

# Feminine endings - music, gender, and sexuality

University of Minnesota Press - Feminine Endings: Music, Gender, and Sexuality by Susan McClary



Description: -

Italy -- Population -- History.

Renaissance -- Italy.

Cities and towns -- Italy -- History.

Cities and towns, Medieval -- Italy.

Sex in music

Feminism and musicFeminine endings - music, gender, and sexuality

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Notes: Includes bibliographical references (p. 169-210) and index.

This edition was published in 1991



Filesize: 48.28 MB

Tags: #Feminine #Endings: #Music, #Gender, #and #Sexuality #book

0816641897

Situates Strayhorn within the history of African American gay cultural production, through a focus on two midcentury works composed or arranged by Strayhorn. Both and look at representations of Asian women in music written by white men.

**sdk.mavlink.io: Feminine Endings: Music, Gender, and Sexuality (9780816641895): McClary, Susan: Books**

One of the four is currently finishing up her musicology doctorate at UCLA, and I remember that when she started her program she was intimidated by the presence, on faculty, of controversial music critic Susan McClary. Edited by Philip Brett, Elizabeth Wood, and Gary C. This book was the forerunner in introducing feminist criticism to music, challenging the traditional ways of analysis.

**Feminine Endings: Music, Gender, and Sexuality by Susan McClary**

Durham, NC: Duke University Press, 2008. And this applies as much to works like Tchaikovsky's Fourth and Beethoven's Ninth as it does to Carmen and Duke Bluebeard's Castle. Durham, NC: Duke University Press, 2008.

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This is a far cry from the claim that gay people write different music from straight people. Susan McClary, author of *Feminine Endings: Music, Gender, and Sexuality*. Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer.

**Feminine Endings: Music, Gender, and Sexuality by Susan McClary**

Frankly addresses the sexual content of madrigal texts in terms of contemporary conceptions of the body and of sexuality; looks at the ways in which musical representations of desire changed over the course of the 16th century. And sure enough this is the underlying ethos of her perspectives. It was one of the first musicological books I delved into before coming to university and it completely changed the way in which I thought about music and gender probably making me think about them together for the first time.

**0816641897**

Theorizes the body in relationship to the historical musician and to the modern scholar and performers.

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