

Joyce Shintani

# Hélène Cixous, écriture féminine and Musical Analysis

Musical score for Hélène Cixous's 'écriture féminine'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Percussion (Pere.), Piano (Klavier), Violin (VI.), Viola (Vla.), and Violoncello (Vc.). The score is annotated with 'Multiphone ...' and 'gesungen' (sung) in several places. The piano part includes instructions: '+ mehrere, möglichst verschiedene Staubsauger (mit dem Fuß nacheinander einschalten)' and '+ „pustende“ Alltagsgegenstände (ad lib.)'. The score features complex rhythmic patterns, including triplets and quintuplets, and various articulations such as glissandos and slurs.

A native of Los Angeles California, Joyce Shintani pursued a career in conducting specializing in contemporary music until 1997, when she entered the music industry at Universal Edition Vienna and BMG Munich. When Napster brought the fusion and ultimate demise of BMG, she completed her dissertation on Gendertronics in Paris and taught 'music theory and aesthetics after 1945' at the University of Design Karlsruhe until her retirement in 2012. She remains active as author in Stuttgart.

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## Note to the Reader

This text, slightly revised and published here for the first time, was written as [Chapter 2](#) of my dissertation, *Gendertronics. Toward A 'Lecture Féminine' of Emerging Musical Technologies and Their Aesthetics - Gerhard Stäbler, Terre Thaemlitz, Miss Kittin*, which was defended at the Université Paris-Est, France, in 2008.

To my satisfaction, extracts of the dissertation have already been published. Sections dealing with *métissage* of methods, the poststructuralist Subject, German notions of the Subject, and Gerhard Stäbler appeared in the *Revue Filigrane* (2010); and in the book *live · the opposite · daring* (2015) sections dealing with *métissage* of methods (again), with Stäbler's evolving musical Subject, and with an application of *lecture féminine* to his musical works were published.

Sadly, the thirty-odd pages I devoted to method based on the work of author and philosopher Hélène Cixous were left, so to speak, on the cutting room floor.

Inasmuch as Hélène Cixous' thought has not been widely applied to musical analysis, I have decided to publish these pages as a monograph that at once complements the already published material and also, with its bibliographical references, can serve as stand-alone introduction to Cixous and her work.

This makes parts of the dissertation available in three separate publications, small packets of digestible thought, but interrupts the original flow of ideas. Adventurous readers can find the first half of the dissertation in its entirety as pdf on my website [www.joyceshintani.com](http://www.joyceshintani.com).

Hélène Cixous developed *lecture féminine* based on her theory of *écriture féminine* and used it to approach texts

with students in her own seminars. It admits as equally valid the viewpoints of multiple readers and encourages the individual reader to arrive at conclusions from that multiplicity. Therefore, I have made wide use of quotations – different ‘readings’ – from which you, reader, may draw your inferences.

Each of the artists treated in the disseration has elements in his or her oeuvre that make reference to elements of the theory of *écriture féminine*, thus making their work good examples for *lecture féminine*. These elements can be summarized as follows:

Changing concept of the Subject	Stäbler
Changing concept of musical material	Stäbler
Interstices of gender	Thaemlitz
Sex as weapon	Thaemlitz
Appropriation of means of production	Thaemlitz
(Bi-)sexuality	Thaemlitz
Rhizome subject	Thaemlitz
Corporeal electronics	Miss Kittin
Writing the body	Miss Kittin

After the methodological introduction published here, I intend to issue separately three remaining sections of *Gendertronics*: a history of electronica, a *lecture féminine* of work by composer Terre Thaemlitz, and one of DJ Miss Kitten.

My heartfelt thanks to Mme Hélène Cixous for her inspiration and for her kind permission to include previously unpublished notes here, as well as to Alan Hyde for his encouragement and challenging reading of my text.

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