

GENDER SOUNDS

IV EDICIÓ
(CONTRA) NATURA
3-4/4/2025
ESMUC
SALA ORQUESTRA

April 3

9:00 - 9:30

Conference opening ceremony

Núria Sempere (General Director ESMUC)
Marc Heilbron (Head of the Department of
Cultural and Musical Studies, ESMUC)
Jordi Alomar (Director of the Museum of Music)
Ilària Sartori (Gender Sounds Conference
Coordinator, ESMUC)

9:30 - 10:15

Keynote

Arnau Horta
Soroll, petromasculinitat i silenci ecomodernista
(Noise, petro-masculinity and ecomodernist
silence)

10:15 - 12:00

Session 1: Nature, cultures and gender stereotypes

Moderator: María Jesús Castro

Àngels Bronsoms
In Focus: Capturing Female Rock
Photojournalists Trailblazing Attitudes on Gender
and Stereotypes (1970-1980s) (Talk)

Rolf Bäcker

The nature of women and the nature of music –
some reflections about a long lasting parallelism
(Talk)

Carlota González Sánchez-Moliní

El orientalismo musical de espacio islámico:
construcción sonora de masculinidades y
feminidades (Musical Orientalism in Islamic
Spaces: Sonic Construction of Masculinities and
Femininities) (Talk)

Carmen Muñoz Jiménez

Bailes de Histéricas: conferencia bailada
(Hysterical Dances: A Danced Lecture)
(Communication-performance)

12:15 - 14:00

Session 2: Religious music in female form

Moderator: Francesco Orio

Marco Antonio de la Ossa Martínez

Análisis de género de la programación de la
Semana de Música Religiosa de Cuenca
(1962-2024): *espacio ocupado por compositoras,*
directoras y solistas (Gender Analysis of the
Programming of the Cuenca Religious Music
Week (1962-2024): Space Occupied by Women
Composers, Conductors and Soloists) (Online
talk)

Chiara Mazzeletti / Schola Cantorum Cantus

Fugiens
Calidoscopium muliebris mediævalis
(Communication-performance)

Ester Llop

Ara canto per a mi. Les majores del Roser i les
cançons de pandero (Now I sing for myself. The
majores of the Roser and the pandero songs)
(Guided tour of the exhibition at the Museum of
Music)

14:00 - 15:00 **LUNCH BREAK**

15:00 - 16:35

Sessió 3: Gender voices

Moderator: Rubén López Cano

Daniel Nicolás Román Rodríguez

La política de la voz en «Fx» de Marisa
Manchado: Feminismo y electroacústica (The
politics of voice in "Fx" by Marisa Manchado:
Feminism and Electroacoustics) (Talk)

Francesca Marri

Sorge vermiglia in ciel la bella aurora RV 667,
una Cantata "a medida" (Sorge vermiglia in ciel
la bella aurora RV 667, a "Tailor-Made" Cantata).
Cuando el canto desafía el género: entre

virtuosismo y artificio, la voz de los castrati en
Vivaldi (When Singing Defies Gender: Between
Virtuosity and Artifice, the Voice of the Castrati in
Vivaldi).

Mariella De Simone

Sappho: the tenth Muse, the songwriter of
lesbian love or the choir director? (Talk)

BassaDonna

Cata de graves (Tasting of low notes) (Concert for
4 double basses)

16:50 - 18:15

Round table

Moderator: Horacio Curti

Ecologia sonora i gènere (Sound ecology and
gender)

Debate with: Christine Esclapez, Eloisa Matheu,
Francesc Daumal, Marius Miron

18:30 - 19:30

Multifocal concert

Presented by: Ilària Sartori

Nerea Mellaerts

Sueños de otra vida (Dreams of Another Life)
(18')

Mila von Chobiak

Ara el sol vol sortir tan brillant (Now the sun
wants to rise as brightly) (9'47")

Eloïsa Matheu & Enric García Antón

La mar, dins, fora (The sea, inside, outside)
(9'36")

Javiera Robledo Karapas

Liminar (Threshold) (10')

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April 4

9:30 - 10:30

Session 4: Artistic research, ecology, listening

Moderator: Úrsula San Cristóbal

Consol Llupià García

Balena, vols tornar a casa? i una proposta de com comunicar-te amb mamífers marins: Vibraera (Whale, do you want to go home? and a proposal on how to communicate with marine mammals) (Communication-performance)

Laura Van Severen

Escaltar-recopilar (Listen-collect) (Talk)

Duo Belarc

Deep Listening (Concert for double bass and accordion)

10:45 - 12:15

Session 5: Musical canon, genre and politics: South American perspectives

Moderator: Ilaria Sartori

Agustín Domínguez Pesce

Aproximaciones críticas al canon musical en dos piezas electroacústicas contemporáneas del Cono Sur (Critical Approaches to the Musical Canon in Two Contemporary Electroacoustic Pieces from the Southern Cone) (Talk)

Marcia Prendes and Melina Peñales

Noelia Sinkunas y la perspectiva de género en la Música Popular Argentina (Noelia Sinkunas and the Gender Perspective in Argentine Popular Music) (online talk)

Priscilla Barbosa and Thiago Marconato

Mujeres, más allá de la Bossa Nova - Dos generaciones de mujeres pianistas: música, interseccionalidad y resistencia en el Brasil del siglo XIX y XX (Women, Beyond Bossa Nova - Two Generations of Female Pianists: Music, Intersectionality and Resistance in 19th- and 20th-Century Brazil) (Communication-performance)

12:30 - 14:15

Session 6: Audiovisuals - Sound, bodies and emotions

Moderator: Úrsula San Cristóbal

Sonido, cuerpos y afectos: Exploraciones audiovisuales de corporalidades y expresiones erótico/afectivas a través de la música y el sonido (Sound, bodies and affections: Audiovisual Explorations of Corporeality and Erotic/Affective Expressions through Music and Sound)

Projections:

Ann Oren

Passage (2020), Experimental film, Germany

(13') Music by Manuela Schininà

Úrsula San Cristóbal

Radicalmente vivas (Radically Alive) (2023),

Video art/animation, Spain (13')

Fiorella Montero-Díaz, Luis Gabriel Mesa

Martínez, Juan Diego Muñoz Vélez

¡Que sueñe la rebelión queer!: Resistencias musicales LGBTI en América Latina (Let the Queer Rebellion Sound! LGBTI Musical Resistances in Latin America) (2022), Documentary, Colombia (34')

Debate with Luis Gabriel Mesa Martínez, Silvia Martínez, Manuela Schininà

14:15 - 15:15 **LUNCH BREAK**

15:15 - 15:45

Concert with commentary: Music, nature, femininity

Presented by: Melissa Mercadal

Katrina Penman, Claudia Vior

Beyond (Concert with commentary for piano and flute)

16:00 - 17:45

Session 7: Popular music genders and genres

Moderator: Silvia Martínez

Irene de Blas Álvarez

¡Digo!: silencio de género y géneros en la historia del rap (I Say!: Gender and Genre Silence in Rap History) (Online talk)

Ana María Rusanu

"Perreo pa' las nenas": una primera aproximación a la representación del autoerotismo en Camila Gallardo ("Perreo pa' las nenas": A First Approach to the Representation of Autoeroticism in Camila Gallardo) (Talk)

Paula Acevedo Compañ

"Se nos rompió el amor" en versión de Rosalía: la construcción de la persona musical a través de la canción de amor ("Se nos rompió el amor" in Rosalía's Version: The Construction of Musical Persona through the Love Song) (Talk)

Gloria Francesca Pittalis

El Femininomenon de Chappell Roan (Talk)

17:55 - 18:25

Closing concert

Mireia Molina Costa

ama ara l'eco nua (love now the naked echo)

18:30 **Closing ceremony**

Organising Committee, Scientific Committee, teaching staff of the Department of Cultural and Musical Studies

SUMMARY

Keynote

Arnau Horta

Soroll, petromasculinitat i silenci ecomodernista (Noise, petromasculinity and ecomodernist silence)

Based on the notion of petro-masculinity proposed by political scientist Cara Daggett, this talk explores the sonic and performative dimension of the internal combustion engine and its relationship with representations of hegemonic masculinity. It will also lend an ear to the (supposed) silence of the electric vehicle and examine how it contributes to ecomodernist imaginaries.

Arnau Horta holds a PhD in Philosophy. He is a curator, researcher and teacher. Both in his curatorial work and in his research and outreach, he focuses primarily on the phenomenological and political analysis of sound and listening.

Session 1 - Natures, cultures and gender stereotypes

Àngels Bronsoms

In Focus: Capturing Female Rock Photojournalists Trailblazing Attitudes on Gender and Stereotypes (1970-1980s)

This paper finds that women working in rock photojournalism during the 1970s-1980s could perform their profession without being pressured by gender bias, limitations, and constraints of those female colleagues operating in the newsrooms. Press and magazine editors worked with the economic incentives resources at hand to maintain their newsroom afloat, resulting in dynamics that lifted weight on strong sentiments toward women's inclusion. In our analysis from a gender perspective, we assume that the subordination and exclusion of women are constants in business cultures where power is located in all-male enclaves. Precisely in the case of women photographers, they were skillful in challenging the patriarchal impositions practices of the sexist music industry business by embodying their

liberal ideology, DIY practices, and entrepreneurship. This disposition resulted in a free expression of their professional development and against the sexual prejudices exerted by media gatekeepers.

Àngels Bronsoms holds a PhD in Journalism and Communication Sciences, a master's degree in Gender and Communication (UAB), and a Master's in Fashion Retail and Luxury Management (GBSB). She is a frequent speaker on the intersections of gender and music. She is the author of *Animals of Rock & Roll* (2009).

Rolf Bäcker

The nature of women and the nature of music – some reflections about a long-lasting parallelism

Thomas Aquinas' double condemnation of women to inferiority is well-known as its profound influence on medieval and modern thought. Contrary to the view of other religions of the book, it is not only the sacred texts that provide him with arguments, but also the very nature of women as defined by Aristotle. The result is a view of the woman as man's servant, generating an ambivalence between two extremes, the holiness as represented by the Virgin Mary, on one hand, and the prostitute as the ultimate sinner, on the other. Music is very much present on both sides of this spectrum, be it as musical instruments in the hands of the angels in the background of the Mother of God, be it as the festive ambience of music, dance, and debauchery that surrounds the prostitute's activity. Curiously enough, in both cases the proverbial power of seduction wielded by music plays a crucial rôle. How much this power represents indeed its very nature is shown by mythology and aesthetics alike, ranging from Orpheus and the sirenes to the writings of Schopenhauer, Kierkegaard, and Nietzsche. It does not need too much imagination to see a deep running parallelism of ambivalence here. It will be the aim of this contribution to cast a light upon the ambivalent quality of both music and the woman in Western thinking and aesthetics, and follow its influence

through the centuries even into 20th century cultural and educational policy.

Rolf Bäcker studied Musicology, Romance Studies and Iberian and Latin American History and the University of Cologne, Germany, where he obtained his PhD in Musicology. He currently works as full professor at the Departments of Classical and Contemporary Music and of Cultural and Musical Studies of the ESMUC. His main scientific interests, which constantly cross the boundaries between historical musicology and ethnomusicology, include semiotics and the interchange between music and literature.

Carlota González Sánchez-Moliní

El orientalismo musical de espacio islámico: construcción sonora de masculinidades y feminidades (Musical Orientalism in Islamic Spaces: Sonic Construction of Masculinities and Feminities)

Musical orientalism involves the creation of Western works that seek to evoke and represent the East in the natural course of European colonialism since the 19th century. From this European Romanticism, composers used fixed tropes, based on indirect accounts of an allegedly foreign culture, to construct orientalist works loaded with meanings instrumental in shaping conceptions of the Other. The musical aesthetics that emerged contribute to the development of Orientalism as a paradigmatic aspect of East-West relations and their mutual perceptions of otherness. In addition, the study of sound colonialism irrevocably leads us to a specific gender perspective, as musical orientalism constructs an essentialist imaginary of feminised forms distinguishable and differentiable from alternative masculine forms. On the one hand, orientalist music has contributed to shaping a Western patriarchy closely related to traditional ideas of masculinity as fullness, evolution and scientific rationality. By contrast, the East is the feminine, perceived as archaic, weak and sensitive, and more primitive or underdeveloped than the West. On the other hand, musical and scenic representations tend to characterise two opposing gendered profiles, reflecting

two ways of representing the Orient: the first, an exotic and sensual Eden; the second, a conqueror seeking to extend his domain. The former is linked to femininity, imagined as the woman reclining on a divan among carpets, cushions and perfumes; the latter is reserved for masculinity, expressed as barbarism and militancy. This research is focused on the auditory characterisation of these two opposing gender profiles.

Carlota González Sánchez-Moliní studied the Higher Degree in Music specialising in flute, combining her training with a degree in Philosophy. She holds a Master's Degree in Hispanic Music from the University of Valladolid, as well as a Master's Degree in Musical Research from CSM Vigo. She is currently in the first year of the PhD programme in Musicology at the University of Valladolid.

Carmen Muñoz Jiménez

Bailes de Histéricas: conferencia bailada (Hysterical Dances: A Danced Lecture)

In collaboration with: Salvador S. Sánchez

A lecture-performance that unfolds simultaneously in two directions.

On the one hand, it offers a review of the pioneering female flamenco dancers of the 1980s in Spain. Women who pushed the boundaries of female flamenco dance and became the seedbed for today's *neo-flamenca* women. A (physical and mystical) exploration of the bodies of Carmen Mora, Manuela Vargas and La Chana—their history, sub-history, and context—accompanied by an underlying investigation of the bodies of women diagnosed with hysteria at the La Salpêtrière hospital in Paris during the 19th century.

On the other hand, the piece questions the presentation format itself with regard to performativity, experimentation and transdisciplinarity as the driving force and framework of the research.

All of this converges in a performative device in which the body of the speaker, dancer and researcher acts as a vessel and container of the archive, creating a

space for reflection and constant questioning.

Carmen Muñoz Jiménez is a dancer, researcher, creator and teacher at the intersection of dance, flamenco and live arts. Her artistic and performative practice brings together to memory, archive, history, politics, affect and desires with an interest in imagining other possibilities and alternative ways of seeing the world.

Session 2 - Religious music in female form

Marco Antonio de la Ossa Martínez
Análisis de género de la programación de la Semana de Música Religiosa de Cuenca (1962-2024): espacio ocupado por compositoras, directoras y solistas (Gender Analysis of the Programming of the Cuenca Religious Music Week (1962-2024): Space Occupied by Women Composers, Conductors and Soloists)

Founded in 1962, the Cuenca Religious Music Week is one of the oldest festivals in Spain dedicated to academic music in general, and to sacred music in particular. This presentation primarily aims to analyse the festival's programming from a gender perspective, using a case study and a comparative and quantitative analysis of all editions held to date.

The presentation begins with a historical overview of the Cuenca Religious Music Week. In this case, data is collected on the presence of women in compositional and conducting roles. It then examines the attention each of the festival's artistic directors throughout its history (Antonio Iglesias, Pablo López de Osaba, Ismael Barambio & Ignacio Yepes, Antonio Moral, Pilar Tomás, Cristóbal Soler, Daniel Broncano and Andoni Sierra) has given to women composers and conductors.

Finally, after systematising all these data and considering the space afforded to women in the RMW, including in the 21st century, different conclusions and reflections will be offered. Among these is the assertion that concert halls, auditoriums and festivals—particularly

those funded directly or indirectly by public money or supported by public entities at the local, regional, or national level—should actively consider gender perspectives. The presentation ends with a reflection on whether it would be appropriate to establish minimum quotas and initiate a paradigm shift in cultural management and the music industry.

Marco Antonio de la Ossa Martínez (Cuenca) is assistant professor at the Faculty of Education of Cuenca (UCLM). He has so far published 18 books to date—12 as the sole author and 6 as a co-editor—as well as numerous book chapters and articles in Spanish and international peer-reviewed journals. Since 2012 he has directed the international festival Estival Cuenca and the International Meeting of Music Teachers. <https://www.researchgate.net/profile/Marco-De-La-Ossa-Martinez>

Chiara Mazzoletti / Schola Cantorum Cantus Fugiens

Calidoscopium muliebris mediævalis

The performancetalk is structured in two 15-minute modules, combining an explanatory section with a performative one. Throughout the presentation, both the historical context of the selected pieces and the interpretative challenges of performing them today will be addressed.

The first part presents three pieces from different periods, composed or performed in women's monastic settings across various European countries: Italy, Germany and Spain. These works provide a lens through which to examine the role of women's monasteries in transmitting the sacred repertoire and contributing to the musical life of their respective territories. The presentation will discuss the documentary sources confirming their performance in these contexts, as well as the stylistic and technical features of each composition.

The second part focuses on a mass for pregnant women, discovered in an archive in Barcelona. This exceptional source allows for the exploration of a strictly female devotional context, in which music served a specific function

within the rituals linked to maternity and prenatal protection. Based on the analysis of this repertoire, the presentation will explore potential performance practices and their historical reconstruction.

Schola Cantorum Cantus Fugiens is a female Gregorian ensemble formed in 2023. It is active in both liturgical and concert settings in Barcelona and its surrounding areas. In 2024, it was awarded the Barcelona Crea Grant for a project focused on sacred music in women's monastic settings. Its director, Chiara Mazzeletti, is a PhD student in Musicology at the UAB and she holds a Master's degree in Gregorian Chant (Conservatorio della Svizzera Italiana di Lugano).

Ester Llop

Ara canto per a mi. Les majoreles del Roser i les cançons de pandero (Now I sing for myself. The majoreles of the Roser and the pandero songs) (Guided tour of the exhibition at the Museum of Music)

The songs of the majoreles—women of the Roser Confraternity—accompanied by *pandero* square frame drums were present in many towns and villages in Catalonia from the early 16th century until the 1940s. The songs, performed during post-meal gatherings at major festivals, became a space of exclusively female expression in which women wove community relationships through semi-improvised verses.

The square drum or *pandero*, completely painted with sacred images and flowers and adorned with ribbons and bells, is the most distinctive object linked to this tradition. From the end of the 19th century, some folklorists rushed to gather the remnants of a practice that was disappearing, in a world increasingly shaped by industrialisation and urban lifestyles. This talk presents the world evoked by the testimonies of the last majoreles.

Ester Llop holds a PhD in Musicology from the Autonomous University of Barcelona. She specialises in Ethnomusicology and has conducted research on religious songs of oral

tradition, *goigs*, carols and *pandero* songs.

Session 3 - Gender voices

Daniel Nicolás Román Rodríguez

La política de la voz en «FxF» de Marisa Manchado: Feminismo y electroacústica (The politics of voice in "FxF" by Marisa Manchado: Feminism and Electroacoustics)

This talk explores the relationship between sound and feminism in the 1992 electroacoustic work "FxF" by Marisa Manchado Torres. This piece in particular reflects Manchado's consistently feminist stance, highlighting the specific challenges facing female composers in Spain. Not only does it address the question of intervening in a contemporary music scene traditionally dominated by men, but it also integrates this issue into musical discourse. Manchado engages with the female voice both as a gesture of vindication and as an aesthetic pursuit. The tape, recorded at LIEM, and lasting 10'04", unfolds through a sequence of various vocal forms and expressions—shouts, harmonic singing, childlike voice, etc., and poetic declamation—incorporating analogue effects (i.e. non-digital) such as flanger, reverb, chorus and spatialisation techniques.

Daniel Nicolás Román Rodríguez is a musicologist and guitarist. His doctoral research work focuses on the electroacoustic production of the Madrid-based composer Marisa Manchado from a gender perspective. He is currently a professor of music history at the UAX, actively participates in the jazz circuit in Spain with his quintet, and is a columnist for the "Masjazz" magazine.

Francesca Marri

Sorge vermiglia in ciel la bella aurora RV 667, a "tailor-made" Cantata. When singing defies genre: between virtuosity and artifice, the voice of the castrati in Vivaldi.

This research project focuses on the resolution of a specific "enigma" related to a cantata by Vivaldi, with the ambitious goal of making a small

contribution to the study of baroque music, Vivaldi in particular, and to contemporary performance practice.

Through an approach that combines historical and musical analysis, as well as critical listening to current performances, the research aims to clarify the relationships between composition, performance and reception of early music in the contemporary context.

The project aims to provide a deeper understanding of the dynamics that influence interpretative decisions in Vivaldi's repertoire, thus contributing to a broader reflection on the interpretative practice of baroque music and offering new perspectives on contemporary interpretative practice. Thus, two versions of the cantata *Sorge vermiglia in ciel RV667*, written by Vivaldi probably between 1727 and 1728, one preserved in the Biblioteca nazionale universitaria in Turin, the other in the Biblioteca universitaria del land di Sassonia (SLUB) in Dresden, are analyzed.

Comparative analysis allows us to deduce, insofar as it is not explicitly stated, that the Turin score was intended for a castrato singer, while the German score has all the characteristics of having been written for a soprano. This was followed by critical listening to several recordings of contemporary performers (made between 1970 and 2024) and, finally, a meeting with several singers and musicologists, in order to verify the evaluation proposed.

Francesca Marri has a degree in Renaissance and Baroque singing from the Conservatory of Florence. She obtained a Master's in Singing, specializing in artistic vocology at the Conservatory of Milan, and a Master's in Musical Research at the ESMUC in Barcelona. She mainly studies early music vocals, collaborating with various institutions.

Mariella De Simone

Sappho: the tenth Muse, the songwriter of lesbian love or the choir director?

Poetess of love, tenth Muse, whore, lesbian, teacher of a boarding school for young ladies from good families: every era has had 'its' Sappho. In all eras, the

male point of view has strongly influenced the (ideological) representation of the poetess of Lesbos. But Sappho has almost never been remembered for what she certainly was: a musician-composer, a choir director, an innovator of musical forms and practices. Ancient sources attribute to her the invention of the plectrum, of the Mixolydian harmony, of an unprecedented combination of rhythmic sequences (the so-called 'Sapphic stanza'). Unfortunately, her music has been lost in the mists of time. But such a loss should not lead to ignoring what must have been a key component of her artistic production. And if her melodies are irremediably lost to us, the attempts to reconstruct them at least have the merit of saving from oblivion (also through listening) some specific aspect of the ancient performances. Furthermore, greater attention to musical aspects can shed new light on a question that has only begun to be discussed in the last few decades: how much of Sappho's production is truly 'monodic'? How does the normative and stereotyped image of the sad poetess who sings alone to her 'living-room' companions fit into the collective dimension of the thiaso dedicated to Aphrodite? These and other questions will be addressed starting from the analysis of the sources, trying to courageously overcome some clichés that the collective and 'canonical' representation of the 'tenth Muse' has sedimented over the centuries.

Mariella De Simone is a teacher at "Dante Alighieri" high school in Rome and lecturer at the University of Salerno. In 2017 she obtained the National Scientific Qualification as Second Level University Professor in Greek Language and Literature. She has two PhDs under her belt, the first in "Classical Philology" at the University of Salerno, the second in "Geopolitics and Mediterranean Cultures" at the Sum Institute in Naples.

BassaDonna

Cata de graves (Tasting of low notes)

- All in a Day's Work, I. Kick Start (T. Osborne)
- Contrabass (A. Piazzola, arr. Daniel Buono)

- Baden Baden: I. That is why I am sad, II. Here I am singing alone, III. The golden youth, IV. Dream Image (T. Kärki, arr. Peter Grans)

- Memories from the City of Turku: I. Tango, II. Polka, III. One Step (Arr. Peter Grans)

BassaDonna is a project born out of sisterhood and a shared passion for music. It is not an ordinary group, but rather a collective of female double bass players who seek to highlight the feminine presence within the world of classical music—and particularly within the realm of the double bass, a field still, unfortunately, dominated by male representation. We offer a range of musical menus depending on the format and number of performers. For this occasion, we have chosen to present the largest format of the project currently active: the double bass quartet. Breaking with the stereotype associated with the double bass, and thus going "against nature", 4 women, each with their own stature and physical presence, will fill the stage with music and life, sharing and shedding light on this little-known repertoire. <https://bassadonna.blogspot.com/>

Round table: Ecologia sonora i gènere (Sound ecology and gender)

A space for open conversation about sound ecology and its gender and intersectionality implications with four experts from different fields of work and knowledge (bioacoustics, musicology, architecture, technology). The concepts and fields of research and action of sound ecology will be explored and related perspectives, projects, case studies and creations will be presented.

Francesc Daumal i Domènech is Doctor of Architecture, currently Emeritus Professor at the Universitat Politècnica de Catalunya (UPC, by the Spanish acronym), Professor of the Master in Sound Art at the UB, Member of Merit of the Spanish Society of Acoustics (SEA, by the Spanish acronym), Acoustic Consultant, author of articles, papers and books on Acoustic Architecture (UPC, by

the Spanish acronym) and Maestro Roncador (SEA, by the Spanish acronym).

Christine Esclapez has been a research professor in Music and Musicology at the University of Aix-Marseille since 1994. She holds several academic and management positions; her research interests include: musicology and interdisciplinarity, interpretation, rewriting and musical and sound creations, and epistemology of research and creative practices. <https://www.prism.cnrs.fr/contact/christine-esclapez/>

Eloïsa Matheu is a biologist specializing in bioacoustics and recording the sounds of nature. She participates in scientific work on bioacoustics, auditory identification and is involved in dissemination with listening and recording workshops, her own artistic projects or in collaboration with sound and visual artists.

Marius Miron is a computer scientist with expertise in music technology, artificial intelligence ethics and bioacoustics. He works on the Earth Species Project, focused on deciphering animal behavior and communication. Outside of work, he is dedicated to field recordings and sound design.

Multifocal concert

Nerea Mellaerts

Dreams of another life (18')

Act two

IV. The Moon (inside)

V. The Dark

A bold, musical and performative show in which we delve into the experience of a gender transition. When darkness falls, is the mind free to dream without limits? To dream of yourself—even—as someone entirely different?

Dreams of Another Life takes us on a journey through desire, shame, denial, rediscovery and masks, accompanied by dance and live electronics. Sonically, it plays with influences from glitch, popular and experimental music, interwoven with field recordings.

Created by composer Nerea Mellaerts in collaboration with dancer and choreographer Sabrina Iglesias.

Nerea Mellaerts is a composer from Tarragona who explores themes such as identity, poetry, spirituality and gender in her music, through the interaction and translation between disciplines. She is currently studying her fourth year of Composition at ESMUC and Mathematics at the Polytechnic University of Catalonia.

Sabrina Iglesias is an Argentinian dancer and choreographer based in Barcelona. She began her classical dance training at the age of four, and in 2015, she began studying contemporary dance at the Classical Dance School of La Plata in Buenos Aires. She later founded her own company, marking the beginning of her career as a choreographer.

Mila von Chobiak

Ara el sol vol sortir tan brillant (Now the sun wants to rise as brightly) (9'47")

"Now the sun wants to rise as brightly"; is a sonic exploration based on the poem "Nun Will die Sonn so hell aufgehen" by Friedrich Rückert, part of Gustav Mahler's "Kindertotenlieder". The original poem speaks of the loss of children, inspired by Rückert's own personal tragedy. In "Now the sun wants to rise so brightly", these timeless verses become a vehicle to convey this lingering tragedy, which, sadly, has taken on new and unexpected weight in light of the 56 active armed conflicts at the time of writing.

The piece re-activates voices recorded 20 years ago in a new compositional context, playing with whispers, cries and tones of lament to explore sonic memory and technological manipulation. Through voices in various languages (Finnish, Dutch, English, Romansh, Greek, Polish and German), it investigates the tension between the voice as a natural phenomenon and its artificial manipulation within an electroacoustic space.

Built entirely from female voices, the piece raises a gendered reading: why are women's voices the vehicle for this tragedy? What role do mothers and women play in the narrative of grief and

the memory of war? The work adopts an intersectional perspective, highlighting the role of women in the narrative of grief and the memory of war.

Mila von Chobiak (born Fernando Jobke) is an artist who moves fluidly between sound and performance art. He holds a degree in musical composition (U.N.Q. BsAs), a postgraduate degree in new compositional techniques (UPF) and a master's degree in sound art from the UB. Highlights of his work include "Die Sonne - ensayo 1", winner of the SGAE Prize for electroacoustic music, and the installation "On the inconvenience of being born" (supported by OSIC grants). www.vonchobiak.com

Eloïsa Matheu & Enric García Antón

La mar, dins, fora (The sea, inside, outside) (9'36")

In 1953, Jacques Cousteau published *The Silent World*, a captivating book about the experiences of the first divers at sea. That work greatly influenced long-held perceptions of the oceans and the absence of sound beneath the surface of the water. Perhaps, at the time, it would have been interesting to hear the impressions of the Ama—the Japanese women pearl divers whose name literally means "woman of the sea".

In the 1950s, military engineer Frank Walington, while acoustically monitoring military naval exercises, recorded some strange and mysterious sounds in the ocean. He concluded they came from a humpback whale. Later, in the late 1960s, biologist Katy Payne, spent more than a year analysing those recordings, concluding that they were complex acoustic communication signals that evolved over time: Whales communicate through a sophisticated language. Her research changed humanity's understanding of the ocean, whales and marine life.

The study of animal acoustic communication, bioacoustics, has expanded significantly, driven by a great advances in technology. It continues to reveal new forms of vibrational and sonic communication. We now know that the ocean is not a silent world; rather it is a world where silence does not exist. In addition to the ocean's natural geophony

(the sound produced by wind and rain on the surface of the water, waves, sea currents and the surf...) we must add the vibrations emitted by marine animals: fish, invertebrates and even coral reefs with their own voices...

Increasing human activity is turning the oceans into acoustically polluted environments, particularly through low-frequency sounds that travel over long distances and extremely powerful noises: maritime traffic, military sonars, oil and gas exploration and underwater infrastructures such as oil platforms or wind farms.

These sounds impact marine life, interfering with communication, "masking" their acoustic signals, causing physical damage, inducing stress, altering behaviours, and leading to mass strandings. They can even result in the death of creatures such as cuttlefish and squid, as well as aquatic plants such as posidonia. Humanity bursts onto the scene—brutally and uncontrollably.

The sea, outside, inside, emerges from a sense of empathy towards marine life. The sounds heard come from recordings made on the coast, offshore and also underwater using hydrophones to capture the underwater soundscape: sounds produced by invertebrates, mollusks, isolated calls of dolphins and, above all, noise—the noise of machines from our world invading theirs. The piece alternates between listening to the sea outside, above the water, which is our perception of the ocean, and listening to the sea inside, underwater, the soundscape that we are creating. And it poses a reflection: can humanity learn to coexist with non-human life without destroying the soundscape?

This piece is a new, modified version of *Dins i fora el mar* (inside and outside the sea), which was presented as part of the exhibition "Barceloneta Sonora, arts i sons" at the Barceloneta Civic Center in October 2013, curated by Ilaria Sartori.

Eloïsa Matheu, original recordings, concept, editing and mixing.
Enric García Antón, mastering

Eloïsa Matheu is a biologist specialising in bioacoustics, with many years of fieldwork recording the sounds of nature. She contributes to scientific

research on bioacoustics and auditory identification, and is actively involved in outreach through listening and recording workshops, her own artistic projects and collaborations with sound and visual artists. www.eloisamatheu.com

Enric Garcia Anton is an audio technician with experience in sound design and specialisation in digital editing, offering a wide range of possibilities. His career began in cinema, followed by a number of years in music, and later in the television industry.

Javiera Robledo Karapas
Liminar (10')

'Liminar' refers to a threshold or entrance, in this case, the way sound behaves at the interface between liquid and air. Specifically, it explores how sound waves travel or transition from the liquid medium (water) to the air medium and vice versa. This proposal is a minimalist and spectral composition. It consists of a series of soundscape compositions created between 2020 and the present, recorded using a hydrophone and a hypercardioid microphone. Through their manipulation, these compositions aim to explore the liminal boundary—the entry point to the sea—representing the interface between the ocean and the atmosphere. Around a hundred soundscape compositions are 'cut' and reassembled to create a new soundscape, in which the sounds of the sea, interspecies communication, and various performative actions within this medium are presented.

Javiera Robledo Karapas is a Chilean architect, sound and visual artist of Greek descent. She holds a 2019 Chile Crea Scholarship - Master's Degree in Sound Art - UB (2021 - ES). 2024 Chile Crea Scholarship - Internship in Composition, Acousmatic and Electromusic for loudspeakers with composer and musician Pedro Alcalde in Barcelona (2024-ES). She is currently studying sound sculpture as part of her doctorate in fine arts at the UB.

Session 4 - Artistic research, ecology, listening

Consol Llupià García

Balena, vols tornar a casa? i una proposta de com comunicar-te amb mamífers marins: Vibraera (*Whale, do you want to go home? and a proposal on how to communicate with marine mammals: Vibraera*)

Story-performance of Whale, do you want to go home? and Vibraera, within the artistic project La Balena de Prat. Discovering the of a whale stranded in El Prat and its skeleton, on display at the Barcelona Zoo since 1983, the year I was born, I wonder if it wants to return to the sea. To explore this question, I invite my interspecies circle to a collective performance that gives rise to a choral sound composition, broadcast on El Prat Ràdio in 2018, inspired by the work of the cetacean cognition expert Dr Diana Reiss and the artist and mediator Eulàlia Valldosera.

The project culminates with the Vibraera happening, a collective action of synchronisation with cetacean consciousness, held on 22 May 2020. The resonances of this experience were published on Vibraera.net with contributions from various institutions and collaborators.

Consol Llupià García. My artistic practice, influenced by bastard methodologies, explores contextual permeability with porous dialogue with my daily experiences, my sick body and direct relational networks. I work with performance, happenings, video and sound composition, researching from an LGBTQ+, anti-ableist and anti-speciesist perspective. Fine Arts, UB. Master Mueca, UMH. My work has been performed at: La Capella; Arts Santa Mònica; CCCB; Fundació Antoni Tàpies; Sala Apolo, etc. Madrid: Sala Amadís; Centro de Arte Dos de Mayo and La Habana: Centro de Arte Contemporáneo Wilfredo Lam, among others.

Laura Van Severen

Escotar-recopilar (Listen-collect)

In the Listen-Collect project, I investigate the relationship between sound, memory and landscape from a scientific, social

and artistic perspective. I explore how sound leaves traces in history and in places, and how it can reveal new narratives about our world. Through photography, but also video, sound recording and writing, Listen-Collect is constructed as an open and expansive work. In the presentation, I share some of these stories through words and images.

Laura Van Severen is a photographer interested in the representation of landscape. In her work, landscape is both the starting point and working method for approaching a wide variety of themes. In 2016, she published the photobook LAND with the Dutch publisher The Eriskay Connection. In 2023, she received the Creación Injuve grant. Her projects have been exhibited in Spain, Belgium, Germany and the Netherlands, among others.

Duo Belarc

Deep Listening

The artistic proposal is framed within the theory of *Deep Listening*, a collective practice of active listening developed by American composer, improviser and accordionist Pauline Oliveros (1932-2016). The performance will merge improvisation with the practice of active listening, creating a bond between the audience and the performers, a dialogue and, in itself, a sensory experience that invites reflection. Pauline Oliveros's artistic work aligns with the third-wave feminism and queer theory.

Duo Belarc, formed by Marina Piedrahita and Laura Almiñana, is a unique ensemble that combines accordion and double bass, with an innovative and carefully curated repertoire. They have performed in concert series such as in cycles such as Dimarts Toca ESMUC, Clàssica Horta-Guinardó and Musica Z, as well as at the official 25N Institutional Event and the VU Sessions.

Session 5 - Musical canon, genre and politics: South American perspectives

Agustín Domínguez Pesce

Critical approaches to the musical canon in two contemporary electroacoustic pieces from the Southern Cone

The musical pieces analyzed offer a critical review of aspects of the musical canon understood as "natural order" from two perspectives. On the one hand, "Alma mía" (My soul) (2000) by Graciela Castillo (Córdoba, Argentina, 1935-2023) postulates a materialistic critique of tango as a musical genre that can be danced from the language of electroacoustic music. Starting from the explicit materiality of tango recordings with typical orchestras, Castillo evokes the spirit of the Rio de la Plata city of Vigo, from which, at the same time, he produces a discursive distancing through sound processing, editing and, in short, electroacoustic intervention. In a dialectic of proximity and distance with respect to the couple dance genre, this work makes an impossible direction of the traditional genre possible: a complete music with a new motricity where a maximum estrangement operates with respect to the base of the dance, of which - in the words of the composer - "twists" of "resolvability and suspensivity" remain. On the other hand, "Butes" (2022) by Agustín Domínguez Pesce (Córdoba, Arg. b. 1985) presents a musical setting of the book of the same name by Pascal Quignard. An attempt is made to recover the uncritical moment of musical listening, which, during modernity, has been under the dominion of reason. The musical structure is deployed in one part based on striated rhythmic and tempered pitches and, in another, smooth and untempered. The second section seeks to evoke Butes' leap in search of the uncritical song, the impulse of the inner call to rise. Through a longer durational ratio than the first section, an anticlimax is produced to expose a materialist critique of the sexualized structure of the temporal narrative in the musical canon, historically dominated by the male experience of orgasm according

to cisgender and heteronormative understanding.

Agustín Domínguez Pesce is a composer, teacher and researcher. He has been trained on the guitar and piano and as a singer. He has received scholarships from CONICET, the Carolina Foundation (UCM) and the Asociación Universitaria Iberoamericana de Posgrado (UGR). He holds a PhD in Arts from the Universidad Nacional de Córdoba, where he works as Professor of Composition II and assistant professor of Audioperceptive II-III. He is a member of the Argentine Association of Musicology. <https://soundcloud.com/agustin-dominguez-pesce>

Marcia Prendes and Melina Peñales Noelia Sinkunas and the Gender Perspective in Argentine Popular Music

Faced with the advances of a right-wing government program nationally and the increasingly notorious conservative and individualistic trend globally, it becomes necessary to express and resist through art, taking into account the importance of the diverse, the collective and the inclusive. In this sense, from a musical point of view, it is essential to investigate the musical production of current Argentine women and/or dissident female composers and highlight their stories and their commitment to fighting for their rights, thus contributing to the construction of diversity and heterogeneous ways of making and understanding music and to the positioning from a feminist, popular and national point of view, with class consciousness and gender perspective. In this way, we approach the case of Noelia Sinkunas, pianist, composer and performer of popular music and active member of the LGBTIQ+ community. The novelty of his musical production lies in the way she links musical genres within her productions, through unconventional connections and ruptures within them. It is here where we find a parallelism: her way of making music glimpses her way of inserting herself in the musical sphere as a woman and as a dissident, ignoring stereotypes.

As a starting point we analyze her album **NEW YORK SESSIONS** (2019), which

consists of seven tracks that contain and link elements of different genres of Argentine popular music, such as tango, jazz, cumbia villera and classical music. In addition, Sinkunas approaches the theme of the version in a particular way, through the deconstruction of musical genres that are not usually linked, such as cumbia villera with jazz and classical music. Hybridization occurs between music historically related to academic environments and -for example- cumbia villera, one of the most stigmatized and relegated genres by conservative society.

Mg. **Marcia Prendes** is a pianist, researcher and teacher at the Universidad Nacional del Litoral, Master's in Chamber Music Performance at the Universidad Nacional de Rosario and PhD candidate in Humanities with mention in Music UNL (Argentina). She works at the Secretariat of Research and Graduate Studies of the ISM (UNL); she participates in research projects on Argentine popular music, directs scholarship holders and is a member of evaluation committees of several academic research and human resources training areas of the UNL.

Melina Peñales is an advanced student of the Bachelor's Degree in Music, majoring in Voice at the Instituto Superior de Música, Universidad Nacional del Litoral. She is currently developing her research work together with Mg. Marcia Prendes and is a member of MyGLA/Músicas y Géneros - Grupo de Estudios Latinoamericanos. She has carried out research and teaching assignments at UNL, participated as a speaker at the UNVM Popular Music Congress in 2024 and at the UNL Musicians in Congress in 2023.

Priscilla Barbosa and Thiago Marconato

Women, beyond Bossa Nova - Two generations of female pianists: music, intersectionality and resistance in 19th and 20th century Brazil

Women, Beyond Bossa Nova - A duo formed by Priscilla Barbosa (vocals) and Thiago Marconato (piano), is part of the group of artists who, from a research

perspective, reveal another facet of Brazilian female composers. Through concerts and conferences, their names and legacies have become visible from an intersectional point of view, expanding their importance in a proposal of open work.

Priscilla Barbosa is a singer, researcher and communicator. Creator of Beyond Bossa Nova, a cultural project that rescues the musical memory of Brazil and highlights the artistic production of its diaspora through a radio program in Spain and Brazil, as well as concert-talks (Women, beyond Bossa Nova). She is currently pursuing a Master's degree at the University of Barcelona and is an editorial advisor and international correspondent for Arte Cítrica magazine. www.priscillabarbosart.com

Thiago Marconato is a pianist and arranger. Currently, he balances his doctorate at the UAB with different musical projects.

Session 6 - Audiovisuals: sound, bodies and emotions

Sound, bodies and affections: Audiovisual explorations of corporealities and erotic/affective expressions through music and sound

Through different means of communication, such as documentary, experimental cinema, video art and animation, this session invites us to explore different ways of approaching gender identity, corporeality and erotic/affective expressions in the audiovisual, challenging the heteropatriarchal vision. The handcrafted creation of sounds by a *foley artist* as an expression of sensuality, the use of traditional and urban music as a manifestation of affections that push back, and the manipulation of sound textures linked to a tactile eroticism are some of the elements present in the pieces that make up this session. All of them invite us to reflect on the audiovisual as a tool to imagine new possibilities for desire, affection and life in common.

Manuela Schininà is a Berlin-based sound playwright and sound designer. With a Master's degree in Architecture from the Politecnico di Milano, she soon redirected her focus towards sound in the visual arts, beginning to work independently in film, theater and dance. Over the past two decades, she has participated in more than 70 film post productions and has collaborated with artists such as Bruce LaBruce, Shu Lea Cheang, Gob Squad, Alice Chauchat, Erika Lust and Rimini Protokoll.

Úrsula San Cristóbal is a video artist, researcher and teacher. With a Ph.D. in Art History and Musicology from the Autonomous University of Barcelona, she studied at the University of Valladolid, the University of Milan and the Scuola Civica di Milano. Her work combines creation and research in the field of experimental audiovisual language. Her work has been selected in several international festivals and has received multiple awards. She teaches at ESMUC and at Taller de Músics Esem.

Luis Gabriel Mesa Martínez (Pasto, Colombia) holds a Ph.D. in the History and Science of Music from the University of Granada (Spain), trained as a pianist and musicologist at Macalester College (Minnesota) and the University of Paris - Sorbonne (France). His academic production has focused on discussions about identity, gender and transnationality. Between 2014 and 2025, he was director of the Master's Degree in Music at Pontificia Universidad Javeriana (Colombia), where he serves as associate professor for the Department of Music. His participation in *Gender Sounds* is supported by the IBERMÚSICAS program.

Fiorella Montero-Díaz (Lima, Peru and Keele, UK) is a lecturer in ethnomusicology at the University of Keele, UK. She has studied classical piano performance and sound engineering. She received her Master's degree in ethnomusicology from Goldsmiths, University of London, and her doctorate in music from Royal Holloway University, UK. She is a specialist in urban hybrid music, and the

use of music as a social nexus in post-war contexts, with an emphasis on youth identity, upper classes and whiteness.

Juan Diego Muñoz Vélez (Pasto, Colombia) is an audiovisual producer and photographer with a degree in Visual Arts from the Universidad del Valle, with a specialization in Photography from the Universidad Nacional de Colombia (Bogotá). His work focuses on music videos, documentaries and promotional videos, with music and performing arts being his main concerns and a constant in his audiovisual results.

Concert with commentary - Music, nature, femininity

Katrina Penman, Claudia Vior *Beyond (Más allá)*

Katrina Penman and Claudia Vior present a recital with a selection of works from their latest recording project, the album "Beyond" ("Más allá") (available April 3, 2025, on all digital platforms), which includes the complete chamber works for flute and piano by the composer Penman published by Brotons & Mercadal. The performers will comment on the works during the recital, sharing details of the process of creating the compositions and the album. In this program, composer Penman draws inspiration from nature and folklore.

The Sonatina is inspired by the landscape of Galicia, with its dark and changeable sea and sky. The first movement is dedicated to the protagonist of Rosalía de Castro's first novel, "The Daughter of the Sea," while the second is inspired by the Celtic goddess "Deva," patroness of the moon and the waters. It contains a cadenza that emulates the sounds of the forest and a last movement that depicts the undulation of the sea, the rain that begins to fall and the joy felt after the storm, according to the Galician proverb "Nunca choveu que non escampara" (- calm always comes after the storm).

The work "Socially Distant" for solo flute explores the feelings of a person who finds himself isolated in his home during the lockdowns of the year 2020 and the disruption this attack on human nature causes him.

"Introspective Paths" collects experiences from the post-pandemic period that invite introspection on the human experience.

"Luz Entre Flores" (Suite for solo flute) is a celebration of nature and the moments when we allow ourselves to stop for a moment to appreciate it.

The brilliant "To Andalusia and Beyond" was the result of the composer's first trip to this characteristic area of Spain, inspired by its folklore and flamenco features.

Katrina Penman is a composer and flutist. She has performed her works in different festivals in the United States, Latin America and Europe. In collaboration with pianist **Claudia Vior**, she has debuted works by different composers and has recorded a monographic album of her complete works for flute and piano, entitled "Beyond" (April 2025). www.katrinapenman.com

Session 7 - Popular music genders and genres

Irene de Blas Álvarez ***¡Digo! (I mean!): gender and genre silence in rap history***

Rap is an artistic manifestation with a strong social implication that has the power to deconstruct pre-established conceptions. However, the stories are only concerned with heteronormative narratives against capitalism, racism and growing inequality (El Chojin and Reyes 2010; Lavado, 2021; Buckley and Valero), 2024. In this way, a hypermasculinized poetic and sonic discourse is naturalized that permeates the canon and normalizes sexist tendencies (LJ Müller, 2022) in many cases based on retroactive processes (Brackett, 2002 and 2016). The LGBTIQA+ community has completely disappeared from the history of rap in Spain, and although it is often claimed that this is due to the late interest of these identities in the musical genre, this argument again blames only the marginalized: the one who makes others uncomfortable. The recording of "El rap de La Veneno" in 1996 is a musical

paradigm that does not appear in any history, as it falls between the lines of the normative canons. La Veneno discerns the defining issues surrounding rap. What, how and when something is considered as such is directly related to both the conventions of musical genres and to identities. An object does not only sound genre, gender sounds and acts as a process of musical construction and legitimization (Hutcherson and Haenfler 2010).

Irene de Blas Álvarez is a musicologist graduated from the University of Valladolid, with an extraordinary end-of-degree award in 2024, and is currently working on a doctoral thesis directed by Iván Iglesias. The research deals with rap, both its historical construction and its sonority and materiality, from gender studies in order to unravel the canonical narratives and reveal the existence of agents silenced by historiographic dynamics.

Ana María Rusanu

"Perreo pa' las nenas" ("Twerking for the ladies"): a first approach to the representation of autoeroticism in Camila Gallardo

"Welcome to Eden, where Eve does not ask for him, where the serpent no longer knows what to do, because women go asking for pleasure, ay, asking for pleasure" or "green handkerchief always goes with them, today I shout for all from my grandmother to my granddaughters;" are some of the verses used as slogans during the 8M feminist demonstrations held in Chile in 2023. These lyrics are taken from "Perreo pa' las nenas" and "Rey," two songs by artist Camila Gallardo. The Chilean musician and composer stresses the importance of female masturbation (Perreo pa' las nenas) and states her position in favor of the legalization of abortion by referring to the well-known symbol of the green handkerchief (Rey).

Starting from this premise, this paper will discuss the dichotomy between pro-sex and false feminism through the theories of Silvia Martínez in the article "A vueltas con el reggaetón: polémicas feministas en torno a las músicas latinas en España" (2022). On this basis, the

hypersexualization of female representation in reggaeton lyrics and video clips will be discussed. Starting from this idea, and from a different context, we will analyze autoeroticism, linked to self-pleasure, told from the female perspective and in a song that does not belong to the reggaeton genre: "Perreo pa' las nenas."

The treatment of the musical proposal from this perspective aims to include it within the gender discourse of the musicological discipline, since this case study has not been previously investigated. This communication is part of the ongoing completion of a capstone project for the 2024/2025 academic year. Bibliography:

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Ana María Rusanu (Romania, 1999) is a fourth year student studying Musicology at ESMUC. She has interned at the Museu de la Música de Barcelona, in the collections and production departments. In addition, she has collaborated with the Ópera el Palau de Les Arts Reina Sofia by giving some talks before the shows of the 2022/2023 season, through the Les Arts és Educació agreement.

Paula Acevedo Compañ

"Se nos rompió el amor" ("Our love ended") in Rosalía's version. The construction of the "musical persona" through the love song

Rosalía is one of the most successful modern Spanish artists. Although different studies have been published about her (Manuel, 2021; Gómez-Sánchez, 2024; Terrasa Rico, 2021), her covers or versions have not yet been studied.

The purpose of this presentation is to analyze her version of the song "Se nos rompió el amor" (KBYK, 2023), which she performed for the Latin Grammy Gala in Seville in 2023. This song was composed by Manuel Alejandro to be sung by Rocío

Jurado in 1985, with artists such as Raphael and Vanessa Martín or David Bisbal also creating their own versions. Starting from the concept of "musical persona" (Auslander, 2006) and some principles of cover and version theories (López-Cano, 2018), I will point out the impact that this performance had on her consolidation as a fully recognized artist. I will pay particular attention to her approach to some gender issues related to affections and the stereotype of romantic love, as well as to the construction of femininity. This communication is part of a TFG for the 2024/2025 academic year.

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Paula Acevedo is a final year student of Musicology at the Escola Superior de Música de Catalunya and of Art History at the Universitat de València. She has interned at the Museu de la Música de Barcelona and has collaborated with the Palau de les Arts Reina Sofía de València.

Gloria Francesca Pittalis

The Femininomenon of Chappell Roan

In 2024, the world of popular music witnessed the rise of Chappell Roan, Kayleigh Rose Amstutz's alter ego, created to separate the public persona from the private persona and inspired by drag culture. This new identity allowed her to have more self-confidence and to freely express her homosexuality. Her

striking stage presence and the content of her lyrics allowed her to achieve amazing success that earned her 6 Grammy nominations in 2025, winning in the Best New Artist category, and headlining at major festivals such as this year's Primavera Sound.

The latter will also be headlined by Charli xcx and Sabrina Carpenter, underlining the great commitment of the Catalan macro-event in the fight for gender equality.

Popular music and mass culture have been largely influenced by her musical persona (Auslander, 2021) defined through feminism, queerness and drag culture, giving rise to *Femininomenon*, title of one of her major hits present on her debut album *The Rise and Fall of a Midwest Princess* (2023).

The purpose of this undertaking is to present the character of Chappell Roan, starting from various theories in the field of musical sociology, among which is the musical persona of Philip Auslander (2021). The construction of queer and drag identity will be analyzed through texts with a focus on bio queens, i.e., female drag queens (e.g., Jodie Taylor's *Playing it Queer* (2012)), and the occupation of the body in public space with reference to theories of display/displayer (Lucy Green, 1997) and erotic capital (Josep Martí, 2015).

This approach will allow us to understand Chappell Roan's relevant social commitment, a key element that has allowed her to become, especially for girls, a solid point of reference within the queer world in a very short time.

Gloria Francesca Pittalis is a graduate of Scienze dei Beni Culturali (Univ. degli Studi di Sassari), with a Master's in Art History and Visual Culture (Univ. de València), a Master's in Event Planning and Organization - Event Management (Univ. degli Studi Niccolò Cusano, Roma). She is currently a Ph.D. student in Gender Studies in Popular Music (PhD in Art History and Musicology, Dep. of Art and Musicology, Univ. Autònoma de Barcelona).

Closing concert

Mireia Molina Costa

ama ara l'eco nua (love now the naked echo)

love now the naked echo is a project that engages with the tradition of habaneras in order to revisit it through the lens of hydrofeminist critique (as proposed by the scholar Astrida Neimanis), as well as through aqueous mythologies and folk traditions (mermaids, gogues or water women). Originating during the Spanish colonisation of Cuba, habaneras are still sung today in a way that perpetuates colonial and cisheteropatriarchal ideologies. The nostalgia and marine romanticism that characterise them are, at times, fed by an alienating representations—of racialised and feminine bodies, and also of the sea itself—as objectified, sexualised bodies to be conquered, seduced or dominated. love now the naked echo seeks to make visible this inherent violence, while reversing the roles of authorship and subjectivity within the lyrics of traditional habaneras songs. It gives space to a series of en(cants)—chants—that explore notions of intimate ecology and the possible unravelling or deconstruction of the language that still pervades both local and colonial imaginaries. In doing so, love now the naked echo aims to rewrite and re-sound the alienated image of the sea in these songs, along with the binary categorisation drowned out by the Eurocentric narrative, seeking to denounce the silencing and alienation of its ecosystem and colonial history by anthropocentric and cisheteropatriarchal narratives that are still perpetuated. The project unfolds through liquidities and deconstructions of the imaginary of the habaneras through singing and vocal experimentation, breathing, field recordings, found sounds and verbal and non-verbal articulation. It also speculates on and imagines mythological sounds, of water women or mermaids. Thus, love now the naked echo arises from the desire for the body to pronounce and manifest itself as liquid and porous, to let ecosystemic sounds flow from it and to invoke the inescapable interrelationship with the materiality—not just the distance—of the sea.

Mireia Molina Costa (Barcelona, 1997) is an artist and poet. She works through singing, sound creation and writing. Her sound project, *ama ara l'eco nua*, received the 2024 Young Art Creation Award and has been presented to date at La Caldera, MACBA, the Fundació Miró and La Escocesa during the autumn of 2024.

Moderators

María Jesús Castro holds a PhD in ethnomusicology from the UB and degrees in anthropology and musicology from the UR. She is a member of the SIBE scientific societies and the ethnomusicology working group of the ICA. She teaches in the flamenco department at the Liceu Superior Music Centre and in the master's degree in flamencology at ESMUC.

Horacio Curti, European PhD in music (ethnomusicology), shakuhachi master and researcher working in artistic research. He is a professor in the Department of Cultural and Musical Studies and coordinator of the Master's degree in Music Research and the Asian Music programme at ESMUC.

Rubén López-Cano writes about musical rhetoric and semiotics; philosophy of embodied cognition of music; urban popular music; musical recycling from the Middle Ages to the mashup era; memes and digital music culture; audiovisual musicology; artistic research and the epistemology of music research. More information at www.lopezcano.net

Sílvia Martínez is an ethnomusicologist specialising in popular, hybrid, rare, or less academically glamorous musical practices. She has co-published several books, including *Resistencias musicales. Ensayos sobre género, raza, vulnerabilidad y prácticas queer*. She is a Full Professor at the UAB, where she teaches courses on urban music and gender, and collaborates as a postgraduate lecturer at UNAM (Mexico) and ESMUC.

Melissa Mercadal Coll is a professor in the Department of Education and Artistic Mediation at ESMUC and Deputy Director of Academic Organisation and Planning at ESMUC. Specialising in music therapy, she teaches subjects such as Fundamentals of Music Therapy and Psychopathology. She has more than 25 years of clinical experience in geriatrics and dementia care, coordinates the Master's in Music Therapy and is the Spanish delegate to the European Music Therapy Confederation (EMT).

Francesco Orio is a musician, international PhD student at the University of Barcelona, and a member of the CESEM at Universidade Nova de Lisboa. He holds a Research Master's from ESMUC with a specialisation in musical heritage. His work combines musicological research and creation. He directs the Ensemble Aromata and has published several studies on Catalan notation.

Ilaria Sartori is a professor in the Department of Cultural and Musical Studies and coordinator of the Gender Sounds conference. She holds a PhD in History and Analysis of Musical Cultures, specialising in ethnomusicology, sound studies and intangible heritage. Her work spans teaching, research, outreach, curation and creation in cultural, artistic and scientific projects related to music, sound and listening.

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In collaboration with
Museum of Music of Barcelona
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