

## **Feminine endings in the 1991s (s): Susan McClary Source:**

[Feminine Endings: Music, Gender & Sexuality | PDF | Musicology | Feminism \(scribd.com\)](#)

The first feminist movement emerged in the United States in the 1840s. the first feminist conference in Seneca Falls, New York, was based on a paraphrase of the declaration of independence. In 1989, panels were presented on feminist criticism. Then the first support association for feminist workshops was formed. In the summer of 1991, three international conferences focused on music and feminism. In Utrecht of Netherlands, Minneapolis, Minnesota, And London, England. From that point on, the theory of feminist criticism became a common topic. Criticism of music had a significant impact on the development of Feminist musicology. Susan McClary's First important book in this field was called (Feminine Endings) which was published in 1991. I do believe in this book, McClary asks whether, In the end, should we continue to label musicians as female or male. Because McClary believes that these labels can be offensive. And I'm totally agreed with this point. (McClary, 1991)

Before the 20<sup>th</sup> Century, the attitude that women have a weaker mind and body than men, and ultimately led to having fewer abilities than men and more emotion than steady state. For example, in the 19<sup>th</sup> century, women were forced to accept surrender in the field of musical contributions, such as Alma Mahler, who had to stop making music until the end of her husband's life due to her husband's insecurity and only support musical activities. McClary also is supporting significant pieces of evidence in this book for example she believed that women could not escape criticism during that period. For instance, she cites Fanny Mendelsohn Hensel, who could not escape the criticism of his father and his brother Felix, her father believed that she should only become a devoted mother or wife while her brother Felix believed that she could be a professional music player but not publish works as a composer. (McClary, 1991)

In further, we are observing women being ignored in the field of music. Such as the exclusion of women from musical events, women's fear of revealing their bodies, romanticizing women over men in the field of music, women's fear of losing their close family members because of working in the music profession, they always considered men's music activities as a normal, while the women's version was always considered unnatural and ignorant from the eyes of the scholars. Even they classified men and women like this. Women: unnatural, unconscious, weak, emotional, and mental while in the minds of scholars Men were: Natural, Logical, objective, conscious, Courageous, and brave, (McClary, 1991)

Some Music historians called women's music pieces a consumption. Which is made for dancing or sexual and sensual pleasures. And they tried to masculinize women's music pieces. Or even banning female music composition materials. For instance, at the end of Chopin's (Cone) polonaise, W. Apel raises a problem called a feminine Cadenza and calls the end of the music Feminine. Which I Believe it shows the difference between the female and male gender. Which emphasizes the second weaker beat in this music. On the other hand, the role of chords in Schoenberg's music, which considers Major chords as Male, while assigning Minor chords to women, I found this as sacrilegious in this book (McClary, 1991). another wave of movements from romanticism to modernism by confused theorists who tried to masculinize pieces of women composers apart from any feminine feelings. James. R. Briscoe published two anthologies that included female composers, and Karine Pendle published a series of articles titled " Women and Music" A history Diane Jezic. McClary argues that representing heroes in Movies a male gender or highlighting the male role in the patriarchal film.

I came up with this theory Highlighting the role of femineity and masculinity by 17th-century composers was one of the main tasks of feminist music criticism, as was the semiotic examination

of sexual pleasure arousal. While the 20<sup>th</sup> century rejects all these ideologies. According to McClary, many people who made many discoveries in the field of music and were women included: Clara Schumann, Ethel Smith, Ruth Crawford Seeger, Hildegard of Bingen, and Barbara Strozzi. McClary calls Clara Schumann a lucky woman because she believes that Clara Schumann is beyond sexism, (McClary, 1991)

### **Marcia Citron's research.**

Citron points out that society has had a significant impact on women's creativity. She also mentions composers from 1880 to 1918. The women that she is mentioning are included: Augusta Holmes, Cecile Chaminade, Lili Boulanger, Elfrida Andree, and Alma Mahler. Regarding the development of European women from 1880 to 1918, Citron believed that the only change affecting women's voices in the economic, political, and social fields was nationalism.

Internationalism caused industrialization and the entry of women into the working society.

(Reitsma, 2014) Citron even points to the absence of the female gender in traditional music, Citron believed that many music companies refrained from releasing female composers' tracks or albums because they believed that female pieces would not be popular and risked losing money, (Reitsma, 2014)

Citron refers to composers and artists who hid their femininity or artists who changed their names or used pseudonyms. Many of these artists in history preferred to remain anonymous and, in my opinion, this clearly expresses gender biases in the past centuries. Examples of these male nicknames are George Sand was known as Amantine Lucile Aurore Dupin, George Eliot was known as Mary Ann Evans, (Reitsma, 2014)

### **My Reflection on this assignment**

McClary has not even talked about not talking about other genders such as lesbians and gays or even bisexuals, and this again shows that the weakness of this article is the lack of McClary's lack of information about other genders. (McClary, 1991) In such a way that the achievement history of all genders is the same and equal. I even believe that although McClary and Citron both talk about equality between men and women, their emphasis is more on women than on men. From hearing criticism, they take a front against women, while I believe that nowadays it is the criticism of feminists that has caused the growth of feminism. (Susan McClary, 26/3/2013) I was really drawn into this novel because of how well McClary was able to portray the aspects of violence against women. (McClary, 1991)

In my opinion, the strengths of this article are the aspects that McClary tried to use his personal experiences to make the world of musicology and scholars understand how important the existence of women in society is, (McClary, 1991) and in my opinion, the existence of women in art and music and even as the Workforce is very important in the society and not only the presence of women should not be ignored, but constructive opinions of women in the society should be used for artistic collaborations. Epistemological, ontological, and methodological strengths of this article are that it teaches us musicians to have the same point of view towards the opposite sex, but the weakness of this article is that, in my point of view, McClary is not only capable of changing the mentality of men and women. (Susan McClary, 26/3/2013) He is only a theorist and men and women do not have similar experiences to be evaluated in the same way. The oppression of women has nothing to do with the class system. (Susan McClary, 26/3/2013) From my point of view, introducing feminist theory was the major work that Susan McClary and Citron did, which opened new doors for us to a different range of other types of feminist aspects, and introducing us to the feminist world was one of Susan Mc's strengths. (McClary, 1991)

In my opinion, the word feminist has caused the emotional focus and inner satisfaction of many women today, which has caused them to have peace of mind and a sense of freedom and focus more on their desires as an artist or musicians, which has brought new ways and new experiences.

## Conclusion

In this assignment, in fact, I argue that McClary intended to put too much emphasis on feminism and emphasis on ignoring women and only looked at the negative aspects of women referring to *Feminine endings* (McClary, 1991), while not talking about the condition of men at least to a large extent in this article. Not available. I want to summarize that McClary intended to eliminate and eradicate the footprints aspects of cruelty or oppression and negative attitudes towards women artists and musicians, singer, theorists, musicologists, or even composers in the culture and society. Citron mentioned the lack of education or sufficient training for women musicians was another example of deprivation for European women genders. Because citron mentioned education was provided only for men in the period of European patriarchy (Reitsma, 2014). Finally, I argue that McClary and citron both were shown that the history of women in music was not the same as that of men and women, and women's works should be recognized and celebrated. (Susan McClary, 26/3/2013).

## Bibliography

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Susan McClary, 26/3/2013. Reshaping a Discipline: Musicology and Feminism in the 1990s.. *Reshaping a Discipline: Musicology and Feminism in the 1990s.*, Volume Vol.19.No. 2. women's bodies and state (Summer, 1993), pp. 400-420.

## **Music and Familiarity: Listening, Musicology, Performance.**

### **Chapter 10<sup>th</sup> performance**

**Author: Helen M, Dr. Prior**

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There is evidence that familiarity not only organizes the allocation of attentional resources but also engages different types of neural networks compared to the processing of unfamiliar information (Goell, Makal, & Grafman 2004). The more familiar a person is with what they are currently facing, the less cognitive effort is required to understand, our mind does not represent and store information about the details of each encounter, I do believe there has never been a culture or period in human history without music—it is natural to expect familiarity to play a central role in our musical experiences. (Helen M, 2013-07-28)

The term often used in this regard is "experienced listener". Music should be a formal description of the listener's musical intuitions experienced in musical terms (Lerdahl and Jackendoff 1983, The authors go on to explain that what they mean by the "experienced listener's musical intuition": is the largely unconscious knowledge ("musical intuition") In my opinion, that the listener brings to his ears—knowledge that enables him to organize and cohere material. Surface patterns of pitch, attack, duration, intensity, volume, etc., without sufficient exposure to a term, the listener will not be able to organize the sounds they perceive in any way. (Helen M, 2013-07-28)

After reading this book I have discovered that Comparative cross-cultural research shows that listeners who are only familiar with music from their own culture have difficulty understanding the emotional content of music from another culture. They also develop unconventional emotional responses to music in unfamiliar terms, such as feeling distinct. However, performance in the Western classical tradition as a highly-skilled musical activity requiring extensive physical and mental training requires specialized knowledge that is not always shared among non-performing listeners. Research shows that experience plays a large role in performance expertise in the Western classical tradition (Lehmann and Ericsson 1998).

For example, simply observing the behaviour of performers and their performance sounds is insufficient to draw meaningful conclusions about their level of cognitive familiarity with a piece, unless also consider the level of prior experience of the performers in constructing the performance. At the most basic level, to be able to perform any kind of music in general, one must have a general knowledge of how to play an instrument and a specific knowledge of the gestural and expressive aspects of a particular piece of music. Each musical instrument requires certain technical skills – for example, vibrato in playing stringed instruments, and independence of hands in playing the piano (Sloboda 1985)

Introduction by Jonathan Dansby, in my point of view one of the goals of practice is to develop the fluid "motor" ability to pass the time of the music in a performance that is thoughtless and unconscious. It forces complexity: it teaches the musician to "walk", "run", "and jump", indeed one might even say "speak in music (Dansby 1995). (Helen M, 2013-07-28)

It is a well-established fact that to achieve expertise in musical performance in the Western classical tradition, one must begin familiarity with movement at an early age, and the skills to achieve high levels of performance are acquired through intense practice over a very long period of time—according to available research, I believe at least 10 years are required (Ericsson, Krampe, and Tesch-Römer 1993).

Suzanne Hallam's (1997) research has shown perfectly the fundamental differences between the practice strategies of experienced and novice musicians, such that the former can use a musical knowledge base that enables them to evaluate work, identify work problems, and errors recognize and monitor progress, and take appropriate action to overcome problems. While practice is the primary activity through which performers become familiar with a piece, learning to perform it effectively ends in the rehearsal room. (Helen M, 2013-07-28)

I was inspired that an effective comparison between rehearsal processes and live events conducted as part of the alchemy project (documented using audio-visual recordings, preparation and reflective diaries, and interviews) suggests a new conceptualization of live performance that extends established concepts in musicology to challenges. For elite performers, the aesthetic goal of live performance is to surpass what has been achieved in rehearsals and create a certain qualitative transformation, which I have recognized as "magical" both by themselves and by the audience. (Helen M, 2013-07-28)

These developments include an increased sense of freedom of expression, and an increased emotional engagement with music that leads to the experience of flow (Csíkszentmihályi 1990). Many musicians experience the fact that learning and performing a new piece of music does not happen overnight. The first performance, as good as it is, is not as satisfying as the second. I admit that Another type of knowledge that performers acquire on stage relates to the specific nature of live performances. Familiarity with live performance conditions is essential to develop performance expertise. In live performance, I consider that the performer must work in an environment that contains two types of constraints: one is the inherent indeterminacy of the event, and the other is the need for uninterrupted flow. Uncertainty is related to the "live" nature of the performance environment so that at any moment an acoustic, psychological, or social event in the performance space can divert the musician's attention as a novel stimulus from the music and focus on it. (Helen M, 2013-07-28)

I accept that One of the fabulous practices when setting up a performance is unexpected noises during rehearsal, an increase in room temperature or an audience member falling asleep can all disrupt a performer's concentration. As Dansby argues, unpredictability plays a fundamental role in musical performance, and "although the performer can seek to eliminate some uncertainties, there will always be others" (Dansby 1995). Western tradition requires performers to keep going in the face of disruptive events. (Helen M, 2013-07-28)

Group performance, in addition to getting to know the music being performed, also causes social acquaintance between fellow musicians. Psychological research provides ample evidence that for any group of co-workers to function well, there must be a sense of trust, support, openness, and a sense of group belonging among them (Douglas 1993). For example, Young and Coleman's research on string quartets (1979) illustrates the critical role of group closeness, fostered through trust and respect, for healthy group functioning and longevity. The consensus in collaborative practice and research is that "unless collaborators know each other well on a personal and meaningful level, the collaboration will almost inevitably hit a snag at some point" (John Steiner 2000).

Of course, I believe that each performer's amount of practice and pre-concert practice varies some prefer to rehearse almost until they go on stage, while others don't play at all on the day of the concert. However, there is evidence that "extensive practice can reduce the ability to control vocal expression in performance, One of the major challenges for contemporary performance studies is to develop rigorous research methods to understand and theorize about live music-making processes.,.. (Percy Bysshe Shelley 1819) writes that two other factors are very important in preparing for a live performance: one is familiarity with the acoustics of the actual

concert venue and the other is the necessity of arranging the pianists, performers often have to make adjustments in tempo, dynamics, articulation, etc. in a very short period of time, and research is needed to understand the mechanisms responsible for these adjustments. (Helen M, 2013-07-28)

I discovered that Variation or inconsistency in a musician's performance standards is much less tolerated today than it was in the early 20th century. (Helen M, 2013-07-28) A musician today spends much more time intimately familiar with the structural and expressive details of a piece while preparing for a concert than a musician of that era. I admit that one important consequence of the idiosyncratic nature of live music-making is that there is no guarantee that a performer will be able to create 'magic' on stage, even if previous practice sessions have included high levels of success: in musical art. Past successful performance does not necessarily guarantee future success. Apart from the limitations of live performance. (Helen M, 2013-07-28)

In the Music performance and analysis: (Gururani, 2019) A survey, (Butt, 2001). Therefore, the use of the term "authenticity" has decreased significantly Since the early 1990s, it has been replaced by terms such as the HIP. The HIP does not rule out originality entirely as instead follows the same tradition and only adds the postscript. Butt shows that historically Conscious performance must include certain conditions (some or all) (Gururani, 2019)

1) Using the instruments of the composer's own era. 2) Use of implementation documentary techniques in the age of the composer; 3) Performance-based concepts of primary sources for a particular task; 4) Loyalty to the composer. The performance intention or performance type of a composer desired or obtained; 1 5) Trying to recreate the context of the original implementation. And 6) attempting to recreate the original musical experience audience (Butt, 2001) (Gururani, 2019)

### **conclusion**

In the book Music and Familiarity: Listening, Musicology, Performance. Familiarity also appears to play an important role in shaping our emotional responses to music. (Helen M, 2013-07-28) I admit that Another type of knowledge that performers acquire on stage relates to the specific nature of live performances. I also accept that Familiarity with live performance conditions is essential to develop performance expertise. I also accept the idea that a vital aspect of chamber music making is listening intently to other musicians as they play because I had this experience previously, and only by working in a group you can develop your listening skills. The more familiar performers are with the limitations of live performances, the better they can stay focused on making their music regarding to Music performance and analysis A survey. (Gururani, 2019)

## **Bibliography**

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