

**Table 11:6 VVAs to male and female tunes in order of response frequency**

† = exclusive to 'male' tunes, \* = exclusive to 'female' tunes

male tunes (1)	male tunes (2)	female tunes (1)	female tunes (2)
cars	bustling†	love*	19th century
chase	crowds	sad*	ending
city	rebellious†	couple	destiny*
young people	threat†	countryside	coast*
action	video†	grass	evening
Western†	sports†	parting*	neutral
fast†	smoke	melancholy*	flowers*
detective†	slums	loneliness	against will...*
riding	about to...	summer	Russian*
USA†	motorways	syrupy	dark*
horses	thriller†	scene	fog
cowboys	comedy†	calm	remembering
excitement	business†	pastoral	small town
tough†	performance†	tragic*	kissing*
modern	disturbing†	sea	always has been*
rock music†	shooting†	sunrise*	two people
stress	disaster†	walking	sitting*
traffic†	robbery†	British	sailing
cruel	space†	beautiful	white*
cigarettes	the future†	emotion	rivers*
social rejects†	living it up†	family	springtime*
driving	war	crying*	gliding
hard†	planning†	old times	lakes
spies	alcohol	after something*	ecstatic
introduction	ladies	sun	secluded* spot*
concrete†	'hot stuff'	meeting	park*
desert	bad	nostalgia	France*
streets	machines	sentimental*	waves*
aeroplanes	chromium	green*	wind
villains	pulse	boats	harmonious*
night	skyscraper	death*	upper class*
heroes	to and fro	caressing*	outdoors

In fact, comparing responses to the two sets of tunes from another angle produces an even more conservative set of notions about gender.

- Women are twice as likely as men to be associated with the outdoors.
- Women are 7 times more likely than men to be related to seasons or the weather.
- Women are 12 times more rural than men.
- Women are 13 times more likely than men to be associated with quiet and calm.
- Women are 25% more likely than men to be associated with love.<sup>14</sup>

14. In fact, if heterosexual couples [c2212] occurred in response to one of our ten tunes, it did so only if the female-person count was greater than the male-person count.

- Women are never asocial and never carry weapons.
- Women may often be sad, melancholic or nostalgic.

On the other hand:

- Men are 8 times more urban than women.
- Men are 9 times more likely than women to be indoors.
- Men are 20 times more likely than women to be associated with cars.
- Men are 35 times more likely than women to be in clubs and bars than women.
- Men are 33% more likely than women to be in meetings, parades, etc.
- Men are 50% stronger than women.
- Men are never seen or heard in isolated or secluded spots.
- Men can be asocial and carry weapons: women do not.
- Men are never sad.

Of course, the statements are offensive and ridiculous, but, like it or not, they do posit the existence of an important musicogenic category, brought to light by listener responses to ten little title tunes.

Now, one obvious reason for the highly conservative stereotypes just presented is that we chose responses to the most obviously single-gender-orientated pieces of our ten tunes and ignored the male tunes in whose responses men did not so overwhelmingly outnumber women (*Monty Python, Streetcar*). In fact, *A Streetcar Named Desire* elicited more female VVAs than any other tune except *Sayonara*, although its men outnumbered women by a factor of four to one (see table 11:1 and figure 11:1). *Streetcar*'s women were, unlike the VVAs of the four female tunes, described either as women in black asking 'got a light?', or as vamps, or as prostitutes, all frequenting a club or bar, while *Monty Python*'s females were largely drum majorettes, royalty and a cheerful-spirited soldier's girl. These female figures nuance the picture to some small extent, since their spaces and activities differ from those described earlier.

It might also be objected that all the test pieces are, musically speaking, quite stereotypical and that such music will automatically give rise to connotative categories that are correspondingly stereotypical. Indeed, readers may recall that one important criterion behind the selection of the ten pieces was that of semiotic and musicological methodology — to opt for the everyday norm rather than occasional exception when trying to establish a rule.<sup>15</sup> For this very reason the ten pieces were chosen partly *because* they were perceived before the test situation *as* stereotypical. However, although there is much validity in this objection, it does not refute the empirical evidence, presented in this book, that musicogenic categories do in fact exist, and that one such category has to do with gender. Nor does the objection take into account the fact that the musically stereotypical can, under certain circumstances and in the ears of certain listeners, be heard as parody (as we saw in the

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15. The argument went along the following lines. Just as there would be no point in trying to construct a semiotics of modern language on the basis of Shakespeare's sonnets, avant-garde poetry or slang, it would also be a dubious intellectual strategy to describe basic elements of musical signification in our culture on the basis of Beethoven quartets, avant-garde minimalism or hip-hop.