

FEMININE

music, gender, & sexuality

By Susan McClary

Introduction

Chapter 1

Chapter 2

Staff	Instrument	Key Signature	Time Signature
1	Piano	One flat	4/4
2	Piano	One flat	4/4

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ending

Susan
McClary

Feminine Endings Music Gender And Sexuality Susan Mcclary

Hussin A.Rothana



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

Professing Feminism Daphne Patai, Noretta Koertge, 2003-01-01 In this new and expanded edition of their controversial 1994 book the authors update their analysis of what's gone wrong with Women's Studies programs Their three new chapters provide a devastating and detailed examination of the routine practices found in feminist teaching and research The

Cambridge Companion to Women in Music since 1900 Laura Hamer, 2021-05-06 An overview of women's work in classical and popular music since 1900 as performers composers educators and music technologists **Feminism and Tradition in**

Aesthetics Peggy Zeglin Brand, Carolyn Korsmeyer, 2010-11-01 Popular Music, Gender and Postmodernism Neil Nehring, 1997-03-20 The migration of cynical academic ideas about postmodernism into music journalism are traced in this book The result of this migration is a widespread fatalism over the ability of the music industry to absorb any expression of defiance in popular music The book synthesizes a number of fields American and British academic and journalistic music criticism aesthetic and literary history and theory from romanticism through postmodernism alternative music such as feminist punk and grunge political economy which has fueled the obsession with commercial incorporation and subcultural sociology **Gender and Aesthetics** Carolyn Korsmeyer, 2004 This fully illustrated introductory text looks at the key theories and thinkers within art from a philosophical viewpoint Focusing on the role gender plays the book covers the most pertinent topics within feminist aesthetics **The Routledge Research Companion to Popular Music and Gender** Stan

Hawkins, 2017-03-16 Why is gender inseparable from pop songs What can gender representations in musical performances mean Why are there strong links between gender sexuality and popular music The sound of the voice the mix the arrangement the lyrics and images all link our impressions of gender to music Numerous scholars writing about gender in popular music to date are concerned with the music industry's impact on fans and how tastes and preferences become associated with gender This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender The contributors are drawn from a range of disciplines including musicology sociology

anthropology gender studies philosophy and media studies providing new reference points for studies in this interdisciplinary field Stan Hawkins's introduction sets out to situate a variety of debates that prompts ways of thinking and working where the focus falls primarily on gender roles Amongst the innovative approaches taken up in this collection are queer performativity gender theory gay and lesbian agency the female pop celebrity masculinities transculturalism queering transgenderism and androgyny This Research Companion is required reading for scholars and teachers of popular music whatever their disciplinary background

Feminine Endings Susan McClary, 1991 Verzamelend essays over sekse en gender van de muziek van de vroege zeventiende eeuw tot en met twintigste eeuwse rock en performance art Centraal staat het vrouwelijke in de Westerse muziek Aandacht voor onder meer Diamanda Galas Janika Vandervelde Laurie Anderson en Madonna

Caribbean Men in the Arts Opal Palmer Adisa, Keino Senior, 2024-11-06 This collection showcases how different forms of manhood perform in artistic spaces The selections take an in depth review and exploration of the emotional and artistic landscape of Caribbean men who dare to carve out a place for themselves in the visual and performance mediums The pieces demonstrate that Caribbean men are forging more varied and wholesome ways to describe their masculinities where they are allowed to thrive and engage in the same spaces without violence and exclusionary attitude just as they can do in the arts The manuscript also sets up a nucleus that will allow a progression of essential advances in the scholarly scrutiny of Black men and Black masculinities This book will interest individuals in the arts gender studies incorporating masculinities and femininities and black studies and also prove to be useful for students in high schools and colleges universities

Rocking the Classics Edward Macan, 1997 This is the first authoritative study of the music history and culture of progressive rock a genre remembered for its virtuoso guitar solos and massive stage shows Among the bands covered are Jethro Tull Genesis Yes and Pink Floyd

Masculinity in Opera Philip Purvis, 2013-07-18 This book addresses the ways in which masculinity is negotiated constructed represented and problematized within operatic music and practice Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s and masculinity has been the focus of recent if sporadic musicological discussion the relationship between masculinity and opera has so far escaped detailed critical scrutiny Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject Anchored by musical analysis or close readings of musical discourse the contributions take an interdisciplinary approach by also engaging with theatre popular music and cultural musicology scholarship The various musical theoretical and socio political trajectories of the essays are historically dispersed from seventeenth to twentieth first century operatic works and practices visiting masculinity and the operatic voice the complication or refusal of essentialist notions of masculinity and the operatic representation of the crisis of masculinity This volume will not only enliven the study of masculinity in opera but be an appealing contribution to music scholars interested in gender history and

new musicology **So You Want to Sing Music by Women** Matthew Hoch,Linda Lister,2019-03-15 So You Want to Sing Music by Women opens wide a vast repertoire of vocal music written by women to advocate for widespread inclusion of this too often neglected work in performance repertoire Hoch and Lister provide a historical and contemporary perspective chronicling the Western art music canon while also addressing contemporary trends in music theater and CCM In addition to providing a historical overview and social context in which women created music this volume explores the music of hundreds of historical and contemporary women composers such as Hildegard von Bingen Clara Schumann Lili Boulanger Cathy Berberian Erykah Badu and Sara Bareilles In addition to discussions of art song opera choral music and avant garde experimental music Erin Guinup and Amanda Wansa Morgan also contribute chapters devoted to music theater CCM and advocacy for women composers Interviews with high profile composers including Lori Laitman Rosephanye Powell Meredith Monk Georgia Stitt provide accounts from the frontlines of today s composing world Additional chapters by Scott McCoy and Wendy LeBorgne address vocal technique and health and Matthew Edwards provides guidance for working with sound technology The So You Want to Sing series is produced in partnership with the National Association of Teachers of Singing Like all books in the series So You Want to Sing Music by Women features online supplemental material on the NATS website Please visit www.nats.org to access style specific exercises audio and video files and additional resources **The Player**

Piano and the Edwardian Novel Cecilia Bjorken-Nyberg,2016-03-03 In her study of music making in the Edwardian novel Cecilia Bjorken-Nyberg argues that the invention and development of the player piano had a significant effect on the perception performance and appreciation of music during the period In contrast to existing devices for producing music mechanically such as the phonograph and gramophone the player piano granted its operator freedom of individual expression by permitting the performer to modify the tempo Because the traditional piano was the undisputed altar of domestic and highly gendered music making Bjorken-Nyberg suggests the potential for intervention by the mechanical piano s operator had a subversive effect on traditional notions about the status of the musical work itself and about the people who were variously defined by their relationship to it She examines works by Dorothy Richardson E M Forster Henry Handel Richardson Max Beerbohm and Compton Mackenzie among others contending that Edwardian fiction with music as a subject undermined the prevalent antithesis expressed in contemporary music literature between a nineteenth century conception of music as a means of transcendence and the increasing mechanisation of music as represented by the player piano Her timely survey of the player piano in the context of Edwardian commercial and technical discourse draws on a rich array of archival materials to shed new light on the historically conditioned activity of music making in early twentieth century fiction **The SAGE Handbook of Popular Music** Andy Bennett,Steve Waksman,2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International

in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of The Political Force of Musical Beauty 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

Gender and the Musical Canon Marcia J. Citron, 2024-04-22 A classic in gender studies in music Marcia J Citron s comprehensive balanced work lays a broad foundation for the study of women composers and their music Drawing on a diverse body of feminist and interdisciplinary theory Citron shows how the western art canon is not intellectually pure but the result of a complex mixture of attitudes practices and interests that often go unacknowledged and unchallenged Winner of the Pauline Alderman Prize from the International Alliance of Women in Music Gender and the Musical Canon explores important elements of canon formation such as notions of creativity professionalism and reception Citron surveys the institutions of power from performing organizations and the academy to critics and the publishing and recording industries that affect what goes into the canon and what is kept out She also documents the nurturing role played by women including mothers in cultivating female composers In a new introduction she assesses the book s reception by composers and critics especially the reactions to her controversial reading of C ile Chaminade s sonata for piano A key volume in establishing how the concepts and assumptions that form the western art music canon affect female composers and their music Gender and the Musical Canon also reveals how these dynamics underpin many of the major issues that affect musicology as a discipline

Music, Politics, and the Academy Pieter C. van den Toorn, 1996 I value this book for its idealism its positive vote for autonomy and technical analysis its courageous answer to feminist musicology its exposure of the contradictions of academic politics Its importance lies not in settling the debates but in construing the issues in new and provocative ways Kofi Agawu author of Playing with Signs We need books like this It deals with major topics raises critical issues and develops numerous interesting

ideas and it is written in an engaging manner The book should attract attention and will provide at least one articulate countervoice to the discussion of important issues currently affecting the field that have been raised by those professing to the New Musicology Robert Morgan author of Twentieth Century Music *Gender in Chinese Music* Rachel A. Harris, Rowan Pease, Shzr Ee Tan, 2013 *Gender in Chinese Music* draws together contributions from ethnomusicologists anthropologists and literary scholars to explore how music is implicated in changing notions of masculinity femininity and genders in between in Chinese culture *Gender, Age and Musical Creativity* Catherine Haworth, Lisa Colton, 2016-03-03 From the perennially young precocious figure of little orphan Annie to the physical and vocal ageing of the eighteenth century castrato interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences *Gender Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation examining intersections of age and gender in relation to music and musicians across a wide range of periods places and genres including female patronage in Renaissance Italy the working class brass band tradition of northern England twentieth century jazz and popular music cultures and the contemporary New Music scene Drawing together the work of musicologists and practitioners the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception essays explore juvenilia and late style in composition and performance the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers and the ways in which genres and scenes themselves age over time **Towards a Twenty-First-Century Feminist Politics of Music** Sally Macarthur, 2016-02-24 *Towards a Twenty First Century Feminist Politics of Music* opens up a new way of thinking about the absence of women's music It does not aim to find a solution in a liberal feminist sense but to discover new potentialities new possibilities for thought and action Sally Macarthur encourages us with the assistance of Deleuze and feminist Deleuzian work to begin the important work of imagining what else might be possible not in order to provide answers but to open up the as yet unknown The power of thought or what Deleuze calls the virtual opens up new possibilities Macarthur suggests that the future for women's new music is not tied to the predictable and known but to futures beyond the already known Previous research concludes that women's music is virtually absent from the concert hall and yet fails to find a way of changing this situation Macarthur finds that the flaw in the recommendations flowing from past research is that it envisages the future from the standpoint of the present and it relies on a set of pre determined goals It thus replicates the present reality so reinforcing rather than changing the status quo Macarthur challenges this thinking and argues that this repetitive way of thinking is stuck in the present unable to move forward Macarthur situates her argument in the context of current dominant neoliberal thought and practice She argues that women have generally not thrived in the neoliberal model of the composer which envisages the composer as an individual autonomous creator and entrepreneur Successful female composers must work with this dominant modernist aesthetic and

exploit the image of the neo romantic entrepreneurial creator This book sets out in contrast to develop a new conception of subjectivity that sows the seeds of a twenty first century feminist politics of music

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Table of Contents Feminine Endings Music Gender And Sexuality Susan McClary

1. Understanding the eBook Feminine Endings Music Gender And Sexuality Susan McClary
 - The Rise of Digital Reading Feminine Endings Music Gender And Sexuality Susan McClary
 - Advantages of eBooks Over Traditional Books
2. Identifying Feminine Endings Music Gender And Sexuality Susan McClary
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Feminine Endings Music Gender And Sexuality Susan McClary
 - User-Friendly Interface
4. Exploring eBook Recommendations from Feminine Endings Music Gender And Sexuality Susan McClary

- Personalized Recommendations
 - Feminine Endings Music Gender And Sexuality Susan McClary User Reviews and Ratings
 - Feminine Endings Music Gender And Sexuality Susan McClary and Bestseller Lists
5. Accessing Feminine Endings Music Gender And Sexuality Susan McClary Free and Paid eBooks
 - Feminine Endings Music Gender And Sexuality Susan McClary Public Domain eBooks
 - Feminine Endings Music Gender And Sexuality Susan McClary eBook Subscription Services
 - Feminine Endings Music Gender And Sexuality Susan McClary Budget-Friendly Options
 6. Navigating Feminine Endings Music Gender And Sexuality Susan McClary eBook Formats
 - ePub, PDF, MOBI, and More
 - Feminine Endings Music Gender And Sexuality Susan McClary Compatibility with Devices
 - Feminine Endings Music Gender And Sexuality Susan McClary Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Feminine Endings Music Gender And Sexuality Susan McClary
 - Highlighting and Note-Taking Feminine Endings Music Gender And Sexuality Susan McClary
 - Interactive Elements Feminine Endings Music Gender And Sexuality Susan McClary
 8. Staying Engaged with Feminine Endings Music Gender And Sexuality Susan McClary
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Feminine Endings Music Gender And Sexuality Susan McClary
 9. Balancing eBooks and Physical Books Feminine Endings Music Gender And Sexuality Susan McClary
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Feminine Endings Music Gender And Sexuality Susan McClary
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Feminine Endings Music Gender And Sexuality Susan McClary
 - Setting Reading Goals Feminine Endings Music Gender And Sexuality Susan McClary
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Feminine Endings Music Gender And Sexuality Susan McClary

- Fact-Checking eBook Content of Feminine Endings Music Gender And Sexuality Susan McClary
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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