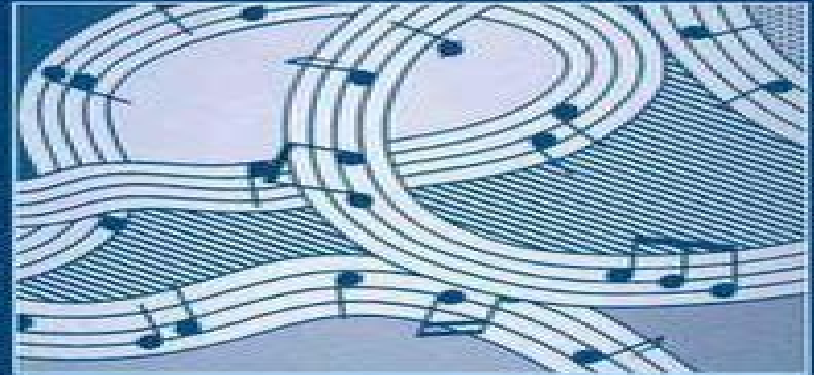


New perspectives in
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Quotation and Cultural Meaning in Twentieth- Century Music

David Metzger

Quotation And Cultural Meaning In Twentieth Century Music

Nicole V. Gagné



Quotation And Cultural Meaning In Twentieth Century Music:

Quotation and Cultural Meaning in Twentieth-Century Music David Metzer, 2003-04-17 Throughout the twentieth century musicians frequently incorporated bits of works by other musicians into their own compositions and performances. When a musician borrows from a piece he or she draws upon not only a melody but also the cultural associations of the original piece. By working with and altering a melody a musician also transforms those associations. This book explores that vibrant practice examining how musicians used quotation to participate in the cultural dialogues sustained around such areas as race, childhood, madness, and the mass media. *Quotation and Cultural Meaning in Twentieth-century Music* David Joel Metzer, 2003

The Ashgate Research Companion to Minimalist and Postminimalist Music Keith Potter, Kyle Gann, 2016-03-23 In recent years the music of minimalist composers such as La Monte Young, Terry Riley, Steve Reich, and Philip Glass has increasingly become the subject of important musicological reflection, research, and debate. Scholars have also been turning their attention to the work of lesser known contemporaries such as Phill Niblock and Eliane Radigue, or to second and third generation minimalists such as John Adams, Louis Andriessen, Michael Nyman, and William Duckworth, whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors. Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment, including such diverse figures as Karel Goeyvaerts, Robert Ashley, Arvo Pärt, and Brian Eno. Theory has reflected practice in many respects, with the multimedia works of Reich and Glass encouraging interdisciplinary approaches, associations, and interconnections. Minimalism's role in culture and society has also become the subject of recent interest and debate, complementing existing scholarship which addressed the subject from the perspective of historiography, analysis, aesthetics, and philosophy. *The Ashgate Research Companion to Minimalist and Postminimalist Music* provides an authoritative overview of established research in this area while also offering new and innovative approaches to the subject.

Sonic Overload Peter J. Schmelz, 2021 Composers Alfred Schnittke and Valentin Silvestrov brought us some of the most memorable music of the late Soviet Union. *Sonic Overload* traces these composers' attempts to embrace all aspects of the contemporary soundscape, including influences of popular music, rock, and jazz, before they ultimately retreated to more refined sonic structures.

Global Mandatory Fair Use Tanya Aplin, Lionel Bently, 2020-11-05 In a path-breaking work, Tanya Aplin and Lionel Bently make the case that the quotation exception in Article 10 of the Berne Convention constitutes a global mandatory fair use provision. It is global, they argue, because of the reach of Berne, qua Berne, and qua TRIPS, and its mandatory nature is apparent from the clear language of Article 10 and its travaux. It relates to use that is not limited by type of work, type of act, or purpose, and it is fair use because the work must be made available to the public with attribution, and the use must be proportionate and consistent with fair practice. By explaining the contours of global mandatory fair use and

thus displacing the three step test as the dominant international copyright norm governing copyright exceptions this book creates new insights into how national exceptions should be framed and interpreted

Music and Familiarity Elaine King, Helen M. Prior, 2016-04-29 Familiarity underpins our engagement with music This book highlights theoretical and empirical considerations about familiarity from three perspectives listening musicology and performance Part I Listening addresses familiarity as it relates to listeners behaviour and responses to music specifically in regulating our choice and exposure to music on a daily basis how we get to know music through regular listening how comfortable we feel in a Western concert environment and music s efficacy as a pain reliever Part II Musicology exposes the notion of familiarity from varied stances including appreciation of music in our own and other cultures through ethnomusicology exploration of the perception of sounds via music analysis philosophical reflection on the efficiency of communication in musicology evaluation of the impact of researchers musical experiences on their work and the influence of familiarity in music education Part III Performance focuses on the effects of familiarity in relation to different aspects of Western art and popular performance including learning and memorizing music examination of groove in popular performance exploration of the role of familiarity in shaping socio emotional behaviour between members of an ensemble and consideration about the effects of the unique type of familiarity gained by musicians through the act of performance itself

Self-quotation in Schubert Scott Messing, 2020 Examines the history of musical self quotation and reveals and explores a previously unidentified case of Schubert quoting one of his own songs in a major instrumental work

Materials and Techniques of Post Tonal Music Stefan Kostka, 2016-01-08 This text provides the most comprehensive analytical approach to post tonal music available from Impressionism to recent trends It covers music from the early 1900s through the present day with discussion of such movements as Minimalism and the Neoromanticism and includes chapters on rhythm form electronic and computer music and the roles of chance and choice in post tonal music Chapter end exercises involve drills analysis composition as well as several listening assignments

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical

music **Hans Werner Henze: Tristan (1973)** Stephen Downes, 2017-07-05 Hans Werner Henze is a prolific and internationally famous composer of the post Second World War period. He is amongst the most frequently performed and recorded composers of his generation and has been the subject of numerous festivals in several continents. But he is also a composer of controversy. His music has stimulated a critical polemic of notable vigour. *Tristan* 1973 Henze's large scale work for piano full orchestra and electronic tape explores Henze's creative stance with regard to Wagner. The work represents a powerful contribution to the tradition of *Tristan* alluding twentieth century works those by Berg and Messiaen being amongst the best known. *Tristan* has been heard as a piano concerto and as a symphonic poem and is a fine example of how a single piece can interrogate the styles expressions genres and aesthetics of major often conflictual trends in European culture. In this book Stephen Downes begins by placing Henze's *Tristan* in its wider context and in the context of Henze's compositional output and writings. He considers Henze's description of the genesis of the work by examining row tables and sketches draft and annotated parts and a full score with corrections and conductor's annotations. This analysis of form raises issues of genre harmony and melody temporality unity and intertextuality and places the work in the formal aesthetics characteristic of romanticism modernism and postmodernism. Key concepts in the critical legacy of *Tristan* are discussed and the book concludes by considering Henze's later works placing the techniques and aesthetics of *Tristan* in the context of the composer's subsequent developments. The book is accompanied by a CD containing the 1975 DG recording of *Tristan* conducted by Henze.

Composing Dissent Robert Adlington, 2013-07-15 The 1960s saw the emergence in the Netherlands of a generation of avant garde musicians including figures such as Louis Andriessen Willem Breuker Reinbert de Leeuw and Misha Mengelberg who were to gain international standing and influence as composers performers and teachers and who had a defining impact upon Dutch musical life. Fundamental to their activities in the sixties was a pronounced commitment to social and political engagement. The lively culture of activism and dissent on the streets of Amsterdam prompted an array of vigorous responses from these musicians including collaborations with countercultural and protest groups campaigns and direct action against established musical institutions new grassroots performing associations political concerts polemicising within musical works and the advocacy of new more democratic relationships with both performers and audiences. These activities laid the basis for the unique new music scene that emerged in the Netherlands in the 1970s and which has been influential upon performers and composers worldwide. This book is the first sustained scholarly examination of this subject. It presents the Dutch experience as an exemplary case study in the complex and conflictual encounter of the musical avant garde with the decade's currents of social change. The narrative is structured around a number of the decade's defining topoi modernisation and the new anarchy participation politics self management and popular music. Dutch avant garde musicians engaged actively with each of these themes but in so doing they found themselves faced with distinct and sometimes intractable challenges caused by the chafing of their political and aesthetic commitments. In charting a broad chronological

progress from the commencement of work on Peter Schat's *Labyrinth* in 1961 to the premiere of Louis Andriessen's *Volkslied* in 1971 this book traces the successive attempts of Dutch avant garde musicians to reconcile the era's evolving social agendas with their own adventurous musical practice The Cambridge Handbook of Copyright Limitations and Exceptions Shyamkrishna Balganesh, Ng-Loy Wee Loon, Haochen Sun, 2021-01-07 While copyright law is ordinarily thought to consist primarily of exclusive rights the regime's various exemptions and immunities from liability for copyright infringement form an integral part of its functioning and serve to balance copyright's grant of a private benefit to authors creators with the broader public interest With contributors from all over the world this handbook offers a systematic thorough study of copyright limitations and exceptions adopted in major jurisdictions including the United States the European Union and China In addition to providing justifications for these limitations the chapters compare differences and similarities that exist in major jurisdictions and offer suggestions about how to improve the enforcement of copyright limitations domestically and globally This work should appeal to scholars policymakers attorneys teachers judges and students with an interest in the theories policies and doctrines of copyright law Remediating Sound Holly Rogers, Joana Freitas, João Francisco Porfirio, 2023-09-07 *Remediating Sound* studies the phenomena of remixing mashup and recomposition forms of reuse and sampling that have come to characterise much of YouTube's audiovisual content Through collaborative composition collage and cover songs to reaction videos and political activism users from diverse backgrounds have embraced the democratised space of YouTube to open up new and innovative forms of sonic creativity and push the boundaries of audiovisual possibilities Observing the reciprocal flow of influence that runs between various online platforms 12 chapters position YouTube as a central hub for the exploration of digital sound music and the moving image With special focus on aspects of networked creativity that remain overlooked in contemporary scholarship including library music memetic media artificial intelligence the sonic arts and music fandom this volume offers interdisciplinary insight into contemporary audiovisual culture

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the *Sourcebook* will continue to be an indispensable reference for years to come *Rhyming and Stealing* Justin A Williams, 2013-07-25 The first book length study of one of the

most essential elements of hip hop musical borrowing *Song Beyond the Nation* Philip Ross Bullock, Laura Tunbridge, 2021-05-20 This book challenges that assumption by exploring the ways in which song crosses national borders Whether by incorporating foreign canons of poetry alongside native ones or conveying literature across linguistic borders through acts of performance song functions as a means of translation **Musical Solidarities** Andrea F. Bohlman, 2020 Musical Solidarities Political Action and Music in Late Twentieth Century Poland is a music history of Solidarity the social movement opposing state socialism in 1980s Poland The story unfolds along crucial sites of political action under state socialism underground radio networks the sanctuaries of the Polish Roman Catholic Church labor strikes and student demonstrations and commemorative performances Through innovative close listenings of archival recordings author Andrea F Bohlman uncovers creative sonic practices in bootleg cassettes televised state propaganda and the unofficial uncensored print culture of the opposition She argues that sound both unified and splintered the Polish opposition keeping the contingent formations of political dissent in dynamic tension By revealing the diverse repertoires singer songwriter verses religious hymns large scale symphonies experimental music and popular song that played a role across the decade she challenges paradigmatic visions of a late twentieth century global protest culture that place song and community at the helm of social and political change Musical Solidarities brings together perspectives from historical musicology ethnomusicology and sound studies to demonstrate the value of sound for thinking politics Unfurling the rich soundscapes of political action at demonstrations church services meetings and in detention it offers a nuanced portrait of this pivotal decade of European and global history After Mahler Stephen Downes, 2013-09-19 The music of Gustav Mahler repeatedly engages with Romantic notions of redemption This is expressed in a range of gestures and procedures shifting between affirmative fulfilment and pessimistic negation In this groundbreaking study Stephen Downes explores the relationship of this aspect of Mahler's music to the output of Benjamin Britten Kurt Weill and Hans Werner Henze Their initial admiration was notably dissonant with the prevailing Zeitgeist Britten in 1930s England Weill in 1920s Germany and Henze in 1950s Germany and Italy Downes argues that Mahler's music struck a profound chord with them because of the powerful manner in which it raises and intensifies dystopian and utopian complexes and probes the question of fulfilment or redemption an ambition manifest in ambiguous tonal temporal and formal processes Comparisons of the ways in which this topic is evoked facilitate new interpretative insights into the music of these four major composers **Critical Music Historiography: Probing Canons, Ideologies and Institutions** Vesa Kurkela, Markus Mantere, 2016-03-09 During the past two decades there has emerged a growing need to reconsider the objects axioms and perspectives of writing music history A certain suspicion towards Francois Lyotard's grand narratives as a sign of what he diagnosed as our postmodern condition has become more or less an established and unquestioned point of departure among historians This suspicion at its most extreme has led to a radical conclusion of the end of history in the work of postmodern scholars such as Jean Baudrillard and Francis

Fukuyama The contributors to Critical Music Historiography take a step back and argue that the radical view of the impossibility of history as well as the unavoidable ideology of any history are counter productive points of departure for historical scholarship It is argued that metanarratives in history are still possible and welcome even if their limitations are acknowledged Foucault Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi faceted re evaluation of the past through research are needed As to the metanarratives of music history they must avoid the pitfalls of evolutionism hagiography and teleology all hallmarks of traditional historiography In this volume the contributors put these methods and principles into practice The chapters tackle under researched and non conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism and consequently introduce new concepts such as occidentalism and transnationalism The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history

The Cambridge Companion to Mahler Jeremy Barham, 2007-12-13 In the years approaching the centenary of Mahler s death this book provides both summation of and starting point for an assessment and reassessment of the composer s output and creative activity Authored by a collection of leading specialists in Mahler scholarship its opening chapters place the composer in socio political and cultural contexts and discuss his work in light of developments in the aesthetics of musical meaning Part II examines from a variety of analytical interpretative and critical standpoints the complete range of his output from early student works and unfinished fragments to the sketches and performing versions of the Tenth Symphony Part III evaluates Mahler s role as interpreter of his own and other composers works during his lifelong career as operatic and orchestral conductor Part IV addresses Mahler s fluctuating reception history from scholarly journalistic creative public and commercial perspectives with special attention being paid to his compositional legacy

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