

THE VOICE AND BODY LANGUAGE OF FEMALE ORCHESTRAL CONDUCTORS:
DISCUSSION, EXPLORATION, AND TOOLS FOR A BETTER UNDERSTANDING

by

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(Under the Direction of Mark Cedel and Cynthia Johnston Turner)

ABSTRACT

Despite considerable research on the relation of gender and leadership, particularly in political studies and business, there is still very little published on the topic in the classical music industry. Conventionally, femininity conjures representations of softness, weakness, even silence, yet these descriptions are not representative of a leader. There is, therefore, a contradiction between femininity and leadership. This document explores at certain issues related to conducting as a leadership position, particularly concerning the female voice and body. An historical analysis of gender representation and perception of the female voice and body helps situate the particular issues experienced by women, particularly in positions of leadership. The goal is to understand the unique difficult position women find themselves in when it comes to conducting. Voices and bodies are not typically gender neutral. They are perceived differently, by both the audience and the conductors themselves. Women have a very narrow margin of action when it comes to exercising leadership through their voice or body. Because women have different bodies than men, and because they are also perceived differently, to copy gestures that work for men might not help women gain confidence in their own capabilities. With this in mind this document concludes by giving specific exercises and practices for women

conductors to gain self-awareness in their own voice and body, so they can express and embody leadership with confidence.

INDEX WORDS: Women, conductor, voice, body language, gender, perception, confidence.

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DEDICATION

I dedicate my document to my dear mother, Aline SansCartier, who is a true inspiration and who has shown me the path to be a strong, independent woman.

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CHAPTER 1

INTRODUCTION

1.1 Significance and Goal of the Document

Studying issues relating to gender is not a new phenomenon in academia. Gender Studies, including Feminist Studies and Women Studies, have been part of curricula for decades now. Having said that, academic analyses based on gender can still be controversial. Not because gender theoretical frames of analysis are problematic, but because scholars still do not agree on certain core gender issues. For example, does femininity as an ‘innate’ and natural phenomenon need to be embraced? Or as a socially constructed expectation does it need to be changed?

The study of classical music, like other academic areas of study where gender is used as a frame of analysis, also experiences its share of academic polemics. Are female conductors facing challenges different than their male counterparts? Has the debate been exhausted? Are we now in a post-feminist era in conducting, where female practitioners no longer (or never have) face(d) challenges specific to their gender? Can female conductors safely identify, and be identified as, “conductors,” rather than “female conductors?” Although women are no longer automatically deemed incompetent because they are women, the issue of gender difference when it comes to one’s experience on the podium is still relevant.

This document’s premise and hypothesis is that gender does make a difference when it comes to conducting. It also attempts to identify and explain different issues and challenges female conductors may face in the Western Culture, and explores tools one can use if, or when,

facing challenges, especially with their voice and body language. The goal of these initiatives is not to treat women differently, but to raise awareness within the conducting community that women are indeed perceived differently. In addition, the goal of this document is not to imply that women should change their conduct in a masculine way to fit the masculine mold. On the contrary, ultimately, it is the hope that the industry will change and no longer see leadership in conducting as a dichotomy – conductor versus female conductors – but be able to promote and support diversity in leadership qualities regardless of gender.

Not only is a woman's experience on the podium different, but the musicians and the audience also perceive them differently. These differences are not just true in the classical music industry. Changes in perception due to differences in gender have been the topic of research in other domains of leadership, including political and business environments. Although studies on gender biases in the classical music industry are scarce, there is a substantial body of academic research publications in other areas of study relevant to orchestra conducting, such as the Visual Arts, Social Sciences, Political Sciences, and Business. Through this document, differences in perceptions between male and female leaders can be explained as both the result of unconscious gender biases, and institutional structures that do not yet acknowledge female leadership as potentially different from male leadership. The concepts of femininity and masculinity are also perceived as different, and traditional leadership more quickly associated with the latter. For example, at the Bohuslav Martinů Philharmonic in Zlín, Czech Republic, Professor Larry Rachleff made a statement that is paraphrased here:

For some reason, women can look physically tense and somewhat aggressive on the podium when they want to show musical power. Women have to be concerned about it, because of stereotypes, their powerful qualities must be seen for the right reasons and never misjudged, again because of the stereotypes. Men

can "get away" with this because of how men are often perceived when in positions of powers.¹

Male leadership is seen as the norm. It also appears to be more acceptable when the one who is leading is a man. Women in positions of leadership however, need to be aware of social expectations regarding their gender, which is often negatively constructing and representing women in a position of power. In fact, social expectations of femininity are rarely compatible with representations of strong leadership, creating a negative image of the women leader. In other words, to act within the norm of leadership is often to go against expectations of femininity, while acting within the confines of femininity, negates representations of leadership.

To bring solutions to this conundrum, we first need to acknowledge the existence and pertinence of gender related issues in the classical music industry. Differences in the perception of gender need to be recognized as part of reality, rather than seen as excuses made by female conductors to cover-up inefficiencies. Only then can solutions be approached, and perception be changed.

Many female conductors acknowledge their experiential differences on stage. Judging by the immense enthusiasm of the audience at the "Gender" panel of the 2016 OCI (Oxford Conducting Institute),² there is a wide-ranging recognition and appreciation for the importance of this topic. Many other scholars and professionals are looking for solutions and explanations for

¹ Said during the ICWF 2010: Stravinsky/Tchaikovsky/Brahms – Rachleff/Schleicher, in Zlín, Czech Republic. See also email communication in Appendix B.

² The 2016 OCI was a 15 panels conference and I attended nine of these. "Conducting Studies Conference 2016," handbook. Out of these nine, the panel 'Gender' was the most popular in terms of audience. The Q&A section was also the most insightful and animated. While at other panels, questions sometimes seemed forced, at this panel the conversation continued overtime and could have been prolonged further.

problems and situations women face. In response, there has been a recent increase in the number of conducting workshops specifically created for women.³

Interestingly, unconscious gender biases are acknowledged and examined in other areas of studies. Equally important, the topic of women and leadership has produced substantial academic literature, which will serve as a point of departure for the analysis presented in this paper. The topic of women and leadership is too vast to be included in its entirety in here. This document therefore, will focus on two elements which are pertinent, if not central, to stage presence and conducting: voice projection and body language. The document also includes specific tools and suggestions to address these issues.

It is important to bring a point of clarification about the method of research for this document. There are three main reasons that it was decided that this document would not use surveys and interviews as tools of research. First, there are numerous journal articles, newspapers articles, and dissertations that already present interviews with conductors who discuss issues that they are facing. For example, many renowned female conductors were interviewed multiple times by scholars and journalists. Secondly, with this number of sources, it is possible to make conclusions about the issues that women conductor face, like Loucia Lazarou does in her dissertation “Women Conductors: A Qualitative Study of Gender, Family, ‘the Body’ and Discrimination.”⁴ It is notable that the present documentation in the field of conducting brings facts and observations, but not tangible solutions to these issues. It is demonstrated in this

³ There is no quantitative data about the number of workshops for women in the conducting workshop industry. However, according to the website <https://conductingmasterclass.wordpress.com>, the web site where the majority of the conducting workshop announcements are made, during the last two years, there were six conducting workshops for women. Prior to that, the only workshop for women was in 2014 (The Choir Conducting Workshop for Women, in Switzerland).

⁴ Loucia Lazarou, “Women Conductors: A Qualitative Study of Gender, Family, ‘the Body’ and Discrimination,” (PhD thesis, University of Durham, UK, 2016).

document that these issues are very similar to what already has been observed in other fields of study like Women Studies and Visual Arts. Lastly, it is undeniable that there is a certain amount of research on women conductors. However, in comparison to Women Studies, including women's leadership, women in politics, and women's representation by the media, the number of studies in the conducting field is scarce. That is why this document combines what already has been observed in the field of conducting with what has been observed in other fields of study.

1.2 Organization of the Document

While the body of research investigating gender differences in the classical music industry is slowly growing, the publications specifically looking at orchestral conducting from a gender perspective are still scarce. Therefore, the first chapter draw parallels between the orchestral conductor and other positions of leadership in other domains, especially business and politics. It will highlight similar experiences by female leaders in other domains, to reinforce the claim that indeed such differences, difficulties, and realities are faced by women in a position of power, and not just in the classical music industry.

Following an exploration of the gender-specific difficulties faced by women in positions of power, the subsequent two chapters will investigate challenges particular to the female conductor. Chapter Three will explore the voice. In her dissertation "Gender and the Symphonic Conductor," Anna Edwards identifies different issues female conductor face, including the voice. The goal of this chapter is to deepen her analysis on the voice. An examination of similar texts is presented, exploring such wide-ranging fields as business, politics, public speaking, and acting. Focal points of this exploration include the unique qualities of volume, pitch, intonation, timbre, as well as historical perceptions of the woman's voice in society at large.

Chapter Four will deal with another specific issue female conductors may face on stage, that is body language. The chapter will start with a review of material already available on the issue of body language and gender in the classical music industry. The chapter will investigate the difficulties women face when it comes to gender perception and the female body, such as women having socially constructed sexualized body. Similarly to Chapter Three, gendered stereotypes will be investigated. The consequences of such will then be highlighted and investigated to assess how they affect female conductors.

Chapter Five offers practical suggestions to improve both voice and body performance, such as Yoga, the Feldenkrais Method, the Alexander Technique. However, I also believe that by exposing the existence of the undesirable influence of bias and unconscious biases, but also differences in perception, one can bring awareness to this issue, especially to people who claim that the debate over gender equality has run its course.

CHAPTER 2
AN INTRODUCTION TO THE WORLD OF FEMALE CONDUCTORS AND WOMEN IN
LEADERSHIP

“[M]en make better conductors [...] a cute girl on a podium means that musicians think about
other things”¹

2.1 Introduction

Women in North America and Europe have come a long way since the first suffragette movements; but equality in the workplace has still yet to be achieved.² Although this is the 21st century, the position of women in the conducting world is not one that reflects equality. Not only do the statistics regarding women in the classical music industry show unequal representation/employment between genders, there is a significantly negative perception of female conductors. There is a need for an assessment about what is being done regarding these inequalities outside of the classical music industry to see if some of the solutions could be applied to female conductors. In this chapter, I will focus on statistical inequalities, but also the perception of women in positions of power and leadership, including the field of orchestral conducting.

¹ Adam Sweeting, “I Don’t Believe Women Conductors Are a Distraction,” *The Telegraph* (United Kingdom), 2014 May 8, accessed 01 March 2017, <http://www.telegraph.co.uk/culture/music/classicalmusic/10808766/Petrenko-I-dont-believe-women-conductors-are-a-distraction.html>.

² Margaret Maruani, “Vie professionnelle: la parité sans l’égalité,” in *Le livre noir de la condition des femmes*, ed. Christine Ockrent (Mesnil-sur-l’Estrée: Firmin Didot, 2006), 678-690.

2.2 Statistics

It seems that even today, we have not yet achieved gender equality in the workplace. Following the statistics given by Catalyst, a website dedicated to promoting inclusive leadership,³ in 2015 in the United States, 48.6% of the able population⁴ were women. Yet among the top 500 companies in the country, women represented only 5.8% of the CEO positions, while only 9.8% of the top earners were women and only 19.5% of the board seats as well as 25.1% of the executive and senior managing positions were held by women.⁵ Canada does not fare better. In 2015, only 8.5% of the highest paid positions of the top 100 Canadian companies were held by women. These statistics show that leadership, as well as top earning positions in the workforce, regardless of domain, are still relatively dominated by men. These general statistics are similar to the ones regarding female conductors.

The statistical trends are maintained when regarding female conductors. The *Racial/Ethnic and Gender Diversity in the Orchestra Field* report of the League of American Orchestras (LAO) shows that there are inequalities between gender in the classical music industry, especially when it comes to conductors. When it comes to working with, or for, orchestras, women seem to fare best in administration. In 2010, 50.4% of high-ranking administrative positions were held by women. This number increased to 55.1% by 2014.⁶ Only slightly lower is the percentage of women as board members, which was at 42.2% in 2014.⁷ These numbers contrast drastically with the numbers for conductors. The report of the LAO

³ “What We Do,” Catalyst, accessed June 2, 2017, <http://www.catalyst.org/what-we-do>.

⁴ By ‘able’ I mean a person who is of legal age and is mentally as well as physically able to work.

⁵ “Women in the Workforce: United States,” Catalyst, last modified August 11, 2016, accessed March 11, 2017, <http://www.catalyst.org/knowledge/women-workforce-united-states>.

⁶ James Doeser, *Racial / Ethnic and Gender Diversity in the Orchestra Field: A Report by the League of American Orchestras with Research and Data Analysis* by James Doeser, Ph.D, September 2016, 7.

⁷ Ibid.

shows that in 2006, only 8.5% of musical directors were women. By 2016, this number slightly increased to 9.2%.⁸ When it comes to conducting positions other than musical directors (associates, assistants, residents, youth orchestra conductors and chorus directors) women represented only 20% of the workforce in 2006. This number increased by only .5% in 10 years, to reach 20.5% in 2016.⁹

Table 2.1 Number of Female Musical Directors in the Eight Categories Recognized by LAO. ¹⁰

Categories by annual budget.	Number of orchestras	Number of female conductors holding a musical director position	Percentage
Category 1, Greater than \$16,850,000	25	1	4%
Category 2, \$7,450,000 - \$16,850,000	19	2	10.5%
Category 3, \$2,785,000 - \$7,450,000	33	4	12.1%
Category 4, \$2,100,000 - \$2,785,000	17	1	5.9%
Category 5, \$1,000,000 - \$2,100,000	56	5	8.9%
Category 6, \$570,000 - \$1,000,000	64	4	6.3%
Category 7, \$180,000 - \$570,000	103	4	3.9%
Category 8, less than \$179,000	124	18	14.5%
Total	441	39	8.8% ¹¹

According to the LAO, of the 77 orchestras in the first three categories, only 7 have a woman as musical director [Table 2.1]. When individual female conductors receive media or

⁸ Ibid., 6.

⁹ Ibid.

¹⁰ Numbers and categories are based on “2017 League of American Orchestras Member Directory,” *Symphony* 68, no. 1 (Winter 2017): 70-101.

¹¹ This number is different from the 9.2% in the LAO report because it excludes Canadian ensembles and academic/educational ensembles. These omissions were made so that the numbers reflect the USA non-academic orchestras.

scholarly attention, they often focus on women who have positions in the highest categories identified by the LAO.¹² However, by focusing only on the highest ranking female conductors (conductors of high ranking orchestras) and the difficulties they faced reaching these positions, we are led to believe that women represent a more significant number of conductors in categories 4 to 8. Unfortunately, this is not the case. Indeed, although only 9.1% of all the conductors for the first three categories are women, only 8.8% of the entire number of conductors for all eight categories, are women [Table 2.1].¹³

Women do not fare much better when it comes to being represented by artist management agencies. In this echelon of conductors, agencies often seek conductors for their roster. In 2017, a total of 385 conductors were represented by 27 agencies.¹⁴ Only 30 out of these 385 conductors were women (7.79%). Furthermore, these 30 female conductors were represented by a grand total of only 10 agencies (37.04%). There are a few notable exceptions. Joanne Rile Artists Management as of June 2017, represented five conductors, two of them women. However larger companies, representing 20 conductors or more, have between 0% and 17.39% of female conductors, which falls short of gender equality. See Appendix A for more details.

It is clear that women still lag behind, at least in numbers, when it comes to conducting positions. This inequality has not gone unnoticed. James Murphy, the managing director of

¹² Chaowen Ting, "The Education of Women Conductors: Could an All-Girls Club Be the Answer?," *International Alliance for Women in Music*, 22, Issue 2 (2016), 7-11; Hannah Levintova, "Here's Why You Seldom See Women Leading a Symphony," *Mother Jones*, September 23, 2013, accessed June 3, 2017, <http://www.motherjones.com/media/2013/09/women-conductors-gap-charts-marin-also-proms>; Anna Edwards, "Gender and the Symphonic Conductor," (DMA diss., University of Washington, 2015); Zachary Woolfe, "Missing From Podiums: Women," *The New York Times*, December 20, 2013, accessed June 3, 2017, <http://www.nytimes.com/2013/12/22/arts/music/female-conductors-search-for-equality-at-highest-level.html>.

¹³ It is worth noting that out of the first three categories, JoAnn Falletta is the music director for two orchestras, The Buffalo Philharmonic Orchestras and the Virginia Symphony Orchestra.

¹⁴ The names of these agencies were taken in the "League Business Members- Artist Management," *Symphony* 68, no. 1 (Winter 2017): 103-105. The numbers for each company were taken directly from their official websites. For the companies' different websites, see Appendix A for additional details.

Southbank Sinfonia in London, challenged other orchestras in Britain to hire female directors.¹⁵ The challenge was issued in February 2017; it is therefore too early to assess the classical music industry's response.

To highlight these statistics is not enough, however. We also need to understand some of the issues and problems behind this disparity. Although I recognize that the statistical inequalities between male and female conductors might be due to a variety of factors,¹⁶ an important consideration is the topic perception and unconscious bias towards women in positions of leadership.

2.3 Perception

Research examining female classical conductors is scarce, so we must utilize other professions as an example. The perception of female leaders, both by the general public and within their respective working environments, including business, politics, and the classical music industry will be discussed. Although the areas of study are different from the classical music industry, the difficulties faced by women in these environments are still, in many respects, comparable to the ones faced by female conductors. This section explores the ideological constructs of the leader, regardless of the environment in which leadership is taking place. Parallels will then be drawn between this construct and the classical music conductor.

2.3.1 The Leader

[T]he difference in gender socialization makes men love power games and women love men for who play them. If a woman plays those games, can she be regarded as lovable? Will men admire and love her, as women are fascinated by powerful men? Probably

¹⁵ "Inequality Among Conductors," YouTube video presented at the 2017 Association of British Orchestras Conference, posted by SouthbankSinfonia February 2, 2017, <https://www.youtube.com/watch?v=HPc-KGWIL2o>.

¹⁶ For example, the question of role model is an interesting issue. Female role models are important to inspire young generations of potential future female conductors. Edwards, "Gender and the Symphonic Conductor," 131-134.

not... Therefore, a woman in power who is also sexually attractive is one to be feared, not desired.¹⁷

There are a significant number of definitions of leadership in the literature, including multiple interpretations of the term, “leader.” For the purposes of this study, I refer to the definition by Sue J. M. Freeman, co-editor of *Women on Power: Leadership Redefined*: a leader is someone who has a particular vision and is able to transmit this vision, as well as guide/lead people, groups and organizations in making this vision a reality.¹⁸ Early studies on leadership focused on specific individuals,¹⁹ such as Martin Luther King Jr., John Fitzgerald Kennedy, even Adolf Hitler, and highlighted their specific leadership qualities. All the leaders studied were male. That is not to say however, that researchers were deliberately studying leadership from the perspective of masculinity. Nevertheless, because the models of leadership were all male, the construct of leadership also became male, which resulted in an overlap between leadership and masculinity.²⁰ Since scholars were not able to identify specific universal traits of leadership, they started to focus on contexts surrounding leadership, rather than looking for universality.²¹ Today, Freeman and her co-editor Susan C. Bourque, in their work in *Women on Power: Leadership Redefined*, indicate that when studying effective leadership, we must take into account the individual characteristics of the leader, as well as the specific

¹⁷ Donatella Campus, *Women Political Leaders and the Media* (New York: Palgrave Macmillan, 2013), 92.

¹⁸ Sue J.M. Freeman and Susan C. Bourque, “Introduction: Leadership and Power” in *Women on Power. Leadership Redefined*, ed. Sue J.M. Freeman, Susan C. Bourque and Christine M. Shelton (Boston: Northeastern University Press, 2001), 8.

¹⁹ Bernice Lott, “Introduction,” in *Women and Leadership: Transforming Visions and Diverse Voices*, ed. Jean Lau Chin, Bernice Lott, Joy K. Rice, and Janis Sanchez-Hucles (Malden, Mass.: Blackwell Publishing, 2007), 5.

²⁰ Freeman and Bourque, “Introduction: Leadership and Power,” 6.

²¹ *Ibid.*, 7.

environments/situations in which leadership is exercised.²² In other words, there are many paths to leadership and many different ways to lead.

Although there are many types of leadership, for the purpose of this study, we can more or less cluster them into two large groups: transactional and transformational. Transactional style has been defined as “an exchange of rewards for compliance.”²³ It is also characterized as a more direct and authoritative approach of leadership, and is often described as being more ‘masculine’. Transformational leadership is “describe[d] ... as motivating others to perform beyond their expectations by setting a personal example of high standard, providing support, and encouraging creativity.”²⁴ In addition, transformational leadership has also been described as a style that establishes the leader as a role model and focuses on creating trust and confidence, as well as mentoring and empowering subordinates. Although transformational leadership was developed by men, it is often associated with more feminine aptitudes.²⁵ It is important to emphasize that this is a question of perception. Transformational leaders are not only women, but the qualities associated with this type of leadership are perceived as feminine. According to Donatella Campus, associate professor of Political Science at the University of Bologna and author of *Women Political Leaders and the Media*, a commonly held belief is that men and women have different, innate styles of leaderships.²⁶ For example, men are supposedly stimulated by competition while women are “more participatory and interpersonally oriented ... and are more likely to adopt empathetic, supportive, and collaborative approaches”.²⁷ Even if

²² Ibid..

²³ Lott, “Introduction,” 19.

²⁴ Ibid., 23.

²⁵ Ibid.

²⁶ Campus, *Women Political Leaders and the Media*, 14-15.

²⁷ Ibid., 15.

“men and women are seen as equally likely to possess requisite management characteristics,”²⁸ there are several studies demonstrating that women leaders are evaluated differently than their male counterparts. Karin Klenke, consultant, scholar, educator, and author, reports a greater devaluation for women leaders when they opt for a “masculine leadership” (i.e. authoritative, direct, etc.), as opposed to what is perceived to be a more feminine one.²⁹

According to Campus, within the top echelons of leadership, transactional leadership prevails, whether the leader is male or female. “[E]xecutive women [are] seen to be as strategic and willing to take risks as men”.³⁰ However, it is still a question of perception: women acting like men. It is not only the style of leadership that is gendered, but also the environment in which leadership takes place.

Barbara Annis, an expert on gender intelligence and inclusive leadership, identifies “blind spots”³¹ holding women back when it comes to leadership. One of them “The Male Designed Organization” explains how some institutional and company structures are particularly traditional when it comes to management. She describes these traditional structures as being built by men for men. It is therefore particularly difficult for women to thrive in these

²⁸ Ibid., 13.

²⁹ Karin Klenke, *Women and Leadership: A Contextual Perspective* (New York: Springer Publishing, 1996), 147. For more details about leadership, gender, and perception, see Campus, *Women Political Leaders and the Media*; Valerie Stead and Carole Elliott, *Women's Leadership* (New York: Palgrave Macmillan, 2009), parts I, II; Abigail Perdue, “Man Up or Go Home: Exploring Perceptions of Women in Leadership,” *Marquette Law Review* 100, no. 4 (Summer 2017): 1233-1308; Karen K. Yarrish, Ken Zula, and Erin Davis, “An Exploration of Differences of Leadership Perceptions Related to a Student's Gender within the College of Business at a Small Liberal Arts Institution,” *American Journal of Business Education* 3, no. 11 (Nov. 2010): 69-76; Ronald Bruce O’Neal, Mark Green, Esther Gergen and Yu Sun, “Exploring the Differences that Communication Medium has on Perception of Leadership Style: Does Communication Medium Affect the Leadership Rating of the Leader?” *Business Management Dynamics* 6, no.6 (Dec. 2016): 01-16; Robert B. Kaiser, and Wanda Wallace, “Gender Bias and Substantive Differences in Ratings of Leadership Behavior: Toward a New Narrative,” *Consulting Psychology Journal: Practice and Research* 68, no. 1 (March 2016): 72-98.

³⁰ Campus, *Women Political Leaders and the Media*, 17.

³¹ “Gender blind spots are the incorrect assumptions held by men and women that cause ‘accidents’ of miscommunication and misunderstanding and help maintain the status quo in gender relations in companies around the globe.” Barbara Annis and Keith Merron, *Gender Intelligence* (New York: Harper Collins, 2014), 9.

environments, since the expected style of leadership is created and maintained by traditional male models. “Because so many in the workplace can’t even see an alternative, they maintain the belief that this is the best paradigm—for now and in the future.”³² Therefore, because of several centuries of practice, “this male-designed model [is] still considered by many as the most effective and efficient way of conducting business and leading and managing people.”³³ Some institutions might be reluctant to change their ways, since the model seems to be working. Yet it might not be working for everyone. As will be investigated in more detail later, a similar situation seems to be the case for the classical music industry.

2.3.2 Public Perception

Institutions that expect certain styles of leadership are particularly problematic for women. Klenke shows that “behaviors that violate gender expectations will elicit penalties such as social rejection and negative evaluation.”³⁴ In her book *Political Leaders and the Media*, Campus analyzes how media constructs the image of the female political leader and therefore influences the common perception of women in leadership. Her conclusions parallel Klenke’s, in that it seems female politicians cannot act differently than what is expected of their gender. For example, Campus examines the image of the ‘motherly’ female political leader. This image can be a positive one, but it can become quite problematic if the politician deviates from the voter’s perception of femininity. In certain cases, “a female leader who adopts the language and posture of strength may also be perceived as a malevolent mother (or stepmother) aiming to dominate and repress the country.”³⁵

³² Ibid.

³³ Ibid., 10.

³⁴ Klenke, *Women and Leadership: A Contextual Perspective*, 148.

³⁵ Campus, *Women Political Leaders and the Media*, 64.

Campus also shows that women are predisposed to receive coverage about their physical appearances than their male counterparts.³⁶ For example, if a woman is perceived as having less chances to win (for example, she is low in the polls) and is also a glamorous woman, the media will, instead of talking about the substance of her political platform, discuss the superficiality of her image.³⁷ Campus also states that “trivial details of body and appearance are taken as possible indicators of a woman’s personality.”³⁸ Indeed, she indicates that a woman’s competency would be questioned if she showed up with a neglected look, while the shabbiness of her male counterpart would be ridiculed, but that it is “unlikely his competence or leadership would be criticized as a consequence.”³⁹ Although it might seem *cliché*, what women wear is important, because “there is a tension between projecting images of femininity and images of power.”⁴⁰

Campus also gives the example of particularly aggressive political campaigns that are often quite problematic for women. Indeed, if women “do not react, they are regarded as too weak, and if they react, they violate the unwritten rules of femininity.”⁴¹ Campus claims that a female candidate running for president or similar head of a state is most likely to be covered by media as if she was the first woman in history to be running for this position. She is presented as an anomaly or exception. Through media coverage, women who aspire to the highest political echelons are therefore represented as “unfit”⁴² This affects the general population of voters, and also women who are potentially interested in position of leadership in politics. Indeed “[i]f the mass media propagate the notion that women are still ‘unnatural’ in the political field, this may

³⁶ Ibid., 75.

³⁷ Ibid., 79.

³⁸ Ibid., 80.

³⁹ Ibid., 81.

⁴⁰ Jane Freedman, *Femmes Politiques: Mythes et Symboles* (Paris: L’Harmattan, 1997), quoted in Campus, *Women Political Leaders and the Media*, 84-85.

⁴¹ Campus, *Women Political Leaders and the Media*, 24.

⁴² Ibid., 52.

exert a remarkable effect on female self-perception. Even more importantly, it may influence the perception of party leaders who are in charge of recruitment.”⁴³

Campus also explores the disparity in the representation of success. Business women who fail in high-level positions are more likely to receive media coverage, while they will receive none if they succeed.⁴⁴ On the other hand, if men fail in similar positions, they receive little to no coverage.⁴⁵ The reported failures by women are then perceived as proof that they cannot succeed in male-dominated fields. Women who do succeed are therefore, like political leaders, anomalies.

2.4. Perception of the Conductor

The traditional and prevailing image of a conductor is predominantly male. Like the general descriptions of the ‘leader’ in the previous section, conductors are often described using masculine specific terms, highlighting the fact that a conductor is normatively male. In her article *Female Conductors: The Incarnation of Power*, Brydie-Leigh Bartleet shows that one of the challenges of female conductors is to represent or deal with the fatherly authoritative image of the conductor described by Harold Schonberg in his *The Great Conductors*.⁴⁶ Similarly, following comments made by managing agencies, Nicholas Logie indicates that one of the reasons female conductors are challenging to promote is the typically ‘masculine’ vocabulary used to describe conductors. “[M]usic reviews reinforce common gender myths: for example, reviews of male conductors use words such as ‘muscular’ and ‘virile’ whereas female conductors

⁴³ Ibid.

⁴⁴ Ibid., 50.

⁴⁵ Ibid.

⁴⁶ Brydie-Leigh Bartleet, “Female Conductors: The Incarnation of Power?” *Hecate* 29, no. 2 (2003): 228.

are often described as ‘enthusiastic’, as well as ‘rare’, or ‘unusual’.⁴⁷ This type of description of the “conductor as a leader” parallels what was stated in the previous section: the leader is normatively male, while women who are conductors are presented as anomalies. There are conductors and then there are female conductors.

The use of gender normative terms describing the conductor should not be undermined yet one can assume that people generally do not notice this reality.⁴⁸ One of the reasons for this is the environment in which this norm takes place. It might not be too much of a stretch to see the environment around classical music conducting to be traditional, or, indeed, traditionally male, the same way the higher corporate echelons are also traditionally male. In her article *Femme chefs d’orchestre: une évolution à petits pas*, Alette de Laleu, French authority known for her writings about women in classical music, discusses the difficulties faced by female conductors from a perspective of women working in a man's world. She indicates that “the massive number of men at the head of performing arts administration (theatres, operas, orchestras) could partially explain the limited number of women in positions of actual influence and decision making within the administration.”⁴⁹ For example, Claire Gibault, who acted as assistant conductor to Claudio Abbado on several occasions, said “[t]he power is held by men’s teams which have their management habits.”⁵⁰ The same Claire Gibault, let’s not forget, was

⁴⁷ Nicholas Logie, “Perceptions of Gender in Conducting,” 3. Unpublished article, provided by the author, see Appendix C

⁴⁸ Similarly, using the greeting “Hi guys” when meeting a group of women often goes unnoticed. Greeting a group of men with “Hi girls” would definitely be noticed.

⁴⁹ Alette de Laleu, “Femme chefs d’orchestre: une évolution à petits pas,” *France Musique*, published March 31, 2016, accessed June 6, 2017. <https://www.francemusique.fr/actualite-musicale/femmes-chefs-d-orchestre-une-evolution-petits-pas-685>.

(Original : La présence massive d’hommes à la tête des administrations (théâtres, opéras, orchestres) pourrait en partie expliquer le peu de recrutement de femmes dans des postes à responsabilité.)

⁵⁰ Ibid. (Original : « *Le pouvoir est tenu par des équipes d’hommes qui ont leurs habitudes de fonctionnement* ».)

refused the podium, even for a rehearsal, by the Vienna Opera Orchestra.⁵¹ In the same article, de Laleu also quotes Elizabeth Asken saying “if she was exposed to sexist comments, it was never from musicians, but mostly from administration or conductors from older generations. Those were the ones having a hard time accepting women on the podium.”⁵² These testimonies relate facts that happened in Europe. It would be interesting to have the equivalent of the LAO’s statistics for Europe, especially for the number of women in administration and top executive positions. However, these statistics are not currently available. It would demonstrate if there are discrepancies or similarities between American and European orchestras’ administrations, and potentially determine if there has been an evolution in these numbers as there has been in America.

I offer that one of the reasons for this disparity is the contradiction between the image of the conductor as a leader and image of a female conductor. Indeed, following what was previously said regarding different styles of leadership, during rehearsals, a transformational type of leadership seems inappropriate; especially today, with the extremely short amount of time to prepare performances. That is not to say however that it could not be used off podium, such as meetings with boards and administration. Yet the podium itself is not a place for negotiation, personal one-on-one mentoring and a collaborative approach. The podium calls for a transactional type of leadership.⁵³ Because this type of leadership is perceived as being masculine, female conductors are at a disadvantage, since, as Klenke shows, women who

⁵¹ “La pratique de la direction d’orchestre au prisme du genre,” Video from the conference TCPM 2015: Analyser les processus de création musicale / Tracking the Creative Process in Music, conference was October 8th, 2015, <http://medias.ircam.fr/xfd51f4>.

⁵² Laleu, “Femme chefs d’orchestre: une évolution à petits pas.”

⁵³ Edwards, “Gender and the Symphonic Conductor,” 112.

transgress gender expectations are penalized.⁵⁴ It would seem therefore, that female conductors, because of the physical environment of the podium, are in a worse position than women in high administrative positions. Transformational leadership is not viable for conductors while on the podium.

2.4.1 Public Perception of the Conductor

In her PhD dissertation “Women Conductors: A Qualitative Study of Gender, Family, ‘the Body’ and Discrimination,” Loucia Lazarou came to the conclusion that 21st century female conductors still face discrimination. She concludes that although misogyny might be part of the issue, the media representation of the female versus male conductors may lead to unconscious biases among the public. She pays particular attention to issues surrounding the body and clothing.⁵⁵ She observes how critics in the media will describe male and female conductors differently, especially when it comes to their appearances. Also, that female conductors are more subject to criticism for their hairstyles and clothes, rather than their conducting abilities.⁵⁶

This difference in media coverage is more systemic than biased critique. The media, consciously or not, perpetuates the idea that female conductors are different, or special, and that male conductors are the norm. On May 1st and 2nd 2017, *La Presse* (Montréal) newspaper published two articles, both by the same author and based on interviews of conductors. One of the articles discussed the state of orchestras in a globalizing world, while the other focused on

⁵⁴ Klenke, *Women and Leadership: A Contextual Perspective*, 148.

⁵⁵ Loucia Lazarou, “Women Conductors: A Qualitative Study of Gender, Family, ‘the Body’ and Discrimination,” (PhD thesis, University of Durham, UK, 2016), 163-217.

⁵⁶ *Ibid.*, 164.

the difficulties faced by female conductors.⁵⁷ Only male conductors were interviewed for the article on orchestras and globalization, reinforcing the fact that they are representative of the classical music industry. In other words, their experiences and opinions were normative. On the other hand, the female conductors were treated as women, rather than conductors. They were asked how their gender influenced their work and the difficulties they face on the podium. Such treatment reinforces the idea that male conductors are the norm and that female conductors are special. These discrepancies are not outright misogynistic, but may still lead to biases.⁵⁸

Byrdie-Leigh Bartleet wrote in “‘You’re a woman and our orchestra just won’t have you’: the politics of otherness in the conducting profession:”

In the journalists’ effort to understand the women conductors’ relationship with their dominant counterparts, they have perpetuated the masculine focus on the profession. Instead of trying to comprehend the women conductors’ feelings on their own terms, these journalists have sought to examine these women’s experiences through a language of Otherness and patriarchy.⁵⁹

Bartleet indicates that this *otherness* leads to double standards. Because women are represented differently in the media, they are expected to act differently than their male counterparts. They are expected to act as women. This leads to problematic praises given to women for “not conduct[ing] like a woman.”⁶⁰ They also need to do so rather quickly when on the podium.

Bartleet recounted advice given by an American conductor to Simone Young regarding her

⁵⁷ Hugo Pilon-Larose, “Mesdames les maestros”, *La Presse* (Montréal), May 1, 2017, accessed June 4, 2017, <http://www.lapresse.ca/arts/musique/musique-classique/201705/01/01-5093567-mesdames-les-maestros.php>;

Hugo Pilon-Larose, “Orchestres: faire face à la mondialisation”, *La Presse* (Montréal), May 2, 2017, accessed June 4, 2017, <http://www.lapresse.ca/arts/musique/musique-classique/201705/02/01-5093920-orchestres-faire-face-a-la-mondialisation.php>. Although the electronic versions of these articles were published on the 1st and 2nd of May, the printed versions were published both on the same day: April 29, 2017.

⁵⁸ Lazarou, “Women Conductors: A Qualitative Study of Gender, Family, ‘the Body’ and Discrimination,” 242.

⁵⁹ Brydie-Leigh Bartleet, “‘You’re a Woman and Our Orchestra Just Won’t Have You’: The Politics of Otherness in the Conducting Profession,” *Hecate* 34, no.1 (2008): 11.

⁶⁰ *Ibid.*, 9.

status as a conductor: "...this is the deal, as a young conductor under thirty standing in front of an orchestra for the first time...you have got about ten minutes to prove yourself; ...if you are a woman you have got about two.”⁶¹

Nicholas Logie, PhD from Open University and who does conductor mentoring, conducted an experiment to assess people’s unconscious gender biases when it comes to conducting. He identified 14 video recordings of the same musical excerpts, 7 of which were conducted by men, while women conducted the other seven. He then asked music enthusiasts as well people working in the classical music industry, to identify the gender of the conductor simply by listening to the music. Interestingly, the participants were able to correctly identify the gender of the conductors by a “slightly higher proportion of correct answers than might be produced by pure guesswork.”⁶² However it should be noted that many participants indicated that they chose the gender of the conductor using random guesswork, rather than making their choices based on critical reason. Nevertheless, when critical thinking was used, the participants’ reasonings were quite telling. One participant identified the gender of the conductor as female because the piece was “[l]ess exact, not together because of a possible female unclear beat (sorry).”⁶³ When identifying the gender of the conductor as male, one participant said

The second had a SOUND to it that felt deeply confident and strongly embodied. It was more visceral. Which doesn't mean loud or heavy, but connected to a strong physicality with an air of capriciousness that suggests embodied control of the orchestra.... Ooh ... really digging out my prejudices here!!⁶⁴

⁶¹ Ibid., 13.

⁶² Logie, “Perceptions of Gender in Conducting,” 10.

⁶³ Ibid., 16. The quote is taken directly from Logie who reports the participants words. Therefore, the word ‘sorry’ is part of the participant’s verbal response, showing her/his acknowledgement of his own negative bias when it comes to gender perception.

⁶⁴ Ibid. Capitalized letters and punctuations from original text.

Although participants were aware that their choices were based on gender biases, it did not prevent them from using these biases when making their choices. “I just really have no idea. I am embarrassed by my comments, which are generally completely sexist. But flying blind like this on a matter which, I believe, is indistinguishable, just brings out the stereotypes.”⁶⁵ Another participant explained the choices made this way:

If I want to be consistent, I have to stay with the neater, controlled but maybe a bit boring version for a female and the more dancing, charming interpretation for the male. I don't want to be unfair though - it could also be that [excerpt] H has more of a dancing swing to it because it's been conducted by a woman ... maybe [excerpt] G is conducted by a man who is quite tense or uncharismatic and that's why there is so little phrasing in the melody?⁶⁶

It is also important to note that some participants identified the gender of the conductor based on the quality of the recordings, rather than the music itself. Logie indicates that “[s]uperior recording quality and more experienced orchestras were also attributed to male conductors. Here the logic was that female conductors have fewer opportunities to conduct experienced orchestras in ideal recording conditions.”⁶⁷

In the second part of the experiment, the participants were allowed to see the orchestras, including the conductors of the pieces they heard earlier. When they had visual access to the conductor, some of the participants’ previous answers were proven wrong. For example, one reason sometimes given to identify a female conductor, was that the music was not ‘exact’ when

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid., 12.

it came to the beat. However, when looking at the videos, participants recognized the women conductors as being more ‘precise’ than their male counterparts.⁶⁸

Logie’s experiment is interesting, but limited, as it only included 14 conductors, all with a great variety of sound quality and were from different orchestras with different strengths. Of particular interest are the reasons given by the participants for choosing the gender of the conductors. Even if wrong, the reasons given clearly showed a bias against women; a bias acknowledged by the participants.

2.5 Differences

Within the classical music industry, unconscious biases still need to be taken seriously, as something affecting female conductors’ experiences. Because the norm is still perceived as being male, women wanting to achieve high leadership positions such as conductors, need to navigate a treacherous path between being perceived as too feminine and being perceived as masculine. Essentially, women can’t win.

In the business world, there is a general acknowledgement of the reality of unconscious biases.⁶⁹ In the business community there seems to be a desire to see women’s leadership as something positive rather than something that needs to be changed to fit a more ‘masculine’

⁶⁸ Ibid., 19.

⁶⁹ That unconscious gender bias exists in the workplace is well known, not only in academia, but also among the general public. A simple google search on gender bias in the workplace will provide multiple sites, newspaper articles and new media posts on this issue. See for example, Lisa Marie Jenkins, “Unconscious Gender Bias: Everyone’s Issue,” *The Blog, HuffPost*, May 27, 2015, accessed June 4, 2017, http://www.huffingtonpost.com/lisa-marie-jenkins/unconscious-gender-bias-e_b_7447524.html. See also “How to Beat Unconscious Gender Bias in The Workplace?” *The One Brief*, accessed June 4, 2017, <http://www.theonebrief.com/how-can-we-beat-unconscious-gender-bias-in-the-workplace/>.

mold. Ideally, arts organizations will follow current trends in the business industry, recognizing different types of leadership as something that can improve performance rather than hinder it.

It is important to mention that women and some organizations have already created supportive environments. In 2002, Marin Alsop, conductor of the Bournemouth Symphony Orchestra, founded the Taki Concordia Conducting Fellowship. The Linda and Mitch Hart Institute for Women Conductors was founded in 2015 with the collaboration of the Dallas Opera. In February 2017, Marin Alsop, in collaboration with the BBC Concert Orchestra, gave an afternoon workshop, specifically to women conductors. In 2017, the New York Conducting Institute offered the *International Women's Conducting Workshop* with Diane Wittry, author and the conductor of Allentown (PA) Symphony. And finally, in 2017, Audite International Conducting Competition innovated by creating the first screened competition, attempting to avoid gender and race unconscious bias, so juries can only evaluate by the output (i.e. the sound), and not by what they see. However, these initiatives are for women who have already gained a certain position in the classical music industry or are at a rather advanced level.⁷⁰ There is very little available for the new and aspiring conductors. An exception, is Women Conductors at the Royal Philharmonic Society, formerly the Women Conductors @ Morley co-founded in 2013 by Alice Farnham and Andrea Brown. Women Conductors wants “to eliminate any remark about whether a conductor is a man or a woman so that conductors are judged on their talent

⁷⁰ The workshop offered by the New York Conducting Institute is the only initiative that included less advanced conductors (i.e. non-degree in conducting or without a position). Nevertheless, conductors participating the workshop were selected from demo videos sent by the applicants. This shows that conductors participating in the workshop had some experience.

alone,” but also to create programs that will encourage young women to see conducting as viable career choice.⁷¹

Because the podium calls for a more direct style of leadership, women are at a disadvantage. Women therefore need to pay particular attention how they project their leadership and their performances as conductors, as opposed to trying to fit the normative image of the conductor. Women need to find ways to express and project their own individual forms of leadership. They therefore also need to acknowledge how certain gestures, vocal qualities, and, performances are perceived. The following chapters will analyze the challenges of voice and body language, particularly in domains such as the performing arts, to bring solutions that can be applied to the podium.

⁷¹ “About,” Royal Philharmonic Society, accessed March 8, 2017, http://royalphilharmonicsociety.org.uk/performers/women_conductors/about.

CHAPTER 3

THE VOICE

3.1 Introduction

When it comes to leadership, one needs to appear at ease, communicating and expressing confidence. The voice of the leader is therefore important, as it is one of the primary ways to express this confidence. Based on the limited qualitative research on the issue, it does appear that female conductors do acknowledge that they are expressing themselves, as well as being perceived by others, differently than their male counterparts.¹ As we will see, research also shows women's voices, in general, are often perceived negatively in comparison to men's.² It is Anna Edwards' opinion that "women have to be far more cognizant in how they present themselves on the podium"³ and that male and female conductors may require "diverge training."⁴ Because they are perceived differently.

The female voice, and its impact on women's professional lives, has been a topic of research in academia, as well as a topic of practice for voice coaches. There are some publications focusing on choral conductors: For example, Hilary Apfelstadt, director of choral activities and professor of conducting at the University of Toronto, talks about it in *Women Conductors as Leaders and Mentors*.⁵ Nevertheless, research has never, until Anna Edwards, been applied specifically to female orchestral conductors voice and how it affects their

¹ Anna Edwards, "Gender and the Symphonic Conductor" (DMA diss., University of Washington, 2015), 77-81.

² Anne Karpf, *The Human Voice: The Story of a Remarkable Talent* (New York: Bloomsbury, 2006), Chapter 10, 151-171.

³ *Ibid.*, 81.

⁴ *Ibid.*

⁵ Hilary Apfelstadt, "Women Conductors as Leaders and Mentors," in *Wisdom, Wit, and Will: Women Choral Conductors on their Art*, ed. Joan Catoni Conlon (Chicago: GIA Publications, 2009).

experience on the podium: In her dissertation entitled “Gender and the Symphonic Conductor,” she dedicated a section to the voice.⁶ In her research, she explores topics such as pitch of the voice, the need for inflections, declarations versus questions, the projection of the voice, and finally, the importance of choosing the correct words when talking to the orchestra.⁷ Since men and women are perceived differently, she comes to the conclusion that a woman needs to be particularly aware of her voice projection. Apfelstadt, in *Wisdom, Wit, and Will*, a book focusing on female choral conductors, comes to the same conclusion. She even goes so far as to say that if a woman suspects her “speaking voice is a detriment to [her] leadership in any way, [she should] consult a speech therapist.”⁸

This chapter will explore the voice in more detail with the goal of later bringing solutions to the identified issues. A look at scientific data that includes women’s voice pitch across time and culture and women’s laryngeal specificities will be part of this study. To study voice specificities on their own is not enough however. It is important to investigate differences in perceptions, not just between genders, but also between cultures. When it comes to the voice itself, this chapter will explore the pitch, volume, inflection, as well as ‘tag questions’, ‘hedges’ and ‘uptalk.’⁹

3.2 Comparison of Male and Female Voices

3.2.1 Physiology

Adrian Simpson, professor of speech at the University of Jena, shows that some of the differences between men and women can be explained through physiology. For example, some women have breathier voices than men, most likely due to their vertically thinner vocal folds that

⁶ Edwards, “Gender and the Symphonic Conductor,” 77-81.

⁷ Ibid.

⁸ Apfelstadt, “Women Conductors as Leaders and Mentors,” 167.

⁹ These terms will be defined later in this chapter.

never fully close, therefore creating a constant airflow men do not experience.¹⁰ Also, on average, male vocal tracts are longer than the female ones.¹¹ Similarly, men have longer tongues, which significantly affects their pronunciations of some vowels.¹² There are also differences in the height between their soft palates, leading to a significant difference in timing of the sound from both men and women. One should not expect men and women to sound alike. Although, as we will see later in this chapter, the female voice might have lowered in pitch throughout the past decades¹³, female voices will always sound different than male voices.

Anne Karpf, author of the book *The Human Voice: The Story of a Remarkable Talent*, says that “men often breathe more from their abdomen” and speak from their chest, while women speak more from the head.¹⁴ This is not trivial, as men do have a greater chest cavity than women enabling them to reach deeper tones.¹⁵ Nevertheless she also says that those differences could be the result of social expectations. For centuries, women were expected to remain quiet¹⁶ and to be heard as little as possible. According to Karpf, this might explain why women tend to use their heads (creating a softer sound) rather than their abdomen (producing a more resonant and vibrant sound).¹⁷ Social expectations throughout time might be behind some of the observable differences between male and female voices.

¹⁰ Adrian P. Simpson, “Phonetic Differences Between Male and Female Speech,” *Language and Linguistics Compass* 3, no.2 (2009): 623.

¹¹ “The average length of the adult female vocal tract, that is, the distance from the vocal folds to the lips, is on average 14–14.5 cm. The average male vocal tract is 17–18 cm.” *Ibid.*, 625.

¹² Simpson says that “the male (+) tongue has to travel to get from [i] to [A] is approximately 11% more than it is for the female tongue”, *ibid.*, 628.

¹³ Cecilia Pemberton, Paul McCormack, and Alison Russell, “A Cross Sectional Study of Australian Women's voices,” *Journal of Voice* 12, no.2 (1998).

¹⁴ Karpf, *The Human Voice*, 154.

¹⁵ *Ibid.*, 154-155.

¹⁶ This point is explained in the very next section.

¹⁷ Karpf, *The Human Voice*, 154, 156.

A review of relevant literature makes clear that the differences between men and women extend beyond physical characteristics. However, differentiating between physiological and cultural reasons for the gendered differences is not an easy task.¹⁸

3.2.2 Culture and Pitch

Although it is true that women generally have higher pitched voices than men, pitch, either male or female, is not consistent across cultures. In some cultures, the differences between men and women are relatively limited, such as for the Chinese Wù dialect, in which the average male and female F0¹⁹ (pitch) are 170 Hz and 187 Hz respectively.²⁰ On the other hand, French men average 118 Hz, while French women average 207 Hz, showing a stronger difference between genders.²¹ Amongst the lowest pitch for women are the Dutch (191 Hz), Swedes (196 Hz), and Americans 214 Hz.²² These differences between nationalities cannot be explained entirely by anatomical and physiological differences. Although Japanese and English men have the same potential in terms of range, Japanese men tend to speak with a lower pitched voice, while Japanese women have the world's highest pitch, reaching up to 450 Hz.²³ In Japan, this high pitch voice is a sign of politeness, innocence, and deference to Japanese men.²⁴ On the other hand, British men have been known to reach pitches as high as British women.²⁵ The intensity of feelings regarding a particularly important issue is also expressed differently in

¹⁸ Simpson, "Phonetic Differences Between Male and Female Speech," 637.

¹⁹ F0 is the fundamental frequency. It means different things in music and in phonetics however. In the latter, it refers to the vibration of the folds without "mouth/tongue articulation". "Phonetics I, Acoustics," accessed June 15, 2017, http://people.ku.edu/~mmth/701_Acoustics.pdf

²⁰ Simpson, "Phonetic Differences Between Male and Female Speech," 625.

²¹ Ibid.

²² Renée van Bezooijen, "Sociocultural Aspects of Pitch Differences between Japanese and Dutch Women," *Language & Speech* 38, no. 3 (Jul.-Sep. 1995): 25; Krapf, *The Human Voice*, 154, 344, note 10. It is important to acknowledge, however, that different studies give a slight difference of 10 Hz for American women. In some sections of her text, Kapft, taking from Alan Cruttenden, *Intonation*, (Cambridge: Cambridge University Press, 1995), gives 225 Hz for American women (age of participants is not determined), while she gives 214 Hz on page 344, note 10.

²³ Krapf, *The Human Voice*, 174.

²⁴ Ibid.

²⁵ Ibid.

different cultures. For example, Chinese will lower their pitch when talking about a particularly important topic, while Americans tend to do the reverse, by speaking more loudly and at a higher pitch when doing so.²⁶

Sociolinguistic studies emphasize the importance of gender as a factor when looking at phonetic variations.²⁷ Graddol and Swann say that “[m]en seem to be under some kind of social and psychological pressure to make their voices sound as different as possible from women (and, perhaps, vice versa).”²⁸ Furthering the point on the social and cultural aspects of the voice, other studies show that men and women change their voices depending on to whom they speak. For example, women tend to use a lower pitch in formal situations, most likely, Karpf says, to avoid “feeling at a power disadvantage.”²⁹ The voice, particularly the pitch, is affected by small physical changes in body and posture. When under pressure, people experience stress in their bodies, often leading to physical tension, translating in a diminution of vocal range, due to the constriction in their throats. This stress will also lead to bad posture, for example projecting the head forward, changing the timbre of the voice, making it less agreeable.³⁰ This is true for both men and women. Because women are more subject to criticism of their voice, they should pay particular attention to changes in their voice.

As mentioned earlier, women's voices have become progressively lowered in pitch the past few decades. One study in particular shows that Australian women have significantly deepened their voices in the past 50 years.³¹ The research shows that, on average, women's voice in 1945 was 229 Hz, while in 1993, it was 206 Hz, showing a 23 Hz drop (slightly more than a

²⁶ Ibid., 188.

²⁷ Simpson, “Phonetic Differences Between Male and Female Speech,” 633.

²⁸ David Graddol and Joan Swann, *Gender Voice*, (Oxford: Blackwell, 1989), 22, quoted in Karpf, *The Human Voice*, 154.

²⁹ Karpf, *The Human Voice*, 164-165.

³⁰ Patsy Rodenburg, *The Actor Speaks*, (United Kingdom: Methuen Drama, 1997), 16.

³¹ Pemberton, *et al.*, “A Cross Sectional Study of Australian Women's Voices.”

half step).³² While this study is the most scientifically reliable because of the protocol of the research,³³ its result reflects what we find if we compare studies of different years in other countries such as Canada, the United-States, and Sweden.³⁴ Pemberton states it is not entirely clear why this change took place. A rather convincing argument is the news media industry's current perceived preference for lower voices, which would, in turn, influence the vocal behaviors of those listening.³⁵ It is therefore clear that men and women have different bodies, translating in naturally different voices. Nonetheless, the differences between genders cannot simply be explained by physiology.

3.3 Perception

The voice is an important expressive tool. Yet what it expresses might not always be what one intends. In her 2006 publication *The Human Voice: The Story of a Remarkable Talent*, Karpf says that when it comes to their voices, women are at a social disadvantage in comparison to men. In her research, she explores different prejudices surrounding the female voice, which, she claims, are ingrained in Western culture. These prejudices lead to the predominantly negative perception of women speaking in society. Indeed, when we go back to the roots of Western Culture – Greek Culture – we find that women were to stay silent. Karpf gives the example of the philosopher Aristotle, who is believed to have said: “Silence is a woman’s glory.”³⁶ A few centuries later, Paul the Apostle said that women should remain silent in church:

³² To put in musical terms, if $A_4=440$, then $A\#_3=233.08$, $A_3=220$, $G\#_3=207.65$, and $G_3=196$. Thus 229 Hz is in between A_3 and $A\#_3$ and 206 Hz is slightly lower than $G\#_3$. This information is based on Michigan Tech, “Physics of Music—Notes,” accessed June 27, 2017, <http://www.phy.mtu.edu/~suits/notefreqs.html>.

³³ They took tapes of sentences that were recorded in 1945, and they compared them with their 1993 recordings of the same sentences.

³⁴ Pemberton, *et al.*, “A Cross Sectional Study of Australian Women's Voices,” 210-211.

³⁵ *Ibid.*, 212.”

³⁶ Aristotle, *Politics*, Part XIII (Oxford: Oxford University Press, 1998) quoted in Karpf, *The Human Voice*, 156.

Preachers in New England in 18th- and 19th-century forcefully submerged talkative women, who then had to choose between remaining silent, or drowning.³⁷

3.3.1 Pitch

Regardless of the time period, when women were speaking, they were generally perceived as bad orators. It is interesting to note that the negative criticisms centered on their voices, rather than their skills with words. Women were believed to have weak voices. Yet, when the megaphone arrived, rendering individual's power of projection obsolete the 'weak' voice could no longer be used as an excuse, women's voices were still found to be at fault. The broadcasting industry indicated that the female voice when transformed into electrical impulses, did not blend nicely with the radio equipment and did not sound acceptable. As Karpf points out however, the fault of the 'awful' sound was the woman's, rather than the technology.³⁸ Women were often criticized for their apparent high-pitched voices that were irritating to listeners. Listeners commented "a woman's voice becomes monotonous after a time, that her high notes are sharp, and resemble the filing of steel, while her low notes often sound like groans."³⁹ A high pitched female voice was seen as being youthful, or immature, while a lower pitched female voice, was perceived as sexual. In other words, women's voices were perceived as lacking the authority broadcasters need.⁴⁰ Furthermore, and quite interestingly, women were also perceived by some to have unsuitably expressive voices, while others found the female voice too monotonous and inexpressive. Regardless of the reasons behind the perception, the result was the same: women's voices were inappropriate. Karpf shows that even today women working in the broadcasting industry are sparse in comparison to men. One of the explanations for this

³⁷ Karpf, *The Human Voice*, 157, 337, note 36.

³⁸ *Ibid.*, 157.

³⁹ "Filing Steel," *Daily Express* (September 19, 1928), quoted in Setan Tromel-Plotz, ed., *Gewalt Durch Sprache* (Frankfurt: Fisher Taschenbuch Verlag, 1984), reprinted in Karpf, *The Human Voice*, 157.

⁴⁰ Karpf, *The Human Voice*, 158.

discrepancy is that listeners prefer male broadcasters. If a woman is perceived to have a high-pitched voice, those listeners will switch the radio off.⁴¹ It appears that even today, there still exist prejudices against the voices of women, especially when it comes to their pitch.⁴²

Dilraj Sokhi, Michael Hunter, Iain Wilkinson, and Peter Woodruff, co-authors of the article “Male and female voices activate distinct regions in the brains,” have proven that men's brains respond differently to female and male voices. When listening to male and female voices, a man's brain (the study was only done on male participants) lit-up differently during MRIs.⁴³ The researcher attributed the differences to the possible complexity⁴⁴ of the female voice in comparison to the relatively less complex male one. This does not mean, however, as some have suggested in the popular comment,⁴⁵ that men cannot listen to women, but only that their brain responds differently to female voices than they do male. What these differences are, and how they impact perception is not clear, but this supports the idea that the female voice, whatever the reality of their projection, is perceived differently.

⁴¹ Ibid., 160. Amanda Marcotte, “The War on Female Voices is Just Another Way of Telling Women to Shut Up,” *The Daily Dot*, December 11, 2015 (10:58 AM), accessed June 26, 2017, <https://www.dailydot.com/via/vocal-fry-99-percent-invisible-womens-voices/>.

⁴² Rebecca Bohanan, “Here's Why You Hate Hilary's Voice,” *Huffpost*, last updated October 17, 2016, accessed October 10, 2017, http://www.huffingtonpost.com/entry/heres-why-you-hate-hillary-clintons-voice_us_57f2c838e4b03d61445c70e6; Elspeth Reeve, “Why do so many people hate the sound of Hilary Clinton's voice?” *New Republic* May 1, 2015, accessed October 10, 2017, <https://newrepublic.com/article/121643/why-do-so-many-people-hate-sound-hillary-clintons-voice>; Hannah Groch-Begley, “A Comprehensive Guide to Sexist Attacks on Hillary Clinton From The 2008 Campaign.” *MediaMatter for America*, February 5, 2016, accessed October 10, 2017 <https://www.mediamatters.org/research/2016/02/05/a-comprehensive-guide-to-sexist-attacks-on-hill/199700#voice>.

⁴³ Dilraj Sokhi, *et al.*, “Male and Female Voices Activate Distinct Regions in the Brains,” *NeuroImage* 27 (2005): 572-578.

⁴⁴ “Although the precise parameters that define this complexity have not been fully described, the idea is suggested by evidence that female voices, compared to male voices, are more difficult to both to recognize...and synthesize...” Ibid., 577.

⁴⁵ For example, Andrea, “Male Brains Aren't Designed to Listen to Female Voices,” *StyleCaster*, accessed July 25, 2017, <http://stylecaster.com/male-brains-arent-designed-listen-female-voices/>.

A 2013 article titled “Voice pitch and the labor market success of male chief executive office” shows that CEOs of large companies tend to have lower voices.⁴⁶ According to this research, there seems to be a correlation between lower pitched voices and higher status in business world. In the world of politics, research indicates a correlation between a candidate’s pitch and how people vote. Voters prefer candidates with lower pitched voices.⁴⁷ Before winning the 1979 elections, it is well known that Margaret Thatcher “took lessons with a speech coach at the Royal National Theatre.”⁴⁸ The fact that she actively changed her voice to lower her pitch has been recognized and is often mentioned as an incentive for women to work at lowering their voices. When carefully listening to Thatcher's speech before and after taking lessons with a coach from the Royal National Theatre, one realizes that the pitch is not the only thing that changed in her voice. The other qualities she gained are not often mentioned in publications, which too often focus on lowering her pitch.⁴⁹ As well as lowering the pitch, there are also important changes in her intonation and inflection. Thatcher’s tone became more authoritative while exuding calmness. Her voice was more supported, the sound coming from her entire body instead of only coming from the throat. As discussed earlier, women are known to speak more from the head, while men speak from the abdomen.⁵⁰ Therefore, a careful observation of the changes in her voice shows that it is not only the pitch that changed but also an overall increase

⁴⁶ William Mayew, Christopher Parson, and Mohan Venkatachalam, “Voice Pitch and the Labor Market Success of Male Chief Executive Office,” *Evolution and Human Behavior* 34 (2013): 243.

⁴⁷ Casey Klofstad, Rindy Anderson, and Susan Peters, “Sounds Like a Winner: Voice Pitch Influences Perception of Leadership Capacity in Both Men and Women,” *Proceedings: Biological Sciences* 279, no. 1738 (7 July 2012), 2698-2704, <http://www.jstor.org/stable/41549338>.

Cara Tigue, Diana Borak, Jillian O’Connor, Charles Schandl, David Feinberg, “Voice Pitch Influences Voting Behavior,” *Evolution and Human Behavior* 33 (2012), 210-216.

⁴⁸ Bill Gardner, "From 'Shrill' Housewife to Downing Street: The Changing Voice of Margaret Thatcher," November 25, 2014, accessed June 15, 2017, <http://www.telegraph.co.uk/news/politics/11251919/From-shrill-housewife-to-Downing-Street-the-changing-voice-of-Margaret-Thatcher.html>.

⁴⁹ Fiona Macrae, "Trying to Win an Election? Lower Your Voice (...Maggie Did and It Worked for Her)" *Daily Mail*, 14 March 2012, accessed 25 June 2017, <http://www.dailymail.co.uk/sciencetech/article-2114483/Trying-win-election-Lower-voice-like-Margaret-Thatcher.html>.

⁵⁰ See page 28 of this document; Karpf, *The Human Voice*, 154-155.

in the quality of her voice, which might have led to a more positive perception of Thatcher's voice.

Today it is common for both men and women in business to take voice coaching sessions. It is, in fact, a booming market for voice coaches. Career consultants are also known to give advice on voice projection. For example, many companies offer coaching advice to TED Talks presenters before they give their papers, and for company directors before giving speeches.⁵¹ Interestingly, however, lowering pitch is not at the core of these teachings. What seems to be more important is for the speaker to find his or her "own" voice. Indeed, intentionally working to lower one's pitch is not recommended.⁵² Instead, coaches seem to work with the voice that people have, helping them improve their voice, yet not denaturalizing them. A study conducted by Quantified Impression⁵³ found that business women in high positions of power have, when it comes to the pitch, similar voices as the general female population working in the business

⁵¹ Here are few examples of companies that offer these services, Levo, accessed June 15, 2017, www.levo.com, The Voice Business, accessed June 15, 2017, <https://voicebusiness.com.au/about-us>, The Glass Hammer, accessed June 15, 2017, <http://theglasshammer.com>, Professional Voice, accessed June 15, 2017, <http://www.professionalvoice.co.uk/>.

⁵² The Voice Lady, "If You Want a Deeper Speaking Voice, Don't Do This!" *The Voice Training Blog*, April 1, 2011, accessed June 26, 2017, by <http://www.voicedynamic.com/blog/?p=143>. Nancy Daniels, alias The Voice Lady, "has been involved in voice training since 1977. A graduate of Gettysburg College with a BA in music, she discovered the techniques for improving the sound of the speaking voice while in graduate school at American University in Washington, D.C. ... Daniels worked in New York City for G. Schirmer, ICM Artists and the Aspen Music Festival where she was director of public relations...In Canada Daniels taught Voice and Public Speaking at the University of Western Ontario's Graduate School of Journalism, The Ivey School of Business, and St. Peter's Seminary...In addition to her guest speaking engagements, Nancy gives seminars and corporate and group workshops in the United States and Canada.", "About the Voice Lady," *Voice Dynamic*, accessed June 26, 2017, <http://thevoicelady.com/about-the-voice-lady/>.

⁵³ At the time the Wall Street Journal article was written, the name of the company was Quantified Impressions. Since then, the company name changed to Quantified Communications. Their goal "is to use the latest in science, data, and intelligence to help leaders, professionals and organizations dramatically enhance the impression they make on audiences." "Why We're Here," accessed November 18, 2017, <https://www.quantifiedcommunications.com/about>. For example, they "built the world's largest communication database so [anyone] can measure how [their] audience will receive [their] message—before [they] even deliver it. [The company] platform is based on years of scientific communication research, and uses the latest technologies to help [anyone] become a better communicator." "Mesasure," accessed November 18, 2017, <https://www.quantifiedcommunications.com/communication-analytics-platform>.

industry.⁵⁴ Carrie Goldberg, a research analyst with Quantified Impression, reporting on the study, stated that:

Women leaders stand out on another measure – the amount of “vocal energy,” or variations in loudness, they use to drive home their points, the study shows. An energetic voice comes across to listeners as authentic, inspiring trust ... And vocal energy is easily controlled by the speaker, providing ambitious people a ready tool for advancement.⁵⁵

To develop vocal energy and voice flexibility, an exploration of the techniques used in acting classes could prove beneficial. Peta Walzak, Patricia McCabe, Cate Madill, and Christine Sheard authored a study that showed that theater techniques, pioneered by Patsy Rodenburg and Cicely Barry, distinguished drama voice coaches, have significantly helped female acting students increase their pitch range, particularly the lower end of the range. Rodenburg teaches her students, both male and female, breathing and relaxation techniques, with the goal of bringing awareness to one’s own body.⁵⁶ This study shows that, although Rodenburg and Barry’s techniques do not specifically target the pitch of the students, by consistently practicing these breathing and relaxation techniques for one year,⁵⁷ acting students, particularly female students, dramatically expanded their voice range, particularly in the lower range.⁵⁸ Interestingly, students’ F0⁵⁹ did not change, their “normal speaking voice” did not change, yet their range did.

⁵⁴ Sue Shellenbarger, “The Sound of Your Voice Speaks Volumes,” *Wall Street Journal*, 24 April 2013, accessed June 15, 2017, <https://blogs.wsj.com/atwork/2013/04/24/the-sound-of-your-voice-speaks-volumes/?mg=prod/accounts-wsj>.

⁵⁵ Ibid., “[r]esearchers define vocal energy as variations in loudness, amplitude or intensity of a speaker’s voice. A speaker who shifts often from loud to soft tones tends to capture listeners’ interest and to come across as more passionate than one who speaks in a monotone.”

⁵⁶ Rodenburg, *The Actor Speaks*, 91. Peta Walzak, Patricia McCabe, Cate Madill, and Christine Sheard, “Acoustic Changes in Student Actor’s Voices After 12 Months of Training,” *Journal of Voice* 22, no.3 (2008): 301.

⁵⁷ Two semesters of sixteen weeks each.

⁵⁸ Walzak, McCabe, Madill, Sheard, “Acoustic Changes in Student Actor’s Voices After 12 Months of Training,” 301.

⁵⁹ F0 is the fundamental frequency. It means different things in music and in phonetics however. In the latter, it refers to the vibration of the folds without “mouth/tongue articulation.” “Phonetics I, Acoustics,” accessed June 15, 2017, http://people.ku.edu/~mmth/701_Acoustics.pdf

Thus, focusing on breathing exercises and developing awareness of one's body, acting voice techniques like Rodenburg and Barry's help individuals develop voice flexibility.

In both business and theater, coaches work on strengthening and supporting the voice, rather than solely focusing on changing the pitch of their male or female clients and students. For a conductor, the correct air support, word emphasis, and projection is a surer approach to strengthen the voice and make it more assertive. Having said that, there are many controversial claims and statements surrounding the concept of pitch and voice. When it comes to a woman's voice, pitch can be particularly subjected to criticism. This might have led to the early conclusion that women should change their voices, particularly learning to lower their pitch, if they wanted to be taken seriously. Since a more grounded voice may appear lower, and that women's voices are so often prejudiced because of their pitch, it is not surprising that people tend to only mention a change in pitch when listening to a more supported voice, as was the case with the media discussing the changes in Thatcher's voice.

3.3.2 Volume

The volume of a woman's voice is also a source of complaints from listeners.⁶⁰ Karpf indicates that although women are often perceived to be too loud, in reality, men tend to speak louder.⁶¹ Furthermore, Karpf suggest that speaking loudly is acceptable for men, while when women do so, it is perceived as being aggressive or strident, lacking authority.

The voice elicits different responses depending on gender. In a poll study where 2194 participants were interviewed on the marketing values of male and female voices, about half of the respondents said that women had more soothing voices, while men were identified as being

⁶⁰ Karpf, *The Human Voice*, 160.

⁶¹ *Ibid.*

forceful.⁶² Although being forceful and soothing are important qualities, they do not have the same impact in terms of leadership. Because women are perceived, and therefore expected, to have soft, soothing voices, when a woman does speak forcefully, it appears jarring and unnatural. There is, of course, a difference between screaming and speaking loudly. From all that has been observed in different domains, it is easy to conclude that there could be a problem for female conductors, since any conductor needs to be heard across the stage.

Prior to a performance or a rehearsal, a performer may visit the hall to test the acoustics. A conductor should do the same, not only to see how the orchestra will sound, but how her/his voice will as well. Since there are prejudices against women speaking loudly, a female conductor should know exactly how loud her voice needs to be, so she can be heard without being accused of shouting. While women, on a regular basis, have to be careful with their voices, it is particularly important at an audition: Candidates must have the right volume, not too soft, not too loud. Indeed, according to Patsy Rodenburg, a common affliction experienced by actors who want to ‘conquer’ their space is called ‘the push’.⁶³ This happens when actors are unfamiliar and feel overwhelmed by the space where they perform.⁶⁴ In those instances, an actor might try to project a strong voice.

If one does not have enough support or cannot control his or her breathing, then the voice breaks and sounds like a scream. A ‘push’ can be quite difficult to listen to as it sounds

⁶² Regina A. Corso, “Are Consumers More Responsive to Male or Female Voices in Advertisements?” *The Harris Poll* 36, (March 12, 2010), accessed June 6, 2017, <http://media.theharrispoll.com/documents/Harris-Interactive-Poll-Research-Media-Advertising-2010-03.pdf>. “Over the last 5 decades, Harris Polls have become media staples around the world. Frequent polls tap into a representative sample of Americans of all ages, genders, income and ethnic backgrounds. From sports to health, politics to the economy, the Harris Poll reflects Americans’ opinions on a wide range of topics and are regularly published by national, local, consumer, business, and trade media outlets. Harris Poll offers a diverse portfolio of proprietary client solutions to anchor and propel communications campaigns. Armed with relevant insights on public opinion, public and private sector clients harness the power of the Harris Poll to gain both credibility and coverage to drive their desired business outcomes.” Quote found in “About The Harris Poll ®,” *The Harris Poll*, accessed June 11, 2017, <http://www.theharrispoll.com/about/about-us.html>.

⁶³ Rodenburg, *The Actor Speaks*, 69.

⁶⁴ *Ibid.*

aggressive.⁶⁵ If one visits the hall prior to an audition, the large space might not be as overwhelming. Good support, deep breathing, and a relaxed throat (as well as body) will also help one express confidence and avoid such negative criticism.

3.3.3 Intonation

It is not only the pitch and the volume of the voice that are important. As will be discussed in the next section men and women use inflections differently, which leads to differences in perception. Simple variations in intonation can change the meaning of a sentence. In the English language, ending a sentence with a raised pitch can transform a declaration into a question. Intonation is more complex than the difference between questions and declarations, as they also change between people of different cultures even though they are speaking the same language. It is not only a question of accent, but also of tonal emphasis.⁶⁶ These differences can be obvious or very subtle. As Karpf indicates, people are “expert decoders of each other’s cadences,”⁶⁷ but only if they share the same culture. In other words, there can be miscommunications based on misinterpretations of tones across cultures. One needs to be aware of these differences and how tone, pitch, and flow of sentences can affect, quite dramatically, how people are perceived. Inflections are different between Slavic, Germanic and Latin languages. Italian is often perceived as melodic and emotional, while German is perceived as harsh.⁶⁸

Sandra Baigel, a voice coach from Australia with 20 years of experience tutoring business people, states that because inflections change the meaning of sentences, people working

⁶⁵ Ibid.

⁶⁶ Karpf, *The Human Voice*, 37.

⁶⁷ Ibid., 38-39.

⁶⁸ Ibid.

in a second or third language risk being misinterpreted.⁶⁹ A female conductor working in a second, or even third language, must be particularly mindful of her tone.

3.4 ‘Tag questions’, ‘hedges’, and ‘up talk’

Culture is not the only factor influencing how one’s voice intonation is perceived. There are three linguistic features commonly recognized, although sometimes mistakenly, as “women linguistic features”: ‘tag questions’, ‘hedges’, and ‘uptalk’.

3.4.1 ‘Tag questions’ and ‘hedges’

A ‘tag question’ is a “question formed by the appendage of an interrogative to a statement; a formula used in this manner.”⁷⁰ An example of a ‘tag question’ would be when one ends a sentence with a “right,” or “isn’t it?”⁷¹ A ‘hedge’ is different. It is a way to soften one’s communication by use of a mitigating word or structure.⁷² ‘Hedges’ are very common in polite conversations and they give the impression that the speaker is lowering his or her position to make the listener more at ease, for example “I am no specialist, but you might want to...” Interestingly, ‘hedges’ are very common in academic writing. One uses them to lessen the strength of a statement or to make certain that a statement is not based on personal opinion.⁷³ Examples of ‘hedges’ in writing would be to add “sort of,” “kind of,” or use the words “would” or “could” in a sentence, such as in “Beethoven could have written this because he thought...”

⁶⁹ “Voice Wheel Complete Overview,” YouTube video, 12:28, posted by Sandra Baigel, February 2, 2015, https://www.youtube.com/watch?v=liogIoyi_bA.

⁷⁰ Oxford English Dictionary, 3rd ed., s.v. “tag question,” accessed June 27, 2017, <http://www.oed.com.proxy-remote.galib.uga.edu/view/Entry/197010?redirectedFrom=tag+Question#eid19143804>.

⁷¹ Paul Warren, *Uptalk: The Phenomenon of Rising Intonation* (United Kingdom: Cambridge University Press, 2016), 107, Kindle.

⁷² Cambridge Dictionary, s.v. “‘hedges’,” accessed June 27, 2017, <http://dictionary.cambridge.org/grammar/british-grammar/emphasising-and-downtoning/'hedges'-just>.

⁷³ *Ibid.*

These two elements of syntax have, historically, been associated with women.⁷⁴ They can also be perceived as incompatible with leadership and therefore negative in such a context. Margaret Ann Baker shows that the use of ‘hedges’ and ‘tag questions’ are not always negative. It depends on the context in which they are used, for example it can include someone in the conversation.⁷⁵

In early gender communication studies of the 1970s, scholars concluded that ‘hedges’ and ‘tag questions’ were substantially if not exclusively used by women, as they were “taught to appear or feel tentative or powerless.”⁷⁶ This early assumption was quickly dismissed. Field studies showed that in meetings men use ‘tag questions’ quite extensively.⁷⁷ Nevertheless, men using these linguistic tactics were interpreted as a “reflection of their empowerment.”⁷⁸ What is interesting, yet disconcerting at the same time, is that when women were assumed to use ‘tag questions’ and ‘hedges’ extensively, it was used as a proof of their meekness. Yet when studies showed that women did not use them particularly more often than men, this fact was still used to support the same conclusion: women are weak.⁷⁹

More recent studies show that when women use ‘tag questions’, they usually use different tags than men. Britta Mondorf, chair in English linguistics at Johannes Gutenberg-Universität Mainz, indicates that a differential typology of tags “by means of formal criteria is doomed to failure in the attempt to account for the gender differences...”⁸⁰ The difference, between ‘tag questions’ used indiscriminately by both genders and the ones used predominantly by women

⁷⁴ Ann Baker, “Gender and Verbal Communication in Professional Settings: A Review of Research,” *Management Communication Quarterly* 5, no. 1 (August 1991).

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Britta Mondorf, *Gender Differences in English Syntax*, Linguistische Arbeiten, vol. 491 (Tübingen: De Gruyter, 2004), eBook Academic Collection (EBSCOhost), 75.

are, more often than not, functional rather than formal. It is important to understand the differences between different types of ‘tag questions’ so we can anticipate potential negative outcomes for conductors. Overall, there are speaker-oriented and addressee-oriented ‘tag questions’.

Mondorf sub-divides speaker-oriented tags into three types: the ones that seek verification, seek agreement, and the ones issuing challenges. When it comes to the verification sub-category, “speakers either really do not know the answer to their tag question or at least give the impression of not being entirely certain about it.”⁸¹ The agreement ‘tag question’ is primarily concerned with eliciting agreement from the conversation partner. The major difference between this type and the verification type is that here the speaker knows, or at least feels certain, about the validity of the proposition expressed in the preceding statement.”⁸² ‘Tag questions’ designed to challenge often have an aggressive element to them. This type of question reinforces the confidence or commitment of the speaker thus her/his point of view.⁸³

Mondorf then divides addressee-oriented tags into two sub-categories: the positive politeness and the negative politeness. Positive politeness tags are intended to facilitate a conversation. For example, when introducing someone's work at a meeting, one might say "Dillon, you have worked on this project, haven't you?" The "[n]egative politeness is signaled by ‘tag questions’ which weaken the force of a negatively affecting speech-act such as a directive or a request.”⁸⁴ An example would be: “Sit down here, would you?”⁸⁵

Though Mondorf agrees that women use ‘tag questions’ more often than men, she says that all five types are used by both genders. Interestingly, there are also some differences in the

⁸¹ Ibid., 69.

⁸² Ibid.

⁸³ Ibid., 70.

⁸⁴ Ibid., 63.

⁸⁵ Ibid., 70.

types of tags used by both genders. Both genders use verification tags the most: they count for 49% of all ‘tag questions’ for women, and 45% for men. Then, 24% of ‘tag questions’ formulated by women are positive politeness, while men use them 23% of the time. When it comes to agreement, it is 20% for women and 27% for men. As for negative politeness, they count for only 5% of women’s ‘tag questions’ and 3% of men’s. Lastly, both genders use ‘tag questions’ as challenges only 2% of the time.⁸⁶

Thus “[w]hile women favor tags signaling positive politeness over those eliciting agreement, men’s preference pattern is exactly the reverse.”⁸⁷ In other words, after verification tags, women prefer positive politeness, while men prefer agreement. When it comes to addressee-oriented tags (positive politeness or negative politeness), it seems that women in high positions of power tend to avoid them.⁸⁸

‘Tag questions’ are therefore more complicated than first believed. They do not always reflect tentativeness, as they can reflect a call for communication, or indeed to discourage any potential response. ‘Tag questions’ can, consequently, be a powerful tool for women to assert their leaderships, yet it would be best to learn to use them appropriately, depending on the context. Baker says that women in a position of leadership should avoid them in highly structured, task oriented business meetings, as these do not call for discussions and responses.⁸⁹ Therefore, on the podium, one should avoid verification ‘tag questions’ because they imply that the speaker is uncertain. Positive politeness, negative politeness, and challenge tags should also be avoided. The former because they call for answers from the addressee, the latter because could sound offensive in an orchestral context. Negative politeness should be avoided because

⁸⁶ Ibid., 72.

⁸⁷ Ibid., 74.

⁸⁸ Baker, “Gender and Verbal Communication in Professional Settings: A Review of Research.”

⁸⁹ Ibid.

they might soften affirmations, or instructions by the conductor, therefore weakening their leadership. Agreement ‘tag questions’ could be used, but again, context and tone of the voice are important. If used wrongly, or too often, the conductor could sound over confident.

3.4.2 ‘Uptalk’

Female conductors have a tendency to end sentences with raised pitch, which can be perceived as an expression of uncertainty, since the sentences sound like questions.⁹⁰ This kind of pattern is now labeled as ‘uptalk’. ‘Uptalk’ is a term used in North America to describe a declarative statement that ends in a rising pitch, something that is usually associated with a question.⁹¹ ‘Uptalk’ is a rather newly acknowledged phenomenon.⁹² It was first observed in Newfoundland in the 1960s,⁹³ and is now a phenomenon seen all around the world.⁹⁴ More studies need to be undertaken regarding cultural differences in ‘uptalk.’ Interestingly, Paul Warren, Professor at School of Linguistics and Applied Language Studies in New-Zealand and author of the book *Uptalk*, shows a relation between ‘uptalk’ and ‘tag questions’, he thinks that one is an offshoot of the other.⁹⁵ For example, a sentence that would end as a tag with, for example, “you know,” would be truncated into an ‘uptalk’ by deleting the tag, yet keeping the intonation.

Warren says that although relatively new, ‘uptalk’ is becoming more common, especially amongst authority figures. This fact is interesting, as it was first assumed to be less dominant, as ‘uptalk’ appears to be seeking approval or asking a question. Warren sees a parallel increase in

⁹⁰ Edwards, “Gender and the Symphonic Conductor,” 78.

⁹¹ Oxford English Dictionary, 3rd ed., s.v. “‘uptalk’,” accessed June 27, 2017, <http://www.oed.com.proxy-remote.galib.uga.edu/view/Entry/47458192?rskey=Snoj3g&result=1&isAdvanced=false#eid>.

⁹² The term ‘uptalk’, as a name, was introduced in the Oxford English Dictionary in December 2016, and as a verb in June 2017. Oxford English Dictionary, 3rd ed., s.v. “‘uptalk’,” accessed June 27, 2017, http://www.oed.com.proxy-remote.galib.uga.edu/search?searchType=dictionary&q='uptalk'&_searchBtn=Search.

⁹³ Warren, *Uptalk*, 78.

⁹⁴ *Ibid.*, Chapter 4, 69-96.

⁹⁵ *Ibid.*, 106.

interrogative ‘tag questions’.⁹⁶ ‘Uptalk’ and interrogative ‘tag questions’ both represent an informal way to seek approval. Like interrogative tags, ‘uptalk’ is more often used by women. In the case of ‘uptalk’, Warren indicates that they are particularly associated with young women, an observation confirmed by Thomas Linneman in his study “GENDER IN JEOPARDY! Intonation Variation on a Television Game Show.”⁹⁷ Joseph C. Tyler, a linguist, analyst, and researcher, also supports the idea that “[s]ocial meanings for uptalk often included references to social categories, for example, ‘young’, ‘female’, ‘valley girl’, and ‘blonde’.”⁹⁸ According to Tyler’s findings, people using ‘uptalk’ are more than often perceived as speaking clearly, which is positive by itself. However, when added to other qualities such as young, excited, and less intelligent,⁹⁹ ‘uptalk’ is linked to the “stereotypical blonde.” This is how Tyler proves that ‘uptalk’ can have a strong negative¹⁰⁰ impact on how a single sentence is perceived, but also how the speaker is negatively labeled. Tyler also shows that the emotion, as well as the gender of the listener, are important when it comes to interpreting ‘uptalk’.¹⁰¹ ‘Uptalk’ can be seen as positive politeness, like making a connection with the interlocutor, but if the listener would “rather sit back and listen,” it can be perceived as aggressive, as when “personal space is being encroached upon.”¹⁰²

Linneman observed different variations in the use of ‘uptalk’ based on gender. He also found that the use of ‘uptalk’ was dependent equally on how well contestants were doing in the

⁹⁶ Ibid.

⁹⁷ Ibid., 54, 81, 82. Thomas J. Linneman, “GENDER IN JEOPARDY! Intonation Variation on a Television Game Show,” abstract, *Gender and Society* 27, no. 1 (February 2013): 82, <http://www.jstor.org/stable/23486618>.

⁹⁸ Joseph C. Tyler, “Expanding and Mapping the Indexical Field: Rising Pitch, the ‘uptalk’ Stereotype, and Perceptual Variation,” *Journal of English Linguistics* 43, no. 4 (2015): 293, doi: 10.1177/0075424215607061.

⁹⁹ In the study, subjects had to say how they perceive audio ‘uptalk’ sentences. They had the choice between qualities such as excited, speaking clearly, certain, confident, intelligent, annoying, finished. Intelligent was one of the lower chosen.

¹⁰⁰ Negative as uncertain and unfinished.

¹⁰¹ Ibid., 303.

¹⁰² Ibid., 304.

game show. He noticed that men were using ‘uptalk’ more often when surrounded by women, or when they corrected female contestants. However, male contestants were less likely to use ‘uptalk’ when winning. It was the reverse for female contestants experiencing success at the game. Linneman indicated that in these cases, women were more likely to use ‘uptalk’. Linneman insinuates that women who were winning might “engage in uptalk more often in order to temper [the] negative effect [of winning].”¹⁰³ It would appear then, that a woman who gains a position of power would elect to ‘lower’ herself by using ‘uptalk’, which sounds less assertive.

Warren sees a difference in perception of these different linguistic tools. Warren’s field study shows that men are more likely to interpret rising intonations as an expression of uncertainty. On the other hand, women are less likely to perceive ‘uptalk’ and interrogative ‘tag questions’ as signs of weakness. The difference is even more drastic when age is taken into account. Younger generations are less likely to find ‘uptalk’ difficult to understand or to accept, in comparison to older generations, who find them incompatible with their expected communication codes.¹⁰⁴

‘Hedges’, ‘tag questions’, and ‘uptalk’ are very complex linguistic patterns that affect how one is perceived. It appears that women use these structures more often than men, yet they might be perceived as weaknesses, especially by men. Female conductors should be aware of their speaking patterns and be careful so that these are not perceived as an expression of weaknesses.

3.5 Conclusion

Historically, female voices have been perceived quite negatively, at times deemed entirely inappropriate for the public sphere, let alone leadership positions. Even today, certain

¹⁰³ Linneman, “GENDER IN JEOPARDY! Intonation Variation on a Television Game Show,” 96.

¹⁰⁴ Warren, *Uptalk*, 161.

characteristics associated, rightly or wrongly, with the female voice are often perceived as weak, while the male voice is perceived as authoritative. When one looks at the specificities behind these negative assumptions, one discovers that the reasons behind the dislike of female voices are not always clear, nor consistent. For example, women's pitches vary quite dramatically between cultures. Dutch women having an average pitch of 191 Hz, while Japanese women can reach as high as 450 Hz. In conclusion, it appears however, that women have a very narrow path of acceptability when it comes to their voices. Too high a pitch, and they appear to be screeching or shrill, too loud a voice and they appear to be screaming, too low of voice, and they appear to be weak and their voices to be sexually charged. What constitutes 'too much' or 'too little' is not clear. The only consistency is that the female voice is easily perceived as inappropriate. A female conductor, therefore, needs to be aware that, when it comes to her voice, she has a limited range of acceptability before being negatively affected by it.

The negative perception of the female voice has been thoroughly acknowledged in academic studies. Many of the early assumptions regarding their weaknesses have been proven wrong, or at least have been shown to be more complex than first expected. Women are often accused of having too high a pitch. It was first assumed that the solution to the problem would be for women to lower their voices. However, it is now believed that actively working at lowering one's pitch is not recommended. There are also some indications that the female pitch has progressively become lower in recent decades. Yet the negativity surrounding the female voice has not changed, giving strength to the argument that simply lowering one's pitch is not enough to gain respect. At first, women were also believed to use certain linguistic patterns that reflected their weaknesses and lower standings. Yet studies show that although some linguistic

patterns, such as 'uptalk' and 'tag questions', are more often used by women, it is not always the case, nor are they perceived equally by the listeners.

CHAPTER 4

THE BODY LANGUAGE

4.1 Introduction

The conductor needs to communicate with their body. In fact, conducting is one of the only fields of practice where posture and gestures alone can influence other people's actions – in this case, playing instruments. This silent yet direct form of communication is a synthesis of different performing and leadership practices, such as acting, politics, business, and dance. Contrary to the voice, which as we have seen in the previous chapter has received very little scholarly attention in the field of conducting, the conductor's use of her body on the podium has been a topic of recent and noteworthy publications. Examples of such recent interest in gender and gesture include Anna Edwards' dissertation of 2015, focusing on 'Gendered Gestures' and 'Women and Strength.' There is also, Loucia Lazarou (2017) who focused on societal influences, and how women have been taught to move, Chaowen Ting (2016) who focused on confidence, and Sara Brooks (2016) who looked at specific gestures, to name only a few.

Some authors looking at musical gestures downplay the importance of gender when it comes to a conductor's presence on the podium. Diane Wittry says that conductors, regardless of their physical build height, length of arms, etc., need to find their individuality on the podium so that they can find the most appropriate way to express and communicate musical ideas and get the correct musical response from the orchestra.¹ In other words, because no two bodies are

¹ Chaowen Ting, "The Education of Women Conductors: Could an All-Girls Club Be the Answer?" *Journal of the International Alliance of Women in Music* 22, no.2 (Fall 2016): 6; Diane Wittry, *Baton Basics: Communicating Music through Gestures* (New York: Oxford University Press, 2014), 5.

created equal, teaching conducting should be about coaching budding conductors to find their way on the podium, regardless of their gender.

Teaching individuals to find their own way of communicating musical ideas seems like common sense, if not somewhat basic. This is because the body is a complex topic that has been the center of research in many academic disciplines, including other performing art practices, visual arts and visual culture, as well as gender studies.² These studies show the complexity of the gendered body, including, for example, concepts of contextualization, gaze and visibility, as well as stereotypification. Therefore, if we want to cater to individual student needs, we must take into account the historical, contextual social behavior ‘imposed’ on the female body, as well as take into account how the body, especially the female body is perceived in society. These social expectations and differentiations between the male and female body have, an impact on women's self-perception. Therefore, when teaching a young female conductor, one needs to take into account her body as a woman's body, and not just as an individual’s body.

This chapter will explore and identify specific issues faced by female conductors, as it relates to physicality. The subsequent chapter will present solutions to the problems identified here. The first section of this chapter is an overview of recent studies on the relations between gender, conducting and conducting gestures, with special consideration given to identifying specific issues faced by female conductors. The gestures themselves are not necessarily problematic, as compared with other components such as self-confidence and self-esteem.

Physical elements of conducting, including gesture, posture, and clothing, are also examined in

² The gendered body has been a topic of research in Gender Studies in general, but also in other performing arts such as Dance, as well as in Visual Arts and Visual Studies. For example, many gender or feminist readers include a section, or at least of few articles dedicated to the body. See, Amelia Jones, *The Feminism and Visual Culture Reader*, 2nd ed. (New York: Routledge, 2010), section 2 and 6; Thomas F. Cash and Timothy A. Brown, “Gender and Body Images: Stereotypes and Realities,” *Sex Roles* 21, no. 5-6 (Sep. 1989): 361-373.

this chapter. These elements can influence perception of the conductor and affect the sound of the orchestra.

4.2 Influencing Gestures

Studies in health, sports, and kinesiology show that men and women move differently. They also sustain sports injuries differently, facts often explained by musculoskeletal differences.³ When studying these musculoskeletal differences, it is possible to assume that men and women move differently on the podium. Anna Edwards mentions an interesting study by Clemens Wöllner and Frederik Deconinck which shows that viewers have difficulty identifying the gender of skilled conductors when the only available visuals are the movements rather than the bodies.⁴ Instead of looking at conductors directly, participants in the study only had access to a screen with point-light displays. Therefore, despite studies in kinesiology, it would appear that experienced conductors, regardless of their genders, produce beat patterns and movements in ways which cannot be recognized as gender-specific. Movements, it would appear, become less and less gender specific with time and experience. This seems to be true only when the respondents do not have access to the actual body of the conductors, having access only to their movements through point-light displays on a screen. There are, as will be discussed in this

³ For examples, look at Gongbing Shan, "Influence of Gender and Experience on the Maximal Instep Soccer Kick," *European Journal of Sport Science* 9, no. 2 (March 2009):107-114; Celie Morin, Jessica Maxfield, "Gender Differences in Sitting Positions of College Students and an Explanation of these Differences," *Perspectives* (University of New Hampshire), (Spring 2010); Vassilios Panoutsakopoulos, *et al.*, "Gender Differences in Triple Jump Phase Ratios and Arm Swing Motion of International Level Athletes," *Acta Gymnica* 46, no. 4 (2016): 174–183, doi: 10.5507/ag.2016.016; C. Schwartz, *et al.*, "Gender Effect on the Scapular 3D Posture and Kinematic in Healthy Subjects," *Clinical Physiology & Functional Imaging* 36, no. 3 (May 2016): 188.

⁴ Anna Edwards, "Gender and the Symphonic Conductor," (DMA diss., University of Washington, 2015), 83; Clemens Wöllner and Frederik Deconinck, "Gender Recognition Depends on the Type of Movement and Motor Skill. Analyzing and Perceiving Biological Motion in Musical and Nonmusical Tasks," *Acta Psychologica* 143, no. 1 (May 2013): 79-87. During the study, movement captors were installed on skilled and less advanced conductors. People were asked to look at a screen with point-light displays representing the motion sensors and then tell what gender they think is conducting. It was found that it was more likely possible to recognize gender of less advanced conductors and not possible for more advanced conductors.

chapter, differences in the perceptions of male and female conductors. Musicians, for example, attribute different qualities to male and female conductors.

4.2.1 Movement Perception

Wöllner and Deconinck's conclusion led Anna Edwards to look study gender perception rather than only looking at kinesiological reasons for the assumed discrepancies between genders. Although men and women might produce similar movements on the podium, these movements are perceived differently based on the gender of the conductor. Edwards gives the example of a conductor being 'whimsical'. For women, "whimsical can undermine leading capabilities, whereas, for men, whimsical can constitute an effective conducting attribute."⁵ The gesture can be the same, yet its efficacy differs based on the gender of the body that produced it. This is based on social perceptions and expectations of women in general, rather than based on specificities only attributable to conductors.

Exploring further the issue of perception, Edwards surveyed professional musicians asking them to identify gestures they associate with male conductors, female conductors, or either. Interestingly, the musicians identified differences between men's and women's gestures. For example, the primary difference is that musicians associated men with "aggressivity" (expressed through their faces, narrowing of the eyes, and shaking fists), while they associated women with "balance."⁶ Other characteristics that were identified as gender specific, although to a lesser degree than "aggressivity" and "balance." Other characteristics that were identified as gender specific for men-were having "forceful beat patterns," displaying "tense body movements," and having "large beating patterns."⁷ On the other hand, being "whimsical" was

⁵ Ibid., 93. Whimsical defined as playful or fanciful.

⁶ Ibid., 86.

⁷ Ibid.

identified as a female characteristic.⁸ Some characteristics were associated with both genders, such as “strong and centered,” and “excellent use of conveying strength.”⁹ Thus, musicians might ‘expect’ men and women to conduct in particular ways.¹⁰ This difference in perception is not always advantageous for a woman since the classical music industry is still based on a masculine norm of leadership.

That is not to say that women should change their demeanors to match men's. Edwards says that women should “embrac[e] their gender distinctiveness and convey...innate positive gender qualities.”¹¹ By moving and expressing through gestures that feel more natural and comfortable, women can feel more confident on the podium, instead of trying to copy a male norm. This is particularly important since studies show that women have less confidence in their own abilities than their male counterparts, an observation made by different scholars both in and outside of the classical music industry.¹²

4.2.2 Confidence

In her article “Education of Women Conductors: Could an All-Girls Club Be the Answer?” Chaowen Ting introduces the concept of the confidence gap.¹³ Self-confidence is different than self-esteem. Self-confidence is related to self-efficacy, “the feeling that one is capable of completing a certain task.”¹⁴ Ting highlights the difference in self-perception between genders, leading to significantly different levels of self-confidence between men and women. She underlines that for equal performances, men tend to see their efficacy as very high,

⁸ Ibid.

⁹ Ibid.

¹⁰ “Slight,” because of only 19% of the respondents think this gesture is associated with women, versus 8% with men. See Table 4.3 Ibid.

¹¹ Ibid., 84.

¹² Ibid., 113-115. Ting, “The Education of Women Conductors: Could an All-Girls Club Be the Answer?”: 7-11; Richard L. Fox and Jennifer L. Lawless, “Uncovering the Origins of the Gender Gap in Political Ambition,” *American Political Science Review* 108, no. 3 (August 2014), doi:10.1017/S0003055414000227.

¹³ Ting, “The Education of Women Conductors: Could an All-Girls Club Be the Answer?”: 7-11.

¹⁴ Ibid”, 11, note 18.

while women tend to be more critical of themselves.¹⁵ In other words, men have a tendency to be overconfident, while women tend to be unconfident. As an example, when applying for promotions, men tend to apply when they comply to roughly 60% of the list of requirements listed in the job description: Women, on the other hand, tend to apply when they believe they reach 100% of the requirements in the job description.¹⁶ In the same vein, Daniel Grunspan's research "shows that male college students drastically undervalue their female peers and over-rate the males[sic]."¹⁷ It is important to remember that these self-assessments are based on products or practices of similar quality. It is the self-perception, as well as that of others, which is different. Although it might seem an irrelevant matter, self-confidence, or rather, the lack thereof can alter body posture and gesture. It is important for female students to understand their own self-assumptions, but also for instructors to be aware of the gender gap when it comes to self-confidence and to cater their approach to individual students.

Studies have shown that "girls who play team sports are more likely to graduate from college, find a job, and be employed in male-dominated industries."¹⁸ Katty Kay and Claire Shipman, both journalists and authors, theorize that the competitive nature of the activity helps women build their self-confidence.¹⁹ This means that certain external factors can influence self-confidence. Reasons why women lack confidence in their efficacy are complex, though side effects are clear. What is clear are the side effects. Lack of self-confidence can affect the clarity

¹⁵ Ibid., 7-11. Katty Kay and Claire Shipman, "The Confidence Gap," *Atlantic* 313, no. 4 (May 2014): 58; Daniel Z. Grunspan, *et al.*, "Males Under-Estimate Academic Performance of Their Female Peers in Undergraduate Biology Classrooms," abstract, *PLoS ONE* 11, no.2 (February 2016), 1, doi:10.1371/journal.pone.0148405.

¹⁶ Kay and Shipman, "The Confidence Gap," 60.

¹⁷ Ting, "The Education of Women Conductors: Could an All-Girls Club Be the Answer?": 9; Grunspan, "Males Under-Estimate Academic Performance of Their Female Peers in Undergraduate Biology Classrooms," abstract.

¹⁸ Kay and Shipman, "The Confidence Gap," 60; Betsey Stevenson, "Beyond the Classroom: Using Title IX to Measure the Return to High School," *The Review of Economics and Statistics* 92, no. 2 (May 2010): 284–301.

¹⁹ Katty Kay, and Claire Shipman, *The Confidence Code* (New York: Harper-Collins, 2014), 90-95, Kindle.

and efficacy of gesture, but also the whole body language.²⁰ Because women suffer from lack of confidence more often than men, it is vital that “[w]omen should acquire the knowledge and awareness that many people often underestimate and undervalue them, or wrongfully associate confidence with competence.”²¹ In other words, it is important for women to realize that they do fall prey to self-doubt more than their male counterparts, that their doubts might be a result of self-perception rather than low efficacy. In the classical music industry, Alice Farnham, the Artistic Director of Women Conductors with the Royal Philharmonic Society, is one of the rare instructors who acknowledges the importance of nurturing self-confidence in young female conductors and includes self-confidence in her program.²²

4.2.3 Women’s Body and Society

Society has specific expectations towards the female body which are different than the ones it has of the male body.²³ Studies in the visual arts and visual culture, as well as Gender Studies, have looked at how the female body has been sexualized and objectified over the years.²⁴ In western culture, women were associated either with the asexual Virgin Mary or with

²⁰ By body language, I refer here to the non-conducting gestural aspect, as for how a conductor would stand or behave gesturally on the podium while not conducting.

²¹ Ting, “The Education of Women Conductors: Could an All-Girls Club Be the Answer?” 9.

²² Ibid., 3,8; “About,” Royal Philharmonic Society, accessed March 8, 2017, http://royalphilharmonicsociety.org.uk/performers/women_conductors/about.

²³ Loucia Lazarou, “Women Conductors: A Qualitative Study of Gender, Family, ‘The Body’ and Discrimination,” (Ph.D. diss., University of Durham, 2017), 203.

²⁴ Iris Marion Young, *On Female Body Experience: “Throwing Like a Girl” and Other Essays*, (Oxford, UK: Oxford University Press, 2005), Kindle; John Berger, *Ways of Seeing* (London: Penguin Press, 1990) Chapter 3, Kindle; Susan Bordo, “Never Only Pictures,” in *The Feminist and Visual Culture Reader*, ed. Amelia Jones (London: Routledge, 2003); Susan Rubin Suleiman ed., *The Female Body in Western Culture: Contemporary Perspective* (Cambridge: Harvard University Press, 1986). Both Berger and Suleiman are older but relevant books which are still current today. Berger was first published in the 1970’s and has been reprinted every few years ever since. Chapter 3 centers on the objectification of the female body in western culture. Suleiman’s book is an edited book which, like Berger’s, is an essential reading in Gender Studies and Visual Culture. Many readers and general books on feminism and Visual Culture or Art History do include sections on the Body. See, for example, Amelia Jones ed., *The Feminism and Visual Culture Reader* (London & New York: Routledge, 2003), part Six, Body.

the sexual Eve and therefore sinners for not being asexual.²⁵ Throughout history, outside of the confine of their homes, women had to be very careful, since the female body is too easily objectified and sexualized, something still true today.²⁶ Women who work physically, start at a disadvantage since they put their bodies on display, something that was associated with sex and promiscuity.

Responding to social pressure and expectations, in public women use and show their bodies in more submissive and ‘proper’ ways and men are often more dominant. Men usually occupy more space, spreading their limbs, while women tend to contract their bodies.²⁷ Research shows that women sit differently than men: Men tend to sit with open legs while women with generally close or cross theirs, even when not wearing skirts or dresses.²⁸ When standing, men usually spread their legs further apart in comparison to women.²⁹ Similarly, women and men walk differently; men are often taking longer strides in proportion to their bodies, and swinging their arms in wide arcs.³⁰ Women also tend to be more hesitant when entering a physical confrontation.³¹ This lack of confidence extends even into self-perception of physical capacities. This might be why many women do not “put their whole bodies into engagement in a physical task with the same ease and naturalness as men.”³² Women should be aware of these societal influences, and make sure their choice of gestures is not a consequence of these influences.

²⁵ Henry Krauss, “Eve and Mary: Conflicting Images of Medieval Images Medieval Woman,” in *Feminism and Art History: Questioning the Litany*, eds. Norma Broude and Mary D. Garrard (New York: Harper and Row Publisher, 1982).

²⁶ Linda Nochlin, “Lost and Found: Once More the Fallen Woman,” in *Feminism and Art History: Questioning the Litany*, eds. Norma Broude and Mary D. Garrard (New York: Harper and Row Publisher, 1982).

²⁷ Celie Morin and Jessica Maxfield, “Gender Differences in Sitting Positions of College Students and an Explanation of these Differences,” *Perspectives*, University of New Hampshire, (Spring 2010).

²⁸Ibid., 8.

²⁹ Young, *On Female Body Experience: “Throwing Like a Girl” and Other Essays*, Kindle Locations 430-436.

³⁰ Ibid.

³¹ Ibid., Kindle Locations 455-456.

³² Ibid., Kindle Location 441.

4.2.4 Conclusion on Influencing Gestures

Edwards, Ting, and Durham have demonstrated that gestures are not enough to explain the negative reception of female conductors on the podium. If social expectations and personal confidence can affect women in everyday lives, they can also affect a woman on the podium.

4.3 Gestures

Sara Brooks, in her dissertation "Gender and Gesture Translation: Perception and Response in Choral Conducting," looked at six well-respected Canadian choir conductors and compared the gestures between genders. Although the sample was small – three men and three women – she did find tendencies and relations between gender and gestures. By relating this study to the research of Edwards, Ting, and Lazarou, we can better understand common issues experienced by women on the podium.

4.3.1 “Dance Gestures-Torso”

The first gesture Brooks identified is ‘Dance Gestures-Torso’. Dance gestures have a rather open description; where the person moves to changes in rhythms. Brooks gives the example of a release “of the hip and swing of the arm” to describe such a movement.³³ Dance gestures are usually not planned and are the result of impulses and improvisation. Although both men and women are prone to use these kinds of movements, Brooks says they can provoke different reactions in a viewer, depending on the gender of the person who moves.

It is possible that this move from a female on the podium is considered distracting by some chorus members. Perhaps it is just as distracting coming from a male conductor, yet the difference in perception may be attributed to social conditioning. Regarding socialized behavior, many women have been conditioned to accept a biological ‘inferiority’ - a frailty of sorts - that may inhibit physical activity and cause the female body to experience adverse effects (and negative feedback) of physical exertion.³⁴

³³ Sara Brooks, “Gender and Gesture Translation: Perception and Response in Choral Conducting” (Doctor of Music diss., University of Alberta, 2016), 72.

³⁴ Ibid., 72.

This kind of movement brings attention to the body, which is something women have been socially trained to restrain. Brooks also observed that women tended to move in ways that would attract less attention to the center of their bodies (core and chest).³⁵ Men, on the other hand, are more inclined to use 'chest stretch' and 'fist gestures' which draw attention to the torso.³⁶ Brooks also says that men are more prone than women to open gestures and postures since these represent dominance and leadership, something women have been socially conditioned to negate in themselves.³⁷ Female submissiveness can be compounded when the female body is acknowledge as a sexualized body, one that is constantly under the scrutiny of the male gaze.³⁸ This leads women to use gestures and postures that hide or even negate the body, rather than bring attention to it.

4.3.2 "Fist Gesture"

The second grouping of gesture observed by Brooks is what she calls the "Fist Gesture." She describes it as a gesture that "indicates a large dynamic, or, a moment of emphasis (likely, directly linked to rhythm) in music."³⁹ It is a well-known gesture, which is often discussed in publications on conducting.⁴⁰ Nevertheless, it is not only a 'conducting' gesture, but often also found in the general public. Thomas Schubert provides an influential study on this gesture in "The Power In Your Hand: Gender Differences In Body Feedback from Making a Fist."⁴¹

³⁵ Ibid., 73.

³⁶ Ibid., 72.

³⁷ Ibid., 73.

³⁸ The male gaze is an important concept in academia. The gaze is related to power. The bearer of the gaze, usually male, has power over the object of the gaze, usually female. See, Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Film Theory and Criticism: Introductory Readings*, eds. Leo Braudy and Marshall Cohen (New York: Oxford University Press, 1999): 833-44.

³⁹ Brooks, "Gender and Gesture Translation: Perception and Response in Choral Conducting," 74.

⁴⁰ Ibid.; Lazarou, "Women Conductors: A Qualitative Study of Gender, Family, 'The Body' and Discrimination," 204; Edwards, "Gender and the Symphonic Conductor," 89.

⁴¹ Thomas Schubert, "The Power in Your Hand: Gender Differences in Bodily Feedback from Making a Fist," *Personality and Social Psychology Bulletin* 30, no.6 (Jun, 2004): 757-769.

Schubert says that because men have, generally speaking, stronger bodies than women, it is harder for women to gain influence by using bodily force.⁴² Women are discouraged to use physical force in society. Women who use their body to gain power are seen, and see themselves, as having lost control.⁴³ This lack of control is not power but in fact powerlessness. Women's reaction to their own use of physical force is often guilt and repression rather than empowerment.⁴⁴ "Consequently, men and women differ concerning associations between bodily force and experiences of power."⁴⁵ Schubert cautions however that there can be variations between people of the same gender.⁴⁶ Some women could feel empowered by forcefully using their bodies, while some men might have the opposite reaction. Nevertheless, Brooks says that two-thirds of the men she observed used the fist gesture, while none of the women did. When discussing the fist gesture with choristers, Brooks mentions that none of the musicians could remember ever seeing a female choral conductor using fists, though they did recall a few female instrumental conductors doing so.

Based on discussion groups she had with musicians, Brooks concludes that the fist gesture is so rarely used by women, that choristers have a hard time associating it with women and therefore when they do see women using it, they might perceive it negatively.⁴⁷ This would be particularly true if the woman on the podium is not comfortable using the gesture, as it then looks forced, or even false.

Because the fist gesture is not a 'feminine' gesture, it might take a while for a woman to feel comfortable with it. Conductors often observe and even 'steal' gestures from other

⁴² Ibid., 758.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid., 767.

⁴⁷ Brooks, "Gender and Gesture Translation: Perception and Response in Choral Conducting," 101.

conductors as a way of expanding their gestural vocabulary. Nevertheless, if someone is not comfortable using a gesture, after working on it for a while, this person should not feel forced to use it.

4.3.3 “Overall Pattern Adherence”

In her study, Brooks noticed that “men more frequently venture outside of a traditional pattern in order to communicate their expressive intent” and that women usually kept with traditional patterns.⁴⁸ Brooks acknowledges even though her sample for the study was small, it could not be used to make blanket statements when it comes to traditional versus ‘out of the box’ gestural patterns.

Nevertheless, because social expectations of women are so strong, especially when it comes to bringing attention to their bodies, “it may stand to reason that many women find it less instinctive to ‘expand themselves’ and draw further attention to themselves in an expression of dominance.”⁴⁹ This leads us to the issue of power expression.

4.3.4 “Power Expression”

Being able to express power is a well-known problem for women, especially young conductors.⁵⁰ Women have a tendency to be apologetic when demanding power from an orchestra. Marin Alsop, musical director of the Baltimore Symphony Orchestra, says that one of “the biggest challenge for women would be about how to deliver a gesture that elicits a powerful sound without any kind of apology.”⁵¹ In a Southbank’s Conducting Workshop in January 2017, Alsop said that female conductors need to learn how to “be big with [their] gestures, not be

⁴⁸ Ibid., 76.

⁴⁹ Ibid., 77.

⁵⁰ Edwards, “Gender and the Symphonic Conductor,” 91-92.

⁵¹ Ting, “The Education of Women Conductors: Could an All-Girls Club Be the Answer?” 8.

ashamed.”⁵² Women, it seems, do not instinctively project power, they need to work for it.⁵³ Edwards comes to the same conclusion.⁵⁴ It is important to remember that professional musicians can think that women are as capable as men of conveying "strength of musical character and fortissimo gesture.”⁵⁵ When it comes to expressing power, there seems to be a discrepancy between how women perceive themselves and how musicians perceive them. This observation reinforces the concept of ‘confidence gap’ explained earlier.

Another factor that might influence women’s confidence and self-perception on the podium is the lack of female mentors.⁵⁶ After several comments by female students on their lack of power, Edwards commented that young women might not know “how to express strength in their gesture and may not have been taught appropriately for their body type.”⁵⁷ If one does not have a mentor for insights and guidance, one is left alone in their learning process, which further marginalizes one’s difficulties. A male instructor can give important and significant help and support to young female conductors. However, as was explained earlier in this chapter, he might not experience self-doubts the same way his female students might, nor would his body be scrutinized in the same manner.⁵⁸ This can further marginalize young women’s experiences. If these issues are not openly talked about in class, and therefore acknowledged as real and statistically significant problems, then they are left in the realm of the ‘personal’ rather than the

⁵² Imogen Tilden, “‘This Is Not a Woman’s Issue’ – Tackling Conducting’s Gender Problem,” *The Guardian*, February 6, 2017, accessed August 31, 2017, <https://www.theguardian.com/music/2017/feb/06/this-is-not-a-womans-issue-tackling-conductings-gender-problem>.

⁵³ Ibid.

⁵⁴ Edwards, “Gender and the Symphonic Conductor,” 91.

⁵⁵ Ibid.

⁵⁶ Ibid., 131; Lazarou, “Women Conductors: A Qualitative Study of Gender, Family, ‘The Body’ and Discrimination,” 210; Ting, “The Education of Women Conductors: Could an All-Girls Club Be the Answer?”: 2; Christina Williamson Elkins, “Conducting her Destiny: The Making of a Maestra,” (DMA diss., University of North Carolina, 2008), 50-51.

⁵⁷ Edwards, “Gender and the Symphonic Conductor,” 92.

⁵⁸ In addition to previous points in this chapter, men and women perceive their body differently, partially because of societal influences. For more details, see Sarah Grogan, *Body Image: Understanding Body Dissatisfaction in Men, Women, and Children*, 2nd ed. (New York: Routledge, 2008), Chapters 2-4.

‘professional’. They become personal problems women have to face individually and on their own.

As was mentioned earlier, musicians perceived women to be able to convey musical strength the same as men. It would seem that many professional female conductors, in the course of their career, are able to find their ways to express strength. It could be an interesting study if someone were to follow female conductors throughout their education and career to assess when and how women gain or create ways to express power with confidence.

4.3.5 “Fluid Wrist” and Whimsical Gestures

Brooks also discusses the “Fluid Wrist” gesture, which she describes as:

In general, a fluid wrist and an open hand are arguably aesthetically pleasing elements of any gesture. In conducting, this very often leads to a well-produced sound as choristers respond to the gesture by releasing tension in the body. For many, it is possible that no gender correlations are perceived in the use of a fluid gesture. Regarding social behavior, however, the fluid wrist is often associated with femininity.⁵⁹

Diane Wittry, during the *International Women's Conducting Workshop*, discussed a gesture that also seems very similar to Brooks' description. In the workshop she described a specific kinetic detail she often observed, yet only with women. The gesture in question is one where the starting point of the movement (upward, sideward or downward) of the arm is initiated from the wrist. In other words, a beating movement, instead of being initiated from the hand, or even the tip of the baton, would start from the wrist. In these cases, the wrist would move as if pulled by a string. Gestures such as these appear very fluid, but, as conductor Wittry indicates, it might not be as precise in comparison to movements initiated from the hand or the baton.⁶⁰

⁵⁹ Brooks, “Gender and Gesture Translation: Perception and Response in Choral Conducting,” 77-78.

⁶⁰ Said during the International Women's Conducting Workshop with Maestro Diane Wittry, March 17-20, 2017, New York City.

Brooks' fluid wrist is not negative; on the contrary, if it releases tensions in the singer's body, it could also do so with orchestral players. Where it might be problematic, is if an orchestral conductor uses fluid wrist all the time, regardless of what the music dictates. Additionally, Edwards suggests that whimsical gestures are an asset for men, and detrimental for women because they look "too feminine."⁶¹ Whimsical is not necessarily related to the wrist as it is defined as playful or fanciful. Thus, it does not restrict the movement around the arms. Young female conductors, have difficulties expressing strength and power. Whimsical gestures and "Fluid Wrist," seems to evoke the exact opposite of strength. For this reason, Edwards cautions that it might not be beneficial to women.⁶²

Similarly, Brooks says that "[s]ome female conductors navigate a very fine line between using a fluid wrist and a weak wrist."⁶³ Since this gesture is associated with women, as well as potential weakness, it is not difficult to see how both are associated with each other. It is observed that female conductors using whimsical gestures are told: "you're too feminine."⁶⁴ This kind of comment associates femininity with negativity. Being 'weak' might be negative, especially when strength is required. Femininity is not negative by itself; however, femininity is connected with negativity by association. As suggested during 2017 Music for All Summer Music Symposium, a more appropriate way to comment this kind of gesture would be, for example, it is "too weak" or "weak movement."⁶⁵

It would be judicious for women to pay attention to their wrist movements. Is the wrist too flexible, or "fluid" all the time? Is it locked when avoiding the "fluid wrist?" Is the

⁶¹ Edwards, "Gender and the Symphonic Conductor," 92-93.

⁶² Ibid.

⁶³ Brooks, "Gender and Gesture Translation: Perception and Response in Choral Conducting," 78.

⁶⁴ Ting, "The Education of Women Conductors: Could an All-Girls Club Be the Answer?": 7; Edwards, "Gender and the Symphonic Conductor," 92.

⁶⁵ "Women in Band Leadership" on Music for All Facebook page, August 20, 2017, accessed August 29, 2017, https://www.facebook.com/pg/musicforallnetwork/videos/?ref=page_internal.

movement initiated from the wrist or the end of the baton? The gestures must reflect the music, and if the music is more rhythmical for example, the “fluid wrist” is not appropriate. For continuous energy flow, there cannot be tensions or blockages in the body. Thus, a locked wrist is not the answer; there must be a balance. Female conductors should keep the “fluid wrist” and whimsical gestures in their vocabulary, but use them with parsimony, at least until they are confident with using opposite gestures, ones that express strength and power.

4.4 Clothing

How a woman dresses can significantly influence how she is perceived. Society is more inclined to criticize women over their appearance, reflecting a bias in the perception of the gendered body. There is an extensive academic discussion on how appearance, including clothing, is essential for the female conductor. This last section comments on how the conductor’s way of dressing can directly influence the sound of the orchestra.

4.4.1 Concert and Rehearsal Attire

In the 1980s and 1990s women conductors followed the leading examples of those in other positions of leadership, particularly business, and they adopted suits, even tuxedo-style suits for their performances.⁶⁶ Today, while on the podium some prefer more feminine looks such as wearing their hair down, high heels, skirts, and dresses. The same phenomenon is also noticeable in other domains of leadership. Of course, one’s wardrobe is a personal choice. However, conductors should recognize that they are ‘the face’ of the orchestra, its visual representation. Therefore, how they dress will affect not only their credibility but also the orchestra's.

⁶⁶ Edwards, “Gender and the Symphonic Conductor,” 70. Another example, Agnes Grossman attire, http://agnesgrossmann.com/AG_2014/Agnes_Grossmann/Welcome.html, accessed August 25, 2017.

Even with this, there is no official and universal rule regarding dressing for the podium. A good starting point, however, would be to dress comfortably, yet professionally and rather soberly to not distract from the music.⁶⁷ This makes sense since one needs to be able to move freely and maintain good posture. Comfort is not just physical; it is also psychological. A conductor should, therefore, be comfortable with the style of clothing she is wearing. If not, the musicians, as well as the audience, will read this malaise, which might then influence the conductor's communication with the orchestra, as well as her credibility in front of the audience.

Choosing the right clothing for the podium is a topic that is often discussed. Diane Wittry did so during the *International Women's Conducting Workshop*, so did Aliette de Laleu on the radio on francemusique.com.⁶⁸ The 2015 Winter edition of *LAO, Symphony* also discussed the issue in an article.⁶⁹ If conservative, a female conductor should avoid tight pants, short skirts or dresses, and even short jackets, all of which could highlight their 'derrière'. This is not only true for women; men should also try to avoid showcasing their posteriors. Men have an advantage over women in this case as men's jackets are usually longer than women's. Even if a male conductor prefers a less official style, favoring shirts over a traditional formal tuxedo or tails, these are often untucked and still cover his posterior.

This rule – covering the buttocks – is not only intended for concerts. During the *International Women's Conducting Workshop*, Diane Wittry mentions that she always wears long shirts or jackets, even during rehearsals, since, as she says, “you never know who’s in the hall!”⁷⁰

⁶⁷ By professional I mean that yoga or sports gears would not be the best option. Jennifer Melick, “What are Today's Conductors and Solo Artists Wearing Onstage? A Survey of the Scene, and What It All Means,” *Symphony* 66, no.1 (Winter 2015): 73, <http://sarahioannides.net/wordpress/wp-content/uploads/2015/01/Fashion-Statements.pdf>.

⁶⁸ Aliette de Laleu, “Peut-on laisser les musiciennes s'habiller comme elles veulent?” *La chronique d'Aliette de Laleu*, aired August 28, 2017, on France Musique, <https://www.francemusique.fr/emissions/la-chronique-d-aliette-de-laleu/peut-laisser-les-musiciennes-s-habiller-comme-elles-veulent-36148>.

⁶⁹ *Ibid*, 70-76.

⁷⁰ Brought up during *Beyond the Baton* session, March 19, 2017.

In the same vein, women should also avoid transparent or very tight shirts, as well as plunging V-necks, so as not to bring attention to their bosom.

The idea behind these guidelines is not to ‘hide’ the female body or to negate femininity. There is a difference between feminine professionalism and sexiness. While on the podium, the body of the conductor, male or female, is already demanding attention through its movements. Because the body is already on display, because it is already the object of the gaze, it can easily become objectified. We need to emphasize the movements and the expressiveness of the body, rather than its sexuality.

In more traditional contexts, women are often asked to cover their arms, or at least their shoulders and part of their upper arms. This is the case at the Vatican, but also in the United States House of Representatives.⁷¹ Yet, soprano/conductor Barbara Hannigan is often seen conducting sleeveless without it being a distraction. Although the issue might seem trivial, or even sexist, it is a complex one. A sleeveless shirt might bring attention to the arms themselves, rather than the expressive movements of the conductor. From a technical perspective, if the conductor has bony and skinny arms, it might also be harder to get a rich or ‘fat’ sound from the orchestra, since they do respond to the ‘visual’ representation created by the conductor on the podium. Diane Wittry even advises women with small arms to wear sleeves that are slightly loose, or at least not too tight.⁷² The idea is to bring the attention to the hands, rather than the arms, and therefore help with a more continuous melodic line.⁷³ It is important for the conductor to feel comfortable, but we also need to take into consideration the potential response, and also

⁷¹ In July of 2017, women lawmakers of the House decided to protest with ‘bare arms’ to change the House’s dress code. Josh Delk, “Female lawmakers ‘bare arms’ in sleeveless attire to support new House dress code,” *The Hill* July 14, 2017, accessed August 28, 2017, <http://thehill.com/homenews/house/342064-female-lawmakers-wear-sleeveless-attire-in-support-of-new-house-dress-code>.

⁷² Mentioned in Edwards, “Gender and the Symphonic Conductor, 74: Many times, at the *International Women’s Conducting Workshop* of the New York Conducting Institute in March 2017.

⁷³ Edwards, “Gender and the Symphonic Conductor,” 74.

comfort, of the audience and orchestra. A conductor might even want to consider the type of ensemble and its rules. For example, the musicians from a youth orchestra might not have a “conservative opinion” about clothing, but some professional orchestras have “long sleeves” policies for performances. Overall, the classical music industry is still a very traditional, even conservative, environment. It is the conductor’s responsibility to command attention from a musical perspective.

4.4.2 Footwear

Conductors should also consider what types of shoes they wear. Although choosing to wear heels is also a personal decision, there are number of considerations which should be taken into account. Wearing high heels can cause serious injuries to the feet, knees, and back, which in the long term not only bring pain, but also affects movement. Metatarsalgia, stress fractures, and heel pain (resulting from the calf being too tight) are common foot injuries from wearing high heels.⁷⁴

Anatomically, the body is not shaped for high heels, so when one wears heels, the body tries to adjust.⁷⁵ Not everyone adjusts the same way. A study shows that women “wearing high heels led to increased flexion of the knees and to more ankle flexion. Additionally, while some participants responded to high heels primarily through the lower extremities, others used increased cervical lordosis to adapt to the shift of the body’s center of gravity.”⁷⁶ Conductors must stay on their feet for extended periods of time, yet wearing heels for repeated and extended time can be quite painful. At best this pain can become a distraction while on the podium; at

⁷⁴ “Smart Tips for Wearing High Heels,” American Orthopaedic Foot and Ankle Society, accessed July 27, 2017, <http://www.aofas.org/footcaremd/how-to/footwear/Pages/Smart-Tips-for-Wearing-High-Heels.aspx>.

⁷⁵ Tim Weitkunat, Florian M. Buck, Thorsten Jentzsch, Hans-Peter Simmen, Clément M. L. Werner, Georg Osterhoff, “Influence of High-Heeled Shoes on the Sagittal Balance of the Spine and the Whole Body,” *Eur Spine J* 25, no.11, (Nov. 2016):3658–3665, doi 10.1007/s00586-016-4621-2.

⁷⁶ *Ibid.*, abstract.

worst the pain hides or leads to serious injuries. For everyday wear, the American Orthopaedic Foot and Ankle Society suggests wearing shoes with lower heels and wider toe boxes.⁷⁷

Strengthening one's lower leg muscles can improve balance, which can also be helped with wider heels.⁷⁸

Diane Wittry says that “[n]ever should your posture or gesture block your energy...”⁷⁹ Edwards’ interviewed subjects observed that all female students wearing heels during a Monteux Music Festival had ‘tilted torso’.⁸⁰ These observations parallel studies on posture, they also come to the conclusion that wearing heels results in forward torso a majority of the time.⁸¹ Not only can this tilted posture affect the conductor's ability to move freely on the podium, but it can also affect how people perceive them beyond their musical gestures.

A body that is straight, strong, and open can represent assertiveness. On the other hand, tilting forward closes the body, as shoulders and back are hunched forward. As a result, the body appears smaller and diminutive. An instructor in Edwards’ research observed that a student wearing high heels tended to avoid grand gesture, which he suspected was because she did not feel stable on her feet.⁸² High heels are not a representation of power and authority,⁸³ since they offer less stability and affect gestures, so they appear less assertive.

Since posture has a direct impact on a conductor’s expression and capacity to bring a musical response, choosing the right shoes becomes very important. Studies indicate that when it comes to stability of the feet, shoes with a heel between 1.5 (0.56 inches) and 3cm (1.18

⁷⁷ “Smart Tips for Wearing High Heels,” American Orthopaedic Foot and Ankle Society.

⁷⁸ Ibid.

⁷⁹ Diane Wittry, *Baton Basics: Communicating Music through Gestures* (Oxford, UK: Oxford University Press, 2014), 4.

⁸⁰ Edwards, "Gender and the Symphonic Conductor," 75.

⁸¹ Justyna Drzał-Grabiec, Sławomir Snela, “Effect of High-Heeled Shoes on the Parameters of Body Posture,” abstract, *Spine* 38, no.20 (September 15, 2013): 1785-1789, doi: 10.1097/BRS.0b013e31829eef3f.

⁸² Edwards, “Gender and the Symphonic Conductors,” 76.

⁸³ Ibid.

inches) seem to be the best choice.⁸⁴ Heels higher than 3cm become very unstable and should therefore be avoided.⁸⁵ Flat shoes, like ballerina shoes, should also be avoided. This becomes even more important if one has flat feet.⁸⁶ The center of gravity changes depending on the heels one wears.⁸⁷ The more significant the heel, the more significant the change in balance. Consequently, one should also wear the same kind of shoes at rehearsals and concerts so posture, and therefore movements, stay the same.

This section highlighted recommendations regarding clothing and shoes. Nevertheless, when it comes to choosing the right outfit for the podium, it is even more important to be comfortable with what one wears. Wearing clothing that fits one's physique and personality will help self-perception and therefore self-confidence, both of which are essential for musical expression. Ultimately, however, these recommendations should be weighed against personal preference. As Anu Tali puts it

There are no rules today. So, no need to get mad or irritated. The world is what it is today. The only way to change it is to act differently. Some people tolerate or enjoy attention more than others, but we all have one thing in common—we are on stage first to be heard and second to be seen. My advice to artists looking to push the boundaries on concert attire: trust your inner feeling of taste and comfort. Get over the prejudice and the fact that people will always talk. Everybody is different in shape and personality, so there is no one answer.⁸⁸

4.5 Final Thoughts

Wöllner and Deconinck show that participants in their study on movements were not able to identify the gender of experienced conductors. However, it is important to note that

⁸⁴ Isabelle Morin, "Chaussure ou torture?" *La Presse* (Montréal), September 29, 2014, accessed, August 30, 2017, <http://www.lapresse.ca/vivre/mode/201409/29/01-4804610-chaussure-ou-torture.php>.

⁸⁵ A. Norouzi Larki, M. Khalkhali Zaviyeh, A. Rahimi, S. S. Naimi, M. Tabatabaïi "The Effect of Shoe-Heel Height on the Static and Dynamic Postural Stability in Healthy Young Women," abstract, *Journal of School of Public Health & Institute of Public Health Research* 9, no.1 (2011): 47-58.

⁸⁶ Ibid.

⁸⁷ Ibid., abstract.

⁸⁸ Melick, "What Are Today's Conductors and Solo Artists Wearing on Stage? A survey of the Scene, and What it All Means," 73.

participants were widely able to identify the gender of the conductors more accurately when these were less experienced conductors.⁸⁹ A participant in Logie's study comes to a similar conclusion and says that "[e]ffective gestural communication seems to be more uniform amongst the competent conductors, and gender differences more apparent amongst the less experienced conductors."⁹⁰ Based on her interviews with female conductors, Lazarou concludes that when women conductors are taught by male conductors, they learn male gestures and at their turn, teach male gestures.⁹¹ In other words, young female conductors are forced into a mold that is 'male', a mold which will stay with them for the rest of the careers. One can only imagine if, instead of working against her body, a young female conductor could, from the beginning, learn to work comfortably with it. Are there 'female' gestures which would best serve young female conductors? Taking into account Wöllner and Deconinck's study and the fact that young women are mostly taught by male conductors, or women who themselves were taught by men, it is possible that young women, in the course of the education, lose their innate female language. This could still be considered a matter of conjecture. Nevertheless, as Ting points out, because the classical music industry predominantly employs male conductors, a woman seeking advancement in her career "must fight the traditional perception of a male maestro and the expectation that women conductors should reiterate and repeat masculine behavior."⁹²

4.5.1 Positive Aspects

In his study titled "Which part of the conductor's body conveys most expressive information? A spatial occlusion approach," Clemens Wöllner comes to the conclusion that a conductor's expressiveness is conveyed through the head, while the arms give more technical

⁸⁹ Clemens Wöllner and Frederik Deconinck, "Gender Recognition Depends on Type of Movement and Motor Skill. Analyzing and Perceiving Biological Motion in Musical and Nonmusical Tasks," abstract.

⁹⁰ Logie, "Perceptions of Gender in Conducting," 18.

⁹¹ Lazarou, "Women Conductors: A Qualitative Study of Gender, Family, 'The Body' and Discrimination," 210.

⁹² Ting, "The Education of Women Conductors: Could an All-Girls Club Be the Answer?": 12.

information.⁹³ Interestingly, participants in Logie’s study felt that “facial expressions of the female conductors were more prominent.”⁹⁴ That is not to say that all female conductors have stronger facial expressions than their male counterpart. Every conductor has her own language. Nevertheless, if facial expressiveness is a quality for conductors, a woman should take full advantage of her affinity for it. Having said that, Edwards indicates that women may sometimes appear too intense, even angry, which can be perceived as signs of aggressivity. As we have seen earlier, aggressiveness is perceived negatively in a woman.⁹⁵ Women, therefore, still need to develop their facial expression, so they show intensity instead of anger. One should take advantage of facial expressions, but work on her expressions using a mirror, or through video recording. The idea is to refine and intensify one’s expression, not to create something unnatural or imposed.

One of the most positive attributes given to female conductor is that they are balanced. This might be explained by their height, as women are commonly shorter than men. If we take the example of gymnasts (men and women), they are often relatively short. This makes sense, as their center of gravity is closer to the ground and therefore better suited for the acrobatic movements of gymnastics.⁹⁶ Though there is no empirical research comparing conductors of different heights, balanced and grounded conductors I have encountered are all relatively short people, including Elim Chan (US), Dina Gilbert (Canada), Elle Lee (US), Jean-François Rivest (Canada), Mark Wigglesworth (UK), and General Valery Khalilov (Russia). Looking at these

⁹³ Clemens Wöllner, “Which Part of the Conductor's Body Conveys Most Expressive Information? A Spatial Occlusion Approach,” *Musicae Scientiae* 12, no. 2 (Fall 2008): 256.

⁹⁴ Logie, “Perceptions of Gender in Conducting,” 21.

⁹⁵ Edwards, “Gender and the Symphonic conductor,” 94.

⁹⁶ Ivy Morris, “What Is the Advantage of a Gymnast Being Short in Stature,” *livestrong.com*, last update February 7, 2014, accessed August 30, 2017, <http://www.livestrong.com/article/546292-what-is-the-advantage-of-a-gymnast-being-short-in-stature/>.

conductors, it is evident that while on the podium, strength and power are not expressed by height, but through posture and gestures coming from a grounded and balanced body.

Although gesture is often the point of focus in classes, workshops, academic studies, etc., it seems that powerful gestures are coming from a good posture and being aware of one's center of gravity. Gestures performed when out of balance will not have the same impact on the orchestra than if the conductor was stable and balanced. Without awareness of balance, gestures cannot be powerful. Similarly, the position of a conductor's feet can change the sound of an orchestra, even if the musicians do not see his or her feet. Larry Rachleff and Donald Schleicher demonstrated this during the *ICWF 2010: Stravinsky/Tchaikovsky/Brahms -- Rachleff/Schleicher*. Brahms requires broad sounds. Therefore, it is beneficial for conductors to widen their stance and position their feet under the hips. On the other hand, when it comes to Stravinsky's strong, yet sharp and compact sounds – the 'Infernal Dance' from *Firebird* would be a good example – a conductor should bring his or her feet together, which helps create this kind of sound. Although the musicians cannot see the feet, their position can influence the entire body language and therefore the sound of the orchestra.

Instead of working on formulas that might be best for men, women should exploit the advantages they already have. Because women are often shorter than men and have a greater natural balance, they should use and enhance this quality and explore its impact of the orchestra.

4.6 Conclusion

Gestures themselves are often not the root of the critic women face. As described in this chapter, social expectations and perceptions are very problematic as they will impact, not only how people see women conductors, but also how women see and perceive themselves. Women should find ways to exploit the advantages they already have instead of working at

denaturalizing their bodies to fit a particular conducting traditional mold but also, at the same time, not restrict their movements to what society constricted them. In the next chapter specific tools will be identified that could help women with their facial expression, balance, grounding, self-confidence and body consciousness.

CHAPTER 5

THE TOOLS

5.1 Introduction and Point of Clarification

This chapter highlights essential points outlined in the four previous chapters and acts as a practical guide. This chapter will focus on practical solutions about voice and body language for female conductors and their instructors.

I have no training in kinesiology or physiotherapy, so it would be inappropriate for me to design a full regimen. Rather, I present some tools and exercises that instructors rarely use in conducting training programs that could be helpful to conductors, and more specifically female conductors. If a conductor has significant posture or skeletal problems, they should consult a health specialist before doing these exercises.

It is important to find tools to relax and become aware of the body, allowing members of the ensemble to hear a good and supported vocal quality across the stage. We must also find ways to balance the voice between the chest and head resonators. Regarding gestures, we need to find solutions that promote body awareness and balance, development of facial expression, boost self-confidence, and contribute to breaking society's restrictive influences.

5.2 Solutions and Tools

Conducting programs are already justifiably substantial, since conducting is one of the most complex fields in music. One might question whether it would be feasible to add additional exercises to the curriculum. Aspects of training for actors (actors' training), yoga, sports such as martial arts, and holistic methods such as the Feldenkrais Method, and the Alexander Technique

can be offered as solutions. There are additional solutions for specific problems like facial expressions, balance, societal influences, and others.

5.2.1 The Feldenkrais Method

The Feldenkrais Method is well known in the acting sphere and is even recognized in the singing world, but less known by instrumentalists. Dr. Moshe Feldenkrais, a mechanical and electrical engineer who received a doctorate in science in Physics from the Sorbonne, developed this method. Having injured his knee, Feldenkrais decided to use his knowledge of physics, body mechanics, neurology, learning theory, and psychology to better understand human movement. The result was a method that synthesized science and aesthetics.¹ Here is how The Feldenkrais Method of North America Guild defines it.

The Feldenkrais Method® of somatic education uses gentle movement and directed attention to help people learn new and more efficient ways of living the life they want. You can increase your ease and range of motion, improve your flexibility and coordination, and rediscover your innate capacity for graceful, efficient movement. Since how you move, is how you move through life, these improvements will often enhance your thinking, emotional regulation, and problem-solving capabilities.

The Feldenkrais Method is based on principles of physics, biomechanics, and an empirical understanding of learning and human development. Moshe Feldenkrais said, “We move according to our perceived self-image.” By expanding your perception and increasing awareness, you will become more aware of your habits and tensions and develop new ways of moving. By increasing sensitivity, the Feldenkrais Method assists you to live your life more fully, efficiently, and comfortably.²

The Feldenkrais Method helps improve injuries, posture and balance, and ease everyday movements. It can be beneficial to athletes and performers including actors, dancers, singers,

¹ “About Moshe Feldenkrais,” Feldenkrais Method Guild, accessed September 26, 2017, <https://feldenkrais.com/about-moshe-feldenkrais/>

² “About the Feldenkrais Method,” Feldenkrais Method Guild, accessed September 26, 2017. <https://feldenkrais.com/about-the-feldenkrais-method/>

and musicians. Moreover, there is substantial evidence that it aids mindfulness, body awareness, and empathic leadership,³ which are all qualities successful conductors need.

Instructors teach the method through group classes as well as private sessions.⁴ Acting schools also often have a teacher certified to practice the Feldenkrais Method or the institution at least has connections to a Feldenkrais practitioner. If no practitioners are accessible, another recommendable holistic method is the Alexander Technique.

5.2.2 The Alexander Technique

The Alexander Technique is a tool more known in the music field. This is similar to the Feldenkrais Method in that someone who had no physiological training developed it: Frederick Matthias Alexander, an Australian actor, would repeatedly lose his voice. Clueless as to why this was happening, the doctors told him to rest, so Alexander decided to investigate and analyze what he was doing that was causing him this issue. He found that he had tension in his neck that was leading to laryngeal tensions. As his technique evolved, he developed a way to avoid innate movements that created unnecessary tensions, it is called the “inhibition.” Here is a description of the technique by the official Alexander Technique website:

Lessons leave one feeling lighter, freer, and more grounded... It is a simple and practical method for improving ease and freedom of movement, balance, support, and coordination. The technique teaches the use of the appropriate amount of effort for a particular activity, giving you more energy for all your activities. It is not a series of treatments or exercises, but rather a re-education of the mind and body. The Alexander Technique is a method which helps a person discover a new balance in the body by releasing unnecessary tension.⁵

³ Mary Margaret Fonow, Judith A. Cook, Richard S. Goldsand, and Jane K. Burke-Miller, “Using the Feldenkrais Method of Somatic Education to Enhance Mindfulness, Body Awareness, and Empathetic Leadership Perceptions Among College Students,” *Journal of Leadership Education*, 15, no. 3, doi: 1012806/V15/I3/R4.

⁴ Practitioners can be found through the www.feldenkrais.com website.

⁵ “What Is the Alexander Technique? What Are the Benefits of Lessons or Classes?” accessed September 26, 2017, <http://www.alexandertechnique.com/at.htm>.

The Alexander Technique can be taught in a group setting but instructors often choose to teach it privately to pinpoint individual issues. It provides many resources for instrumentalists, but fewer for conductors. Nevertheless, when the goal is to get rid of unnecessary tension and find an individual's optimal posture, this tool can create body awareness. This makes it generally useful.

Sir Colin Davis, internationally acclaimed conductor, says the Alexander Technique is interesting “because you let things happen!”⁶ This is excellent for women conductors – tension is, after all, not a pathway to empowerment. The Alexander Technique teaches that strength comes from letting go and being free of tension. For this reason, it is also beneficial when it comes to the voice issues that women conductors face.⁷ If one wants to work on their body awareness like with the Feldenkrais Method or the Alexander Technique, but also wants to put a special emphasis on the voice, the conductor should turn toward actors' training.

5.2.3 First Year of Actors' Training

The goal of an actor's first year of training is to eliminate all harmful body tension.⁸ This is because any tension in the body can find its way to the voice and alter vocal quality. Finding the right breathing support is also fundamental – that is, the voice should never come *solely* from the throat, but rather one should support it using one's lower abdomen. Wind players and singers know this rule all too well. Though it can take a long time to fully understand, it is a necessity. Furthermore, because blowing through an instrument and talking are so different, a conductor who is a wind player is still strongly encouraged to work on breathing and support exercises.

⁶ Alexander Audio, interview with Sir Colin Davis talking about Alexander Technique, (03:15), accessed sept. 26, 2017, <http://alexanderaudio.com/applications/file1/colindavis.mp3>.

⁷ As argued, tension, including facial tension, can alter the quality of the voice.

⁸ Patsy Rodenburg, *The Actor Speaks*, (United Kingdom: Methuen Drama, 1997), 91; Peta Walzak, Patricia McCabe, Cate Madill, Christine Sheard, “Acoustic Changes in Student Actor's Voices After 12 Months of Training,” 301.

Having the right support helps relax the larynx, allowing one to build a voice that all those across the stage can hear without sounding like a scream. For conductors, if there is tension in the body, it might find its way into the sound of the orchestra. Tension breaks the energy flow through the body.⁹

Usually, the first year of an actor's voice training is a combination of yoga, the Feldenkrais Method, and other holistic techniques, emphasizing body awareness overall. This makes this time a valuable asset regarding confronting gestural issues and overcoming innate restrictive closed-body behaviors. If a conductor would like to follow this kind of training, they should take coursework based on the techniques of Patsy Rodenburg, Kristin Linklater, or Cicely Berry. Many acting programs are built on the work of these three vocal coaches. While there are others, these are reliable because they include at their core body awareness, relaxation, and proper voice support. If a conductor or an instructor wants to explore the exercises without taking the classes, the following books should serve as reference: Patsy Rodenburg, *The Actor Speaks*; Cicely Berry, *Voice and the Actor*; Kristin Linklater, *Freeing the Natural Voice*.

Actors' voice training can be exhausting, requiring daily work and taking up to seven hours per week.¹⁰ A more practical solution for conductors might be to find a teacher willing to hold weekly hour-long classes while conductors follow a 15-20 minutes daily routine in between those classes.

5.2.4 Yoga

If a woman conductor is not practicing one of the above, she could practice yoga – a discipline that has become pervasive and taught in a multitude of styles. It has been proven that

⁹ Wittry, *Baton Basics: Communicating Music through Gestures*, p.5.

¹⁰ Rodenburg, *The Actor Speaks*, 4-5; Walzak, McCabe, Madill, and Sheard, "Acoustic Changes in Student Actor's Voices After 12 Months of Training," 301.

yoga improves body image and self-acceptance,¹¹ an element that could certainly help women on the podium since they tend to avoid gestures that draw attention to their bodies.¹² Yoga also helps posture and balance – things all conductors and especially women conductors should work on, according to the findings of Anna Edwards.¹³ Yoga also improves mental balance, making it beneficial for someone working in a busy and stressful field. Finally, one of the fundamental elements of yoga is breathing; even before performing any yoga postures, a person should start with breathing exercises. Practicing yoga will inevitably improve breathing techniques. With this single tool, it can be possible to improve self-confidence, body-acceptance, balance, and relaxed breathing.

5.2.5 Facial Expressions

Women conductors seem to communicate more with facial expressions than their male counterparts.¹⁴ Additionally, intense or dramatic expressions are more often perceived negatively in women than in men.¹⁵ Conductors inclined to communicate with facial expressions are responsible for being aware of their own tendencies, and can achieve this awareness by analyzing their facial expressions through videos and linking these expressions to meaning. Likewise, since it was demonstrated that we perceive ourselves differently than how others do, it is fundamental that conductors seek out opinions of trustworthy friends or colleagues. Similar to actors, some conductors practice their facial expressions in a mirror, and others even take lessons with actors or take acting classes. A simple part of an actor's facial expression routine or warm up often fits excellently into a conductor's routine. This is because the routine stretches and

¹¹ Sara Elysa Clancy, "The Effects of Yoga on Body Dissatisfaction, Self-Objectification, and Mindfulness of the Body in College Women," abstract, (PhD diss., Washington State University, 2010).

¹² See section Chapter 4, section 4.2.3 of this document.

¹³ Edwards found that balance is one of the strength of women conductors. See section 4.5.1 of this document.

¹⁴ See section 4.5.1 of this document.

¹⁵ See pages 72-73 of this document.

contracts the face to its maximum and then massages the muscles that control many of its expressions, relaxing and simultaneously warming them up, just as we do when we go to the gym and stretch before exercise. This relaxation could be good to understand if the conductor has undesirable facial tensions that could alter the tone of their voice. The point is not to restrict conductors in their facial expressions, but to explore, understand, and eventually expand facial expressions to become useful tools.

5.2.6 Resonators Exercises

Actors begin working on resonators only in the second year of their training.¹⁶ Since many musicians sing or have sung in choirs, they likely already have experience with their resonators. If a conductor wants to explore their resonators, an excellent way to do so is by using Rodenburg exercises. For example, one can sustain a hum while imagining the voice in their head. A vibration should be felt there. Next, one moves the hum into the nose, then the whole face, throat, and chest. After this, take simple sentences and place the voice in each resonator. This exploration is useless if the conductor has tension or does not use the right support, which is why this is a secondary step that comes after releasing all the tension in the conductor's body. For further explanations and details, see Patsy Rodenburg *The Actor Speaks*, pp. 91-96.

5.2.7 Body Comportment, Societal Influences

How can a woman face the issue of societal restriction influence? First, she must become aware of it. Secondly, if a woman is not comfortable with her body, she must find ways to overcome her self-consciousness. Yoga is one way to do this. If yoga is not something that appeals to the reader, then practicing sports is a good alternative: A study proves there is a direct link between body self-acceptance and physical activities of any kind like hiking, group sports,

¹⁶ Rodenburg, *The Actor Speaks*, 91; Walzak, McCabe, Madill, Sheard, "Acoustic Changes in Student Actor's Voices After 12 Months of Training," 301.

or martial arts.¹⁷ The same study proves that, for women, there is an inverse proportional relation between looking at media portrayals of overly-thin models and body self-acceptance. In other words, the less one consumes media with unrealistic body images, the more chances she has of accepting her own body.

While performing these sports, it is rare that one thinks of “opening” one’s body or that it is a necessity to perform well. By repeating these motions, one can release one’s body, unconsciously adopting more open postures. It is somehow the same kind of “brain programming” that musicians do when they practice. As a suggestion, if a gesture does not feel comfortable on the podium, one should not stop trying it after one time. No movement can become familiar after a single attempt, or practicing an instrument would be easy.

5.2.8 Balance, Other Solutions

How does one work on “grounding?” Though it is impossible to change someone’s center of gravity,¹⁸ there are many ways to work on stability. Some disciplines work very closely with the human center of gravity, including martial arts, gymnastics and, as mentioned earlier, yoga. These disciplines exploit the concept of a center of gravity at their very core, so they can be useful to conductors to better grasp their own centers of gravity. Be aware that, in martial arts, the knees are often bent to lower the center of gravity and increase stability, but in the field of conducting, bending one’s knees breaks the flow of energy. Someone who performs martial arts might consider adjusting their concept of grounding if they are interested in applying their practice to conducting.

¹⁷ Rachel Andrew, Marika Tiggemann, and Levina Clark, "Predicting Body Appreciation in Young Women: An Integrated Model of Positive Body Image," *Body Image* 18 (2016): 34-42, accessed September 27, 2017, doi: 10.1016/j.bodyim.2016.04.003.

¹⁸ It is not feasible to work on one’s center of gravity to change it. One center of gravity or also called center of mass is not alterable, unless one, for example, wears high heels, gains or loses a lot of weight, or has significant body modifications including pregnancy.

If one needs to work on their balance, but has very short amount of time to devote to it, there are many exercises (also called body weight exercises) that target balance. If one is not used to them, the conductor should ask a qualified trainer for advices.

Another aspect fundamental for balance is the footwear. One must wear shoes that allow for stability. In Chapter 4 we learned that high heels might give a false impression of grandeur and power, but they diminish a conductor's stability considerably.¹⁹ The best shoes for posture seem to be ones with a heel between 1 and 3 cm (0.4 to 1.18 in), with a "full heel" – not stilettos. It is also important for the shoe to have a wide front, allowing enough space for the toes to spread and help with balance. It is also helpful to wear the same kind of shoes during rehearsals and concerts, avoiding then any surprise in a difference in balance and center of gravity.

5.3 Final Thoughts and Considerations

Conducting is not a straightforward discipline for a person of any gender. Even if conductors are usually supportive of each other, competition is high because of the limited number of positions. In other male-dominated fields like politics and business leadership, women are still vastly outnumbered by men. As it is the case in the conducting world and many of these fields, men have been present for longer than women. It is not surprising, then, that the image of the male conductor remains the norm. According to what experts have observed in other fields of leadership, it might take several more years before we stop using the term women conductors, and begin just saying conductors.

In conducting, women face additional obstacles that men simply do not. Women are disadvantaged, since societies have demonized their voices for centuries, and the media often objectifies them. Women have also been socially programmed to avoid emphasizing their body.

¹⁹ For more detail, see section 4.4.2 of this document.

There is a noticeable difference in the way men and women perceive themselves. This perception plays a significant role in the way women are judged versus their male counterparts.

For women entering the field of conducting, there is more support than ever. Marin Alsop founded the Taki Concordia Conducting Fellowship. The Linda and Mitch Hart Institute for Women Conductors was founded in 2015 with the collaboration of the Dallas Opera. In February 2017, Marin Alsop, in collaboration with the BBC Concert Orchestra, gave an afternoon workshop meant specifically for women conductors. Likewise, in 2017, the New York Conducting Institute held the International Women's Conducting Workshop with Diane Wittry. Finally, in 2017, the Audite International Conducting Competition created a screened conducting competition to avoid unconscious bias and allow better access to the competition by women. An important factor has been forgotten; none of these projects targets younger students. The only program in 2017 that does so is in Great Britain: The Women Conductors program by the Royal Philharmonic Society.

5.3.1 Suggestions for Further Research

This document explored issues that women conductors could face at any stage of their evolution. Concrete solutions and tools were also given. By using and exploring the tools discussed in this document, younger women and their instructors can address these issues with higher effectiveness. Conductors of any level or gender can each take advantage of these tools.

This document targeted a specific leadership position in the orchestra, but it would be interesting to explore gender leadership in the micro-society of the orchestra at large. For instance, one might ask if women who play instruments predominantly played by men also face gender inequality.

There is also a limitation in terms of culture. This document mainly targeted North American culture. It would be interesting to conduct research and interviews in Europe, Asia, North America, and South America to see if women there encounter the same issues. If yes, one might then investigate whether the tools in this paper could apply to conductors in other cultures.

Another asset would be a long-term research project that followed several women conductors from the beginning of their training through their advanced career and analyzed various influences on their career choices. Structured data would allow one to better understand some of the more pervasive obstacles for women conductors.

Despite the fact that research on the gender of conductors has significantly increased over the last five years, there is still much to study and understand about women leaders in music. As demonstrated in this document, many aspects that have been observed in other fields of study apply to the world of conducting. It is important to recognize that post-feminism today has complexified the understanding of gender duality by bringing issues of race, social status, and problems when it comes to gender equity. It is also important to acknowledge that, as in Women Studies, there are multiple points of view about how to face women conductors' issues. This document shows that in today's conducting reality, the issues that gender duality provoke are still prominent. We need to understand where these differences in gender perception come from and what they mean for female conductors. Only by facing issues can the music industry grow in its inclusivity, it is possible to go forward and capture the talent and power of its women.

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APPENDIX A
ARTIST MANAGEMENT LIST WITH NUMBER OF CONDUCTORS
REPRESENTED

Artist Management Agencies	Number of conductors	Number of women conductors	Percentage
ADA Artist Management, USA https://www.ada-artists.com/artists-1	8	1	12.5
Arts Management Group, Inc. USA https://www.artsmg.com/conductor	4	0	0
Barrett Artists, USA http://www.barrettartists.com/agency.php?view=roster	1	0	0
Cadenza Artists, LLC, USA http://www.cadenzaartists.com/global.html	1	0	0
CM Artists New York, USA http://www.cmartists.com/	8	0	0
Colbert Artists Management Inc. USA http://www.colbertartists.com/artists/	10	0	0
Columbia Artists Management, LLC http://www.cami.com/?cat=1040	39	4	10.26
Dean Artists Management, Canada. http://deanartists.com/conductors/	6	0	0
Diane Saldick, LLC, USA http://dianesaldick.com/category/conductors/	6	0	0

Dispeker Artists, Inc. USA http://www.dispeker.com/agency.php?view=roster	8	0	0
Frank Salomon Associates, Inc., USA https://www.franksalomon.com/roster/	5	0	0
HarrisonParrott, UK. http://www.harrisonparrott.com/artist#conductor	61	7	11.48
IMG Artists, USA https://imgartists.com/conductor/	58	4	6.9
Joanne Rile Artists Management, USA http://rilearts.com/conductors/	5	2	40
John Gingrich Management, Inc., USA http://www.gingarts.com/artist_entries/conductors/	9	0	0
John Such Artists' Management, USA (All Broadway artists, except 1 conductor) http://www.johnsuchartists.com/artists	1	1	100
Jonathan Wentworth Associates Ltd. USA http://www.jwentworth.com/conductors/index.htm	7	0	0
Kaylor Management, Inc. USA http://www.kaylormanagement.com/	23	4	17.39
Kirshbaum Associates Inc. USA. http://www.kirshbaumassociates.com/agency.php?view=roster	5	0	0
Konzertdirektion Schmid, Germany. http://www.kdschmid.de/artists.html	23	0	0
Latitude 45 Arts, Quebec, Canada. http://www.latitude45arts.com/	2	0	0

Opus 3 Artists, USA. http://www.opus3artists.com/category/?id=19	53	5	9.43
Peter Throm Management, LLC, USA http://www.peterthrom.com/agency.php?view=roster (pop conductors)	6	0	0
Schmidt Artists International, Inc., USA http://www.schmidtart.com/artists	13	1	7.69
Sciolino Artist Management, LLC, USA http://www.samnyc.us/agency.php?view=roster	2	0	0
Schwalbe and Partners, USA http://schwalbeandpartners.com/artists/	9	1	11.1
Uzan International Artists, USA http://www.uzanartists.com/our-artists/conductors-directors/	12	0	0
Total	385	30	7.79

APPENDIX B

EMAIL CONVERSATIONS WITH LARRY RACHLEFF

important question

Claudine Gamache <forforte@hotmail.com>

Sun 2017-02-12 12:23

To: Larry Rachleff <lrach@rice.edu>;

Dear professor Rachleff,

I sincerely hope you and your whole family are doing well!

I am writing my DMA dissertation. It is about women and different issues they can face on the podium mostly about voice and body language)

In the introduction, I would like to write a statement you said during the Zlin 2010 workshop.

You said (I paraphrase) that sometimes we can observe tension and (if I remember right aggressiveness) in women when they try to be powerful.

For me, it was one of those magical sentences, I realized I wasn't alone!

My questions for you: May I cite you? And How would you like me to name you? Is Maestro Rachleff ok?

Thank you for your time!

I truly hope we can meet again soon!!

Warmly,

Claudine Gamache

University of Georgia, DMA Candidate - Orchestral Conducting

UGASO, Assistant Conductor

University Philharmonia, Assistant Conductor

706-372-5170

From: Larry Rachleff <lrach@rice.edu>
Sent: Sunday, February 12, 2017 22:41
To: Claudine Gamache
Subject: Re: important question

Dear Claudine It is good to hear from you..I don't remember exactly my words, but the point was that woman conductors have to be concerned that because of stereotypes their powerful qualities must be seen for the right reasons and never misjudged, again because of the stereotypes, as aggressiveness. Men can "get away" with this because of how men are often perceived when in positions of powers.

God help us, with all good wishes Claudine

Larry

Re: important question

Claudine Gamache

Tue 2017-04-18 15:16

To:Larry Rachleff <lrach@rice.edu>;

Dear professor Rachleff,

I wish you a very happy end of semester!

Could I use your observation in my DMA dissertation? To give you an idea, the title of my dissertation is

THE VOICE AND BODY LANGUAGE OF FEMALE CONDUCTORS: – DISCUSSION, EXPLORATION, AND TOOLS FOR A BETTER UNDERSTANDING

Here is what I would write. Please let me know if you have any objections.

Only a short while later, during the ICWF 2010 workshop with the Bohuslav Martinů Philharmonic in Zlín, Czech Republic, Professor Rachleff made a statement that stunned me. I paraphrase here:

For some reason, women can look physically tense and somewhat aggressive on the podium when they want to show musical power. Women have to be concerned about it, because of stereotypes, their powerful qualities must be seen for the right reasons and never misjudged, again because of the stereotypes. Men can "get away" with this because of how men are often perceived when in positions of powers.

Thank you again for your precious help.

Claudine Gamache

University of Georgia, DMA Candidate - Orchestral Conducting
 UGASO, Assistant Conductor
 University Philharmonia, Assistant Conductor
 706-372-5170

Re: important question

Claudine Gamache

Tue 2017-04-18 17:35

To: Larry Rachleff <lrach@rice.edu>;

Thank you!!!

Claudine Gamache

University of Georgia, DMA Candidate - Orchestral Conducting

UGASO, Assistant Conductor

University Philharmonia, Assistant Conductor

706-372-5170

From: Larry Rachleff <lrach@rice.edu>

Sent: Tuesday, April 18, 2017 17:06

To: Claudine Gamache

Subject: Re: important question

QGood to use Dr.G!

APPENDIX C

EMAIL CONVERSATION WITH DR. NICHOLAS LOGIE

RE: Results, OCI conference

Claudine Gamache

jeu. 2016-12-08 13:01

Éléments envoyés

À : Nicholas Logie <research.logie@googlemail.com>;

Thank you so much!!!!

Sincerely,

Claudine Gamache

University of Georgia, DMA Candidate - Orchestral Conducting

UGASO, Assistant Conductor

University Philharmonia, Assistant Conductor

706-372-5170

De : Nicholas Logie <research.logie@googlemail.com>

Envoyé : 8 décembre 2016 12:56:49

À : Claudine Gamache

Objet : Re: Results, OCI conference

Dear Claudine,

Great to hear from you. I have recently completed a draft report on the survey into perceptions of gender in orchestral conducting. I've attached a copy and you are most welcome to use the results. Hope it is of help.

With best wishes,

Nick

Nicholas Logie MA PhD (Open)

www.conductorleadership.com

Telephone: +44 1342 825 661

Mobile & text: +44 7713 742 322

APPENDIX D

EMAIL CONVERSATION WITH MARIE LAVALÉE

Re: Quelque questions.

Marie Lavallée <mlavallee002@sympatico.ca>

Wed 2017-05-31 09:03

To: Claudine Gamache <forforte@hotmail.com>;

Tant mieux. Bonne journée!

Le 2017-05-30 à 20:01, Claudine Gamache <forforte@hotmail.com> a écrit :

Bonjour Mme. Lavallée,

Aucun problème pour le délais. Je comprends totalement!!!

Merci beaucoup pour vos éclaircissements! Ils aident énormément, beaucoup plus que vous ne le pensez 😊

Je vous souhaite bonne chance avec la nouvelle cohorte!

Claudine Gamache

University of Georgia, DMA Candidate - Orchestral Conducting

UGASO, Assistant Conductor

University Philharmonia, Assistant Conductor

706-372-5170

From: Marie Lavallée <mlavallee002@sympatico.ca>

Sent: Tuesday, May 30, 2017 15:20

To: Claudine Gamache

Cc: Marie Lavallée

Subject: Re: Quelque questions.

Bonjour Claudine,

Je suis désolée, j'avais bien reçu ton courriel mais j'étais encore une fois dans une période de travail intense: le concours d'entrée pour la prochaine cohorte de 1ère année. C'est fait et j'ai maintenant les idées claires.

Je réponds donc à tes questions j'espère que mes réponses t'éclaireront. Si elles te semblent nébuleuses, n'hésite pas à m'écrire encore et je te promets que la réponse ne tardera plus. J'ai presque fini. Alors ne te gêne pas. Ou si tu préfères, tu me fixeras un rendez-vous téléphonique.

En espérant que ta thèse avance bien

Cordialement

Marie Lavallée

Quelque questions.

1--Vous m'avez parlé au téléphone que pour avoir une "bonne voix", une voix qui porte bien, les harmoniques dans la voix doivent être équilibrées entre les hautes et basses harmoniques. (Si j'ai bien compris)oui, c'est ça

Rodenburg parle d'équilibrer entre entre les résonateurs du bas (thorax) et résonateurs du haut (tête-sinus/figure)

Est-ce que cette balance entre les résonateurs créerait cet équilibre entre les harmoniques?? oui, et j'ajouterais pour les harmoniques graves l'importance de l'ancrage du souffle en profondeur et la résonance du son dans la colonne vertébrale jusqu'au coccyx. Si non, est-ce que vous pourriez m'orienter sur comment balancer les harmoniques? Je n'ai jusqu'à maintenant rien trouver la dessus.

Rodenburg parle aussi du "pitch" optimal, est-ce que c'est plutôt de ça que vous parliez?? Pas vraiment.

2--Rodenburg parle de Rib reserve(p.64). Je comprend tout a fait le processus. Nous l'utilisons chez les vents en musique.

Je comprends également que cela crée des tensions, j'ai des problèmes de dos depuis longtemps. En direction d'orchestre c'est une position enseignée (surtout pour les femmes) car nous devons compenser pour notre désavantage de ne pas avoir les épaules "imposantes" comme celle des hommes. En pratiquant beaucoup, et en travaillant sérieusement les muscles du dos, c'est dans la mesure du possible. Ici, je me permets de donner un avis de professeur de la méthode Feldenkrais: la largeur des épaules ne peut-elle pas se compenser par une autorité et une élégance bien incarnées dans tout le corps, dans la longueur entre l'enracinement des pieds et la tête qui «flotte» de légèreté? De plus une cage thoracique qui retrouve de la mobilité dans toutes les directions (la cage thoracique est une structure squelettique beaucoup plus mobile qu'on l'imagine) gagne aussi en volume, naturellement. Et une cage «tenue» est en lien avec l'alignement du corps et une respiration ouverte.

Est-ce que vous avez travaillé avec cette technique? La recommanderiez-vous? Je n'utilise pas cette technique pour les raisons exposées dans le livre. L'ouverture des côtes dans le pourtour de la cage thoracique, et spécialement dans le dos, est importante mais la capacité de bouger et de s'adapter aux diverses demandes de l'expression l'est tout autant pour le jeu.

3--Est-ce que vous diriez que certains exercices pourraient être plus bénéfiques pour les femmes ou les hommes?

Je ne crois pas. Il ne m'est pas arrivé d'entendre ou de lire sur ce sujet. Les exercices sont choisis en fonction des besoins de chaque individu et non en fonction de leur sexe. Évidemment le défi d'une voix ouverte et bien appuyée dans le corps est peut-être plus essentielle pour une femme du fait de la hauteur de notre voix dans le cas qui vous occupe.

Commentaire

4--Je suis bouche bée. Point 5 de la page 98. Le "pitch" optimal est pour beaucoup de personne plus haut que la voix que nous utilisons à chaque jour!!! Rien pour m'aider! Mais très bon point à apporter à ma dissertation! Pas de panique! C'est souvent une différence de 1/2 à 1 ton, 1 1/2 ton. Si la voix est ouverte et résonne dans tout le corps (c'est-à-dire qu'il y a des harmoniques graves), on ne sonnera pas comme le piccolo.

Je retourne à ma lecture!!!
Merci beaucoup pour votre temps!!!

Claudine Gamache

University of Georgia, DMA Candidate - Orchestral Conducting
UGASO, Assistant Conductor
University Philharmonia, Assistant Conductor
706-372-5170

Le 2017-05-28 à 23:41, Claudine Gamache <forforte@hotmail.com> a écrit :

Bonjour Mme. Lavallée!

Je crois que mon dernier courriel soit atterri dans votre boîte de courrier indésirable. J'essaie donc avec mon adresse personnelle.

J'ai pu trouver 2 des trois livres de Patsy Rodenburg. The Actor Speaks est plus détaillé en ce qui concerne les exercices sur la relaxation et la respiration.

Certains aspects sont super intéressants comme le "Push down"(p.67), une trappe que probablement jeunes chef tombent dedans! Beaucoup d'aspects sur la respiration et la relaxation sont aussi reliés aux musiciens, ce qui aide drôlement la compréhension. Beaucoup des exercices sont utilisés par les musiciens (surtout ceux qui jouent des vents)!

Quelques questions.

1--Vous m'avez parlé au téléphone que pour avoir une "bonne voix", une voix qui porte bien, les harmoniques dans la voix doivent être équilibrées entre les hautes et basses harmoniques. (Si j'ai bien compris)

Rodenburg parle d'équilibrer entre les résonateurs du bas (thorax) et résonateurs du haut (tête-sinus/figure)
Est-ce que cette balance entre les résonateurs créerait cet équilibre entre les harmoniques?? Si non, est-ce que vous pourriez m'orienter sur comment balancer les harmoniques? Je n'ai jusqu'à maintenant rien trouvé la dessus.
Rodenburg parle aussi du "pitch" optimal, est-ce que c'est plutôt de ça que vous parliez??

2--Rodenburg parle de Rib reserve(p.64). Je comprend tout a fait le processus. Nous l'utilisons chez les vents en musique.

Je comprends également que cela crée des tensions, j'ai des problèmes de dos depuis longtemps.
En direction d'orchestre c'est une position enseignée (surtout pour les femmes) car nous devons compenser pour notre désavantage de ne pas avoir les épaules "imposantes" comme celle des hommes. En pratiquant beaucoup, et en travaillant sérieusement les muscles du dos, c'est dans la mesure du possible.
Est-ce que vous avez travaillé avec cette technique? La recommanderiez-vous?

3--Est-ce que vous diriez que certains exercices pourraient être plus bénéfiques pour les femmes ou les hommes?

Commentaire

4--Je suis bouche bée. Point 5 de la page 98. Le "pitch" optimal est pour beaucoup de personnes plus haut que la voix que nous utilisons à chaque jour!!! Rien pour m'aider! Mais très bon point à apporter à ma dissertation!

Je retourne à ma lecture!!!

Merci beaucoup pour votre temps!!!

Claudine Gamache

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