

# Selected Essays on Music

Stasov, Vladimir

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# Selected Essays On Music

**Thomas Christensen**



## **Selected Essays On Music:**

Selected Essays on Music Vladimir Vasil'evich Stasov, 1968      **Sound Judgment** Richard Leppert, 2023-05-31 The essays in *Sound Judgment* span the full career of Richard Leppert from his earliest to work that appears here for the first time on subjects drawn from early modernity to the present concerning music both popular and classical European and North American. Noted for his path breaking interdisciplinary scholarship on music and visual culture the collection includes key essays on music's visualization in art practices in virtually all visual media including film. The fourteen essays comprising this volume demonstrate Leppert's many contributions to critical musicology particularly in the areas of aesthetics as well as social and intellectual history all of it grounded in a heterodox body of critical and cultural theory with the work of Theodor W. Adorno particularly noteworthy. The collection is preceded by an introduction in which Leppert traces his intellectual development defined in large part by the social cultural and political upheavals of the 1960s and their aftermath both in the academy and in society at large.

*Music in the World* Timothy D. Taylor, 2017-04-11 In music studies Timothy D. Taylor is known for his insightful essays on music globalization and capitalism. *Music in the World* is a collection of some of Taylor's most recent writings, essays concerned with questions about music in capitalist cultures covering a historical span that begins in the late nineteenth and early twentieth centuries and continues to the present. These essays look at shifts in the production, dissemination, advertising and consumption of music from the industrial capitalism of the nineteenth century to the globalized neoliberal capitalism of the past few decades. In addition to chapters on music capitalism and globalization, *Music in the World* includes previously unpublished essays on the continuing utility of the concept of culture in the study of music, a historicization of treatments of affect and an essay on value and music. Taken together, Taylor's essays chart the changes in different kinds of music in twentieth and twenty-first century music and culture from a variety of theoretical perspectives.

Selected Essays on Music Vladimir Vasil'evich Stasov, 1968      *Reading Music* Susan McClary, 2017-07-05 This outstanding collection of Susan McClary's work exemplifies her contribution to a bridging of the gap between historical context, culture and musical practice. The selection includes essays which have had a major impact on the field and others which are less known and reproduced here from hard-to-find sources. The volume is divided into four parts: Interpretation and Polemics, Gender and Sexuality, Popular Music and Early Music. Each of the essays treats music as cultural text and has a strong interdisciplinary appeal. Together with the autobiographical introduction they will prove essential reading for anyone interested in the life and times of a renegade musicologist.

**Music Theory, Analysis, and Society** Robert P. Morgan, 2017-07-05 Robert P. Morgan is one of a small number of music theorists writing in English who treat music theory and in particular Schenkerian theory as part of general intellectual life. Morgan's writings are renowned within the field of music scholarship; he is the author of the well-known Norton volume *Twentieth Century Music* and of additional books relating to Schenkerian and other theory, analysis and society. This volume of Morgan's previously published essays

encompasses a broad range of issues including historical and social issues and is of importance to anyone concerned with modern Western music His specially written introduction treats his writings as a whole but also provides additional material relating to the articles included in this volume

**Taking Popular Music Seriously** Simon Frith, 2017-07-05 As a sociologist Simon Frith takes the starting point that music is the result of the play of social forces whether as an idea an experience or an activity The essays in this important collection address these forces recognising that music is an effect of a continuous process of negotiation dispute and agreement between the individual actors who make up a music world The emphasis is always on discourse on the way in which people talk and write about music and the part this plays in the social construction of musical meaning and value The collection includes nineteen essays some of which have had a major impact on the field along with an autobiographical introduction

*Music, Performance, Meaning* Nicholas Cook, 2017-07-05 This selection of sixteen of Nicholas Cook's essays covers the period from 1987 to 2004 and brings out the development of the author's ideas over these years In particular the two keywords of the title Meaning and Performance represent critical directions that expand to the point that by the end of the book they become coextensive music is seen as social action and meaning as created by that action Within this overall direction a wide variety of topics is explored ranging from Beethoven to Schenker from Chinese qin music to jazz and rock from perceptual psychology to sketch studies and analysis of record sleeves A substantial introduction draws out the links and differences between the essays sometimes critiquing them and always setting them into the developing context of the author's work as a whole

**Musical Style and Social Meaning** Derek B. Scott, 2017-07-05 Why do we feel justified in using adjectives such as romantic erotic heroic melancholic and a hundred others when speaking about music How do we locate these meanings within particular musical styles These are questions that have occupied Derek Scott's thoughts and driven his critical musicological research for many years In this selection of essays dating from 1995-2010 he returns time and again to examining how conventions of representation arise and how they become established Among the themes of the collection are social class ideology national identity imperialism Orientalism race the sacred and profane modernity and postmodernity and the vexed relationship of art and entertainment A wide variety of musical styles is discussed ranging from jazz and popular song to the symphonic repertoire and opera

Music and Sexuality in Britten Philip Brett, 2006-11-17 Publisher description

**Music** Edward T. Cone, 1989-04-24 Included in these eighteen essays by Cone are his never before published essay The World of Opera and Its Inhabitants the unabridged version of *Music A View from Delft* an introduction to this collection by the author himself and a complete bibliography of his published writings This selection of Cone's writings includes all the most incandescent and influential articles We should have had such a book long ago Joseph Kerman University of California at Berkeley Winner of the ASCAP Deems Taylor Award for 1990

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*Music-in-Action* Tia DeNora, 2017-07-05 This volume brings together DeNora's work published between 1986 and 2007 It includes thirteen essays some of which have had a major impact on the field The chapters trace the development of her work from its early concern with musical meaning historical ethnography and the everyday perspective to its current focus on music in action Topics covered include Adorno on Schoenberg and Stravinsky a theory of music as a space and place for interpretive work research methods for historical musicology and the first key statement of her theory of music as an active ingredient in social life These building blocks are then employed to investigate music and embodied experience sexuality and gender differentiation and music's role as a technology of health The essays are set in a multi disciplinary context with an autobiographical introduction

**Music, Structure, Thought: Selected Essays** James Hepokoski, 2017-07-05 Among the most original and provocative musicological writers of his generation James Hepokoski has elaborated new paradigms of inquiry for both music history and music theory Advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings his work spans both disciplines and offers substantial challenges for each At its core is the conviction that a close study of musical genres procedures and structures those qualities of a composition that are specifically musical is essential to any responsible hermeneutic enterprise Selected from writings from 1984 to 2008 this collection of essays provides a generous introduction to the author's most innovative and influential work on a wide variety of topics musicological methodology issues of staging and performance Italian opera program music and exemplary studies of individual pieces

**The Right Notes** George Perle, 1995 George Perle has divided this collection into four parts Composers and Works Bartók Berg Schoenberg Scriabin and Webern Towards a New Musical Language Some Critical Appraisals of Contemporary Music Theory and On Listening to Modern Music These 23 articles reviews lectures and speeches represent the best of 50 years of musical thought and insight by one of the keenest musical minds of this century Sharing this particular composer's point of view leads the reader to an understanding of the linear progression not easily apparent from the last century to the next

**The Work of Music Theory** Thomas Christensen, 2017-10-23 This collection brings together an anthology of articles by Thomas Christensen one of the leading historians of music theory active today Published over the span of the past 25 years the selected articles provide a historical conspectus about a range of vital topics in the history of

music theory focusing in particular upon writings from the seventeenth and eighteenth centuries Christensen examines a variety of theorists and their arguments within the intellectual and musical contexts of their time in the process highlighting the diverse and idiosyncratic nature of the discipline of music theory itself In the first section of the book Christensen offers general reflections on the meaning and interpretation of historical music theories with especial attention paid to their value for music theorists today The second section of the book contains a number of articles that consider the catalytic role of the thorough bass in the development of harmonic theory during the seventeenth and eighteenth centuries In the final two sections of the anthology focus turns to the writings of several individual music theorists including Marin Mersenne Seth Calvisius Johann Mattheson Johann Nicolaus Bach Denis Diderot and Johann Nichelmann The volume includes essays from hard to find publications as well as newly translated material and the articles are prefaced by a new wide ranging autobiographical essay by the author that offers a broad re assessment of his historical project This book is essential reading for music theorists and seventeenth and eighteenth century musicologists

**The Politics of Musical Identity** Annegret Fauser, 2017-07-05 This volume explores the way in which composers performers and critics shaped individual and collective identities in music from Europe and the United States from the 1860s to the 1950s Selected essays and articles engage with works and their reception by Richard Wagner Georges Bizet in an American incarnation Lili and Nadia Boulanger William Grant Still and Aaron Copland and with performers such as Wanda Landowska and even Marilyn Monroe Ranging in context from the opera house through the concert hall to the salon and from establishment cultures to counter cultural products the main focus is how music permits new ways of considering issues of nationality class race and gender These essays three presented for the first time in English translation reflect the work in both musical and cultural studies of a distinguished scholar whose international career spans the Atlantic and beyond

**Music and Historical Critique** Gary Tomlinson, 2017-07-05 Music and Historical Critique provides a definitive collection of Gary Tomlinson's influential studies on critical musicology with the watchword throughout being history This collection gathers his most innovative essays and lectures some of them published here for the first time along with an introduction outlining the context of the contributions and commenting on their aims and significance Music and Historical Critique provides a retrospective view of the author's achievements in bringing to the heart of musicological discourse both deep seated experiences of the past and meditations on the historian's ways of understanding them

**Selected Essays on Music**, 1968 *Music Education as Critical Theory and Practice* Lucy Green, 2017-07-05 This collection of previously published articles chapters and keynotes traces both the theoretical contribution of Lucy Green to the emergent field of the sociology of music education and her radical hands on practical work in classrooms and instrumental studios The selection contains a mixture of material from essays that have appeared in major journals and books to some harder to find publications It spans issues from musical meaning ideology identity and gender in relation to music education to changes and challenges in music curricula and pedagogy and includes

Green's highly influential work on bringing informal learning into formal music education settings. A newly written introduction considers the relationship between theory and practice and situates each essay in relation to some of the major influences within and beyond the field of music education which affected Green's own intellectual journey from the 1970s to the present day.

## **Selected Essays On Music** Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Selected Essays On Music**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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