RE-MAPPING THE BODY: FEMININE EXPERIENCE IN MUSIC PERFORMANCE

by

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Abstract

In this project report I analyse how the practice of Body Mapping impacts the bodily performances of women classical musicians. The purpose is to study how the characteristics that define normative gender affect the body and its movement; to interrogate the body as the site where a patriarchal society constructs gender roles (more specifically, femininity); and consequently to assess the effects that these may produce in music performance. Drawing on interviews with six women classical musicians, autoethnography, and Body Mapping as a method, I created a workbook for women Body Mapping students. The goal of my research is to look into the possibilities of how the three fields—music performance, Body Mapping and feminist thought—can connect together, thus laying the groundwork for possible future research in this area. Even more, I seek to apply new approaches to music performance and to contribute, at a practical level, to the development of women classical musicians.

Keywords: gender, femininity, music performance, Body Mapping, feminist theory

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Chapter 1: Introduction

I started studying music many years ago. I completed an undergraduate degree in percussion, played in professional orchestras, and finished a Master's degree in music performance. Through the years I have had time to question, build and rebuild my learning process in different ways. A few years ago, I discovered that I could relate music and movement within my own body and mind, thanks to a method called Body Mapping.

As many musicians do, I spent several hours every day, for more than ten years, practicing, trying to find perfection: to develop a good technique with the best teachers in Mexico. However, I separated myself from my body; the body became the medium for playing—as a machine—and I buried feelings, pleasure, and enjoyment in some deep place of myself. Early in my studies I had tendonitis, and although that was the trigger to start thinking about the role of my body in playing music, it took me a decade or more to recover my body. The professional performance of classical music requires a high level of technique in any instrument. Body and movement awareness have an important place in this; and yet, as my own experience demonstrates, bodily fragmentation is surprisingly common.

My first encounter with Body Mapping was in 2011. Because Body Mapping is designed for musicians, it allows me to link music and the exploration of my body. This has significant consequences in the development of musical technique and interpretation. As soon as I started exploring my body, questions about my education started to arise: Why did nobody teach me like this before? While I was a trainee, I remember one

afternoon in a Body Mapping session break, I asked a friend "Do you think that we don't have full arm motion because we are women? I mean, I have never learnt how to throw things, you know, like toys to my dogs, or pebbles in a pond." I think she replied that in comparison to her brother she had less physical activity. That thought was the first seed for me to pursue a graduate degree in Gender Studies and break my own boundaries. After that day my questions kept going in several directions: Why do I cry when I am in contact with my body? Why is it so difficult to feel the pelvic floor? Why is it so wonderful to find my eyes in the mirror?

In this project, I am interested in examining how the practice of Body Mapping impacts bodily performances—in music and life—of women classical musicians. In particular, I have chosen to investigate Body Mapping from a feminist perspective, because it allows me to present social issues, such as gender discrimination or abuse of power, that are rarely discussed within classical music settings. I am interested in the subjective experience of Body Mapping; that is, to listen to the experiences of women musicians and my own voice for this project. I want to hear the different stories of musical training, performances, and Body Mapping discoveries. My purpose is to relate these stories to social constructions of gender, and to understand if this affects the perception of ourselves and our music-making.

The foundation for my project is to examine the entangled relationships between classical music performance, Body Mapping, and feminism. I investigate how the characteristics that define normative gender affect the lived body and its movement, and consequently the effects that they may produce in music performance. I am, further,

interested in the potential of Body Mapping to transform gendered bodily movements in relationship to music performance. In this study, I have focused on women classical musicians' stories about classical music performance. My research questions are: What are the effects of studying Body Mapping for women classical musicians? What is the potential of Body Mapping to disrupt traditional gender roles in classical music performance?

To examine these questions, I undertook a mixed methods study. I interviewed six participants—all women professional classical musicians who have studied Body Mapping—about their perceptions of gender and, their experiences about their body, Body Mapping, and musical performances. I was specifically interested in questions such as if the social construction of femininity affected body movements and musical performances, how participants perceived the space they inhabit, and how their perceptions of themselves have changed with Body Mapping. In addition, I engaged a critical autoethnographic lens, through which I interrogated my own performance histories and meanings. In particular, I was interested in how social discourses about femininity have affected my body and its movements and its relation to my playing of percussion instruments, which is a male-dominated field. This qualitative data— interviews and autoethnography—forms the basis of my study.

I read this data through the lens of feminist theories of the body. Within a feminist framework I study the body as the site where a patriarchal society constructs gender roles, and more specifically, femininity. Echoing ideas put forward by Simone de Beauvoir (1949/2011), Iris Marion Young (2005) declares that "femininity" is a set of norms and

disciplines that a male-dominated society imposes on female bodies (p. 5). For Bartky (1990), femininity is an achievement after learning how a woman should behave within social rules (p. 65). Butler (1988; 1999) considers gender as a performance that people repeat and reinforce through time and gender norms establish ideals and rules of proper masculinity and femininity (Butler, 1999, p. xxiii). In this project, I address how these norms are reflected in women's experience of their physical bodies (Bartky, 1990; Beauvoir 1949/2011; Bordo 1993/2003; Young, 2005) and embodiment (Grosz 1994; Howson, 2005; Waskul & Vannini 2006; Young 2005;). Also, I examine concepts of spatiality, trying to identify how spaces and movement are gendered (Beauvoir 1949/2011; Grosz 1995; Young 2005). Studying these topics leads me to also examine the power dynamics and oppression that women face (Bartky, 1990), and I try to identify these in the performance of classical music.

As a project, my work serves a dual purpose. In addition to producing this project report, which outlines the methodological and theoretical bases of my work, and offers an analysis of my data, I have also produced a workbook on gender and performance designed to be used in conjunction with Body Mapping training. This workbook connects feminist thought and Body Mapping, and is designed to be used as a tool for women musicians. More specifically, the purpose of the workbook is to guide readers—in this case, women musicians—through the process of identifying how their social environment has affected their bodies, its movement and their music performances. Moreover, it encourages readers to think about their own experiences with their bodies and music in reflexive and intimate ways.

My overarching aim, with this research, is to link feminist theory, music performance and body awareness, through the study of Body Mapping, in order to contribute to an ongoing dialogue between feminism and music. My research offers a way to look into the possibilities of how the three fields can connect for further research. However, my goal is also practical. Through this work, I seek to apply new approaches to music performance and, in this way, to contribute to the development of women's skills in this discipline.

1.1. Body Mapping

Body Mapping is a somatic method developed by William and Barbara Conable. The term "somatics" comes from a Greek root which translates as "the study of the body" (Johnson, 2009, p. 12). For Thomas Hanna (1988) "soma" is the "living body" (p. 20). This is the internalized perception of the body that people have of themselves, which is different from what external people see as physical bodies (Hanna, 1988, p. 20). Thus somatic practices help to develop people's awareness of their internal perception of their own bodies. For Linden (1994), the practice of somatics involves the interactions between physical (posture and movement), emotional, and intellectual characteristics, as well as self-concepts, and cultural values (p. 16). There are many somatic education methods available to classical musicians. These include Rolfing, Feldenkrais Method, and Alexander Technique (Alcantara, 1997; Engel, 2008; Nelson & Blades-Zeller, 2002).

B. and W. Conable, in addition to founding Body Mapping, are certified Alexander Technique instructors. It is thus unsurprising that Body Mapping, as a somatic approach, is influenced by Alexander Technique. The purpose of the Alexander

Technique is to improve ease and freedom of movement, flexibility and coordination (Alcantara, 1997; Conable, B. & Conable, W., 1995; Kleinman & Buckoke, 2013). But while there are similarities, the two approaches are nevertheless different. One of the differences between Body Mapping and Alexander Technique is that in the latter, the teacher helps students by guiding their movements with the hands. Hands-on work is not used in Body Mapping; rather it uses anatomical images and models and asking students what they perceive in their bodies (Johnson, 2009, p. 2). Body Mapping promotes the training of the kinesthetic sense: this is, the perception of the movements of our bodies, the position of our bodies in a space, and the size of our bodies. The kinesthetic sense allows musicians to shift their attention from "How do I look?" to "How or what do I *feel* in my body?" and "How do I *perceive* myself?" Body Mapping speaks to musicians' self-awareness.

Body Mapping originated during the 1970s when W. Conable, a cello teacher at the Ohio State University School of Music, discovered that the way that his students moved was related to their anatomical and physiological perception of their own bodies (Conable B. & Conable B., 2000; Johnson, 2009; Woodard, 2009). He noticed that with accurate information about the size, function (the mechanics) and structure (shape) of their bodies, the movements and sounds that musicians produce were different, more efficient, and more expressive (Conable B. & Conable B., 2000; Johnson, 2009; Woodard, 2009). W. Conable's method consisted of looking at the bodies of his students while playing, identifying their false conceptions of the body, and asking students about their perceptions of the body. For example, he observed a student who was having

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problems in her playing. What he observed was that she moved her arm as if the elbow

joint was higher (Conable, W., 1995, p.129). W. Conable concluded that the false

perception of where the movement happened was related to her idea of a smaller body

since she started playing the violin as a child, and she did not change the perception of her

body with adult dimensions (Conable, W., 1995, p. 129; Mark, 2012, p. 57). B. Conable

further developed, wrote about and taught this method. More recently, she also created

the organization, Andover Educators, which exists to help musicians to correct their body

maps, find ease in their movements, and avoid injuries while playing.

1.2. Body Map

The perception or idea that people have of their bodies is the "body map."

Johnson (2009) explains that the term "body map" is described in neurophysiology as the

internal representation in our brains "that dictates how we move" (p. 13). We find other

terms to describe the same concept, such as "internal representation" or "body

representation" (Clarke & Davidson, 1998, p. 75). The body map is a visual

representation of our anatomical structures in our brains (in the motor and somatosensory

cortex). We all have registered a perception of how our body is and we move according to

that idea. In the process of Body Mapping we examine what we believe to be true about

our body by comparing it to accurate physiological information (Conable, B. & Conable

B. 2000, p. 5).

According to Nichols (2009) recent research in humans with neurological

disorders has proven that there is an ability to change the representation of anatomy on

the brain (p. 209), thus the body maps are not fixed; rather, they can change and new

movements can be learned. For instance, musicians may perceive the movement of their arms starting from the shoulder to the fingertips, but the accurate body map is that the arm movement starts from the collarbone to the fingertips, also including the shoulder blade. The arm, the shoulder blade, and the collarbone move as a unit. This awareness changes musicians' perception of size and structure of their arms. As a consequence, their movement also changes, and these changes affect the sound they produce on and through their instruments.

1.3. Mis-mappings

Accurate body maps lead to fluid movements in the body, but when the body map is inaccurate, movements are rigid (Johnson, 2009, p.14). The inaccurate body maps are called "mis-mappings," which are the false information about the body that determine our movements and usually, people are not aware of them. Among the tools that Body Mapping uses to modify "mis-mappings" are anatomy images, anatomical models, and also exploration of our own movements through palpation (Johnson, 2009; Mark, 2003). This last element is very important because it is the experience of the body, a real contact through the sense of touch, where students create a special relationship with their own bodies. This practice is very different from the hands-on approach in Alexander Technique, because students touch and discover themselves while trying to find joints and where the movement happens in their own bodies; teacher guidance is limited to verbal explanation and showing anatomical images or models. Mark (2003) underlines that acquiring anatomical information is not enough for changing the mis-mappings; the information needs to be integrated and to be *experienced within* the body (pp. 11, 12).

The aim of Body Mapping is to identify constricted movements, and learn how to find the free and balanced movements that musicians need in order to perform (Johnson, 2009, p. 16). Moreover, Body Mapping is a method to help to reduce pain and avoid injuries produced by the constant practice of any instrument (Johnson, 2009; Mark, 2003; Pearson, 2006). However, it is important to emphasise that the purpose of Body Mapping is different from finding good postures. As described by B. Conable (2000), Body Mapping focuses on teaching musicians how to gain access to their body maps and transform them through self-observation and self-inquiry (p. 5). Body mapping is thus a *foundation* for technique, not a technique itself.

The study of Body Mapping comes in layers. Body Mapping students start by identifying the bones and how they relate with each other. Then, they start to analyse the technique of their instrument with those lenses, in order to enable critical thinking (why? how? what if?). In the process, new discoveries start to happen. The more immersed students are in this exploration, the greater the variety of places they can go.

In the first Body Mapping class that I had, I asked about how to play a piece for a recital where I needed to play on the rim of the drum and quickly change to the bass drum. The teacher suggested that I bend my knees while playing snare drum to have free movement in my arms. I had never thought before about bending my knees; I had never thought about my legs for any music that I had to play. The suggestion worked and I completely enjoyed that part in my recital. Years later the bending of the knees, which also changes the pelvis to a different angled position, is the movement that triggered my thoughts about how sexual I looked while playing marimba—an episode I discuss in the

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autoethnography chapter. I consider that at the beginning of any information related to Body Mapping, the anatomical aspect takes a lot of the attention. It is something new, and it takes time to practice and learn kinaesthetically. I just needed an opportunity to focus on what was beyond my physical body and that movement to discover the *social* labels and the surveillance that affect my body.

I have chosen to include Body Mapping as part of my research for two main reasons. First, the learning process is significant because it includes intellectual information—through readings, images, and analysing movements—but it also requires the experience of the body. Second, unlike Feldenkrais Method or Alexander Technique which are not specific to musicians, it is the only method that I have encountered that is applied directly to playing a musical instrument and that produces perceivable changes in sound while playing or singing. For these two reasons Body Mapping is a method that is functional for musicians. I also believe that with a method like this, one has the potential to start questioning the self about the events in everyday life, and thus to question social interactions.

Mark (2012) states that the body map is part of how people think about themselves, a "self–image," which affects movement (p. 54). At the same time, people can change the way they think about themselves by changing the way they move (Mark, 2012, p. 54). According to Mark (2012) the self is "an ongoing construction derived from activities in the body and in the brain and their interaction" (p. 55). These ideas suggest that there is a relation between anatomy, movement, and how people create their identities. Thus, the construction of the self which includes body maps cannot be

separated from social forces. Yet, Body Mapping examines the body only from an anatomical perspective, and does not address the body within a social and cultural context.

In the last decade a different concept has been emerging in Body Mapping discussions: the "self map." At the 2015 Body Mapping conference at Portland State University, B. Conable presented about this topic referring to the self map as a concept used by musicians to question if they identify themselves as artists and if they are committed to playing like artists. According to her, answering these questions can affect a musician's body maps and help with music performance. B. Conable (2015) explains that some Andover Educators are worried that to question students about the self map is to trespass into a therapy discipline. She replied to this stating, "I believe we have the right to inquire about a student's self mapping as it pertains to being an artist and a musician . . . if we suspect that disadvantage is coming to the student from inadequacy in the self map" (Conable, B., 2015, para.11). In this case there is an affirmation that external factors and more than anatomical aspects affect the performance of musicians. Furthermore, there is an emphasis in the necessity to question and discuss this. But I wonder, what, if not social aspects, can be limiting musicians to consider themselves as artists? In my interviews with women musicians, and through my own autoethnographic process of self-reflection, it has become clear that questions of social and cultural context are highly relevant, and that considering these in relation to conventional Body Mapping work can have significant benefits for women classical musicians.

Body Mapping is a discipline that considers the capacity to transform body maps and the benefits of performing music with awareness in the body and its surroundings, but the meanings of the body and what happens around it are part of social encounters. Cregan (2006) states that the embodiment of a person conditions their relationships to other people and the world, which means that through physical attributes, people function as social beings (p. 3). She also explains that embodiment is different for every society and culture, and it will shape and will be shaped by our social interactions (p. 5). Thus we cannot disconnect the body and its movements from the social forces. In the same way, Farnell (2012) argues that ways of eating, walking, or sitting are examples of techniques or skills that vary between people according to their socio-cultural and local conventions (p. 9). Understandings of gender and the normative performances of gender also live in our minds. Therefore, part of changing the perception of the body can also include identifying its social construction. However, these understandings are fundamentally shaped by social pedagogies that dictate accepted and acceptable bodily behaviours, a point that emerges in the interviews data.

In the next chapter, I will explain in detail the methods that I used for this research: semi-structured interviews and autoethnography, and their importance in this project. After this I turn to the theoretical framework and the works of the scholars relevant for this research. In chapter 4 and 5, I continue with the analysis of the data; the fourth chapter examines the autoethnography, where I reveal my stories related to performance, gender, and education. I will analyse the interviews of the six participants of this project in the fifth chapter. I will conclude by linking the effects of Body Mapping on

my participants, as well as the necessity of discussion about social constructions related to

the body, movement, and space within Body Mapping practices.

Chapter 2: Methodology and Design

2.1. Situating Myself as a Researcher

As a classical musician and Body Mapping instructor, I situate myself as an insider and participant in this project. I have played percussion professionally in classical music contexts. The differences between playing this set of instruments and violin or flute are significant. The way that I need to move my body is in a wide range, from subtle movements in small instruments—like the triangle—to large movements with instruments like the bass drum or timpani. Sometimes, I am playing several instruments in the same piece for which I need to set them up close, but I will be changing instruments, mallets, and technique. Thus, to play percussion requires the body to be more active and in different ways than in other instruments. I took all of this self-positioning into account in the research process. I examine this in more detail in chapter four.

As an insider in this research, I chose a multi-methods approach that would allow me not only to analyze the words of my research participants, but also to critically interrogate my own meanings and motivations. As such, I implemented two complementary approaches: interviews and autoethnography. I began, however, by situating my work within feminist approaches to research.

2.2. Feminist Research

According to Hesse-Biber and Leavy (2007), feminist research aims to empower and liberate any marginalized group by challenging the structures and ideologies that oppress that group—in my case, women musicians. Feminist research can register

women's lives, experiences, and concerns; highlight gender stereotypes and favoritism (Hesse-Biber & Leavy, 2007, p. 4); and also make the reader aware of the relationship and power dynamics between researcher and participants ((Hesse-Biber & Leavy, 2007, p. 117). Similarly, for Charmaz (2012), feminist research addresses a range of specific issues that affect women, among them job discrimination or caregiving (p. 475).

What makes a study feminist is not the method itself, but the perspective and way of approaching the research process (Hesse-Biber & Leavy, 2007, p. 4). For Letherby (2003), the researcher who identifies as feminist chooses methods and flexible approaches to the research to allow women's experiences and voices be distinct (p. 102). Schiebinger (2003) states that feminist research embodies different feminist values. Such values include a reflexive honesty about their operating assumptions and a responsibility to their use of language (p. 861). For her, feminist tools need to be flexible and reworked as circumstances change. Thus feminist researchers employ a full range of methods, insights, and creative sparks (Schiebinger, 2003, p. 862). According to DeVault and Gross (2007), meanwhile, the purpose of feminist researchers is to listen to women's discourses, to pay attention to the "gaps or silences," and to consider their meanings (p. 183). Thus, a feminist approach is to investigate social issues that are not visible and to include ignored voices by applying different methods. This project includes perspectives and experiences of some women musicians and myself of our bodies within classical music settings, a topic that has not had a lot of attention. In this way my research can be considered feminist because I am giving a voice to my participants and also to myself, and acknowledge the importance of these experiences within a social context. The

subjects discussed in this research reflect how women musicians deal, live, and play music within dominant patriarchal contexts.

2.3. Semi-structured Interviews

Hesse-Biber and Leavy (2007) argue that women's experiences are proof of their unique point of view in a society and provide evidence of their situation, thoughts and feelings (p. 96). Interviews in feminist research are, therefore, a useful tool to explore women's experiences and the context behind them (DeVault & Gross, 2007, p. 192). A feminist approach to interviews requires the researcher to maintain a reflexive awareness. They are not "simple encounters," but rather are always related to cultural constructions of similarity, difference and significance (DeVault & Gross, 2007, p. 181). In the semi-structured interview there is a constant exchange between researcher and participant. The researcher can motivate the participant, rephrase questions, and make changes in the questions depending on the situation. Thus this approach is a space of reciprocity and reflexivity (Galletta, 2012, p. 75).

There are two examples where the dialogue between researcher and participant is particularly important. First, researchers consider the need for clarification and further generation of meaning, i.e., asking for additional information, or going to a deeper level of complexity in the answer of participants (Galletta, 2012, pp. 77, 79). Second, the researchers identify a point to which they may want to return later (Galletta, 2012, p. 77). DeVault and Gross (2007) argue that interviewers must be "active listeners" (p. 184), which involves not only listening to the speech, but also being active in processing the information, allowing emotions and the unexpected (p. 182). I employed a semi-

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structured interview format in order to collect women's stories about their experiences

relating to their bodies in their practice of classical music.

2.4. Recruitment

As a scholar interested in the intersections between gender, Body Mapping and

musical performance, I developed my project around very specific participants. I sought

participants who identified as women and who had been studying classical music at the

postsecondary level for a minimum of three years. But I also specified that these

participants needed to have some background in Body Mapping. In this case, I sought

participants who had been studying Body Mapping for at least four months. I had two

reasons for having these requirements. First, I wanted musicians who had been playing in

professional or semi-professional settings, who already had developed a technique, and

who had a broad history with teachers and colleagues. Second, I needed participants who

had knowledge about how Body Mapping is taught, and who had experienced it at a

bodily level.

I included participants from Canada and the United States. Recruitment of

participants involved snowball sampling, but this provided just two participants who live

in St. John's. Therefore, with permission granted by the owner of the Andover Educators'

list-serve, I recruited—in two stages—Andover Educators trainees or women who were

recently licensed. In the first stage, three women expressed interest in participating in my

research; however I was only able to schedule and complete an interview with one. The

second stage of the recruitment was from February to March, 2015. Since the minimum

number of participants for the project was four and I had only interviewed three, I decided

to send another email via the Andover Educators' list serve. This time I received six responses from interested people. I recruited and interviewed three participants to complete the maximum number for the project, which was six.

The recruitment of participants was challenging. The problems in the first stage were a matter of communication (via email) or for setting up times for the interviews. However, I did not consider that for some people it could be hard to use *Skype* because they were *Mac* users. The interviews had to be by *Skype* because I used the program *Evaer* to record, which is only for *Skype* video calls. Fortunately, this problem happened just two times and the participants were able to use another computer. In summary, I recruited six participants with different backgrounds, levels of music education, and Body Mapping experience.

2.5. Participants

Three participants were comfortable with using their real names and three decided to remain anonymous. Claire has played violin since the age of three and now she is in her late 20's. She has a Bachelor's degree in violin and a Master's degree in music. Her first encounter with Body Mapping was in 2007 and at present she is a Body Mapping trainee. She suffered shoulder joint dislocation several times, yet she did not consider this as a result only of music performance. She performs professionally in an orchestra, is artistic director of a music program, and teaches violin.

Jessica started playing the piano at age four, but later on she wanted to play the oboe. Her studies in oboe started when she was eighteen; now she is in her late fifties.

She has a Bachelor's degree in music performance and a Master's degree in music education. She holds a position with a professional orchestra as an English hornist. Jessica has taught oboe full time at university level and in private settings, and she plays with several groups. She started studying Body Mapping in 2008 thinking that the discomfort that she had in her arm was tennis elbow, but she was never diagnosed; after taking some body mapping lessons the pain disappeared. At the time that I interviewed Jessica, she was waiting for the results of her Body Mapping certification.

Jill plays the flute. She started at age nine. She has Bachelor's and Master's degrees in flute performance. Unlike Theresa and Claire, she has never had an injury related to music performance. After studying Body Mapping for approximately ten years, off and on, she recently got her certification. Now in her mid-fifties, Jill teaches flute and Body Mapping and plays intensively with several chamber music groups.

Melanie Sever is a flutist, conductor, and teacher of wind instruments and percussion at a beginner level. She started playing flute at twelve years old and now she is in her early fifties. She has a Master's in performance and two certifications in music education. As a performer Melanie plays in solo recitals, duets, chamber music, and she is sub-principal (flute) for the professional orchestra in the area where she lives. As a conductor, she works with the youth orchestra of her region and a flute choir, a group of all ages. In 2007, Melanie started studying Body Mapping when she had an injury in her arm; she was randomly dropping any object that she tried to hold. Melanie was certified as a Body Mapping Instructor in 2014.

Dr. Quinn Patrick Ankrum is a mezzo-soprano singer in her mid-forties. She has two education degrees and she has been teaching voice and singing professionally for about fifteen years. Currently, she has a tenure-track job at a university and performs as an opera singer. Dr. Ankrum is a Body Mapping trainee who started studying in approximately 2012. Although she has not had any injury related to her musical performance, she has experienced injuries from her amateur athletic practices.

Theresa is in her mid-twenties. She started taking piano lessons at age seven. She pursued a Bachelor's degree in piano performance, but in the middle of her studies she injured both arms because of intensive practice, which affected her piano education. She discovered Body Mapping in 2008 and started studying it to overcome the injury. After engaging in Body Mapping learning for six years, she recovered from the injury and finished her piano studies. She was recently certified as a Body Mapping instructor. Currently, besides Body Mapping, she teaches piano.

2.6. Interviews

At the beginning of each semi-structured interview, I asked the participant to introduce herself with her music and Body Mapping backgrounds. Later, the interviews were framed around five open-ended questions about gender and its relation to musical experiences (see Appendix B for interview questions). However, interviews were also shaped by participant responses. In this way, they were more like conversations. This allowed me to combine Body Mapping experiences and information with the questions asked. I explained in the consent form that participation was voluntary and that they had

the right to withdraw at any point. I also informed participants that their words might be used in the workbook and the project report.

I audio- and video-recorded all the interviews. I considered video recording important because my research is about the body and its movement and, through this approach, I could gather and retain information about postures, gestures, and/or facial expressions (DuFon 2002; Heath, Hindmarsh & Luff 2010). Video recording is a way to record *embodied* participants, considering their whole body and their body language, not just their voice. Another important aspect to recording videos is that participants can use movements to describe their body mapping process, which is sometimes easier than naming the body parts that are being moved. However, I allowed participants to opt out of video and instead use only audio. In the end, all participants agreed to be video- and audio-recorded. I used audio recording as a backup, since the quality of the sound in the video recording was not as good as in the audio file. Watching the video recordings after the interviews was helpful in that it enabled me to notice and understand some movements better.

I conducted two interviews in person. For these, I set the camera to a wide-angle view, so that the participant's whole body and mine could be seen. This was significant. Usually we were sitting and talking, but there were moments where participants needed to make some important gestures. For example, before Claire could express in words what she perceived as the differences between "male" and "female" styles of playing, stood up and made the gesture of holding a violin, a stance she described as "stoic" (Claire, personal communication, September 30, 2014). In the same way, she explained the

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tendency of making herself smaller acted out with her body how she did this. These physical elements were very important as they reflected in concrete ways the conceptual frameworks put forward by Young (2005).

Four interviews were by *Skype*. In this instance, I used the program *Evaer* to video and audio record. This also allowed me to record both myself and the participant at the same time and with high quality definition. However, the *Skype*/*Evaer* format did not allow for the possibility of either of us leaving our screens to undertake different movements.

I chose to record myself in all the interviews because I was also interested in watching my responses to our interactions. My responses served as input for my own autoethnography. I discovered that topics such as the connection between music, audience, and body; the concept of "working hard;" the discussion of healthy lifestyles among musicians; or power dynamics in the relationship between teacher and student triggered me to question my own experiences and understandings. Sometimes I could see my own body's tension when talking about a particular topic. In other instances, I could perceive that when some of the participants arrived to a story that was difficult to tell, I kept silent, serious, but making a few nodding movements, conveying "I am here, I am listening, I understand, it is safe."

Each interview lasted approximately an hour. Participants could stop at any time for breaks, and they could decide if they wanted to answer each question or not. Considering the potentially personal nature of the topic, interviews in person were conducted in an intimate space where participants felt safe and comfortable. Both

participants interviewed in person chose their studios. As I indicated in the consent form (and agreed to by participants), I used data collected from the interviews as case studies for the workbook, the final product of the project.

I did not consider the age of the participants as a factor that could affect my research. Their age range is wide, from twenty-five to fifty-nine. Having a broad range can be beneficial for the research, but as a researcher I had to deal with power dynamics in two interviews. At different moments I felt that older participants were underestimating me for "lack of experience"; other times they made suggestions about which direction the research could go. These suggestions did not affect my work, but I questioned if they would have been so open to comment about that had I been older or had they been younger. There was one interview that was particularly difficult. I perceived that she did not want to engage in a conversation, as she was answering the questions affirmatively or negatively. I had to ask for more information. In general, her answers were very short and sometimes contradictory. Almost at the end of the interview, she explained to me:

> I'm old enough to have come from a little bit of a different demographic than probably some of the other people that you're interviewing. So I wonder if that factors into my answers, trying to, you know, not really see gender as an issue. I've always tried not to see gender as an issue.

At that time I thought that she was *trying* not to see gender as an issue and that that was the reason for her responses to be cold and without stories. I was surprised that she compared herself with the other participants, because of course she could not know them. There was also a comment that challenged my position as a researcher. She

explained: "when I was 18, you know, women's liberation was still a topic. It doesn't seem to even be on people's radar anymore. You're probably too young to even know what I'm talking about." This reflected that she did not appear to fully understand what my research was about. Furthermore, I felt that she underestimated me. However, I include her voice as much as possible in this research. Overall, participants responded actively and engaged in telling their stories.

2.7. Autoethnography

My questions about the relationships between Body Mapping, bodily movement, music performance, and gender identity arose in my own practice. As such, in addition to interviews, I engaged in autoethnography. Autoethnography is a qualitative research method that focuses on the self within a sociocultural context through personal stories. It seeks to reflect on the interconnection of the self with the world, with the cultural, social, and political (Chang, Ngunjiri, & Hernandez, 2012; Ellis, Adams, & Bochner, 2011; Bartleet & Ellis, 2009; Ellis, 2009; Spry, 2001). Spry (2001) understands autoethnography as a vehicle to liberate herself from cultural and familial structures that formed her personal and professional identity (p. 708). Addressing works by Ellis and Bochner (1996) and Goodall, Jr. (1998), Spry (2001) argues that autoethnography also inspires readers to reflect critically on their life experience, their construction of self, and their interaction with others within social contexts (p. 711). Thus, autoethnography works as a mirror that allows internal and external dialogue.

But, as Allen says in an interview with Ellis, Adams, and Bochner (2011), autoethnography is not just about telling a single story; what makes a story valid in

autoethnography are the theoretical and methodological tools, and the research literature

used to tell the story (para. 8). Those points are also stressed by Chang who argues that

autoethnography is not just about the researcher, but its aim is to resonate with others and

for achieving this it is necessary to apply "ethnographic methods" to inquire the social

(Chang, 2007, p. 207). The work of autoethnographers includes data collection; as any

researcher, they have to "verify data by triangulating sources and contents for multiple

origins" (Chang, 2008, p. 49) and to analyse the data to find the cultural meanings

(Chang, 2008, p. 49).

Autoethnography has also been used in music research. Bartleet and Ellis (2009)

mention that musicians are interested in examining, understanding and communicating

personal histories as well as how they intertwine with the creation and interpretation of

music, using autoethnography as a method (pp. 6,7). However, Bartleet suggests that the

link between autoethnography and music can go further by trespassing texts to develop a

deeper relationship with sound (Bartleet & Ellis, 2009, p. 6). Autoethnography takes

ethnographic methods and searches for evocative and emotional ways for readers, which

can be taken from creative disciplines like music. In the discipline of music feelings are

already important, but it needs more exploration and awareness to combine personal

meanings. In a way, the link of autoethnography and music nurture each other, "together

the two provide a harmonious serenade . . . a counterpoint" (Bartleet & Ellis, 2009, p. 13).

Autoethnographic approaches are flexible, reflexive and reflective, where

meaning and emotionality are also considered (Ellis, 2009, p. 16). As such

autoethnographers use a variety of methods. In the process of writing an autoethnography,

memories start to arise without any organization. For that reason Chang (2008) suggests

giving a chronological order to the researcher's memories for starting a data structure (p.

72). Afterwards, it is important to evaluate all the memories and to select what is

significant for the research (Chang, 2008, p. 76). What happens in the present is also

important in autoethnographical work, and to collect reactions, thoughts, and feelings

Chang (2008) suggests self-observation (p. 90). The analysis of these by self-reflection

and writing a field journal benefits these processes (p. 95). I used two techniques to

develop my autoethnography. First, as a way to observe my own behaviours and to

document my thoughts while living them (Chang, 2007, p. 210), I chose to journal

throughout my musical practice and performances from September to December in 2014.

I explored the experiences of my body and how they affect my music-making. Second, I

observed earlier recorded performances. I considered my body and movements, since

even if we are not aware of it, there is always a conversation created by our previous

experiences and the person we are in the present. By using this twinned approach, I

sought to create a dialogue between the past and the present. The autoethnography

process—writing, performing, and developing the project—took me in numerous

directions. The complexity and importance of these are the reason I chose to dedicate a

whole chapter to autoethnography. I also dedicate a chapter to the insights of my

participants.

2.8. Conclusions

In this chapter, I have described the two approaches that I will be using in this

research, semi-structured interviews and autoethnography within feminist lenses. I

explained the recruitment process for participants, which was in two stages. Also, I have

introduced the six women participants for this project by writing about their backgrounds.

Then, I described the types of situations that I encountered in conducting the interviews.

And finally, I explained why it is important to consider autoethnography as part of this

project. In the next chapter, I will explore the theoretical framework that supports this

research by introducing the work of the scholars that I will be studying.

Chapter 3: Theoretical Approach

Feminist theory and social theory are the foundations upon which I build my investigation of women's bodies, their embodiment, and their relationship to musical performance. The works of the theorists that have influenced this study approach the topic of body and embodiment from different perspectives, such as phenomenological philosophy and psychoanalysis. I organize this review of relevant theoretical literature in seven parts, looking closely at topics that I explored in the interviews and autoethnography. I start by explaining different thoughts around the concept of gender that scholars have developed. Then, I focus on the body, which has been studied from different angles in feminism. Here, I explore the body as a medium, object, abject, and subject. This leads me to explore the "Experience of the Body" and the concept of embodiment within social and feminist perspectives. I continue by looking at the physical movement of the body and the characteristics that scholars such as Beauvoir (1949/2011), Grosz (1994), and Young (2005) have observed as part of feminine behaviours. At the same time, movement happens within spaces and, therefore, I explore concepts of spatiality and gendered spaces. Another important topic to study is how disciplinary practices affect and mold the body. In the section titled "Docile Bodies," I study the concept of discipline by Foucault (1975/1995), and in its relation to femininity, I examine the works by Bartky (1990), and Bordo (1993/2003). I finish by studying "Objectification" and how women have internalized an external gaze, which leads to fragmentation of their selves.

3.1. Gender

Second-wave feminists defined sex as the biological differences between men and women. By contrast, they theorised gender as the sets of cultural attributes of male and female subjects (McDowell & Sharp, 1997, p. 201), in other words, ways of behaviour, dress, and movement. Second-wave feminist thinkers were concerned with identifying gender as a social and cultural category, because this allowed them to reject the reduction of women to the body (Howson, 2005, p. 53). As Young (2005) states, early feminists indicated gender as a self-concept and behaviour, and sex as "anatomy and physiology" (p. 13).

One key thinker in this area is Beauvoir. In the introduction to her book, *The Second Sex* (1949/2011), she seeks to answer the question of what a woman is. She analyses whether the differences between sexes are biological or an event of history (p. 3). Beauvoir suggests that women are defined in relation to men and not as independent beings; therefore they become the "Other" (1949/2011, p. 6). But she also argues that this can be taken further: women are not only Other to men; they are also Other to themselves, including their bodies and their biological functions. In other words, they become accustomed to being defined in relation to men and, as accomplices of the social order, they accept and live within this framework. This conceptualization paves the way for her most famous statement, "One is not born, but rather becomes, woman" (Beauvoir, 1949/2011, p. 283). According to Beauvoir, physiological or psychological characteristics do not define a woman, but rather society defines her by the construct of the meaning of the feminine. From the moment of birth, boys and girls start to be perceived and treated

differently, establishing the rules of masculine and feminine behaviour and interaction. Thus women *become* women after completing the process that molds them to be feminine.

Drawing on Beauvoir, Butler (1988; 1999) considers gender as performative. She explains that gender is an identity developed through time and created by the repetition and "stylization" of different acts, including gestures and movements of the body (Butler, 1988, p. 519). The repetition of acts is interrelated with the perception of a sex; these acts then become "expressive attributes of female and male" (Butler, 1999, p. 23). Thus, gender is perceived as natural and paralleled to physiological features (Butler, 1988, p. 528), and by following established norms, it becomes fixed and perceived as a destiny instead of a choice (Butler, 1999, p. 12). Butler explores the idea of gender performativity as an expectation, an essence that flows outside the self (Butler, 1999, pp. xiv, xv). But she also observes that the disruption of the repetition of these acts can make gender transformation possible (Butler, 1988, p. 520). In other words, it is possible to subvert the norms.

If we understand gender as behaviour and performance, we can acknowledge that people learn and perform femininity and masculinity. For my research, the concept of femininity is fundamental because I look at the performances of woman participants in this study and how they present themselves on stage. If women perform femininity in daily activities, how might this operate in performance? What are the consequences on stage for the participants and for me? After all, Butler considers that gender performativity is lodged in the body (1999, pp. xiv, xiv); that is, it is "a corporeal style,"

an "act" that by repetition gives meaning and regulates the body for cultural and social

acceptance (Butler, 1999, p. 177). How, then, do women negotiate the rules of femininity

in music performance within their bodies? In the next section I will focus on how the

body has been studied within some feminist and social theories.

3.2. The Body

As the work of Butler and Beauvoir has demonstrated, the body is an important

subject of discussion in feminist research. Feminist scholars have examined the body

from numerous angles. For example, they have considered the female body and

embodiment in relation to race, sexuality, and sexual pleasure (Amhed & Stacey, 2001;

Friedman & Valenti, 2008; McRuer & Mollow, 2012; Rivers-Moore, 2013; Taormino,

Penley, Parreñas, & Miller-Young, 2013). In relation to motherhood (Beauvoir 2011

Chapter 6; Young 2005 Chapter 3) and size (Braziel & Lebesco, 2001; Bordo1993/2003;

Wann 1998). More recently, feminist scholars have become interested in questions of

transgender embodiment (Bobel & Kwan, 2011; Bornstein, 1994; Butler, 1993; Butler,

1999; Enke, 2012).

Feminist scholars have also explored the body as a medium for expression. For

Beauvoir (1949/2011), the body is the instrument with which a person explores and

comprehends the world; she explains that children understand the world through the eyes

and hands (p. 283). The idea that, from birth, babies discover the world with every part of

their bodies as they familiarize themselves with the environment—as they see, touch,

smell, taste, hear, and learn more difficult movements—confirms the importance of body

awareness. Body Mapping considers the body as the medium for musical expression and

aims for a connection between the whole body and its senses to achieve it. Beauvoir explains this way to comprehend the world as natural in childhood, but I believe that we lose it when we grow up. In a way, Body Mapping encourages recovery of that understanding of the world through the body.

The body is also a medium of expression for Butler (1999), but it is "passive" (p. 164). For her, the body encompasses possibilities conditioned by historical convention; the body is a vehicle for dramatizing or enacting possibilities, offering a way to understand how cultural norms are embodied and enacted (Butler, 1988, pp. 521, 525). The cultural ideas of a society are inscribed internally and externally in the body as part of a regulatory process (Butler, 1999, p. 173). However, Butler (1988) also finds that the body is not merely matter but a continual and incessant materializing of opportunities (p. 521). She explores the possibility of gender subversion in bodily performances; this is when sex, gender identity, and gender performance do not relate to each other, which creates confusion because the sense of "normal" is absent—for example, in drag performances (Butler, 1999, pp. 175-177).

In regard to how gender and gender subversion manifest in musical settings, we can consider musical instruments that through different periods have been traditionally classified and gendered. According to Green (1997), through history, the instruments that have been banned for women are those that are big, loud, and that have new technological complexities (p. 58). Further, instruments that require physical effort and distortion of the body—for example the facial expression when playing wind instruments—were also forbidden for women (Macleod, 2001, p. 10; Steblin, 1995, pp. 130).

The only "big" instrument that women could play were the keyboards, but their playing was restricted to domestic or religious playing (Green, 1997, p. 59). Besides keyboards, for Green (1997), plucked instruments was the other group of instruments that women played because of their small size and quiet sound (p. 59). Similarly Macleod (2001) explains that in the nineteenth and early twentieth centuries, women were encouraged to play instruments to display gracious and delicate movements, and to provide entertainment in their homes with instruments such as keyboards, guitar, and harp (Macleod, 2001, pp. 9, 10). As we can notice, the body display—gracious and delicate—was important and it defined what type of instruments women could play. According to Green (1997) there is one significant characteristic in the way of playing plucked instruments and keyboards: they were played "demurely" (Green, 1997, p. 59). The etymology of the word demure is derived from meanings of being discreet, considerate, or reserved ("Demure," 2105). For Green (1997), the way of playing these instruments and the musical settings of this performances—home or for children's education—is also an affirmation of femininity (p.59).

By contrast, drums have been considered physically demanding, requiring large and energetic movements, and have been associated with military purposes (Steblin, 1995, pp. 130, 139). As such, they were associated with military and masculine bodies. The rules for performing a musical instrument have been changing over the years, but still gender subversion can be considered when a woman takes up the trumpet, the tuba, or percussion instruments and pursues professional development on that instrument. As

Butler (1999) suggests, in this scenario, biological sex and gender performance are in conflict (pp. 175-177).

Within a social theory frame, Cregan (2006) identifies three ways to understand the body: as an object, abject, and subject. First, "the body as an object" is that which is produced and molded by conservative external rules affecting its motions and behaviours (Cregan, 2006, pp. 7, 10). Atkinson (2005) adds to this idea by suggesting that to have a body in the twenty-first century is to have a "characteristic identity" more than just anatomical characteristics (p. 1). In contemporary times the body becomes meaningful as an object that needs to be admired, accepted, and viewed as a source of visual pleasure by others. Berger (2006) explains that the images that we see in pictures reflect a way of seeing life (p. 270); through photographs, photographers reflect their perception of an object, but they can also shape audiences' appreciation of the world (Berger, 2006, p. 270). For example, according to Berger (2006) images of men reflect, among others, action, promise of power, credibility, and competence (p. 271). Meanwhile, women's images reflect and concentrate just in their physical appearance, because men look at them and the "the image of a woman is designed to flatter [them]" (Berger, 2006, pp. 271-273). For Berger (2006), this determines the relation between men and women and, also, the relation of women to their selves; they agree to become "an object of vision" (p. 272). Through the gaze, culture shapes how the subject/body is perceived in terms of fashion, body language, behaviours, and sexual activity (Atkinson, 2005, p. 2).

Following on this and extending Butler's notion of gender performativity, Waskul and Vannini (2006) suggest that besides people "having" a body, people participate in

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"doing" a body because people craft, negotiate, and manipulate their bodies within social and cultural conventions (p. 6). It can be argued that women playing musical instruments, besides the necessity of being talented and musically expressive, need to behave according to the norms of what it is to be feminine within given musical settings. When women musicians are on stage, as in daily life, they carry the weight of the demands of a society. For instance, audiences may comment about a woman's body image—her clothes, shoes, or body size. One of my participants explained how some of the women conductors whom she has encountered perceive a social pressure in the clothes that they wear. The notion that they stand with their back to an audience brings thoughts like, "What is an appropriate thing to wear?" or "If I'm wearing pants, will everyone be staring at [my] butt?" (Theresa, personal communication, September 23, 2014). I will discuss the understanding of the body as an object, as well as its regulation and discipline, in a later section, where I will address other important scholars such as Foucault (1975/1995), Bartky (1990) and Bordo (1993/2003).

The second category Cregan (2006) identifies is the "abject body," which is one that exceeds boundaries (p. 7). Cregan takes this term from Julia Kristeva's *Powers of Horror* (1982), in which Kristeva defines "abject" as something rejected that disrupts a specific order (Kristeva, 1982, p. 4). Body fluids such as blood or sweat are examples of "abject," but there is also a meaning of "abject" that has a moral connotation, like crime, treason, or suicide, as these are acts that trespass social borders (Kristeva, 1982, pp. 2-4). According to Cregan (2006), abjection is rejection of something that is in the body, or outside of it, that threatens the self (p. 96). In my interviews two participants explain how

some changes in their body disrupted the stability in their lives. Jill recounts how the physical changes that she experienced during puberty disrupted her perception of her body and its free movements (Jill, personal communication, October 26, 2014) and, even though Claire did not say that she rejected her body when she had a shoulder injury, she acknowledges that her body was a source of frustration, she explained "for so long I couldn't play and. . . I feel that I was working against it," (Claire, personal communication, September 30, 2014). Perhaps, in a deep analysis, music-related injuries can be seen as sources of abjection.

The last aspect of the body according to Cregan (2006) is "the body as a subject"; in other words, the body that is both individual and social (p. 7). Social theories look at and study the individual body—its physicality, sexuality, gender—emphasizing that the body is a construct that is personal but always linked to the social. Sanders (2006) considers the body to be a vehicle and a visible indicator of the interaction between individuals and their contexts. For him, the body needs to be included in the analysis of social and personal identity (Sanders, 2006, pp. 280, 281). He also notices that the body as a social category, such as gender and identity, is not fixed. He argues that the body is a process and "is constantly becoming something else" (p. 283). In the interviews, one of my participants noticed that her body and her perception of it was changing with Body Mapping. For Claire, the body stopped being a visual object or an "inconvenient thing that [she has] to lug around," more importantly, she noticed that the changes that she need to make through Body Mapping were affecting the presentation of herself in life. She says: "I think in order to change the way that you move you have to be OK with that

possibility that you're going to be perceived as a different person" (Claire, personal communication, September 30, 2014).

Cregan (2006) suggests three general ways of organizing the complexity of the body. Each part (object, abject, and subject) brings new considerations and perspectives to study the body. However, there is a consistency in thinking that people recreate their bodies, movements, and gestures, as Beauvoir suggests (1949/2011), by learning about the world. Even more, the body cannot be studied just physically because the body is always related, molded, and engaged in a social context, and, as Butler (1999) observes, because it is always evolving it has the possibility of disrupting social expectations.

Body Mapping is a discipline that addresses the body through a physical and neurological approach, leaving social questions to personal and private work. However, as is apparent, the body is not just bones and organs, but instead all of its parts carry a social meaning. The acknowledgment of the social-physical connection can help both practitioners and performers discuss and understand the experiences of music performances, and further to take seriously some of the experiences that students notice as part of their own Body Mapping journeys.

3.3. The Experience of the Body

As we observe, some theorists are interested in the experiences of the body as a central element to understanding subjectivity; therefore the concept of embodiment emerges in sociology and feminist theories. Cregan (2006) offers a clear explanation of embodiment as "the physical and mental experience of existence" and a condition to

relate to the world (p. 3). In other words, we are able to communicate with others through certain degree of "physicality," as Cregan (2006) illustrates, in "face-to-face communications [or] through hand written letters" (Cregan, 2006, p. 3). The body, as Waskul and Vannini (2006) suggest, is the container of meaning and a subject in society (pp. 3, 4). Thus, embodiment is the experiences that we create with others and our relation to the world, yet Cregan (2006) suggests that this is a dynamic interaction because subjects and their worlds shape each other (p. 5).

Drawing on social and feminist theories, Howson (2005) examines the study of the body. According to her, some feminist scholars have theorized the concept of the body centered in a psychoanalytic perspective, but have forgotten the *experience* of the body, which causes fragmentation between the body as matter and social practices (p. 153). In *Embodying Gender* (2005), Howson investigates the body and embodiment as core elements of human experience, and explores how feelings and sensations have an impact on rational thought and social structure (Howson, 2005, p. 2). For Howson (2005) the body is also a medium and part of an experience, but in contrast to Beauvoir (1949/2011) and Butler (1999), the body leads to a specific way to produce knowledge (Howson, 2005, p. 152). This production of knowledge requires the analysis of our bodies' experiences and their meaning within a social context. Similarly to Cregan's perspective (2006), for Howson, embodiment is the interplay between experience and social structures (Howson, 2005, p. 39). Thus the experience of our bodies is always connected to the practices that are allowed within social norms, but at the same time these norms affect the experience of our bodies. For example, since it is small, my body has

frequently been read as inadequate for percussion. People have commented about this in different ways because of the common belief that one needs extraordinary strength for playing percussion. My *experience* of my body is connected to the external approval or disapproval of a small body playing percussion. At the same time, the comments that I have heard about my body have affected my *perception* of it.

Certainly the physical body carries a social meaning, and the experience of the body is conditioned by social interactions. Moreover, body and embodiment are connected, and when we study one without considering the other, there is fragmentation. Grosz (1994) describes her perception of the relation between body and mind as being like a Möbius strip; they are the same, a totality in which by turning it, one can become the other (p. xii). Grosz (1994) also uses the Möbius strip to explain the interior and the exterior of a subject, in which one side is the "corporeal exterior" and the other the "physical interior" (pp. xii, xiii). With this model, Grosz (1994) suggests that two different things have the capacity "to twist one into the other" which erases binary concepts (p. 209). In the same manner, I think about the body as physical matter on one side and its social relations on the other; they are a unity and cannot be separated.

Body Mapping also talks about the experience of the body. Students cannot memorize only theoretical information; they need to experience, to feel the materiality and movement of the body too. Here, the experience of the body is a deep awareness in the physical body, more specifically, the parts that Body Mapping studies, such as movements of the joints, self-palpation of the bones, and movement of the whole body while breathing. Still, Body Mapping makes no connection between the physical and the

social. Thus, if Body Mapping considers both, the physical body and embodiment, there is the possibility to understand in a deeper form why musicians move or play in certain ways. This approach is not far from one of the main focuses in Body Mapping which is to consider the *whole* body with inclusive awareness.

Developing awareness in our bodies requires some type of discussion around social experiences. If the social aspect is not recognized in Body Mapping, there is the risk of studying the body as an object only—as bones and muscles as a tool for performing—but without meaning. But is meaning not also important for music? If Body Mapping seeks to recover a forgotten physical body through developing awareness in a *whole* body, there should be a space in which to engage in conversations about how the social affects that body.

3.4. Movement

Scholars such as Young (2005), Grosz (1994), and Beauvoir (1949/2011) explore femininity when they talk about how women are educated differently, at a bodily level, than men. For example, Beauvoir, in *The Second Sex* (1949/2011) argues that women's skeletons are smaller and lighter than men's, they have less muscular strength, and in general their physiological and metabolic characteristics tend to be "less" than men and unstable (p. 43). However, she argues that while these are considered facts, the important element is how this biological information defines women in society; in other words, what the *meaning* of women's physical body is (p. 46). Thus, women are considered lesser, less stable, and weaker than men. Following this idea, Grosz (1994) observes that the physiological characteristics of women's bodies serve to define and treat them as

vulnerable, frail, and "incapable of men's achievements," arguments which are used to justify misogynist behaviours (p. 14). At the same time, this is exactly the way in which the meaning of femininity is constructed. According to Bordo (1993/2003), males are represented as active subjects and females as passive (pp. 12, 13), and passivity is understood as an "essential" characteristic of femininity (Beauvoir, 1949/2011, p. 294). The biological functions of the body of a woman serve as a cage; she is defined by them, as they limit what she "can" do and the ways in which she behaves. Through the years she recreates these ideas, reaffirming and conforming to her role in society.

Beauvoir (1949/2011) notices this difference early in children's development. She observes that boys explore the world by approaching activities with free movement such as climbing trees and participating in violent games and sports; girls, however, are taught to please (pp. 294, 295). Girls also learn the components of a feminine posture, which include repressing spontaneous movements, standing up properly, and walking in specific ways (Beauvoir, 1949/2011, p. 296). These observations are also taken up and extended by Young (2005), who observes that there are differences between girls and boys in body style and extension in daily body movements, such as walking, sitting, or standing (p. 32). According to Young (2005), the differences between males and females are not so much in muscular strength but in the way women *use* their bodies. As such, the issue is not physiology, but social construct. Women, she observes, approach physical activities with timidity, uncertainty, and hesitancy; they lack confidence in their bodies (Young, 2005, p. 34). As a result, women don't engage their whole bodies in a physical task. The common phrase, "throwing like a girl," reflects this. When women throw a ball, they tend to use

the part of the body that is closest to the action (Young, 2005, p. 33)—in this case, only the forearm instead of the whole body, which would include the whole arm, a twist in the torso, and also the legs. In addition, the response that women have towards a ball in motion is to react, rather than to confront it. Therefore women's bodies' reaction is "to flee, duck or otherwise protect ourselves" (Young, 2005, p. 34). If women do not engage their whole bodies, they do not get used to the physical movements needed which causes them to feel incapable of doing these tasks (Young, 2005, pp. 34, 35).

But what is to do something like a girl? When I was a percussion student some people told me that I played like a girl. Indeed calling a woman of any age a "girl" is common. This suggests that women are childish, immature, and powerless (Richardson, 2004, p. 91). On the contrary men are rarely labeled as "boys" in their adulthood; boys are expected to become responsible and mature, to become men (Richardson, 2004, p. 91). Being a "girl" also means being dependent. Girls need to be approved of, encouraged, nurtured, and loved. By contrast in our society, calling a boy a "girl" is an offence. It means that the boy or man in question is unprepared for a task, afraid, or overly emotional. In this sense, to be named or perceived as "a girl" is to diminish both the capacities and emotions of a person.

So what did people mean when they told me I played like a girl? I believe that these comments were related to my lack of physical confidence and also, feel that my need for reassurance that I was playing well also reflected this. One of my participants also commented about women needing encouragement and to hear that it is okay to play loud and with energy (M. Sever, personal communication, March, 2015).

Taking a phenomenological approach, Young (2005) notices that women often question the capabilities of their bodies, and that hesitancy is reflected in their bodies' movements. They need time to test and reorient their bodies. This appears to the observer as wasted motions, uncertainty, and general feminine hesitancy (Young, 2005, pp. 36, 37). Also a lack of practice often leads women to think that they can be easily hurt during a physical task; moreover they can fear just the thought of getting hurt, and therefore, they do not want to perform these type of tasks (Young, 2005, p. 34). This reaffirms women's perceived incapacity for physically demanding tasks. In contrast, boys are taught risk and, by doing that, they can learn the capacity and limits of their bodies.

Although Young's (2005) observations are focused on the accomplishment of specific body tasks that require strength, she also finds that there are differences between men and women in walking, sitting, and standing (p. 30). There is openness in men's bodies, their stride is longer, their arms swing freely at the sides of their bodies while walking, and their feet are apart when standing (Young, 2005, p. 32). Meanwhile, women's bodies display small movements in their stride: they keep their arms close to the torso while walking, their feet are close together while standing, and the legs closed while sitting (Young, 2005, p. 32).

Although the length of stride may be different according to body size, it is also a social behaviour. Bordo (1993/2003) analyses how in 1971, femininity was trained in daily activities, for example sitting down in a straight chair crossing the legs and ankles and keeping the knees pressed together. The latter was also encouraged while running, which resulted in short steps and short endurance (Bordo, 1993/2003, p. 19). Thus, the

norms of femininity dictated that since women are small, their movements need also to be small and constrained. Free, open movements are not part of being feminine within Western society.

As we can observe, femininity is a set of rules taught to females from early childhood. It includes appropriate ways of dressing, movements, gestures and attitudes, and women who do not behave according to this structure are socially judged and rejected. The dangers of growing up according to this set of rules include the absence of spontaneous movements, lack of body confidence, and fragmentation between the body and one's experience or perception of it.

3.5. Space

Another theoretical consideration relevant to this study is the idea of space, which is not separate from movement, but is considered separately here for the purposes of organization. Movements and actions happen within spaces, and my question is if spaces reproduce gender stereotypes or allow new perceptions of the body and its movement.

Body Mapping encourages the perception of the body and its movements, but also of the surrounding space. The aim is to train a deep attention that brings together the self (body and movements), the music (instrument and interpretation), and the audience by opening awareness to the space. Often this is called "inclusive awareness" (Johnson, 2009, pp. 27-29). Feminist scholars, meanwhile, work with the concept of spatiality, and in this section, I try to identify how spaces and movement are gendered (Beauvoir 1949/2011; Grosz 1995; Young 2005).

According to Grosz (1995), the concept of space is completely related to the type of objects that are within it. Moreover it is the relationship between objects and subjects that affects perception and representation of space. Characteristics such as form, size, or dimension are defined in relation to a lived body (Grosz, 1995, pp. 92, 93). At the same time, space affects the ways in which we inhabit it, for example in corporeal ways like the development of our movements depending on what type of surface we are walking on (Grosz, 1995, p. 108). For musicians the first object that will affect the perception of their space is their instruments. Playing a flute is not the same as playing a piano; each instrument has a different size, weight, and certain dimensions in relation to the performer's body and this will affect the perception of spatiality and the repertoire of movements to perform them.

As previously mentioned, Beauvoir (1949/2011) notices how, in childhood, the movement of each sex is encouraged differently. Boys are used to exploring, which means they move in different spaces, explore different grounds and challenge their bodies. The space for girls is different. They are not encouraged to explore. As their spontaneous movements are restrained, the space girls inhabit gets smaller. The games that girls play are not generally physically demanding; they play with dolls, which also reinforces their maternal roles (Beauvoir 1949/2011, pp. 296, 297), and sit down to watch the boys' action games (Beauvoir 1949/2011, p. 301). Paradoxically, while we can use imagination to create any type of place and story, how big is the physical space that a doll can inhabit? The space around girls' games is not extensive, and "games and dreams orient the girl toward passivity" (Beauvoir 1949/2011, p. 308). Thus, Beauvoir

(1949/2011) argues that a common practice of girls and teenagers is daydreaming (p. 352), and what is a more enclosed space than living through dreams rather than by acting?

Following Merleau-Ponty's ideas, Young (2005) also observes that if women do not move freely, the space in which they walk, sit and play cannot be vast. She discusses Erikson's study in which girls and boys were asked to create a movie scene with some toys. Girls' scenes were set indoors with high walls; in contrast, boys created outdoor spaces. Erickson concludes that women maintain closed spaces while men maintain open orientations (Young, 2005, p. 39). For Young, this is only the reflection of the space in which both sexes live and move (Young, 2005, p. 40). Women's ways of sitting—feet and legs closed—or keeping the arms close to the torso are also ways to create an enclosed space. She suggests that the space "that is physically available to the feminine body is frequently of greater radius than the space that she uses and inhabits" (Young, 2005, p. 40). Thus, it is imperative for women to open up not just to their perception of their whole bodies, but also to the entire space that they occupy.

Similarly, Bordo (1993/2003) notices how the space that women inhabit is constrained. She suggests that people learn from social interactions "which gestures are forbidden and which are required" (p. 16). This affects not only the way that we live in our bodies, but also how much space we can claim around our bodies (Bordo, 1993/2003, p. 16). Furthermore, Bordo (1993/2003) observes that women are taught to take up less space, which affects their social position: "The steadily shrinking space permitted the female body seemed expressive of discomfort with greater female power and presence" (p. xxi).

However, the constriction of women's spaces is not just related to their bodies or the ways they move. Historically, the spaces for women have been for containing or eliminating them (Grosz 1995, p. 120). For example, a woman is contained in her home, a place that she did not build or may not own. Similarly although she works in the home the house chores do not come with any recognition. While this space affirms the status of others—men who built or bought the house—, it is a space where women are invisible; it is a "space of domestic violence and abuse, the space that harms as much as it isolates women" (Grosz 1995, p. 122). Women's bodies are also spaces in which others are nurtured or pleased; in other words, they, too, are sites of domination in which women are rendered invisible. Instead, Grosz (1995) argues that women need to own spaces where they can express and create, spaces that have to be respected (p. 123).

As is evident in the works of these scholars, spaces are gendered; they are socially created for making women invisible and to erase the importance of freedom in their lives. Thus, the space where women move, work, play, etc. is constrained and small. In the same manner spaces function as another layer for encouraging femininity; spaces reproduce a set of rules of behaviours. Thus, women are expected to move and occupy shrinking spaces as part of their feminine *nature*. If Body Mapping encourages musicians to acknowledge the space that is around them, it contributes not only to changing the body's perception and awareness, but also encourages musicians to reclaim spaces. Body Mapping aims to develop the awareness of what is around us and engage in conversations with the things and people that occupy those spaces, but I wonder if it is an advantage or disadvantage that it does so without taking gender into consideration.

3.6. Docile Bodies

The limited spatiality accorded to girls—and later women—might be read through a Foucauldian lens. In his work, *Discipline and Punish: The Birth of the Prison* (1975/1995), Foucault argues that from the seventeenth century, bodies started to be manipulated and trained to become skilful (p. 136). With that idea and from that moment, bodies have been used, transformed, and improved through disciplinary practices, and as a result they have become docile (Foucault, 1975/1995, p. 136). The characteristics of disciplinary practices are that they encourage control of the body—its movements, gestures, or attitudes—and the exercises for doing so are learnt by repetition and always in need of supervision (Foucault, 1975/1995, p. 137). In different settings—schools, prisons, factories, or hospitals—disciplinary practices increase the strength of a body, its physical power, or its knowledge, but at the same time encourage obedience. As Foucault (1975/1995) explains: "disciplinary coercion establishes in the body the constricting link between an increased aptitude and an increased domination" (p. 138). In this sense, the body is molded by rules and expectations, and consequently adapts to social purposes.

Discipline means not just to shape a body, but to control its activities and how it uses time with constant observation. The spaces where disciplinary practices happen are built in a way so that people, who are organized by a hierarchical system of ranks, can supervise and judge (Foucault, 1975/1995, pp. 143-148). The activities performed are specific and monotonous, a series of repetitions, when in the time of their performance there cannot be distractions (Foucault, 1975/1995, pp. 149-150). Foucault (1975/1995) explains "the position of the body, limbs, articulations is defined, to each movement are

assigned a direction, an aptitude, a duration; their order of succession is prescribed. Time penetrates the body and with it all the meticulous controls of power" (p. 152).

Femininity, too, can be read as a form of Foucauldian social discipline. Bartky (1990) observes disciplinary practices in both women and men. She examines the disciplines for achieving femininity in women's bodies which is reflected in three different ways: in the size of their bodies; the display of their bodies; and in gestures, postures and movements (p. 65). Although there are different expectations about women's bodies in different cultures, Bartky (1990) notices that "massiveness, power, or abundance" is not accepted (p. 66); therefore social discipline encourages dieting and exercise. The purposes of these practices are not just achieving a small size, but also to mold and "resculpture" its parts (Bartky, 1990, p. 67). Here we encounter the connection with spatiality and how to restrict the space that bodies occupy. Furthermore, by engaging in these practices women are also participating and accepting small spaces and small bodies.

Bordo (1993/2003) also considers several accepted social practices which encourage the idea of self-discipline: food regimen, exercise, or body enhancement (pp. 23-29). The rejection of fatness in our society is because it is understood to mean laziness and lack of will power (Bordo, 1993/2003, p. xxi). However, with these ideologies there is a paradox: the discipline of the body for achieving slenderness and fitness might seem as a practice for being free, autonomous, or empowering—as the skills that are gained by disciplinary practices—but the notions of bodily control and limitation can be associated with women's "powerlessness and contraction of female social space" (Bordo,

1993/2003, p. 26), so the body is at the same time becoming docile. In the practice of achieving a slender body that fits in the norms of contemporary society, we discipline ourselves to self-surveillance, and to judge, correct, and improve our bodies (Bordo, 1993/2003, p. 25).

The information in advertisements, media, or popular culture reinforces the ideology of how women should behave and that ideology is internalized by females of all ages (Bordo, 1993/2003). Girls grow up with fear, shame, or guilt problems that then can affect their relationships with their bodies (Bordo, 1993/2003, p. 8) and render women passive, objects of their own surveillance (Bordo, 1993/2003, p. 13).

As we observe, movement and space are related to each other, but there is also a relation with domination. Concepts like oppression and control acquire a physical dimension and explicit practices when talking about women's bodies. Thus, from birth until the end of life, women are socially molded to fulfill expectations. Women musicians also face, struggle, or accept gender stereotypes. They fight or welcome the idea of femininity in their lives, which also affects the music that they play, how they approach their instruments, and the social interactions in their profession.

Dworkin (1974) states that what might be understood as disciplining standards of beauty affect the relationship between the body and the self, and these standards mark women's movement, spontaneity, posture, and gait. Dworkin (1974) explains, "[t]hey define precisely the dimension of her physical freedom. And of course, the relationship between physical freedom and psychological development, intellectual possibility, and creative potential is an umbilical one" (pp. 113-14). One of the participants told me that

when she was in high school she really wanted to look better and she spent time in front of the mirror, trying to find how to stand so her "breasts look larger, [her] thighs smaller and [to correct] all these things that [she] thought were wrong with [her]self " (Claire, personal communication, September 30, 2014). The feeling and belief that a woman has something wrong with herself and the lack of confidence in her life are the ultimate consequences of imposed ideas. She will learn about herself from the gazes that evaluate, celebrate or judge her, and she will learn to treat herself in the same ways.

3.7. Objectification

According to feminist scholars, among them Beauvoir (1949/2011) and Young (2005), women's bodies are generally understood as objects. More crucially, as Claire's comments, above, demonstrate, women's bodies become objects for society but also for themselves. Women learn that they have to please others, and by doing so, they internalize the gaze and thus they participate in their own objectification. But as Beauvoir (1949/2011) suggests, in doing this they are losing the right of living an independent life. Instead, they enclose themselves in a model where the pleasure and acceptance of others is more important than their own (Beauvoir, 1949/2011, p. 295). As Young (2005) says, "We experience our position as established and fixed by a subject who stands afar, who has looked and made his judgment before he ever makes me aware of his admiration or disgust" (p. 77).

According to Young (2005), women split their attention between doing a task and the way that the body appears in completing it (p. 39). The body and its motions are looked at, are an object for being observed by another, and that observation is her body's

self-reference (Young, 2005, p. 39). Women have internalized that they are observed

when doing any activity and as a consequence, there is a detachment from their own

body. Similarly, Berger (2006) notices that women split their selves in two because

women constantly observes themselves; women become both the "surveyor[s]" and the

"surveyed" (p. 271). They look at the mirror thinking of how they look to someone else

and, according to this, they shape and decorate their bodies (Young, 2005, p. 44). For

Young (2005), women are far from being a "living manifestation of action and intention"

(p. 44). Being a woman means that the possibility of being just a body, "as shape and

flesh," is always present, as is being an object that can be manipulated for the intentions

of a subject (Young, 2005, p. 44). According to Berger (2006), for women, the sense of

being their selves is replaced by the sense of being appreciated by others (p. 271). As the

interviews with my participants and the autoethnography demonstrate, there are numerous

instances where the ways that others perceive us is too important. Therefore, this

conditions the ways that we look, that we dress, and move in our performances. Also,

there are different times when some of us—participants and myself—have experienced

ourselves as ornaments, objects that others see and enjoy or punish in music lessons

and/or rehearsals.

3.8. Conclusions

In this chapter I have focused on theoretical works related to gender and the body.

As I have described, the ideas around gender determine feminine expectations which

affect the movement of the body, the space that it inhabits, and its experiences. There are

also disciplinary practices that try to shape women's bodies to fit into the rules of

femininity and as objects. I have exemplified briefly how these topics relate to my own experiences and those of my participants in life and musical settings, which supports the belief that social elements are important to include in the study of Body Mapping. In the next chapter I will engage in an autoethnographic mapping of my own experiences.

Chapter 4: Imprints in My Body:

Las Huellas que Necesito Revelar

Like an aching tooth, you suck on the problem of how to embody the

story. . . . It's harder to manipulate the raw material of your own life than

it is the details of an invented story. . . . The problem is deciding which

chunks of your inner struggle and pain to cannibalize and incorporate

into the text. (Anzaldúa, 1999, pp. 247, 248)

In *Borderlands/La Frontera*, Anzaldúa (1987/1999) explains the theory of "the

new mestiza" or "mestiza consciousness," a theory which describes the ambiguity and

emotional and psychological struggles people experience when living with two or more

identities that cross ideologies, races, or sexualities (pp. 99-100). The word *mestizo* itself

means a mixed race ("Mestizo," 2015), but the "new mestiza" is the realization that this

mixture can be seen as a possibility to create new and flexible territories and identities;

the "new mestiza" goes beyond rigid borders, beyond physical, emotional, and

psychological boundaries (Anzaldúa, 1987/1999, p. 101). For Anzaldúa, the path of

"mestiza consciousness" is a process of transformation which includes different steps

such as *Nepantla*, a term that I explore later in this chapter.

Licona (2005), drawing on Anzaldúa's notion of rigid physical and mental

borders, suggests a (b)orderlands theory. For Licona, the parenthetical "(b)" represents a

conscious transcendence to create a new dimension, a "third space," where movement and

messiness happen (Licona, 2005, p. 105). The term (b)orderlands, then, is a way to

acknowledge that in places and practices where there is a type of order, there is also the possibility of resistance and transformation. "Third space" is a location of ambiguity and contradiction; dualities are transcended, understanding and new meanings can happen through people sharing perspectives and lived experiences (Licona, 2005, p. 105). According to Licona, the subjects that navigate third spaces are always in a process of transformation, a process of becoming (Licona, 2005, p. 106).

These theories resonate with my life experience for several reasons. The challenges of studying and living in a different country and culture made me identify with the works by Anzaldúa and Licona. Both thinkers also have Mexican roots. In fact, I consider their theories powerful not just for me but for all people who identify processes of crisis, transition or transformation in their lives. The times that I have moved, the broken relationships, or the absolute farewells are transitional moments that all humans experience. However, in my early teens I decided to pursue music—and *percussion* in particular—as a professional career, and I would argue that this decision is central to my sense of being in a state of duality and chaos.

When I started this project, I was already comfortable writing about personal experiences and feelings. However, I underestimated the power of bringing together personal writing with analysis and theory in my research. After a few days of starting my autoethnographic journal, I was immersed in what Anzaldúa describes as the *Nepantla* state: a space and time of confusion and chaos, when people can fracture any type of border and transformation can happen (Keating, 2005, p. 6). *Nepantla* is a Nahuatl (Aztec language) term that means "in-between space" (Anzaldúa, 1999, p. 244; Keating, 2005, p.

1). To be in a *Nepantla* state is to be in several places at the same time, visiting conscious and unconscious parts of ourselves, the inside and the outside world (Anzaldúa, 1999, p. 252). It is also to be open to different perspectives and to access new knowledge (Anzaldúa, 2002, p. 544). While writing the journal for developing the autoethnography, I noticed fluctuations in my perception of time, the internal and external dialogue within my body, the struggles of the emotional, intellectual and physical entanglement, and also the struggles of understanding and accepting parts of my life. For instance, this is what I wrote in the journal while I was watching a video recording of my 2008 graduation recital:

> It is to travel in time, it is to find a lost part of myself. . . . My heart still shrinks, I feel my arms paralysed, I am tensing all my muscles just by watching this video. I don't want to be an object of ridicule again, of harassment, a punching bag. . . . If that's the price for playing, I don't want to play. I am tired, I don't want to find out more. (G. Sanchez, October 11, 2014)

The creation of an autoethnography revealed to me a process that is not linear. The practice of an instrument is very similar. Sometimes you do not realize which way you are going; it's not clear if you are advancing or if you are stuck for hours and days in the same musical passage:

> Sometimes this is so difficult. Sometimes I feel that I cannot do it anymore. I don't know what to do to improve. I am here [practicing] daily and when I'm stuck it's horrible. What should I do? Demand more of myself? Spend more time,

more hours practicing? Stop trying? NO, I NEED TO SOLVE IT! (G. Sanchez, October 12, 2014)

Both musicians and autoethnographers need to decode and interpret: to create. They do it through cycles which involve "layers of consciousness, meaning and significance that vary from musician to musician" (Bartleet and Ellis, 2009, p. 8). In both practices, there is a process. First we have raw material—words or sounds—and by reading/playing/writing/reviewing them over and over we find meanings. We imprint there our ideas, emotions, and struggles. I wrote in the journal: "I am walking in circles. From love to hate, to boredom, to tiredness, to bliss [pause] and I start again. It is a swirl" (G. Sanchez, November 27, 2014). This was my experience in practicing *and* in writing the journal.

Over the many years that I have dedicated to my musical training and professional practice, I have directed my attention to an outcome, for example, a performance. But during my period of research journaling I was interested in exploring what lay underneath these expectations. Therefore, in the process of creating an autoethnography, I was interested in what motivated me, what places in my mind I visited when practicing, and how my body reacted to these thoughts. In a musical performance, the audience does not know the struggles of musicians; autoethnography, however, allows the process to become visible.

4.1. Autoethnography and Music

The process of analysing, understanding, and sharing life stories has been an interest for musicians; in their stories, they intertwine their experiences and memories with the creation or interpretation of music (Bartleet & Ellis, 2009, pp. 6, 7). Still, as Bartleet and Ellis observe, there is a need to connect autoethnography and music in a deeper way and to examine both how musicians can take advantage of research and how autoethnographers might engage more fully in the possibilities that music can bring (Bartleet & Ellis, 2009, p. 8). According to Bartleet and Ellis (2009), the body is significant for both disciplines; the practice and performance of musicians is completely corporeal and autoethnographers use embodied experiences to communicate their stories (p. 10). Thus, the body is a tool and a source of inspiration and knowledge for both disciplines. Furthermore, as Bochner and Ellis observe, autoethnography is not a conclusion, or a statement, but rather a conversation and an open question (Bochner & Ellis, 2003, p. 507). Autoethnography is thus a tool that gives freedom to musicians by encouraging them and their audiences to reflect on their musical experiences as performers and listeners (Bartleet & Ellis, 2009, pp. 9).

In the sections that follow, I interrogate this interwoven relationship between autoethnography and musical performance. I start by explaining my background, where I have studied and the gender patterns that I have observed. Then I share some entries of my journal. I have organized these entries in five sections: Size, Age, Objectification, Me(n), and Body Mapping.

4.2. My Background

In 1994, I started playing the drum set. Two years later I switched to classical percussion. I attended three different post-secondary music schools, two of them in Mexico, followed by the University of Ottawa, where I completed a Master's degree in music. The number of women who studied percussion in the same years as I varied, but usually there were two of us. However, one year—my first year in one of the Mexican schools—we were six. Still, the numbers declined with every passing year in this school, and in the end I was the only one who finished the degree. During this same period, male percussion students numbered approximately from four to ten per year. Currently, I play as a guest musician in the MUN percussion ensemble. The same gender balance persists. I had four male percussion teachers and sporadic group classes with one female percussionist. For more than ten years, I spent around one to two hours weekly in one-on-one private studio lessons, in addition to rehearsal or group lessons. This is important because of the type of relationship that music students create with their professors. As my autoethnographic journal entries will demonstrate, these settings affected my self-perception in several significant ways.

I began performing with professional orchestras about halfway through my studies, and after finishing my undergraduate degree I won a position in the Queretaro Philharmonic Orchestra in Mexico. I played with them for a year before coming to Canada, where, as previously noted, I completed a Master's degree in music. This was the first orchestra where I was not a guest musician and it marked a transitional period, from the end of my studies to a professional life. However, I encountered hostility from the

conductor and the principal of the percussion section. Some of the entries in my journal relate to this experience.

As I mentioned in the theory chapter, there is a gender pattern in the performance of percussion instruments and, historically, percussion has been gendered as a masculine instrument because it is considered physically demanding (Steblin, 1995, pp. 130, 139). Currently there are internationally-recognized women percussionists—among them Evelyn Glennie, Kuniko Kato, and Nancy Zeltsman—but percussion is still socially considered to be a masculine instrument and it remains a male-dominated field.

4.3. The Journal

At a general level, the journaling process can be understood as an act of freedom because nobody is going to read what you write. You can write about what you think and feel, about what you do, and about what you do not like. You can write about personal struggles and those few moments of enlightenment and it is good; everything that you write is good. In this way, journaling is a tool to recognize the perception of ourselves and our life experiences. Sometimes writing is meditative, "a way to transcend the ordinary and hear the inaudible" (Wright & Cunningham, 2013, p. 54). bell hooks (1999) explains her own experience in childhood about keeping diaries as "safe" writing, because they were never meant to be read (pp. 4,5). hooks states that writing a diary is powerful and healing, because we can speak and reveal experiences. She also writes that sometimes journaling is a narrative of resistance, one "that enables us to experience both self-discovery and self-recovery" (hooks, 1999, p. 5).

In this project, I have decided to organize my entries along thematic lines: size, age, objectification, me(n), and Body Mapping. The topics resonate with themes I explored with the participants and also, with the larger goals of this project, but as is the nature of personal writing, my autoethnographic exploration is more emotional. One difference between myself and my participants is that I have had time to remember, think, write, filter, erase, talk, and start again, and to do this over several months. I appreciate all the support that I have had from friends and teachers, for their eyes, ears, and words in the process of doing this.

In transcribing my journal, I have consciously chosen an ethnopoetics style which, according to Hymes (1996), can reveal a personal voice (p. 166). One of the characteristics of ethnopoetics is the use of a text organized in different lines which do not follow the pattern of sentences and paragraphs; these lines are interconnected, but they can be related to different stories and provide a "poetic organization" (Hymes, 1996, p. 166). For Pollock (1999), this type of style allows one to reveal stories and voices in an organic way, using the rhythm and intensity of speaking (pp. 25, 255). As Blommaert (2006) affirms, through the ethnopoetics style, my aim is to keep my "experiential and emotive original voice" in this text (p. 189). In this manner, readers can absorb the entangled and complicated path of writing autoethnography.

The following excerpts are from the diary that I wrote between September to December, 2014. During this same period, I also began conducting interviews for this project. I discovered that once the process of free writing starts, it is difficult to control; there is no direction to follow. Thoughts just tumbled out of me. As Spry (2011) explains,

"As you begin this process [of writing], your mind/body will start to call up experiences that you may not have thought of for many years" (p. 142). Even when I sought to create conversations with my research participants, my mind started its own process and traveled in circles. In my journal, I kept circling around the same topics, the same feelings, the same questions, but each loop seemed to go deeper as my mind kept on remembering and remembering.

Sept. 28, 2014

First my size: eat, eat, eat, EAT

Then my age: by your age you should be doing this or that

At your age I was already here or there

You should, you should

My body before Body Mapping: look how you stand!

Use your whole body

How do I look? (x3)

Do I look good? (x3)

Louder, louder, LOUDER

Your technique does not impress me, you don't have a heart. Where is your passion? You need a Latin lover.

You play like a girl, is it not true that she plays like a girl?

You need to eat more Gabriela.

Oh, you eat better here (at a restaurant) than at home, don't you?

Don't play the victim, everybody works hard here.

You don't talk like that to the principal, you should kiss the hand that feeds you.

You disappoint me, you're just like the others.

We made a mistake in choosing you as a percussionist. You are not special.

Girl.

Do you know how to count? Why are you at school if you don't?!

What? Are you going to quit? You couldn't handle it?

I decided to start with this excerpt of the journal because it is a summary of my experiences as a woman percussionist. They are the words that several teachers and the conductor of the orchestra where I worked said to me. The size of my body was a constant issue for the only female percussion teacher that I had and she made these comments both in and out of school. My age, lack of passion, a weak standing posture, and the fact that I was a *girl* were the problems that some male teachers perceived within my body. Then, in the orchestra, it was my lack of musical skills, even though the conductor in question chose me in the audition. Between these lines there is a question that I continued to ask myself: "How do I look?" Interesting to me is the fact that this statement—How do I look?—was the only way that I reacted to hearing these voices again in my head. What this inquiry really means is: "How do I look?" Do I look thin, old, weak, and afraid? Do I look like a girl? Do I look like a percussionist? This excerpt

opens the curtain of my life and the scars. The next excerpts are the product of digging

deeper to find how these voices affected my life and my role as a musician.

4.3.1. Size.

Sept. 13, 2014

Yes, in this country is where I have accepted that I am small, yes, I am
. . . and it is ok. My size is appropriate, as is everything in me . . . I do
not have to pretend… so sometimes my arms are not long enough to
reach the length of the notes that a piece asks in the marimba, and
what am I going to do? Not play that music? Say to the conductor
that I can't, or even worse wait for HIM to tell me that I can't because
I am TOO short? NO. No, after Body Mapping lessons…

According to the rules of femininity, a woman's body should not display its

movement in an open and confident way (Young, 2005, p. 44). In that way, people read

my body as feminine; my body is small and slender. How can my body be related to

energetic movements and loud sounds? How can I play percussion when people think that

it is so physically demanding? My thin body needs to show gracefulness and delicacy, not

playing a big and loud instrument. Butler (1999) talks about gender subversion, when the

sex, gender identity and gender performance are in discordance with normative

expectations (pp. 175–177). Thus, my sex and my feminine body conflict with the

instruments that I play, which are still perceived as masculine.

This excerpt is a response to the comments that people have made about my body

size. To my only female classical percussion teacher, I was extremely thin and I needed to

eat more. Her comments were made out of context without any relation to my

performances. For Howson (2005) the experience of the body is a dialogue between the internal and the external experiences. For example, I had a perception of my body—how I felt it—but also there was external information shaping my perception. Externally, I experienced my teacher's disapproval of my body, and at the same time this teacher tried to mold my body because it was a disruption for her.

I also mention that "in this country" is where I have accepted my size; this is because I started to study Body Mapping in Canada. Body Mapping has allowed me to perceive my body in several different ways, and one of the most exciting has been to understand and accept my size. The constant palpation of my bones allows me to perceive myself as a three dimensional body, with volume, muscles, and organs. When I was a percussion student I concentrated on acquiring a good technique to play my instruments and focused my attention just in my arms and hands. The awareness of how big my body is made me understand that the size is neither the most important nor a limiting thing for playing any instrument. Rather all the body parts function as a team for producing sound. This means that by understanding my body I can have more possibilities to play an instrument and gain confidence in the way that I play.

In Spanish, the translation of small does not refer to the body's size; instead we just use thin or slim, but small or *chiquita* can be used as short in height and also when somebody looks too young. Therefore it is intimately related with age, maturity, and gender. In my mind, everything was interconnected; I understood being too young as being a girl. Every time that I heard that I was too thin and too small I felt weak, young, innocent, and inexperienced. Once, a teacher told me that I was "too innocent to be

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among wolves," by which he meant to be all around them. In the present, I still question who he was referring to. My peers and teachers—including a female teacher—or just them, men?

4.3.2. Age.

Sept. 13, 2014

In my second year of my music Master's degree one thing that was clear was that I was old. Too old to pursue a degree in music. In every lesson there was a comment related to my age and to the fact that I was not achieving the place where I should have been. The ideas of my teacher in those days persisted until my recital.

Classical music has a lot of stereotypical ideas related to age and music development. Percussionists usually escape those because we don't have that ancient history of string pedagogy, but if I were a man in his 30's would my teacher tell me each class that my knowledge wasn't enough for my age? We do not know. Actually what I think is that if I was a man the relationship would be completely different in every aspect.

In my first year of my Master's degree, I had a wonderful teacher who encouraged me to look for my own voice and enjoyment in music. However, for the second year I had a new teacher, an authoritative instructor who was demanding and controlling, and I felt a rupture in the process of getting a degree. Every class he would ask me if I knew *this* drummer, *this* pianist, *this* music, and when I replied "no" he would say that for my level I should know. The same happened when I could not play a musical passage. "How old are you?" he asked several times. I often got just a shake of the head in disapproval,

followed by "By this time you should know or have done." As I mentioned in the previous excerpt, first I was too young and, now suddenly, I was too old. I would like to know what happened with the years in the middle, after being innocent and small and before getting too old for a music degree. Although this teacher never mentioned it, I also think that he linked my age—I was thirty years old at the time—to my biological condition as a woman, so I was late to have a career and start a family.

In my autoethnographic writing, I question the relationship that he would have had with a male student. For instance, I remember one evening that all the percussion students went to have dinner, and among them there was another woman who had previously studied with him. She described an event when he told her that the repertoire that she wanted to play, and she liked, was *stupid*. All the rest of the percussionists—men— started defending him, because he was such a good player, strong in character, and intimidating. He was the best teacher ever, they said. After that, I started questioning how much he considered percussion, if not music, as a profession solely for men. In the year that I studied with him I began to look at myself differently. Not as the woman percussionist who had opportunities, but as the woman who was getting old and who still had so many lasting voids in her education.

The idea that male teachers have a different relationship with male students than with a female student also emerged in one of my interviews. It is an interesting topic that could lead to some answers, but I do not intend to discuss this in the current project. My interest is to talk about oppression, an element that is persistent in my education and also in the time that I worked for one specific orchestra before coming to Canada. It seems

that the comments about my size, my abilities, or my age are not the main problems. Rather they are just the tip of another problem.

Bartky (1990) explains that psychological oppression is a type of domination that affects self-esteem and that the oppressor can be internalized so the "oppressed becomes their own oppressors" (Bartky, 1990 p. 22). According to Bartky (1990) the purpose is to send messages of inferiority, a person is not equal to the other, and they are not capable of the same things (p. 29). Nothing has affected me more that my lack of confidence, but why is it so difficult to trust in myself?

When I started to learn percussion everything was new; my family is not in music so this profession was completely new to me. I started going to school, doing my assignments, and practicing my instrument. Somebody recommended a teacher to me and I changed schools to study with him, because he was and *still is* considered one of the best percussion teachers. I was pursuing what I wanted to do, but at a certain point in my career I started, for some reason, to feel inadequate. I wonder if my peers and teachers thought that, as many other women, I was going to quit music performance, but when they realised that I was serious in my studies they started to devalue me. The consequences arose and I started to doubt myself. Sometimes the uncertainty in my playing made teachers and conductors question my capacities, and they expressed these questions during rehearsals, in front of a large number of musicians. Then, again, I questioned what I did wrong and felt incapable.

Shame and sexual objectification—topics that emerge constantly in my autoethnography as well as in some interviews—are elements of psychological

oppression, which produce internalization of critical voices and the fragmentation of the whole self into parts (Bartky, 1990 pp. 26-28). This happens when sexual objectification makes a part of a woman's body more important than her whole self. Similarly, there is a rupture in the self when a person, a woman, doubts her own capacities and autonomy because she has internalised her oppression (Bartky, 1990 pp 29, 30). According to Bartky (1990) all these elements are significant to understanding women's condition within a society; the subordination and exclusion of women through these practices enable the domination and supremacy of men (p. 25).

4.3.3. Objectification.

Sept. 13, 2014

So, now that I have a commitment with my own body, what am I going to do to reach these notes? Exploring in the privacy of my practice room is easy. I can move, try different ways, fail, and find movements that work . . . The movement that I found helpful . . . [:] my feet are wide apart, I bent my knees, my torso goes a little forward and my pelvis goes backward...my pelvis, which includes my butt. I have the feeling that I am in a very sexual position and my mind starts with several thoughts around it:

"Imagine someone entering the room. It is embarrassing! Am I doing something wrong? Why is it embarrassing? What is embarrassing? My body? My sexuality? Oh, it is not appropriate for classic repertoire, for a recital."

So, I videotaped myself . . . My surprise was that what I experience as an extreme position [is] not sexual at all, but my attention is in how I

am allowed to move, my questions are around what is right, what
looks good, and moreover what IS NOT PROVOCATIVE. . .

This feeling made me think about the idea of the gaze of "the other"…
what is my product? My skills as a musician or my body? The line
between these two is very thin, the concepts overlap…

Basically the questions are how much do I want to be objectified?
How can I be only a subject and not an object at all?

On the day that I wrote this entry, I had started my practicing with one problem to solve: how to reach the keys of the marimba that were far on my sides. I felt that I needed freedom and solitude to move and explore. When I found a functional body position, something changed in my mind and I became an observer. Then feelings started to emerge: I noticed my embarrassment and uncertainty. This was the first time ever that I noticed an unfolded self, the one that is participant and observer at the same time. As a musician I like to consider how a performance is for the audience, yet this was different. I felt the position of my body as extreme, seductive, and embarrassing.

As Young (2005) observes, women split their attention between what they are doing and how they look (p. 39). They become an object to themselves and therefore there is a dissociation with their bodies. The surprise of watching the videotape and realising that I could not see the way that I experienced my body—as a sexual object— confirms Young's thinking. Moreover, my separation of my body, my distance from it, made the body's movement uncertain or inhibited (Young, 2005, P. 39).

I decided to explore this notion of internalized oppression in more detail. First, I internalized my family's ideas of what a woman can do, how she can dress and move, and

then through my life's experiences, I reinforced the validity of these ideas. As Bordo (1993/2003) explains, through daily activities we learn which gestures are forbidden or required (p. 16). At the end of this writing I was aware that being an object was part of my reality, so I questioned the condition of subjectivity in my life.

Sept. 17

Today I was practicing when, just like that, just like an image in my mind, I remembered him watching me through the window of the door in the practicing rooms. I am not sure how often he used to do this, but for sure he did it. You are there, just focused on trying to play, maybe on increasing speed, maybe on dealing with the notation, maybe just enjoying, and it is so fucking weird that somebody is spying on you! Now I understand that, but not at that time. At that time HE was THE teacher and everything he did was acceptable, everything.

This freaked me out, because as I have been writing, I have always been uncomfortable with the idea of somebody watching me while practicing. "What if somebody sees me trying out these movements?" Apparently it was not just somebody. He had a name. All of them have names.

Now I remember, every time that he was drunk, there was something WRONG with me, something that he hated so much: my lack of emotion, of passion, he said. Or the lack of strength, even my political beliefs. That I was a "girl." I learnt from that man the love for music and maybe the hate for being a woman.

He is now part of me, the way that I think about myself and my playing.

As this excerpt of the journal reveals, I spent my musical education surrounded by power abuse, surveillance, and unhealthy people. Moreover this had an effect on me because this teacher was the most influential teacher in all my studies. I spent close to eight years learning from—and believing—in him. As a result of writing this journal entry, a mixture of contradictory feelings invaded me: pain, hate, and gratitude. I was invited numerous times to play with professional orchestras because I was his student. I have great memories of performing large symphonies, and was able to develop both professional experience and a résumé that allowed me to come to Canada and, certainly, start a new life.

For me, this journal entry was a moment of surrender. It was to uncover my eyes and accept both what happened in my school years and also the feelings that these experiences continue to bring to my life. In this excerpt there can be no doubt that I have been an object and that I have internalised these voices which expressed inadequacy in my playing, in my abilities, and my ideas. And now I question how much I was trying just to please my teacher—with my "astonishing" technique—instead of finding my creativity and my expression. But it is impossible to have freedom in the body and in the mind if you are hiding, if you are protecting yourself from a danger.

In this entry the girl and the object within myself find one another. The girl is feminine and tries to please; she is passive, weak, and docile (Beauvoir, 1949/2011, p. 348). She does not complain, but she smiles and obeys. But to be a girl, small, and innocent, also made me think that I could hide my body from sexualisation. As Young's ideas suggest (2005), I constrained my spontaneity and the open movements of my body

(p. 45) because I was afraid; I knew that I was not safe. My words in the journal exemplify this: "And now, I look at the woman who covered all her body to protect herself from the abuse. [She was] unable to defend herself and unable to differentiate the good from the harm" (G. Sanchez, October 11, 2014).

Perhaps the biggest discovery of my journaling was being able to tie together several experiences, as threads, and see a complete portrait of my life to realise that my behaviour is a result of my experiences, but also that I keep recreating similar stories. For example, my lack of confidence in my percussion lessons was triggered by the uncertainty of how my first teacher—the one I mention in this journal excerpt—was going to react in my lessons. This, in turn, meant that I was always trying to please him.

As Beauvoir (1949/2011) explains, women learn that they have to please others and, as a result, they make themselves into an object; therefore, the pleasure and acceptance of others become more important than their own (Beauvoir, 1949/2011, p. 295). During those years of study, I never questioned anything related to finding my creativity or my expression. Now, upon reflection and consideration, I can say that I was afraid of my teacher and therefore I was not able to have an honest relationship with myself and my instrument(s). My lack of confidence, as a result of this experience, made me recreate this situation in every percussion lesson that I had after that point, and also, with the different percussion teachers who followed this man. They would never understand—neither did I, at the time—why there was a disconnection between me and the music that I was playing.

I wrote in the journal while I was practicing, after finishing my practice, or after a concert. At the end of September 2014, I entered the percussion room to practice and there was a new mirror on the wall. I had been practicing there for at least a year without mirrors. I was surprised, and to find myself in the mirror again shaped my process of writing. I had memories and I understood more about my previous stories. The next excerpts demonstrate my emotional struggles with the recent discoveries, but they are also clear examples of the disruption of my identity and my subsequent recognition of my fragmentation.

4.3.4. Mirrors.

Sept. 30, 2014

There is a new mirror in here, but I watched through one for several years while studying. Through it I was observed and I observe him.

It bothers me, and yet, I know that it is a tool.

I hate him, for the first time I hate him. I hate to see his red eyes. Because of the color of his eyes, I knew if he was drunk. Now I can smell him, his presence, the smell of a horse shed. I never knew when he was going to jump at me and I was always alert.

[And now,] Who is behind the mirror watching me?

My first reaction to looking at myself reflected in the mirror was anxiety combined with intellectual discourse: "a mirror is a tool." However, the non-linear time and spaces that I was crossing made me remember with my senses: I could smell him. He used to have horses, and he used to spend his days off with them and getting drunk. It was

usual that his students went to that place too. Sometimes he went to teach after being there so I had some lessons with him in that state. He did not drink the whole time that I was his student. I studied with him for almost eight years and there was a period in the middle, about four years, in which he was sober all the time. Probably that is the reason I find it difficult to separate the benefits of studying with him from the ways that this situation affected me.

The mirrors have a dual function in this excerpt. First, when developing an instrument technique it is always important to practice while looking at yourself in a mirror. In this way, musicians can see their body and its movements. The mirror is a tool to identify mistakes and correct them. As a music student and now, as a professional, I have spent hours practicing this way. In the following journal excerpt I question "who is watching me?" for the first time. The question persisted and I knew that I was not able to look at myself without the influence of how my teachers, peers, and family members have looked at me.

> *Oct. 1, 2014*
>
> *… It feels like nothing has been left, no more battles, no more fights to prove psychological strength (or superiority). No power, no victim.*
>
> *Nothing.*
>
> *Memories passing in front of me, but I cannot grasp them. They dissolve in a cloud of acceptance and knowledge.*

Feelings that do not stay. That I cannot carry (in my body) for more time. Tears and written words wash them away. I don't know any more for whom (or what) I grieve.

All my life I've been surrounded by a room with mirrors without knowing who I was watching, who was watching me. I don't see anybody. The mirrors broke. There are no pieces and I feel that I cannot see anymore.

Nothing. Silence.

Mirrors were also important in my lessons. I realize now that I exchanged gazes with my main teacher through the mirror, the one with whom I spent most of my studies; much of our interaction was through the mirror. As a result, I learned to look at myself the way that he perceived me; I saw my mistakes through his gaze, and I learned to criticize or value myself through it. Thus, the second function of the mirror is the way that I perceived myself related to how other people perceive me. Approval or disapproval came from this.

Similarly to Beauvoir (1949/2011), Young (2005) states that a woman is used to being observed; she has internalized the gaze in her body and its movements: "She gazes at the mirror, worries about how it looks to others, prunes it, shapes it, molds, and decorates it" and she is constantly looking for approval (p. 44). This journal fragment demonstrates, at a deeper level, how important it was for me to please my teacher instead of finding my creativity and self-expression.

All of this section called "Objectification" exemplifies what can be underneath the training of an instrument, in one-on-one lessons, and how the teacher-student relationship

can shape a musician's development. It is vital to question the social dimensions of these types of interactions. I could have never encountered so many things entangled within my music education and performance without the explorations of my body through Body Mapping and the guidance of an excellent therapist. The stories of some of the participants in the interviews support the significance of examining these interactions and the consequences or these interactions.

With the practice of Body Mapping one explores and can question the body, and it can help to reveal social elements that are behind the performance of music. B. Conable (1995) states that Alexander Technique—another somatic method—helps with the healing process of abusive experiences because it encourages self-awareness and to trust in the self and the body (p. 117). However, B. Conable does not make any reference to connections between the body and the social when she talks about Body Mapping. As this project reveals, it is important and necessary to give some space to question our social role, our social interactions, and our music-making within a broader social environment.

4.3.5. Me(n).

Sept. 15, 2014

I think that the reason for staying in percussion, despite all the dysfunctional events, is to not be feminine. I reject the ideas of being always smiling, pretty and, moreover, dumb. [Studying and playing] percussion allowed me to show, to prove how intelligent I am. Each encounter [in a musical setting] was led by the idea, "I am not another stupid girl." The constant battle has been to prove this to people, but it has left so many scars and I am tired now

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I was educated as a feminine girl by learning how to be pretty and quiet. In my childhood I was not allowed to explore the world with physical motions or encouraged to find independence because my mom was always afraid of me getting hurt. Instead, I played with dolls inside the apartment. I do not have brothers and I do not have male family members of my age, so I grew up thinking that this was normal. There was nobody to compare to, and yet I felt limited. I remember constant battles with my mom about not wanting to wear a dress, and in general to decorate my body to be pretty. In the past I did not know about femininity as a concept, but I always rejected all the things that I perceived as *good* for women.

When I was older I started noticing when other women wanted to please people and how much they smiled, for me it just looked silly and I did not want to be like that, silly. I learned that what now I call femininity was equivalent to superficiality. Since then, pursuing intelligence has been much more important in my life. The problem is that I thought that being a woman was the opposite of being intelligent and that intelligence meant disconnection from the body, emotions, and pleasure. Later my experience in pursuing my music education would confirm that it was good to be disconnected from those things to achieve a technique and endure in that environment.

A music career is very competitive. Students need to prove not only musical skills, but also their ability to cope with criticism, stress, and performance anxiety. The constant auditions for achieving degrees, winning awards, or positions in orchestras or ensembles are physically and psychologically demanding. The challenges of performing music include the demands of perfectionism, discipline, self-criticism (Dews & Williams, 1989,

p. 46), and constant competition with peers, which sometimes affect students' mental health (Wristen, 2013, p. 25). Still, in my case there was not only the regular rivalry among peers, but I needed to be better than *men*, in part because, as I mentioned before, I was surrounded mostly by them, but also, as the previous excerpt suggests, because I felt that, as a woman, I needed to prove myself.

I have subtitled this section "Me(n)" because of the entanglement between the masculine world of percussion and myself. There is not "me" without them; that is men. In the next journal excerpts, I describe how this shaped my career, but also my behaviour.

Sept. 24, 2014

The problem is that there is no more sense in all this. I have reached the bottom (or at least it seems like that now). The reasons for doing, for playing. I know what has been my motivation all these years. Since I started playing, it has been a competition to demonstrate to people that I was good enough. That even being small, a woman, Mexican, etc., I could do it. That I am much more than all of them (men) together. That was the energy that moved me. Compete, fight, win. Lose, and get up with more strength. . . .

Show everyone what it means to have balls.

Fight and show to the abuser that you have more power, that you always win, that you always get to go beyond, that you are not so easily satisfied. Show him how stupid he is, and that he and his allies are not worth anything.

My acts are not those of love, of listening to myself, of what I need . . . And now what? I am here, looking in all directions, waiting for someone to fight.

I can't find myself. Nothing makes sense, not even the recital. I am here with the feeling that all this needs to change now and I don't know what to do.

[In the present] my fear and desire to be in control are evidence of how things were in the past, but there is nothing [here] that feeds my desires to succeed over the mighty.

I have already succeeded and now I have to recover the pieces left of myself.

In this journal entry I started out by saying that my competition was with "people." However as my anger grew, I started accepting that I wanted to be more than "them (male) together." Finally, in a completely emotional state, I recognized that there is a "he," a specific "he" that is the cause of my pain. The one who one day saw me as vulnerable for being a woman and having a certain body type. In the single and short word "he," I recognized each of the men with whom I had these experiences, and still I keep their names secret. At the end of this entry I change my attention from the past and then to the present and myself. In that moment, the answer to the question of who I am, or what a true self is, became blurry. I feel as though I'm in a labyrinth, unable to act differently.

Without a supportive environment in my music education and then in the professional world, the only way to survive was to compete. However, this also reflects

how authoritative figures did not treat me as an individual person, with particular talents and limitations, but always in comparison with someone else, a 'someone else' who was a man. Beauvoir (1949/2011) states that women are always "differentiated in relation to men," that they become "the other" because the authentic subject is a man (p. 6). Furthermore, she argues women participate in this by linking themselves to men and so women's worlds relate to men (p. 10). In my case, this is reflected not only in my attempts to please my professors, but also, although I am fighting for recognition as a woman percussionist, how I continued to compare myself to men. I am hooked to their world and, in the process, forget my own self. Of course after years of fighting with several people to prove what I *could be,* my behaviour became naturalized, and I did not question the real purpose that lay underneath my desire to play better.

The phrase "play with balls" is common in a musical setting. People have asked me to do this in my playing and some female friends have been in similar situations. To "play with balls" means that one does not "play like a girl," therefore "playing with balls" relates to confidence, strength, and courage which are qualities that people see in men and not in women. When I wrote in the journal entry "show everyone what it means to have balls," I am refusing that a body part—the testicles—gives courage or strength to people. I am affirming that even while "being small, a woman, [and] Mexican," a list which marks where my inferiority resides, I had that courage to endure and pursue a professional career.

The exploration of these topics allows me to look at myself and my life from afar and to notice how different elements are linked. The way that this project began was

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when I realised the connection between my childhood and my role as a percussionist: my lack of full arm motion because I never practiced how to throw pebbles—or anything— and my lack of open and free movement for playing percussion. I thought that this was a gendered behaviour: I—as a girl—did not have to learn how to throw. But the roads that I have travelled in the process of journaling have transcended that first idea.

As always in construction, the journaling of these four months—and also the interviews with my participants—left me with questions of creativity, authenticity, interpretation, and spirituality that are perhaps for another project. Meanwhile, the body has been a large vessel with lots of information, with pain and satisfaction.

4.3.6. Body Mapping.

I began studying Body Mapping in 2011 when I was studying my Master's degree at the University of Ottawa. I had tendonitis ten years before that and, since then, I was attracted to somatic methods. I always wanted to link some of these practices directly to music, and Body Mapping was already there. My journal entries illustrate the shifts that occurred in relation to my self-perception of my body as a result of this new body practice.

Sept. 16, 2014

*I have this feeling that after Body Mapping everything is possible . . . .
I worked in the humeroscapular rhythm of my left arm. It is so
exciting. I feel in control. . . . IT IS MY BODY. It is helping me to create
and I enjoy to feel it . . . and like so few times, I am able to have fun. It
is challenging, fun and it depends completely on me and what I really
am.*

Sept. 19, 2014

Everything is easier by moving my body, by thinking about my body while playing. I feel more strength, more confidence, like I have more power and I like it, I enjoy this.

These two writings demonstrate that Body Mapping allows me to have contact with my body. In my music education the perception of my body was as a tool to train without linking it to the music, but just executing the same exercise hundreds of times. To feel my body while practicing or performing is an enjoyable experience, the body becomes an ally because it helps me with the music interpretation.

Furthermore, the recognition of my body gives me agency. It is *my* body. I feel it and, most of the times, I am able to understand what it needs. There is no one else who can talk with certainty about what *my* body needs or what it lacks. Different from usual instrument lessons, Body Mapping instructors do not model postures or body movements, but they teach students how to find their movement and body parts by encouraging the student to explore. Thus, the aim is that students find their own limitations and freedom.

I wrote the next excerpt while watching videos of my previous performances from 2006, 2008, and 2010. In that moment I became again an observer, like looking at a mirror but one that showed the past, and what I found surprised me.

October 11, 2014

Tense, robotic in my legs. There is no humeroscapular rhythm, nor movement in the sternoclavicular joint nor in the second arm joint.

But I watch and I feel compassion. That is me six years ago, thinner
[than now]. My steps are short, I am so scared and I am fighting.

Oh wow! How I stand in front of the snare drum. . . .[:] My arms close
to my torso. My feet are close together. . . . I am watching and I
tighten my legs, my thighs, and everything.

Rounded shoulders is the most habitual way to protect to myself.
Instead of lifting my face, my heart, and say "this is how I play."

I never imagined how evident the changes in my body were. In the recorded
performances there was no free movement. Every movement was small and controlled. I
could see a younger person scared of being in front of the audience and the judges, yet
playing well. Instead of looking at the video and criticizing me, I analyse it with Body
Mapping concepts. I discovered in the video recordings that my body was shrinking,
perhaps as a consequences of my experiences. The body did not understand about past
and present, and in that moment, I also became rigid, and I realized that my body had
memories. Watching the videos and being able to relate the performances to what was
happening in a large social scale allowed to feel compassion for myself.

The internalization of the voices that criticized me is one of the consequences of
my experiences. The following two parts exemplify the fragmentation of the self that
Bartky (1990) mentions that happens when a person is psychologically oppressed. In my
case, the fragmentation was within the body, between my body that achieved the skills to
play and my body that feels, but buried. This disconnection helped me to survive and
remain in that environment. The start of my studies in Body Mapping created a path to
reveal what was hidden in my body.

October 21, 2014

If I cannot trust in my mind because it is committed to make me feel that I cannot play, that I am not good enough, that I don't have or I don't improve maybe I can trust in my body, although this reaffirms fragmentation. It doesn't matter. My body has played a lot, in different situations. . . . My body and my heart know how it feels to play.

October 28, 2014

The process of learning a piece, of developing a technique is when I confront all my demons, but when I start interpreting there is something else and it manifests through my body. In that moment I'm in charge.

My experiences produce the detachment from my body, and that division created a safe place in which I could return through the practice of Body Mapping. I consider that my feelings and the interpretation of music reside in the body, protected from the damage of the oppressors. In the moment that I allow the connection between my acquired technique and the expression of music "I am in charge," as a whole self.

December 11, 2014

[After a performance]

I integrated the audience, I did not separate "me" and "the others." A reciprocal dynamic: "I see you and I listen to you." I wasn't an object. I did not want to block the audience from my perception, I wanted to include them and I decided to keep the lights on. . . . I was nervous, I could listen to my heart, but there were not paralyzing leg cramps. I have some [cramps] in my hands, but nothing to worry about. . . .

The thought of my body as the one who has been there, performing
for x number of times helped. Even though I did not recognize it
before, it has been there, feeling, reacting to all my experiences. It
knows what to play is, it knows what a stage is.

This is an excerpt of my last day of journaling after a performance which was very linked to the autoethnographic process. I tried to ensure that my performance was based on the Body Mapping's concept of inclusive awareness, which includes awareness of myself, but also of the people present. I decided to keep the lights on in the hall, I read some texts, and there was time for questions, all this helped me to include myself and others in that performance. Moreover, this setting helped me to become a subject. I was not an object anymore because I shared personal stories, music with others, and because I was within my body.

By writing and analyzing these texts, I allowed a connection within myself that helped me to see the complete picture of the consequences that these stories had in my life. In this process, I connected with my lack of confidence, the tiredness of a senseless competition with men, and the pain generated by not being able to express anything — beliefs, emotions, or desires. It was hard to deal with the experience, to connect with a part of me that wanted to create a performance without judgment and aggression. The work was to modify the collection of my stories by including, in a conscious way, one about how playing can be done, with different motivations. The autoethnography has also contributed to changing my perception of my body and my interactions with percussionists. My body is present now, is three dimensional and moves freely because of my work in Body Mapping, but I also understand why I was a person with short steps,

arms close to the torso, and protecting herself all the time. Now, I am aware of how social expectations have left imprints in my body.

The experience of journaling was, for me, a journey of self-discovery and self-recovery. I found hidden obscure parts of myself and a wounded part that needed attention. hooks describes:

> At times diary writing was threatening. For me the confessions written there were testimony, documenting realities I was not always able to face. . . . Somehow the diaries were another accusing voice declaring that I was not "normal". . . . Diary writing, as a record of confession, brought me face to face with the shadow self, the one we spend lifetimes avoiding. (1999, pp. 5-7).

In any situation it is very difficult to show our vulnerability, but in creating an autoethnography there is a moment when you realise that it is your data, and you have to use it and share it with an audience. Suddenly the private intimacy of the journal transforms. Such a process of transformation—from private to public—necessarily requires the autoethnographer to make herself vulnerable. However, Ellis (2009) suggests that it is important to consider carefully how we think about vulnerability. As she explains:

> There are many 'secrets' we walk around with, that perhaps don't need to be hidden. We think sharing them will make us feel vulnerable. Perhaps sharing them will make us feel less vulnerable, or maybe we'll find out that vulnerability is not

necessarily a bad thing… Perhaps we might learn from others in similar circumstances. (p. 188)

The production of an autoethnography starts a process of self-reflection that has unsteady roads. I consider what happens in this journey to be valuable because I discovered parts of myself in the process. I could recognise elements of my life and noticed, further, that I am a being in process, always under construction and never static or unchangeable. Journaling was hard; to play a beautiful instrument and to notice all my insecurity and where it comes from was really difficult.

Writing about our lives and allowing the flow of emotions involves a deep process of self-reflexivity; however we also need to be critical about what we write. By analyzing our own words we can take an infinite number of different directions and one of them is self-transformation. Still, transformation is a process and that does not occur in a specific frame of time. Writing an autoethnography is an evolving process in time and the reshaping of the self is also continuous. Since I started writing, it affected, affects, and will keep affecting my life in different ways. As Chatman-Carpenter (2010) suggests, "Autoethnographers have to be willing to do the hard work of feeling the pain and learning through the process of writing, approaching autoethnography not as a project to be completed, but as a continuous learning experience" (p. 9).

The process of writing an autoethnography also manifests an individual story that can reflect other people's stories that are silent. My stories approach several different topics, among them gender subversion, body acceptance, and issues in music education, and other women can find a resonance with my words and perceive a similarity in the

things that affect their music performances. In a sense my stories are not particular or unique; they reveal experiences that are common in our society. For example, in the interviews, I discovered a connection with my participants when discussing objectification. Although it was hard and there was not always a completely open dialogue, I found that to say "I had a similar story" or "I know that a similar event affected me" sometimes encouraged them to talk and to create a conversation instead of ignoring the subject.

To consider that we, women musicians, share stories has also affected the way in which I approached the workbook, the final product of this research. The goal for the workbook is to encourage women to write, to question their experiences, and to find that connection between their bodies, the social, and the music that they play. Now I think that my research functions as a collaborative approach, in which the voices of my participants and my own create a space—the pages of the workbook—encouraging more women musicians, and men too, to think and write about their own experiences. At the same time, if readers engage in any self-reflective writing, this writing can work as a seed to start conscious changes in their lives. In other words, if a person explores one single question of how the body and the practice of an instrument relates to her social interactions through the workbook, we—all the people related to this project—are letting breathe an autonomous voice and that can be the start of many changes.

After writing her Borderlands theory, Anzaldúa created a new meaning for the word *Nos/otras* (Keating, 2009, p. 322). In Spanish the word is the female for we, but if we separate the word in two as "*nos*" and "*otras*" there are two different meanings. "*Nos*"

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is still related to us, but "*otras*" means others. Anzaldúa recognizes a sense of a group, but acknowledging differences she says "we contain the others, the others contain us" (Keating, 2009, p. 322). The slash between the two words represents the bridge that connects (Anzaldúa, 2002, p. 570). Thus, Anzaldúa's theory of *Nos/otras* speaks about the final purpose of an autoethnography, as a way to perceive and then "transform the distances between self and other" (Keating, 2009, p. 323).

Writing an autoethnography took me to Anzaldua's *Nepantla* space and time, where there is chaos. Although being in this state requires isolation it also has the potential to promote new bonds. Keating (2005) explains that the *nepantleras*—the people who transit among *Nepantla* world—are "threshold people" who can promote different ways of thinking and encourage others to do the same (p. 7). Furthermore, Anzaldúa (2002) explains that there is a type of knowledge—*conocimiento*—that comes from the self that creates a link with the social and lived experiences. This *Conocimiento* has characteristics related to the creation of an autoethnography, and also to Body Mapping, as she describes:

> *Conocimiento* comes from opening all your senses, consciously inhabiting your body and decoding its symptoms. . . . Attention is multileveled and includes your surroundings, bodily sensations and responses, intuitive takes, emotional reactions to other people and theirs to you, and, most important, the images your imagination creates. (Anzaldúa, 2002, p. 542)

In conclusion, the autoethnographic writing let me discover hidden parts of myself and to think about my experiences in a critical way. Yet, the aim of an autoethnography

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goes beyond the self, and the information that I gather about my life can help me to connect with people who are or were dealing with similar experiences. This project is the way to communicate with them and encourage music playing and the practice of Body Mapping, with reflexivity in the self and in our interactions with others. In the next chapter, we will know the stories of the participants of this research. They talked about their bodily experiences, their perceptions about gender, and the social interactions that shape their music performances.

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Chapter 5: Mapping Words, Hearing Bodies

Throughout the interviews, six women classical musicians shared their
perceptions, understandings, and experiences about their gender, bodies, their body
movement, and their interactions with teachers, conductors and colleagues. The
interviews were like conversations, guided by five main open-ended questions.
Participants' stories went in several directions and, unfortunately, not all of them can be
included in this project.[1]

The excerpts that I analyse here are those related to the main foci of this research:
gender, the body, musical performances, and the social interactions that affect them. My
aim is to examine the importance of the social in the bodily perceptions of women
classical musicians. I argue that a somatic method such as Body Mapping should include
ways to interrogate the social as part of the process of recovering free movement in the
body. The words of my participants start to answer my research questions: what are the
effects of studying Body Mapping? and what is the potential of Body Mapping to disrupt
traditional gender roles in classical music performance?

This chapter is divided in six sections. First, I want to present the way that the
participants perceive their gender and, in some cases, the perceptions that others have
about their gender. Second, I question the role of body movement in playing an
instrument, since this is the main topic of Body Mapping. But in my approach, I intersect

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[1] For instance, observations about motherhood within a professional career context was a topic that
emerged in several interviews. However, this topic was beyond the scope of this project.

body movement with ideas of gender differences. In the third section, I interrogate how participants relate with the space that they inhabit and I found, in the course of my research, that some participants live in gendered spaces. In the fourth section, I discuss how participants understand the role of the media in shaping their bodily understandings, how this affects their playing, and how they present their bodily selves on stage. In the fifth section, three participants explore questions related to gender and power. The final section considers the sometimes competitive and always comparative relationship between men and women as experienced by some of my participants. This chapter prepares us to later understand the effects of Body Mapping on these participants, and the necessity of understanding social dimensions within Body Mapping.

5.1. Gender

In the interviews, sometimes the concept of gender seems blurry. Participants' perceptions of gender intertwine ideas of personality and sex. Participants shared stories of how gender has affected their identity and how these influence physical movement in musical performance.

Gender is a social category that dictates rules that determine that women should be different from men in the ways that they behave. People, within a given society, tend to think that all women should act according to norms of femininity and men to norms of masculinity. For example, one of my participants considers herself feminine. For her this is a way to fit in within a particular society:

I fit pretty flawlessly into the gender norms of [this] society: I love to cook, I love

fashion, I love to look pretty, I love to feel pretty, I love to dance around pretty,

um, I'm OK with staying at home. . . . I think I fit really well into gender norms

which is pretty lucky for me. (Theresa, personal communication, September 23,

2014)

In her description, Theresa focuses on the stereotypes of being feminine as the

type of activities which women do. Beauvoir (1949/2011) explains that from childhood,

girls learn through female contact—friends and teachers—the feminine "virtues" such as

cooking, housekeeping, and how to create a certain physical appearance (p. 296). Theresa

identifies with these behaviours and she does not consider femininity as a process of

adaptation or molding to be accepted. Rather, for her, to be feminine is natural, she makes

it part of herself. One benefit of such a performance is that she feels accepted in her

community. As I discuss later, Theresa's feminine identity is also related to her musical

approach.

However, three participants either do not define themselves as feminine, or are not

perceived by others to be feminine women. For example, sometimes Melanie's contacts

describe her as having a "masculine" demeanour. Melanie shared her explanation for why

people think this, stating:

I think because I'm so um, [sigh] [pause] loud about it, I guess . . . I'm so

determined and definite about, you know, what I'm doing, what the decision, what

my goal is, and how I'm getting there. And I'm, um, I'm there, I mean in it,

physically with it, you know, and very um, just really in, into it and people have

described that as being masculine. I just think it's energetic [laugh]. I think it's, I

think it's having passion and if you have the passion for it like, your body just

kinda follows along with it, right? (M. Sever, personal communication, March 15,

2015)

Melanie, as an active person, is perceived as masculine. Beauvoir (1949/2011)

explains that boys learn differently than girls; for example, boys have free body

movements and they challenge rivals which gives them a sense of independence (p. 294).

Green (1997) observes that the characteristics of masculinity include activity, rationality,

or a mind that invents and experiments (p. 27). Even though Melanie defines herself as a

passionate person and energetic, concepts associated with masculinity, she does not

consider her actions as masculine and thus she trespasses normatively gendered

structures. In this case she occupies a threshold position where she does not identify with

a specific gender.

In spite of this, later on in the interview, Melanie defined the practice of Body

Mapping as a feminine approach because of some elements of the method, such as

"listening and waiting and allowing" (M. Sever, personal communication, March 15,

2015). Therefore the idea of feminine as receptive, rather than active, persists.

Another participant, Quinn, comments that her behaviour is part of her

personality; however, the characteristics that she describes are associated with gender

stereotypes. Quinn describes personality and gender as two different things, but linked:

I am a fairly strong person. I am, I'm a fairly assertive person. Um, I have not

necessarily had comments that were tied to my gender, or I should say to my

personality and maybe traits about my personality, that aren't necessarily

perceived as positive ones for my gender. . . . ohh!, [sigh] [pause] I perceived

negativity about the way [pause], about my assertiveness and my directness. . .

Strong women are often seen as being, um, pushy and, and maybe not, um [pause]

not people who are easy to work with. . . . I do have female colleagues who I have

observed um [pause] being much more passive when confronted or not

confronted, where, when put in a situation where they, um might have an

opportunity to advocate for themselves . . . they back away instead and apologize.

. . I think it's partially personality based, but I do see that more in women than in

men. (Q. Ankrum, personal communication, March 17, 2015)

Quinn mentions assertiveness and directness as the characteristics of her

personality that are understood by others as undermining her (feminine) gender

performance, however she does not mention that these are elements that are

conventionally read as masculine attributes. Quinn's understanding of herself as a strong

person was causing conflict in her teaching; in one instance her supervisors suggested that

she should learn how to be less aggressive. For Quinn, this meant that she should be like

other female colleagues, just "passive" (Q. Ankrum, personal communication, March 17,

2015). Quinn chose to quit her job and decided to pursue a doctoral degree. This

experience exemplifies that others felt she needed to be passive. As Beauvoir declared,

this is an important characteristics of femininity (Beauvoir, 1949/2011, p. 294). Also, the

fact that her supervisors stated that her behaviour was wrong offers an illustration of how femininity can be used as a process to encourage women to keep silent. Later in the interview, Quinn explained that the gestures that she makes when speaking up are confident, direct, and open gestures which are very similar to the ones that she makes when performing male characters (Q. Ankrum, personal communication, March 17, 2015).

Jill is the participant who defined herself as "not particularly feminine," (Jill, personal communication, October 26, 2014). She explained that as a child she was physically active and played outdoors, "running, and hitting, and crashing into things. Jumping and climbing trees." Like Melanie, Jill and the people around her related femininity with passivity or lack of movement. However, during puberty something changed and she started noticing some discomfort.

> [W]hen I went through puberty, I was very, very self-conscious, and I was, like, I hated it…I couldn't stand the fact that this was happening to me… a lot of sort of my discomfort was getting used to all of that [pause], all the women things. . . . you know, breasts are in the way. . . . So, I would say that my discomfort within my self was definitely related to the fact that I was a woman. And it was so I felt restricted by that . . . . not because of how people looked at me, but as how I looked at myself. . . . (Jill, personal communication, October 26, 2014)

This suggests that Jill rejected her body because of its physiological changes during puberty and the limitations that those implied; her own biology, she felt, was a restriction for her movement. She claimed her experience as personal. It was not related to how

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others looked at her, but only to the way she felt inside. How much did the social ideas of necessary restriction of the body affect her experience as her body was changing? For Jill, freedom is limited by the body itself in the process of adapting to the rules of femininity.

Beauvoir (1949/2011) states that during puberty, girls experience their body as a cause of embarrassment, the "biological situation constitutes a handicap for her" (pp. 344, 345). For Beauvoir, menstruation and biological changes make women feel physically disabled, affecting not only the way they behave, but also their professional goals (Beauvoir, 1949/2011, pp. 345, 346). Jill's perception of her body during her puberty years was probably close to that of an "abject body" (Cregan 2006; Kristeva, 1982) because it was disrupting the sense of order she had in herself. Kristeva (1982) states that abjection "disturbs identity" and it is impossible to recognize what is familiar (pp. 4, 5). Jill experienced a physical change that disrupted her identity as a person who moved freely. Besides, as we can observe in the example "a dress was a torture . . . . it took me years to be willing to wear a dress" (Jill, personal communication, October 26, 2014), Jill rejected the molding of her behaviour to "become a woman" (Beauvoir, 1949/2011, p. 283)

Gender identity can be transferred to our music and in some cases it can limit our expression. Theresa discusses how gender identity intersects with the type of repertoire we choose to play, and the implied challenges that result when playing repertoire that does not fit with the perception that she—or others—have of their gender. Theresa considers masculine repertoire: "a big build-up, a big crescendo to a big moment that is excitement that tends to be a more masculine thing because it's like going, going, going,

going towards this one thing and there it is" (Theresa, personal communication, September 23, 2014). Feminine repertoire is very different. She states:

> Whereas the feminine endings [or repertoire] are ones that have kind of this sustained enjoyment across the entire, entirety of the phrase and has kind of a gentle ending. And the more I look at my repertoire, the more I see this kind of long, sustained, kind of more feminine lines, as opposed to these really driving, kind of more masculine lines, and maybe I see it because my preference is towards the more feminine side and I consider myself to be quite feminine. (Theresa, personal communication, September 23, 2014)

The concepts of masculine and feminine repertoire come from the book *Feminine Endings: Music, Gender, and Sexuality* by McClary (2002), where she analyses classical musical compositions and their relationship to concepts about gender and sex. Theresa uses this discourse not only to describe music or its historical aspects, but also to identify and confirm her identity, which, as we will discover later, can limit her.

Quinn tells us of a different experience in her opera performances. As a mezzo-soprano, she sometimes has to sing parts that are written for countertenor, a male who has the voice range of a woman:

> I sing female roles but I also sing male roles. In the, in the opera we did last year, *Poppea,* there were men also singing women's roles. I mean, it's, you know opera, depending on the era you're talking about things were different, but we have to be

equipped to be able to portray any character. (Q. Ankrum, personal

communication, March 17, 2015)

The possibility of different characters in an opera opens a door to play with gendered

identities. With the idea of specific characters, singers need to be ready to trespass their

own gender and have the facility to be feminine or masculine on stage. But opera is

different from a piano or violin concerto, where there is no relation between sound,

dynamics, or harmony, on the one hand and gender, on the other.

The experiences of each participant are different, but there was a tendency, among

my participants, to define and classify practices and the self within the binary of

masculine or feminine. Society demands femininity from women and women who do not

follow these rules can experience problems, as Quinn's story suggests. If we follow the

rules of normative gender we might be accepted within society as Theresa suggests. In the

next section, we can notice a relation between the gender identity of these four

participants and how they experience music making. I also include the comments of two

other participants who did not mention their perception of their gender in their interviews.

5.2. Music and Movement

I asked the participants if they perceived differences or similarities—in terms of

movement—between men and women playing the same instruments. All of my

participants found differences, although it was hard for some to define if these were

personality—or gender—based. None, however, included similarities.

The participants who took part of this project play different instruments, conduct, and sing. The body requirements for their musical performances are thus connected to the demands of their instrumental technique and to the conventions of musical expression for their chosen instrument or voice. For example, large movements in piano have a different meaning than they would in flute. The characteristics of the individual instruments in a way mold performers' bodies and their movements. This is important to keep in mind, both in relation to the comments that participants share and to the analysis that I undertake. In other words, I cannot standardise their responses and descriptions of movement, but their comments function as an example of how the movements required to perform music and certain types of repertoire are linked to gender performance.

Theresa indicated that men play with "extravagant movements, like larger, sweeping movements to be expressive and functional" as a way to highlight a passionate moment (Theresa, personal communication, September 23, 2014). This participant learned from her female teachers that movement was ridiculous and people should play still, a belief that ultimately changed with her study of Body Mapping. However, she still finds it difficult to estimate how much she is moving while she plays, being expressive but not excessive. She says:

> Whenever I envision expressive movement being [pause] appropriate, for some reason I always envision that as being men and maybe that's just the kinds of performers that I've encountered. . . . When I think of a pianist who has really lovely expressive leg movement, um, it's always men. (Theresa, personal communication, September 23, 2014)

In an apparent contrast, Claire notes that we have models of male violinists in suits standing solidly and seriously, such as Heifetz, Oistrakh or Menuhin. She looks for a balance between solidness and expression.

> I wouldn't have put it in those words, but I think that kind of like strong, still, stoic kind of image versus somebody who is really pouring their heart out through their movement is associated with masculine and femininity. (Claire, personal communication, September 30, 2014)

These excerpts might seem to be opposed, however they agree on one important thing: that small or large body movements in men are *appropriate* and *functional*. For Theresa, male piano players move more, but their movement is *not excessive*. Claire also finds that what characterizes violin players who are men is a balance between technique and expression, thus their movement is also correct and efficient, and meanwhile "women pour their heart out," a statement that suggests emotionality. It is important that Theresa describes men's movement not as emotional, but as passionate.

The idea of women being emotional and men passionate reinforces the difference between passive and active, feminine and masculine. Shields (2007) analyses emotions and gender in the nineteenth century. She observes that in this period, feminine emotion is that of "temperance and equanimity," which is required to successfully manage the home (p. 98). In contrast, masculine emotions are forces "to achieve, to create, and to dominate" (Shields, 2007, p. 97). Earlier, Melanie commented that sometimes people perceive her attitude as masculine because she is determined; however she described it instead as passionate. But according to Shields (2007), in the nineteenth century passion

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is also an emotion related to men; passion is like an energy that encourages action: "creative thinking, social action, and physical prowess" (p. 98). Therefore passion is a masculine emotion allowed to men and it encourages appropriate physical movement. When talking about women moving more than men, Claire did not say that women were passionate in their playing; for her the idea of pouring one's heart out does not relate to action, but confession ("Pour out one's heart," 2015). This suggests that there is a distinction between passion, related to action and therefore masculinity, and emotion related to passivity and femininity.

Some participants had difficulty describing gendered differences in movement. This question made a big impact on Melanie because she started to wonder if there was a definite division between women and men. In the beginning of the interview, Melanie stated that women's bodies appear to collapse when playing flute, while men's bodies go forward into the audience, but she also noticed that this was more related to confidence. For her, when people are insecure they hunch and put the arms close to the torso. Young (2005) identifies this as common to women. Melanie's final comments on the movements in men and women flutists are:

> Some—I wonder what it is—that's a good question [laugh], it's a great question. So [pause], I think in general with the men they're more aggressive with it . . . . Aggressiveness in the playing and, um, and that, that really translates into the rest of the body movement. Sort of being in a more active stance to play and, um, [pause] and making your voice heard, whereas a lot of women, um, take a lot of encouragement and telling that it's okay to be out there with their sound and be

aggressive and go after things and . . . when something is quiet that it still has to have energy, whereas a man's approach generally has energy in it more. I don't know that's, that's kind of nebulous [laugh]. (M. Sever, personal communication, March 15, 2015).

Similarly, Jessica—although she did not want to make general statements—found that "when they're [girls] in high school some of them tend to be on the shy side. The boys overestimate their ability a bit. . . . More bravado. They don't play as well but they think they do" (Jessica, personal communication, March 14, 2015). These two comments imply that men are more confident and that this confidence is reflected in the way they move.

Jill commented first from an audience perspective, saying that women move more than men. She found that women are more "showy, doing a lot of sort of dancing" and "dramatic gestures." In contrast, men "are more still and a lot more kind of [pause], not as expressive with their bodies" (Jill, personal communication, October 26, 2014). However, Jill believes that this happens because of gender stereotypes. For her it is difficult to divide and categorize movement in a male-female binary.

> It's not really fair to categorize just like men and women, as much as personalities, you know what I mean, like different personalities, people have different ways of, of expressing themselves, so I wouldn't say necessarily divided along a male and female [pause] division. . . . I mean some people are very kind of diva-like and there's other people kind of um, shy or quiet or um,

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and, and, that definitely comes out when they're playing. (Jill, personal

communication, October 26, 2014)

Although she recognizes women's movement to be more "showy" and

"dramatic," she resists a fixed definition. She acknowledges that there is a social element

that constructs the self, and that it manifests in musical performances. As I noted at the

beginning of this chapter, many participants link personality and gender, making it hard,

sometimes, to tease out the relationships between the two. This association is worthy of

further study, but is beyond the scope of this project.

Melanie is also a conductor and her ideas about women's movement in conducting

are very similar to those in flute playing, despite the fact that conducting requires more

physical movement. Melanie remarked that women conductors move just the arms from

the elbows and do not engage their whole bodies, which, she suggested, affects their

connection with the musicians. For her, a conductor needs to communicate from the

baton, to the arm, and to the whole body to finally reach out to the musicians. She

explains,

I really observe more men than women in conducting, but it seems that the women

who make it to the levels that I get to observe them at are, um, [pause] it seems

that they are moving like men [pause]. It's going to be weird to try to describe that

but I get the feeling that their mentors have been men [pause] and that they're

trying to—and I think the same is true for me—[pause] I think it's a more, um,

masculine identity to step onto the podium to conduct [pause]. It's, it's being in

charge, it's being aggressive, it's being assertive. (M. Sever, personal communication, March 15, 2015)

In flute as in conducting, Melanie notices stillness in women's bodies. They move just the parts that are close to the action and do not engage their whole bodies, as Young (2005) observes. She also uses the vocabulary typically associated with normative masculinity: "being in charge, being aggressive, being assertive." What is important in the description that Melanie gives is that the few women who do move their bodies to conduct do so because they *imitate* men, not because it is required for their profession or because they are, in fact, good conductors. Melanie's observations in conducting are an example of defining women in relation to the men, comparing them instead of treating them independently, as Beauvoir suggested (1949/2011, p. 6). I must note here that the question I posed to my participants was about noticing differences or *similarities* between men's and women's movements, none of my participants, however discussed similarities.

These comments suggest that men—and masculinity—are active, passionate, aggressive, assertive, without fear, and loud, and further their body movements are functional. My participants perceived feminine and female players as passive, quiet, and shy, and in the other hand, as extreme when they are not still, their movements are excessive. These responses confirm Beauvoir (1949/2011), Grosz (1994), and Young's (2005) ideas when they talk about how the perception of women's bodies in society is as lesser, more vulnerable, and more reserved than male bodies. My participants reiterate the binary construction in the ways that they perceive performers and therefore they themselves also perpetuate static and fixed behaviours.

It is clear that Quinn's performance experiences are different because they include the taking on of "actual" gender performance. As noted previously, sometimes men sing female characters and sometimes women sing male characters. The way to achieve a good performance in this situation is to recreate masculine and feminine stereotypes. In the following excerpt Quinn describes the way she performs a male character. While her performance depends on the personality of the character, stance and gestures are nonetheless important:

> Feet more, more, um, [pause] square [gesture with her hands in parallel] . . . every gesture comes from here [pointing to chest] . . . I think that partially that has to do with our society's perception of what's male and female, you know. We have a perception of masculine versus feminine gesture, um, the way, the way men and women move is different and it's because of our anatomy I think, and um, and societal [pause] stuff. So, to have to put on machismo, kind of. To have to overdo, to, to be convincing . . . . very [pause] direct open gestures um [pause]. Very confident [pause] gestures. (Q. Ankrum, personal communication, March 17, 2015)

It is interesting that Quinn, in the middle of her commentary, affirms that men and women move differently because of anatomical structures. It stands out because just minutes before, in the course of the same interview, she explained that Body Mapping erases gender differences in her voice studio because the skeletal structures are the same in women and men, with exclusion of the pelvis. At the same time, she says that these

differences are because of social ideas. This exemplifies the confusion that can exist between what is natural and what is molded.

However, Quinn's description of performing a male character and masculinity resonates with Butler's gender performativity (1999) where she declares that gender is a series of gestures and body movements that are learnt. As we observe in Quinn's narrative, she knows how to move to look masculine; she studied the movements and acquired them. Therefore, by doing this Quinn not only verifies gender performativity but also Butler's idea of gender subversion, where individuals consciously subvert normative gender performances.

These excerpts have demonstrated how gender, as a binary concept, has influenced the participants' lives and performances. Moreover, we can see that considering gender as fixed can limit musical performances. If we think of women as unable to move or behave within the norms of femininity we are closing our possibilities. However if we believe that femininity or masculinity are a set of rules that can be acquired, we can free the self for choosing whatever is necessary for a musical performance.

Body Mapping does not talk about gender at all, nor does it question students' ideas of movement regarding gender; however we can start noticing how a discussion of gender *does* have an impact on participants.

5.3. Space

Movement and space are related. Usually the importance of spatial awareness is not pointed out in music education. With the concept of "inclusive awareness," Body Mapping encourages musicians to be aware of everything that is in the space in which they are playing. This includes their bodies, their instruments, and the sounds they are producing. In performance situations, inclusive awareness also includes the audience. The development of inclusive awareness requires confidence and the first step is always to be conscious of one's own body.

From my participants' perspectives, Body Mapping changed their understandings of space and movement. Some of them indicated that the space in which they live and move is larger than they had previously thought. Consider Jill's comments:

> I didn't really think about the space around me before Body Mapping. I would say, you know, I was just like all of our students who're learning it, you know, the line between the music stand and your eyes that's kind of what you used to think about, or I would think about. (Jill, personal communication, October 26, 2014)

Jill describes how, in general, musicians start reading music without considering the space around them. Jessica calls this a "box," a restricted place where students just include a chair and the music stand (Jessica, personal communication, March 14, 2015). These ways of learning make musicians forget the importance of the size of the space they inhabit and play. Body Mapping teaches that if musicians allow themselves to notice the space around the music stand and around their bodies, there will be less tension in the

eyes, in the muscles around the eyes, face, and neck which can affect the amount of tension in the whole body.

As Grosz (1995) suggests, our perceptions of space are related to the interactions between objects and subjects within the space (p. 92). When musicians close their attention to only what is written in a score, they forget not only how vast the space around them can be, but also they can ignore their bodies and the people who perform with them. For instance, interaction with the environment is a requirement for opera singers because they have to deal with more than notes, chairs, and music stands. Yet they also need to develop this practice, Quinn explains:

> [In Body Mapping] you start to map where your joints are and you start to understand what that means and you're able to include it in your awareness. You can move, do anything, you, you know, with freedom, while being on stage in a costume, watching a conductor, with everything memorized and, you know, dropping a prop and picking it up and continuing, and reacting to other people . . . I mean it's, it involves so much awareness to be able to do those things. (Q. Ankrum, personal communication, March 17, 2015)

According to Body Mapping it is also important for musicians to include the audience in their perception because musicians want to communicate the music to their audience. To include the audience in performances takes practice, as with any musical skill, and this is why students need to learn this early in school. Theresa has found the connection with the audience. In the following excerpt she describes how it was to play

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without special awareness and what it means now to play while conscious of the audience:

> I think [my] performing before Body Mapping was very concentrated . . . it was
> very blinder associated. I just have to ignore the audience and get to what I'm
> doing and do my thing . . . a good performance to me was very much associated
> with muscular work. So, I mean my body was generally pretty tight . . . . Very
> localized, very restricted. Me as a performer now, I consider it a successful
> performance if I'm able to connect to the audience and the things that my teacher
> has said are still in my awareness . . . . and I consider it a successful performance
> if I've really included a full area, if I've included the full hall, the whole room.
> (Theresa, personal communication, September 23, 2014)

In the past, Theresa performed with the idea of working hard to achieve just what her teacher recommended, which caused muscular tension. Now, after developing inclusive awareness, she is able to include the musical ideas that she considers important, but it is also significant for her to include the space where she is performing. Theresa has understood that this action improves her performances and her self-perception as a performer. She has found a balance between what her teacher wants and what is important to her.

Inclusive awareness is designed to help musicians no matter their gender identity. However, considering the works by Grosz (1995), Beauvoir (1949/2011, Young (2005) and Bordo (1993/2003) related to spatiality, I question what the effects of inclusive awareness are in women within their social context. Bordo (1993/2003) and Young

(2005) suggest that women inhabit enclosed and constrained spaces. By this they mean that social practices encourage women to keep their bodies and movements small and to not occupy large spaces. Claire, who plays violin, perceives that some women do not want to take up a lot of space (Claire, personal communication, September 30, 2014). She identifies this behaviour in herself and suggests it is a concern and it is also a challenge to change. She shared a story about playing a concert where it was difficult to acknowledge and reclaim the space that she needed:

> [Sigh] Just the other day I was playing in orchestra and there was, um, we were really squished onto the stage and there was a male violinist just right here and he kept, his chair just kept pushing back into my space. . . . He was probably trying to be comfortable and really trying to take up a lot of space. But it's also a gendered thing about men just sort of, like sprawling out, like, it got to the point where he was just like all over . . . and I was kind of like hitting his chair with my bow every time I played and twisting myself around and I was thinking, like [sigh], "Well, you know, maybe he doesn't have enough space [laugh], I shouldn't ask him to move . . . maybe I actually do have enough space and he doesn't have enough space . . . he's only trying to find comfort and I understand that." And then I was like, "Just ask him to move!" [laugh]. Like it's ridiculous, right? And I tapped him as soon he turned around he said, "Oh, I'm so sorry." . . . . I think it's maybe indicative of, um [pause], like just men feeling a little bit more entitled to take up space. (Claire, personal communication, September 30, 2014)

For her, this story is an example of how men feel a right to take more space in contrast to women, who want to avoid taking space. Certainly not all men or women follow this convention, and sometimes it is really difficult to fit more than sixty musicians on a stage. However, Claire's story also shows how she questioned her needs. In this case, Claire's space is defined by a male colleague, by considering *his* comfort more important than hers. I develop this further in the final section of this chapter. Following Bordo (1993/2003), Claire is recreating what she has learned from social interactions, which are the acceptable boundaries of her body and "how much space around the body may be claimed" (Bordo, 1993/2003, p. 16).

Claire's struggle with reclaiming space goes beyond a crowded stage for a performance and it is intimately related with her perception of her size and behaviour.

I catch myself even still, making myself smaller like in the way that I sit. . . . I, like, make myself look more casual and smaller. With everybody I do this, right? um, and then I get uncomfortable and then I sit up and I try to find some balance. Socially it's a hard thing for me, to maintain balance and that's something that I'm still working on. (Claire, personal communication, September 30, 2014)

Young (2005) and Bordo (1993/2003) talk about specific ways of sitting for women that recreate femininity. One important norm for femininity is that women need to be small and as a consequence they need to keep their movements and space small. For Claire, her own behaviour of trying to be smaller than everybody else is remarkable. She explains that even when she is in situations where she is taller than other people, she wants to be

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smaller than them, especially with children (Claire, personal communication, September 30, 2014). Thus, the space that Claire inhabits depends on external factors.

After years of Body Mapping lessons, Claire is *still* trying to embrace her full size and fighting against the pattern of trying to be smaller. She is aware of her behaviour, she knows that by hunching her back she rejects her full size. She knows, too, that while her bodily compensations make her look smaller, they also make her feel uncomfortable. She tries to find balance, allowing her spine to be at a full length without hunching or squeezing in the arms or legs. But, why is *maintaining* balance socially difficult?

As Foucault (1975/1995) and Barkty (1990) state, the body is molded by and adapts for social expectations by following disciplinary practices. Bordo (1993/2003) suggests that the practice of keeping the body and the space it inhabits small is related to a lack of social power. In this manner, it is interesting that Claire relates small with *casual*, a word that is related to non-essential and uncertain things ("Casual," 2015). Thus when Claire embraces being balanced she is rejecting feminine social expectations.

In the practice of Body Mapping, men and women need to find a place of balance within their bodies, which is challenging. To be balanced is not a fixed position of the body, but it constantly changes with the body and that is why it is challenging. The work in Body Mapping helped Claire to start questioning her ideas about her body size and the space where she moves. Also, she realised the consequences in her music performance: "Making yourself smaller, I think that gets in the way so much with the free moving of the arms, and [the] integrity of the spine" (Claire, personal communication, September

30, 2014). For playing the violin, one wants free movement in the body, especially in the arms.

To have awareness not just in the body, but also in the space that musicians occupy, allows them to create a connection with what is around them—from objects to more players or the audience—which enhances their performances. Furthermore, it is also possible to notice some of the behavioural patterns connected to social interactions.

Gender, body, movement, and space are inter-related, we cannot talk about these without talking about the social. "The Ideal Body" section examines the construction of the feminine appearance of the body and its relation to music performance.

5.4. The Ideal Feminine Body

My study participants are aware of how cultural ideas of women's bodies affect them. Media messages shape their relationships with their bodies and, therefore, with their performances. All participants made comments about how they and/or their students try to match the ideal feminine body, which they define as being slender and looking beautiful.

One participant questioned how women can play in a comfortable and balanced way when they wear strapless dresses that hold their breasts in or when their arms rotate externally. And if women push their chests forward or if their clothes are cinched, how can they breathe and allow free movement? (Claire, personal communication, September 30, 2014). The attempt to meet certain body stereotypes affects the relation women have to their bodies and, according to Claire, this also affects their music playing. She explains,

I think the misconceptions about the body that women absorb are particularly

damaging to the ability to playing the violin. . . . Whereas, I think, the ideas that

men absorb . . . are supposed to be as in sort of like strong and big, sturdy, kind of,

[pause] are less harmful to the ability to play the violin. (Claire, personal

communication, September 30, 2014)

Claire has already said that her violin models were men. As I mentioned earlier, she had the idea that a solid stance and a specific physical frame gave men's bodies advantages and made men more likely to succeed. But why is it that there are more damaging body stereotypes for women than for men? Although I can offer no answer to this question in the context of this research project, Claire is addressing how images of femininity affect the body in women. For her, these images are related to the size of the body and how women are encouraged to diminish or increase it. As Bartky (1990) states, the ways that women use to diminish or increase the size of certain parts of the body are disciplinary practices. Besides the size of women's bodies, these practices also affect the display of their body and its movements (Bartky, 1990 p. 65).

Once Claire thought that her body was not good enough and she tried to change it. She wanted to look good, and she was not concerned with how she was feeling or what worked best for her playing.

I remember in high school, like, standing in front of the mirror trying to figuring

out how to stand, and how to adjust my posture. . . to look [pause] better, what I

thought was better, to make my breasts look larger, my thighs look smaller and all

these things that I thought were wrong with myself. . . I think women are just so

[pause] expected to be dainty and I think that really makes it very difficult to be a good violin player and dainty at the same time. (Claire, personal communication, September 30, 2014)

According to T*he Oxford English Dictionary* (2015) one of the definitions for dainty is "of delicate or tender beauty or grace; delicately pretty; made with delicate taste" or "possessing or displaying delicate taste, perception, or sensibility." These characteristics correspond with the perception of being normatively feminine and for Claire this is the way that a woman needs to behave within a society even while playing a musical instrument. As I mentioned earlier, in the nineteenth century women played musical instruments to amuse, as entertainment, so they were trained to show their delicacy (Macleod, 2001, pp. 9, 10). Thus, as Claire notices, to be delicate and graceful are not attributes of a professional violin player because in her experience the violin is an instrument with masculine attributes since beginning her studies. For Claire, Body Mapping has been a way to discover new meanings for her body, her size, and her relation to space.

But what are the mechanisms that women use to have a *better* body? Food discipline, exercise, and the ways for decorating the body are the practices that participants talked about. And what are the consequences in trying to shape a body when it is intimately related to musical demands? Theresa and Quinn mentioned the impact that media has had in their perceptions of their bodies. Quinn explained that releasing the abdominal muscles was a big challenge for her when she started Body Mapping, and that she also sees this in her studio. She thinks that singers tense their abdominal muscles to look slim,

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but the idea of "letting go" of that tension and finding balance "conflict[s] with their image of themselves" (Q. Ankrum, personal communication, March 17, 2015). Theresa stated that she had body image issues when she was a teenager. She was dieting and exercising, and she explains "I was quite overweight at one point and then I had kind of an eating disorder, like undiagnosed, not too serious, not too life threatening, but still was kind of starving myself" (Theresa, personal communication, September 23, 2014). Theresa narrates this to compare how in that time she was not comfortable with her body, and that now she has embraced the process of accepting her full size.

Theresa has also discovered a relation between abdominal muscles, cultural and social ideas about the body, and her work in Body Mapping class:

> I had kind of a tight abdominal region and a tight lower back. . . . I had managed to let go of the lower back, quite a bit, but I hadn't managed to let go of the abdominal tensing . . . [my Body Mapping teacher] asked why I thought that that was the case and I went, "Oh of course it's aesthetic reasons". . . . You know, you tighten it like they tell you like in fitness magazines. They tell you to clench your abs, because it's a workout. (Theresa, personal communication, September 23, 2014)

One aspect of Body Mapping is to discover tense regions in the body that interfere with the ability to play an instrument. After this class, Theresa knew the impact of reading fitness magazines on her musical practice. Furthermore, this excerpt offers an example of how the social dimensions of the body need to be considered in Body Mapping. Her Body Mapping teacher asked one simple question: "Why is this

happening?" and Theresa's answer went beyond musical or anatomical aspects. Experienced teachers tell stories about discoveries that students have in class that are related to the social, and yet there is no clear path to discuss students' discoveries.

Jessica links having a perfect body—the body that appears on TV—with confidence, and she argues that if there is no confidence "things can be much more challenging" for teenagers (Jessica, personal communication, March 14, 2015). She acknowledges that this was her case; however she contradicts herself later, saying,

> I didn't have that perfect body and I always felt self-conscious about it. But not, did not relate it to my music, just in general as a person. I think the music was the thing that was the equalizer because it doesn't matter what you look like, it matters how you play. (Jessica, personal communication, March 14, 2015)

Yet, later on in the interviews she stated that she is very interested in the way that she looks on stage. She has custom dresses made and owns lots of performance clothes (Jessica, personal communication, March 14, 2015). Perhaps if not having an ideal body is—or was—an issue, the ways of decorating it can help to create the confidence that she mentioned before.

As in any performance, clothes are important in concerts and recitals. In five of six of my interviews, I asked the participants how important this aspect was for them. Quinn and I did not talk about this topic since, as a singer, the way that she dresses is linked with the character she is interpreting for an opera and it is not a personal decision. Melanie explained that there is a visual element to performance. She likes to "attract and

hold the attention of the audience" (M. Sever, personal communication, March 15, 2015).

Therefore, when performing, Melanie gives to the audience what they expect in terms of appearance, but without compromising her ease of movement. She also considers that social expectations of the way that one should look target men and women, but in different ways.

Like Melanie, Jill thinks the way that she dresses for performing is important, but it is not something that she worries about:

> I care, I care how I look when I'm on stage, more than I care how I look anywhere else. So, um, but I also feel like, I mean I'm not a very kind of, I'm not into fashion that you know I'm kind of simple, I mean I'd rather be comfortable and you know, look good on stage, but I don't really feel like I—you know I'm—I don't dress up, I don't overly dress up. I don't make that a big part of what I'm preparing for. (Jill, personal communication, October 26, 2014)

Melanie and Jill acknowledge that if they are on stage people are going to look at them and so it is important how they present themselves. Yet, they do not compromise their comfort and their ease of playing. Moreover, they considered the music as the most important element of their performances.

Theresa also cares about how she is going to look on stage, but in contrast, her preparation very much takes into consideration what people are going to think about her:

> I am very lucky in the respect that I love fashion, I love thinking about what I'm going to wear. I love making all these kind of considerations for what kind of

clothing I'm going to wear in a performance setting. But, I think even if I didn't

want to put in the effort to think about what I'm going to wear I would have to do

that anyway. . . . because OK they're looking at you from behind like, do you

cover? . . . but apart from the functional setting, what are the people in the

audience thinking? What is the choir thinking? What's not going to distract them?

and what's, you know, it's, it's not easy. (Theresa, personal communication,

September 23, 2014)

It could be that Theresa considers comfort too, but in her response she does not

mention it; her attention is not on her own comfort, but on people's reactions. She dresses

up to please others and therefore, following Beauvoir, she becomes an object (Beauvoir,

1949/2011, p. 295). Although she enjoys dressing up, she is also trying and making an

effort to please her spectators. She has internalized their gazes and questions present in

her mind are "how do I look for *others*? What are *they* going to think about me?" External

acceptance is more important than her own (Beauvoir, 1949/2011, p. 295).

It is interesting that Theresa considers herself quite feminine and that she

perceives this as natural. Meanwhile, Melanie and Jill do not consider themselves

naturally feminine and they *use* their appearance as part of the performance. There is a

distinction between who they please with their clothes. Although these three participants

are each trying to be accepted by audiences, Jill and Melanie are consciously performing

femininity within their own acceptable boundaries. The participants and I, as musicians

who perform in front of an audience, believe that it is important how we present ourselves

to an audience. However, Body Mapping encourages us to bring attention back to the sound that we produce and the meaning that we give to the music.

Exercises, food regimen, or wearing certain clothes to try to fit into a social idea of beauty can have consequences in the relationship with the body. Disciplinary practices, as Foucault (1975/1995), and Bordo (1993/2003) suggest, have a double but very different meaning. It may seem that women's bodies are *improving* or gaining power by achieving slenderness, big breasts, and small thighs, but at the same time they are being obedient in following the rules of femininity and participating in their own limitation in movement and space. As we can see in these excerpts, following some of these practices affects not just the way women perceive themselves, but also their musical performances; "How do I look?" can take over from "How well am I performing?", reducing women from performers to objects.

5.5. Objectification

My own experiences of objectification and harassment made me inquire about the relationships between my participants and their teachers. In the past, I was used to justifying the episodes in my life by thinking that they were a product of my own cultural background—machismo in Mexico is very common—and because, as a woman percussionist, I was always surrounded mostly by men and this made me vulnerable. Nevertheless, I encountered parallel scenarios in the interviews. I never brought up specific questions about objectification, but still this topic appeared in three interviews in the middle of other stories and I tried to follow up on the topic. For example, sometimes I asked how my participants felt with their male teachers. In Melanie's interview, I asked

about how her gender affected her musical training, practice, or performance. However, she was having difficulty replying, so I changed the question simply to ask how being a woman affected her in these musical settings.

Melanie described how when she was in her twenties she experienced some interactions with male conductors such as "comments, um, [pause] looks, the types of jokes that were chosen" (M. Sever, personal communication, March 15, 2015). Melanie defined this as the type of tension that happens when women and men are flirting and she added "or maybe it's only going one way [laugh]" (M. Sever, personal communication, March 15, 2015). In a way, this excerpt is about people simply flirting during rehearsals, which is not related to my research, yet she mentioned that sometimes it was only one way. I asked if she could describe these interactions, and so she responded:

> [Rolling eyes, sigh] Oh my. Yeah, I was in the military band, um, in the Marine Corps [shaking head no]. Um, and that was just a really, overall, general atmosphere, um, of harassment in the particular group that I was in and I had one conductor stop during a rehearsal and pick me out in front of everybody and asked me why I was making certain movements with my head and mimicking and making fun of what I was doing [pause] in front of the group. And I, very much [pause] think that that never would have happened if I was a man, even if I was doing the same movement. Quite sure of it. (M. Sever, personal communication, March 15, 2015).

I was surprised by her answer, because this story is not about flirting, but about the abuse of power. Melanie acknowledges that the only reason for these type of events to

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happen was that the conductor had a higher rank than hers and that she could not complain. Conductors, within the military or not, always have a position of supremacy. This excerpt brought back my memories of being in one orchestra, where the shame in front of sixty or more people was constant.

As Howson (2005) states, our bodily experiences are connected to the social perception, which at the same time affects the experience of the body. Melanie's Marine Corps experience is linked to her experience of her body; the comment that the conductor made was about the movement of her head and it was a way to demand stillness. This episode reflects how immobility was a requirement, and that if Melanie did not want to experience shame again, she needed to hold her body, which resulted in tension. Perhaps this story is linked to how Melanie described herself before the practice of Body Mapping. During the interview she said she was a musician always in pain and with a lot of tension, taking pills so she could keep playing (M. Sever, personal communication, March 15, 2015).

Bartky (1990) observes that shame is a sense of not being adequate, it is disempowering, and that women are more likely to feel it (pp. 84, 85). Shame can be used as way to emphasise the idea of men's supremacy and that women are inferior because they do not have the same physical or mental capability as men. To be ashamed, it is necessary to have an audience (Bartky, 1990, pp. 86), in this case the orchestra, thus, the gaze of other musicians transforms the shamed individual into an object of ridicule "of another subject's intentions and manipulations" (Young, 2005, p. 44). Later that same

external audience will become an internal voice that will be in charge of minimizing and laughing at our efforts (Bartky, 1990, pp. 86).

The experiences of harassment affected Melanie at a specific time in her life: when she was in the military. She understands that these events happened because people saw her as a woman and thus, easy to undermine. Melanie declares "it affected the possibilities of what I was considered for doing" (M. Sever, personal communication, March 15, 2015). In this sense the conductor's comment is not just one that encourages stillness in the body, but also in her achievements. Social ideas of what a woman can or cannot do limited Melanie's possibilities in her job in the military, but she expressed that this also happened outside musical settings.

Later on Melanie changed her tone of voice and said,

This is, this is trying to make lemonade out of lemons [smile], but I think it affected me positively. In that it made me learn how to deal with it. Because I think we're never going to completely rid ourselves of people who feel that they are in a more powerful situation . . . . And then I had to find within myself that sense of value, um, that I understood that it had not, it wasn't a personal statement about me. . . . Um, and then, um [long pause], and then it just really helped me learn how to stand up for myself. . . . Now, are there better ways to learn that? Maybe [laugh]. (M. Sever, personal communication, March 15, 2015)

Certainly power dynamics exist within any social encounter, but we need to be treated with respect at all times. Moreover, the fact that she tries to see the bright side of her

experiences covers the importance of the problem; it is a form of justification. We cannot minimize experiences of harassment, because they encourage domination and exclusion. Instead of looking for some positive effects, I would argue that in threatening situations people look for ways to survive and in this case, Melanie discovered her self-value. What are the types of paths that we need to walk to recognize our self-value? Melanie stayed in the military three years and then she left because of a back injury (M. Sever, personal communication, March 15, 2015).

The disclosure of this type of story was not easy in any interview. I perceived discomfort in my participants and also within myself. For example, in Melanie's interview, I could notice a difference in her body movements, and she was pausing more and laughing less. My own discomfort was because her words resonated with me, but also because I was watching her struggling with her answers. The excerpts that I presented here did not emerge in this order; between them we talked about other things which helped to release the tension.

Jill's interview about this topic is also uncomfortable. In a way it was more difficult because I had to be insistent to get some answers. I asked if people have ever commented about her gender in musical settings, and she replied "No" and then she added "maybe it was there and I wasn't aware of it. . . . but I think I just completely ignored it" (Jill, personal communication, October 26, 2014). I kept asking: "What about in school?" Jill, after saying "Not really," started to explain that she had had many teachers and that she was uncomfortable to study with some of the male teachers, so I persisted:

G: Why?

J: Why was I uncomfortable with the men [teachers]?

G: Aha

J: Because they were kind of sleazy, you know. [Laugh]

[Pause]

G: Can you talk more about that?

J: They look at you, the way, you know, they stare at you, the part of your body that they stare at, I mean, you know, that kind of thing, it's. Sometimes it's pretty blatant and in that case it's uncomfortable. (Jill, personal communication, October 26, 2014)

As I mentioned earlier, musicians usually have lessons in a one-on-one setting where student and teacher work intimately on their technique and musical skill. Students normally have one to two hours of private lessons per week and these lessons, as my participants show, fundamentally shape their understandings of themselves as musicians and as people.

According to Bartky (1990), one form of sexual objectification is to pay attention to parts of the body instead of the whole person when the behaviour is unwanted (p. 27). Jill was a student and she felt this way in her lessons; her teachers were not paying attention to her musical abilities, but to parts of her body. Bartky (1990) states that this

attitude represents another avenue for men's domination, making women feel disadvantaged (p. 27).

Another important element in this type of situation is how the body of the person being observed reacts. Even though Jill did not comment on this I can, from my own experience, state that the body tenses; it is not able to move freely when it is being observed. Yes, teachers need to watch students' playing and sometimes that includes how the body is moving, but, as Jill said, the problem is the parts of the body that they look at, and one can notice when a look is beyond educational purposes. As Young (2005) says, "To open her body in free, active, open extension and bold outward-directedness is for a woman to invite objectification" (p. 45).

For Jill there was nothing that disturbed her musical training, because there were no comments; nothing clear, direct or real happened. However, not everything that we experience is through verbal communication; she did notice the gaze of male teachers. Regardless, for her this type of behaviour was not important and therefore pointless to discuss. It seems like an agreement where people see and perceive things, but they do not talk about them and with silence they become accomplices. Later she explained that she felt this just with two of her male teachers and that they were "old goats" (Jill, personal communication, October 26, 2014). Her comment is part of trying to avoid generalization about all male teachers that she worked with, but also—as in Melanie's discourse—there is a degree of justification as they were just two teachers and they were of an older generation.

Like Melanie, Jill believes the effects are in the past, that they remain in the time when the events happened. She explained:

It affected me then, but I really felt like it didn't affect my decision to do what I wanted to do. I mean, what I'm doing had nothing to do with them and I was sort of able to get from them what I needed and when I didn't, you know, I got rid of them as teachers after that. I just didn't, you know, it's like, it didn't really affect my self-confidence I would say because I thought they were just obnoxious, you know [laugh]. (Jill, personal communication, October 26, 2014)

There is determination in her words. It seems that she had the power to get things from them and if she could not, she "got rid of them," thus she experienced control on the situation. However, Jill made a number of important changes just because of these types of experiences. She explained that she "moved away . . . or just did not interact with them. . . . [she] didn't take any more classes with [them]" (Jill, personal communication, October 26, 2014). Therefore, these experiences did have an effect on her educational options. This means she had to change instructor, school, or city to pursue her goals because someone was intimidating her.

Jessica also commented about her discomfort with a male teacher when she was studying for her Master's degree. She commented that her teacher just wanted her in his studio because she was "cute," but he had no interest in helping or teaching her (Jessica, personal communication, March 14, 2015). Berger in *Ways of Seeing* (2006), states that men first analyse women, and that the way that they see her will determine how they decide to treat her (p. 272). Jessica did not explain what the meaning of "cute" was and

when I asked if the teacher commented about her body she replied "I could tell. I could, he wasn't interested in teaching me" (Jessica, personal communication, March 14, 2015). The important element here, again, is that she could not pursue her education because she felt she was not considered as a student but as an ornament. Jessica quit her graduate school program and got a job in music. Ten years later, she went back to a Master's program with a different teacher (Jessica, personal communication, March 14, 2015).

These three stories reflect how these women were treated while pursuing their goals. Jill and Jessica had to find a teacher who was respectful of them, a teacher who did not look at their bodies in a sexual way or as a decorative element in the studio. Melanie had to find ways to cope with the environment of the orchestra. If authority figures were looking at us, if we were under surveillance, if people laughed at us, how could we develop free movement or expression? As my own story demonstrates, the effects of living experiences like this can stay with us for years. We internalize the ways of judging ourselves which shapes the way we confront life. By hearing my participants' experiences and my own, it is clear that the road to discover and believe in our musical abilities is tough.

5.6. The Other

Questions of inadequacy were present in some interviews, thus appearing to confirm Young's observation about women's socialized lack of confidence in their bodies (2005, p. 43). Three participants and I have had the feeling of not being adequate or good enough and at times the issue was within the body. We compared ourselves to men and we saw differences in body size, perceived better musical skills than ours, or observed

their successes. In some cases, we compete with the opposite sex to achieve the same things as men; in others, we believe that the other is better. In the next testimonials we can observe how some of the research participants look to themselves in relation to their male colleagues.

Claire started studying violin at age three and she is now in her 20s. During her career she has had five different teachers and, of these, only one was a man. Although the time she spent studying with him was for three and a half years at university, to be surrounded by male figures had an impact on her.

> Especially throughout university, but also in high school, is like a constant question in my mind—why can't I do, why can't I do this?, am I not?—I mean, I know I said it like, I just feel like my body wasn't cut out to do this, and I actually, um, developed these theories that the violin was invented by men [laugh] right? . . . And so I just decided that this instrument was designed for men's bodies. And it wasn't suited to my body, and I thought, you know, I thought that my arms were too short, I thought I was too small . . . . I just felt like [my teacher] was trying to give me answers that were designed for his body, for an instrument that was designed for his body and not for mine. . . . Fundamentally in the back of my mind I was wondering if I was just not talented, or not working hard enough, or not smart enough. (Claire, personal communication, September 30, 2014)

What this participant's comments suggest is that while sometimes we realize how illogical are our theories about why people play better than we do, deep in ourselves we might still believe them. Butler (1999) declares that cultural and social ideas are inscribed

in the body as a dual process, external and internal (pp. 179, 180). Thus Claire internalized the idea that she could not play the violin as well as a man: the instrument was "invented for men," "designed for men's bodies." As a consequence she considered herself a failure.

During her studies, Claire defined herself in relation to men, thus confirming Beauvoir's ideas that women are not considered as independent beings (1949/2011). Claire compared her body to men's bodies because for her there was a perfection in their playing. What is it that Claire saw in men? She explained that men violinists were in "successful" positions, such as concertmaster in the orchestra. But she also defined the physical characteristics: "broad shoulders, like uh, I think I saw like a larger perch for the violin [laugh] to rest on. Longer arms" (Claire, personal communication, September 30, 2014). As with other comments from Claire, we can observe here that for her, men are large and she—a woman—is small. Claire also considered whether it was just the body. She noticed that men had something special that she did not have:

> A lot of the best players at our school were, were men, or young, young men, right? Um, I don't know if that's a coincidence, or I don't know if . . . they're, like, you know, something about their, their learning style, or their bodies or something, somehow the, the solutions that the male teachers had maybe worked better for them. . . I was looking around and seeing a lot of the people who seemed to most successfully manage the instrument were men. (Claire, personal communication, September 30, 2014)

Even though Claire had female teachers before—and surely female peers—her attention was in who succeeded and in the differences between a man and herself. This resulted in lack of confidence in her body, ability, and talent. However, she also addresses in this comment the relationship between male teachers and male students as a better way to learn music.

Green (1997) states that in music education students learn musical skills, but there is also a reiteration of gender patterns through the interaction between students and their teachers (p. 17). Perhaps Claire's perception is correct and the teacher was giving better solutions to male students, or perhaps the way to communicate was different among them affecting the transmission of knowledge. Perhaps her teacher was taking men as serious performers. Though the ways that the relationships between teacher and student shape musical practices is interesting, my aim is not to focus on this topic.

Claire had an injury in her shoulder during those university years and this injury could be the reason she questioned her capability and felt discouraged when noticing differences in the bodies of her male classmates. Still, her comparisons go further than the characteristics of the physical body; Claire also considers learning styles. For her, they had what is required for positions of power, for success, and status. Claire said that now her perceptions of success in playing the violin have changed. However, her comments appear *to confirm* Beauvoir's idea of how women experience being "the Other" by accepting and participating in living in relation to men.

Theresa also indicates that she has thought about her place in relation to men. Claire focused on body differences. By contrast, Theresa is interested in the differences between her and her male peers in musicality and their ability to play. While Claire affirms that her ideas correspond to a past time, during her school years, Theresa has mixed thoughts and feelings. Theresa talks about the skills that she notices in men, which allow them to play better and, as a consequence, to advance naturally in their careers. Theresa's comments suggest that she was still struggling with these ideas at the moment of the interview.

> Back then I think, I felt like that the main competitors that I had were the men. . . now, when I'm in a studio of many men, and a small number of women, again I feel like my competitors, I am not competing, and I have a different relationship with music and music school, um, but I feel like ah [pause]. Particularly when I play more masculine repertoire I feel like when that one, when that guy plays it next year, he's going to get, he's going to be able to do these things that I can't do. . . . There are often times when I'm working on a piece that I think, "Ok next year this guy is going to play the same piece. . . . I'm thinking, "This is going to be something that isn't going to be difficult for this guy, but is difficult for me." I mean again my style is not towards that type of repertoire. I don't particularly like big, bombastic things. I kind of like the sweeter, prettier type music which is a bit feminine of me (laughter), but I like that. (Theresa, personal communication, September 23, 2014)

As we observed earlier, for Theresa, femininity is not a series of rules that she had to follow. Rather, she considers herself naturally feminine. Furthermore, she believes that music is gendered, which creates a barrier between her idea of masculine repertoire and her feminine self. Even though Theresa plays all types of repertoire, she thinks that she performs the "feminine" pieces better and she enjoys the sustained and melodic lines because these relate to her feminine nature. For her, male repertoire requires energy and big crescendos, things that, according to her, are easier for men than for women. However, this excerpt demonstrates that she also struggles with these ideas about gendered repertoire. It seems that a part of her would like to play with the same easiness that she sees in male performers, but another part of herself *accepts* that her feminine condition dictates her preferences and what she can play.

Theresa follows gendered stereotypes and, although she affirms that her community accepts her, this also limits her musical possibilities. For her, gender is a fixed concept which permeates music. Her idea that there is feminine and masculine repertoire affects her perception of what is difficult to play for her as a woman. Competing with colleagues is always possible, but what would happen if Theresa considered Butler's thoughts about gender as performative (1998; 1999)? Theresa could break normative gender rules and therefore expand her ideas of what and how she can play. Theresa's comments about body movement, musical performance, and gender suggest that her approach to Body Mapping, and the exploration of her body, is done within a binary gender concept. My idea that Body Mapping should also consider the body with a social meaning could be a way for some practitioners to achieve true free bodily movements by

recognizing that sometimes limitation is related to how we think not just anatomically, but also socially.

Competition with, or comparison to, the opposite sex exists in different ways. Claire and Theresa observed their male peers' bodies and musical abilities and they presented their experiences of differences between them and men as if they were natural. On the contrary, Melanie takes up the challenge to *do* what men do, as I have also tried to do in my experience. She reveals:

> I would say that most of my life I've been trying to prove that I was as good as the men around me and a lot of the [physical] tension has come from that. . . . I mean I really always felt like I was at a disadvantage in many ways. Like, I was always trying to prove my worth as a woman coming through everything. "I'm as good as, as good as" instead of saying "I'm me and this is good." . . . I didn't wanna be at a standard for a woman because in my mind the standard for a man was held higher. Although in reality [laugh], if you look at it, we probably have to strive higher to be considered at the same level. . . . but my idea was that I was gonna be as good as those men there. (M. Sever, personal communication, March 15, 2015)

Melanie's words resonated with me; Melanie also wanted to prove that she could achieve what men could and be their equal. Since childhood, she perceived that boys were the highest standard and decided to start competing to achieve a similar status (M. Sever, personal communication, March 15, 2015). However, she acknowledges two things. First that society demands more from women to be considered at the same level as a man, and second that her body was taking a lot of tension from this competition.

Bartky (1990) notes that domination in women can be observed in the ways that they move, with constricted and tensed movements; men with higher status will move freely and relaxed postures (pp. 73, 74). For Body Mapping, the tension of the body is used to transmit a character in music. The body is always the medium for any interpretation, but Melanie's goals made the tension in her body a constant issue. She mentioned that before taking Body Mapping lessons, she used to take pills throughout the day because she was in pain, and that after her back injury, when she was in the military, the pain got worse (M. Sever, personal communication, March 15, 2015). It seems that Body Mapping helped in a dual way; by freeing the tension in her body through awareness she completely stopped taking pills and she also started a process of trusting and accepting herself (M. Sever, personal communication, March 15, 2015).

As has been indicated in the "Movement" section, these three excerpts, and in the autoethnography, some participants of this study and I have a tendency to live and judge ourselves in relation to men. My participants' responses and my experiences suggest we tend to look for differences, not similarities. We feel disadvantaged because of our bodies, our musical skills, or because of social expectations. We consider—in past, present or in the non-linear time—that men have the power to succeed.

5.7. Conclusions

In this chapter, I considered the main interests of this research: gender, the body, musical performances, and the effects that social interactions have on these. Drawing on the experiences of six participants I explored their ideas about gender and the relation between gender and the movement of the body while playing different musical

instruments. I analysed my participants' responses associated with inclusive awareness, and their notion and experiences of gendered spaces. I further looked into the role that media had on participants' understandings of shaping the body and its effects in musical performances and the relation to Body Mapping. I also discussed the relationship between gender and power that the stories of the participant reflected. In the final section, I considered comparison and competition as key elements in the relationships between my participants and their male colleagues. This chapter addressed experiences that reflect the importance for Body Mapping to consider social aspects for the recovery of body awareness and its free movement.

Chapter 6: Conclusions

Body Mapping is a somatic method designed for musicians that encourages the exploration of the body through anatomical information, self-observation, and self-inquiry. Its aim is to avoid physical injuries which some musicians face due to the constant practice of a musical instrument. The method's goals are to discover how to produce effortless body movements and to develop awareness in the self and in the space around performers.

In this project, I examined Body Mapping and classical music performance from a feminist perspective. This allowed me to look at topics related to gender, in specific social norms and expectations in femininity that are not often discussed in the study of classical music or Body Mapping. I investigated how the characteristics that define normative gender can affect the perception of the body and its movements, and therefore the influences of this in music performance. My research questions were: What are the effects of studying Body Mapping for women classical musicians? What is the potential of Body Mapping to disrupt traditional gender roles in classical music performance?

I interviewed six women professional classical musicians who have also studied Body Mapping. The topics of our conversations included their perception of gender, their experiences about their body, Body Mapping, and musical performances. I also observed my own self using autoethnography to question my experiences and their meanings.

I related the stories from these women to social constructions of gender to understand how femininity affects our perceptions of ourselves and our music-making. I

analysed the data through feminist theories about the body and gender, with a focus on femininity. According to several scholars, rules and expectations within a society are learned behaviours which construct femininity (Beauvoir, 1949/2011; Young, 2005; Bartky, 1990; Butler, 1988 and 1999). I studied how these norms are reflected in women's physical bodies (Bartky, 1990; Beauvoir, 1949/2011; Bordo, 1993/2003; Young, 2005), embodiment (Grosz, 1994; Howson, 2005; Waskul & Vannini, 2006; Young, 2005), and perceptions of spatiality (Beauvoir, 1949/2011; Grosz, 1995; Young, 2005). Participants' stories also lead me to examine power dynamics and oppression in women (Bartky, 1990), and to identify these within musical settings.

Understandings of gender permeate the activities that people do, including musical performances, and their interactions with people around them. Gender perceptions and identities of my participants fit into a binary model; there is a clear idea of what attitudes and behaviours are proper for a woman. Some of the participants struggle within their groups due to having characteristics that are not considered feminine.

Although the concept of gender it is not discussed in Body Mapping, it is an important topic to consider. Through this research, I have demonstrated that femininity is related to understandings of movement, posture, gestures, and spatiality, which affects music performances *and* which are the same topics that Body Mapping studies. Although some participants had difficulty defining body movements within the concept of gender, all of them tended to see differences in the ways that women and men move while playing an instrument, conducting, and singing. These observations reflect how social information

about gender stereotypes form part of our ideas which can interfere and limit the performance of music. A clear example of this is that Theresa does not find *her* musical style in what she consider to be masculine music, therefore it is music that she does not often play. Even though Theresa can find balanced and free movements in her body, as is the purpose of Body Mapping, gender perception can be considered a mis-mapping which could be identified and transformed to improve her music performances. In her own singing practice, Dr. Quin Ankrum demonstrates that gender is performed and learned, which supports my idea that the discussion of gender is important within Body Mapping and classical music settings.

Almost all participants commented on their perception of spatiality and the benefits of developing inclusive awareness. This awareness of the space around them is a connection with internal and external elements that improves their performances. However, the development of inclusive awareness in Claire's case makes her question her patterns, gender, and social interactions. Thus, Body Mapping students who are developing inclusive awareness as a tool for their performances can question their perception of spatiality beyond musical discourses. Their answers can help them to understand their place within a society, and to acknowledge that it is also affecting their relationship with the performance of music.

Self-observation and self-reflection are important elements in the practice of Body Mapping. The palpation of one's own body helps the practitioner to understand its size, which leads to body acceptance and bodily autonomy. Through the interviews and the autoethnographic work, participants and I described experiencing the volume and depth

of their and my bodies. This changed their perception and definition of ideas about *a* right size and shape of body (Theresa, personal communication, September 23, 2014) and made them question the role of the body as a visual object (Claire, personal communication, September 30, 2014). Also, participants realize that there was a shift in their perception of their bodies when studying Body Mapping. Statements such as "it is *my* body" (G. Sanchez, September 16, 2014), "reclaiming my body as mine" (Claire, personal communication, September 30, 2014), were present in the research.

Body Mapping work affected participants in their self-confidence and self-expression. The stories gathered in chapter five related to objectification, competition, and comparison showed the situations that some women face in musical settings. Moreover, these stories are often reflected in a tense, limited, fragmented, and sometimes injured body. Although Body Mapping does not discuss these topics, it looks for the counterpart: freedom in the body. Participants' perceptions of their own bodies as the instruments that they play, through their movements, makes participants feel in charge of their music making and trust in themselves (Q. Ankrum, personal communication, March 17, 2015; M. Sever, personal communication, March 15, 2015; Jessica, personal communication, March 14, 2015). Similarly, there is a feeling of being comfortable, not just within the body, but in expressing music and ideas (Q. Ankrum, personal communication, March 17, 2015; Jill, personal communication, October 26, 2014). The ultimate aspect that participants highlighted about their work in Body Mapping is the possibility of self-transformation within their communities. The recognition and acceptance of their body, movements, the spaces they inhabit, and the development of

self-confidence and self-expression, are already changing participants' own perceptions of themselves. All of these changes are not isolated, but are instead entangled within each other. However, at the same time there is the creation of a new person; participants realize that there is a point at which to be engaged in Body Mapping means to be perceived differently by others (Claire, personal communication, September 30, 2014; Q. Ankrum, personal communication, March 17, 2015). Although this is part of the growing self-confidence, it is, perhaps, the most difficult aspect to embrace.

Body Mapping creates these results through working with different aspects of the body and spatiality, and without questioning social aspects of gender. Although B. Conable encourages the inquiry of the self map (Conable, B., 2015), there are no Body Mapping resources to do this. Questions and concerns that students face while exploring their bodies are not investigated and can be the cause of some of their muscial, emotional, or personal limitations. The final product of this research—the workbook—tries to fill that gap. The workbook was made with the stories collected in this research and the intention is to encourage women to write about their own experiences—about their bodies, their perception of gender, and music making. I believe that if women musicians and Body Mapping practitioners engage in guided self-reflections about their stories, their awareness of their lives would expand, and perhaps it would allow them to understand more about themselves and their places in a professional music career.

The results of this research confirm that Body Mapping has the potential to disrupt traditional gender roles in classical music performance. However, it is vital to have an open discussion of gender and social forces affecting women's musical careers. Body

Mapping instructors, trainees, and students could have resources and information to guide their own processes. Discussions about the relationship between the body, musical performance, and social interactions can engage people in a complete inclusive awareness and a whole self. The risk of separating the physical body and its social meanings is to reinforce fragmentation within the self and to consider the body as an object.

Further research

There are topics that I could not address in this research and yet are still connected to topics of gender, music, embodiment, and social interactions. For example, several participants shared experiences and concerns about the relationship between having a family and having a professional career as women classical musicians. In fact, this topic is a concern for some women who want to have a professional career in any field, but how is this decision managed within a musical setting? How do women decide when they are public figures or when music is a long career that takes more years to develop than most of other professions? Another topic that can be discussed in a future research is music pedagogies and relationships between music student and teacher. This particular topic can be considered within conservative musical pedagogies in comparison with more modern musical approaches like Body Mapping. Certainly a topic that can be examined is the effects of masculinity in men performing classical music. Finally, as a follow up of this research, there could be a study of women who have completed the workbook. This would help to understand if the discussion of the topics in this research affect Body Mapping work and/or musical performance in women musicians.

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Appendix A

Recruitment Letter

Research Project: Re-Mapping the Body: Feminine Experience in Music
Performance

I am a Master's candidate in the Department of Gender Studies at Memorial University and I am conducting a research about classical music performance, Body Mapping, and feminism. The purpose of my research is to investigate how the characteristics that define normative gender, more specifically femininity, affect the physical body and its movement, and consequently the effects that they may produce in music performance.

I invite you to be part of this research by participating in an interview. The session will be approximately 60 to 90 minutes, and we will schedule the time and place that are most convenient for you or, if you live outside of St. John's, via Skype.

The requirements to participate are:

- to self-identify as a woman

- to have studied classical music for at least three years

- to have had Body Mapping instruction for at least four months

I will video and/or audio record the interview and the information gathered will help me to create a project report (according to Master of Gender Studies guidelines) and a workbook, which will be the final product of my research.

The proposal for this research has been reviewed by the Interdisciplinary Committee on Ethics in Human Research and found to be in compliance with Memorial University's ethics policy. If you have ethical concerns about the research, such as the way you have been treated or your rights as a participant, you may contact the Chairperson of the ICEHR at icehr@mun.ca or by telephone at 709-864-2861. If you

have further questions please feel free to contact me by email at gsd880@mun.ca or my supervisor, Dr. Sonja Boon, at sboon@mun.ca.

Sincerely,

Gabriela Sanchez

Appendix B

Interview Questions

Background

1. What instrument(s) do you play?

2. At what age did you start playing it/them?

3. When and why did you start taking Body Mapping lessons?

4. What are your future professional goals in music?

5. If participants have had any injury related to playing: What was the reaction of people around you (teachers, peers, family, and friends) to your injury?

Gender

1. If you were to consider your own body movements while playing your instrument in relation to the ways that men who play your instrument move, what would you see as differences and similarities?

2. Have you ever considered your gender in relation to your musical training, music practice, or music performance? If so, how has this manifested itself?

3. Have people ever commented on your performances/musical abilities in relation to your gender? If so, how?

4. Have you experienced gender-related comments in a musical setting –i.e. Jokes, critiques, etc.?

5. Has your musical training been at all affected by the fact that you experience yourself as a woman and that you are understood by others to be a woman? If so, can you give some examples?

Body Mapping

1. How would you describe your bodily relationship to your instrument and to your music making?

2. The workbook will have two chapters related to Body Mapping concepts: balance and movement of the arms. Please explain what your most important discoveries are in relation to balance and arm movement.

3. Has your perspective of yourself changed as a result of Body Mapping? If so, how?

Appendix C

Informed Consent Form

Title: Re-Mapping the Body: Feminine Experience in Music Performance

Researcher: Gabriela Sanchez

       Master of Gender Studies Candidate

       Department of Gender Studies

       Memorial University of Newfoundland

       (709) 770-3342

       gsd880@mun.ca

Supervisor: Dr. Sonja Boon

       Assistant Professor

       Department of Gender Studies

       Memorial University of Newfoundland

       sboon@mun.ca

You are invited to take part in a research project entitled *"Re-Mapping the Body: Feminine Experience in Music Performance"*.

This form is part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. It also describes your right to withdraw from the study. In order to decide whether you wish to participate in this research study, you should understand enough about its risks and benefits to be able to make an informed decision. This is the informed consent process. Take time to read this carefully and to understand the information given to you. Please contact the researcher, Gabriela Sanchez, if you have any questions about the study or for more information not included here before you consent.

It is entirely up to you to decide whether to take part in this research. If you choose not to take part in this research or if you decide to withdraw from the research once it has started, there will be no negative consequences for you, now or in the future.

Introduction

I am a Master's candidate in the Department of Gender Studies at Memorial University, but I am also a percussionist. It took me several years to arrive at a place where I could relate music and movement within my own body and mind. That I was able to do so is largely thanks to Body Mapping.

This research is about women's bodies, music, and critical thinking. Participation in this project is a way to create awareness of the importance of thinking through the relationships between gender and the body in music education and performance. Moreover it is a way to reveal how some women musicians experience their body within a society, and to invite readers to question their own thoughts and movements in their music practice.

As part of my master's project, I am conducting research under the supervision of Dr. Sonja Boon.

Purpose of study

"Re-Mapping the Body: Feminine Experience in Music Performance" is a study that seeks to intertwine classical music performance, Body Mapping, and feminism.

I will investigate how the characteristics that define normative gender affect the body and its movement, and consequently the effects that they may produce in music performance. With this study I seek to find information within women's stories about their experiences in these three topics. The data collected will be used within a project report (according to Master of Gender Studies guidelines for students pursuing the project option) and in the creation of a workbook designed for students of Body Mapping.

What you will do in this study

I am asking you to participate in an audio- and video-recorded interview. As in a semi- structured interview, there will be a list of questions that I am interested in exploring, but I will also be open to asking new questions that may arise in our conversation.

If you are uncomfortable with the interview, you may refuse to answer any of the questions, you can take breaks between questions, or/and you can withdraw from the interview. Considering the personal nature of the topic, interviews will be conducted in an intimate space where participants feel safe and comfortable, such as in participants' homes. The goal is to create an environment where there will be few people, disruptive sounds, or distractions. Participant will choose the location of the interview, taking into consideration that we need certain tools for audio and video recording.

Length of time

There will be one interview that will take approximately sixty to ninety minutes.

Withdrawal from the study

You can stop your involvement in the data collection at any time before or during the interview. One month after the interview has occurred, you will be provided with a transcript, at which point you will have the possibility to request the withdrawal of the complete interview or parts of it. You will have six weeks from the receipt of the transcript to request withdrawal.

Possible benefits

Participation in this project is a way to contribute in music education, by providing examples and creating awareness about how women musicians may be affected in their performances, and more specifically their movements, by the construction of femininity.

This is an opportunity to share your experiences and to have a voice in explaining what the process for becoming a musician has been like for you. It may be a way to connect with women musicians who can identify with your stories and resonate with your struggles and successes, and therefore there is the possibility to build a community through this project.

Also, I will provide you with an electronic version of my workbook, which may be of interest in relation to your further development as a musician.

Possible risks

Since I am asking for personal stories, it is possible for interviews to carry psychological and emotional risks. For example, some participants may have experienced injuries that affected their careers, and they might feel uncomfortable, embarrassed, anxious or upset. As a researcher, who is not qualified to provide guidance or advice, I will provide you with a list of possible counseling services before the interview. Also, I will provide the interview outline with the questions for your review and to determine if you would be comfortable responding to them.

The interview can be stopped at any time or we can take breaks. It is always your choice to answer or not.

Confidentiality

Confidentiality ensures that the identities of participants are accessible only to those authorized to have access.

The interview data will form the basis of my public presentation as part of the Department of Gender Studies Speakers' Series and may be shared at a conference presentation. However, I will keep your identity confidential to the degree you request. To this end, you will have the option of using your name or selecting a pseudonym for use with direct quotations from the interview.

However, because the participants for this research project have been selected from a small group of people, many of who may be known to each other, given the size of the Body Mapping community, it is possible that you may be identifiable to other people on the basis of what you have said or the instrument that you play.

Anonymity

Anonymity refers to not disclosing participants' identifying characteristics, such as name or description of physical appearance. As such, there is a difference between anonymous participation and anonymous data. Every reasonable effort will be made to ensure your anonymity, and that you will not be identified in any reports and publications without your explicit permission.

Recording of data

As I mentioned before, I will audio- and video-record the interview. I consider video recording important because the research is about the body and its movement and, through this approach, I can gather and retain information about postures, gestures, and facial expressions. I would like to consider participants' whole bodies, their body language and not just their voice. The use of audio recording is as a backup, in case the sound in the video recording is not good. However, you can consent to participate in both audio- and video-recorded interviews, or in just one of them.

Storage of data

I will use a camcorder with a SD card, plus an audio device. After the interview, all data will be transferred and stored on my personal computer, which is a password-protected device and backed up on a separate secure external hard drive. The recordings on the audio recorder and the SD card will be erased.

If I need to interview using Skype, I will use either MP3 Skype Recorder v.4.5 or Evaer. Both programs record Skype video calls directly to the hard disk and I can record myself and you at the same time.

The data of my research will only be accessible by my supervisor and myself. It will be kept for a minimum of five years, as required by Memorial University policy on Integrity in Scholarly Research, after this time all files will be deleted.

Reporting of Results:

Besides the project report, I will create a workbook using the data collected. Each chapter of the workbook will have three sections: information, stories, and activities. Interviews will help me develop the stories. I will use direct quotations and will try to keep anonymity through the use of pseudonyms; however, some of the information may potentially reveal your identity. I will do my best to minimize this. In order to do this, I will contact you for your permission to include certain quotes in the workbook.

Sharing of results with participants

Upon the completion of the research project, I will provide a copy of the workbook to each participant in electronic form. I will share preliminary results of this research project as part of the Department of Gender Studies Speakers' Series. I may also present at an academic conference. Results will form the basis for a workbook as well as my project report. They may also form the basis of a scholarly paper to be submitted to an academic journal and/or a paper presented to a more general audience. I will inform participants about any publication.

Questions

You are welcome to ask questions at any time during your participation in this research. If you would like more information about this study, please contact Gabriela Sanchez by email at gsd880@mun.ca or by phone at (709) 770-3342, or my supervisor, Dr. Sonja Boon, at sboon@mun.ca.

The proposal for this research has been reviewed by the Interdisciplinary Committee on Ethics in Human Research and found to be in compliance with Memorial University's ethics policy. If you have ethical concerns about the research, such as the way you have been treated or your rights as a participant, you may contact the Chairperson of the ICEHR at icehr@mun.ca or by telephone at (709) 864-2861.

Consent

Your signature on this form means that:

- You have read the information about the research.
- You have been able to ask questions about this study.
- You are satisfied with the answers to all your questions.
- You understand what the study is about and what you will be doing.
- You understand that you are free to withdraw from the study without having to give a reason and that doing so will not affect you now or in the future.
- You understand that any data collected from you up to the point of your withdrawal will be destroyed.

If you sign this form, you do not give up your legal rights and do not release the researchers from their professional responsibilities.

Your signature

☐ I have read what this study is about and understood the risks and benefits. I have had adequate time to think about this and had the opportunity to ask questions and my questions have been answered.

☐ I agree to participate in the research project understanding the risks and contributions of my participation, that my participation is voluntary, and that I may end my participation.

I agree to be audio-recorded during the interview ☐ Yes ☐ No

I agree to be video-recorded during the interview ☐ Yes ☐ No

I agree to the use of quotations. ☐ Yes ☐ No

I allow my real name to be identified in any publications resulting from this study.

☐ Yes ☐ No

If yes, how I wish my name to appear in publications: _____

(If you wish to use only your first name, say, then write only your first name in the blank.)

If no, a pseudonym will be used.

A copy of this Informed Consent Form has been given to me for my records.

_____   _____

Signature of participant   Date

Researcher's signature

I have explained this study to the best of my ability. I invited questions and gave answers. I believe that the participant fully understands what is involved in being in the study, any potential risks of the study, and that he or she has freely chosen to be in the study.

_____   _____

Signature of Principal Investigator   Date