

MUSIC AND SOCIETY

*The politics of composition, performance
and reception*



EDITED BY RICHARD LEPPERT
AND SUSAN McCLARY

Music And Society The Politics Of Composition Performance And Reception

AN Whitehead



Music And Society The Politics Of Composition Performance And Reception:

Music and Society Richard Leppert, Susan McClary, 1989-06-15 This provocative volume of essays is now available in paperback The contributors to this volume musicologists sociologists cultural theorists all challenge the view that music occupies an autonomous aesthetic sphere Recently socially and politically grounded enterprises such as feminism semiotics and deconstruction have effected a major transformation in the ways in which the arts and humanities are studied leading in turn to a systematic investigation of the implicit assumptions underlying the critical methods of the last two hundred years Influenced by these approaches the writers here question a prevailing ideology that insists there is a division between music and society and examine the ways in which the two do in fact interact and mediate one another within and across socio cultural boundaries *Music and Society* Susan McClary, 1989 *Music and Society* Richard D. Leppert, 1987 *The Aesthetic Legacy of Eduard Hanslick* Lee Rothfarb, Alexander Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual historical and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* 1854 The contributions reveal the philosophical foundations and subtleties of his aesthetic approach The collection features original essays written by leading scholars in philosophical aesthetics and musicology It covers many of Hanslick's overarching themes such as the relationship between beauty and form between music and emotion and the role of imagination and performance in music which have recently gained prominence in Hanslick scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of *On the Musically Beautiful* and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics *The Aesthetic Legacy of Eduard Hanslick* will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists working on aesthetic issues *Feminine Endings* Susan McClary, 2002-07-24 A groundbreaking collection of essays in feminist music criticism this book addresses problems of gender and sexuality in repertoires ranging from the early seventeenth century to rock and performance art this is a major book McClary's achievement borders on the miraculous *The Village Voice* No one will read these essays without thinking about and hearing music in new and interesting ways Exciting reading for adventurous students and staid professionals *Choice* *Feminine Endings* a provocative sexual politics of Western classical or art music rocks conservative musicology at its core No review can do justice to the wealth of ideas and possibilities McClary's book presents All music lovers should read it and cheer *The Women's Review of Books* McClary writes with a racy vigorous and consistently entertaining style What she has to say specifically about the music and the text is sharp accurate and telling she hears what takes place musically with unusual sensitivity *The New York Review of Books* *Music's Immanent Future* Sally Macarthur, Judy Lochhead, Jennifer Shaw, 2016-05-12 The conversations generated by the chapters in *Music's Immanent Future* grapple with some of music's paradoxes that music of the Western art canon is viewed as timeless and universal while

other kinds of music are seen as transitory and ephemeral that in order to make sense of music we need descriptive language that to open up the new in music we need to revisit the old that to arrive at a figuration of music itself we need to posit its starting point in noise that in order to justify our creative compositional works as research we need to find critical languages and theoretical frameworks with which to discuss them or that despite being an auditory system we are compelled to resort to the visual metaphor as a way of thinking about musical sounds Drawn to musical sound as a powerful form of non verbal communication the authors include musicologists philosophers music theorists ethnomusicologists and composers The chapters in this volume investigate and ask fundamental questions about how we think converse write about compose listen to and analyse music The work is informed by the philosophy primarily of Gilles Deleuze and Felix Guattari and secondarily of Michel Foucault Julia Kristeva and Jean Luc Nancy The chapters cover a wide range of topics focused on twentieth and twenty first century musics covering popular musics art music acousmatic music and electro acoustic musics and including music analysis music s ontology the noise music dichotomy intertextuality and music listening ethnography and the current state of music studies The authors discuss their philosophical perspectives and methodologies of practice led research including their own creative work as a form of research Music s Immanent Future brings together empirical cultural philosophical and creative approaches that will be of interest to musicologists composers music analysts and music philosophers

The Routledge Research Companion to Popular Music and Gender Stan Hawkins, 2017-03-16 Why is gender inseparable from pop songs What can gender representations in musical performances mean Why are there strong links between gender sexuality and popular music The sound of the voice the mix the arrangement the lyrics and images all link our impressions of gender to music Numerous scholars writing about gender in popular music to date are concerned with the music industry s impact on fans and how tastes and preferences become associated with gender This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender The contributors are drawn from a range of disciplines including musicology sociology anthropology gender studies philosophy and media studies providing new reference points for studies in this interdisciplinary field Stan Hawkins s introduction sets out to situate a variety of debates that prompts ways of thinking and working where the focus falls primarily on gender roles Amongst the innovative approaches taken up in this collection are queer performativity gender theory gay and lesbian agency the female pop celebrity masculinities transculturalism queering transgenderism and androgyny This Research Companion is required reading for scholars and teachers of popular music whatever their disciplinary background

Praxial Music Education David J Elliot, 2009-01-06 Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education Each essay offers critical reflections on a key topic in contemporary music education The starting point of each essay and the unifying thread of this collection is the praxial philosophy of music education explained in Elliott s Music Matters A New Philosophy of Music Education OUP 1995 This philosophy argues for a socially

and artistically grounded concept of music and music education challenging the field's traditional absolutist foundations

Praxial Music Education is both a critical companion to Music Matters and an independent text on contemporary issues in music education. Among the themes discussed are multicultural music education, the nature of musical understanding, early childhood music education, the nature and teaching of music listening, music curriculum development, and musical creativity. Praxial music education is a living theory. This unique collection will not only enrich discussions that already use Music Matters as their core but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Feminist Aesthetics in Music Sally

MacArthur, 2001-10-30 Is there such a thing as women's music? Do women write and listen to music differently than men do? While recognizing that the differences among women are as distinct as the differences between genders, this bold new study examines gender's influence on music. The author's unique analytical strategy shows, in its application to actual musical compositions, that there is a fluid relationship between the music and the analyst, between the text and the context, and that 20th-century music is inextricably bound to notions of gender that transcend aesthetics. Much of the work on women's music to date has failed to deal critically with the actual compositions, settling instead for more biographical or sociological approaches. In this respect, this work fills an important void. Using many concrete examples and careful analyses of the work of such undervalued composers as Alma Mahler Werfel, Anne Boyd, and Moya Henderson, it grounds the abstract firmly and fascinatingly in the practical.

Masculinities and Music Scott Harrison, 2009-03-26 Masculinities and Music provides a window into the world of men and boys and their engagement with music. This book offers both personal reflections and academic argument. Historical perspectives are provided alongside recent research findings. Topics include an interrogation of the affect of hegemonic masculinity on musical involvement, with references to compulsory heterosexuality, gender role rigidity, and avoidance of femininity. Stories of men and boys and their struggle to participate in music permeate the volume, which concludes with some examples of effective practice for men and boys wishing to engage or re-engage with music.

Australian academic Scott Harrison's writing is the result of many years of experience as both performer and teacher. He offers a glimpse into his own experiences as a young man performing at school and as an adult singing opera and music theatre. His experience as a teacher of males and females from pre-school to adulthood imbues the book with authority born of genuine familiarity with his topic. This is a passionate, humorous yet serious look at men and music. The volume is essential reading for teachers, parents, academics, and young men.

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