

MUS 263: Women and Music

Dr. Jama Stilwell

Cornell College, Fall 2006

.....

Readings will be drawn from:

- *Women Making Music*, edited by Jane Bowers and Judith Tick (**WMM**)
 - *Women in Music*, edited by Carol Neuls-Bates (**WiM**)
and
 - Various articles and book excerpts found on “Moodle,” Cornell’s course reserve software
-

Monday 9/4: Course Introduction – Assignments, Policies, Goals

Tuesday 9/5: Defining Feminism, Feminist Musicology

- Reading 1: Maggie Humm, “Feminism: Overview” from the *Routledge International Encyclopedia of Women*; pp. 705-708
- Reading 2: Rachel Fudge, “Everything You Always Wanted To Know About Feminism But Were Afraid To Ask,” from *Bitch* 31 (2006); pp. 58-67
- Reading 3: Ruth Solie, “Feminism” from *The New Grove Dictionary of Music and Musicians*; vol. 8 pp. 664-667
- Reading 4: Jeffrey Kallberg, “Gender” from *The New Grove Dictionary*; vol. 9 pp. 645-647

Wednesday 9/6: Women in Music History – The Recovery Effort

- Reading 1: Bowers and Tick, introduction to **WMM**; pp. 3-14
- Reading 2: Introduction and excerpts from **WiM**; pp. xi-xvi, 206-213, and 219-222
- Reading 3: Karin Pendle, “Lost Voices,” *Opera News* 57 (July 1992); pp. 18-19 and 44
- Reading 4: Judith Tick, “Women in Music,” in *The New Grove Dictionary*; vol. 27 pp. 521-531

Thursday 9/7: Reading & Writing Music History

- Reading 1: Jim Samson, “Canon (iii),” from *The New Grove Dictionary*; vol. 5 pp. 6-7
- Reading 2: Marcia Citron, introduction to *Gender and the Musical Canon*; pp. 1-14

- Reading 3: Donald J. Grout, introduction to *A History of Western Music* (1960) and Peter Burkholder, introduction to *A History of Western Music* (2006)

Thursday PM: Paper Meeting #1

Friday 9/8: The Sound of Gender

- Reading 1: Renée Cox Lorraine, "Recovering *Jouissance*: Feminist Aesthetics and Music," in *Women & Music: A History*, ed. Karin Pendle; pp. 3-18
- Reading 2: Susan McClary, "Of Patriarchs...and Matriarchs, Too. Susan McClary Assesses the Challenges and Contributions of Feminist Musicology," in *The Musical Times* 135/1816 (June 1994); pp. 364-369
- Reading 3: "Sexual Aesthetics in Music Criticism," in **WiM**; pp. 223-227
- Reading 4: Responses to survey by composer Elaine Barkin, questionnaire in *Perspectives of New Music* 19 (1980-81); pp. 460-462; and responses in *Perspectives* 20 (1981-82).
-

Monday 9/11:

Medieval Women: Hildegard von Bingen & Beatriz de Dia

- Reading 1: Anne Bagnall Yardley, "*Ful weel she soong the service dyvyne*: The Cloistered Musician in the Middle Ages," in **WMM**; pp. 15-38
- Reading 2: Maria V. Coldwell, "*Jouglersesses and Trobairitz*: Secular Musicians in Medieval France," in **WMM**; pp. 39-61
- Reading 3: Barbara L. Grant, "Five Liturgical Songs by Hildegard von Bingen," in *Signs* 5/3 (Spring 1980); pp. 557-567
- Reading 4: Frederic Cheyette and Margaret Switten, "Women in Troubadour Song," from *Women & Music* 2 (1998); 26-37 and last paragraph on page 45.

Tuesday 9/12:

Early Modern Women: Isabella d'Este and Barbara Strozzi

- Reading 1: Baldesar Castiglione, excerpts from *The Book of the Courtier*; pp. 55-57 and 76-77
- Reading 2: William F. Prizer, "*Una Virtù Molto Convenient a Madonne*: Isabella d'Este as a Musician," in *The Journal of Musicology* 17/1 (Winter 1999); pp. 10-49
- Reading 3: Ellen Rosand, "The Voice of Barbara Strozzi," in **WMM**; pp. 168-190

Wednesday 9/13:

The 19th Century: Clara Schumann

- Reading 1: "Clara Schumann: Pianist" and "Clara Schumann: Composer" in **WiM**; pp. 91-108 and 153-155
- Reading 2: Nancy Reich, "Clara Schumann," in **WMM**; pp. 249-281

Reading 3: Claudia Macdonald, "Critical Perception and the Woman Composer: The Early Reception of Piano Concertos by Clara Wieck Schumann and Amy Beach," in *Current Musicology* (can skip the segment on Beach); pp. 24-37 and 53-55

Thursday 9/14: The 19th Century Continued: Fanny Mendelssohn Hensel
Reading 1: "Fanny Mendelssohn Hensel," and "Music as an Accomplishment" in *WiM*; pp. 143-152
Reading 2: Nancy Reich, "The Power of Class: Fenny Hensel and the Mendelssohn Family," in *Women's Voices Across Musical Worlds*, ed. Jane A. Bernstein; pp. 18-35
Reading 3: Marian Wilson Kimber, "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography," in *19th-Century Music* 26/2 (Autumn 2002); pp. 113-129

Thursday PM: Paper Meeting #2

Friday 9/15: The 20th Century: Ruth Crawford Seeger and Billie Holiday
Reading 1: "Ruth Crawford Seeger," in *WiM*; pp. 303-311
Reading 2: Matilda Gaume, "Ruth Crawford Seeger," in *WMM*; pp. 370-386
Reading 3: Joseph Straus, "Crawford's Music in the Context of the History of Women in Music," in *The Music of Ruth Crawford Seeger*; pp. 220-226
Reading 4: Linda Dahl, excerpts from *Stormy Weather: The Music and Lives of a Century of Jazzwomen*; pp. ix-xii and 136-140
Reading 5: Farah Jasmine Griffin, "Lady of the Day," chapter in *If You Can't Be Free, Be A Mystery: In Search of Billie Holiday*; pp. 11-33



Monday 9/18: Gender & Opera – Georges Bizet's *Carmen*
Reading 1: Susan McClary, foreword to *Opera, or the Undoing of Women*, by Catherine Clément; pp. ix-xviii
Reading 2: Hugh Macdonald, summary of plot of *Carmen*, in *The New Grove Dictionary of Opera*; pp. 735-739
Reading 3: McClary, "Images of Race, Class, and Gender in 19th-Century French Culture," in *Georges Bizet: Carmen* (Cambridge Opera Handbook); pp.
Reading 4: McClary, "The Musical Languages of *Carmen*," in Cambridge Opera Handbook; pp.

Tuesday 9/19: Opera Continued
Reading 1: Susan McClary, "The Reception of *Carmen*," in Cambridge Opera Handbook; pp.

- Reading 2: Ralph Locke, "What Are These Women Doing in Opera?" from *Opera News* 57/1 (July 1992); pp. 35-36
- Reading 3: Winton Dean, "Deconstructing a Masterpiece?" in *Opera* 43/12 (December 1992); pp. 1401-1404
- Reading 4: Heather Hadlock, "Review of *Georges Bizet: Carmen*, by Susan McClary," in *Opera Quarterly* 11 (1995); pp. 129-132

- Wednesday 9/20: Gender & Absolute Music – Chopin’s Short Works for Piano
- Reading 1: Roger Scruton, "Absolute Music," in *The New Grove Dictionary*; vol. 1, pp. 36-37
 - Reading 2: Jeffrey Kallberg, "The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne," in *Representations* 39 (Summer 1992); pp. 102-133
 - Reading 3: Ruth Solie, "Gender, Genre, and the Parlor Piano," in *Wordsworth Circle* 25/1 (Winter 1994); 53-56
 - Reading 4: Richard Taruskin, "Salon Culture," in *The Oxford History of Western Music*, vol. 3; pp. 73-79

- Thursday 9/21: Gender & Absolute Music Continued – Sonata Form
- Reading 1: Marcia Citron, "Feminist Approaches to Musicology," in *Cecilia Reclaimed*; pp. 15-24 only
 - Reading 2: Susan McClary, "Getting Down off the Beanstalk: the Presence of a Woman’s Voice in Janika Vandervelde’s *Genesis II*," in *The Minnesota Composers’ Forum Newsletter* (February 1987); no page numbers
 - Reading 3: Paula Higgins, excerpt from "Women in Music, Feminist Criticism, and Guerrilla Musicology," from *19th-Century Music* 17/2 (Autumn 1993); pp. 183-185 (read only section"VI")

Thursday PM: Paper Meeting #3

- Friday 9/22: Gender & Popular Music – Madonna
- Reading 1: Susan McClary, "Living to Tell: Madonna’s Resurrection of the Fleshly," in *Feminine Endings: Music, Gender, and Sexuality*; pp. 148-166

Monday 9/25
 Thru
 Wednesday 9/27: Student Presentations