

JAZZ AND GENDER

Routledge, August 2022

Edited by James Reddan,
Monika Herzig, Michael Kahr



The Routledge Companion to Jazz and Gender



Edited by James Reddan, Monika Herzig and Michael Kahr

IMAGINE THE BAND

Name five female vocalists

Five Pianists, Five Trombonists, Five Bassists, Five Drummers





Reut Regev

Jasna Jovicevic

Mareike Wiening

Eternal Dance
MONIKA HERZIG

MONIKA HERZIG'S SHEROES
 JAMIE BAUM
 REUT REGEV
 JENNIFER VINCENT
 ROSA AVILA
 LAKECIA BENJAMIN
 LENI STERN
 AKUA DIXON
 MAYRA CASALES



Kristin Korb



Jamie Baum

Europe Tour May 2022



- MAY 12 WOMEN IN JAZZ FESTIVAL HALLE, GERMANY
- MAY 15 JAZZCLUB ERFURT, GERMANY
- MAY 18 BÜRGERHAUS INGOLSTADT, GERMANY
- MAY 20 AMERIKAHAUS NÜRNBERG, GERMANY
- MAY 21 UNTERFAHRT MÜNCHEN., GERMANY
- MAY 25 DUBLIN, IRELAND

Monika Herzig's Sheroes
www.monikaherzig.com

This engagement is supported by Mid Atlantic Arts through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

ON TOUR // APRIL 2019

- 12 - CAIRO, EGYPT
- 13 - ALEXANDRIA, EGYPT
- 15 - JAZZ GIRLS DAY, FRANKFURT, GERMANY
- 17 - UNTERFAHRT, MUNICH, GERMANY
- 18 - TONNE, DRESDEN, GERMANY
- 20 - THEATERHAUS JAZZTAGE, STUTTGART, GERMANY
- 22 - SANDKORN THEATER, KARLSRUHE, GERMANY
- 23 - PORGY AND BESS, VIENNA, AUSTRIA
- 27 - BREMENHALLE, BREMEN, GERMANY
- 28 - WOMEN IN JAZZ FESTIVAL, HALLE, GERMANY

Monika Herzig's
SHEROES

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WHY?



JAMIE BAUM

JENNIFER VINCENT

LENI STERN

REUT REGEV

ROSA AVILA

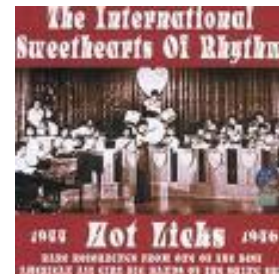
WHEN:

WHERE:

WWW.MONIKAHERZIGMUSIC.COM

THE
INTERNATIONAL
SWEETHEARTS OF
RHYTHM

. “It was my only way to get out on the road and perform”, commented Roz Cohn in a 1990 telephone interview with Sherrie Tucker, “there was virtually no integration into male bands.”



THE STORY OF BILLY
(DOROTHY) TIPTON



AND 50 YEARS LATER...

ADD INFORMATION FROM RECENT STUDIES, 2016

GERMAN JAZZ UNION, 2022 MALISA FOUNDATION

- 1977 Marian McPartland forms all female quartet to prove to George Wein that it's possible to find a night worth of female talent
- 1981 Supreme Court includes first female judge: Sandra O'Connor
- 1982 Berlin Philharmonic hires first woman, in 2012 the Vienna Philharmonic includes 6% female performers, first female in permanent position 1997
- 1983 Sally Ride, first woman in space
- 1987 Aretha Franklin first member of Rock'n Roll Hall of Fame
- "Bro-Country" is a contemporary genre
- 1996 Rachel Portman first woman to win Emmy for Original Score
- 1998 Julie Taymor first woman to win a Tony Award
- 2008 Marin Alsop becomes first principal conductor of major orchestra
- 2009 Elinor Olstrom, first Nobel Prize in Economics
- 2014 Terri Lyne Carrington wins first and only instrumental Grammy Award
- 2016 Monika goes to a jam session at Jazzland
- 2018 Female instrumentalists in Germany are at 12%, one full-time University faculty member

A photograph of a white plate containing a salad of lettuce and sliced tomatoes. A silver fork is visible in the bottom right corner. The image is dimmed to serve as a background for text.

NOT THE LETTUCE

If you want to make ratings in country radio, take females out. The reason is mainstream country radio generates more quarter hours from female listeners at the rate of 70 to 75 percent, and women like male artists. The expectation is we're principally a male format with a smaller female component. I've got about 40 music databases in front of me, and the percentage of females in the one with the most is 19 percent. Trust me, I play great female records, and we've got some right now; they're just not the lettuce in our salad. The lettuce is Luke Bryan and Blake Shelton, Keith Urban and artists like that. The tomatoes of our salad are the females.

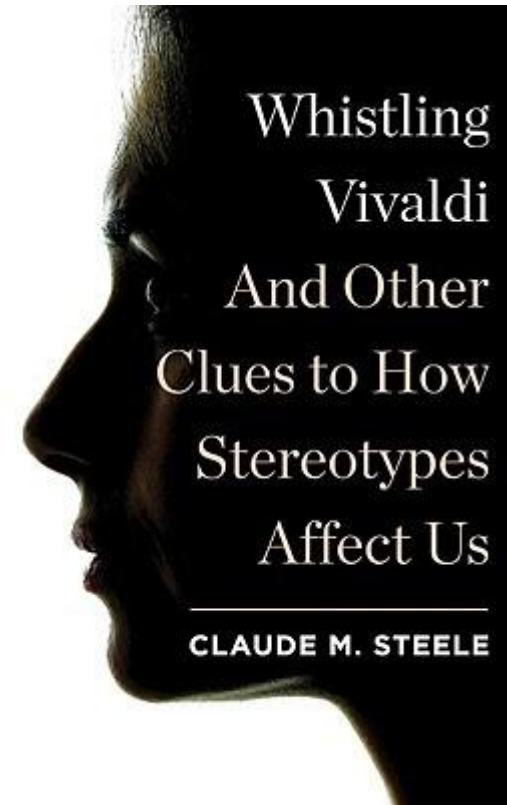
Keith Hill, from the original story which started the controversy, as quoted in Keel, Beverly (May 27, 2015). ["Sexist 'tomato' barb launches food fight on Music Row"](#). *The Tennessean*.

THE ALPHA GIRL – POST FEMINISM IN THE 80S AND 90S

The concept of the 'alpha girl' is reinforced by popular culture, replacing the concept of collective female activism with competition, ambition, meritocracy. (McRobbie, 2011). The result is actually a dangerous diminution of the collective spirit and political engagement. The woman who speaks out against injustice in the patriarchic system is viewed as an old-fashioned man-hater and the idealized brand of the alpha female in media and popular culture eliminates the power of collaboration among women as a group and the old system is preserved.

CLAUDE STEELE: *WHISTLING
VIVALDI: HOW STEREOTYPES
AFFECT US AND WHAT WE CAN
DO* (2011)

The pressure of having to prove superior capacities and perform beyond expectations is especially strong when entering new situations and adds psychological and social pressures that can interfere with the quality of the performance, ex. Math test

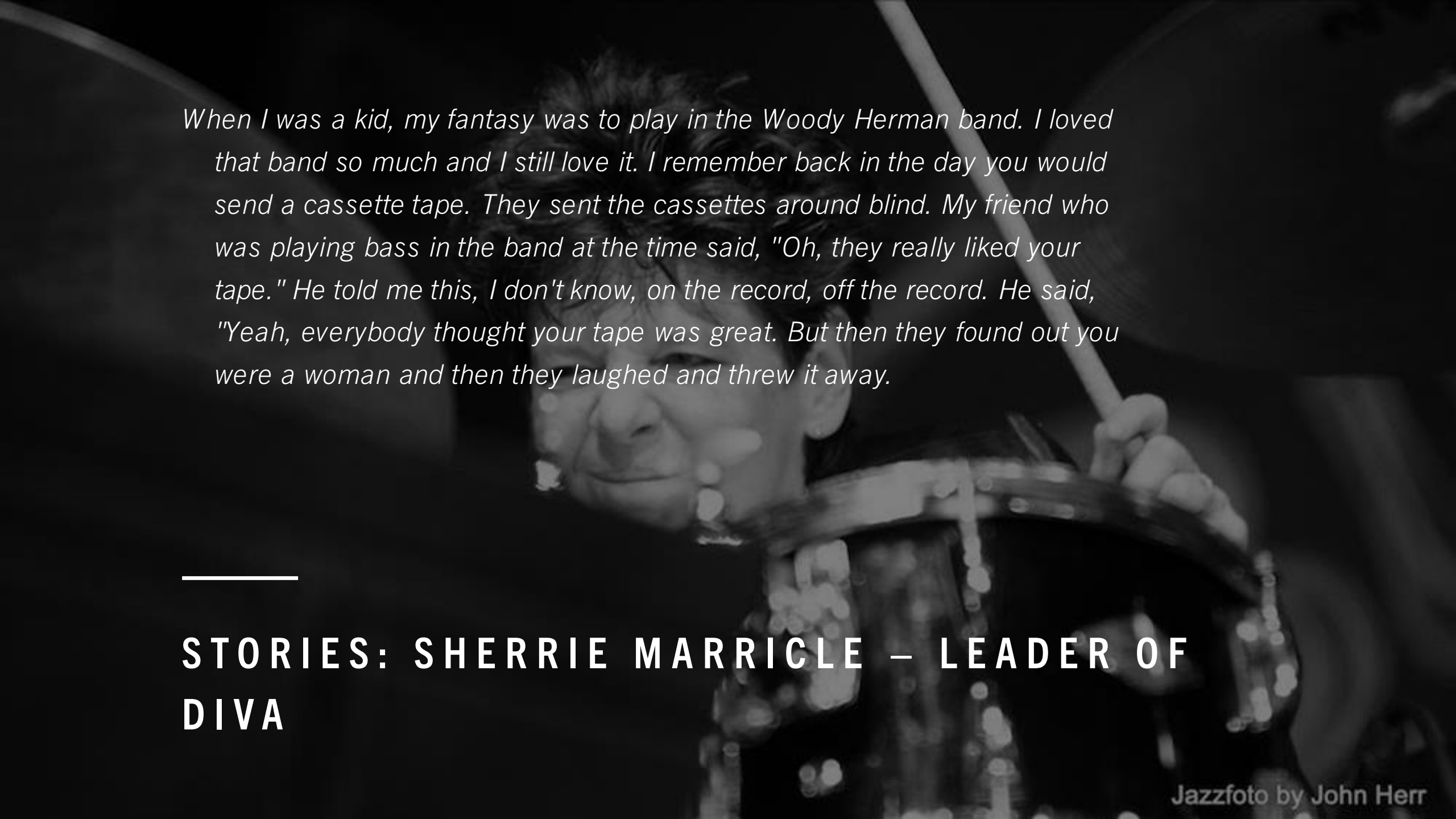


WEHR (2016): TOKENISM AND STEREOTYPE THREAT

- Diminished self-efficacy influences improvisation performance and causes the large dropout rates between Middle School to College

Alexander (2011) and Boeyink (2015):

Lingering issues of instrument choice, access, and sexual discrimination



When I was a kid, my fantasy was to play in the Woody Herman band. I loved that band so much and I still love it. I remember back in the day you would send a cassette tape. They sent the cassettes around blind. My friend who was playing bass in the band at the time said, "Oh, they really liked your tape." He told me this, I don't know, on the record, off the record. He said, "Yeah, everybody thought your tape was great. But then they found out you were a woman and then they laughed and threw it away."

**STORIES: SHERRIE MARRICLE – LEADER OF
DIVA**

2019 GENDER IN JAZZ STUDY: MIDDLE AND HIGH SCHOOL NORTH CAROLINA SCHOOLS (362 MUSIC TEACHER RESPONSES)

Overall participation is at barely 30% with a 3% drop from Middle to High School - the comments though:

Positive:

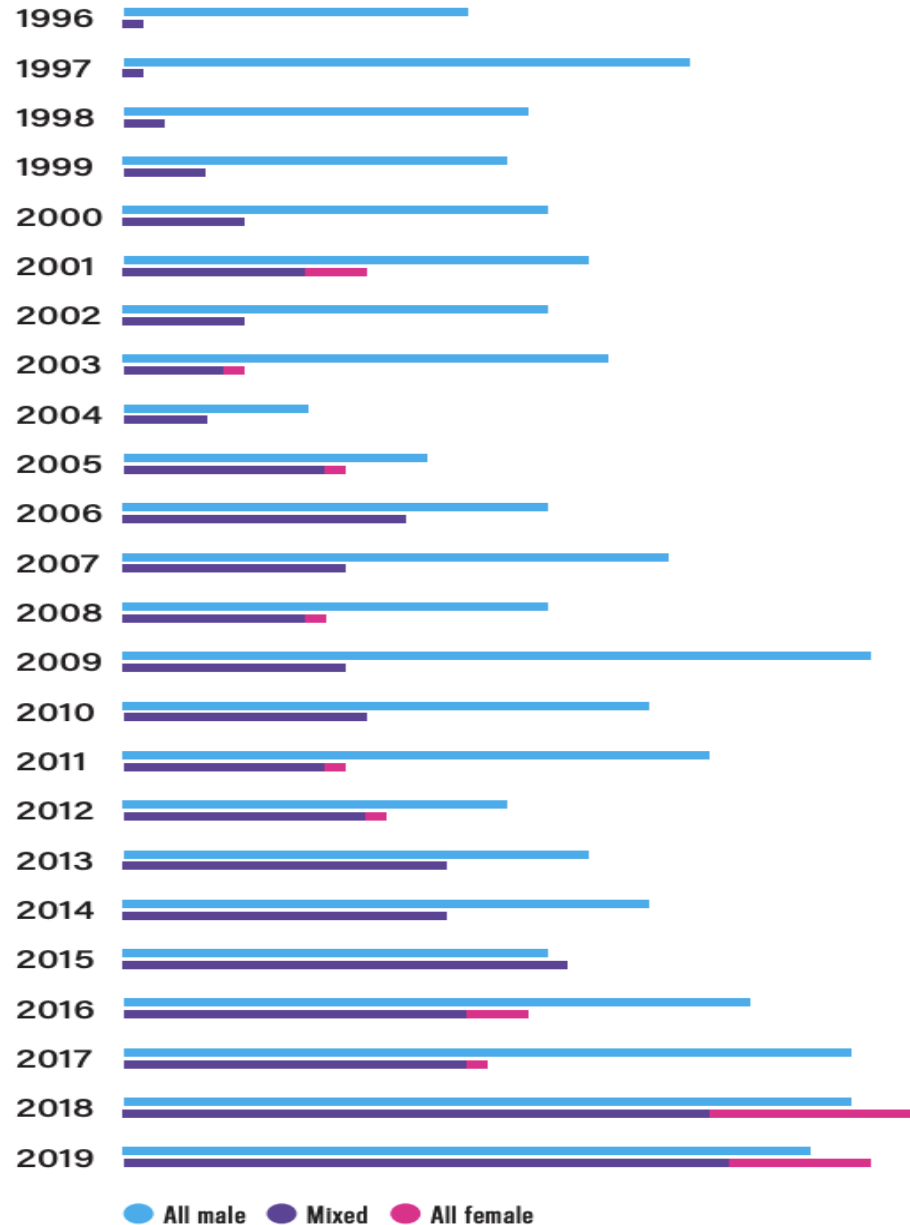
- “I am a woman high school director. The only one in the district of 9 other high schools. Perhaps this needs addressed as part of the problem”
- “As a flute player, I was not able to participate in jazz band in high school. Traditional jazz instrumentation uses instruments that have a higher probability of being male dominated. Part of the solution may be to breakdown stereotypes of "boy" and "girl" instruments at the beginner level”
- “Women jazz performers receive less noteworthy praise from educators and peers”

BUT – 2019 COMMENTS

- “In my opinion, gender in jazz, like gender in STEM fields, is a manufactured “problem.” In other words, female jazz musicians are not hindered in their opportunities to pursue jazz as a field of study or profession, regardless of their instrument. There is already parity of opportunity. To seek parity of outcomes is a false construct. Females are simply less likely to choose jazz as a profession, just as they are less likely than males to choose engineering as a profession. Males are less likely to choose nursing as a profession. This does not mean there needs to be a false construct to create and hire more male nurses”
- “I can't believe anyone would look at a jazz ensemble and start tallying gender. This is complete and utter insanity and is a large reason why so many outside of academia are laughing at colleges and universities today. You ought to be embarrassed and ashamed to call yourselves academics. The obsession with gender is disgusting. Let's just make music accessible to everyone and not worry about unimportant details!”

Gender balance overview at Cheltenham Jazz Festival 1996–2019

By Keychange interpretation of 'one woman on stage'



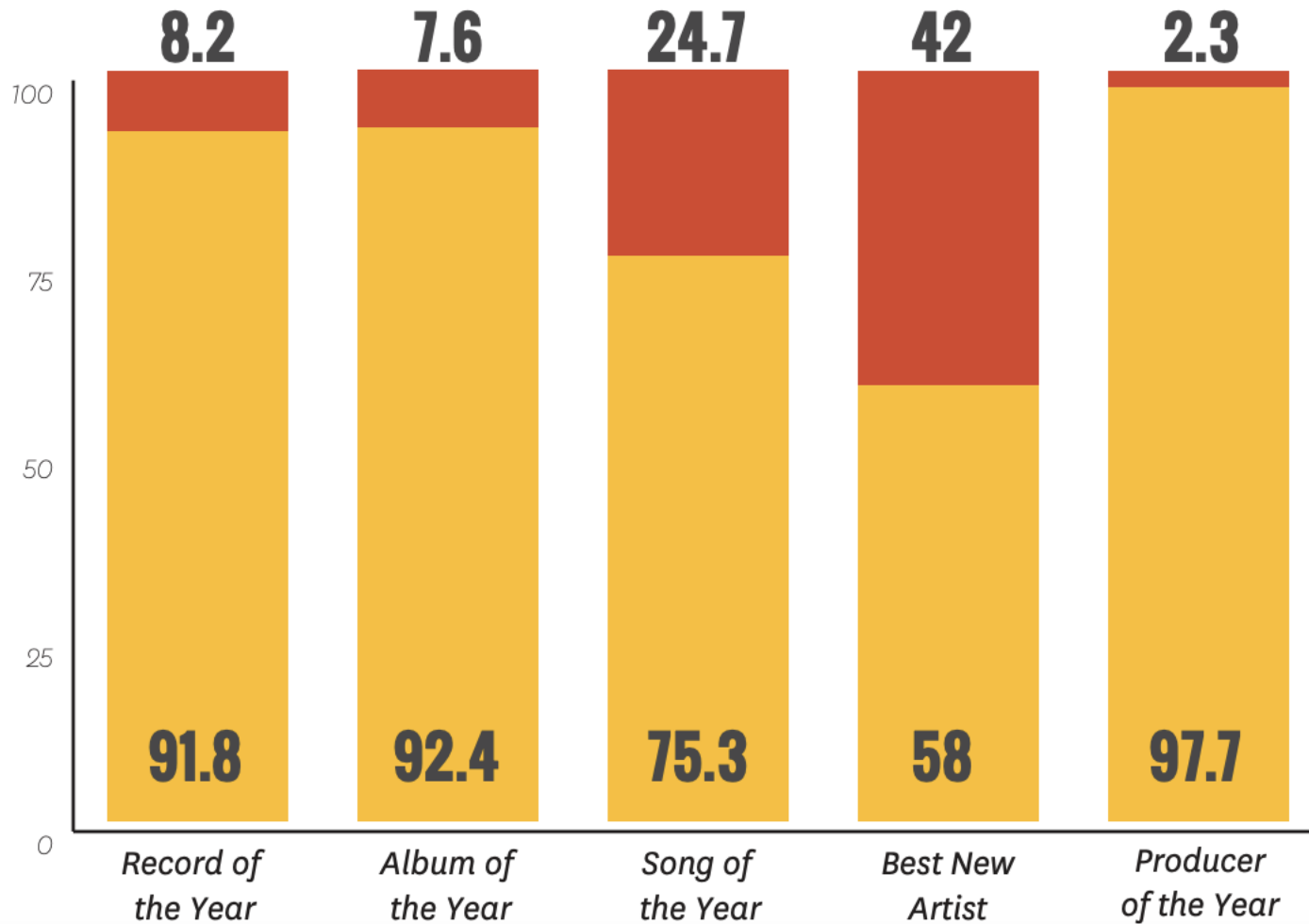
KEYCHANGES AT
CHELTENHAM JAZZ
FESTIVAL:
CHALLENGES FOR
WOMEN MUSICIANS IN
JAZZ AND WAYS
FORWARD FOR EQUAL
GENDER
REPRESENTATION AT
JAZZ FESTIVALS

BY SARAH RAINE

2020 ANNENBERG REPORT

THE GENDER GAP AT THE GRAMMYS® IS REAL

Percentage of Female Nominees by Category, 2013-2020



11.7%
OF GRAMMY® NOMINEES
FROM 2013-2020
WERE FEMALE.
88.3% WERE MALE.

Female
Male

THE ROLE OF ALL
OR MAJORITY
FEMALE GROUPS,
I.E. JAZZ GIRLS
DAY

1. Support groups and safe space to express, create, and experiment
2. Change deep-rooted visual barriers (as evidenced in blind auditions)
3. Include voices beyond the 2% alpha females who can overcome stereotyping
4. Create a truly democratic musical art form (yes, it might sound a bit different)

Recent documentary by Kay D. Ray – [In Her Hands: Key Changes in Jazz](#)



***“EQUALITY DOES NOT MEAN
'SAMENESS'.”***

Strategies

1. Fostering all-female or majority female groups
2. Recruiting prominent female artists/ educators/ activists for recommendations on peers, educators, panelists, any leading roles in the industry to break the network cycle
3. Advocating for increased participation in performance, education, media, industry, audiences
4. Revised teaching curricula especially at the secondary level, representation in teaching materials
5. Media representation, visually/ verbally/ audio
6. Attention to common rhetoric (good guys, man)

GENERAL RECOMMENDATIONS FROM ANNENBERG

FIGURE 17

Recommendations for increasing inclusion across the music business



YOUR INPUT IS IMPORTANT!

MONIKA.HERZIG@JAMMUSICLAB.COM

WWW.MONIKAHERZIG.COM
