and minority workers in creative industries have a more difficult time being able to network, and as creative workers such as project-based composers rely heavily on networks to obtain work, exclusion from networks due to bias can perpetuate existing inequality in the field (Gill, 2002; Strong & Canizzo, 2017). Alongside the pains of living as a freelance composer, the differential treatment that Moore underwent during her early career led her to state that:

Being in The Netherlands was not an easy road, it actually, in some respects, sort of held me back a little bit, certain opportunities didn't come flying my way at all...I look back on it and I think "why on Earth did I stay in The Netherlands" because it was just a hellhole. (Moore, personal communication, November 11, 2016)⁶²

Although it was a difficult time in The Netherlands for Moore, she undertook a number of commissions to help support herself, and started seeing some recognition from her efforts.⁶³ In 2006, she undertook a residency at Bundanon in New South Wales, Australia, where she created the sound installation *Eclipsed Vision* (2006).⁶⁴ In this work, the audience participated in the installation by singing a note written on a card whilst moving around the venue. It premiered in 2007 and was incorporated into Moore's *Rain Project* (2010).

⁶² Moore has clarified that she has long surpassed this difficult period, and currently has many friends and colleagues who support her in The Netherlands (Moore, personal communication, July 24, 2018).

⁶³ It is not clear how much she earned from these commissions.

⁶⁴ Pleskun (2014, p. 591) gave the year of residency as 2004.



Figure 7: Box of cards used for *Eclipsed Vision* (2006) (Bundanon Trust, n.d.)

Another installation, *Sensitive Spot* (2005-6) was written for Dutch ensemble Modelo62, with whom Moore had previously worked with on *Ode to Joy* and *ID*. It was rearranged in 2007 for pianist Saskia Lankhoorn (b. 1979), and performed at the Korzo theatre. *Dead Heat* (2006) and *Limbo* (2006) were written for video installations by Dennis del Favero exhibited in Cologne. Moore also wrote a number of instrumental and choral works during this time such as *Altered Geography* (2005) for baritone saxophone and marimba, *Tangible* (2005) for guitar, *Two-hundred and Seventy Flights of Fancy* (2005) for four tenor saxophones and piano, *Boris Blastoff Plays at Crap Shooting* (2006) for mixed choir, and *Zomer* (2006) for solo piano. One large chamber ensemble work, *...And in that Gate they shall Enter in that House they shall Dwell...* (2006) was commissioned by Orkest de Ereprijs for a number of wind and brass instruments, percussion, electric and bass guitars, and piano. The work's namesake was taken from one of Renaissance-period English poet and priest John Donne's sermons which describes death as the great equaliser, and the work was correspondingly hymnal.

5.5 “MY FIRST BIG BREAK”

In June 2007 Moore undertook a residency at Inishlacken, Ireland, where she wrote *Uisce* (2007), an installation that, like *Eclipsed Vision*, was for a variable number of voices, and was also later incorporated into *Rain Project*. She was also selected to participate in the Bang on a Can Summer Festival, held at Massachusetts Museum of

Contemporary Art (MASS MoCA) in July. As she had spent the previous few years surviving on commissions and a series of day jobs, Moore stated that “it took me that long to save up to enough money to do the course, it’s an expensive course”; however this proved worth her effort as “it was really like that was my first big break.” At MASS MoCA, Moore was able to meet and work with other like-minded composers and musicians, and this was important as she noted that “it really wasn’t until I went to the Bang on a Can Summer School that I really was given the opportunity to sort of work at a level that I felt capable of doing” (Moore, personal communication, November 11, 2016). For the festival, she wrote *Antechamber* (2007), for amplified quartet consisting of vibraphone, marimba, organ, and piano, accompanied by electronic samples. It was premiered by Bang on a Can during her time at MASS MoCA, alongside premieres of *Zomer* (2006), *Without Measure* (2007), and *Eclipsed Vision* (2006). This was a very positive experience for Moore, as the works were well-received. Through participating in the festival, she had established her presence in the United States, and had numerous pieces performed by a leading new music ensemble. Moore was refreshed by the encouragement she received; for her, this time in Massachusetts “made all the difference” (Moore, personal communication, November 11, 2016).

Following the Bang on a Can Summer Festival, Moore worked with Dutch director Matthias Mooij on a theatre piece named *De Stad* (The City, 2007), which consisted of arrangements of *Melodrama*, *Joy*, *Sensitive Spot*, and *Zomer* for piano. She also arranged a number of pop songs for Orkest de Ereprijs, to be played at their 2007-8 Enjoy the Silence Summer Tour. A trombone concerto, *The Regarding Room* (2007) was premiered by Anton van Houton and Ensemble Klang in January 2008. In 2008, Moore composed *Notes in a Bottle* (2008, unspecified instrumentation), *Un_Imaginable* (2008) for an installation by Del Favero, and *Quiet Child* (2008) for Ensemble Klang. She was also commissioned by the Korzo Theatre to write *Puur*, a dance work with a stringed percussion instrument for Dutch choreographer Neel Verdoorn.



Figure 8: Screenshot from production of *Puur* (2008) (Magnolia Ears, 2013)

The Korzo Theatre also commissioned Moore to compose *The Open Road* (2008), a cycle of fourteen songs set to poems by Walt Whitman with accompaniment by a chamber ensemble consisting of harp, organ, singing bowl, and trumpet (or flugelhorn). Moore was inspired by Whitman’s “Song of the Open Road” from the collection *Leaves of Grass* (1855). *The Open Road* (2008) depicted the various expeditions taken upon the journey of life.

After settling back into life in The Netherlands after the excitement at MASS MoCA, Moore was contacted by Julia Wolfe, one of the founders and artistic directors of Bang on a Can, for a commission from the People’s Commissioning Fund.⁶⁵ *Ridgeway* (2009) was written for an amplified sextet, consisting of clarinet, piano, percussion (vibraphone and tubular bell), electric guitar, cello, and bass. The work harks to the landscape of Moore’s early childhood years in England, “a tribute to the journey going back to the point of ones origin in life” (Moore, n. d.), referring again to her preoccupation with journeys seen in *The Open Road*. Moore described *Ridgeway* as her “first major commission” (Moore, personal communication, November 11, 2016). It was premiered by Bang on a Can All-Stars in April 2009 as part of the New Sounds Live concert series at the Merkin Concert Hall in New York, and was joined by works by Lok-Yin Tang (another Commissioning Fund recipient), Alvin Lucier, Fred Firth, and Lee Ranaldo. A *New York Times* review of the concert commented on Moore’s compositional style in *Ridgeway*:

⁶⁵ An initiative which sourced commission funds from its audiences.

She prefers thick textures and clashing rhythms, and she sometimes has her players saw away vigorously. Yet from the haze she creates, graceful, ambling melodies emerge and evaporate, and those give the music its allure. (Kozinn, 2009, para. 5)

Such critical acclaim in the North American music scene, alongside a performance by a significant new music ensemble, marked *Ridgeway* as a significant commission in Moore's career. The appreciation she experienced in the United States was a pleasant contrast to the smaller commissions she was used to in The Netherlands. Comparing the two music scenes, she stated in a 2011 interview that, "the Dutch are less convinced by accolades...on the one hand there is less public recognition for achievement but on the other there is a whole-hearted acceptance of the art as a profession" (Pearson, 2011, para. 13).⁶⁶ *Ridgeway* (2009) was later included in Bang on a Can's CD release, *Big Beautiful Dark and Scary*, accompanied by works by Louis Andriessen, Michael Gordon, David Lang, and Julia Wolfe (amongst others) (Bang on a Can, 2012).

After having entered the North American music scene, Moore enjoyed more recognition in the Dutch music scene as well. The Bang on a Can commission was closely followed by another significant commission, this time from Netherlands-based Fonds Podiumkunsten for the ASKO Schonberg ensemble. *Klepsydra* (2009) was composed for woodwind, brass, percussion, Rhodes electric piano, harmonium, and strings.⁶⁷ In this work, Moore built a clepsydra instrument which dripped onto several panels of resonant material, which were amplified for performance. The rhythms created by the clepsydra corresponded to the score. The work also incorporated prepared bicycle wheels, and electronic recordings of the electric piano, harmonium and vibraphone instruments. In November, *Klepsydra* premiered amongst a programme of Martijn Padding (Moore's former teacher at The Hague) and Anke Brouwer (another emerging Dutch composer at the time). The work was incorporated into Moore's *Rain Project* (2010).

⁶⁶ Of note, the interview this quote is from took place in the United States.

⁶⁷ A clepsydra (also spelt "klepsydra") is a type of primitive clock which measures time based on water flow to or from a container. In Figure 9 the clepsydra is positioned in the front right of the picture, with prepared bicycle wheels next to the brass section.



Figure 9: Kate Moore's *Klepsydra* (2009) (Eeuwes, 2016)

The composition of *Klepsydra* coincided with a set of sculptures of the same name, which were created during a Laughing Waters residency Moore undertook in Victoria, Australia, with fellow (visual) artist in residence Kath Fries. She spent one month (September-October) at the property, where she created a series of site-specific sound sculptures motivated by the “relationship between the audio qualities and emotive aspects of water, music and the temporal question of time” (Moore, 2009, para. 2). The sculptures were made from objects found at the property, and were exhibited as an installation during her time there with corresponding artworks by Fries.



Figure 10: Sound sculptures at Laughing Waters (Moore, 2009)

2009 was thus a significant year in Moore's career; she not only exhibited works in Australia but earned two large commissions from world-class ensembles in the

United States and The Netherlands. Other works of this period were *Horologe* (2009) for voices and string instruments, electroacoustic work *Lunapark* (2009), and *Debris & Alchemy* (2009) for Ensemble Klang; her take on a post-apocalyptic soundscape. Of this period of her life, she reminisced that “it’s just the best story, like a fairy tale really” (Moore, personal communication, November 11, 2016).

5.6 2010 ONWARDS: COLLABORATIONS, CROWDFUNDING, CAPITAL

The next few years in Moore’s career were characterised by various ongoing collaborations with other musicians and artists. Australian pianist Lisa Moore (b. 1960) and American cellist Ashley Bathgate (b. 1979) (who went by the duo name TwoSense) were the dedicatees and performers of *Velvet* (2010), commissioned by the Australia Council. Lisa Moore had been in Bang on a Can All Stars since its founding in 1992. She had met Kate Moore previously at the Bang on a Can Summer Festival. In 2011, Lisa Moore performed the piano arrangement of *Sensitive Spot* (2007) at the Melbourne Recital Centre. In 2015, *Sliabh Beagh* (Borderlands) was written for her, as a pianist-singer. The song cycle was another foray into Kate Moore’s family history, specifically that of her late grandfather. Although both Moores were not related, by the time the work was written, Kate had become more comfortable sharing aspects of her private life with Lisa. In a radio interview, Kate gave an insight into their collaborative process:

There isn’t much communication between us when I’m writing...but that’s my way of working...I’m sort of like the person who locks myself away from the world for a very intense period just to get into the piece, and I’m completely absorbed by it for that concentrated time. And then I sort of send it off and I emerge and it all sort of starts to come to life, and we start rehearsing together which is really fun; Lisa brings her voice into the music. (Adams, 2017)

To Lisa, this style of collaboration was familiar to her, as it was similar to that of her composer husband. She added:

It is funny because people think there’s a great collaboration between the composer and the musician but often they are just writing in their cubby-hole and then they come out and give you the piece...It’s been private on both ends, I mean she writes the piece and I practice it, and I

send her some requests about, you know, accidentals and um, technical things, you know. (Adams, 2017)

For Kate Moore, the processes she used in her career, such as writing music in private, were reminiscent of the secret world in which she wrote music during her childhood. Her shared surname (and potentially heritage), musical passion, and gender with Lisa Moore allowed her to feel more comfortable in writing about private matters such as the story of her grandfather. However, she still felt hesitant about it, stating that “I still don’t know how I feel about it and I think I’m becoming more in harmony with that, I’m more relaxed about it now than I was at the beginning” (Adams, 2017). Although she could hide herself and her music away in her childhood, Moore was now working within a professional sphere, and beginning to open up to others with whom she had a lot in common. Gender has played a role in this aspect of her career, seen in the fact that her major collaborators have, thus far, been women.

Another of Moore’s significant collaborators since 2010, and the cellist to which *Velvet* (2010) was dedicated, was Ashley Bathgate. Moore had met Bathgate in 2009, when she was a newly-appointed cellist at Bang on a Can. As Moore commented, the two “were at a similar place in our lives,” and that this “meant that we could immediately see where the other was coming from” (Bang on a Can, 2016, para. 3). Impressed by *Ridgeway*, Bathgate also felt an instant rapport, stating that “I immediately took to her music and to her as a person. Our personalities clicked and our lives seemed to bump up against each other in many serendipitous ways” (McPherson, 2017, para. 9). *Velvet* premiered in New York in January 2011. In 2014, Moore completed the *Cello Concerto* (2014) written for Bathgate and ASKO Schonberg, which comprised of *Velvet* and two other movements, *Sarabande* and *Days and Nature*. Later on, Moore compiled the *Stories for Ocean Shells* cello song cycle for Bathgate, and their album of the same title was released in 2016.

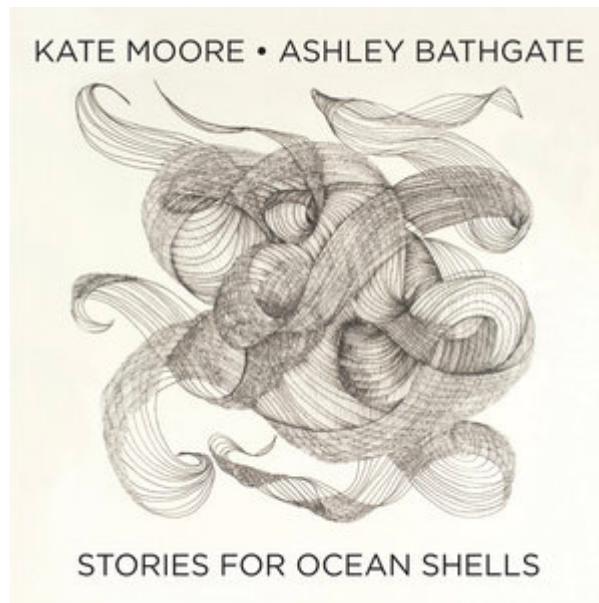


Figure 11: *Stories for Ocean Shells* Album Cover (Moore & Bathgate, 2016)

Bathgate and Moore used a somewhat unconventional means of releasing *Stories for Ocean Shells*. Similar in concept to Bang on a Can's People's Commissioning Fund, the artists sought to obtain backing from their audiences through a crowdfunding platform. Crowdfunding "involves an open call, mostly through the internet, for the provision of financial resources either in the form of donation or in exchange" (Belleflamme, Lambert, & Schwienbacher, 2014, p. 588). Bathgate and Moore used the crowdfunding site Indiegogo to raise money, and eventually surpassed their goal of \$10 000 USD from 125 "backers" to produce the album.

Moore and Bathgate's crowdfunding reflects a growing trend among working artists, who turn directly to their audiences to fund their work. Scherer and Winter noted this phenomenon, hypothesising that:

A sustained pronounced lack of confidence in traditional forms of financing music...as well as decreasing public investment in cultural projects and a decline in support for talent through traditional music enterprises have all led to increases in alternative forms of funding...Today, the legal, technological, economic, social and cultural frameworks and conditions of the music culture and music industry are in transition. Crowdfunding exemplifies how the financial momentum for artistic value creation is in flux, with ordinary people now having

media at their disposal to support music in various ways. (2015, pp. 10-11)

To Scherer and Winter (2015), crowdfunding in the music industry can be seen as a response to the commodification of the arts within twenty-first century neoliberalism. Facilitated by the rise of social media, and the widespread accessibility of arts media online, crowdfunding has allowed audiences to contribute directly to the creation of new artworks. As Moore and Bathgate were not able or willing to deal with record companies or traditional forms of media financing and creation, they turned to crowdfunding to create their newest album. Such a strategy is often seen as a means to combat the barriers to entry in the music industry (Gałuska, 2016); and, as this thesis has highlighted, these barriers have been particularly salient in the careers of women composers. In this instance, the use of Indiegogo as a means of raising money allowed Moore and Bathgate to release their first album together.⁶⁸ The collaboration has been fruitful, with Moore stating that “I try to capture her essence and personality through the music. To me, it really does feel like a portrait, something about the way she plays that I retain, and makes me learn what to write” (Goodwin, 2015, para. 14).

Another significant collaboration to Moore’s career has been that of Dutch pianist Saskia Lankhoorn. Lankhoorn and Moore had been founding members of Ensemble Klang, and Moore had played a significant role in its formation. Alongside the performances of works written for Ensemble Klang (including *101*, *The Regarding Room*, *Quiet Child*, *Debris* and *Alchemy*), Lankhoorn had premiered *Zomer*, and Moore had also arranged her a solo piano version of *Sensitive Spot*. In 2011, Moore was commissioned by Stichting Orgelpark to write *The Body is an Ear*, which was originally written for organist Una Cintina, and rearranged for two pianos. Lankhoorn and Vicky Chow premiered the piano version of the work in November 2012. The year after, Lankhoorn commissioned Moore to write the piano quartet *Canon* (2013). This led to Moore compiling a piano cycle from works and arrangements she had previously written for piano (and piano ensembles), named *Dances and Canons* (2013). These canons, as she stated, addressed “the question of tempo and perceiving time, and the way a performer translates and interprets the structuring of time over the piece” (Moore, 2014). Moore and Lankhoorn released an album of the same name in 2014. Unlike *Stories for Ocean Shells*, *Dances and Canons* (2014) was released by a

⁶⁸ This was also Bathgate’s first album.

record label (ECM Records). It was the debut album for both Moore and Lankhoorn, and received positive reviews and press (Ford & Moore, 2015; Gamboa, 2015; Taffijn, 2015), culminating in a series of concert tours around The Netherlands from September 2014 until May 2015.

The various collaborations with Saskia Lankhoorn (since 2003) Lisa Moore, and Ashley Bathgate (since the 2007 Bang on a Can Summer Festival) yielded not only artistic outcomes, but helped to strengthen the artists' relationships and careers. Drawing from Bourdieu's (1986/2011) concept of human capital, Engelmann, Grünewald, and Heinrich have argued that "artists can be more productive in being creative, and thus acquire more cultural, social and economical capital by...being creative working with others" (2012, pp. 38-39).⁶⁹ They critiqued the model of the conservatorium, which focuses on building musicians' cultural capital (through means such as performance or composition) without accounting for the modern-day economic reality, or the business skills needed to survive as an artist. The modern-day "artrepreneur," they argued, must be able to draw on economic and social capital in order to be successful. As they explained, "the new artrepreneur...is not only skilled as a musician but he/she will incorporate and learn various other skills to provide value for his/her network," which works to "increase[] the artist's access to resources and potential choices" (Engelmann et al., 2012, p. 40). Moore's various collaborations with performers Lisa Moore, Ashley Bathgate and Saskia Lankhoorn were thus valuable in increasing not only each artists economic and cultural capital through the creation and marketing of new compositions and CDs, but also their social capital through building the artists' relationships and networks.

5.6.1 Recognition: 2010-2014

Expanding her capital resources, Moore's career rose correspondingly with more international commissions, awards, and prestige. Most of the works from this period were chamber ensembles, tailored to the individuals or groups who commissioned them. For example, an arrangement of the 2008 work, *Afoot and Lighthearted*, was made for the ExhAust ensemble of expatriate Australian musicians in New York, and renamed *Bloodline* (2011). Another New York ensemble, Alarm Will Sound, commissioned *The Art of Levitation* in 2013. This work was inspired by an excursion

⁶⁹ The three main types of "capital" used to build a person's career are economic (financial resources), cultural (specific skills or knowledge) and social (knowing the "right people," or networking).

to Rotterdam Port, where Moore was fascinated by the industrial structures and materials surrounding her, such as electrical cables. *The Art of Levitation* concerned the “currents, streams and wave patterns created by the conflict between human and mechanical time” through settings of melodies in different tempi throughout the various instruments (Clayville, 2014, para. 5). *The Hermit Thrush and the Astronaut* (2012) was written for American contrabassist Robert Black. *Mozart Undead (Tuba Mirium)* (2013) was an arrangement of Mozart’s Requiem commissioned by Texas-based collective, The Golden Hornet Project. Back in Australia, *Heather* (2014) was commissioned for the Bendigo International Festival of Exploratory Music for violinist Anna McMichael and pianist Zubin Kanga.

A number of ensembles in The Netherlands also showed much interest in Moore’s work. *No Man’s Land* (2011) was written for the Amsterdam Cello Octet and premiered at the Musical Sacra festival in September 2011, and the octet commissioned another work, *Sphinx*, in 2013. In 2012, ASKO Schonberg commissioned *Days and Nature* (2012) for chamber orchestra. Moore stated that the inspiration for this work was taken from a tune that kept playing in her head, which became the material for the work. The development of the tune provoked her to consider how a composition grows like a tree from a seed, however, her thought process was interrupted by machine sounds whilst in residence at the Montsalvat artist colony. As a result, *Days and Nature* was inspired by both the analogy of the compositional process as a growth process, and the interruption that can occur to nature and thought through machines. A trumpet duet, *Telephone* (2014), was written for Louis Andriessen’s 75th birthday, reflecting upon Moore’s first telephone interaction with her teacher.

The rise of Moore’s career since her time at MASSMoCA, and the corresponding number of commissions, allowed her to experiment with different types of ensembles, including those with less common instrumental and electronic resources. An unusual ensemble comprising of four accordions and bass accordion, accompanied by a string orchestra, was featured in *Engraved in Stone* (2012), which was written for a programme addressing the Mayan end of time prediction in 2012. The sound produced by such an ensemble, according to Moore, can be “monstrous,” but “very rich,”

partially due to the different tunings found in each accordion (Byrd, 2012).⁷⁰ The mystery of science inspired Moore to explore the “aural illusion” created by multiple accordions playing at the same time, which “sounds a little bit like voices which aren’t really there” (Byrd, 2012). Another nonstandard ensemble was employed in *House of Mirrors* (also known as *House of Shards and Shadows*, 2013), which featured nine bass recorders and optional electronics. Some ensemble works made use of speakers or recorded parts, such as *Aarde* (Earth, 2010), *Gradus* (2010), *Violins and Skeletons* (2010), *Pelicans* (2011), *Fern* (2012), and *Canon* (2013). Other works made use of live electronics or electronic instruments, such as *Fatal Strangers* (2011), *The Art of Levitation* (2013), *Synesthesia Suite* (2014), *Bloodmoon October* (2014), and *Oil Drums* (2014).

During this period Moore also explored the sounding potential of various objects or materials, particularly porcelain and ceramics. The 2009 *Klepsydra Sculptures* involved porcelain objects, amongst other sounding items, and Moore created a beaded sounding mobile for *Broken Rosary* (2010), which sounded with the aid of an electric fan amongst a string instrument setting. *Zangorgel* (Sand Organ, 2010) was a sound sculpture which Moore created with Dutch musician Frank Wienk. *Mobile & Sculpture* (2013-4) involved a mobile made of porcelain pieces, which was juxtaposed against the sound of the large chamber ensemble it was written for, and *Cello Concerto* (2014) featured suspended ceramics, amongst other unconventional sound sources. *To that which is Endless* (2013) and *Bone China* (2014) were sound sculptures dedicated to the sounding possibilities of ceramics. *Bones (Sarabande)* (2013) involved three percussionists who struck various pieces of porcelain.

⁷⁰ As accordions are difficult to tune, they are not usually tuned to each other, let alone a string orchestra.



Figure 12: Moore making music with porcelain (Oskamp, 2017, p. 24)

Having struggled to survive as a composer for a number of years, at this time in her career Moore was finally in a position to create her own projects and patronage. *Rain Project* (2010) comprised of the works *Rain*, *Eclipsed Vision*, and *Uisce*. For the project, she commissioned Berlin-based Japanese artist Yoko Seyama, who complemented the compositions with a series of *Rain Drums* installed in the Korzo Theatre staircase in 2010 and 2011.



Figure 13: *Rain Drums* installation (Seyama, n.d.)

Moore was recognised for this contribution, and *Rain Project* won the De Komeet cultural prize from the city of The Hague. During this period (2010-2014) she

won a number of prizes and residencies, amongst other achievements, reflecting the increased interest and appreciation of her works in The Netherlands. In 2010, Moore was presented the composer prize at the Carlsbad music festival for the work *Violins and Skeletons* (discussed in chapter 6). The Stichting Venancio (Venancio Foundation), based in The Hague, awarded Moore a TopTalent prize in 2012. A residency at the Montsalvat artist colony in Melbourne resulted in *Days and Nature* (2012). *Engraved in Stone* (2012) and *The Hermit Thrush and the Astronaut* (2012) were written in the MacDowell colony in New Hampshire, USA. *The Hermit Thrush and the Astronaut* was inspired by a birdsong melody of a hermit thrush residing at the colony. The residency allowed Moore to get away from the bustle of the city, and bask in the country; to her, this was a “godsend...like medicine really” (Byrd, 2012).

In addition to these numerous achievements, a number of Moore’s works were published by Dutch music publisher Donemus. These were *Sketches of Stars*, *Klepsydra*, *Violins and Skeletons*, *Canon*, *Sarabande*, *The Art of Levitation*, and two arrangements of the works *Days and Nature* and *Fern*. She was enrolled at the University of Sydney since 2008 under the guidance of Michael Smetanin and received her PhD in composition in 2013, with a thesis entitled *The Point of Origin: Six Essays on Six Pieces* (Moore, 2012). In 2012, Moore formed a band to perform her music named RPM Electro, a “post-apocalyptic electro travelling band” (RPM Electro, 2012), consisting of trumpeter Marc Kaptijn, harpist Angelica Vazquez (whom Moore had written *Gradus* for), vocalist and keyboard player Michaela Riener, guitarist and keyboard player Pete Harden, percussionist Joey Marijs, and Moore herself on cello and keyboard. Celebrating the last ten years of her life in The Netherlands, she composed a series of ten pieces entitled *Decade* (2012) for her new ensemble. RPM Electro were in residence at Theatre Dakota in 2012, where Moore developed a series of new music concerts, entitled Handmade Homegrown, for sound makers.

5.7 A FEMINIST COMPOSER

Coupled with the rise of her career, Moore began to reflect on her experiences to date, particularly those associated with her status as a woman. When she had moved to The Netherlands, she realised that she was treated differently because of her gender. Speaking out about this, however, was frowned upon: “In trying to communicate...I get a backlash, I get people opposing my view...telling me that I don’t know what I’m talking about, that I’m crazy” (Moore, personal communication, November 11, 2016).

This led to an uncomfortable relationship with her gender and the concept of feminism, as “identifying as woman and female was awkward...when I was younger I found it difficult to identify with [feminism]...to the point where I actually didn’t want to” (Moore, personal communication, November 11, 2016). On her blog, she referred to a 2012 article which addressed the notion that men (consciously or unconsciously) steal women’s ideas, and are more likely to pitch it successfully than women, partially due to the style of communication they have been socialised to use (which is confident and authoritative) (Turner, 2012, in Moore, 2016). From articles such as these, Moore realised that she too had been talked over throughout her career, and made to believe the doubts placed in her mind by her colleagues and peers.

In addition to articles about male success (at the expense of women), a number of press articles and controversies occurred prior to 2014 which brought attention to the plight of women in music (as discussed in chapter 2.6.1). Back in 2012, Kirsten (2012) wrote about the “death” of the “woman composer” category, implying that such a descriptor was not necessary in contemporary times. In Australia, Ayres’ (2013) blog article for the ABC, “Can You Name a Female Composer?” addressed the lack of women’s representation in ABC Classic FM’s Classic 100 countdown and Triple J’s Hottest 100 for that year. Adding to this, Macarthur (2013) published in *The Conversation* about the shortage of programming for women composers. In the realm of orchestral conducting, another male-dominated music occupation, Marin Alsop became the first woman to conduct the Last Night of the Proms concert in 2013. Her concert was “dedicated to progress,” stressing the importance of music education for young people and urging “all young women” to believe in themselves (BBC Radio 3, 2013; Furness, 2013). However, immediately preceding this marker of progress within the British musical establishment, were the occurrence of a number of sexist comments against women conductors by high-profile male conductors (Higgins, 2013; Ross, 2013; Wise, 2014). These attitudes are still prevalent within the field of conducting, with a recent case being the comments of Mariss Jansons (Hewett, 2017; Symphonieorchester des Bayerischen Rundfunks, 2017). National and international events such as these drew attention to prevailing misogynistic attitudes and unequal opportunities for women in music, especially those within more male-dominated occupations such as conducting and composing. Such events contributed to the

increased discussion of women's experiences that Moore came across online, on social media, and in discussion of current affairs.

Drawing on the new information she had about others who had had similar experiences and been silenced, Moore became motivated to reassess her own situation. As a result, her own attitude towards feminism transformed, as she realised that gender had played a large part in her colleagues' perceptions of her, affecting her career and life to date—from feeling reserved about her compositional passion as a child, to being dismissed when she tried to discuss sexism in The Netherlands. She had come to realise that “there are inherent, systematic prejudices which treat women differently, which in most circumstances make it more difficult. And that is on every level...which causes a very wide gap at...mid-career and later career” (Moore, personal communication, November 11, 2016). Moore was not prepared to fall behind in her future career due to sexism, and her prior hesitation towards feminism dissipated in light of her new knowledge. She stated that “in 2014 everything flipped completely, completely changed, suddenly,” elaborating that:

It's very affirming to know that it's in an academic paper that it's written down that other people have experienced the same thing and that it actually has resonance through history and what I've experienced is absolutely documented and known about. (Moore, personal communication, November 11, 2016)

Moore's new knowledge of systemic prejudice against women allowed her to reinterpret many gendered events that had occurred throughout her life, arming her to become a feminist and an advocate for women in composition.

Following from these events, some of Moore's compositional practice began to more explicitly incorporate political or ideological concerns, reflecting the career of her old teacher Andriessen. In 2014, she was commissioned by the Perth-based Decibel ensemble to write a work for their After Julia concert. Curated by Australian composer Cat Hope, the concert addressed the treatment of, Julia Gillard, Australia's first woman Prime Minister from 2010-2013, who was subject to a number of sexist attacks.⁷¹ Hope, too, had come to identify with feminism as she was disgusted by Gillard's treatment due to her gender. As she stated in a blog entry for ABC Classic FM, “I

⁷¹ This was mentioned in Chapter 1.

thought that [feminist] work had been done. But as events unfolded during her term, and I heard the words of parliamentarians, journalists and callers on talkback radio I realised I was wrong” (Hope, 2014, para. 2). Like Moore, Hope saw parallels between what happened to another woman, and what had occurred throughout her own career, leading her to reconsider her own position and actively programme women composers in her own concert repertoire. Thus, Moore was approached for a commission funded by the Australia Council, and composed *Oil Drums* (2014) for the concert. Whilst the work did not overtly address Gillard’s treatment or feminism, it did address the impact of industry upon nature; as Moore put it, “it was more about the political side of it, and the theatre of the environment” (Moore, personal communication, November 11, 2016). *Oil Drums* was a response to the Carbon Tax that had been implemented in 2012, and the politicisation of environmental concerns.⁷² Perhaps due to her relative freshness within feminism, Moore admitted that she “felt awkward writing about another woman,” instead choosing to write about her stance on the environment. However, she “was very saddened by the way she [Gillard] was treated,” mentioning that her difficulties as a woman in office “confirmed everything that I believed” (Moore, personal communication, November 11, 2016). Moore’s participation in an all-women lineup, for a concert addressing Australia’s first woman Prime Minister, was, however, a brief foray into politically-concerned music for the composer.

As Moore realised how gender stereotypes and socialisation had impacted her life and career, and the impact she could have on others, she became more concerned with equality. To her, feminism is “a movement that was created in order to make awareness that women...should have equal rights, equal opportunities, equal pay, and be treated with the same respect as men. And feminism just simply means equal rights and equal opportunities” (Moore, personal communication, November 11, 2016). In this respect, Moore’s answers reflect those discussed in chapters 4.1 and 4.6.1, in which the composers were preoccupied with feminism in terms of gender equality. However, unlike many of the composers quoted in chapter 4, Moore did not position herself in terms of other oppressed groups, but was not hesitant to acknowledge the hardships she has faced as a woman in composition. Her experiences of discrimination within her occupation, from having being accused of being a beneficiary of positive

⁷² The Carbon Tax was a tax placed on organisations with high carbon emissions, in order to lessen Australia’s environmental impact and help slow climate change.

discrimination to being convinced to dismiss her gendered experiences, have led her to believe that women composers are still not on an equal platform. The literature discussed in chapter 1.2.2 confirm that the nature of the compositional occupation has favoured men, and recent studies suggest that there still remain biases towards music perceived to be written by men (Legg and Jeffery, 2016). Moore believes that equal treatment and representation can help to restore some balance within the occupation.

Like some of the composers interviewed in Chapter 4, Moore also acknowledged the possibility of sexual difference manifesting within composition. However, she attributed this to socialisation rather than any innate or biological factors:

I think if women compose differently from men, it's not a gendered thing, but it's a social thing, it's because of the opportunities they've had, their experiences they've had with people, their teachers—all of these factors that mould your voice. So I think as a sentient creative being, men and women have no difference, but as a social being, possibly. (Moore, personal communication, November 11, 2016)

Discussed in chapter 1.2.2, such a position has been echoed throughout feminist aesthetics; as women have been marginalised in composition, and had other interactions that have been influenced by their gender, their musical output may reflect such experiences. However, Moore has been cautious about generalisations because of the potential to further marginalise women. This was reflected in the statement:

There is an unspoken suggestion that the quality of female composers is somehow lower or not worthy of awarding a commission. Yet the question of quality of music written by women has been proven to be of the highest standard time and time again. (Moore, 2016, para. 21)

Regardless of gender, Moore has emphasised that all individuals have an independent voice that should be appreciated, and did not necessarily find the notion of feminist aesthetics useful or productive in this manner (Moore, personal communication, July 24, 2018).

As to the descriptor “woman composer,” Moore’s attitude towards the term has also transformed with her new understanding of feminism. Although composers of the past and present have struggled with the identification and connotations of the label

(see chapters 1.2 and 4.5), Moore no longer takes offence to her gender being used as a descriptor, stating that:

Since 2014...I do not mind at all being called a “woman composer,” I’m actually proud of it...I want to do everything I can to encourage awareness...because I know that that creative experience is just as valid and just as beautiful. (Moore, personal communication, November 11, 2016)

Perhaps Moore realised how her own example could help to draw attention to women composers’ representation, and finds the term “woman composer” useful as a result. She added, “I’m using the word more and more, it used to feel awkward but now it’s like woman, female, everything: it’s beautiful, it’s creative, and it’s been hidden for too long” (Moore, personal communication, November 11, 2016). That said, she has chosen to avoid women’s music events because “it does point it out as something that’s ‘other,’” reflecting similar concerns that the isolation of women’s music has the potential to further isolate it from the mainstream.⁷³ Previously, Moore had participated in the 2001 Festival of Women’s Music in Canberra, and the IAWM’s 2008 Congress in Beijing, but they left her feeling unfulfilled, and she felt that “somehow this overriding identification with other music creators of the same gender seemed a little hollow” (Moore, personal communication, November 11, 2016). Instead, Moore has incorporated her woman composer identity into the mainstream, speaking out on gender issues to others who would not consider them otherwise. She maintained that she would rather be in an all-women concert because their work has been appreciated by its own merits, and “it should just be a normal thing, not an ‘other’ thing” (Moore, personal communication, November 11, 2016).

5.7.1 “Breaking The Glass Ceiling”

Since coming to terms with gendered events that occurred throughout her life, and becoming a feminist, Moore has made an effort to advocate for women in composition. In 2016, she was invited to present a keynote at the fifth New Emergences lecture and discussion series, a forum for discussion on gender equality specifically focussed on electronic music and sound art. Entitled “Breaking the Glass

⁷³ As discussed in Chapter 2.4.2, Radic (1998) had also raised this concern regarding the Composing Women festivals.

Ceiling,” Moore spoke about the glass ceiling for women composers, aiming for “greater awareness of the importance of diverse representation in the field of new music and sound art” (Moore, 2016, para. 1). In business and management studies, the glass ceiling is the “unseen, yet unreachable barrier that keeps minorities and women from rising to the upper rungs of the corporate ladder, regardless of their qualifications or achievements” (Federal Glass Ceiling Commission 1995, p. 4, cited in Cotter, Hermsen, Ovadia, and Vanneman, 2001, p. 656). Women in composition, for example, have been less likely to get commissions, and more likely to be paid less for the commissions or performances they have earned. Moreover, there have been fewer women in powerful positions such as grant-funding boards (Caust, 2018; Westbrook, 1995). As a composer who had undertaken free labour in exchange for “exposure,” Moore was very aware that this was likely affected by her gender; as she commented, “I very much am aware of the glass ceiling, I believe it exists and I feel like that’s very much part of my experience” (Moore, personal communication, November 11, 2016). In her keynote, she recalled a recent instance whereby a high-level ensemble had attempted to commission her, but was denied by the funding body. She was outraged to discover that sixteen out of seventeen male applicants had had their commissions granted, but only two of nine women were commissioned, and the women’s commissions were for a significantly smaller amount.⁷⁴ Although anecdotal, this was not an isolated instance, and bias against women resulting in the glass ceiling phenomenon has been well-documented in the literature. The (in)famous “blind audition” experiment found that orchestras were much more likely to hire women based on blind auditions where the gender of the musician was not known (Goldin & Rouse, 2000). Similarly, an experiment found that the same passage of music was perceived more favourably when labelled as written by a male composer than a woman composer (Legg & Jeffery, 2016). The implications of studies such as these are significant, showing a conscious or unconscious gender bias towards men in music and composition, and examples of this are supported by social science literature. As a result, women composers have struggled to gain commissions and recognition, using strategies to mitigate their gender such as adopting a pseudonym (Bennett et al., in

⁷⁴ Additionally, Moore mentioned that one of the rejected applications was for Pulitzer-prize and Macarthur Genius Grant winning composer Julia Wolfe.

press).⁷⁵ Alternatively, some may give up on the occupation altogether, further perpetuating the cycle of the male canon and the smaller number of women composers in general. To Moore, the silencing of creative women is the silencing of women, and “the voices of creative women drawing attention to their experience should and must be heard and be valued with utmost respect and importance on an equal standing with men” (Moore, 2016, para. 3). From her own experiences, and information she has been presented with, Moore’s focus on equality as both a feminist and woman composer is indeed understandable. She unapologetically promotes awareness of women’s issues and discrimination in music; for example, she has recently presented a keynote at the Gender Diversity in Music Making conference at Monash University in July 2018.



Figure 14: Kate Moore’s keynote presentation at New Emergences #5 (la Berge, 2016)

5.8 RECENT PROJECTS AND PREOCCUPATIONS

As women composers in the past have been isolated for their feminist leanings, it is hopefully a sign of societal progress that being an outspoken feminist has not hindered Moore’s career to date. Unlike many women who have been silenced in the past for speaking out, she has continued to earn commissions and acclaim whilst fighting for equality. *The Dam* (2015) was commissioned for the Canberra International Music Festival by patron Betty Beath, and written during a Bundanon residency. Originally scored for an assortment of Baroque strings, chamber organ, alto saxophone, baritone electric guitar, piano, didgeridoo, percussion, and soprano, it was later rearranged for a chamber ensemble setting. *The Dam* was written in reference to

⁷⁵ A recent survey of women composers found that over twenty percent have used pseudonyms or ambiguous names to disguise their gender, and that half the composers surveyed had considered concealing their gender (Bennett et al., in press).

a dam at Moore's parents' property in New South Wales, where she was inspired by the insects and animals that inhabited the environment, and the rhythms they created. The work earned her the prestigious Matthijs Vermeulen award in 2017, the highest prize available to Dutch composers. This was a large and notable achievement not only because of the award's history and honour, but because she was the first woman since its inception (in 1972) to be awarded it, breaking a glass ceiling type barrier for women. Despite the gravity of this achievement, only one report of this prize win was found to make explicit reference to this first for women (Musa, 2017)—most did not (Australian Music Centre, 2017; Canberra International Music Festival, 2017; Fondspodiumkunsten, 2017; Internationaal Podiumkunsten Amsterdam, 2017; McPherson & Herd, 2017; NLinAustralia, 2017; NPO Radio 4, 2017).⁷⁶ It must be acknowledged here that the biographies on Moore's own website do not mention it either, and it lists links to the article that does mention her gender and two of those that do not (Moore, 2017). Additionally, various encyclopaedic or commercial pages that have been updated since her prize win have referenced it within the context of women. Despite this, Moore's status as the first woman to earn the Matthijs Vermeulen prize shows that well into the twenty-first century there still remain glass ceilings to be broken.

Drawing upon themes presented in *The Dam*, Moore has recently written an oratorio inspired by the Australian bush. She described *Sacred Environment* (2017) as her "biggest work to date" (Moore, personal communication, November 11, 2016), involving Philharmonic orchestra, choir, chorus, solo soprano, didgeridoo, and virtual reality projections of the environment staged at the Concertgebouw, illustrated in Figure 15.

⁷⁶ Interestingly, Musa (2017) was also the only article or press release found that was authored by a solo woman; all others surveyed here were reported by institutions or multiple authors.



Figure 15: *Sacred Environment* staging at the Concertgebouw (Pangburn, 2017)

Reflecting Moore's ongoing interests in nature, family history, and place, *Sacred Environment* was inspired by the bushland location in which Moore's ancestors settled, and was also a sacred site for the local Indigenous people (Moore & van Leer, 2017). In 2016, she travelled to the site with artist Ruben van Leer and was guided around the area by Aboriginal Elders Uncle John Shipp and Uncle Phil Sheppard. *Sacred Environment* captured the spirituality of the site, particularly its ancient significance to Aboriginal people, enhanced by van Leer's virtual reality recreation of the area. The emergence of Moore's political consciousness within her work is certainly evident in this work, which is reflective and conscious of Aboriginal history and the impact of white settlement (including Moore's own ancestors) in Australia. As Moore has become more comfortable speaking out about gender, so too has she been more willing to express political sentiments in general. She reflected upon this theme in her career:

I've always been...sort of an introverted creative person, but I'm becoming much more political as I'm going on. My work's becoming

political and I never expected that; I guess I feel very strongly about many things. (Moore, personal communication, November 11, 2016)

One compositional decision in *Sacred Environment* that had political connotations (besides its extramusical origins) can be seen in the work's last movement. In this movement, Moore employed the solo didgeridoo in order to emphasise the rhythm and harmony of the work (Moore, 2018). As the use of the didgeridoo has resulted in white Australian composers accused of appropriation (Schultz, 1991), scoring a work for such an instrument was certainly not a light consideration for Moore. However, in consultation with Lies Beijerinck, a white Dutch woman didgeridoo performer, Moore decided that it was appropriate for the didgeridoo to be used in this instance, as it has been used in a musical way without cultural references (Moore & van Leer, 2017).⁷⁷ Although the ethical implications of using the didgeridoo remains somewhat beyond the scope of this discussion, the merging of different cultural perspectives and traditions in *Sacred Environment* reflects Moore's stance on racism, and the merging and sharing of cultures. This is something she believes she can address as a composer:

It [racism and politics] is something to confront. Placing people on different levels due to race is ugly and left over from a colonial past. We have come so far since then to recognise that all people regardless of skin colour, religion, gender, age, are born with the gift of life and everyone has the right to live that life to its full potential. No one is entitled to place themselves above another human being. Life is a gift. (Moore & van Leer, 2017)

The employment of different musical traditions was not only representative of Moore's political concerns, but is reflective of her own multi-national identity, and historical awareness. Her cultural identities remain important to her, illustrated by her statement that "Holland is my mother and Australia is my father" (Moore & van Leer, 2017). Since the premiere of *Sacred Environment* in 2017, Moore has also undertaken a residency at the Gallop House in Perth, Western Australia, in 2018.

⁷⁷ In some Indigenous cultures, it is highly offensive for women or non-Aboriginal individuals to play the didgeridoo. Despite this, Beijerinck has built a career upon performing it, even studying with various Indigenous didgeridoo experts.

5.9 THE RESEARCH PROCESS: AN AFTERWORD

This feminist biographical narrative was intended to reflect the life and career of composer Kate Moore. As detailed in Chapter 3, secondary artefacts were analysed for their content, helping to build a foundation for this narrative to be written. During the process a draft of this chapter was sent to Moore for revision; this was done to reduce potential power differences between research and subject, as emphasised by feminist epistemologies. The composer was most obliging in offering her corrections and opinions on certain parts of this chapter. However, one unexpected and significant consequence also arose from Moore's feedback, as she also pointed out that some of the information gained from secondary sources was not entirely accurate, and, in fact, presented a distortion of the truth. Certain articles, which had not been sufficiently scrutinised, had diminished the role of the women involved in the projects they reported; this included Moore herself. Moreover, these articles had valorised and overemphasised the role of the men in the project. Moore has stated that this is a form of gender discrimination that she has previously noticed, as her role in the projects she has undertaken has tended to be minimised in the press and publications in which she has been featured (Moore, personal communication, July 24, 2018). These covert, unquantifiable, experiences of discrimination serve as an example of how women in composition continue to be marginalised, and their contributions remain disregarded and distorted. This incident has highlighted to me the fact that the representation of women composers is not merely a matter of how many documents represent how many women composers; the ways in which the composers are depicted (if at all) are highly influenced by their gender, reflecting the attitudes society holds towards them, and the values of that society itself.

The revelation that Moore has been marginalised in documentation has shown the importance of critical examination of documented artefacts. Who, or what, gets published in the first place, should be a principal consideration in the analysis of any secondary source. For instance, in her revision of this chapter, Moore pointed out that a project she was involved in had no media interest until a male artist became involved (Moore, personal communication, July 24, 2018). So, not only was the male artist's role in the project overemphasised, but the project might not have been covered in the press in the first place had it not been for his involvement. This example demonstrates how "documentation cannot be adequately dealt with by focussing on document

content” (Prior, 2012, p. 230). Other factors, such as the format of the document, where it has been published, how it depicts the subjects, what might be missing or left unpublished, and the conditions that led to the document’s production itself, must be considered. Prior has made such an argument, stating that documents should be approached as a *topic*, not necessarily a *resource*, as “documents do much more than serve as informants and can, more properly, be considered as actors in their own right” (2012, p. 224). Unfortunately, in biographies of women composers of the past, it is almost impossible to know their true level of contribution, as information taken from secondary sources—which have likely misrepresented them in some way—is often the best that is available. Additionally, when they have been portrayed, they have had little institutional power to control their image.⁷⁸ This has had the effect of distorting their legacy, leading to the popular perception that the contributions of the few women composers that are known have been relatively small.⁷⁹ As the availability of artefacts has implications for a composer’s legacy (or lack thereof), it is essential that such considerations are given in the creation of contemporary documents and other artefacts. Living women composers can still be consulted about the ways in which their contributions have been depicted, or ignored; perhaps such critical analysis of contemporary artefacts is one means of changing women composers’ situations in the present, and legacies of the future. The research process employed in this chapter, whilst initially considered an ethical practice, has shown that feminist epistemologies and methodologies such as feminist standpoint theory can indeed be very revealing in the process of writing women composers’ narratives, and should be a consideration in future research of comparable subjects.

5.10 SUMMARY

This critical biography sought to examine the life and works of Kate Moore to the time of writing, within the context of greater societal events and cultural shifts, and the relevant academic literature. Moore is indeed a composer of her epoch, having

⁷⁸ This is influenced by the lower number of women in high positions of institutional power; for example, a male composer is more likely to be in a high position of power in peripheral organisations that influence the production of a document, such as a press article. This leads to the production of more documents regarding that composer, and a more favourable depiction of him or his contributions.

⁷⁹ My own research, for example, has examined one of the first known microtonal composers from Australia (and one of the first known in the world): a woman from Adelaide by the name of Elsie Hamilton. This significant contribution from a pioneering woman composer had been barely recognised beforehand.

worked hard to succeed and be in a position whereby she can speak out against sexist practice in the music industry and political themes in her works. As this chapter has shown, some of her experiences and career trajectory are not atypical of women composers and artists working in a modern-day context. It is therefore important to critically assess the experiences, output, and careers of women and minority composers. This chapter has also demonstrated the importance of feminist standpoint approaches to studies of living women composers. As composers such as Moore continue to be misrepresented and their achievements underacknowledged, it is important that they have some input into research outcomes so that they are portrayed accurately. This would not only help to preserve the representation and legacy of today's women composers in the future, but would also be one means of reducing the marginalisation that they experience within their occupation in the present.

Chapter 6: An Analysis of Kate Moore's *Violins and Skeletons* (2010)

Most feminist analysis, understandably, has centred on compositions for which a text furnishes a concrete framework. Without that crutch one is forced to be original (to paraphrase Haydn) but one is left with a feeling of dancing through a minefield (to paraphrase Annette Kolodny). (Citron, 1993, p. 6)

6.1 INTRODUCTION

This chapter comprises an analysis of Kate Moore's work, *Violins and Skeletons* (2010), for four string quartets or string quartet with recordings. The piece consists of four movements: the first (marked *jovial, high-spirited*) lasting 336 bars, the second (*reflective*) at 252 bars, the third (*broadly*) at 336 bars, and the last movement (*joyous, expressive*) at 90 bars. Chapter 6.1.1 discusses the context and origins of the work. Chapter 6.1.2 contains some prefatory notes to explain the staged instrument arrangement, and the part nomenclature used in this analysis. An explanation of the basic principles of neo-Riemannian analysis follows in Chapter 6.1.3. Chapters 6.2, 6.3, 6.4, and 6.5 focus upon movements I, II, III and IV respectively, presenting neo-Riemannian harmonic analyses of each movement and reductions of the textural and rhythmic patterns that occur throughout each movement. Chapter 6.6 considers some aspects of the work that are read as gendered, speculating upon how a twenty-first century woman composer has navigated aspects of the male-dominated musical tradition. Chapter 6.7 summarises the main findings of this chapter. Although this work was written as four distinct movements, it was intended to be performed as a whole without any break between movements. For the sake of this analysis, however, each movement has been considered as a separate entity. A recording of the work referred to in this chapter is available to listen online (Moore, 2010a).

6.1.1 Background

Violins and Skeletons was commissioned by Artpower! and the Carlsbad Music Festival (held in California, USA), and event which focuses upon commissioning and

performing contemporary works. Encouraged by her peers from the Netherlands and USA who had previously been involved with the festival, Moore applied for a 2010 residency. She earned not only the residency, but the festival's composer prize. Also in residence at the festival were the Calder Quartet, who specialise in working with emerging composers. *Violins and Skeletons* was premiered by the Calder Quartet on the 25th September 2010 at the Schulman Auditorium, amongst a programme of minimalist works including Phillip Glass' *String Quartet No. 5*.

The work was scored for four string quartets, requiring the Calder Quartet to pre-record three of the quartets for the live performance. The recordings were to be played through speakers. This was not an easy task for the musicians, as violinist Andrew Bulbrook described:

One of the big challenges was realising her technological demands on the performer. And we actually had to pre-record several different versions of the piece and stack them on top of each other. So that was actually like a really hard thing and Eric [cellist]...spent a long, long time figuring out how to do that and working through that, and we had to go into a studio all day one day and just record the piece. And it's a large scale work. It's about an hour long. So in one day, I think we had to play through the thing six times or eight times. (Carone & Cavanaugh, 2010)

The recording of a long work involving irregular rhythmic groupings and varying emphasis on the off-beats was a particularly challenging task for the performers. Compounding this was Moore's request that the recording of additional parts should be technologically unaided; as stated in her instructions for performance, "if any of the parts are pre-recorded then only one recorded part should use a click-track and all other parts should take that track as a reference point including the live performer via stage monitors" (Moore, 2010b, p. i). To Bullbrook, the process of generating recordings as "pure pain and pleasure time," with fellow violinist Benjamin Jacobson agreeing it was "a little bit of both" (Carone & Cavanaugh, 2010). The recording tested the performers' mental strength and endurance, with few breaks

scored in each part, and no breaks between movements.⁸⁰ The process of recording and performing the work proved a challenge, even for the renowned Calder Quartet.

6.1.2 Violins and Skeletons: A Note on the Score

The score was written for four string quartets (A, B, C and D), arranged as four walls of sound surrounding the audience. Quartets A and C are directed to face the front of the audience, and B and D are positioned behind the audience. One or more quartets may be pre-recorded and played through a speaker positioned in place of the quartet. In this way the number of performers may vary from zero (all recorded parts) to sixteen (all live parts), although all known performances thus far have involved one live quartet and three recorded quartets. In the premiere performance, the Calder String Quartet pre-recorded parts for quartets B, C and D, and performed quartet A live.

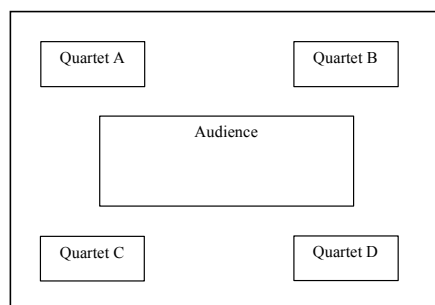


Figure 16: Quartet Arrangement in *Violins and Skeletons*

The score is divided into two parts: one for the front quartets, and one for the quartets behind the audience. For the purposes of this analysis, the parts in the score will be described as follows:

Table 3: Part Description in *Violins and Skeletons*

Front Quartets (A and C)	Back Quartets (B and D)
Violin I AC (Vln I AC)	Violin I BD (Vln I BD)
Violin II AC (Vln II AC)	Violin II BD (Vln II BD)
Viola AC (Vla AC)	Viola BD (Vla BD)
Violoncello AC (Vc AC)	Violoncello BD (Vc BD)

⁸⁰ There are some areas of tacet in the piece, where a whole quartet or part of a quartet pauses for a few bars in Movements I and II, but this time is insignificant given the demands of keeping time during the piece.

When required, individual parts will be described as follows:

Table 4: Individual Part Descriptions in *Violins and Skeletons*

String Quartet A	String Quartet C
Violin I A (Vln I A)	Violin I C (Vln I C)
Violin II A (Vln II A)	Violin II C (Vln II C)
Viola A (Vla A)	Viola C (Vla C)
Violoncello A (Vc A)	Violoncello C (Vc C)
String Quartet B	String Quartet D
Violin I B (Vln I B)	Violin I D (Vln I D)
Violin II B (Vln II B)	Violin II D (Vln II D)
Viola B (Vla B)	Viola D (Vla D)
Violoncello B (Vc B)	Violoncello D (Vc D)

6.1.3 Neo-Riemannian Theory

Chapters 6.2 to 6.5 make use of neo-Riemannian analysis, and this section introduces the theory's key concepts and uses. Neo-Riemannian theory gained currency in the 1980s and 1990s, as part of transformation theory, a response to the post-tonal music of the 19th century.⁸¹ Championed by David Lewin, its name was derived from music theorist Hugo Riemann, who examined the tonal relationships between triads, which he described as *transformations*. The transformations were mapped out on a matrix of tones (or *tonnetz*, illustrated in Figure 21). In 1982, Lewin adapted these principles to the analysis of post-tonal music, extending Riemann's theories so as to discard the need for functional harmonic descriptors altogether. This came to be known as a neo-Riemannian method of analysis. Neo-Riemannian descriptors offer a model for analysis of music that is tonal, but not harmonically functional. They can thus be applied to post-tonal works such as *Violins and Skeletons*. Although a relatively young theory, analysts such as Brian Hyer (1989, 1995), Richard Cohn (1991, 1992, 1996, 1997, 1998), Henry Klumpenhouwer (1994) and Douthett

⁸¹ Transformation theory seeks to describe how voices or pitch classes move within a work.

and Steinbach (1998) have since built upon it. The following paragraphs outline some of the main assumptions and principles of neo-Riemannian theory, as they relate to the following analysis.

Neo-Riemannian descriptions generally focus upon major and minor triads, referred to as *Klangs*.⁸² The theory is based upon the fact that, in order to move from one triad to another, at least one triad note must change. This note movement is known as a transformation, and is the focus of neo-Riemannian descriptions, rather than the static tones. There are three main operations that may occur to a triad: *parallel*, *relative* and *leading-tone* (or *Leittonwechsel*) transformations, abbreviated to P, R and L respectively. Transformations operate under the assumption of *parsimony*; that is, during any transformation, two notes of a triad should be retained with the other tone moving no more than one whole tone above or below. In analysis, the P, R and L relationships are illustrated by a letter between the chords they transform. A P transformation involves movement of the third of the chord, or the tone that determines its major or minor tonality, up or down a semitone. In functional harmony, this is also known as the parallel key.

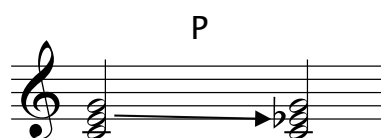


Figure 17: Parallel (P) transformation of C major to C minor

An R transformation involves movement of the fifth of a major chord up a tone, or the root of a minor chord down a tone. In functional harmonic terms, this is the relative key.

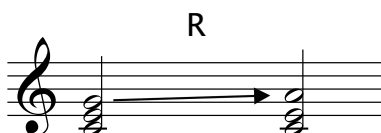


Figure 18: Relative (R) transformation of C major to A minor

⁸² Some analyses have begun to map tetrads such as seventh chords (Douthett & Steinbach, 1998); however, for the purposes of this analysis, triads descriptions are sufficient.

An L transformation involves movement of the root of a major chord down a semitone, or the fifth of a minor chord up a semitone. In functional harmonic terms, this is the mediant of a major key or the submediant of a minor.

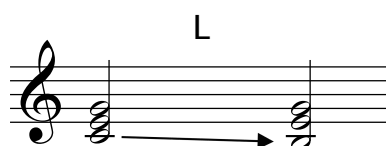


Figure 19: Leading-tone (L) transformation of C major to E minor

In addition to the P, R, and L transformations used to describe tonal relationships between triad tones, multiple transformations may take effect on a chord at a time, known as a compound transformation. This makes it possible for any combination of the 24 major and minor triads to relate to each other through transformation. Compound transformations are labelled through the use of two or more letters between the triads concerned and read left to right, notated between brackets $\langle \rangle$ in descriptions.

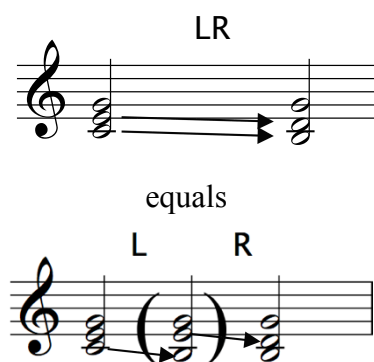


Figure 20: Dominant relationship as an $\langle LR \rangle$ function⁸³

P, R and L relationships can be visualised on a tonal matrix known as a tonnetz, which acts as a “metaphorical map or landscape, the pathways through which represent progressions of tones, chords, or keys” (Gollin, 2011, p. 272). Each number on the tonnetz represents a pitch-class (0 representing C-natural, up to 12 representing B-natural), and triads can thus be depicted visually in a different way to a stave representation. There are several versions of this tonal matrix, however the model used here assumes 12 note equal temperament tuning, enharmonic equivalence, and octave equivalence of pitch classes (Cohn, 1997).

⁸³ Note that an $\langle LR \rangle$ transformation is not equivalent to an $\langle RL \rangle$ transformation; an $\langle RL \rangle$ from the C major tonic triad in Figure 20 would be a second-inversion F major triad (C, F, A).

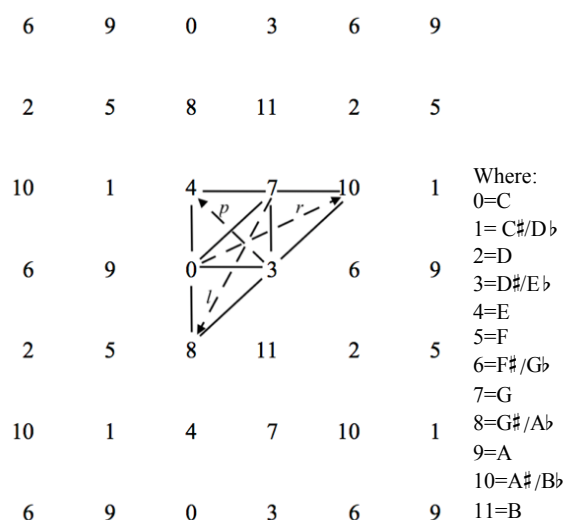


Figure 21: Transformations on a tonnetz with pitch-class numbers (based on diagram by Cohn, 1997, p. 14)⁸⁴

As the examination of voice leading in Neo-Riemannian transformations does not assume a tonic, P, R, L and compound transformation descriptors can thus be useful for examining works that do not employ a tonal centre. Cohn emphasised this theoretical utility, stating: “Neo-Riemannian theory arose in response to analytical problems posed by chromatic music that was triadic but not altogether tonally unified” (1998, p. 167). Unlike traditional frames of analysis such as Schenkerian (functional harmony) and Schoenbergian (fundamental bass) approaches, neo-Riemannian analysis can be applied to non-functionally tonal works and, in theory, microtonal works (if a suitable *tonnetz* can be created for a given microtonal system). A table summarising three well-known types of music analysis compares the main assumptions and priorities inherent in these three approaches.

⁸⁴ Note that pitch-class numbers have been used in place of letter names, and arrow indicate which note is moves to which in the transformation. The diagram shows possible P, L, and R transformations from the set (0, 3, 7) (C, E-flat, G), in which 3 moves to 4 (P), 7 moves to 8 (L), and 0 moves to 10 (R).

Table 5: A comparison of Schenkerian, Schoenbergian and neo-Riemannian approaches (adapted from Pieslak, 2003, p. 51)

Schenkerian	Schoenbergian	Neo-Riemannian
Tonality is natural law, intuited by artist	Tonality is created by the artist, no natural law	No need to justify tonality's origin
Monotonal, a single tonic triad is prolonged over time	Monotonal, no large-scale prolongation	No triad is tonic
Tonic triad imposes a hierarchy	Tonic triad imposes a hierarchy	No hierarchy, all triads are equal
Chromaticism arises from modal mixture, applied chords, and voice-leading/diminution	Chromaticism arises from altered chord tones over an immovable root	No chromaticism, altered notes are the products of PRL operations

On the surface, descriptions of voice leading in neo-Riemannian analysis may appear attractive in analysis of post-tonal works, however, the theory is still young and often analyses do not extend beyond transformation descriptions to address the meanings that might lie behind them. Only a few examples extend upon the analysis of the work itself, such as Cook's (2011) hermeneutic analysis of Franck's *Le chasseur maudit* (1882), and Lehman's (2012) examination of the "Hollywood effect" in film music. However, like feminist frames of analysis, neo-Riemannian models emerged from the critique of traditional analytical models and positivism:⁸⁵

It has been variously noted that neo-Riemannian theory emerged as a force to be reckoned with at exactly the time when the project of music theory and analysis in the Anglo-American academy had to parry a fundamental critique of its aims and assumptions. This is hardly a coincidence. (Gollin & Rehding, 2011, p. 485)

Although neo-Riemannian theory was intended to address deficiencies in traditional analytical methods, its focus upon musical operations arguably perpetuates the quasi-mathematical, positivist approach that it was intended to combat. The theory is useful in that it accounts for post-tonal works, or those without a tonal centre;

⁸⁵ Ironically, Riemann himself was a staunch proponent of absolute music.

however, most neo-Riemannian analyses still exclusively focus upon the inner workings of the composition, implying musical autonomy. Harrison (2011) has also criticised neo-Riemannian theory's lack of phenomenological focus, as transformation descriptions seem irrelevant to the listening experience. Finally, Gollin and Rehding recognised that analyses tend to be piecemeal and selective in their passages, as in reality few works (especially of the twentieth century) can be condensed down to simple triads; hence their statement that "it is rare to find neo-Riemannian theories being applied beginning to end in a piece of music" (2011, p. 485). In terms of the current analysis, *Violins and Skeletons* (2010) provides such a rare opportunity, as most of the work can be reduced in such a manner and analysed in neo-Riemannian terms, beginning to end.

Despite the scarcity of neo-Riemannian analyses that account for the whole of the work, Gollin and Rehding have pointed out that "some of the most powerful insights can be gained through the interaction of neo-Riemannian theories with other music-theoretical approaches" (2011, p. 485). Taking this into account, this analysis endeavours to explore the possibilities of a neo-Riemannian approach in conjunction with a feminist approach, in order to explore how the two might inform and complement each other. This chapter is *not* concerned with supporting or disproving any claims towards a women's way of writing in music. Rather, this discussion demonstrates how neo-Riemannian analysis can be useful in gendered readings of the work of women composers, and how a modern-day woman composer might negotiate her relationship with the Western art music tradition.

6.2 MOVEMENT I

6.2.1 Melody

Movement I is the only movement in the work to have a discernible melodic theme. The theme of this movement consists of an ascension through the major scale to the fifth scale degree, with repetitions on the first, third and fifth scale degrees. The theme is presented in various iterations throughout the work.



Figure 22: Initial presentation of the theme in Violin I A, Bar 1 (adapted from Moore, 2010b)

All melodic material in this movement is a variation or simplification of this theme. In the theme's first iterations, the Violin I AC and Viola AC parts feature most prominently, as these parts have the most momentum. The use of triplets in these parts, and a theme lasting three beats, creates an illusion of a triple meter in the work, when in fact the movement has an 8/4 time signature. This results in the displacement of the beats in the music, making its true meter ambiguous upon hearing. For example, the very first iterations of the theme occur in the Violin I AC and Viola AC on the third beat of bar 1, the first beat of bar 2 (in Violin I AC) and the seventh beat of bar 2 (Violin I AC). The opening material in the other parts also serve to displace the 8/4 meter, as the same rising melodic shape of the theme is followed, but in straight (non-triplet) rhythms. As an example, the first few bars of the front quartet are illustrated in Figure 23.

The figure displays a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The music is written in 8/4 time. The first system (bars 1-2) and the second system (bars 3-4) are shown. The Violin I and Viola parts feature a rising fifth melodic theme, often using triplets to create a triple meter illusion. Fingerings are indicated by numbers 1-5 above notes, and breath marks (hat symbols) are placed above specific notes. The score is divided into two systems, each containing four staves.

Figure 23: Occurrences of the rising fifth melodic theme in Quartets A and C, bars 1-4 (Moore, 2010b, p. 1)

During the opening sequence, the back quartets do not elicit as much movement as the front. Although there are statements of the theme, they are augmented and less recognisable than the quick processions presented in the front quartets. Figure 24 shows the first thematic statements of the back quartets.

The musical score for Figure 24 is written for four instruments: Violin I, Violin II, Viola, and Violoncello. It is in 4/4 time and has a key signature of one flat (B-flat). The score is divided into two systems, each containing four staves. The first system shows the initial thematic statements, and the second system shows further iterations and variations of the theme across the instruments. Fingerings are indicated by numbers 1-5 above the notes.

Figure 24: Iterations of the theme in the back quartet, bars 1-4 (Moore, 2010b, p. 1)

As seen in Figures 22 to 24, the melodic material moves in a stepwise fashion. This continues throughout the whole movement, changing between quartets and parts. Other than transposing with the harmonic changes in the work, movement I's theme varies relatively little throughout; this lends more musical interest to other aspects such as tonality, rhythm, and texture.

6.2.2 Tonality

Each episode of tonality in this movement lasted four bars. A harmonic reduction of the movement, with its transformation in neo-Riemannian terms, is presented in Figure 25.

Figure 25 shows a harmonic reduction of movement I, organized into ten staves, each representing a four-bar episode of tonality. The staves are labeled with bar numbers and tonal transformations (R, L, PR, RP) above the notes.

Staff 1: Bar.no 1, 5, 9, 13, 17, 21, 25, 29. Transformations: R, L, R, L, R, L, R, L.

Staff 2: 33, 37, 41, 45, 49, 53, 57, 61. Transformations: R, PR, L, R, L, R, L, R.

Staff 3: 65, 69, 73, 77, 81, 85, 89, 93. Transformations: L, R, L, R, L, R, L, RP.

Staff 4: 97, 101, 105, 109, 113, 117, 121, 125. Transformations: R, L, R, L, R, L, R, L.

Staff 5: 129, 133, 137, 141, 145, 149, 153, 157. Transformations: R, L, R, L, R, PR, L, R.

Staff 6: 161, 165, 169, 173, 177, 181, 185, 189. Transformations: L, R, L, L, R, L, R.

Staff 7: 193, 197, 201, 205, 209, 213, 217, 221. Transformations: L, R, L, RP, R, L, R, L.

Staff 8: 225, 229, 233, 237, 241, 245, 249, 253. Transformations: R, L, R, L, R, L, R, L.

Staff 9: 257, 261, 265, 269, 273, 277, 281, 285. Transformations: R, PR, L, R, L, R, L, R.

Staff 10: 289, 293, 297, 301, 305, 309, 313, 317. Transformations: L, R, L, R, L, R, L, RP.

Staff 11: 321, 325, 329, 333. Transformations: R, L, R.

Figure 25: Harmonic reduction of movement I

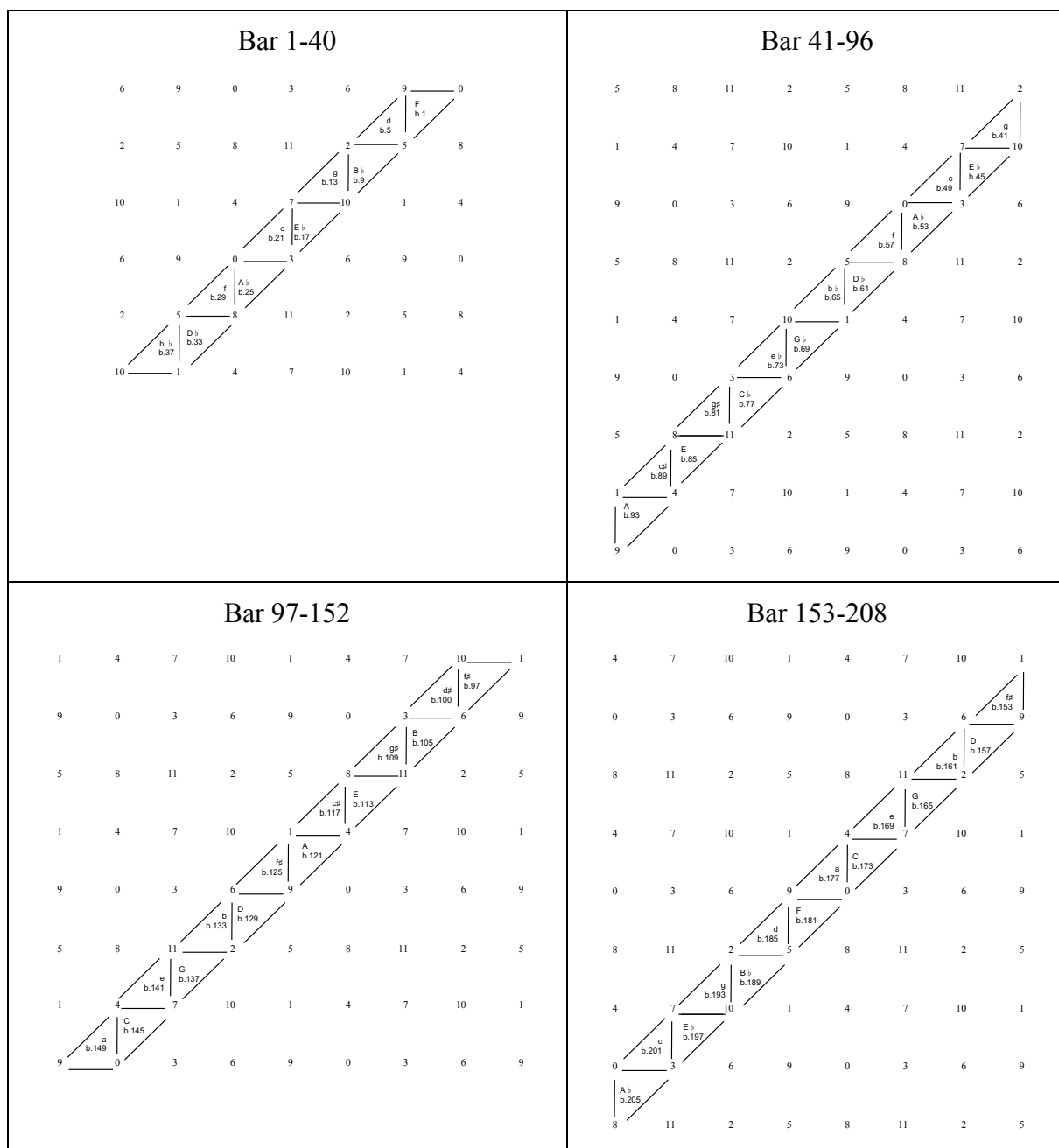
The harmonic reduction above shows that Moore employs a pattern of LR or RL motion, alternating every thirteen transitions to a <PR> or <RP> compound transformation, which marks a new sequence of voice leading. The only exception to this pattern is the first 40 bars of the work, which undergo only nine single transformations before the compound transformation. The transformation progressions of movement I are summarised in Table 6.

Table 6: Transformations in movement I⁸⁶

Bar	Single Transformations	Compound Transformations
1	RLRLRLRLR	<PR>
41	LRLRLRLRLRL	<RP>
97	RLRLRLRLRLRLR	<PR>
153	LRLRLRLRLRL	<RP>
209	RLRLRLRLRLRLR	<PR>
265	LRLRLRLRLRL	<RP>
321	RLR	

When mapped out on the tonnetz, the patterns of voice leading become clearer. Note that numbers represent pitch classes, major triads are indicated by uppercase letters and minor triads are lowercase, and the bar number at which the tonality changes is indicated below each tonality.

⁸⁶ The bars indicated are the bars at which the sonority which undergoes transformation commences, not where the actual transformations occur. For example, the F major sonority begins at bar 1, but the R transformation itself occurs between bars 4-5.



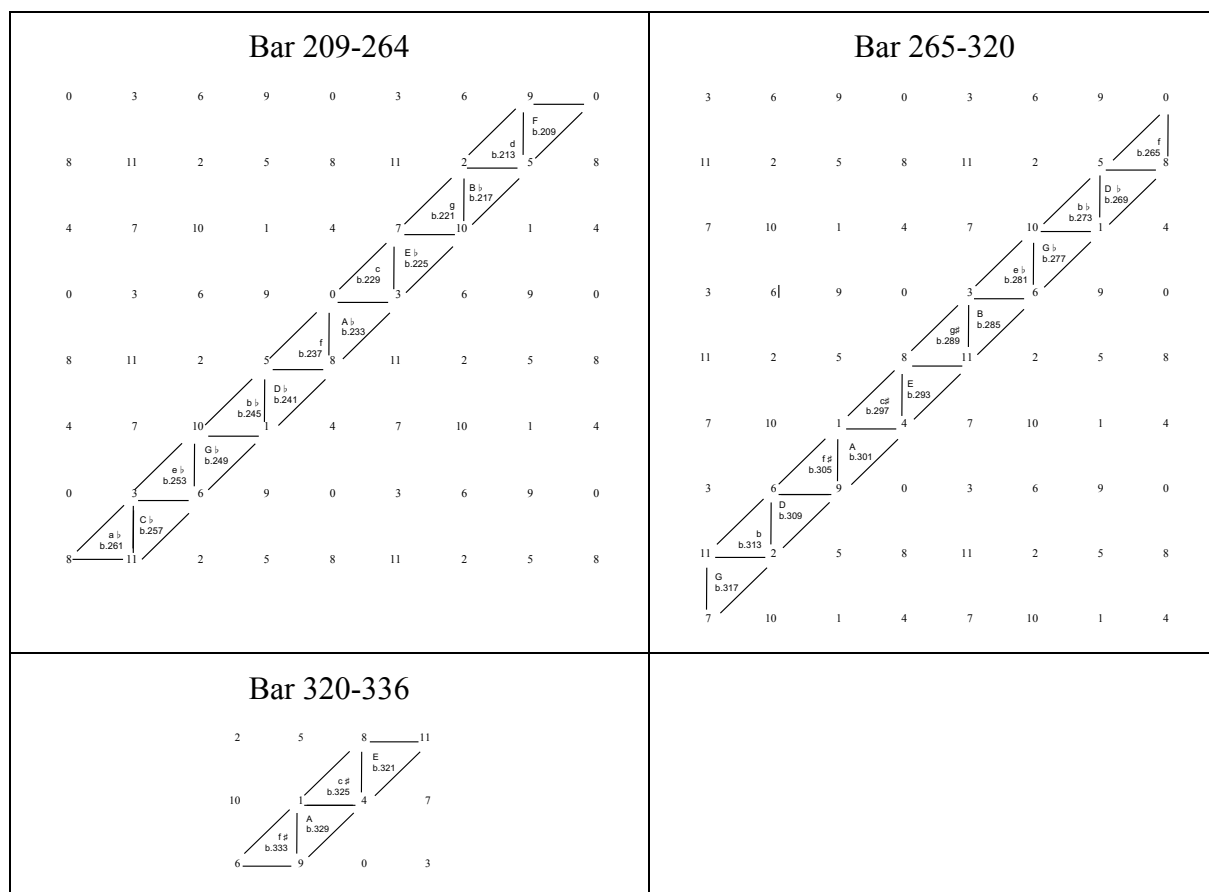


Figure 26: Tonnetz diagrams of movement I

6.2.3 Rhythm and Texture

The rhythm and textural changes throughout movement I are less consistent than its harmonic transformations. However, like the harmonies, different types of rhythms recur throughout the piece, arguably providing more structure to the listener than the work's harmonic changes. In this movement Moore alternates between levels of rhythmic complexity, from straight rhythms to embedded tuplets. Figure 27 illustrates these rhythms, in order of complexity. This is complemented by Appendix F (page 247), which illustrates where each rhythm occurs within the movement.

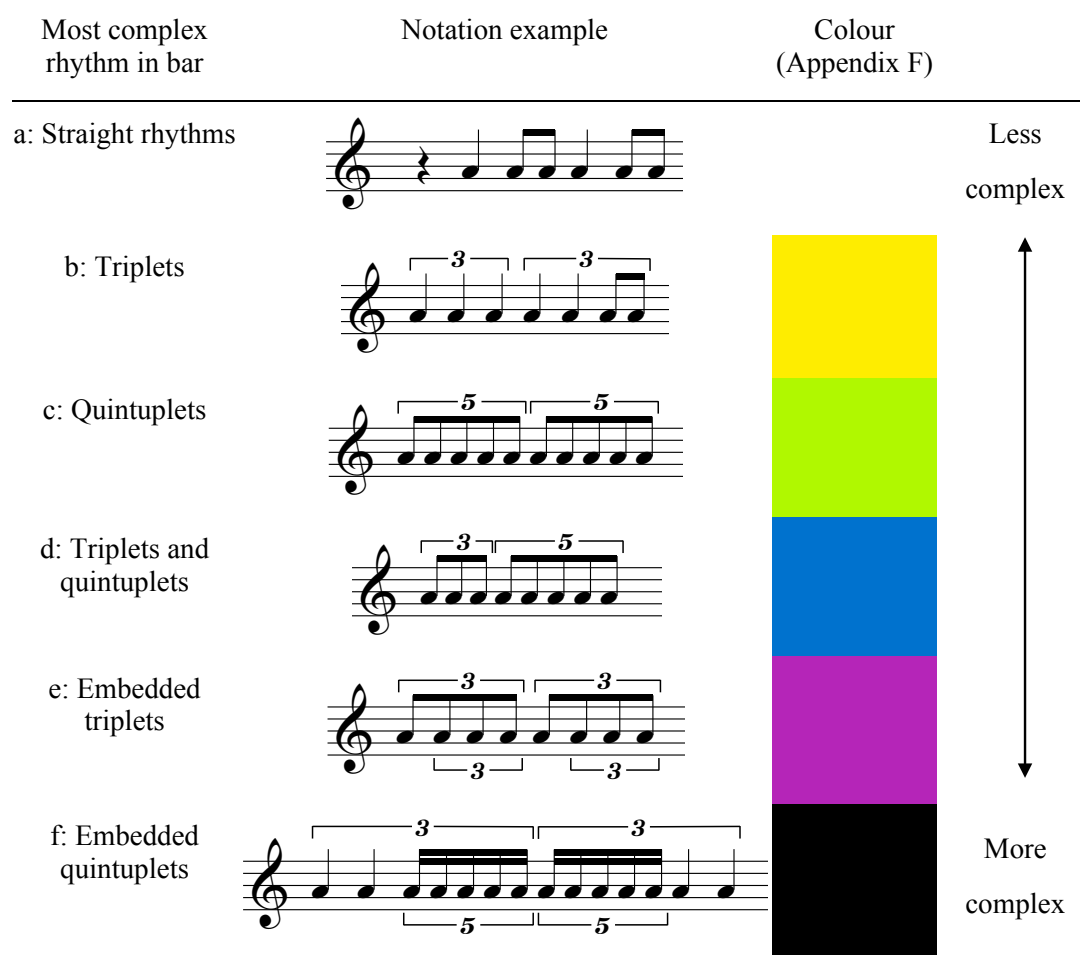


Figure 27: Rhythms in movement I

As mentioned in chapter 6.2.1, the melodic material of the first movement is often rhythmically distorted; it does not occur on the first beat of the bar and often emphasises rhythmic off-beats. Appendix F (page 247) shows the degree of rhythmic complexity in each bar: from straight rhythms that emphasise to the piece's meter, to tuplet rhythms that divide beats, and embedded tuplets. The following paragraphs summarise the main features illustrated by Appendix F. Generally, the rhythms throughout this movement remain relatively less complex until bar 117, after which they undergo eight-bar sections of alternating complexity. Moreover, the front quartets (AC, left of diagram) are contrasted with the back (BD, right of diagram), and parts within each quartet also alternate in various instrumental combinations.

As mentioned in chapter 6.2.1, thematic occurrences and triplet rhythms occur from the piece's outset, giving it a triple feel and distort the 8/4 meter. Just over a third of the movement (up to bar 117) is spent establishing the meter and tonal patterns, and as a result the most complex rhythms that occur until this point are triplets. Moore also

varies the arrangements of which instruments play the triplets, and when. For example, in the first twelve bars the front violin I and viola parts perform triplets against the other parts, who conform to straight rhythms. At bar 13 they shift to the front violin II and cello; then, at bar 25, they swap back again. Moore also plays with the combinations of instruments, such as in bar 37-49 where the violin II and viola are used. The back string quartets only feature triplets heavily from bar 96, where violin I BD and viola I BD take the lead, which briefly changes to the violin II BD and cello BD parts before a variety of more complex rhythms are introduced.

The last two-thirds of movement I alternate between a dense blend of complex rhythms and textures, and more-or-less straight rhythms. Each of the denser sections lasts eight bars, changing with the tonality of the movement. The rhythmically simpler episodes last four to eight bars. In the dense episodes, Moore expands upon the instrument combinations presented since the outset of the piece; for example, the back quartets' violin II, viola and cello parts present the first iterations of quintuplets within triplets in bar 117-124, and after an episode of straight rhythms these complex rhythms return again in the violin I and cello parts of the back quartet. The embedded quintuplet rhythms move to the front quartets at bar 193, where they are presented by the violin I and viola parts. These rhythms alternate with the violin II and cello parts at bar 201-208. Moore then assigns the rhythmically-complex parts to the outer parts of the front quartets at bar 217-224, shifting to the inner instruments at 229-236. A factor to note in the rhythmically dense sections is that the density does not cease suddenly when the rest of the parts revert to straight rhythm sections; instead it fades off, as seen in bars 125-132, 140-144, 197-200, 209-216, 225-228, 237-241, 293-300, 309-313, and 321-326, where the previously-dense parts maintain denser (mostly triplet) rhythms than other parts.

As a whole, the rhythmic density throughout the first movement is relatively constant until a sudden peak bars 117-140, with the introduction of the embedded quintuplet rhythms. It drops off slightly afterwards, but peaks again, for longer, at bar 189-236. The rhythms seem to become slowly simpler after that point, until bar 289 where embedded triplets lead on to more dense episodes before the movement's end. Such rhythmic distortions are evocative of phase-shifting works, such as Reich's *Piano Phase* (1967). A reviewer noted such a similarity:

The influence of minimalists like Steve Reich and Philip Glass on Moore is evident, as she uses some of their trademark techniques. Virtually the entire piece has a regular pulse (although the pulse rate changes at certain key points). And like them, she plays with grouping the pulse in different ways. (Chute, 2010, para. 7)

In *Piano Phase*, two pianos repeatedly perform the same melodic pattern but become increasingly out of phase with each other, as each performs the melody at a slightly different tempo. Eventually, the instruments move back in sync with each other. The initial pattern presented in *Piano Phase* has no time signature, instead consisting of twelve notes which can give the aural illusions of changing time signatures and tempo changes. Similarly, in *Violins and Skeletons*, the phrases of movement I do not quite reach synchronicity with each other, but the effect is similar in that they work to distort the listeners' sense of meter.

6.3 MOVEMENT II

The second movement is similar to the first in that it emulates the pattern of transformations found in movement I, however it is not polyphonic, and instead shows a series of morphing textures. Most noticeable is the treatment of the quartets as whole parts, rather than groups of individuals with combinations of voices as featured in movement I. There is no distinguishable melodic theme in the second movement, with parts acting more as a moving chordal and textural progressions than the previous movement, which explored the textural possibilities of its melodic theme.

6.3.1 Tonality

Each tonal section lasts three bars, instead of the four seen in movement I.

Figure 28 presents a harmonic reduction of the movement.

Figure 28: Harmonic reduction of movement II

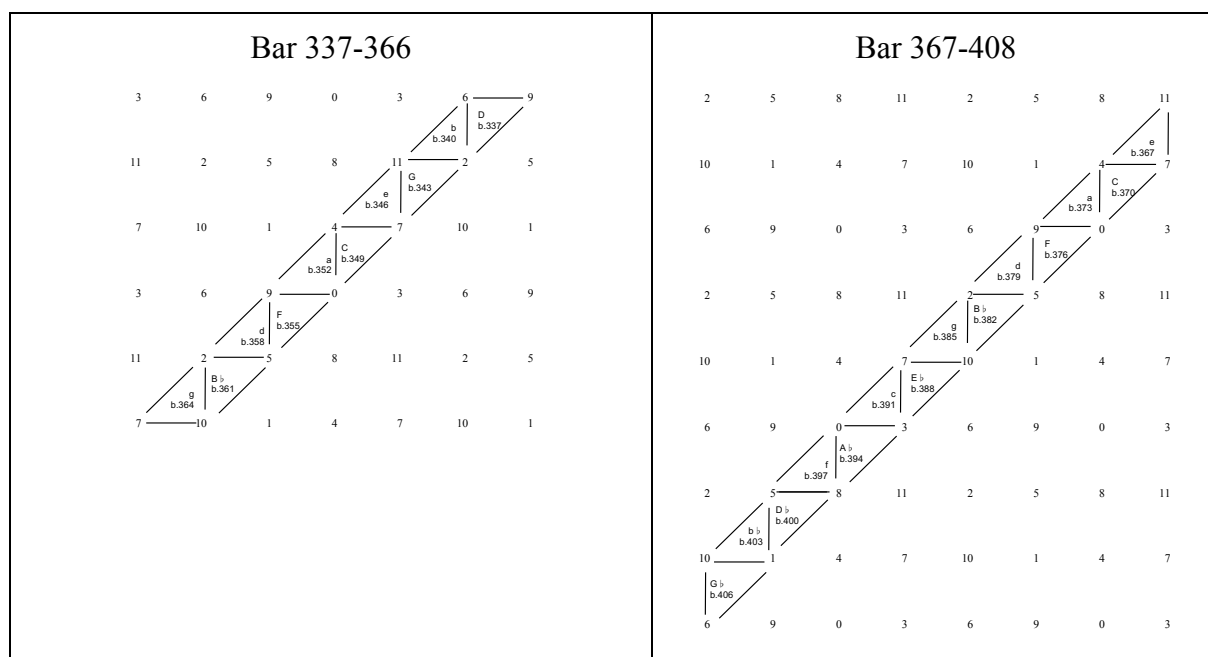
Table 7 shows the alternation between single and compound transformations between harmonies within movement II. Like movement I, single and compound transformations alternate. In fact, the pattern of transformations in movement II is

identical to that of movement I (see Table 6), only disguised slightly by the fact that it begins in D major as opposed to movement I's F major.

Table 7: Transformations in movement II

Bar	Single Transformation	Compound Transformation
337	RLRLRLRLR	<PR>
367	LRLRLRLRLRL	<RP>
409	RLRLRLRLRLRLR	<PR>
451	LRLRLRLRLRLRL	<RP>
493	RLRLRLRLRLRLR	<PR>
535	LRLRLRLRLRLRL	<RP>
577	RLR	

Visualised on a tonnetz, the patterns of transformation become clearer.



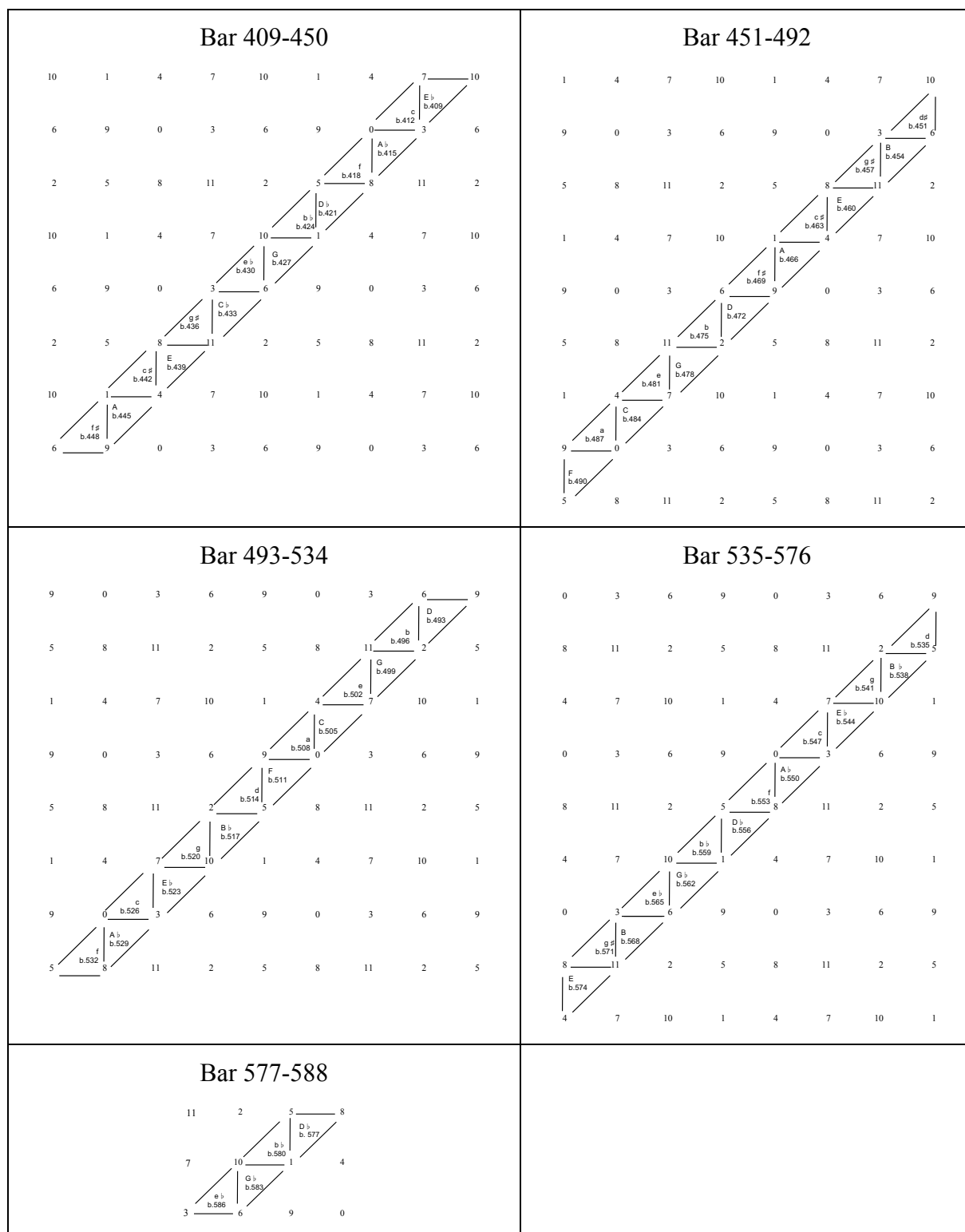


Figure 29: Tonnetz diagrams of movement II

6.3.2 Rhythm and Texture

Since there is no discernible melodic theme to the second movement and the patterns of tonality are the same as movement I, the rhythmic and textural interest of this movement is of yet more interest to the listener. Moore treats the quartets as

wholes, and most of the movement alternates between static chords and rhythmic patterns. The movement is generally slower ($\text{♩}=84$), and in 6/2 time rather than the previous 8/4. The use of a triple meter is even more pronounced by Moore's division of the bar into three groups of four beats, rather than the expected two groups of three beats. This is emphasised through the use of seven rhythmic patterns throughout the whole movement, shown below. The grouping of the on-beat rhythms (a, d, and f) patterns suggest an emphasis on the first, third, and fifth beats of the bar, with the exception of rhythm c which is played on every beat of the bar. The second, fourth and sixth beats can thus be considered the weak beats of the bar.








Rhythm	Notation example	Colour (Appendix G)	
a: 4 beat notes on strong beat		Yellow	<div>Less Dense</div> <div>↑</div> <div>↓</div> <div>More dense</div>
b: 4 beat notes on weak beat		Light blue	
c: 2 beat notes on strong beat		Orange	
d: 1 1/3 beat notes on strong beat		Red	
e: 1 1/3 beat notes on weak beat		Dark blue	
f: 4/5 beat notes on strong beat		Brown	
g: 4/5 beat notes on weak beat		Dark blue	

Figure 30: Rhythms in movement II

Appendix G (page 255) shows where each pattern is employed by each instrument, with the warm colours (yellow, orange, red, brown) representing the strong beat rhythms and the cool colours (blues) representing the weak beat rhythms. Rhythms of shorter duration (such as rhythms f and g in Figure 30) are represented by

darker colours than longer rhythms (such as rhythms a and b). Appendix G (page 255) reveals some rhythmic and textural features that occur in the second movement. The front quartets exclusively play rhythms on strong beats, and the back quartets tend to play rhythms on weak beats, with the exception of bars 409-444 and 481-516. The patterns of rhythms employed in the front and back quartets are also symmetrical, with the front quartets moving from four-beat notes (least dense, rhythm a) to $\frac{4}{5}$ beat notes (most dense, rhythm f) and back again by the end of the piece. The back quartet, conversely, moves from its densest rhythm (rhythm g) to its least dense (rhythm b) and back again. New rhythmic patterns are phased in and out gradually, with one of the outer parts (violin I or cello) introducing the new rhythm. The order of instruments to phase into the next rhythm is not symmetrical like the other elements of this movement; most of the rhythmic transitions of the front quartet are initiated by the cello (four out of six), and most of the back quartets' transitions are led by the first violin (five out of six). The second instrument to adopt the new rhythm (violin II or viola) does so six bars after the first, with the third instrument joining three bars after that. The final instrument to adopt the new rhythm waits six to eight bars.

6.4 MOVEMENT III

6.4.1 Tonality

The tonality of this movement is similar to the previous movements, in that it follows a series of LR transformations interrupted by a compound transformation. The compound transformations in this movement, however, are more complex than those of previous movements. The front and back quartets have overlapping rhythmic textures, the back quartets tend to be one bar behind the front quartets in terms of tonality (see Appendix H, page 261). This creates a number of minor and major seventh sonorities, a diminished seventh sonority (at bar 733-736), and one instance of a minor ninth (at bars 779-782). These non-triadic held notes have been notated in brackets in Figure 31. It is here that neo-Riemannian analysis, as it currently stands, finds its limits. Although Callender (1998), Childs (1998), Gollin (1998), and Hook (2002) have described transformations for major-minor seventh and half-diminished seventh sonorities, and Douthett and Steinbach (1998) have produced models for analysing diminished and augmented tetrachord voice-leading, the neo-Riemannian literature do not address transformations of diminished triads, major and minor seventh chords, tetrads extending beyond the seventh, or larger note clusters. It is anticipated

that future research will be able to account for such systems, however, a definition and preliminary investigation of such functions is beyond the scope of this analysis.⁸⁷ Instead, this movement's harmonic analysis will account for the major and minor triadic transformations only, noting that the effect of the added sevenths is brief (lasting one bar in each instance) and has been considered a suspension. These passing sonorities are noted in parentheses in the harmonic reduction; where two pitch classes apply to one note the passing note's accidental is parenthesised (for example, if a D-flat D natural occur on the same line of staff, the passing accidental will be indicated for the sake of clarity). Additionally, there are three instances of diminished triads that occur at bars 733-737, 793-797, and 913-917. However, since these diminished sonorities are largely "unstable" (to use Lewin's terminology), and neo-Riemannian analysis is yet to address them, they too will be considered as passing sonorities and the transformations between the preceding and proceeding sonorities have been considered instead (indicated by the dotted slur between them).

⁸⁷ Reenan and Bass (2016), for example, have developed a notation for more general model for parsimonious voice-leading in seventh chords.

Bar: 589 593 597 601 605 609 613 617

621 625 629 633 637 641 645 649

653 657 661 665 669 673 677 681

685 689 693 697 701 705 709 713

717 721 725 729 733 737 741 745

749 753 757 761 765 769 773 777

781 785 789 793 797 801 805 809

812 817 821 825 829 833 837 841

Figure 31: Harmonic reduction of movement III⁸⁸

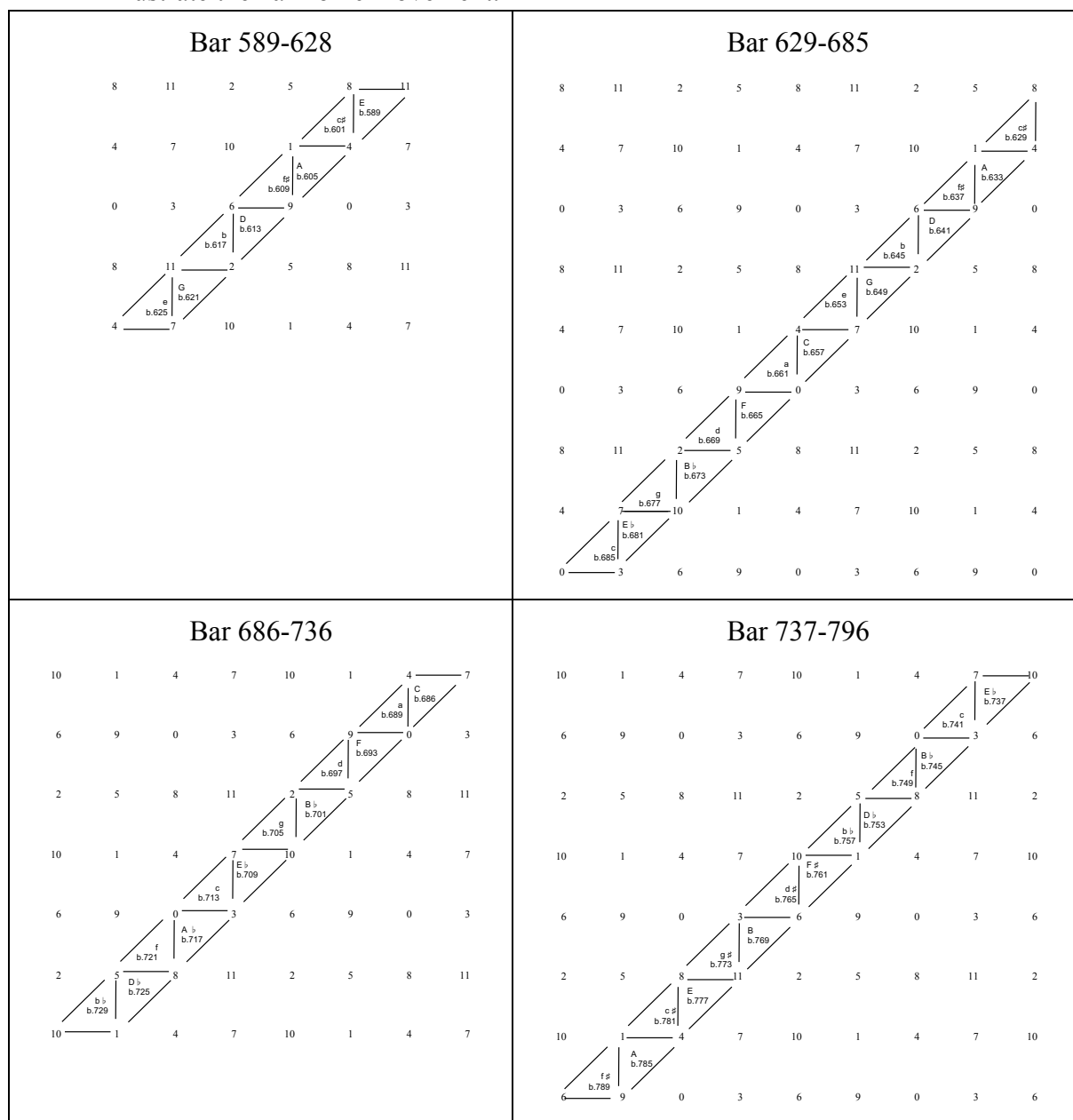
Table 8 illustrates the patterns of transformations in movement III.

Table 8: Transformations in movement III

Bar	Single Transformations	Compound Transformation
589	RLRLRLR	<PR>
629	LRLRLRLRLRL	<RP>
685	RLRLRLRLRLR	<PRL>
737	RLRLR	<LP>
761	RLRLRLR	<PRL>
797	RLRLRLRLRLRLR	<PR>
849	LRLRLRLRLRLRLR	<PRL>
917	R	

⁸⁸ Notes in parentheses indicate suspension from previous sonority.

The transformations of movement III were mapped onto a tonnetz diagram to illustrate the harmonic movement.



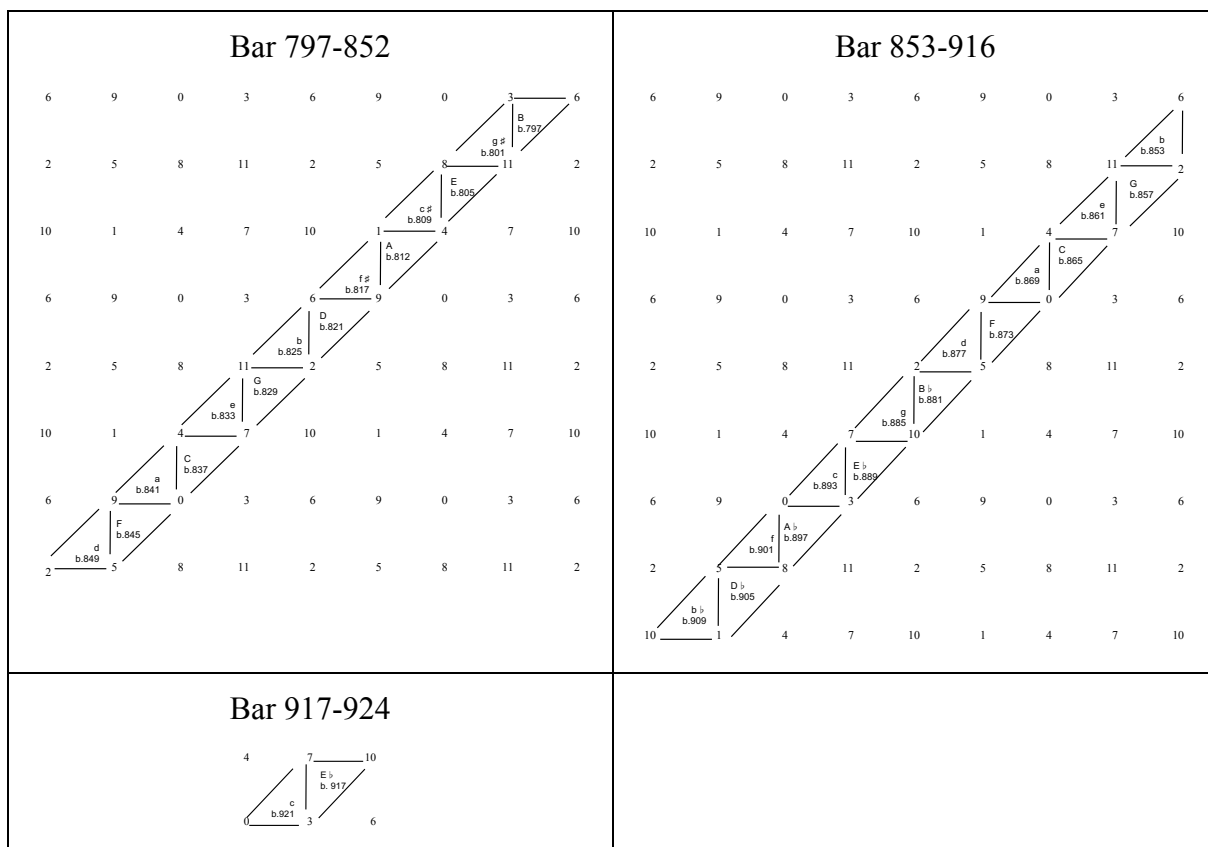


Figure 32: Tonnetz diagrams of movement III

6.4.2 Rhythm and Texture

At 336 bars, movement III is equally as substantial to movement I, however, it is notably quicker than the first movement with a 4/4 time signature instead the of 8/4 featured in movement I. The recording of this movement lasts over 11 minutes—less than both previous movements (at 22:24 and 17:20 minutes respectively). Like the second movement, movement III has no discernible melodic theme, and it too features a combination of textures and rhythms to maintain its momentum. The rhythms employed in this movement are as follows:





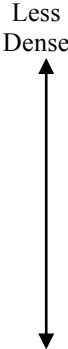




Rhythm	Notation	Colour(Appendix H)	
a: 4 beat notes			Less Dense
b: $2\frac{2}{3}$ beat notes			
c: $\frac{2}{3}$ beat notes			
d: Tremolos (played as $\frac{1}{8}$ beat notes)			

Figure 33: Rhythms in movement III

The tremolos seen in the above figure are indicated to be played as eighth notes for their duration. They are held over two to four bars. The front and back quartets alternate between tremolos and the other rhythmic patterns throughout the movement, creating four distinct textures. These are illustrated in Appendix H (page 261). Like movement II, the rhythmic entries are staggered by four bars within each quartet; however, the order of the instruments introducing each new rhythm has been reversed so that the first violin generally initiates the new rhythm rather than the cello (as in the previous movement). Exceptions to this pattern occur in the back quartet at bar 830-838 (where the viola is the first to play the new rhythm), and bars 690 and 882 (where all instruments change rhythm at the same time). Throughout the movement, the rhythmic density of the front quartet changes from most dense (rhythm a in Figure 33) to least dense (rhythm d), until bar 785 when the densest rhythm reoccurs. The back quartet begins at medium density (patterns b and c), changing to pattern a at bar 642-653. As mentioned earlier, sudden rhythmic changes occur at bar 690 and 882, shifting from rhythm a to rhythm d.

6.5 MOVEMENT IV

6.5.1 Tonality

Similar to the previous movements, the final movement details a series of LR transformations interrupted by a compound transformation. An ambiguous harmony at bar 935 has been considered a passing sonority, as it is not analysable according to current neo-Riemannian models (or in terms of functional harmony). Like movement III, there are instances where a tone has been suspended from the previous bar, creating

a seventh in the new bar. Since these have been carried over from the previous bar and are not prominent contributors to the new sonority, they have been parenthesised in the harmonic reduction and are not accounted for in the triadic transformation analysis.

The image displays six musical staves, each representing a different section of a piece. Each staff consists of a treble and bass clef, a key signature of one flat, and a series of chords. Above the staves are labels 'R' and 'L' indicating right and left hand positions. Some staves have a dashed line labeled 'PRL' indicating a specific transformation. The staves are numbered 934, 942, 952, 962, and 971.

Staff 1 (934): R L R L R L R L R

Staff 2 (942): R L R L R L RP R L R

Staff 3 (952): L R L R L R L R L R

Staff 4 (962): PR L R L R L R L R

Staff 5 (971): L R L R L RP R L

Figure 34 displays five systems of musical notation, each representing a different measure or group of measures from movement IV. The notation is presented in a grand staff format (treble and bass clefs). Above the staves, letters (R, L, PL, RP) indicate specific harmonic or structural elements. The systems are labeled with measure numbers 979, 987, 996, 1005, and 1010.

Figure 34: Harmonic Reduction of movement IV⁸⁹

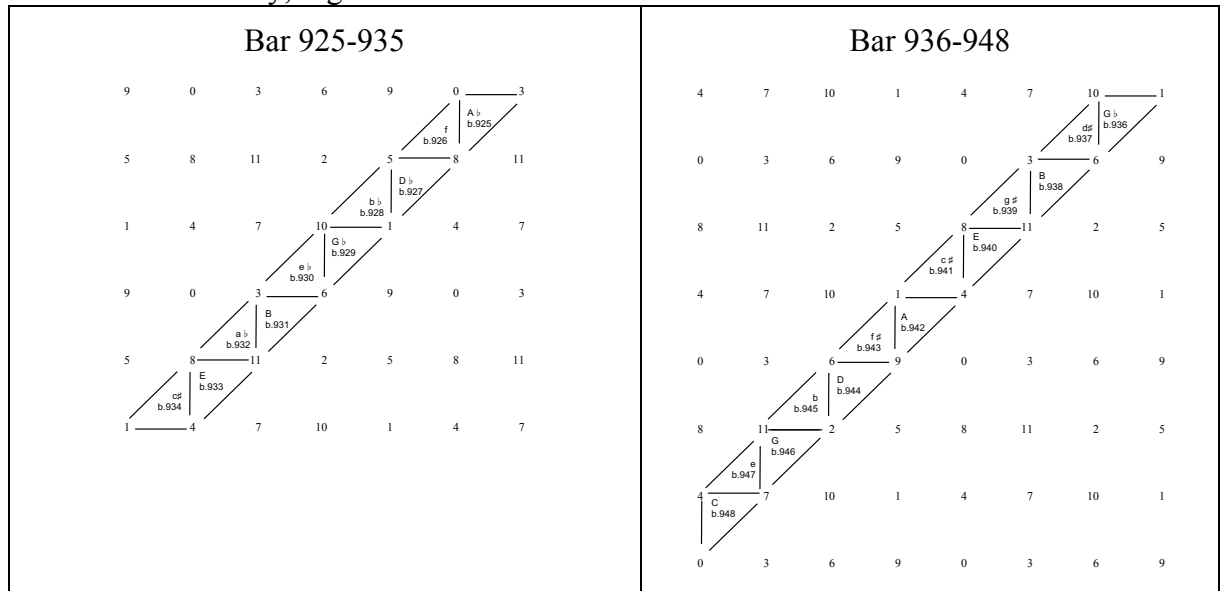
The transformations are summarised in Table 9.

⁸⁹ Notes in parentheses indicate suspension from previous sonority.

Table 9: Transformations in movement IV

Single Transformations		Compound Transformations	
Bar: 925	<RLRLRLRLR>	Bar: 934-6	<PRL>
936	<RLRLRLRLRL>	948	<RP>
949	<RLRLRLRLRLRL>	962	<PR>
963	<LRLRLRLRLRL>	976	<RP>
977	<RLRLRLRLRLRL>	990	<PL>
991	<LRLRLRLRLRL>	1004	<RP>
1005	<RLR>		

Finally, Figure 35 shows the sonorities as visualised on a tonnetz.



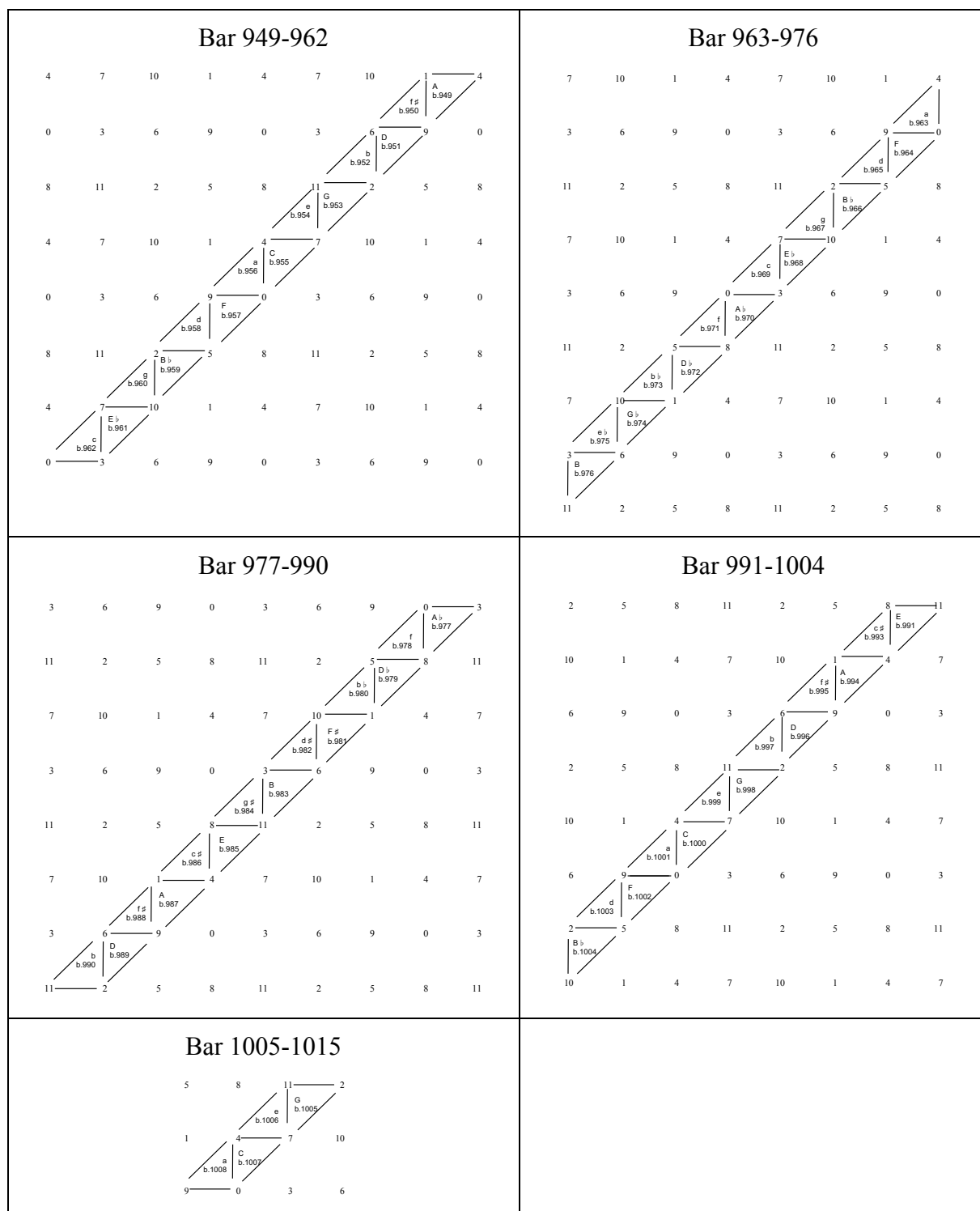


Figure 35: Tonnetz diagrams of movement IV

6.5.2 Rhythm and Texture

The final movement of *Violins and Skeletons* is its shortest, at 90 bars. However, there are noticeably more types of rhythmic patterns present than the previous movements. In Figure 36 and Appendix I, the lighter colours were used to represent less-dense rhythms and darker colours used to represent denser rhythms.

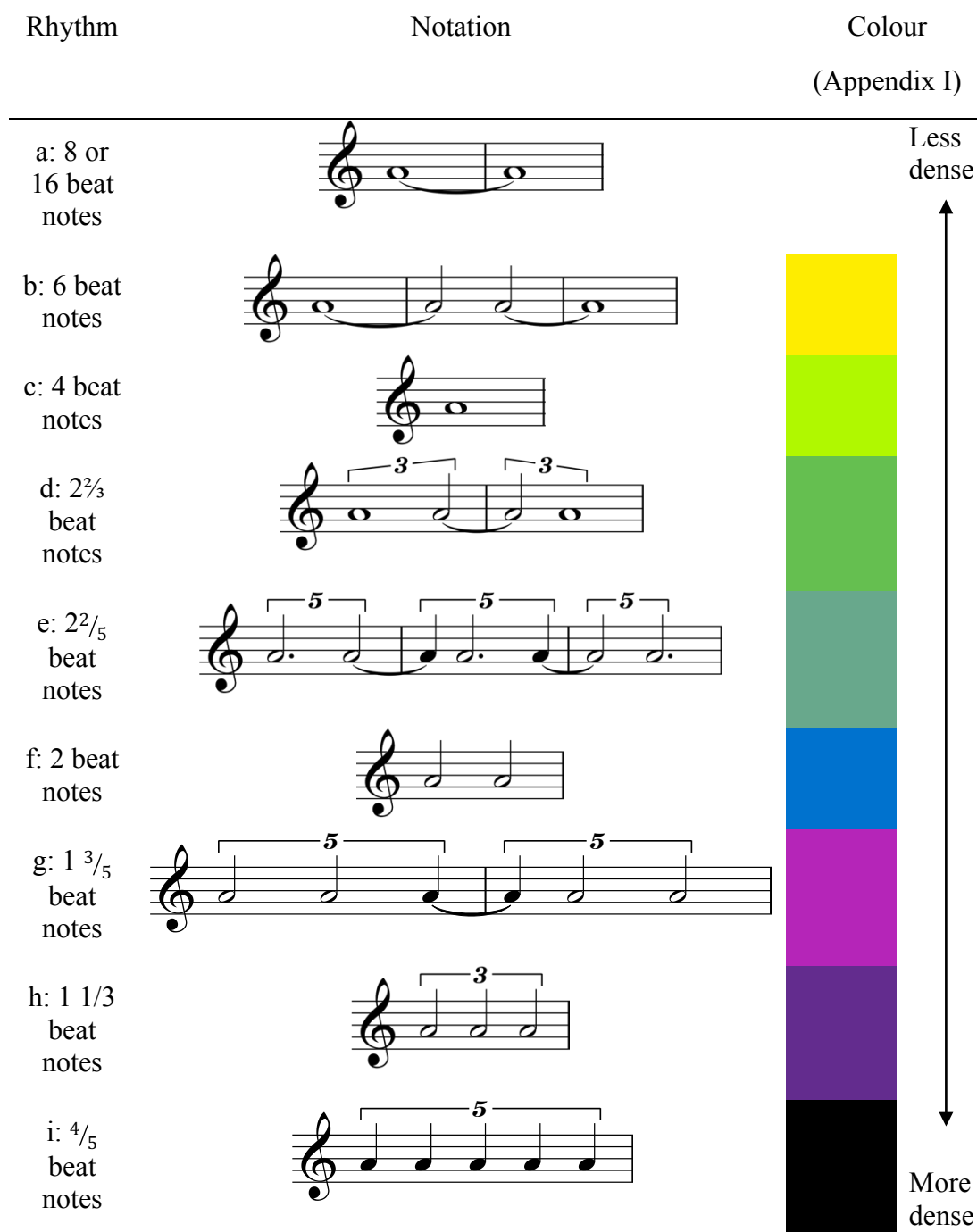


Figure 36: Rhythms in movement IV

Appendix I (page 269) shows which rhythms occur in each part of the score. Note that the individual parts are used for quartet A, but quartets B, C and D are represented as wholes (as they are in the score). Episodes of rhythmic patterns and transitions to new patterns are quicker than in previous movements, with rhythmic staggering occurring 1-2 bars between each instrument as opposed to 4-6 in previous movements. There is no discernible pattern to the changes in rhythmic density within this movement.

6.6 DISCUSSION: INTERSECTIONS OF TRADITION AND GENDER

Chapters 6.2, 6.3, 6.4, and 6.5 have examined aspects of voice leading, tonality, texture, and rhythm throughout the four movements of *Violins and Skeletons*. However, feminist approaches to analysis have emphasised the importance of gendered codes and meanings that underlie the mechanisms of the work. This discussion is concerned with how Moore has crafted the work, given her status as a woman within a patriarchal musical tradition and male-dominated occupation, and how such factors might relate to one another. Feminist analysts such as Cusick (1994) have argued that a point of interest in women's compositions lies within the work's eccentricity: how it deviates from traditional models, and the composer's experience of *difference*. I argue that *Violins and Skeletons* exhibits such eccentricity in its use of tonality, genre, the way in which Moore positions individuals in relation to each other (performers and audience), and structure of the work itself. The following paragraphs discuss how these elements elicit and defy prescribed traditions, and argue that through her work, a woman composer working within the Western art tradition necessarily negotiates gendered and political aspects of composition.

6.6.1 Harmony and Hierarchy

As discussed in Chapters 6.2, 6.3, 6.4, and 6.5, the harmonic changes throughout *Violins and Skeletons* can be described in terms of neo-Riemannian transformations. However, the patterns of modulation that occur throughout the work, and its lack of a tonal centre, do not lend it to interpretation in terms of functional harmony.



Figure 37: Neo-Riemannian (top) and Schenkerian (bottom) interpretations of the opening sonorities of movement I

As cumbersome as a functional analysis may be, it also presents another, deeper, problem: even if the constant changing of tonal centres was not acknowledged, and the first four sonorities were analysed as a I-vi-IV-ii pattern, there would be no way of reducing this into a fundamental structure or *Ursatz*, such as the I-V-I that underlies

sonata form. Instead, each movement of *Violins and Skeletons* presents a series of fleeting tonal centres whereby the listener relies on the preceding tonality as the point of reference. There is no overarching tonal centre in any of the movements, as in more functionally harmonic compositions. Figure 37's attempt at a Schenkerian analysis gives evidence that Moore did not work within the parameters of functional harmony, and can be generalised to represent the work as a whole since the movements undergo similar transformation patterns.

Although the work does not follow a harmonically functional idiom, it does utilise closely-associated aspects such as major and minor modes, and modulation to closely-related keys (or parsimonious voice-leading in neo-Riemannian terminology). This contributes to the *galant* flavour of the work noted by reviewers, and, consequently, its associations with tonal hierarchy. Feminist musicologists have argued that functional harmony, long-revered as natural law, actually reinforces notions of patriarchy in so-called autonomous music. This was an extension of Marx's readings of sonata form, which identified gendered masculine (tonic) and feminine (dominant) themes (Burnham, 1997). In such readings, the tonic of a work serves as a main reference point and goal of the work, with modulation threatening to overthrow it, although the tonic ultimately remains triumphant. Feminist musicologists have acknowledged that such gendering was not a coincidence, and that there were deeper connections between the tonal hierarchy and the ideals of Antiquity. McClary summarised that "tonality fits perfectly within the ideological framework of the Enlightenment, with its emphasis on ideas such as reason, social regulation, and the possibility of self-fashioning without reference to contingency" (McClary, 2012, pp. 277-278).

Although tonality was questioned and distorted following the Enlightenment, the periods that followed still made use of a tonic as a reference. A notable characteristic of the Romantic period was the exploitation or delay of harmonic expectation; however, the pull towards the tonic still guided music of this era. In the early twentieth century, when Schoenberg and the Second Viennese School sought to disband the tonal hierarchy, the need for a tonic key receded alongside many other references to Classical tonality. A few decades later, as the minimalist movement gained traction, references to tonality were once again adopted; however, the way in which tonality was used was not the same as before. Music theorist Jonathan Bernard remarked that

of minimalist and postminimalist composers, “most...have become, by one definition or another, tonal composers”; however, he also noted that they tend to use “tonal-sounding chords that mimic functionality without even coming close to matching the complexity of its operations in common-practice music” (Bernard, 2003, pp. 130-131). He elaborated:

The so-called “return to harmony” or even “return to tonality,” much remarked upon by critics is...really an *appropriation* of harmony for purposes that are essentially new and not yet at all well understood. To assume that composers, by retrieving such superficially familiar sonorities as triads and major-minor seventh chords, have also taken on, whether intending to or not, the hierarchical nature of common-practice tonality (if not its specific structure) may be assuming far too much. (Bernard, 1995, p. 284)

Although it is beyond the purposes of this analysis to speculate upon the suitability of minimalist identifier to *Violins and Skeletons*, the work’s preoccupation with harmonic, rhythmic, and textural processes draws some influence from the techniques of composers associated with minimalism or post-minimalism.⁹⁰ These techniques include “a continuous formal structure, an even rhythmic texture and a bright tone, a simple harmonic palette, a lack of extended melodic lines, and repetitive rhythmic patterns” (Johnson, 1994, p. 751).⁹¹ As *Violins and Skeletons* embodies such characteristics, Bernard’s (2003) hypothesis of harmonic appropriation may certainly be applicable to this work. In contrast to traditional harmonic pieces, whereby a tonal centre is established early in the piece and “the main activity...involves the drama of motion toward or away from these centres” (Johnson, 1994, p. 744), *Violins and Skeletons* moves from one key to another without reference to an overarching tonal centre. Instead of conforming to the audience’s expectations through employing functional harmony, the work speculates upon them and challenges the listeners’ assumptions. A reviewer noted the work’s similarity to both Classical and minimalist idioms:

⁹⁰ In addition to this is the fact that Moore has studied with prominent minimalist composers such as Andriessen; however, this is not to say that Moore’s stylistic influence has come solely from these mentors.

⁹¹ In contrast, post-minimalist works tend to be shorter, more varied in texture, incorporate other musical styles or idioms, and employ subtler processes than minimalism (Gann, 2001).

Like Glass and Reich, Moore is also a tonal composer, using a harmonic vocabulary in which Vivaldi would feel right at home. And like the minimalists, she uses simple melodic materials, essentially scales and arpeggios. But the comparisons stop there, as her intent seems to be to create a dream, an alternative reality that you might resist at first, but once you settle in, once you give yourself over to the music, you are surprised when the piece ends (perhaps disappointed that the journey is over). (Chute, 2010, para. 9)

Without an overarching tonal centre, Moore is more democratic in her treatment of tonality throughout *Violins and Skeletons*. Through utilising various fleeting tonal centres, and treating the tonalities in relation to each other rather than an overarching tonic, Moore has appropriated aspects of the masculinist tradition of functional harmony. Moreover, she emphasises the similarities between sonorities throughout, as shown by the neo-Riemannian transformations in chapters 6.2 to 6.5. As a composer with a peripheral status in relation to the dominant musical tradition in which she operates, it is significant that Moore has modified aspects of tonality to meet her compositional needs.

6.6.2 Genre

As women composers of the past have been limited to writing small-scale forms for small ensembles, it is valuable to assess the genres of contemporary composing women, who are theoretically less limited in ensemble choice and makeup. As Citron (1993) established, large-scale musical forms have tended to become canonised to the detriment of small-scale genres, and because of gender oppression women have tended to write less large-scale works. She cited the examples of symphonic and operatic genres, which “have occupied the top rung of instrumental and vocal music, respectively” (Citron, 1993, p. 130). Relics of the “bigger is best” ideology still exist in the present day, as shown by the predominance of large-scale works within contemporary textbook canons. This has been a persistent phenomenon; in current times, Australian women composers still tend to write less large-scale music forms such as opera and symphonies than male composers, contributing to their continued underrepresentation within the canon (Martin, 2000; Rusak, 2010). It is therefore significant that *Violins and Skeletons* was scored for not one, but four, string quartets, and that the work is of substantial length at an hour long.

Although women composers have tended to avoid writing large-scale forms, for reasons of access and socialisation (as discussed in chapter 1.2.2), the expansion of the string quartet in Moore's *Violins and Skeletons* was both an artistic and practical decision. During the Carlsbad Festival, in which the Calder Quartet was also in residence, Moore was required to write a composition for the ensemble that could be workshopped relatively quickly and performed during the festival. She has described her working process as such:

I work on commissions, so an ensemble or a group of players approach me with a project and then usually they would say something like 'it has to be a certain length and it has to be finished by this time' and that's usually good enough for me to start coming up with ideas and imagining how I want it to sound. (Byrd, 2012)

The fact that Moore would be writing a work for a string quartet was perhaps not negotiable in this instance, however, the use of four quartets is of interest because of gendered connotations of the genre, and how she has related to them in this work. As Hunter (2012) summarised, the Classical quartet was both a public ("masculine") and private ("feminine") genre, as it "occupied a prominent place in public life and consciousness" and was "given validity by its association with a great composer"; however, was also "fundamentally about participatory performance, and thus designed to stimulate—and in performance simulate—healthy *private* [emphasis added] relationships" (Hunter, 2012, p. 56). 18th century string quartets functioned within both public and private spheres; whilst they may have been read as more feminine, or private, than large-scale public works such as orchestral or operatic genres, they were certainly not as feminine as small-scale domestic genres such as the *lieder* or nocturne that gained popularity later on (Citron, 1993; Kallberg, 1992). The expansion of the string quartet in *Violins and Skeletons* certainly plays upon its associations with both public and private life, or masculine and feminine. This echoes Moore's status as a woman composer: whilst she has adopted aspects of the Classical idiom, she has also modified them in such a way that reflects her own status within musical tradition.

6.6.3 Power Structures: An Equal Approach

One of the features of women's music described by feminist aesthetes is that women creators tend to diminish power differences within the work. Although this analysis does not argue for a women's approach to composition, considerations of

power are an important element of feminist and postmodern discourse.⁹² It is therefore of interest to consider power relations between the performers and audience, and within the music ensembles themselves.

Featured in a new music festival, *Violins and Skeletons* premiered in an auditorium amongst a programme of Philip Glass. In the score, four quartets featured were designed to be situated adjacent to the four walls of a room, encapsulating the audience. However, the available resources did not allow for four live quartets so three parts were recorded and broadcast during performance. Although there was no record of the premiere performance setup, a subsequent performance at the University of California, San Diego's venue The Loft, allowed the audience to move around the concert venue as they wished, whilst eating, drinking and talking. Quartet A performed live in front of the audience, and the pre-recorded parts were played on speakers on each side of the venue.



Figure 38: The Loft at UC San Diego (2018)

The performance of *Violins and Skeletons* at a less formal environment was a notable break from the concert hall traditions of classical and modernist music which it references; in this way the work has more in common with other informal music

⁹² Indeed, the abandonment of hierarchical tonality discussed in chapter 6.2.2 may also be interpreted as a move towards more equal power relations within the music itself, if one wished to argue for a feminist aesthetic.

performance traditions such as jazz or contemporary music performance. To Moore, this was a main objective of her work:

I think of my music as being very much about kind of, architectural structures in a way, or spaces that you enter into that it's not a material space but a sonic space, like opening up areas and closing areas and dimension and perspective. That's the thing that really interests me, and I take the audience into a journey into that space. (Byrd, 2012)

Seen through the textural analysis of *Violins and Skeletons*' four movements, Moore explores the possibilities of space in this work, allowing the audience to dictate their own experience. This stands in contrast to traditional concert hall performances, which have been described as "a ritual of the power-holding class in our society" (Small, 1986, p. 7). Sociologist Christopher Small argued that "all conventions [such as behaviour, dress, and the separation of performers from audience] serve to depersonalise the performers and to emphasise the universality and timelessness of the proceedings," leading him to conclude that "a symphony concert is a celebration of the 'sacred history' of the western middle classes" (Small, 1986, pp. 11-19). In contrast, the audience attending *Violins and Skeletons* was invited to explore the space and interpret the work as they wish, breaking from the hierarchical setup of a depersonalised ensemble facing the audience. They were also invited to interact with the musicians, further reducing the interpersonal distance that is often emphasised within the concert hall. In the San Diego performance, this had a mixed effect on the audience:

It's rare to be at a classical music performance where the audience is drinking and finishing dinner. Where some people are seemingly in a meditative trace, others are holding their ears, apparently in a state of agitation, while still others are wandering around the room...after the performance ends, the musicians answer questions and the members of the audience comment about how unusual and rewarding the experience was...The program is set up by some brief comments, and afterward, the musicians stay on stage to answer questions and hear comments. After that, you can even buy them a drink. (Chute, 2010)

Another way in which *Violins and Skeletons* subverts notions of power can be observed in the organisation of the ensemble itself. Traditional string quartets are

implicitly hierarchical and led by the first violin; however, in this work each instrumental part functions and contributes equally throughout the work. For example, the first movement's opening melody (shown in Figure 23, page 167), consists of a light-hearted rising major scale up to the fifth featuring dancing triplet rhythms. The same melody is introduced in the other strings, giving the work a canon-like quality from the outset. All parts are similarly written, resulting in combinations of textures that play on the audience's perceptions of time. This effect was noted in a review:

With those rhythms playing off each other, and with the chords moving slowly but at slightly different times (between the four quartets) and grinding up against each other, you can lose yourself in the pure sensation of the sound. (Chute, 2010, para. 10)

The analyses of texture, rhythm, and harmony in chapters 6.2 to 6.5 indicate that each quartet, and each instrument within each quartet, are roughly equal in role. This is positioned in stark contrast with the traditional instrumental roles of the string quartet, where the main focus is usually on the first violin. As Hunter (2012) has observed, the treatment of parts within the string quartet might be read to embody social relations; contemporary writings concerning 18th century quartet practice often made reference to an idealised equality of the parts, but acknowledged the “superior importance of the first violin” prevailed in reality (Hunter, 2012, p. 61). They traced the leading role of the first violin to the notion of the “genius of performance,” which “presumes a quasi-psychological or spiritual connection between the performer and the composer” (Hunter, 2012, p. 62); the two being comparable in terms of the genius status that has become associated with them. In contrast with the myth of the genius composer or interpreter, *Violins and Skeletons* presents a 21st century take on the string quartet and its associated discourse; through defying the concert hall tradition and reimagining the ensembles and parts as equals, Moore presents a more democratic approach to concert music performance.

6.6.4 Structure and Narrative

The narrativity of musical form has been discussed extensively in new and feminist musicology. Narratives, are “a series of functional events in a prescribed order,” and are culturally bound and agreed upon (Newcomb, 1987, p. 165). For example, McClary (1991) examined the narrative of sonata form, suggesting that the masculine first theme dominates or triumphs against the feminine second theme.

Examining the ideology of narrative behind Schenkerian theory and *Ursatz*, Littlefield and Neumeyer indicated that:

Narrativity, of a verbal or musical text, requires goal-directed motion, a transformation of the initial situation during the course of actions, and logical or causal entailment between beginning and end, all under the control of a “deep structure” or *conbinatoire*, a set of organising functions that controls a textual surface. (1992, p. 39)

Given the pervasiveness of narrativity within Western art music, or the notion that musical events are governed somewhat by a narrative structure, it is noteworthy that the processes in *Violins and Skeletons* do not follow such parameters. As Littlefield and Neumeyer (1992) argued, narrativity in music entails goal-directed motion, or the sense of anticipation or expectancy that occurs within traditional music structures; for example, a section of music climax in which the listener would reasonably expect a closing cadence or resolution. However, due to *Violins and Skeletons*’ consumption in its processes and combinations of processes, there is little room in the work to construct a narrative structure. Instead of adhering to goal-directed motion to create momentum, it is the combinations of processes that constitute the “organising functions” referred to by Littlefield and Neumeyer (1992). As shown by the analyses in chapters 6.2 to 6.5, there is no deep structure between the beginnings and ends of the movements, and no triumphant return of the protagonist after a period of hardship, as might be read in sonata forms, symphonic works, or Schenkerian interpretations. The lack of narrative structure, so integral to traditional constructions and understandings of music itself, is notable in *Violins and Skeletons* because it signifies their breakdown and Moore’s negotiation of musical tradition in the twenty-first century. As to whether this might be interpreted as a resistant act by the composer, Moore has stated:

Well essentially I don’t think in terms of particular styles when I write, it’s very much about me engaging with the concept or the idea. Essentially I work a lot with Classical acoustic instruments, I do work with that language, so I would say it is a classic heritage, or classical contemporary heritage, um and a lot of it’s about reinterpreting music theory, or like very clear musical parameters which build the basic

blocks for the concept or the language that that will express the piece with. (Byrd, 2012).

So, although Moore has adopted aspects of Classicism in her works, she has sought to rework the idioms in her own way, as a woman composer in the twenty-first century. In *Violins and Skeletons*, she has quoted aspects of Classicism such as the string quartet and chamber music forms, however others, such as narrativity, have been abandoned completely.

6.7 SUMMARY

This analysis has explored some of the inner workings of *Violins and Skeletons* (2010), and how Moore negotiates aspects of traditional compositional practice as a woman composer. As revealed in chapters 6.2, 6.3, 6.4, and 6.5, the four movements consist of a series of transformations and rhythmic/textural patterns. Moore uses this series of transformations throughout the movements as the basis of all the harmonic material. Rhythmic and textural processes similarly reinforce the significance of processes throughout the work, and explore aspects of space within the performance venue.

The second part of this chapter (6.6) speculates on some gendered aspects of *Violins and Skeletons*, showing how Moore navigates her relationship with more traditional aspects of composition and her own musical practice. Through certain aspects of the musical organisation, such as its orchestration, harmonic practice, and even performance configuration, Moore both evokes certain images and associations within Western art music, and defies them as well. As McClary proposed, such “deconstruction” is a thoroughly postmodern approach:

The deconstructive methods of postmodernism—the practice of questioning the class to universality by the “master narratives” of Western culture, reclining the agendas behind traditional “value-free” procedures—are also beginning to clear a space in which a woman’s voice can at last be heard *as a woman’s voice*. (1991, p. 123)

To Kramer, deconstruction within musical practice can be interpreted as a resistant act.

As a practice, deconstruction aims at minimizing the authority that may be invested in potentially monolithic structures...Though deconstruction is in part a practice of vigilance against the repressive effects of structure, its larger purpose is to bring forth an affirmative energy by which both force and structure can invigorate each other. (1990, p. 177),

The deconstruction of “monolithic structures” within women’s composition has been the subject of some feminist music analyses, for example, showing how they have negotiated aspects of narrative within their works. For example, Hisama’s analysis of Ruth Crawford’s String Quartet No. 3 speaks of her compositions as a “site of resistance, speaking in what the literary theorist Elaine Showalter calls a ‘double-voiced discourse’” (2002, p. 292). Her analysis showed how the use of a distinct second (feminine) narrative actually destabilises the climax of the first, creating a parody of narrative structure. These findings show that it may be necessary for a woman composer to write within the dominant idiom, and that there may be more to women’s compositions than appears initially:

Because of widespread influence of the dominant male-generated model, and the necessity that women present their concerns in a form acceptable to men in order simply to be heard, a muted group’s perceptions of the world and forms of self-expression are often transmitted through the dominant order. (Hisama, 2002, p. 292)

Certainly, this negotiation of musical structure is not exclusive to women; Kramer has argued that Classical music forms can be classified as “structures,” and show how Beethoven and Schumann negotiate such structures in their works, and Newcomb (1987) detailed Schumann’s navigation of narrative tradition through analysis of several of his works. However, when the composer is a woman, this takes on a different meaning, due to their relationship to the dominant musical tradition in which they have largely been excluded. Kallberg, for example, commented that, in the nocturnes of Clara Wieck Schumann and Fanny Hensel, the women “confront[] the generic tradition and [are] implicated in it too” (1992, p. 124). The relationship between women composers and the great tradition, whether that be the Classical or Romantic canon, or that of the twenty-first century, cannot be ignored or “whitewashed,” in Kallberg’s words (1992, p. 126). It is important to acknowledge and speculate on such

relationships in a piece work by a woman composer such as Moore, as opposed to assuming that this relationship would be identical to that of a male composer. As McClary theorised, and in agreement with Bernard (1995), this relationship may differ because the creator is appropriating aspects of the dominant tradition:

A time-honoured strategy practiced by many other groups marginalised by a musical mainstream is that of creating a stylistic synthesis: appropriating components of that mainstream but blending them with elements of their own readily recognised idiom. (McClary, 1991, p. 114)

In *Violins and Skeletons*, Moore may well have adopted and appropriated elements of the musical mainstream and used them in her own terms, as a woman composer. This is interpreted as a feminist act, reflective of Moore's emerging feminist sympathies at the time of composition.

This analysis has demonstrated the usefulness of certain approaches to musical analysis, contributing the vast literature surrounding new analytical techniques for contemporary music, particularly that concerned with gender. This has been achieved through detailed analysis of the inner workings of the piece, alongside certain gendered ideologies that underlie them. Perhaps due to the large scale of such research, content-based music analyses often neglect discussion of context; conversely context-based analyses tend to neglect thorough content-based discussion. As a result these approaches appear seemingly incompatible. However, this analysis has shown that both types of study may inform, and perhaps even justify, each other. Neo-Riemannian theory may well be viewed as another positivist approach to analysis, however, as Hisama states, "hearing pieces of music as feminists may lead us to reject our traditional analytical tools and encourage us to develop new ones, which may be formalist as a particular piece warrants" (2002, p. 290). Whilst acknowledging the positivist and patriarchal implications behind traditional analytical methods, such approaches can be useful in revealing ways in which a work adopts, negotiates, appropriates, or abandons traditional techniques or ideals. Additionally, the fact that this analysis (and thesis) speculates upon the composer's perspective may also be problematic, as Kallberg points out that "projects that veer toward a note-by-note mapping of musical discourse onto structures of feminist thought may, by privileging composer-centered concepts over societal ones, unconsciously promote the patriarchal

agendas they ostensibly would deny” (1992, p. 126). However the current examination of particular gendered implications in *Violins and Skeletons* at least serves to discuss such issues and open the debate for further study. Although composer-centred, this formal analysis has demonstrated how Moore has adapted to the conventions and norms of the Western art music tradition, however, it also shows how she has deviated from that tradition. It is important to note that such an analysis cannot necessarily prove or disprove notions of a feminine aesthetic or a women’s musical style, but it does speculate upon some of the gendered connotations that arise from the work, and the relationship between a modern-day woman composer and the masculinist musical tradition in which she composes and operates.

Chapter 7: Conclusion

“All art is propaganda” George Orwell (Packer, 2009)

7.1 OVERVIEW

Throughout the history of Western art music, women who have composed have certainly been affected by gender oppression. Historically, women composers have been limited through means such as education, gendered expectations of labour, and the values of canonicity. In the twenty-first century, after three waves of feminism (with a fourth wave underway), women are now able to pursue high levels of education, can join men in the workforce, and their contributions to history are becoming better recognised and researched. However, despite all these improvements which have benefitted composing women, it is remarkable that many women composers of the present day are still reporting to be in a similar position to their predecessors. It is therefore vital to assess the experiences of current day women composers, in order to account for factors that have improved for them, and those that have remained the same, within the context of fourth-wave feminism, postfeminism, and twenty-first century neoliberalism. This thesis has shown that, indeed, Australian women composers feel they are better off than before: they are able to communicate with one another online, have access to more avenues to promote their music, and are aided by incentives to mitigate barriers of access that have limited women composers of the past. However, many other factors have changed very little for women in composition, such as their confidence in their compositional abilities, perceptions of a glass-ceiling, and the portrayals of women composers in documents and publications. Although feminist campaigns have enabled women in composition to “have it all,” this thesis has found that women composers of the twenty-first century have varying feminist positions, and that gendered experiences play a significant role in the lives and careers of women composers, contributing to the fact that women remain a minority within Australian composition.

This thesis has investigated the varying ways in which gender has impacted the lives of Australian women composers. The research questions addressed in this thesis were:

1. How has feminism influenced the Australian musicological landscape?
2. How do Australian women composers relate to feminism today?
3. How can gender and feminism be understood to impact the career and work of a current practising Australian woman composer?

Chapter 1 has positioned women composers as a minority within their occupation and has argued that, given that the industry and history of Western art music has worked to favour male composers, women composers have experienced the effects of oppression and continue to be marginalised within their occupation. With the recent spread of online or fourth-wave feminism, women composers have begun to disclose previously unnoticed or under acknowledged effects of gender on their lives. Although the precise numbers of men and women composers in Australia are unknown, various surveys have indicated that there has been a consistently larger proportion of men than women, and that the proportion of women has plateaued in the last decade to around 25%. This has been attributed to pervasive gender stereotypes, which have shaped the system in which the composers work and exist.

Chapter 2 has examined the main feminist contributions to the musicological discourse in Australia. Most of the activism and discussion surrounding Australian women composers paralleled developments in Australian feminist musicology. This was embodied through a number of conferences of women's music held in Australia throughout the 1990s until 2001. Recurring topics within, and outside of, these events encompassed institutional barriers limiting women composers, biographies of past and present women composers, the possibility of a feminist aesthetic, and the place of gender studies within Australian musicology itself. Although Australian festivals of women's music were discontinued after 2001, they have recently resurfaced in light of increased discussions of gender in music. Press and online publications have brought awareness to the gendered barriers women composers face, as well as the publication of the first book solely dedicated to Australian women composers. In the academic sphere, Australia appears to be "catching up" to other Western countries, whereby feminist musicological endeavours are more commonplace and recognised; for example, through the publication of specialist journals such as *Women & Music* and the *Journal of the IAWM*,⁹³ both of which are in the United States. Although this duty

⁹³ International Alliance for Women in Music.

has been relegated to a relatively small group of individuals, it must be acknowledged that Australia's population is incomparable to those of the United States or Europe. Despite its relative isolation, however, Australian feminist musicology continues to proliferate and thrive in the new millennium. Chapter 2 has situated this thesis within the interest in women and gender that has arisen in Australian musicology.

Chapter 3 has posited feminist standpoint theory as a suitable approach to investigating women composers' relationships to feminism. A feminist standpoint values women's experience in order to critique larger societal systems, acknowledging women composers' marginalisation within their occupation. In music analysis, feminist approaches have been more difficult to discern or categorise because of their lack of consistency, which has contributed to the appeal of formulaic, structuralist, strategies. All feminist musical analyses, however, critique the norms and assumptions inherent within structuralist approaches. Interviews of current practising women composers, a biography of Kate Moore, and analysis of *Violins and Skeletons*, have used feminist epistemologies as the basis of data generation and interpretation.

Chapter 4 addressed the ways in which Australian women composers relate to feminism in the present day. Four main themes emerged: personal relationships to feminism, indirect social support, direct social support, and opinions regarding the term "woman composer." The investigation presented in Chapter 4 has supported anecdotal accounts of past women composers, who have had shifting, contradictory, and ambivalent relationships with feminism and gender. Contrasting ideologies underlying the composers' answers to the research questions, such as their opinions regarding the term "woman composer." In particular, traditional (collectivist) feminist values were coloured by the individualist emphasis inherent in postfeminism and neoliberalism. However, the composers were generally aware of their gendered experiences, and participated in discussion with their women colleagues.

Chapter 5 presented an in-depth biography of contemporary Australian composer Kate Moore to explore how gender has shaped her career. Moore is an example of a composer who has become aware of gender marginalisation throughout her life and career, and subsequently advocated on behalf of women composers. Through the use of feminist standpoint theory, this chapter revealed that Moore's contributions to music were misrepresented within secondary sources and documents, and that this was perceived as a gendered form of discrimination. This has revealed

that document content itself is not the most significant factor in the representation of women composers; rather, the very existence of a document, and the conditions in which it was produced, should be a primary consideration in its analysis. Such factors are particularly relevant to women composers, for whom relatively few documents exist, because when women have been represented, their contribution has been understated, continuing a cycle of misrepresentation and male dominance within musical canons.

Chapter 6 speculates upon Moore's relationship as a woman composer within the Western art music tradition through an analysis of her work *Violins and Skeletons* (2010). Some of the inner workings of the piece were analysed through rhythmic, textural, and neo-Riemannian harmonic considerations. However, as feminist musicologists have argued that many aspects of musical tradition have gendered connotations and agendas, this chapter has also discussed elements of the work in which Moore has modified standard musical practices, such as the abandonment of a tonal centre, the expansion of the string quartet, and the staging and performance of the work. Through this practice, she has appropriated and deconstructed certain aspects of Western art music tradition, reinterpreting these idioms through her status as a woman composer. Evidently, many aspects of this analysis were highly speculative or unprovable. However, as other feminist musicologists have argued, such speculation is indeed important in the consideration of any work by a woman; no musical element should be disregarded or taken for granted, as pretences of musical neutrality or autonomy have long been dispelled.

7.2 LIMITATIONS

This thesis has investigated the viewpoints and experiences of women composers from a feminist standpoint. However, it should be noted that there remain other marginalised groups within composition which are even less visible than women composers, such as queer individuals, non-white people, socioeconomically disadvantaged people, and individuals with disabilities or differing abilities. Although it was beyond the scope of this study to identify and examine all marginalised groups within composition, this should be acknowledged as a potential limiting factor of the research. Similarly, this thesis did not address other potential mitigating factors in the lives of the composers surveyed, such as the crossovers between gender and queerness, or gender and race. Although it would be valuable to contrast different demographic

constituents, such factors would have needlessly complicated this study. To do each topic justice, each group or combination of groups would benefit from their own dedicated research.

Standpoint theory was employed in Chapters 4 and 5, which involved interviews and communication with eight individuals in total. It could be argued that a larger, less homogenous, sample size would provide more data. Additionally, the use of two interview methods (face-to-face and online) may potentially yield different types of results to a more uniform method of data collection. However, the themes that emerged within the interviews were consistent with the demographic, mirroring findings in other comparable research. A broader, quantitative, approach, may be useful to make the study generalizable. The qualitative results reported in Chapters 4 and 5 provide a foundation for future research in the field.

7.3 CONTRIBUTIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH

This thesis highlighted the past events and discussions that have affected Australian women in composition and Australian feminist musicology. The significance of the feminist contribution to Australian musicology has not been sufficiently recognised or summarised in academic literature. This thesis has contributed a summary of the main events, themes, and individuals who were involved in action on behalf of women in music since the late 1980s. As feminist musicology and new musicology have typically been associated with the United States, this chapter has shown that Australia too has a rich feminist musicological tradition, which has expanded and continued to the present day. Although scholarly endeavours and action regarding women and music are on the rise, a comprehensive, academic account of significant Australian women composers (such as an encyclopaedia or reference book) remains to be written, and would be a most valuable contribution to Australian musicological literature.

Women composers in Australia have embraced the fourth wave of feminism, sharing their common gendered experiences online and spreading awareness of the impact of gender in their industry and practice. Chapters 4 and 5 have contributed an investigation of current women composers' experiences and perceptions of feminism. The research was situated within the context of fourth-wave, or internet-based, feminism. Future research could explore the prevalence and roles of online networks

and social media to composing women in more detail. Additionally, there is scope to examine women composers' changing relationships to gender and feminism as the fourth-wave's associated feminist literature continue to morph and evolve, adapting to the changing social circumstances of the twenty-first century.

This thesis has highlighted the significance of studying the experiences and conditions of present-day working women composers. Whilst there exist many accounts of past composing women, and it is crucial that their contributions are recognised and celebrated, this thesis has shown that studies of practising composers can also give a valuable insight into the conditions of the present day. In particular, Chapter 5 has revealed the importance of documentation regarding women composers, as they continue to perceive marginalisation when they have been represented in articles and documentation. This phenomenon warrants further investigation, and the portrayal of women composers, and the circumstances of document production, should be considered in studies concerning composers of any gender/s. In order to portray living women composers accurately, future research and document processes could allow for a higher degree of power or input from the composer themselves. This approach could not only benefit women composers in the present, but could help to faithfully preserve their legacy for the future.

Chapter 6 of this thesis has made contributions to the fields of feminist music analysis and neo-Riemannian analysis. Feminist analytical approaches have found difficulty in analysing instrumental, or non-programmatic, works, particularly without resorting to structuralist techniques. The analysis of *Violins and Skeletons* has shown that new musicological approaches such as neo-Riemannian analysis can indeed be useful in speculating how a contemporary woman composer may have navigated a masculinist musical idiom. From another perspective, this analysis has also contributed to the literature regarding neo-Riemannian analysis, as despite an extensive search, there have been no found attempts to synthesise this procedure with a feminist approach. With some notable exceptions, neo-Riemannian analyses have tended to ignore hermeneutic aspects of a work, putting them at risk of perpetuating masculinist ideologies over interpretation and meaning. Additionally, most feminist and neo-Riemannian analyses have not accounted for a whole composition, instead focussing on passages or aspects of a work. This analysis has therefore contributed to both these fields of analytical literature, and shown how they may be employed in

conjunction to provide a more comprehensive overview, understanding, and interpretation of a musical work. Future research could continue to investigate how different musical analytical frames may complement each other, or extend feminist or neo-Riemannian approaches through incorporation of different epistemologies or techniques.

Overall, this thesis has demonstrated the importance of critical discourse within musicology, whether that be feminist or otherwise. Re-evaluating assumptions and prior understandings can lead not only to new knowledge and inquiries, but to entirely new modes of thought and radical pathways for future research. This thesis has *not* argued that women in composition should necessarily be feminists or identify with feminist values; it is indeed dangerous to say that women “owe” anything to prior waves of feminism given that they should not have been oppressed in the first place. Rather, this thesis has explored the dialectic between two complex and changing phenomena—Australian women composers and modern-day understandings and manifestations of feminism—within the context of the twenty-first century. Although women in Western art music certainly comprise an identifiably marginalised group, they are but one of many groups and identities that have been devalued by patriarchal musical establishments. Beyond this study remains research of other oppressed groups, such as the fields of gay and lesbian musicology and ethnomusicology. As feminist musicology continues to grow, it is hoped that future research into other hidden and obscured groups in all musical traditions will also proliferate.

7.4 CONCLUDING REMARKS

In Australia, women composers must navigate an occupation, history, and musical tradition that has been highly dominated by men and male interests. They are caught in a double bind; on one hand, the playing field appears to be equal because of numerous feminist advances, including action on behalf of women composers and the proliferation of gender studies within Australian musicology in the last thirty years. On the other hand, however, run the deep gender stereotypes and prejudices in Western society, which have continued to cause experiences of marginalisation and resulted in the numerical disparity of women in comparison to male composers. Some have taken it upon themselves to rise above the marginalisation in their field, whilst others actively join feminist campaigns to create systemic change. As the face of Western art music continues to diversify, it is important to consider how oppressed or minority groups

relate to the dominant musical tradition. It is through such research and activism that change can be made to reduce marginalisation, and minority legacies can be fully recognised and appreciated within their respective contexts.

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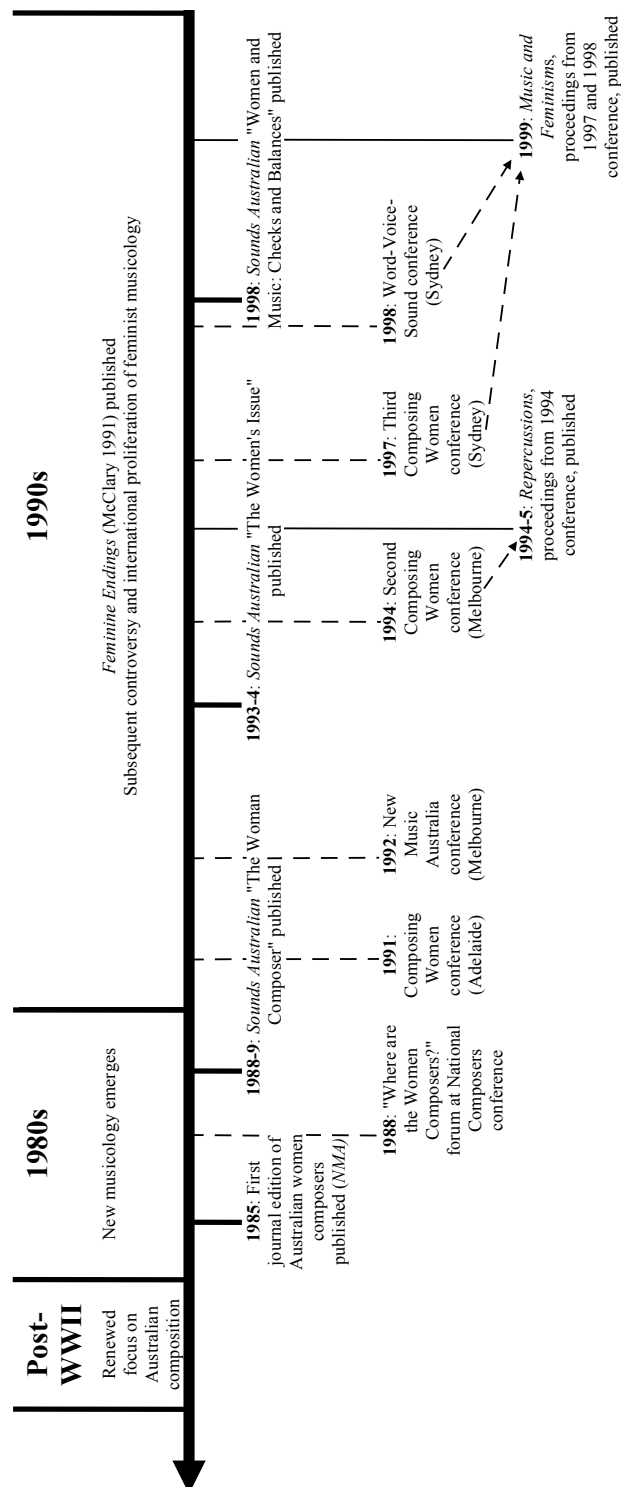
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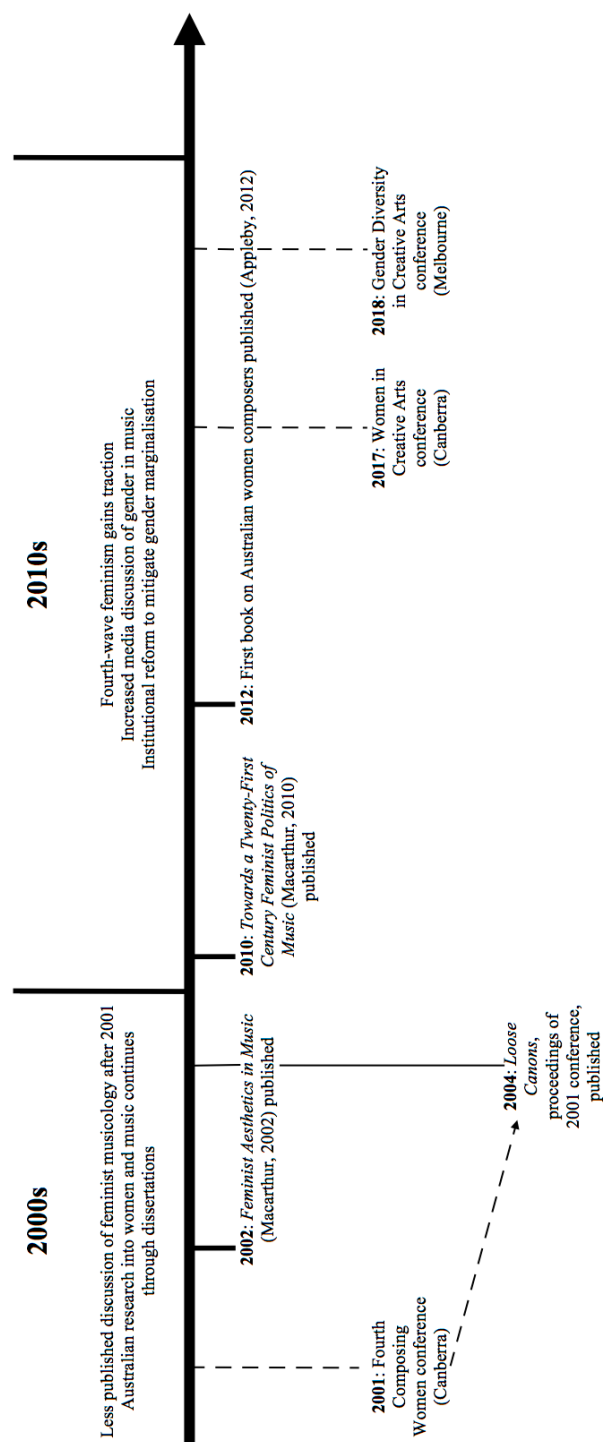
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Appendices

Appendix A: Timeline of Major Events in Australian Feminist Musicology





Appendix B: Women Composers Represented in Australian Composer

Anthologies

Composer	Publications with representation	Number of times represented (out of 13 publications sampled)
Margaret Sutherland	Callaway & Tunley (1978); Covell (2016); Dorum (1997); Glennon (1968); McCredie (1969); McNeill (2014); Murdoch (1975); Orchard (1952); Sitsky (2005)	9
Helen Gifford	Bennett (2008); Dorum (1997); McCredie (1969); Murdoch (1975); Sitsky (2005)	5
Anne Boyd	Bennett (2008); Dorum (1997); Murdoch (1975); Sitsky (2005)	4
Mirrie Soloman (Hill)	Dorum (1997); McCredie (1969); Orchard (1952); Sitsky (2005)	4
Dulcie Holland	Dorum (1997); Glennon (1968); McCredie (1969); Sitsky (2005)	4
Miriam Hyde	Covell (2016); Glennon (1968); McCredie (1969); Sitsky (2005)	4
Ros Bandt	Bennett (2008); Broadstock (1995); Jenkins (2001)	3
May Brahe	Dorum (1997); Glennon (1968); Orchard (1952)	3
Moneta Eagles	Dorum (1997); McCredie (1969); Sitsky (2005)	3
Jennifer Fowler	Bennett (2008); Dorum (1997); Sitsky (2005)	3
Moya Henderson	Dorum (1997); Kerry (2009); Sitsky (2005)	3

Peggy Glanville- Hicks	Dorum (1997); McCredie (1969); Murdoch (1975)	3
Elena Kats- Chernin	Broadstock (1995); Kerry (2009); Sitsky (2005)	3
Mary Mageau	Bennett (2008); Dorum (1997); Sitsky (2005)	3
Esther Rofe	Dorum (1997); Orchard (1952); Sitsky (2005)	3
Gillian Whitehead	Bennett (2008); Dorum (1997); Sitsky (2005)	3
Alison Bauld	Dorum (1997); Murdoch (1975)	2
Betty Beath	Dorum (1997); Sitsky (2005)	2
Una Bourne	Dorum (1997); Sitsky (2005)	2
Margaret Brandman	Broadstock (1995); Sitsky (2005)	2
Ann Carr- Boyd	Dorum (1997); Sitsky (2005)	2
Mary Finsterer	Broadstock (1995); Kerry (2009)	2
Marjorie Hesse	Dorum (1997); Sitsky (2005)	2
Wendy Hiscocks	Broadstock (1995); Sitsky (2005)	2
Sarah Hopkins	Broadstock (1995); Jenkins (2001)	2
Ann Ghandar	Dorum (1997); Sitsky (2005)	2
Mona McBurney	Dorum (1997); Orchard (1952)	2
Meta Overman	McCredie (1969); Sitsky (2005)	2

Katharine Parker	Dorum (1997); Sitsky (2005)	2
Linda Phillips	Dorum (1997); McCredie (1969)	2
Emmeline Woolley	Dorum (1997); Orchard (1952)	2
Katy Abbott	Dorum (1997)	1
Beryl Bainbridge	Dorum (1997)	1
Phyllis Batchelor	Dorum (1997)	1
Vera Buck	Dorum (1997)	1
Marie Cowan	Dorum (1997)	1
Iris de Cairos- Rego	Sitsky (2005)	1
Sarah de Jong	Broadstock (1995)	1
Sherre DeLys	Broadstock (1995)	1
Amy Dickenson Martyn	Dorum (1997)	1
Florence Donaldson Ewart	Dorum (1997)	1
Kay Dreyfus	Dorum (1997)	1
Andrée Greenwell	Broadstock (1995)	1
Maria Grenfell	Dorum (1997)	1
Edith Harrhy	Dorum (1997)	1
May Howlett	Sitsky (2005)	1
Cat Hope	Dorum (1997)	1

Cicely Kelly	Dorum (1997)	1
Beverley Lea	Sitsky (2005)	1
Liza Lim	Broadstock (1995)	1
Rebecca Llewellyn	Broadstock (1995)	1
Karlin Love	Dorum (1997)	1
Clare Maclean	Broadstock (1995)	1
Hellgart Mahler	Sitsky (2005)	1
Christine McCombe	Dorum (1997)	1
Ina Mornement	Dorum (1997)	1
Natasha Moszenin	Broadstock (1995)	1
Caroline Szeto	Broadstock (1995)	1
Cathie Travers	Broadstock (1995)	1
Anthea Trevelyan	Broadstock (1995)	1
Violet Vernon	Dorum (1997)	1
Caroline Wilkins	Jenkins (2001)	1
Barbara Woof	Broadstock (1995)	1

A woman by the name of Ethel Pedley also had an entry in Dorum (1997), however her entry states: “Pedley was not herself a composer but was closely involved with the presentation of the work of Emmeline Woolley” (Dorum, 1997, pp. 18-19). As such, she has not been included in this composer count.

Appendix C: Information Letter and Consent Form

Note: Project title has changed since distribution of the Information Letter and Consent Form

17/8/2017

A Woman's Job: Women Composers and Feminism in Twenty-First Century Australia

Chief Investigator: Talisha Goh

Information Letter for Participants

Dear Participant,

My name is Talisha Goh and I am a postgraduate student enrolled in a Doctor of Philosophy degree at Edith Cowan University in Perth, Western Australia. You are invited to take part in this research project, which I am conducting as part of the requirements of a PhD at Edith Cowan University. This project has been approved by the ECU Human Research Ethics Committee. This research aims to investigate the contemporary feminist movement and its intersections in Australian music, and women composers' opinions of feminism.

If you choose to take part in the project you will be required for an online interview consisting of four questions posed via email. The questions are anticipated to take no longer than 30 minutes to answer. Interview transcriptions will be edited to remove all potentially identifying information and your data will remain anonymous. All information collected during the research project will be treated with the utmost security, and email interviews will be deleted from the researcher's online inbox once saved to an external hard drive. The researcher will be the only individual with access to the information, which will be locked up in an office cabinet during the course of the research. All data collected will be stored securely on ECU premises for five years after the project has concluded, after which it will be destroyed. The information will be presented in a written thesis.

I do not anticipate any major risks associated with participating in this project. Participation is voluntary and you are free to withdraw and there will be no penalty for doing so. At the current stage, the date for withdrawal is anticipated to be the 30/6/2018. If you would like to take part in the project, please complete, sign and return the consent form.

If you have any questions about the research project or require further information you may contact the following:

Student Researcher/Chief Investigator:
Talisha Goh (Faculty of Education and
Arts, Western Australian Academy of
Performing Arts)
Telephone number: [REDACTED]
Email: talishag@our.ecu.edu.au

Supervisor: Dr Helen Rusak
Telephone number: (08) 6304 6160
Email: h.rusak@ecu.edu.au

If you have any concerns or complaints
about the research project and wish to talk
to an independent person, you may
contact:
Research Ethics Officer
Edith Cowan University
270 Joondalup Drive
JOONDALUP WA 6027
Telephone number: (08) 6304 2170
Email: research.ethics@ecu.edu

Thank you for your time.
Yours sincerely,
Talisha Goh



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A Woman's Job: Women Composers and Feminism in Twenty-First Century Australia



Chief Investigator: Talisha Goh

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Consent Form

- I have been provided with a letter explaining the research project and I understand the letter.
- I have been given the opportunity to ask questions and all my questions have been answered satisfactorily.
- I am aware that I can contact Dr Helen Rusak or the Edith Cowan University Research Ethics Officer if I have any further queries, or if I have concerns or complaints. I have been given their contact details in the Information Letter.
- I understand that participating in this project will involve a written interview consisting of four questions.
- I understand that the information generated by this research will not be identifiable, and that all the information I give will be coded, kept securely and will be accessed only by the researcher and their supervisor.
- I am aware that the information collected during this research will be stored in a locked cabinet at ECU for 5 years after the completion of the project and will be locked away after that time.
- I understand that I can withdraw from the research without any penalty until six months before thesis submission.
- I freely agree to participate in this project.

Signed

Date

Appendix D: Interview Guide for Chapter 4

1. What is feminism? How do you relate to it?
2. Do you think that feminism is relevant today? Why, or why not? And when did you realise this?
3. Has feminism affected your career or your creative output? If so, how?
4. What do you think of the term “woman composer?”

Appendix E: Interview Guide for Kate Moore

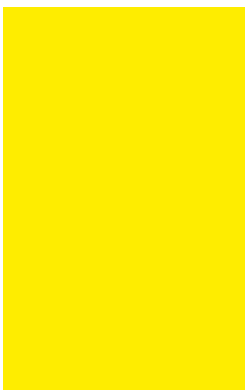
1. Let's start from the beginning. I've done some reading about your background and learnt your family migrated to Australia from the Netherlands, but you were born in England. What impact did this early international exposure have on your childhood, if any at all?
2. What part did music play in your childhood?
3. How did you know you wanted to make music your career?
4. Were you encouraged to compose when you were young?
5. Who were your first composition teachers and what influence did they have?
6. You studied composition at ANU under Jim Cotter and Larry Sitsky. How were they as teachers, and when did you study with each of them?
7. How was your undergraduate experience, and do you think you got a lot from it?
8. What was it like at ANU being a female composition student?
9. After you finished Honours at ANU, you went on to do your master's degree in The Netherlands. Was there a particular reason you wanted to study there?
10. You studied with Louis Andriessen in The Netherlands. What influence has he had on your career?
11. You've worked with many international big names such as Bang on a Can, Ensemble Klang and the Amsterdam Sinfonietta. Do you think your time in The Netherlands facilitated the launch of your international career?
12. Was there a work in particular that you think had a big impact on your international career? (For example, a work that was well-received, or allowed you to be exposed to new audiences, or opened up new opportunities for you.) How did this work come about? How is important to you and your career?
13. Do you think you would have had the same opportunities if you had stayed in Australia?
14. What was being a woman composer in The Netherlands like compared to Australia?

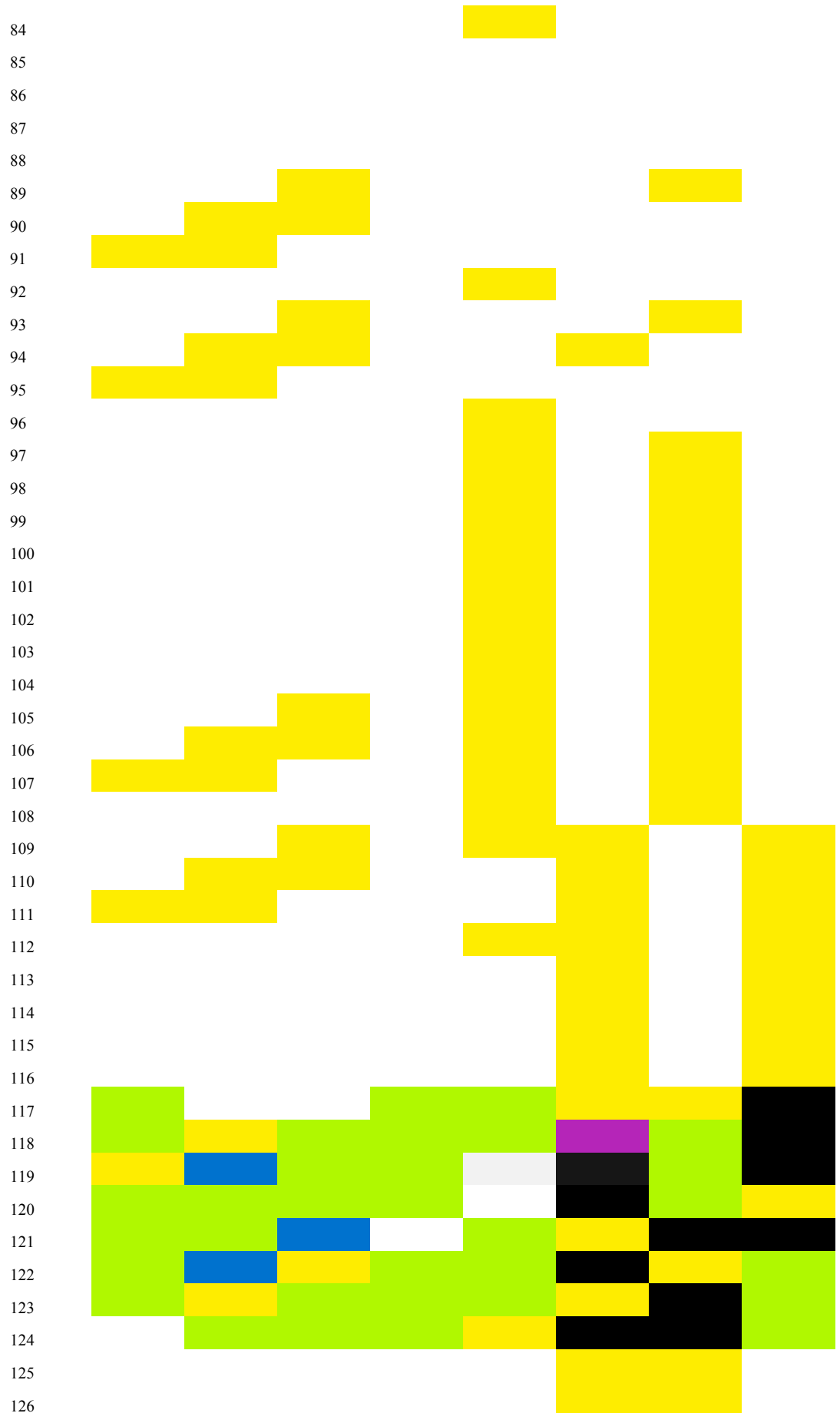
15. I have been reading a lot about women composers in Australia, and some of them seem to think it was more difficult for them to pursue a career in composition. What is your view of your position as a woman composer, and why?
16. How do you feel about being labelled as a “woman composer” (as opposed to “a composer”)?
17. Do you think women compose differently from men? Is this something that you are conscious of in your practice?
18. What is your understanding of feminism? Do you identify with it? Why, or why not?
19. Have you had any experiences or interactions with feminism or feminists?
20. Your work *Oil Drums* (2014) was commissioned for the After Julia concert by Decibel. What made you undertake this particular commission, and what were your thoughts on the concert?
21. What have been some of your more recent compositional preoccupations?

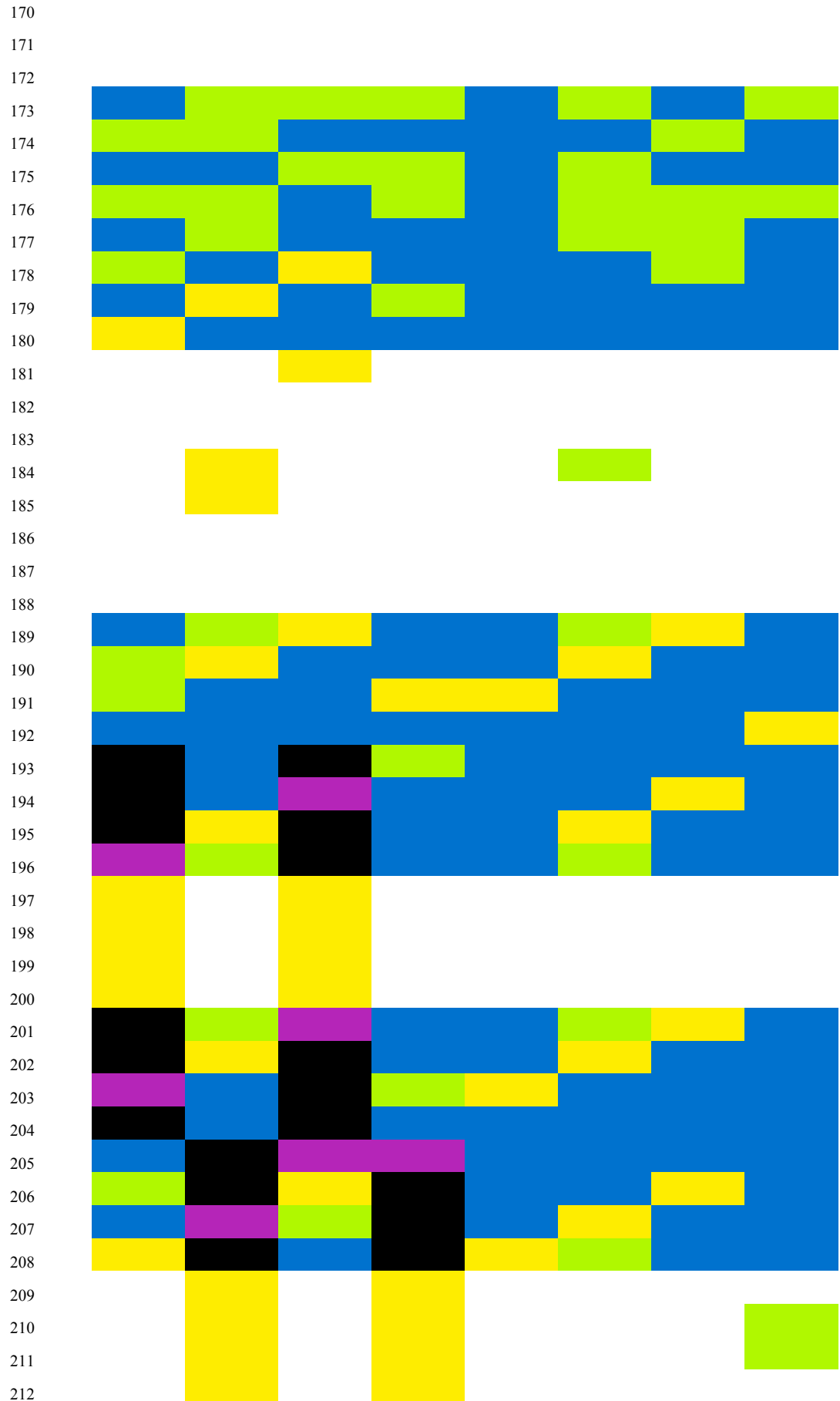
Appendix F: Texture in Movement I

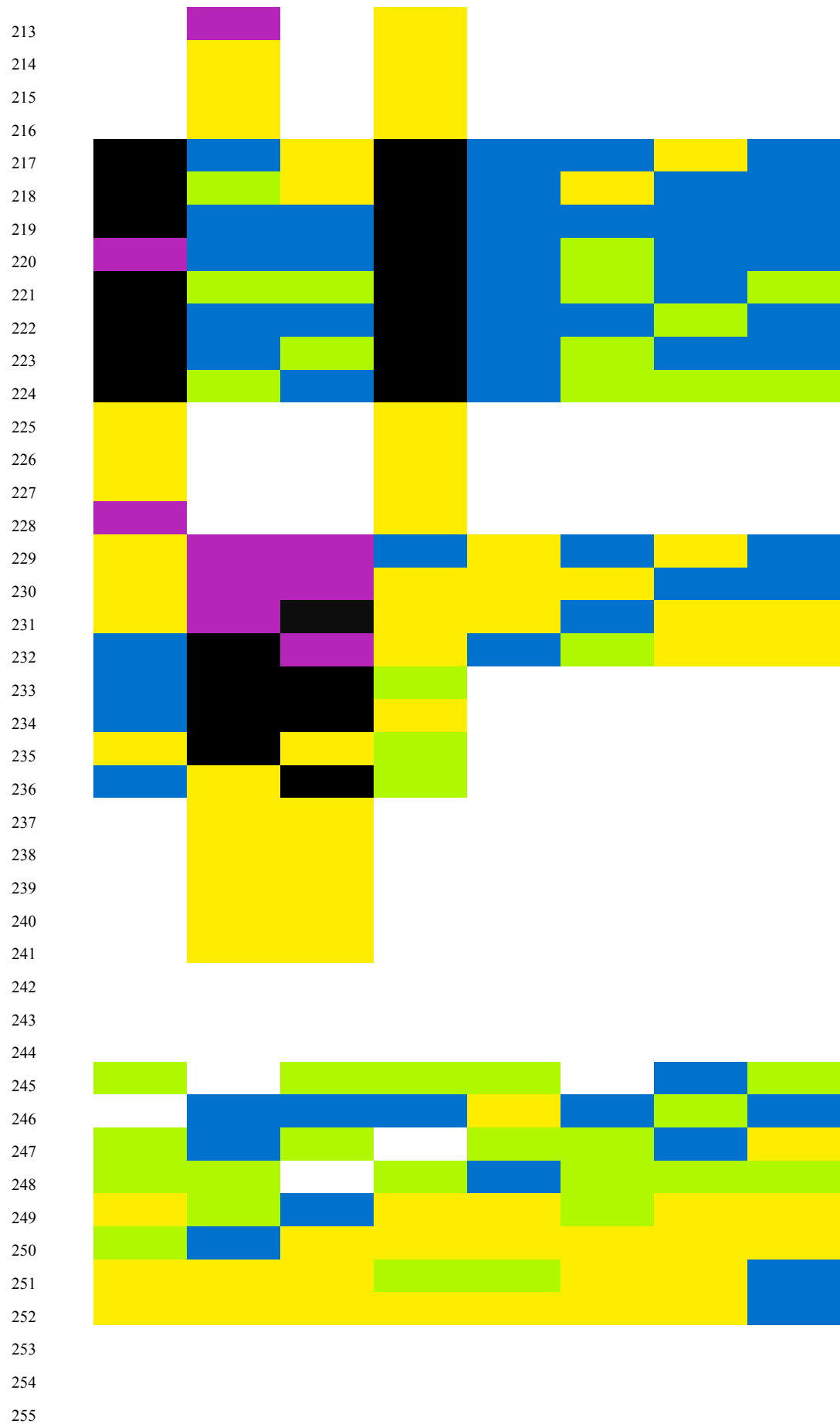
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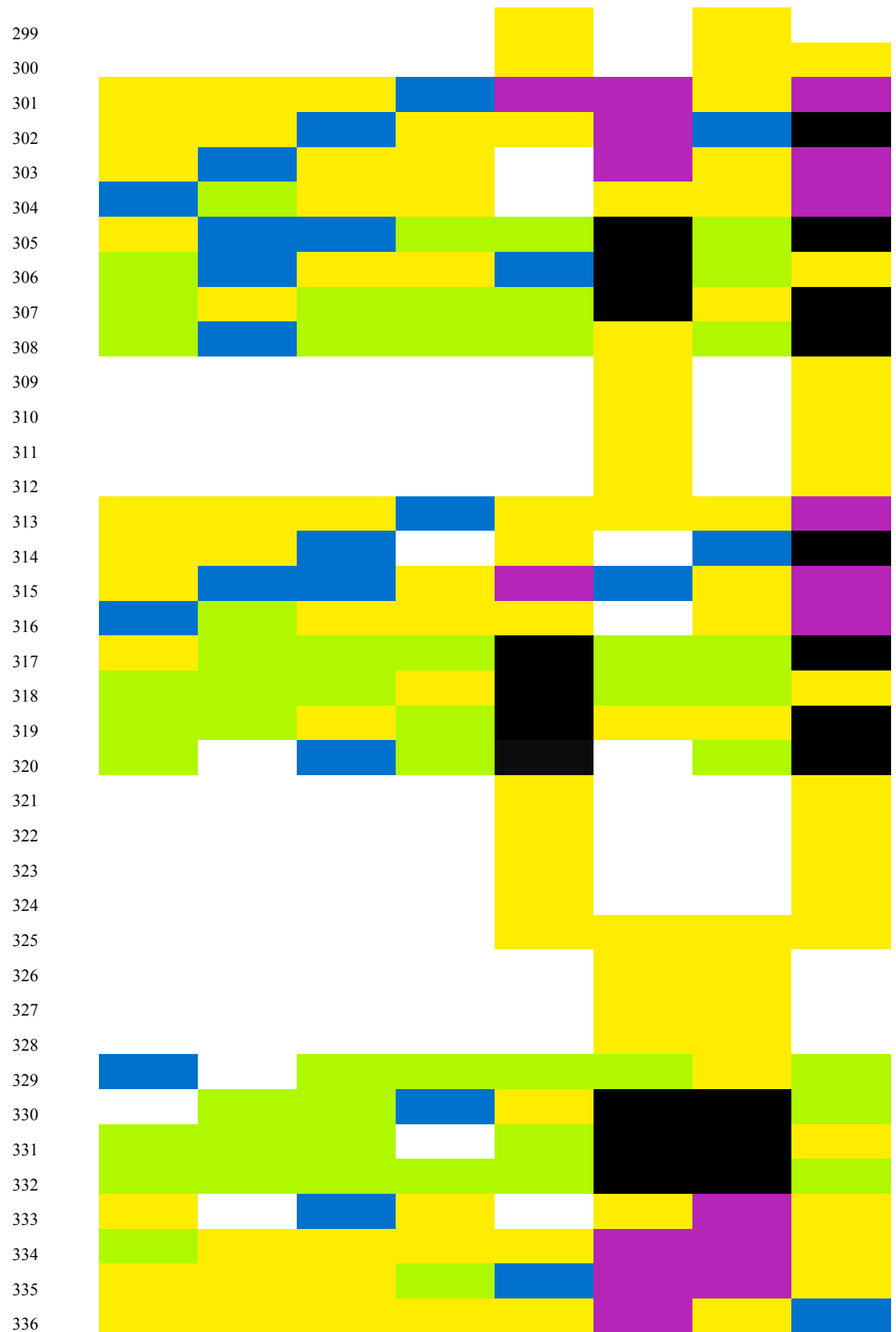
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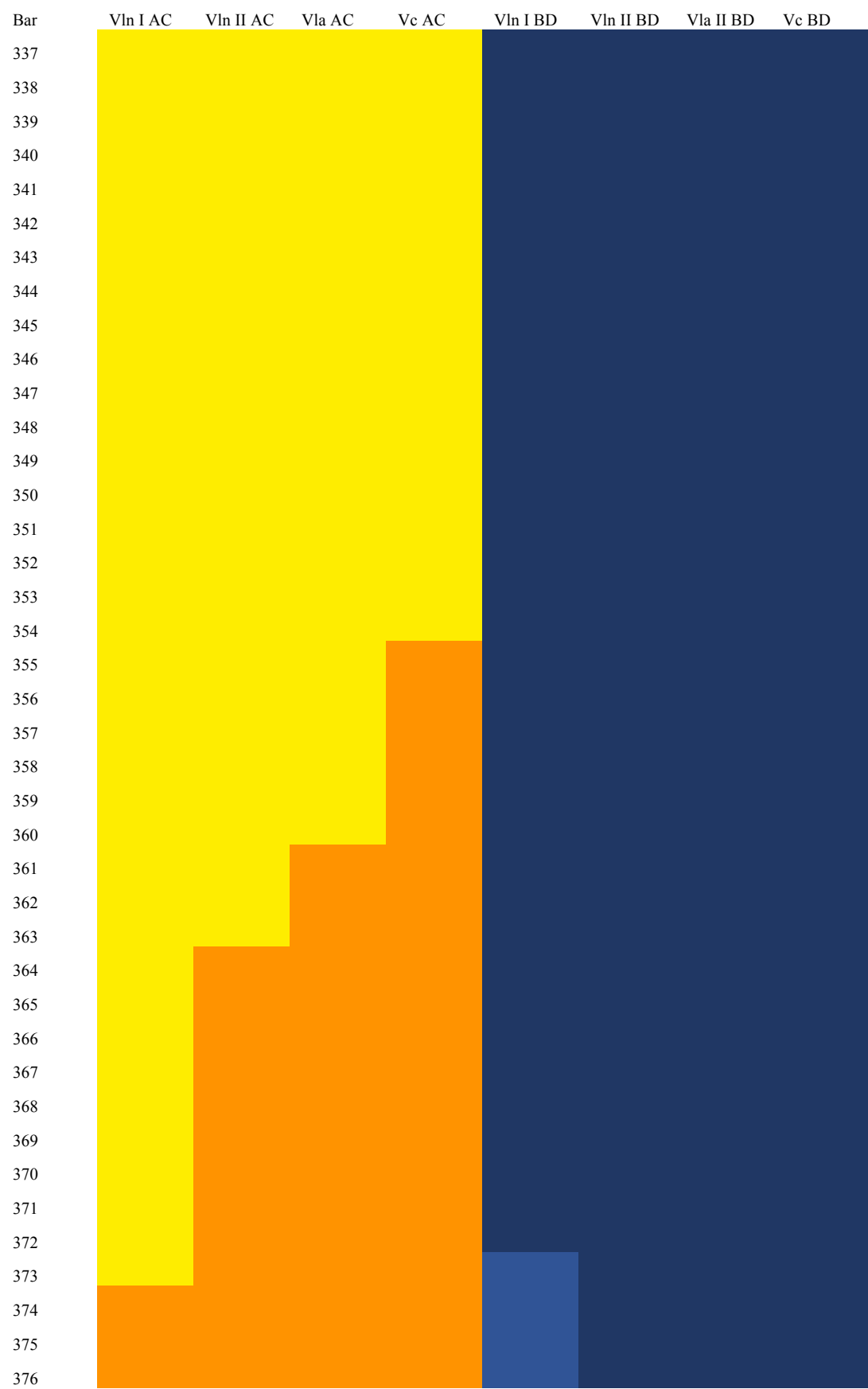
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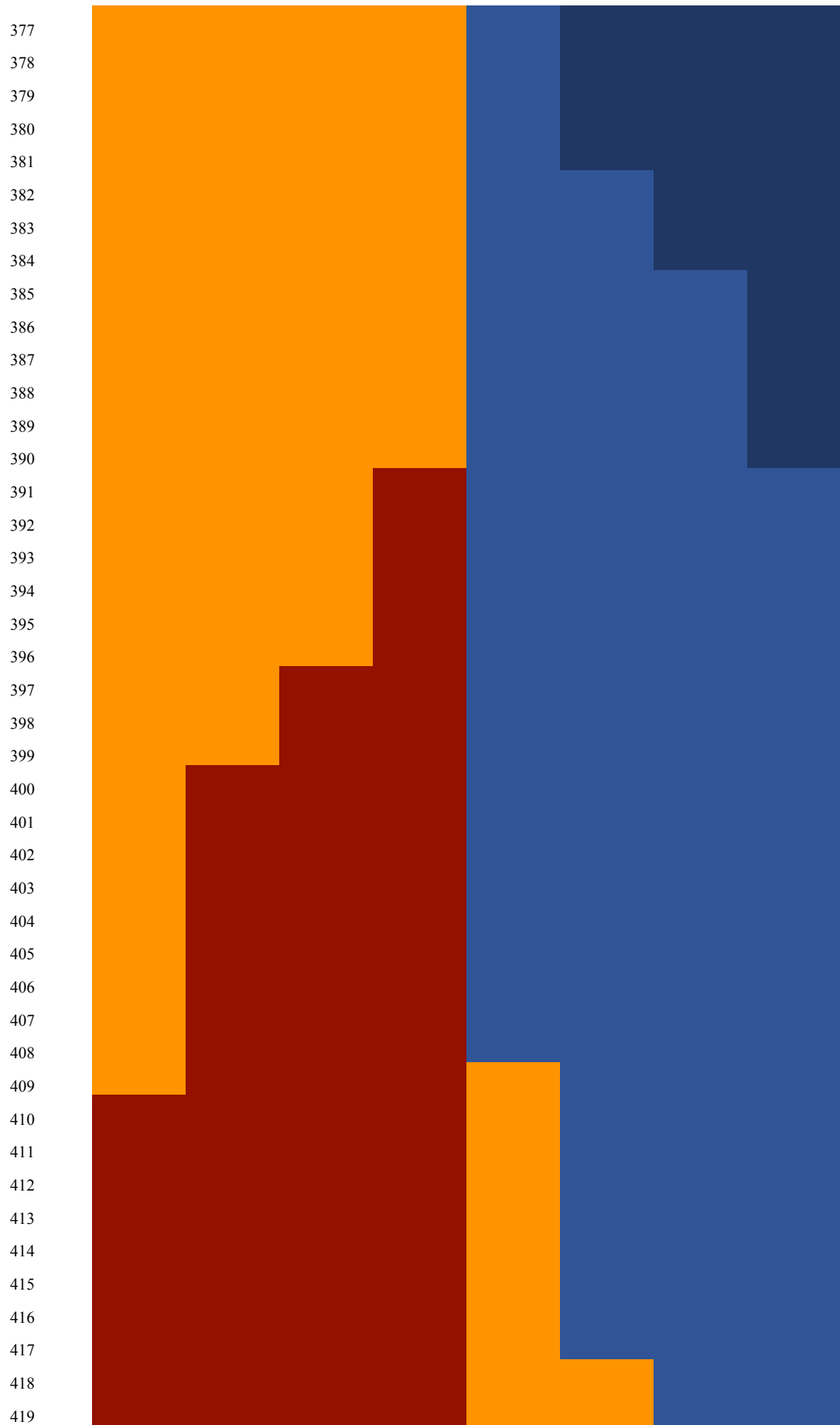
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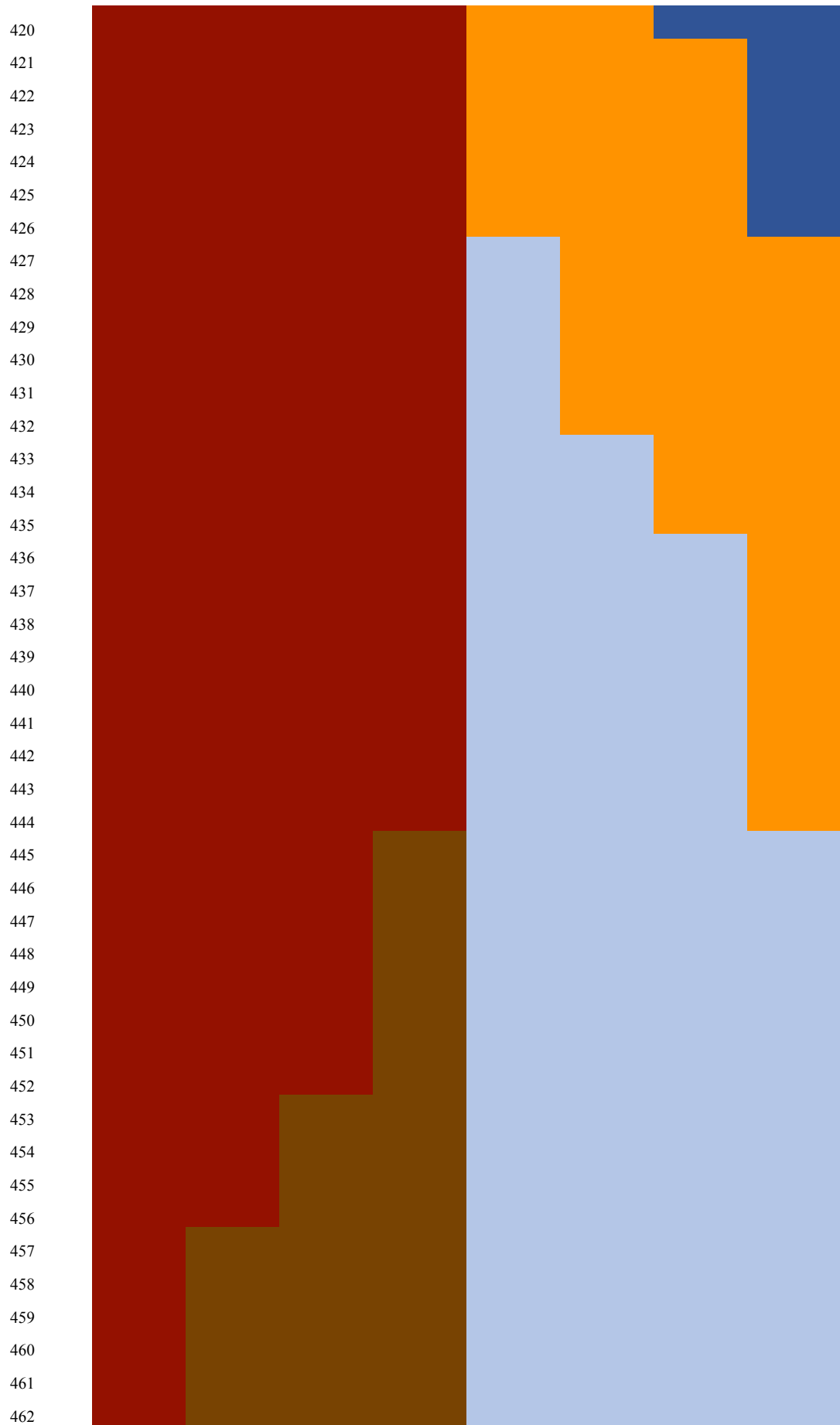
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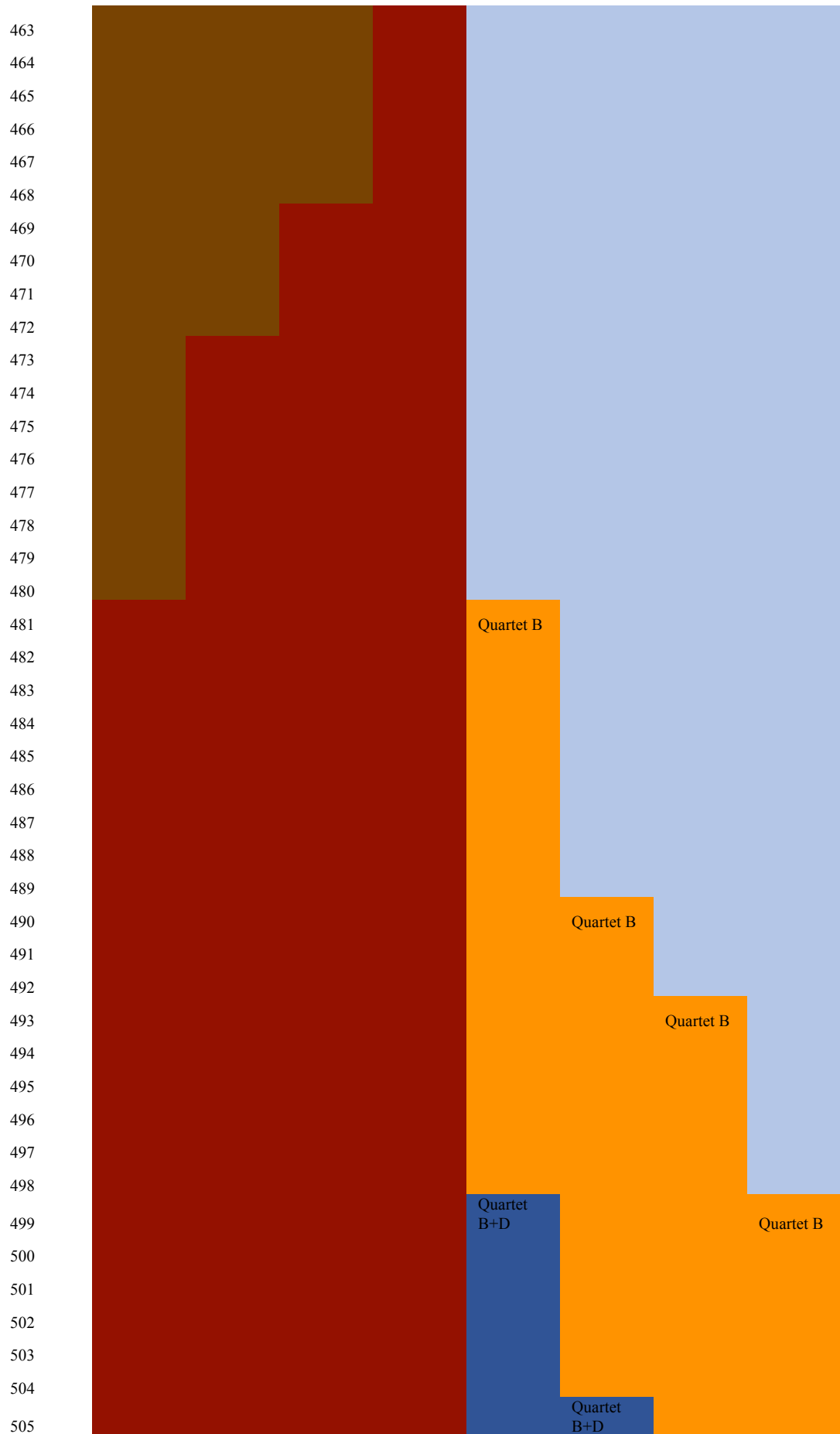


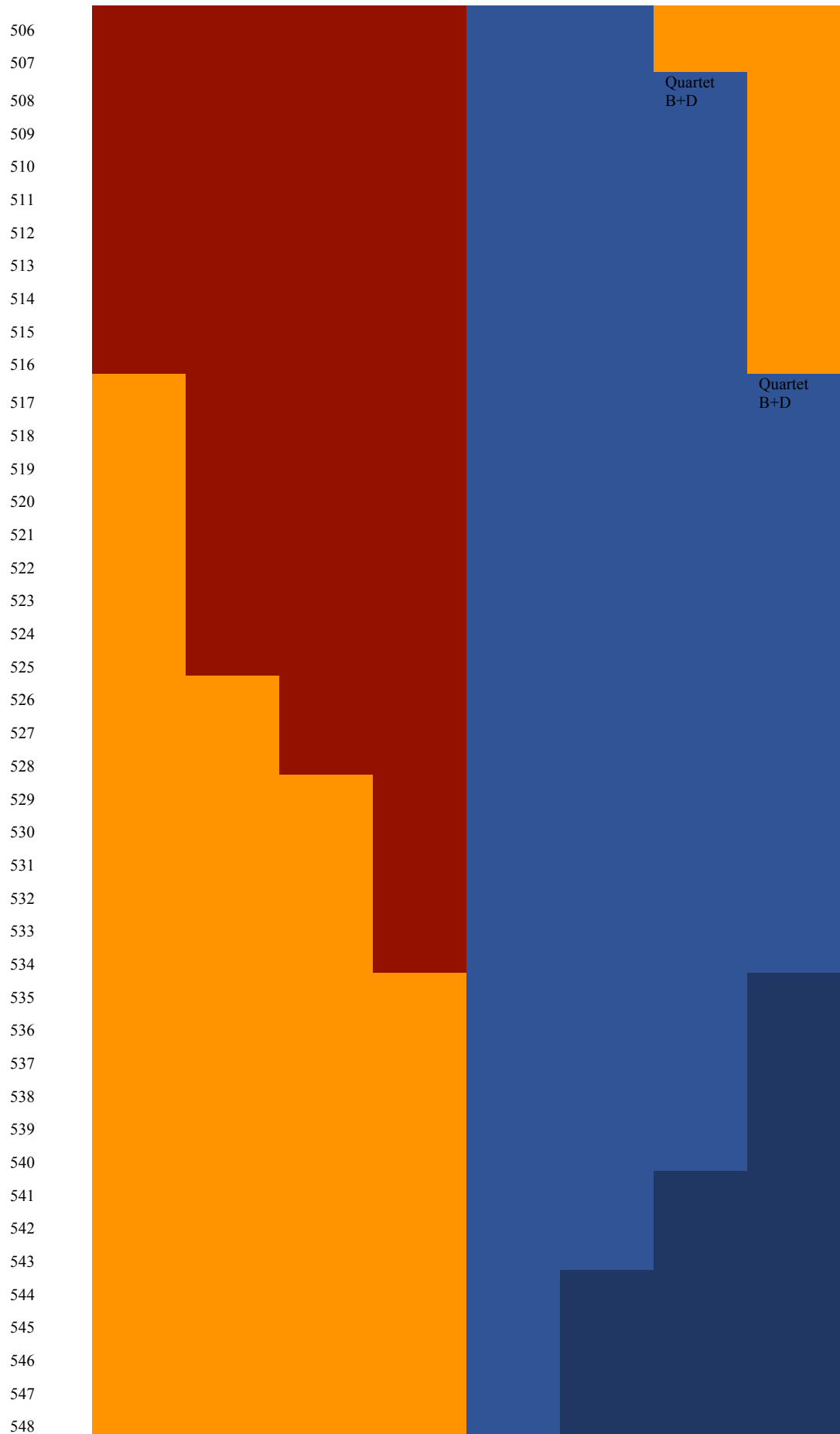
Appendix G: Texture in Movement II





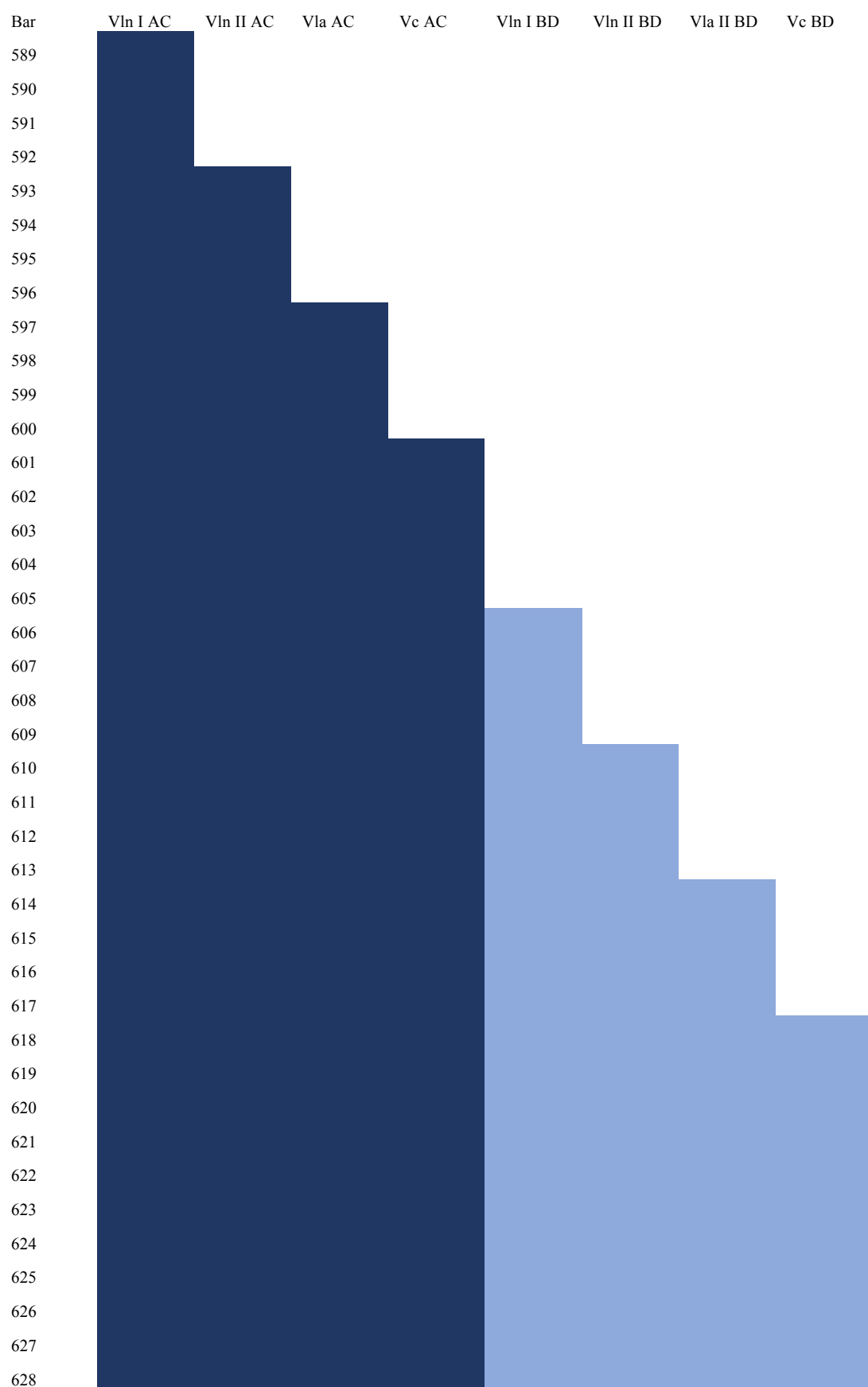






The image displays a heatmap visualization of a 2D grid, likely representing a spatial or temporal dataset. The grid is composed of 30 rows and 30 columns, with each cell colored based on its value. The color scale ranges from dark blue (low values) to yellow (high values). The visualization shows a clear pattern of high values (yellow) concentrated in the leftmost columns, transitioning through orange to dark blue (low values) on the right side. There are also some smaller blue blocks within the orange region, particularly in the top right corner.

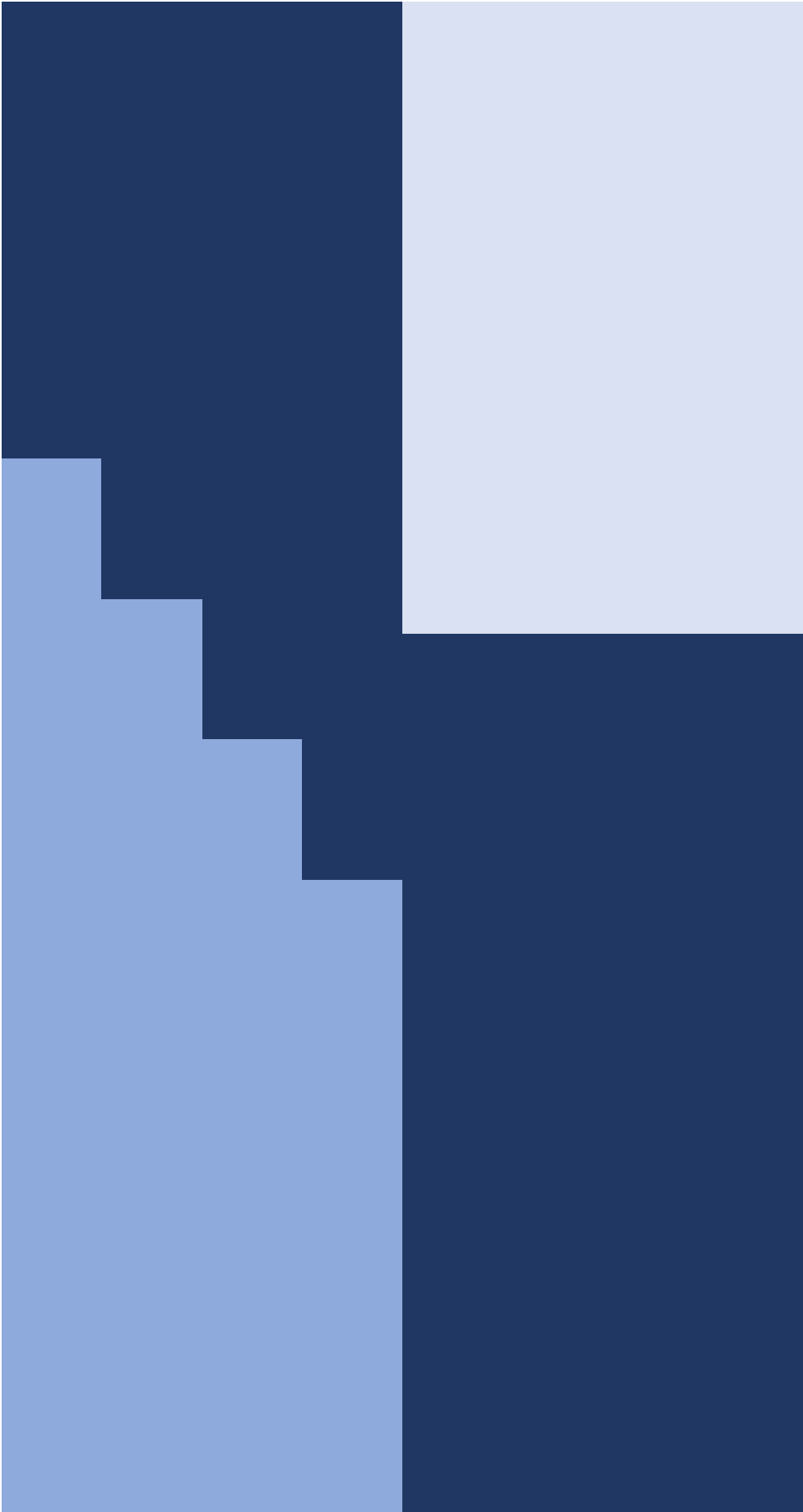
Appendix H: Texture in Movement III



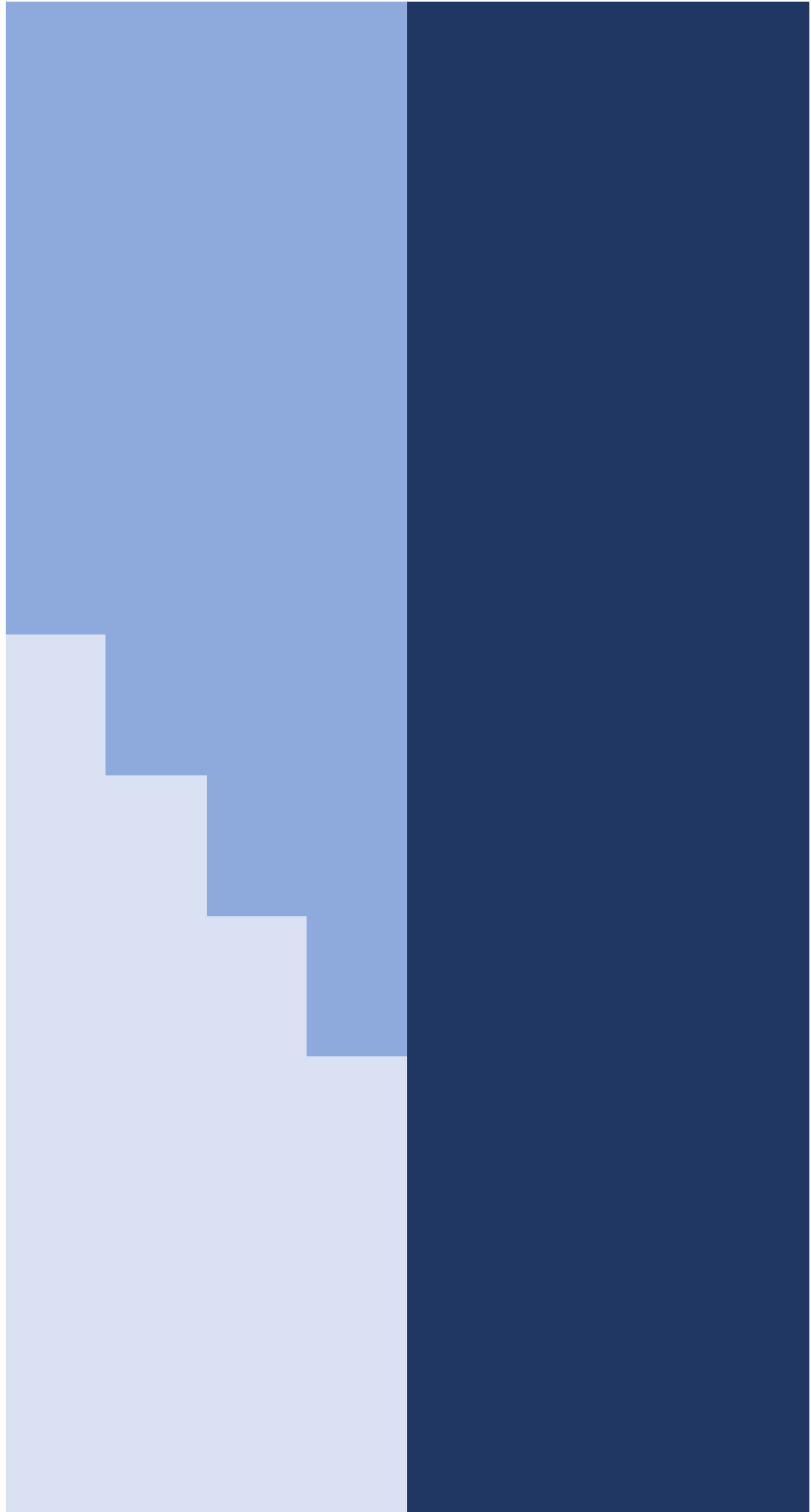
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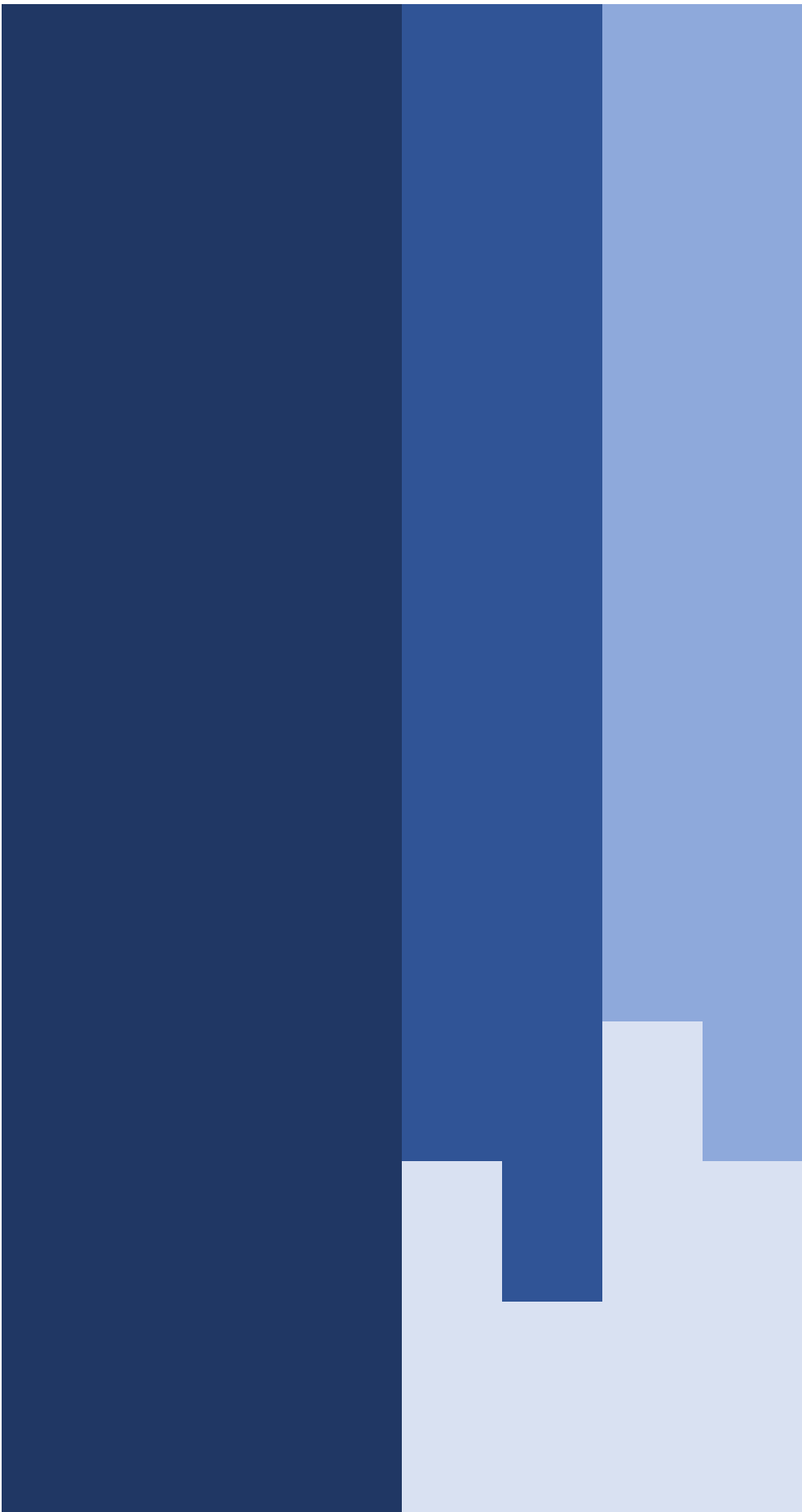
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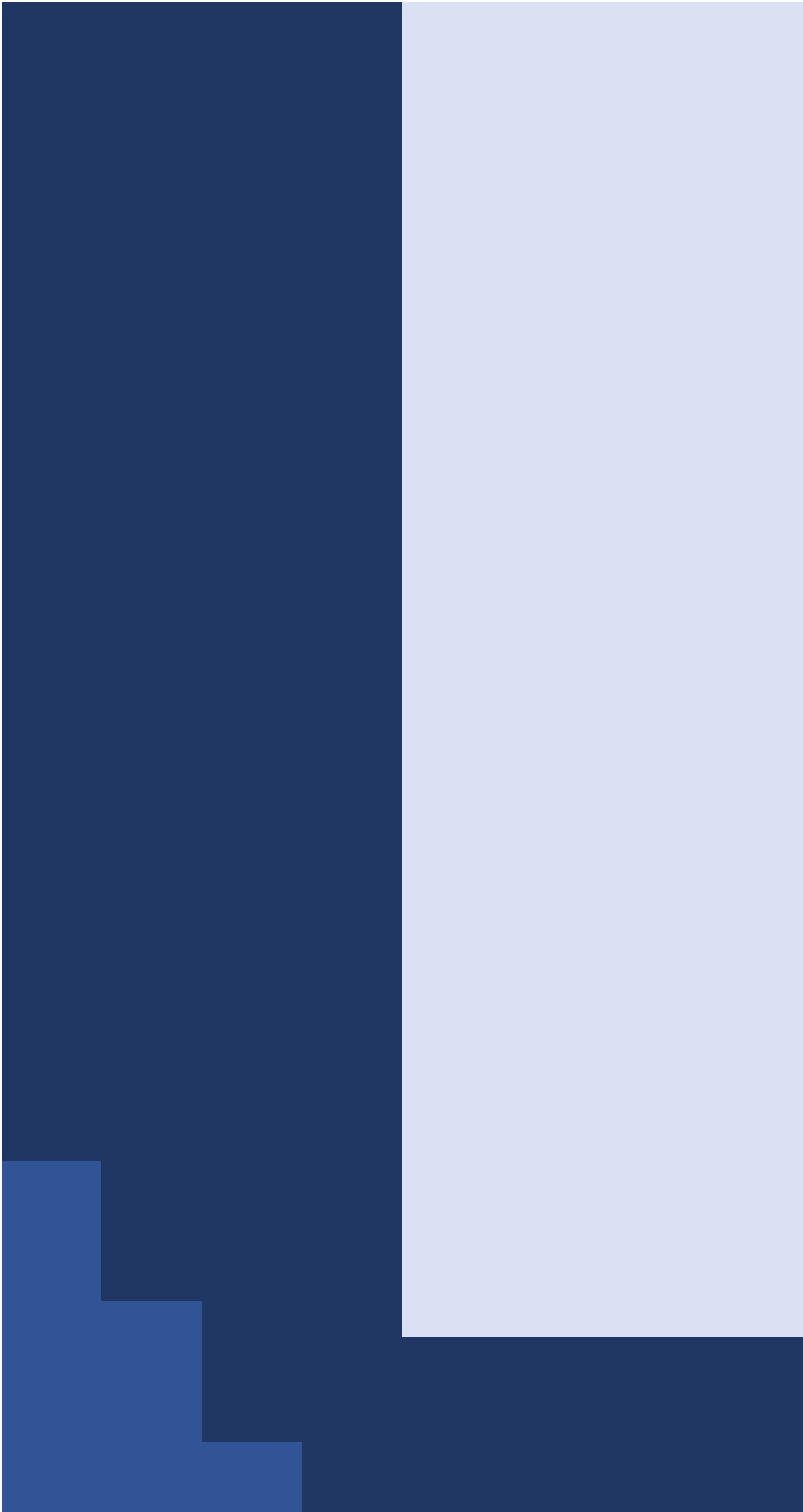
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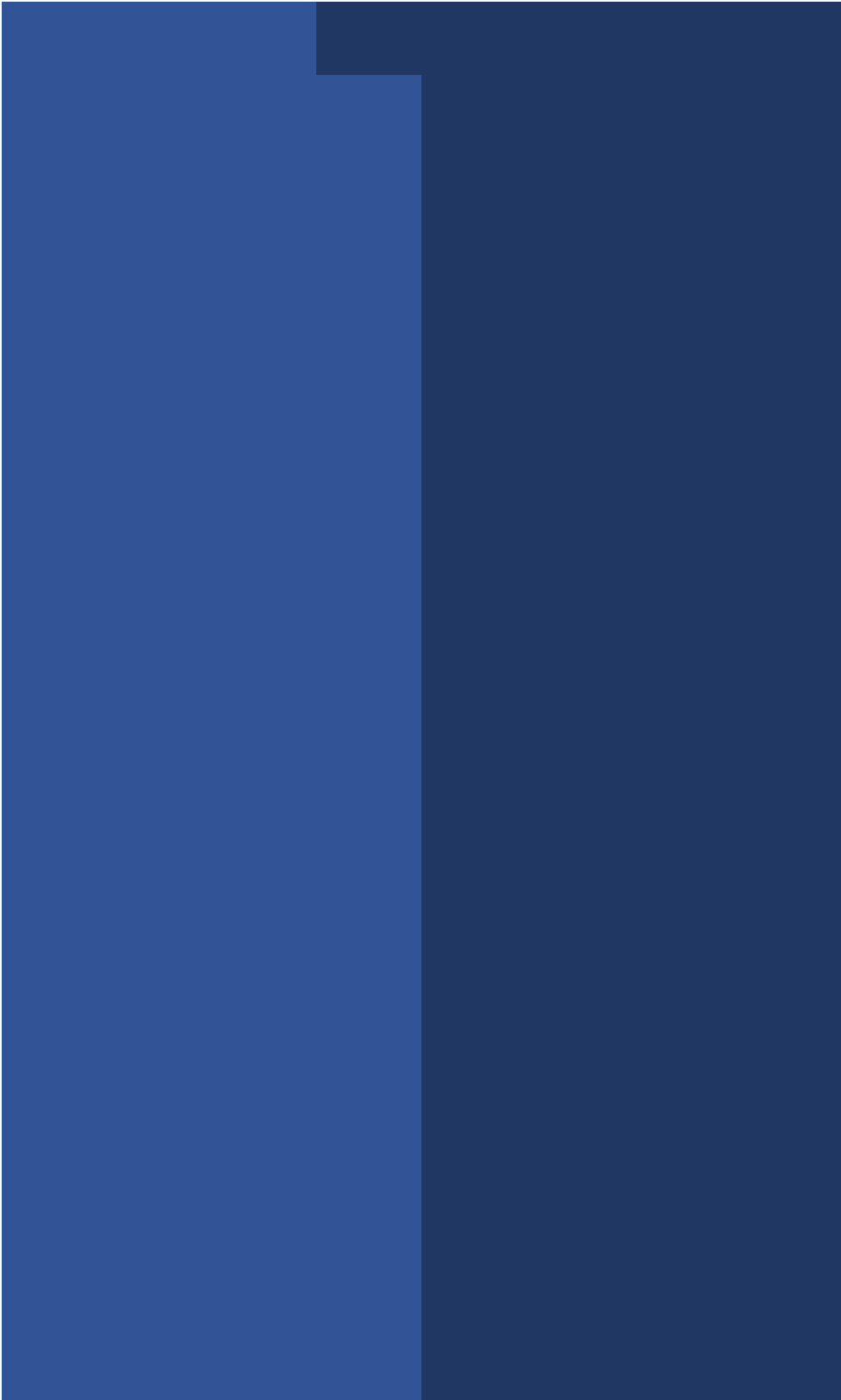
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Appendix I: Texture in Movement IV

