

# FEMININE

music, gender, & sexuality

By Susan McClary

Introduction

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endings

Susan  
McClary

# Feminine Endings Music Gender And Sexuality Susan McClary

**Susan McClary**



## **Feminine Endings Music Gender And Sexuality Susan McClary:**

Feminine Endings Susan McClary, 2002-07-24 A groundbreaking collection of essays in feminist music criticism this book addresses problems of gender and sexuality in repertoires ranging from the early seventeenth century to rock and performance art this is a major book McClary's achievement borders on the miraculous The Village Voice No one will read these essays without thinking about and hearing music in new and interesting ways Exciting reading for adventurous students and staid professionals Choice Feminine Endings a provocative sexual politics of Western classical or art music rocks conservative musicology at its core No review can do justice to the wealth of ideas and possibilities McClary's book presents All music lovers should read it and cheer The Women's Review of Books McClary writes with a racy vigorous and consistently entertaining style What she has to say specifically about the music and the text is sharp accurate and telling she hears what takes place musically with unusual sensitivity The New York Review of Books **Feminine Endings** Susan McClary, 2002

Conventional Wisdom Susan McClary, 2000 McClary offers an analysis of our own cultural moment in terms of two dominant traditions tonality and blues Jacket Making Sense of Music Susan McClary, 2025 One of the best known prose stylists in contemporary musicology Susan McClary brings together a fascinating set of essays in Making Sense of Music that focus on temporality and the body as ways of understanding music Prefaced by a Foreword from celebrated theatre director Peter Sellars the chapters engage variously with ribald songs of the Renaissance the performance of Bach fugues time bending in seventeenth century keyboard works Grieg's Norwegian swerve Florence Price's reclaiming of the spiritual erotic scenarios in Mahler representations of motherhood in Kaija Saariaho's operas and queer elements in classical and popular repertoires McClary grounds her readings within the specifics of historical time and place even as she shows how the music itself relies on gesture and the body In sum this book demonstrates in case studies taken from a wide variety of practices how music draws upon and shapes human subjective experience *Gender, Sexuality, and Early Music* Todd Michael Borgerding, 2002 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century These essays present a body of scholarship that considers music as part of the history of sexuality stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory Also includes 20 musical examples Rethinking Difference in Music Scholarship Olivia Bloechl, Melanie Lowe, Jeffrey Kallberg, 2015-01-08 Two decades after the publication of several landmark scholarly collections on music and difference musicology has largely accepted difference based scholarship This collection of essays by distinguished contributors is a major contribution to this field covering the key issues and offering an array of individual case studies and methodologies It also grapples with the changed intellectual landscape since the 1990s Criticism of difference based knowledge has emerged from within and outside the discipline and musicology has had to confront new configurations of difference in a changing world This book addresses these and other such challenges in a wide ranging theoretical

introduction that situates difference within broader debates over recognition and explores alternative frameworks such as redistribution and freedom. Voicing a range of perspectives on these issues, this collection reveals why differences and similarities among people matter for music and musical thought.

**Masculinity and Western Musical Practice** Kirsten Gibson, 2017-07-05 How have men used art music? How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations? This collection of essays addresses these questions by examining some of the ways in which men, music, and masculinity have been implicated with each other since the Middle Ages. Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition. This book builds on that work by turning feminist critical approaches towards the production, rhetorical engagement, and subversion of masculinities in twelve different musical case studies. In other disciplines within the arts and humanities, men's studies is a well-established field. Musicology has only recently begun to address critically music's engagement with masculinity and, as a result, has sometimes thereby failed to recognize its own discursive misogyny. This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity. The book is structured into three thematic sections: effeminate and virile musics and masculinities; national masculinities; national musics and identities; voices, discourses. Within these themes, the book ranges across a number of specific topics: late medieval masculinities; early modern discourses of music, masculinity, and medicine; Renaissance Italian masculinities; eighteenth, nineteenth, and early twentieth-century ideas of creativity, gender, and canonicity; masculinity, imperialist and nationalist ideologies in the nineteenth century; and constructions of the masculine voice in late nineteenth and twentieth-century opera and song. While the case studies are methodologically disparate and located in different historical and geographical locations, they all share a common concern.

**Gender, Sexuality, and Early Music** Todd C. Borgerding, 2013-10-28 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century. These essays present a body of scholarship that considers music as part of the history of sexuality, stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory. Also included are 20 musical examples.

British Women Composers and Instrumental Chamber Music in the Early Twentieth Century Laura Seddon, 2016-04-15 This is the first full-length study of British women's instrumental chamber music in the early twentieth century. Laura Seddon argues that the Cobbett competitions instigated by Walter Willson Cobbett in 1905 and the formation of the Society of Women Musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women's place in British musical society in the years leading up to and during the First World War. Seddon investigates the relationship between Cobbett, the Society of Women Musicians, and women composers themselves. The book's six case studies are of Adela Maddison (1866-1929), Ethel Smyth (1858-1944), Morfydd

Owen 1891 1918 Ethel Barns 1880 1948 Alice Verne Brett 1868 1958 and Susan Spain Dunk 1880 1962 offer valuable insight into the women's musical education and compositional careers Seddon's discussion of their chamber works for differing instrumental combinations includes an exploration of formal procedures an issue much discussed by contemporary sources The individual composers' reactions to the debate instigated by the Society of Women Musicians on the future of women's music is considered in relation to their lives careers and the chamber music itself As the composers in this study were not a cohesive group creatively or ideologically the book draws on primary sources as well as the writings of contemporary commentators to assess the legacy of the chamber works produced

**Studies in Music with Text** David Lewin, 2006-01-05 Throughout his career David Lewin labored to make even the most abstract theory speak to the experience of the ordinary listener This book combines many of Lewin's classic articles on song and opera with newly drafted chapters on songs of Brahms Robert Schumann Clara Schumann and Milton Babbitt Bound together by Lewin's cogent insight the resulting collection constitutes a major statement concerning the methodological problems associated with interpretation of texted music

**Women & Music** Karin Pendle, 2001-04-22 The second edition of the milestone work of history that focuses on female musicians through the ages College Music Symposium This updated expanded and reorganized edition of Women and Music features even more women composers performers and patrons even more musical contexts and an expanded view of women in music outside Europe and North America A popular university textbook Women and Music is enlightening for scholars a good source of programming ideas for performers and a pleasure for other music lovers

**Critical Essays in Popular Musicology** Allan F. Moore, 2007 This reference work reproduces in facsimile form many of the most important and innovative journal articles and papers in the field along with an introductory overview by the editor Allan F Moore

*Feminine Endings* - Susan McClary, [Cecilia Reclaimed](#) Susan C. Cook, Judy S. Tsou, 1994 Cecilia a fifteenth century Christian martyr has long been considered the patron saint of music In this pathbreaking volume ten of the best known scholars in the newly emerging field of feminist musicology explore both how gender has helped shape genres and works of music and how music has contributed to prevailing notions of gender Back cover

**The Aesthetics of Music Video** Carol Vernallis, 1994

**Actes** , 1995 **Soziale Horizonte von Musik** Christian Kaden, Karsten Mackensen, Detlef Giese, 2006

*Studia musicologica Norvegica* , 2005 *With a Song in Her Heart* University of Windsor. Humanities Research Group, 1995 *Critical Matrix* , 1996

## Unveiling the Power of Verbal Beauty: An Psychological Sojourn through **Feminine Endings Music Gender And Sexuality Susan Mcclary**

In some sort of inundated with screens and the cacophony of quick transmission, the profound power and mental resonance of verbal art frequently diminish in to obscurity, eclipsed by the regular barrage of noise and distractions. However, located within the musical pages of **Feminine Endings Music Gender And Sexuality Susan Mcclary**, a charming function of literary splendor that pulses with natural feelings, lies an wonderful trip waiting to be embarked upon. Composed by way of a virtuoso wordsmith, that enchanting opus manuals visitors on a mental odyssey, lightly exposing the latent possible and profound impact stuck within the delicate internet of language. Within the heart-wrenching expanse with this evocative evaluation, we can embark upon an introspective exploration of the book is central subjects, dissect its fascinating writing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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