

GENDER SOUNDS

esmuc | Escola Superior
de Música de Catalunya

25
ANYS

EDITION 2026

LEARNING / UNLEARNING

26-27 / 3 / 2026

ESMUC · Orchestra Hall

THURSDAY 26

10 a.m. Session 1

Opening Ceremony

Núria Sempere (General Director of ESMUC)

Marc Heilbron (Head of the Department of Cultural and Musical Studies, ESMUC)

Ilaria Sartori (Coordinator of Gender Sounds, ESMUC)

Úrsula San Cristóbal (Gender

Sounds Organizing Committee, ESMUC)

Keynotes

Ken Pollet

Learning and unlearning (in) the body: drag art and gender subversion

Cristina Cubells

Habitus and disidentification: rethinking emancipation through artistic creation

Debate moderated by Úrsula San Cristóbal

-

12:00 p.m. Session 2

Herstories, histories and theirstories to reread

Moderated by Rubén López-Cano

Núria Bonet, Maria Bañeras, Alícia Daufí

Conxita Badia: Great Lieder singer of the 20th century

Marc Heilbron

A silenced tenor—here, the knight is she: A gender perspective on Richard Strauss' Der Rosenkavalier Recreating the 18th century in the 20th century.

Rolf Baecker

Catherine of Bologna – rereading the history of women, the body and music in an Italian mystic of the Quattrocento

Angels Bronsoms

Genealogy of Women in Music: a Herstory of the academy

Lunch

3 p.m. Session 3

Audiovisuals

Part 1 - Learning / Unlearning

Curator: Ángel García Roldán, A/R/TOGRÁFICA Muestra internacional de Videonarración. Universidad de Granada

01. INTUS. Ana Cabrero Valcárcel. 2024. (ES) 7'04"

02. Tense. Vania Paola Pimentel Hurtado. 2020. (PE) 1'55"

03. Crisalida. Alba Robles Sánchez. 2018 (ES). 2'18"

04. Voy y vuelvo. Cecilia Chamorro. 2020. (CL) 4'52"

05. PAMIĘTACHKANI (Estoy Recordando). Muki Sabogal. 2017. (PE) 5'30"

Part 2 - Bodies, skin and possible horizons

Curator: Úrsula San Cristóbal

01. The Dying Lillium, Francesca Lolli. 2016, (IT), 3'27"

02. The Night Manifesto, Arthur Lacomblez. 2021, (FR) 7'51"

03. Re-fluo, Francesca Fini. 2022, (IT), 6'

Total running time of the screening: 40 min

Debate with Ángel García Roldán moderated by Úrsula San Cristóbal

5 p.m. Session 4

Things, perform-activities, technologies

Moderated by Rubén López-Cano

Sofia Malacalza San Martin

Sonic Collage: exploration of female and LGBTQIA+ amateur electronic music and sound artists relations with audio technologies

Jaume Ferrete Vázquez

Body hidden in plain sight, behind the synthetic voice of Voder

RUD4 & Alida Insense

ALBOROTADAS [Unruly]

-

6:45 p.m. Session 5

Multifocal concert

Ale><andra, Valeria Espinosa Galán, ESE

dissident sonorous speeches, 16'

Agnieszka Bułacik y Hanna Grzeńkiewicz, 15'

Sonic Speculations on Borderless Feminism

Óliver Éric Vinent Cardona

The Path of Chaos, 7'

Ilaria Sartori, Mila Von Chobiak

Listen / Unlisten, 10'

-

8 p.m. Session 6 (Choir Hall)

Barcelona Trans Choir open rehearsal*

GENDER SOUNDS

FRIDAY 27

10 a.m. Session 7

(De/re)constructions Moderated by Marc Heilbron

Thiago Leme Marconato

The elderly person in the construction of nostalgia in the Brazilian phonographic market: The case of Tia Amélia

Olga Kakosimou

Reconstructing tradition through experimentation with sound: Carminho's contemporary trajectory

Ester Vela

Rediscovering Narcisa. A new look at the piano work of composer Narcisa Freixas (1859-1926) on her centenary

Laura Granero (mdw) & Sebastian Bausch (HKB)

"A Spark of Being" – Reconstructing Mary Wurm's Sonata for Pianoforte and Cello

-

12:30 p.m. Session 8

Pedagogies, epistemologies, in(ter)/trans/disciplines Moderated by Ilaria Sartori

Christian Andrea Bevilacqua

Sbandas as a space of (un)learning: a narrative inquiry into women musicians' life stories in Southern Italy

Alícia Rodríguez Campi

Queer dance

Arnau Horta Sellarès

Acoustemology of disorientation: diffractive listening and queer acoustics

Lunch

3 p.m. Session 9

Pop Moderated by Silvia Martínez

Paula Acevedo Compañ y Ana María Rusanu

The eras paper. An approach to the musical use of the "era" concept from a gender perspective

Luigia Parlati

Poetic performances and undisciplined words: slam poetry, gender and knowledge questioning ways of learning

Vignesh Melwani

Singing "pluma": vocal style and technique as sites of gender performativity

Gloria Francesca Pittalis

Unlearning the Lineup: Post-#MeToo Transformations in Spanish Music Festivals

-

5 p.m. **Closing concert**

Rocco Papia

SONGS OF MASCULINITIES | (Micro)suite in/of transformation

MECONIO

PÈLICOST

-

5 p.m. **Closing Ceremony**

Organising Committee, Scientific Committee, Faculty of the Department of Cultural and Musical Studies

Gender Sounds

is an initiative promoted and coordinated by the Department of Cultural and Musical Studies of the Escola Superior de Música de Catalunya.

Scientific Committee

Jordi Alomar (Museu de la Música)
Rolf Bäcker (ESMUC)
Fernando Bayona (UGR)
María Jesús Castro (ESMUC)
Anna Costal i Fornells (ESMUC)
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Silvia Martínez (UAB)
Sara Revilla Gútiérrez (ESMUC)
Núria Sempere (ESMUC)
Úrsula San Cristóbal (ESMUC)
Ilaria Sartori (ESMUC)

Live Streaming

- [Thursday 26/03 · 10:00 a.m.](#)
- [Thursday 26/03 · 3 p.m.](#)
- [Friday 27/03 · 10 a.m.](#)
- [Friday 27/03 · 3 p.m.](#)

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ABSTRACTS / BIO

THURSDAY 26

Keynotes

Ken Pollet

Learning and unlearning (in) the body: drag art and gender subversion

In this performative lecture, I explore the relationships that exist between the languages of music and gender in drag art. I will introduce the concept of drag king art and, in particular, how I develop it and I will elaborate on the role of music in my practice. I am particularly interested in how body language can be spoken, understood and transformed: since gender is also a body language, drag practice is, for me, a way to radically transform and subvert this language — it is about learning and unlearning from the body, movement and perception.

Ken Pollet (Elena Ramírez, Málaga 1992) is a drag king artist and philosopher. Since 2019 he has promoted drag king art in Barcelona by producing shows, workshops and talks. He has participated in various stage, audiovisual and academic projects. He develops his drag king practice by investigating the construction of 'masculinity' through the body, generating lively and transformative questions in the public. Currently between Barcelona and Berlin.

Cristina Cubells

Habitus and disidentification: rethinking emancipation through artistic creation

In this presentation I propose to reflect on the notion of emancipation within the framework of artistic creation based on the dialogue between two apparently opposing traditions: the performative perspective of Jacques Rancière and the classic sociological conception of Pierre Bourdieu, reviewed in the light of authors such as Laura Quintana. Through some examples of artistic practices, especially linked to childhood, it is considered whether performativity, linked to the acquisition of critical thinking in the creative process, can contribute to repairing forms of epistemic injustice as described by Miranda Fricker.

Cristina Cubells is a stage director, playwright and researcher in the field of artistic creation and critical pedagogy. Doctor in Humanities (Charles III University of Madrid) and professor in the Department of Education and Artistic Mediation of the Catalonia College of Music (ESMUC), she develops interdisciplinary projects that articulate new music creation, theatre and education, often in dialogue with children and community participation.

Herstories, histories, theirstories to reread

Núria Bonet, Maria Bañeras, Alicia Dauff

Conxita Badia: Great Lieder singer of the 20th century

This 2025-26 marks the 50th anniversary of the death of Conxita Badia.

Singing and playing the piano is and will be the life of Conxita Badia. Her teacher Enric Granados told her: "Come, you—and the songs," as he wanted to test whether his composition suited her voice. But the death of the master meant that Conxita was the one to spread his legacy throughout the country.

The maestro Pau Casals saw her as his muse, and there was no work in which she did not sing with his orchestra. Summers in St. Salvador were afternoons of music, learning and deepening the interpretation of the great classics alongside the master.

She went into exile as a representative of Catalan culture throughout Europe; seeing the Second World War coming, she went to Brazil and then to Argentina alongside Manuel de Falla. The musicians and composers there surrendered to her exceptional skills. She returned to Catalonia at the end of 1946 and then began her career as a singing teacher: her home became an extension of the conservatory's singing classes and was a pilgrimage for singers from all over the world. What does it mean to be a good singer? Based on the comments by musicians, composers and music critics who had the opportunity to hear the singing of Conxita Badia, this presentation will outline the life of this singer, who was always surrounded by composers who were captivated by her voice and who composed with her remarkable technical and expressive abilities in mind.

Music critics, in their articles, express what her singing was like and the great communicative ability she had, both of the text itself and the emotion of the text. In addition, being a singer also requires a very good command of the vocal apparatus, breathing, diction and precise tuning. This requires extensive, ongoing vocal training, which is essential to maintain vocal quality and health.

But a singer transcends what is purely technical. If singing is a means of artistic expression, it is the artist who makes it possible to transmit the emotions, ideas and stories of both the poet and the composer.

What did Conxita Badia have that made the musicians around her think of her voice to interpret their pieces?

Concert: Maria Bañeras, soprano, and Alicia Dauff, piano

Lloraba la niña (The Maiden Was Weeping), from Canciones amorosas (Love Songs), Enric Granados (1867-1916)

Neu (Snow), Frederic Mompou (1893-1987)

Si jo fos pescador (If I Were a Fisherman), Xavier Gols (1902-1938)

Se fue el día de mi corazón (The Day of My Heart Departed), from Tres romancillos (Three Short Romances), Paquita Madriguera (1900-1965)

El paño moruno (The Moorish Cloth), from Siete canciones populares españolas (Seven Spanish Folk Songs), Manuel de Falla (1876-1946)

Si tu madre quiere un rey (If Your Mother Wants a King), from Cinco canciones tradicionales españolas (Five Traditional Spanish Songs), Joaquim Nin-Culmell (1908-2004)

Balada de la nova Solveig (Ballad of the New Solveig), Pau Casals (1876-1975) text: Ventura Gasol

Cançó de bressol (Lullaby), Conxita Badia (1897-1975)

Núria Bonet: Granddaughter of Conxita Badia. Associate professor at the University of Barcelona, pedagogue, music teacher and speech therapist. Co-director of the Bonet Phoniatrics Centre.

Maria Bañeras: soprano, trained with D.Gonzalez, O.Sala and R.Shaham and has a notable career in recitals, operas and zarzuelas. Alicia Dauff: pianist and doctor in musicology. She trained at the Liceu Higher School of Music with pianist Alba Ventura and at the Autonomous University of Barcelona.

The duo was formed in 2024 during the Lied Master's programme at ESMUC and has performed at festivals such as LIFE Victoria and Lied the Way (Florence).

Marc Heilbron

A silenced tenor—here, the knight is she: A gender perspective on Richard Strauss' Der Rosenkavalier Recreating the 18th century in the 20th century.

This work proposes a reading of Richard Strauss' Der Rosenkavalier from a gender perspective: A reflection on the very limited but significant appearance of the tenor voice in opera and the choice of a mezzo-soprano to play the leading role in the piece.

Marc Heilbron Ferrer is a professor of musicology and head of the Department of Cultural and Musical Studies at ESMUC. He has published several works in relation to the world of opera and musical heritage. His most recent work examines, from a gender perspective, the descriptions of castrati and opera singers in Viaje a Italia (Trip to Italy) by Leandro Fernández de Moratín.

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Rolf Baecker

Catherine of Bologna – rereading the history of women, the body and music in an Italian mystic of the Quattrocento

In more ways than one, the 15th century marks a paradigm shift: Medieval theocentrism gives way to Renaissance anthropocentrism; polyphonic virtuosity helps composers claim their social recognition; society experiences a growing tension between misogyny and the defence of women; and the body increasingly claims its place in the visual arts.

In Catherine of Bologna, born in 1413, these aforementioned changes are reflected in a condensed form. Her dedication to different artistic areas (poetry, painting and music) earned her the patronage of the arts within the Catholic Church, where she was also canonised as a saint in 1712.

According to her biographer, shortly before her death she repeatedly uttered the phrase “Et gloria eius in te videbitur”, accompanying herself with a rustic violin. Her remarkably preserved body can still be visited today in a chapel in Bologna, together with the instrument. Individually, none of the elements present here are unusual, but their coincidence, along with the state of the documentation, makes Catherine of Bologna, her body and her violin extraordinary testimonies.

This proposal aims to analyse the figure of Catherine of Bologna as an example of a mystic who not only uses music metaphorically to visualise otherwise inexpressible experiences, but also enacts music in a performance that is more reminiscent of trance rituals than of the usual musical practices of female Christian monasticism. Thus, on the one hand it raises questions about the almost Manichean separation between Pythagorean speculation and performative practice that continues to shape conceptions of medieval musical aesthetics; on the other hand, it also reflects a shift in periods, placing greater emphasis on the complex relationships between body, music, gender and spirituality.

Rolf Baecker studied musicology, Romance philology and Iberian and Latin American History at the University of Cologne, Germany. He is currently a full professor at ESMUC. His interests include semiotic aspects and the exchange between music, literature, politics and religion.

Angels Bronsoms

Genealogy of Women in Music: a Herstory of the academy

This proposal is based on a critical conception of music as a central element in the construction of identity, situated within the framework of ethnomusicology, cultural, gender and women's studies, as well as in new postcolonial approaches. The main objective is to identify, document and preserve the epistemologies of recognised and living contemporary feminists, through an innovative format of audiovisual interviews that captures their ideas, methods and theories on gender, subjectivity, class, ethnicity and power.

The project proposes a genealogy of women in music through a series of on-site interviews with prominent theorists from North American and European academia, organised by age groups, with special attention to the ethnographic value of oral history and the generational factor. This work aims to reassess the musicological canon and redress the androcentric perspective that has dominated elitist studies of traditional and popular music, helping to make historically excluded subjects visible.

The methodology is based on a qualitative ethnographic approach, based on in-depth interviews, participant observation and the use of field diaries to construct life stories. The theoretical framework is grounded in feminist theories of justice and the concept of situated knowledge, assuming that all knowledge is shaped by the context, position and experience of the researcher.

The project incorporates an intersectional perspective that integrates categories such as race, class, sexuality, ethnicity and nationality, and is aimed at both the academic community and an educated audience committed to feminism as a tool for social transformation. The series GENEALOGY OF WOMEN IN MUSIC: A HERSTORY OF THE ACADEMY will function as an open-access online network, with workshops, debates and a collective publication, and will have the ESMUC as the institution responsible for preserving this feminist legacy.

Angels Bronsoms (Girona, 1961) has a doctorate in Communications with more than 30 years of experience in the media. Master's degrees in Gender and Communications (UAB) and in Fashion Retail and Luxury Management (GBSB), training that enhances her interdisciplinary perspective on gender, culture, and artistic expression.

Audiovisuals

Part 1.

Learning and unlearning the resonant body
Micro-curated by A/R/TOGRAPHIC
Ángel García Roldán, International Exhibition of Artographic Video Narration at the University of Granada

Within the framework of Gender Sounds 2026: Learn/Unlearn, this micro-curation brings together five pieces that understand sound as a necessary and vital experience in the *a/r/tographic* audiovisual narrative. All the works constitute an act that vindicates sound in movement as a memory archive and as a transformative device that activates learning. These actions involve a performativity that releases tension from the logic of unlearning one's own body, memory and time. The works of Ana Cabrero Valcárcel, Vania Paola Pimentel Hurtado, Alba Robles Sánchez, Cecilia Chamorro and Muki Sabogal are situated in the territory of *a/r/tography*: practices where creation, research and pedagogy intertwine. Each video functions as a sensitive essay on the processes of *de/re*/construction of sound and gendered learning. Taken together, this micro-curation proposes a *c/a/r/tographic* journey based on those critical and political pedagogies of listening that traverse body, memory and identity, to introduce intimate, fragmentary and experimental resonances that invite us to feel the cracks, the echoes and the transformations that are already occurring from a gender perspective.

A/R/TOGRAPHIC

Platform for the development of Audiovisual *A/r/tography* (*A/r/tography* Films)

A/R/TOGRÁFICA International Video Narrative Exhibition is an annual event organised by the University of Granada, that welcomes all artistic research projects that use audiovisual narration as a methodology for creation, inquiry and learning in the arts.

The Exhibition brings together all kinds of proposals related to audiovisual *a/r/tography* — *A/r/tography* Films — and the objective of this call is to highlight both its necessity and its confluence in the artistic and educational landscape, as well as to promote and enhance the creation of networks between researchers, educators and artists concerned with the moving image.

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Angel Garcia Roldan is an artist, a PhD in Fine Arts and a Tenured Professor at the University of Granada. His research focuses on the methodological study of the audiovisual essay in educational and research contexts in the Arts and, since 2010, she has developed an informational and curatorial work through international projects such as: the A/R/Togràfica International Videonarrative Exhibition (2014-24), the International Foreign Video Series (2014-18), or the Circo Cuba Project (Havana, 2010-11), among others. His artistic work has been exhibited since 1999 in numerous institutional and private art galleries, both nationally and abroad.

Part 2.

Bodies, skin and possible horizons.

Micro-curated by Úrsula San Cristóbal (ESMUC)

Bodies that explore their image in fragmentation, that address the tension between their individual and collective existences. Bodies that give in to predatory impulses and other bodies that only seek to find themselves in the pleasure of the flesh. Through different nuances, the pieces that make up the programme explore the body and its audiovisual representation using diverse resources, ranging from performance to photogrammetry. In their searches, the skin emerges in front of the screen, evoking a tactility typical of digital audiovisual language, where exploring the body means looking for ways to touch and shape it using the camera and the different technological instruments available. The result is a sense of tactility that engages the audience's physical and virtual experiences.

Úrsula San Cristóbal is a video artist, researcher and teacher. She studied music and the audiovisual arts at the University of Milan and holds a PhD in Art History and Musicology from the Universidad Autónoma de Barcelona. She has taught at Taller de Músics Advanced School of Musical Studies (Barcelona), ESMAR Advanced School of Music for High Performance (Valencia) and at the Universidad Católica del Perú. She is currently a professor at ESMUC and at the University of Villa María (Argentina).

Things, perform-activities, technologies

Sofía Malacalza San Martín

Sonic Collage: exploration of female and LGBTQIA+ amateur electronic music and sound artists relations with audio technologies

The relationship of women, trans women, queer people and non-normative bodies in the production of electronic music will be addressed, a phenomenon that reflects power dynamics present in male-dominated fields. An intersectional academic investigation will be presented, focusing on six amateur practitioners of electronic sound and music, exploring their experiences, creative processes and the liberating potential of music technology.

The first part of the presentation, which will last 10 minutes, will be dedicated to outlining the project's key findings, emphasizing the importance of community support for artistic development and overcoming gender bias in the contemporary music landscape. During this explanation, we will highlight how the practice of electronic music acts as a vehicle for personal empowerment and creative discovery.

The audiovisual performance, in the form of micro video-mapping, will last 6 minutes, inviting the public to viscerally experience the artists' personal narratives. In this section, video mapping involves projecting images onto a vinyl structure created for this project, where the video is synchronised with the audio, emphasizing the connection between sound and the visual medium. The audio component integrates innovative sound technologies, such as sampling and mashup, creating an immersive sensory experience.

Finally, the last 4 minutes will be dedicated to reflections and questions, inviting attendees to discuss the ongoing challenges towards equitable representation in technical roles and diversity in electronic music. The presentation merges visual art with sound, creating an enriching space for discussion that transcends academic boundaries.

Audiovisual artist and creative researcher, born in Buenos Aires and based in Barcelona. My work focuses on generating audiovisual experiences that incorporate academic content. Through collaborative projects, I seek to make knowledge more accessible and to promote inclusivity.

Jaume Ferrete Vázquez

Body hidden in plain sight, behind the synthetic voice of Voder

The Voder (Voice Operation DEMonstrator), developed by Bell Laboratories under the direction of Homer Dudley and presented at the New York World's Fair of 1939, was the first electronic human voice synthesiser, related to the well-known musical vocal effect Vocoder. Unlike contemporary text-to-speech interfaces, the Voder required a body to reconstruct speech and was controlled by eleven keys, three additional keys, a bar under the wrist and a pedal.

To operate it, Bell Laboratories selected and trained young women who worked as telephone operators at AT&T (Bell System), seeking to take advantage of both their skill and discipline as well as the image of glamour and domesticity associated with them in the American imagination.

The Voder operator is hyperpresent in technical diagrams and media representations of the device and is central to the staging of its public demonstrations. Despite this visibility and the skill required, their work was minimised. To paraphrase Alex Borkowski, it was "hidden in plain sight" to sustain the illusion of the device's male voice's autonomy and intelligence.

In this presentation I want to focus on two aspects of this case. On the one hand, the model of production of material and synthetic voice embodiment that Voder offers, in contrast with the historical conception of the voice as a disembodied entity, which is characteristic of contemporary synthesis systems. On the other hand, following Borkowski, I present Voder as a case of concealment of female and precarious work that sustains supposedly autonomous and "natural" technological interfaces: from Wolfgang von Kempelen's "Mechanical Turk" to the models of so-called "artificial intelligence" and the virtual assistants that give them a voice, such as Amazon Alexa, from Amazon, or Sky, from OpenAI.

Artist, teacher and researcher. I work with voice, sound, performance and technology. I have published in journals such as Performance Research, Journal for Interdisciplinary Voice Studies or Artnodes, and I have participated in seminars and conferences at KASK, CENDEAC and others. I collaborate with universities such as UOC, UB, IBERO, UNAM, UPV/EHU or UPN. As an artist I have worked with spaces and institutions such as MACBA, MNCARS, Secession, TEOR/ética, CA2M, MUAC UNAM, among others.



RUD4 (Gabriela Chacón Bermúdez) & Alida Insense

ALBORATADAS [Unruly]

This lecture-performance marks the first public presentation of ALBORATADAS, a project by RUD4 & Alida Insense designed as a space for experimentation where sound and self-knowledge are used as a device for memory and resistance. The proposal, which lasts 30 minutes, is divided into two interrelated blocks: In the first block (15 min), a conceptual framework is presented that makes visible the genealogies of women and dissidents in electronic, experimental music and sound art in Latin America. Through a cartography of critical references, practices that challenge the Eurocentric narrative are analyzed. The second block (15 min) comprises a performative sound action in which the body, voice and noise are activated as positioned creation tools. Through the hybridisation of rhythms, integrating those of Latin American heritage such as cumbia, rumba and drums with contemporary electronica, ambient and noise, the duo executes the implementation of the uproar. Here, the body manifests itself as a living archive and a territory in revolt, transforming sonic agitation into a tool that overflows the normative mandates of technique and representation, celebrating the power of the collective and the dissonant.

Alborotadas is an artistic research and experimentation project on sound created by Gabriela Chacón Bermúdez (RUD4), a Colombian-Venezuelan artist pursuing her Masters in Musical Management at ESMUC, and Alida Martínez (Alida Insensé), a Mexican artist pursuing her Masters in Sound Art at UB. Based in Barcelona, the project draws on gender, decolonial and migrant perspectives to explore sound as a device of memory and resistance. Their practice combines DJing as research, vocal experimentation and sound design, creating a space of aesthetic agitation that challenges traditional canons. Through the hybridisation of Latin American rhythms and experimental electronics, they propose new methodologies of listening and unlearning from transdisciplinary creation.

Multifocal Concert

Ale><andra (Alexandra Bellini), Valeria Espinosa Galán, ESE (Jesús Orlando Torres Ardila)

dissident sonorous speeches

“Dissident sonorous discourses” is an open sound conversation that aims to question and deconstruct three normalised sound practices, assimilated as “neutral”:
The canon of classical-academic music as an imposition of the colonial order, which disciplines the relationship between the bodies of the performer and the instrument;

The archive’s conventional recording and sound content, based on a high-fidelity practice that stigmatises the extraordinary in contrast with the domestic and everyday;
The stereo format as a hegemonic listening paradigm, a representation of an ableist body that aims to become universal;
Starting from a position of questioning, we try to build a moment of reciprocal and situated listening in which sounds, words and gestures become part of an expanded vocabulary, from which to express a critical stance.

Ale><andra: Working with sound allows me to re-compose alternative interpretations of dominant narratives, exploring recording practices that question our relationship with devices and recognise their political implications.

Valeria Espinosa Galán is a musician and sound artist originally from Mexico. Her work with sound spans from composition and sound design to performance.

ESE is a sound artist from Cúcuta, at the border between Colombia and Venezuela He has dedicated himself to promoting diverse listening practices for the generation of hyper-real sound spaces.

Agnieszka Bułacik, Hanna Grzeńkiewicz

Forest Spells + Sonic Speculations on Borderless Feminism

Forest Spells take the concept of sonic fiction (Eshun; Schulze) as a guide to a new Eastern European imaginary in which feminism and ecology intersect. As a vocal performance and listening session, it uses field recordings from the Białowieża Forest as a starting point for speculating on a borderless feminism for the region, while inviting participants to sound and dream together.

The performance touches on observations of solidarities and commonalities between Poland, Ukraine and Belarus, as well as the complex histories of migration, refuge and borders in the Białowieża Forest - interweaving them with rural traditions of white voice singing and spells rooted in lands that cross the borders of these nation-states. This piece uses sound to imagine an alternative future for this corner of Eastern Europe, focusing particularly on traditions passed down through female ancestral lines.

Agnieszka Bułacik is an artist, researcher and sound practitioner working with voice, collective singing, and embodied performance. She is currently a PhD candidate in Arts & Education at the University of Barcelona, where her research focuses on collective artistic practices and learning through the body.

Hanna Grzeńkiewicz is an artist, curator and researcher. Her work explores the relationship of art with social movements, feminist thought, border politics, and sound ecology. She is the Programme Director at the filia.die frauenstiftung, with which she resources feminist activists in Germany and Eastern Europe.

Óliver Éric Vinent Cardona

The Path of Chaos

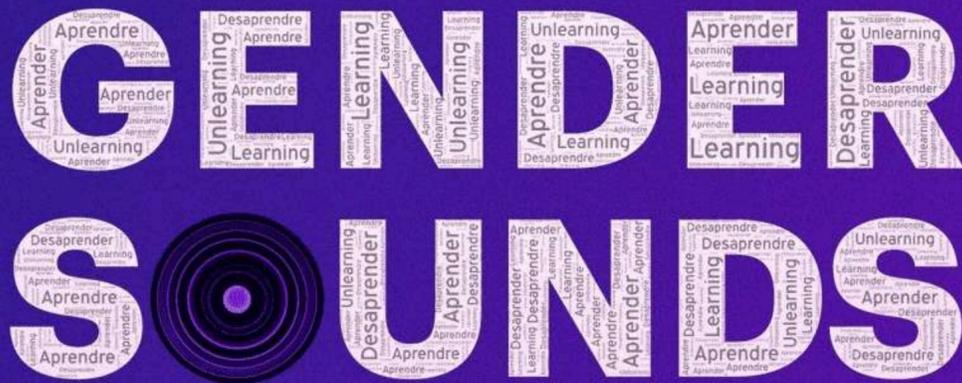
The Path of Chaos is part of a larger work oriented towards dark ambient aesthetics. The piece functions as a fragment of a non-linear journey, avoiding a defined narrative progression and proposing instead a fragmentary experience of identity. This approach questions the processes of identity construction and their intelligibility within normative frameworks of gender and subjectivity.

The project starts from the concept of gender as a space of symbolic and affective inscription. Identity is conceived as a performative and relational process and not as a stable essence. In this sense, the work engages with the idea that identity is produced through repetitions, displacements and variations. Dense sound textures and immersive spatialisation function as devices of perceptual destabilization.

Through the ambiguity between presence and absence, body and abstraction, the piece explores the dissolution of the boundaries that allow for the social intelligibility of the subject. Sound becomes a liminal space where identity appears as a constantly evolving process, traversed by transformative forces.

The non-narrative structure of the project proposes a sound journey that does not move towards a resolution, but rather remains in a state of tension and ambiguity, reflecting the instabilities inherent in contemporary identity. The work proposes a listening to identity as a dark, fragmented and constantly reconfigured territory.

Óliver Éric Vinent Cardona is a sound artist and organist. He has taught music theory, harmony, piano, choir, orchestra and chamber music at the Conservatori Professional de Música de Menorca, the Escola de Música de Barberà del Vallès, the Conservatori Municipal de Música de Barcelona and the Escola de Música Valldoreix and is a professor in the organist courses of Montserrat. His works have premiered at festivals and venues such as the Zeppelin Festival (Barcelona), Sonar+D 2020, Casal Solleric (Palma), International Electroacoustic Music Festival (Argentina), PHONOS Foundation (Barcelona), Radio Tsonami (Chile) and Resonantes Festival (Chile).



Ilaria Sartori, Mila Von Chobiak

Listen / Unlisten

A participatory multifocal sound piece for 12 loudspeakers, incorporating devices and decisions made by the participants. A sound-based organism of interrelation; it includes a pre-composed component and others that emerge in situ.

First movement: listen.

The 12 loudspeakers project into the space a sound creation that fluctuates between musical and non-musical, between organic and technological, establishing a common framework for collective listening. Bodies can stand still or move, occupy or avoid spaces, revealing different ways of inhabiting, accepting, questioning or rejecting learned listening roles. It questions the feminisation/passivisation of listening by co-constituting the experience of the work through bodily and attentional decisions. Listening emerges as an act/art that no one performs from the same position, with the same body, or from the same symbolic authority. Authorship is exercised to create the conditions for dissolving the hierarchy between emission and reception, and to reveal boundaries that exist to be crossed and questioned.

Second movement: unlisten

A silence that may be perceived as uncomfortable marks the step towards the second movement. It questions who/what should be listened to, who can afford silence or impose it.

The second part begins. The sound of the loudspeakers no longer demands prominence or attention. The people present can use their mobile phones to play audio tracks from a collection accessible via QR or chosen according to their own criteria, produce sounds with their bodies, objects, instruments or devices, or if they prefer, remain silent; they can interact or not, they can move or stay still, they can listen and unlisten.

The pre-designed piece is allowed to fade away. Mere presence becomes a potential source of sonic emission, an authorisation of collective authorship arising from situated singularities, blurring hierarchies dictated by roles, forms and normative devices. The sounds and silences that emerge—and those that do not—coexist and interrelate, forming an organic dynamic. There is no correct way to listen, to broadcast, to interact.

It questions the masculinisation of sonic emission and the authority attributed to authorship, which legitimises certain sound sources over others. Interruption, interference, agency, diversity, extemporaneity become the fluctuating, ephemeral, situated centres of the piece. Authorship is diluted, authority is redistributed. Without romanticising participation or requiring it, but opening up the possibility of unlearning imposed gender logics through situated sonic interaction, letting go of inherited constructions of listening and sounding.

Mila von Chobiak (born Fernando Jobke) is an artist who moves fluidly in both the sound and performative fields. He holds a degree in musical composition (National University of Quilmes, Buenos Aires), a postgraduate degree in new compositional techniques (Pompeu Fabra University) and a master's degree in sound art from the University of Barcelona. "Die Sonne – ensayo 1" (Die Sonne – Rehearsal 1), winner of the SGAE Prize for Electroacoustic Music, and the installation "Sobre l'inconvenient d'haver nascut" (On the Inconvenience of Being Born)—with the support of grants from the Catalan Office of Support for Cultural Initiative—stand out in their production. www.vonchobiak.com

Ilaria Sartori is a professor in the Department of Cultural and Musical Studies and coordinator of the Gender Sounds conference. PhD in the history and analysis of musical cultures, specialising in ethnomusicology and sound studies, she works as a lecturer, researcher, communicator, curator, and creator in cultural, artistic and scientific projects related to music, sound and listening.

Open Rehearsal of the Barcelona Trans Choir*

Participants are invited to attend the weekly Barcelona Trans Choir* rehearsal from 20 to 21:30 hours in the Choir Room to sing with the choir. Spontaneous attendees and regular singers will prepare a song together that no one in the choir will have sung before, so that people who come will have the opportunity to participate on equal terms with the people in the choir. During the rehearsal, the director will highlight the theoretical and methodological aspects behind musical learning in the context of a queer choir.

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(De/re)constructions

Thiago Leme Marconato

The elderly person in the construction of nostalgia in the Brazilian phonographic market: The case of Tia Amélia

From 1953 onwards, Amélia Brandão Nery (1897-1983) developed her artistic career as a pianist and radio and television presenter in Brazil under the name of Tia Amélia. She became known as a jovial, friendly and smiling elderly lady (easily recognizable by her clothing, white hair and glasses). In her programs, she shared with her "nephews" (as the television viewers were called) the stories of her youth from what appeared to be a domestic setting. On the other hand, the repertoire she composed, performed and recorded consisted of popular urban genres considered to be of the "old guard", that is, linked to a past known as the Rio de Janeiro Belle Époque. In this way, Tia Amélia was placed in relation to an idyllic social and musical past and with a repertoire that became a symbol of a lost sociability. This operation is part of the construction of an economy of nostalgia as a cultural and economic strategy that organises ways of listening based on an older person. This paper analyzes the relationships between Tia Amélia's record production and the commercial segment of nostalgia in the second half of the 20th century, based on a documentary body composed of record covers and journalistic reviews, in dialogue with the studies of Katharina Niemeyer (2018) and Gabriel Rezende (2020) on nostalgia in media contexts. It is argued that various visual and discursive elements were mobilised to position Tia Amélia as the guardian of an idealised memory of sound that defined how her music should be heard: not as a contemporary creation, but as a memory, legacy, or relic. Her advanced age thus supported her authenticity and authority and was a factor that competed with modern spaces.

Thiago Leme Marconato is a PhD student in Musicology at the Universitat Autònoma de Barcelona, where he is researching the professional career of the Brazilian pianist and composer Amélia Brandão Nery. At the same time, he performs in Barcelona as a pianist focused on Brazilian popular music.

Olga Kakosimou

Reconstructing tradition through experimentation with sound: Carminho's contemporary trajectory

This paper analyzes how Carminho's contemporary trajectory reconfigures the Lisbon fado tradition through experimentation with sound. The artist moves from collaboration with other musical genres towards experimentation itself. In her penultimate album, the first signs of hybridity can already be observed, while in her latest album she demonstrates that, although the musico-poetic tools she employs are foreign to fado, they not only do not diminish the traditionality of her musical identity as an artist, but they also do not affect the essence of the fado she performs.

Special attention is paid to Carminho's vocals and stage presence, as well as to her interaction with the instruments and the silences. These practices show how the artist contributes to reconstructing and redefining tradition. The presentation explores how fado can be understood as a living knowledge, constantly being updated, where sound experimentation activates new forms of listening, interpretation and musical experience.

Likewise, the aesthetic criteria of the fado tradition are examined and how these are reconfigured in the work of Carminho, bringing new vitality and continuity to fado as a cultural legacy. This approach allows us to explore dimensions of gender, voice and legitimacy, showing how a contemporary female artist intervenes in tradition through her practice, generating spaces where tradition and contemporaneity intertwine productively.

Ethnomusicologist and postdoctoral researcher in the Department of Musical Studies at the University of Athens. My research focuses on the traditional fado of Lisbon and its historical continuity in the global music scene, with a storytelling approach. I conduct extensive and sustained field research, with special attention to the technique of musical storytelling.

Ester Vela

Rediscovering Narcisa. A new look at the piano work of composer Narcisa Freixas (1859-1926) on her centenary

This interpretative proposal presents a selection of piano works by Narcisa Freixas, with special attention to the cycles "Piano infantil" (Children's Piano), "Libre de nines" (Doll's Book) and "Libre de les danses" (Book of Dances), aiming to reclaim them as repertoire of high artistic quality rather than merely "minor" material intended for pedagogical purposes. The recital—structured in short, commented sections—proposes a critical mode of listening that links piano performance with pedagogy,

constructions of childhood and gender roles, while positioning Freixas as a key figure in the renewal of music and education in early 20th-century Catalonia. In the centenary of her death, "Redescobrint Narcisa" (Rediscovering Narcisa) invites audiences to learn and unlearn her legacy, questioning canonical narratives and opening space for new feminist and intersectional readings of her sonic world.

Pianist, composer and pedagogue. She is a professor at the Barcelona Municipal Conservatory of Music. Interested in the innovation and dissemination of contemporary music and female creation, she investigates the legacy of forgotten female composers. <https://www.estervela.com/>

Laura Granero (mdw), Sebastian Bausch (HKB)

"A Spark of Being" – Reconstructing Mary Wurm's Sonata for Pianoforte and Cello

Bringing works by women composers from the past back into view requires us to confront sometimes irreparable archival gaps; yet it also inevitably compels us to rethink and deconstruct the canon at every level. It entails disentangling what Luca Chiantore has called the "damned words" ("malditas palabras"): concepts we tend to take for granted—such as genius, masterpiece,...—which shape how we experience music and evaluate its protagonists, how we narrate and remember (or forget) "History", and how we understand musical works from their conception to their publication and circulation.

Mary Wurm (1860–1938)—also Mary Würm, Marie Wurm, and even affectionately nicknamed Würmchen ("little worm") or Glühwürmchen ("firefly")—is one of those cases that exceeds any expectation. Through the Frau Orchester project we seek to bring back into view a remarkable creator—composer, improviser, pianist, conductor, and writer—whose striking modernity not only fascinates but also illuminates new ways of looking at the past and opens methodological paths that remain largely unexplored. In this presentation, illustrated with musical examples, we will introduce our work on the recovery of Wurm's oeuvre and the challenges it presents, focusing in particular on her Sonata in G major for cello and piano.

Patricia Kleinman (musicology, Proyecto Compositoras), Aldo Mata (cello-research, FANNY DAVIES Ensemble) and Job ter Haar (cello-research, FANNY DAVIES Ensemble) are also part of the team behind this presentation.

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Laura Granero is a (forte)pianist, harpsichordist and researcher (Madrid/Vienna/Basel). Alongside an active international career as a concert pianist, she is completing her doctoral thesis at the University of Music and Performing Arts Vienna on the pianist Fanny Davies, under the supervision of Clive Brown. She also directs the Frau Orchester Project (The Legacy of Mary Wurm), which has been awarded a Leonardo Grant (BBVA). Since 2019 she has worked in tandem with her partner Sebastian Bausch, co-directing numerous projects on early recordings, piano rolls, and applied musicology in performance.

Sebastian Bausch is a keyboard player (harpsichord, organ, fortepiano and piano) and researcher. He is internationally recognised as one of the leading experts in the field of piano rolls and has been working on this topic and on nineteenth-century performance practice since 2012 at the Hochschule der Künste Bern. He also serves as organist at the Reformierte Kirche in Dübendorf, Switzerland. Together with Laura Granero, he co-directs the Fanny Davies Ensemble and the series Mignonkonzerte, projects that seek to bring research on historical performance practice directly into artistic practice. He has co-curated the exhibition "Magic Piano" on reproducing pianos at the Museum für Musikautomaten in Seewen (Switzerland).

Pedagogies, epistemologies, in(ter)/trans/disciplines

Christian Andrea Bevilacqua

Sbandas as a space of (un)learning: a narrative inquiry into women musicians' life stories in Southern Italy

This contribution presents a qualitative study with a methodological-narrative focus aimed at investigating the experiential dimension of women musicians involved in non-institutional collective musical practices, placing at its core the intersection between gender, music, and marginality. The research was conducted through in-depth narrative interviews and life histories with approximately ten women musicians participating in Sbandas, the only all-female wind-band workshop established in Copertino (Lecce, Italy), within the socio-cultural context of Southern Italy – a region historically marked by an almost exclusively male presence in band traditions.

The methodological framework – whose epistemological value has already been tested in previous field-specific studies (Cape & Nichols, 2011; Raganato, 2020; Moore, 2022) – is situated within narrative inquiry and biographical-autobiographical approaches. Narratives are thus understood as epistemic devices capable of producing situated knowledge and revealing processes of identity construction. The interviews were analysed through a thematic and interpretative lens, with particular attention to the participants' positionality and to lived experiences related to access to musical practice, informal learning trajectories, experiences of gender-based exclusion, and the forms of self-legitimation developed by the interviewees.

The analysis highlights how geographical provenance – Southern Italy – constitutes an additional factor of marginality which intersects with gender dynamics, reinforcing symbolic, educational, and structural inequalities in access to legitimised musical circuits. In dialogue with the theme "Learning/Unlearning," the life histories reveal processes of unlearning internalised musical and social models, alongside the construction of alternative practices grounded in cooperation, horizontality, and the centrality of shared experience. From this perspective, Sbandas emerges as a pedagogical and sonic space of situated experimentation, in which music, gender, and territory become sites of critical negotiation, offering a significant methodological contribution to gender studies, musicology, and research on marginal musical practices.

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Christian Bevilacqua is a musicologist, multi-instrumentalist, and lecturer. He studied classical and jazz trombone at the Conservatories of Lecce and Monopoli, and furthered his training at the Musik und Kunst Privatuniversität der Stadt Wien (MUK) and the École des Musiques Actuelles (EDIM) in Paris. He is the author of scholarly and popular publications on the history of Afro-American musics, music education, and trombone performance practice. He is currently a PhD candidate at the "Tito Schipa" Conservatory of Lecce with a research project entitled *Musical Civilization of Southern Italy*, and serves as Lecturer in Music History and Ethnomusicology at the University of Salento. His research interests focus on *bande da giro* and street bands, with particular attention to repertoires and processes of contemporary socio-musical transformation.

Alícia Rodríguez Campi

Queer dance. Queerisation as a destabilising force

In the contemporary field of body and movement, we can increasingly observe what I propose to call a "queerisation of dance". These are performative practices in which bodies, movements, identities, music, techniques and costumes are combined according to alternative logics, displacing and decentralising the very concept of "dance", even though they often remain framed within programmes of dance and movement arts.

These proposals not only expand disciplinary boundaries, but also operate as queer exercises of the body on stage, which necessarily imply a re-questioning of the constitutive elements: "what can a body do?"; "what can a movement do?"; "what can an identity do when it is put into play performatively?". In this context, the concept of queer is reinterpreted through experimentation, sometimes even from grotesque, excessive or playful registers, which destabilise aesthetic, bodily and identity norms. The paper asks about the meaning, origin and operations of these practices: "how is queerness constructed in these bodies?"; "how does it manifest itself and how does it resonate?"; "what forms of relationship, friction or displacement do they generate with the public?". Special attention will be paid to the inseparable role of sound and music in this playful decentralisation of identities: sound as a force that crosses the body, that overflows it, that disorganizes it and that actively participates in the production of queer subjectivities on stage.

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Finally, the reflection will be articulated from my own experience as a researcher, teacher and professional in the performing arts, placing the presentation in a space between critical thinking, performative practice and listening to the body as a place of political and sensitive resonance.

Performing arts professional, PhD cum laude in philosophy, researcher and teacher in cultural studies, performance and critical theory. Her work is situated at the intersection of thought, body and contemporary performative practices, with special attention to critical and interdisciplinary approaches.

Arnau Horta Sellarès

Acoustemology of disorientation: diffractive listening and queer acoustics

Drawing on the notions of diffractive listening and queer acoustics, this paper argues that, far from constituting an aesthetic and/or cognitive disruption, sonic disorientation can contribute to a process of (un)learning how to listen and to the enrichment of both experience and acoustemological knowledge. Drawing on the notions of diffraction (Donna Haraway) and queer phenomenology (Sarah Ahmed) as a guiding thread, this paper aims to advocate for a critical, situated and diffractive mode of listening that emphasises difference and interaction over reflection and uniformity. This mode of listening would allow us to listen across different types of media, materialities and symbolic registers, and to assess how our being-in-relation with everything that surrounds us is mutating on a planetary scale. This line of research also wants to attend to all those more-than-human vocalities that speak to us from beyond the strict limits of anthropocentric listening. (Un)learning how to listen and how to (re)sound with these voices can help us reconsider how we relate to our material environment and how we listen within the realms of artistic creation and research. To put it in the words used by Josephine Berry in her book *Planetary Realism*, learning to listen from a position of disorientation would allow us to value the complex and shifting web of "human and non-human propensities" that are currently manifesting across virtually all areas of our material, political and affective reality.

Arnau Horta holds a PhD in Philosophy from the UAB and works across curating, teaching, cultural criticism and artistic research. He is mainly concerned with the analysis of sound and listening in both its phenomenological and political dimensions.

Pop

Paula Acevedo Compañ i Ana María Rusanu

The eras paper. An approach to the musical use of the "era" concept from a gender perspective

In recent years, the concept of "era" has conquered the popular vocabulary of new generations. This has been reflected in its use on social media, through the phrase "I am in my X era." In this way, users define themselves in a vital phase associated with specific aspects with which they identify at that moment. Likewise, in the musical field, this concept was adopted by Taylor Swift in naming her latest international tour, *The Eras Tour* (2023), with the intention of differentiating a new era in her musical career. From the field of popular music studies, this issue has previously been addressed by Teresa Fraile (2025) to demonstrate the agency of the artists Aitana and Zahara related to the changes ("eras") of their musical trajectories.

This presentation aims to approach the concept of "era" as a discursive framework that structures artistic production in the professional careers of female musicians. For this purpose, the notion of "musical person" proposed by Auslander (2021) is used, being understood as a form of construction of artistic identity. In this way, these repeated constructions of different identities, throughout the different "eras", denote a strategic instrumentalisation of identity itself.

Thus, the case of Aitana will be explored in depth to conduct a study on how the concept of "era" is a strategy to organise the production and narrative discourse of artists, within the framework of the cultural industry. Furthermore, from a gender perspective, it will also be examined whether the application of the concept of "era" extends to the trajectories of male artists.

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Holding degrees in Musicology from ESMUC, they are currently pursuing a Master's degree in Cultural Management at the Universitat de Barcelona. Previously, they have completed academic internships in musical outreach activities at the Palau de Les Arts in Valencia. Also, during the 2023/2024 academic year they were interns in the Collection area and the Projects and programming department of the Museu de la Música de Barcelona.

Luigia Parlati

Poetic performances and undisciplined words: slam poetry, gender and knowledge questioning ways of learning

This piece analyzes the relationships between slam poetry, gender and learning, questioning both the explicit transmission devices and the forms of non-learning or anti-learning that run through this practice. Situated at the intersection of poetic orality, stage performance and socio-educational intervention, slam poetry is frequently used as a pedagogical tool in educational, associative or cultural mediation contexts. In these frameworks it is presented as a driving force for linguistic, literary, civic or identity learning, often linked to empowerment objectives, particularly in the French context. However, this partial institutionalisation of slam poetry creates tensions, especially from a gender perspective. On the one hand, it can constitute a space for women and people marginalised by gender to speak out, favoring the experimentation of alternative forms of subjectivation and the production of situated, experiential and corporal knowledge. On the other hand, the pedagogical devices that frame these practices can reproduce gender assignments, such as valuing intimate or emotional expression for certain voices or delegitimizing forms of anger and conflict considered inappropriate.

Based on an analysis of the practices and discourses of slam poets Lisette Lombé and Tata Milouda, this piece shows how slam poetry functions simultaneously as a space of emancipation and as a place of friction with dominant pedagogical and aesthetic norms. In both cases, the taking of the floor is constructed from situated positions, marked by gender, racialisation and migratory experience, which challenge institutional expectations about what should be learned and how to express oneself. Based on ethnographic research in slam poetry workshops and open scenes, this piece examines the visible and invisible lessons that emerge in these contexts, as well as the forms of rejection, deviance or resistance to school and artistic norms. The concept of non-learning is thus proposed as an active strategy of distancing oneself from evaluative, normative and disciplinary logics

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Researcher in cultural anthropology and manager of cultural projects, with a PhD from EHESS (Paris) and a diploma in contemporary arts mediation and production (Université de Lille). Her work focuses on ethnomusicology, observing contemporary oral performances and practices, with special attention to the relationships between artistic participation and society.

Vignesh Melwani

Singing “pluma”: vocal style and technique as sites of gender performativity

A conference based on the research of his final thesis at the Liceu Conservatory (2023), it is a first approach to the ways in which the spectrum of genre affects the singing voice, especially in Western popular and modern music. In the absence of exclusive bibliography on the subject, an attempt is made to create a theoretical starting point from which to have tools to unravel gender binarism in the use of all the possibilities of the singing voice and to recognise the social limits of this musical instrument. Drawing on gender studies, this work unpacks gender as a social construct, examining the functioning and physiology of the voice across the sex–gender spectrum, emphasising the link between voice and identity, and ultimately exploring the role of gender in singing through differences observed in the speaking voice. Building on authors who explore the connection between chest voice and head voice and their associations with different genders, this work considers the connotations of virility and vulnerability attached to these and other vocal parameters—such as articulation—as well as the factors that lead performers to move beyond gendered vocal boundaries as an aesthetic choice, while also addressing voices that do not fit within the gender binary. Through the analysis of a range of songs from jazz, modern and popular Anglophone and local repertoires, the contributions of the cited authors are both examined and contrasted, while also giving rise to new questions. One of the main conclusions, however, is that, as in bodily movement, performativity and identity within the masculine spectrum are more constrained in their use of the vocal instrument—a phenomenon I, as the author, link to the notion of “pluma”: not as an addition, but as a corset that constrains its use—of space (in the body) or of the body itself (in the singing voice).

Singer and cultural researcher, holding a Higher Degree in Jazz and Modern Vocal Performance (Liceu Conservatory) and a degree in Humanities (UPF). He has worked on different perspectives of music in different projects, given his interdisciplinary training and experience in intersectional perspective.

Gloria Francesca Pittalis

Unlearning the Lineup: Post-#MeToo Transformations in Spanish Music Festivals

This paper addresses the issue of the gender gap in Spain's main music festivals, analyzing how historical programming logics have limited the presence of women in the lineups and how, in recent years, this model has been progressively questioned.

Festivals are understood as spaces where musical and artistic hierarchies are configured and where aesthetic criteria are consolidated that influence which presences are considered legitimate within the contemporary music scene. In the years following #MeToo in 2017, gender disparity at festivals has become more visible in public debate and has generated dissimilar responses: Some events have kept curatorial structures virtually unchanged, while others have begun to review their programming criteria. These latter factors have given rise to a process, with collective aspiration, of learning and unlearning. On the one hand, new forms of listening and recognition have been learned and adopted; on the other, there has been an attempt to unlearn and question criteria that, for decades, defined what was considered programmable in major musical events. Within this dynamic, a clear distinction can be observed between festivals focused on rock aesthetics, which are more traditional and often linked to values such as authenticity, technical skill and masculinity, and those with mixed programming or proximity to pop culture, which show a greater openness towards identity fluidity, body performativity and the visibility of queer artists and communities.

In this context, Primavera Sound stands out as an emblematic case of discontinuity: From The New Normal edition (2019) to the 2025 shift, with three women as headliners - Charli xcx, Sabrina Carpenter and Chappell Roan - the festival has consistently integrated gender parity as a curatorial principle. This journey not only redefines what is programmed, but also transforms the ways in which the public listens and the way in which the mainstream gives value and visibility.

In this sense, festivals become a privileged observatory of contemporary cultural transformations, revealing how curatorial practices can anticipate, reflect or resist the changes that society is undergoing.

With an undergraduate degree from Scienze dei Beni Culturali (Università degli studi di Sassari), a Masters in History of Art and Visual Culture (Universitat de València), a Masters in Event Management (Università degli Studi Niccolò Cusano, Rome). Currently a PhD candidate in Gender Studies in Popular Music (Department of Art History and Musicology, Universitat Autònoma de Barcelona).

Closing concert

Rocco Papia

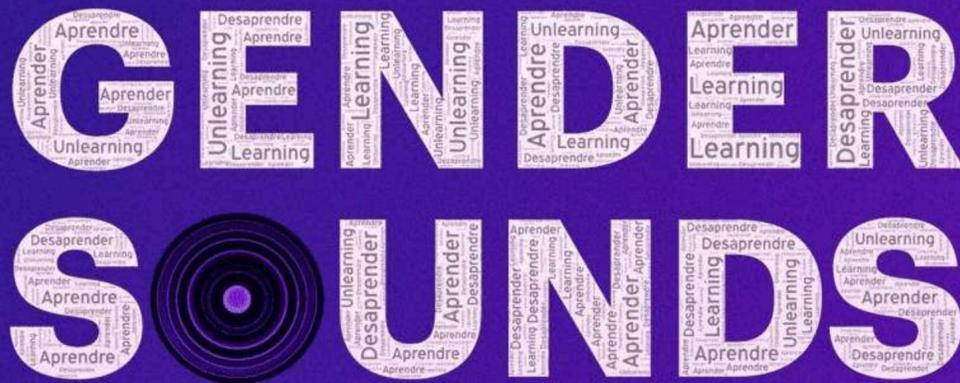
SONGS OF MASCULINITIES | (Micro)suite in/of transformation

“Cants de masculinitats” (Songs of Masculinities) is a performance for voice, guitar and electronics that explores processes of transformation in contemporary masculine identity, drawing on experience gained in previous projects such as “Sons del Canvi Climàtic” (Sounds of Climate Change), where unlearning was explored as a methodology applied to the relationship between sound and image. In this proposal, unlearning constitutes a foundational methodology for the project, essential for deconstructing pre-established logics and frameworks and for reformulating, re-signifying and reconstructing new forms of masculinity.

The work is part of a personal process of self-awareness and transformation, and engages in dialogue with studies on masculinities, as well as with literature and singer-songwriter traditions that question patriarchal models of emotional control, symbolic violence and the separation between body and affect. The performance is configured as a space for reflection, where the audience is invited to listen, interpret and experience the emotional multiplicity that permeates masculinity.

The piece is a suite of songs and recited texts, structured in movements: awareness of the traditional model, crisis and wound, and openness towards more sensitive, responsible and relational ways of being a man today. The texts, sung and recited, will be in several languages: Catalan, Spanish and English. The voice, processed in loops, creates an emotional polyphony, while—following the style already established in Rocco Papia's performances—the guitar moves within the realm of thematic and melodic improvisation, dialoguing with the vocal layers and developing open lines that accentuate the piece's live, processual character. During the performance, excerpts from works and anthologies such as “Masculinity: An Anthology of Modern Voices”, “La voluntat de canviar – Homes, masculinitat i amor” (The Will to Change: Men, Masculinity, and Love), by bell hooks, “Masculinidades y Feminismo” (Masculinities and Feminism), by Jikin Carballo, poetry by Enric Casasses, and others drawn from various anthologies are read aloud.

Stagewise, the performance is essential and concentrated: a single performer, a processed voice and a guitar. “Songs of Masculinities” is a performance in continuous transformation, where music and words become tools for reflection, criticism and contribution to the possible deconstruction and reconstruction of contemporary masculinities.



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Rocco Papia is a multifaceted artist: in addition to being a composer and musician who has collaborated with international artists, he is the creator of educational workshops and promoter of innovative projects in the fields of art, music, culture and ecological outreach. Rocco is the founder of the ReuSònica Trio Orchestra and director of the ISRAW - International Sound Reuse ArtWorkshop. www.roccopapia.com

MECONIO PÈLICOST

In this concert, Meconio will present the songs from their latest album, PÈLICOST, a title that combines "hair" (pèl) and "body" (cos) and also pays tribute to Pèlicot as a symbol of a significant milestone in the fight against sexual and gender-based violence. The live performance starts from this universe and brings it to the stage with the strength that defines the duo: broken rhythms, fierce guitars, raw voices and a way of playing that transforms discomfort into presence, into a cry and into shared energy.

Their songs transform everyday discomfort, violence and gender discrimination into noise, tension and liberation. Rather than seeking formal perfection, Meconio opts for an intense and direct staging, where emptiness, rupture and discomfort are also part of his musical language.

This concert is an invitation to inhabit a sound and political space where anger, humour, fragility and dissidence coexist. A proposal that unsettles, challenges and at the same time connects with what is most visceral.

Meconio is a punk duet formed by Dèlia Español (guitar and vocals) and Letícia Rodríguez (drums and vocals). They have been playing, creating and experimenting between music and other performing languages for ten years.

They have performed in multiple spaces in Catalonia, Spain and several European countries, always maintaining a critical, feminist and radically unique perspective.