



Australian
National
University

Feminist and Intersectional Interventions in Jazz Leadership Roles

IN CELEBRATION OF INTERNATIONAL
WOMEN'S DAY 2024, ANU GENDER
INSTITUTE MEMBERS ARE INVITED TO
A PANEL, CONCERT AND RECEPTION



16:00pm
15 March
2024

Panel

Big Band Room, Peter Karmel building

Panelists: Miranda Park, Dave Wilson, Llewelyn Osborne, Kristin McGee, Jess Green, Clare Hall, Han Reardon-Smith, Lauren Istvandity, Rachael Thoms, Sia Ahmad, Aakanksha Sidhu and Yoko Suzuki

17:30pm
15 March
2024

Concert: Jess Green's Psychomotor

Wig and Pen, ANU School of Music Main Building

Joining Jess Green is drummer Jamie Cameron, bassist Brendan Clark and special guest Lauren Tsamouras.

18:30pm
15 March
2024

Reception

Wig and Pen, ANU School of Music Main Building

Reception in celebration of International Women's Day 2024

Register here

(please indicate any dietary requirements)



Feminist and Intersectional Interventions in Jazz Leadership Roles



Panel Discussion

The history of leadership roles within jazz performance and recording has traditionally reflected the broader gendered dynamics of jazz culture wherein the stratification of roles along the gender binary has stubbornly prevailed.

Given this entrenched binary within jazz performance and recording spaces, this panel seeks to connect scholars and practitioners from the two spheres of jazz studies and feminist and gender studies to explore new techniques for intervening in such entrenched structures, which continue to facilitate and prioritize male leadership roles in jazz.

In this panel discussion, we seek to highlight new methods such as those from new improvisation models and via digital resources to eventually create and distribute audiovisual material and models to further promote new ways of stimulating a more gender inclusive, and expansive leadership and mentoring structures within jazz research and education. Our panel discussion on this theme features key scholars and performers already active promoting and researching gendered dynamics and possible feminist interventions into jazz pedagogy and performance research methodologies. Each participant has explored ways of highlighting, or nurturing women and other genders and sexualities, as well as promoting gender inclusive platforms for supporting a more equitable jazz field.



Biographies

Yoko Suzuki

Yoko Suzuki (she/her) is an Associate Professor of Jazz Studies, Ethnomusicology, Gender and Sexuality Studies and Japanese popular music. Drawing on ethnographic and archival work, Suzuki's research explores the intersection of race, gender, and sexuality in jazz performance through the lenses of feminist theories. Her other projects include popular music and DJ culture in Japan, performance practices of the Black church, and the music of Geri Allen. Through research, she illuminates the underrecognised musicians and their work, addressing the issues of race, gender, and sexuality to eradicate social injustice. She has published in the journals of *Critical Studies in Improvisation*, *Black Music Research Journal* and in the *Routledge Handbook of Jazz and Gender* among others. In addition to teaching and research, Suzuki has maintained an active performance career in the Pittsburgh jazz scene. She plays saxophone with her own group as well as the group led by the legendary drummer, Roger Humphries.

Clare Hall

Clare Hall (she/her) is a Lecturer in Performing Arts in the Faculty of Education, Monash University, Australia. Her practice-based research is committed to social justice through inclusive creative arts engagements across the lifespan. Her qualitative scholarship draws on feminist and critical theory, applying ethnographic, narrative and arts-based methods to examine the intersections of gender, class, ethnicity, race and age in education and the arts. Her book, *Masculinity, Class and Music Education: Choirboys Performing Middle-class Masculinities* (Palgrave 2018) was promoted by the Australian Association of Research in Education for its excellence in educational research by an early career researcher.

Kristin McGee

Kristin McGee (she/her) is Senior Lecturer in Jazz and Contemporary Music Performance at the School of Music at the Australian National University. Her research focuses upon popular music and jazz performance and media through the lens of gender, critical race, and intersectional frameworks. Publications include *Some Liked it Hot: Jazz Women in Film and Television, 1928-1959* (Wesleyan University Press 2009), *Remixing European Jazz Culture* (Routledge 2020) and a co-edited volume *Beyoncé in the World: Meaning Making in Troubled Times*, awarded honourable mention for the 2023 Ellen Koskoff Best Edited Volume Prize. McGee is also a saxophonist and has performed with groups in Chicago and Groningen.



Biographies

Lauren Istvandy

Lauren Istvandy (she/her) is a transdisciplinary researcher working across areas of music, cultural heritage, wellbeing and memory studies at the University of the Sunshine Coast. She works with diverse communities, artists, and the heritage sector to produce new knowledge and innovative scholarly and creative outcomes. She is the author of *The Lifetime Soundtrack: Music and Autobiographical Memory* (2019, Equinox), and co-author of *Regurgitator's Unit* (2022, Bloomsbury), and *Curating Pop: Exhibiting Popular Music in the Museum* (2019, Bloomsbury).

Han Reardon-Smith

Han Reardon-Smith (they/them) is a queer-trans colonial-settler flutist, electronic musician, improviser, radio producer, community organiser, writer, researcher, and thinker living on the unceded land of the Yuggera Ugarapul and Turrbal Peoples in Magan-djin/Brisbane. They play with Matt Hsu's Obscure Orchestra and under the moniker cyberBanshee, and are Postdoctoral Research Associate at the Centre for Global Indigenous Futures, Macquarie University, supporting Wiradjuri trans-nonbinary Professor Sandy O'Sullivan's ARC Future Fellowship project, *Saving Lives: Mapping the influence of Indigenous LGBTIQ+ creative artists*.

Rachael Thoms

Rachael Thoms (she/her) is a hybrid vocalist, singing voice expert, and pedagogue. A graduate of The Australian National University with degrees in both jazz and classical performance, Rachael teaches aural skills, music theory, and voice at ANU School of Music while conducting doctoral research in vocal pedagogy and improvisation. Her research focuses on expert approaches to teaching voice at a tertiary-level, and examines the impacts of gender, biology, psychology, and sociology on performance, participation and achievement.

Sia Ahmad

With a rich and extensive background in contemporary Australian music, Sia Ahmad (she/her) has been creating idiosyncratic sounds over the last decade and more. Using guitar, keyboard, voice and electronics, she works both as singer/composer and improviser, when performing solo as Shoeb Ahmad, as well as collaborative projects. Once of acclaimed electronic jazz outfit Tangents, a APRA AMCOS Art Music Award winner and Peggy Glanville-Hicks Address lecturer, Sia has performed and released a diverse range of original music around the world while also working on sound design for dance/theatre, installation pieces, and contemporary chamber composition.



Biographies

Llewellyn Osborne

Llewellyn Osborne (she/her) is a classically-trained jazz violinist with over 30 years-experience performing, teaching and composing. She completed her Masters of Philosophy in jazz violin composition and improvisation at the ANU School of Music. Her thesis utilized musical software that enhances skill-sets to tutor students, but to facilitate students interested in composition. Osborne led a jazz ensemble for young female and female-identifying musicians (ANU Open School Girls Jazz Program) in Canberra for many years. As a professional musician, she has collaborated with many award-winning jazz musicians across Australia, and she has recorded widely on her own projects and of collaborators. She is currently working on her doctorate at Sydney Conservatory.

Miranda Park

Miranda Park (she/her) is a PhD candidate at Monash University and part of the Australian Research Council-funded project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation*. Her doctoral research is a narrative, intersectional feminist examination of students' and teachers' experiences of gender, inequality and power in Australian tertiary jazz education.

Dave Wilson

Dave Wilson (he/him) is a Senior Lecturer in Music at Te Herenga Waka – Victoria University of Wellington in Aotearoa New Zealand. He is co-author of the music appreciation textbook *Gateways to Understanding Music*, and journals that have published his scholarly work have included *Environmental Humanities*, *Ethnomusicology*, *Popular Music*, and *Leonardo Music Journal*. As a composer-performer on saxophones and clarinets he has released several albums, the most recent of which is *Ephemeral*, released on Thelonious Records in 2023.

Aakanksha Sidhu

Aakanksha Sidhu (she/her) is an artist and cultural manager, currently in Canberra, Australia. Entrepreneurially spirited, Aakanksha has experience across cultural and creative industry organisations in music, theatre, fashion, cultural policy and audience development. Aakanksha currently works as Manager of Operations at arts and culture think tank A New Approach (ANA) while running Daalee, an artist management company. Aakanksha also volunteers her time to the MusicACT committee and GUTS Dance. With experience in multiple across Asia, Europe, and now a foothold in Australia, Aakanksha holds a unique perspective that has cultivated her interest in independent artist management and permanent equity.



Jess Green's Psychomotor



Concert

Psychomotor is Australian musician Jess Green's new project, which debuted at Sydney's Phoenix Central Park in 2023. It brings together her jazz ensemble writing (The Bright Sparks), her art pop project (Pheno) as well as her master's research which focussed on experimental practice techniques, cognitive science and complexity theories. **Psychomotor** is a through-composed suite that takes the audience from the edge of chaos to pop-infused trance states, and moments of sublime sonic immersion. The interplay of wild guitar and playful complex drumming is layered with dreamy abstract vocals - exploded songs that leave trails of meaning and memory. Joining **Psychomotor** is drummer Jamie Cameron, bassist Brendan Clark and special guest Lauren Tsamouras.

Jess Green (AKA Pheno) is an Australian guitarist, and vocalist. In her twenty-year career she has established herself as a genre-defying performer and composer. Jess has performed with jazz & blues luminaries including The Catholics, Jim Conway and Renee Geyer, as well as contemporary artists Laura Jean and Katie Noonan. She has supported touring international pop icons including Joan as Policewoman (US) and The New Pornographers (CAN). Jess collaborates as an improviser across jazz, new music and contemporary classical, and has performed with Bree van Reyk, Nick Wales, and Ensemble Offspring.