The recent rise of female electronic artists in the musical underground has led some critics and composers to suggest this signals a move to a postgenderism, both in electronic music and in wider society (Awbi 2004). This paper challenges such a notion, observing that, despite the growing presence of women on the scene, electronic music continues to be an unmarked male (and white) space. In order to gain access to this space, women composers have often had to erase all traces of their female gender, re-gendering themselves as male. This paper focuses on a new generation of women electronic artists in the twenty-first century underground scene who are challenging this practice. I argue that by taking on the role of both producer and vocalist, these composers, including Holly Herndon, Laurel Halo and Maria Minerva, succeed in creating a new, female-gendered space in electronic music. Further to this, the unconventional ways in which they foreground the female voice challenge normative representations of female gender and sexuality in electronic music. For example, Laurel Halo's harsh vocal timbre and off-pitch delivery contrasts with the unblemished, auto-tuned and sexualized female voice often featured in tracks by male electronic producers. These artists hence offer new and liberating possibilities for the expression of the female gender.

By introducing these artists to the academy, this paper contributes to the emerging body of musicological research on underground music (Graham 2012; Harper 2014), as well as wider debates surrounding gender and technology.