



GENDER, SEXUALITY, AND EARLY MUSIC

TODD M. BURGESS
EDITOR

Gender Sexuality And Early Music

Todd C. Borgerding



Gender Sexuality And Early Music:

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 includes 20 musical examples **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 Women in Music Karin Pendle, Melinda Boyd, 2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company

Analytical Essays on Music by Women Composers: Secular & Sacred Music to 1900 Laurel Parsons, Brenda Ravenscroft, 2018-09-28 This collection of in depth analytical essays celebrates music by female composers from the twelfth to nineteenth centuries The essays written by leading music theorists and musicologists examine select compositions in detail collectively establishing a foundation for new scholarly research into outstanding compositions created by women The Cambridge Companion to Opera Studies Nicholas Till, 2012-10-18 With its powerful combination of music and theatre opera is one of the most complex and yet immediate of all art forms Once opera was studied only as a stepchild of musicology but in the past two decades opera studies have experienced an explosion of energy with the introduction of new approaches drawn from disciplines such as social anthropology and performance studies to media theory genre theory gender studies and reception history Written by leading scholars in opera studies today this Companion offers a wide ranging guide to a rapidly expanding field of study and new ways of thinking about a rich and intriguing art form placing opera back at the centre of our understanding of Western culture over the past 400 years This book gives lovers of opera as well as those studying the subject a comprehensive approach to the many facets of opera in the past and today **Queering the Pitch** Philip Brett, Elizabeth Wood, Gary C Thomas, 2013-02-01 When the first edition of *Queering the Pitch* was published in early 1994 it was immediately hailed as a landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of *Queering the Pitch* is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause celebre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown **Italian Guitar Music of the Seventeenth Century** Lex Eisenhardt, 2015 One of Europe's foremost experts on early guitar music explores this little known but richly rewarding repertoire The Oxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn

Cooke,2022 Engages with musical practice in a wide range of countries Offers a cutting edge resource for Shakespeare scholars and musicians alike Sheds light on a crucial and fascinating aspect of Shakespeare studies Book jacket The ^AOxford Handbook of Shakespeare and Music Christopher R. Wilson,Mervyn Cooke,2022-02-11 The Oxford Handbook of Shakespeare and Music showcases the latest international research into the captivating and vast subject of the many uses of music in relation to Shakespeare s plays and poems extending from the Bard s own time to the present day **Playing the Cello, 1780-1930** George Kennaway,2016-04-22 This innovative study of nineteenth century cellists and cello playing shows how simple concepts of posture technique and expression changed over time while acknowledging that many different practices co existed By placing an awareness of this diversity at the centre of an historical narrative George Kennaway has produced a unique cultural history of performance practices In addition to drawing upon an unusually wide range of source materials from instructional methods to poetry novels and film Kennaway acknowledges the instability and ambiguity of the data that supports historically informed performance By examining nineteenth century assumptions about the very nature of the cello itself he demonstrates new ways of thinking about historical performance today Kennaway s treatment of tone quality and projection and of posture bow strokes and fingering is informed by his practical insights as a professional cellist and teacher Vibrato and portamento are examined in the context of an increasing divergence between theory and practice as seen in printed sources and heard in early cello recordings Kennaway also explores differing nineteenth century views of the cello s gendered identity and the relevance of these cultural tropes to contemporary performance By accepting the diversity and ambiguity of nineteenth century sources and by resisting oversimplified solutions Kennaway has produced a nuanced performing history that will challenge and engage musicologists and performers alike *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 phallogentric 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

Music and Identity Politics Ian Biddle, 2017-07-05 This volume brings together for the first time book chapters articles and position pieces from the debates on music and identity which seek to answer classic questions such as how has music shaped the ways in which we understand our identities and those of others In what ways has scholarly writing about music dealt with identity politics since the Second World War Both classic and more recent contributions are included as well as material on related issues such as music's role as a resource in making and performing identities and music scholarship's ambivalent relationship with scholarly activism and identity politics The essays approach the music identity relationship from a wide range of methodological perspectives ranging from critical historiography and archival studies psychoanalysis gender and sexuality studies to ethnography and anthropology and social and cultural theories drawn from sociology and from continental philosophy and Marxist theories of class to a range of globalization theories The collection draws on the work of Anglophone scholars from all over the globe and deals with a wide range of musics and cultures from the Americas Australasia Europe the Middle East and Africa This unique collection of key texts which deal not just with questions of gender sexuality and race but also with other socially mediated identities such as social class disability national identity and accounts and analyses of inter group encounters is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics

The Ashgate Research Companion to the Counter-Reformation Alexandra Bamji, Geert H. Janssen, Mary Laven, 2016-03-23 In the last two decades the history of the Counter Reformation has been stretched and re shaped in numerous directions Reflecting the variety and innovation that characterize studies of early modern Catholicism today this volume incorporates topics as diverse as life cycle and community science and the senses the performing and visual arts material objects and print culture war and the state sacred landscapes and urban structures Moreover it challenges the conventional chronological parameters of the Counter Reformation and introduces the reader to the latest research on global Catholicism The Ashgate Research Companion to the Counter Reformation presents a comprehensive examination of recent scholarship on early modern Catholicism in its many guises It examines how the Tridentine reforms inspired conflict and conversion and evaluates lives and identities spirituality culture and religious change This wide ranging and original research guide is a unique resource for scholars and students of European and transnational history

Women and Music in Sixteenth-Century Ferrara Laurie Stras, 2018-09-27 Rethinks and retells the history of music in sixteenth century Ferrara putting women of the court and convent at the narrative centre

Warrior, Courtier, Singer Richard

Wistreich,2016-02-17 Giulio Cesare Brancaccio was a Neapolitan nobleman with long practical experience of military life first in the service of Charles V and later as both soldier and courtier in France and then at the court of Alfonso II d Este at Ferrara He was also a virtuoso bass singer whose performances were praised by both Tasso and Guarini he was even for a while the only male member of the famous Ferrarese court Concerto delle dame who established a legendary reputation during the 1580s Richard Wistreich examines Brancaccio s life in detail and from this it becomes possible to consider the mental and social world of a warrior and courtier with musical skills in a broader context A wide ranging study of bass singing in sixteenth and early seventeenth century Italy provides a contextual basis from which to consider Brancaccio s reputation as a performer Wistreich illustrates the use of music in the process of self fashioning and the role of performance of all kinds in the construction of male noble identity within court culture including the nature and currency of honour chivalric virt and sixteenth century notions of gender and virility in relation to musical performance This fascinating examination of Brancaccio s social world significantly expands our understanding of noble culture in both France and Italy during the sixteenth century and the place of music making within it

Theory for Ethnomusicology Harris Berger,Ruth Stone,2019-05-31 Theory for Ethnomusicology Histories Conversations Insights Second Edition is a foundational work for courses in ethnomusicological theory The book examines key intellectual movements and topic areas in social and cultural theory and explores the way they have been taken up in ethnomusicological research New co author Harris M Berger and Ruth M Stone investigate the discipline s past present and future reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008 A dozen contributors approach a broad range of theoretical topics alive in ethnomusicology Each chapter examines ethnographic and historical works from within ethnomusicology showcasing the unique contributions scholars in the field have made to wider transdisciplinary dialogs while illuminating the field s relevance and pointing the way toward new horizons of research New to this edition Every chapter in the book is completely new with richer and more comprehensive discussions New chapters have been added on gender and sexuality sound and voice studies performance and critical improvisation studies and theories of participation New text boxes and notes make connections among the chapters emphasizing points of contact and conflict among intellectual movements

Music and Human Flourishing Anna Harwell Celenza,2023 It has long been accepted that participating in music either as a performer listener or composer can contribute to human happiness and well being This volume part of The Humanities and Human Flourishing series explores a fourth musical activity the act of music scholarship and reveals how engagement with the cultural social and political practices surrounding music contributes to human flourishing in a way that listening performing and even composing alone cannot Music and Human Flourishing contains essays by eleven prominent scholars representing the fields of musicology ethnomusicology and music theory The essays are divided into three general categories and cover a broad range of topics and music traditions In Part I Contemplation

contributors explore a specific facet of music's connection to human flourishing and contemplate new approaches for future action Part II Critique contains essays that challenge past assumptions of the various roles of music in society and highlight the effects that unconscious bias and stereotyping have had on music's effectiveness to facilitate human flourishing Part III Communication features essays that explore how ethnicity gender religion and technology influence our ability to connect with others through music Collectively these essays demonstrate how the process of thinking and writing about music and human flourishing can lead to revelations about cultural identity social rituals political ideologies and even spiritual transcendence

Music and the Exotic from the Renaissance to Mozart Ralph P. Locke, 2015-05-07 During the years 1500-1800 European performing arts revealed in a kaleidoscope of Otherness Middle Eastern harem women fortune telling Spanish Gypsies Incan priests Barbary pirates moresca dancers and more In this prequel to his 2009 book *Musical Exoticism* Ralph P. Locke explores how exotic locales and their inhabitants were characterized in musical genres ranging from instrumental pieces and popular songs to oratorios ballets and operas Locke's study offers new insights into much loved masterworks by composers such as Cavalli Lully Purcell Rameau Handel Vivaldi Gluck and Mozart In these works evocations of ethnic and cultural Otherness often mingle attraction with envy or fear and some pieces were understood at the time as commenting on conditions in Europe itself Locke's accessible study which includes numerous musical examples and rare illustrations will be of interest to anyone who is intrigued by the relationship between music and cultural history and by the challenges of cross cultural mis understanding

Seeing Israeli and Jewish Dance Judith Brin Ingber, 2011 A comprehensive survey of historical and contemporary Jewish dance In *Seeing Israeli and Jewish Dance* choreographer dancer and dance scholar Judith Brin Ingber collects wide ranging essays and many remarkable photographs to explore the evolution of Jewish dance through two thousand years of Diaspora in communities of amazing variety and amid changing traditions Ingber and other eminent scholars consider dancers individually and in community defining Jewish dance broadly to encompass religious ritual community folk dance and choreographed performance Taken together this wide range of expression illustrates the vitality necessity and continuity of dance in Judaism This volume combines dancers own views of their art with scholarly examinations of Jewish dance conducted in Europe Israel other Middle East areas Africa and the Americas In seven parts *Seeing Israeli and Jewish Dance* considers Jewish dance artists of the twentieth and twenty first centuries the dance of different Jewish communities including Hasidic Yemenite Kurdish Ethiopian and European Jews in many epochs historical and current Israeli folk dance and the contrast between Israeli and American modern and post modern theater dance Along the way contributors see dance in ancient texts like the Song of Songs the Talmud and Renaissance era illuminated manuscripts and plumb oral histories Holocaust sources and their own unique views of the subject A selection of 182 illustrations including photos paintings and film stills round out this lively volume Many of the illustrations come from private collections and have never before been published and they represent such varied sources as a

program booklet from the 1893 Chicago World's Fair and archival photos from the Israel Government Press Office Seeing Israeli and Jewish Dance threads together unique source material and scholarly examinations by authors from Europe Israel and America trained in sociology anthropology history cultural studies Jewish studies dance studies as well as art theater and dance criticism Enthusiasts of dance and performance art and a wide range of university students will enjoy this significant volume

Sounds and Sweet Airs Anna Beer, 2016-04-07 The hidden history of the women who dared to write music in a man's world Lucid engaging and exuberant Sounds and Sweet Airs is terrifically enjoyable and accessible and leaves one hankering for a second volume The Sunday Times Francesca Caccini Barbara Strozzi Elisabeth Jacquet de la Guerre Marianna Martines Fanny Hensel Clara Schumann Lili Boulanger Elizabeth Maconchy Since the birth of classical music women who dared compose have faced a bitter struggle to be heard In spite of this female composers continued to create inspire and challenge Yet even today so much of their work languishes unheard Anna Beer reveals the highs and lows experienced by eight composers across the centuries from Renaissance Florence to twentieth century London restoring to their rightful place exceptional women whom history has forgotten

Enjoying the Tune of Phrase: An Psychological Symphony within **Gender Sexuality And Early Music**

In a world consumed by screens and the ceaseless chatter of quick interaction, the melodic beauty and emotional symphony developed by the published word often fade into the backdrop, eclipsed by the constant sound and interruptions that permeate our lives. However, located within the pages of **Gender Sexuality And Early Music** a marvelous literary value brimming with fresh emotions, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, this captivating masterpiece conducts viewers on a mental trip, well unraveling the concealed melodies and profound impact resonating within each cautiously constructed phrase. Within the depths of this moving examination, we shall investigate the book is central harmonies, analyze their enthralling publishing model, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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