



Perceptible Processes Minimalism And The Baroque

Marc Botha



Perceptible Processes Minimalism And The Baroque:

Perceptible Processes Claudia Swan, 1997 Published in conjunction with a 1997 New York concert program at Alice Tully Hall Lincoln Center this collection of essays and visual materials examines the affinities between Bach era Baroque and such minimalists as John Adams Steve Reich and John Cage John Adams does not exaggerate when he calls Minimalism the only really interesting important stylistic development in the past thirty years Think of the Bach Suites for Solo Cello and their long series of arpeggios Now think of Philip Glass of ecstatic arpeggios and you may begin to hear a great unison sounding through the history of music

A Theory of Minimalism Marc Botha, 2017-10-19 The explosion of minimalism into the worlds of visual arts music and literature in the mid to late twentieth century presents one of the most radical and decisive revolutions in aesthetic history Detested by some embraced by others minimalism's influence was immediate pervasive and lasting significantly changing the way we hear music see art and read literature In *The Theory of Minimalism* Marc Botha offers the first general theory of minimalism equally applicable to literature the visual arts and music He argues that minimalism establishes an aesthetic paradigm for rethinking realism in genuinely radical terms In dialogue with thinkers from both the analytic and continental traditions including Kant Danto Agamben Badiou and Meillassoux Botha develops a constellation of concepts which together encapsulate the transhistorical and transdisciplinary reach of minimalism Illustrated by a range of historical canonical and contemporary minimalist works of different media from the caves of early Christian ascetics to Samuel Beckett's late prose Botha offers a bold and provocative argument which will equip readers with the tools to engage critically with past present and future minimalism and to recognize how in a culture caught between the poles of excess and austerity minimalism still matters

Repeating Ourselves Robert Fink, Robert Wallace Fink, 2005 Annotation Fink looks at minimalist music as part of a much larger trend in American culture which encompasses modern art television commercial advertising pedagogy club culture religion and much more

We Have Always Been Minimalist Christophe Levaux, 2020-09-01 Rising out of the American art music movement of the late 1950s and 1960s minimalism shook the foundations of the traditional constructs of classical music becoming one of the most important and influential trends of the twentieth century The emergence of minimalism sparked an active writing culture around the controversies philosophies and forms represented in the music's style and performance and its defenders faced a relentless struggle within the music establishment and beyond Focusing on how facts about music are constructed negotiated and continually remodeled *We Have Always Been Minimalist* retraces the story of these battles that from pure fiction to proven truth led to the triumph of minimalism Christophe Levaux's critical analysis of literature surrounding the origins and transformations of the stylistic movement offers radical insights and a unique new history

John Adams Alexander Sanchez-Behar, 2020-04-21 Winner of the 2022 Vincent H Duckles Award Music Library Association John Adams A Research and Information Guide offers the first comprehensive guide to the musical works and literature of one of the leading American composers of our time The research

guide catalogs and summarizes materials relating to Adams's work providing detailed annotated bibliographic entries for both primary and secondary sources. Covering writings by and interviews with Adams, books, journal articles, and book chapters, newspaper articles, and reviews, dissertations, video recordings, and other sources, the guide also contains a chronology of Adams's life, a discography, and a list of compositions. Robust indexes enable researchers to easily locate sources by author, composition, or subject. This volume is a major reference tool for all those interested in Adams and his music and a valuable resource for students and researchers of minimalism, contemporary American music, and twentieth-century music more broadly.

Baroque Music in Post-War Cinema Donald Greig, 2021-03-04. Studies of pre-existing music in narrative cinema often focus on a single film composer or director. The approach here adopts a wider perspective, placing a specific musical repertoire, baroque music, in the context of its reception to explore its mobilisation in post-war cinema. It shows how various revivals have shaped musical fashion and how cinema has drawn on resultant popularity and in turn contributed to it. Close analyses of various films raise issues of baroque musical style and form, to question why eighteenth-century music remains an exception to dominant film music discourses. Account is taken of changing modern performance practice and its manifestation in cinema, particularly in the biopic. This question of the reimagining of baroque repertoire leads to consideration of pastiches and parodies to which cinema has been particularly drawn and subsequently to the role that neobaroque music has played in more recent films.

Audio Culture, Revised Edition Christoph Cox, Daniel Warner, 2017-07-27. The groundbreaking *Audio Culture: Readings in Modern Music* (Continuum, September 2004, paperback) originally mapped the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, *Audio Culture* traces the genealogy of current musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of *Audio Culture* contains twenty-five additional essays, including four newly commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub, reggae, ambient music, hip-hop, and techno, via writings by philosophers, cultural theorists, and composers. Instead of focusing on some crossover between high art and popular culture, *Audio Culture* takes all these musics as experimental practices, on par with and linked to one another. While cultural studies has tended to look at music, primarily popular music, from a sociological perspective, the concern here is philosophical, musical, and historical. *Audio Culture* includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical

historical and conceptual contexts and the volume concludes with a glossary a timeline and an extensive discography

Beyond and Before, Updated and Expanded Edition Paul Hegarty, Martin Halliwell, 2021-12-02 The original edition of *Beyond and Before* extends an understanding of progressive rock by providing a fuller definition of what progressive rock is and can be called by Record Collector the most accomplished critical overview yet of progressive rock and one of their 2011 books of the year *Beyond and Before* moves away from the limited consensus that prog rock is exclusively English in origin and that it was destroyed by the advent of punk in 1976 Instead by tracing its multiple origins and complex transitions it argues for the integration of jazz and folk into progressive rock and the extension of prog in Kate Bush Radiohead Porcupine Tree and many more This 10 year anniversary revised edition continues to further unpack definitions of progressive rock and includes a brand new chapter focusing on post conceptual trends in the 2010s through to the contemporary moment The new edition discusses the complex creativity of progressive metal and folk in greater depth as well as new fusions of genre that move across global cultures and that rework the extended form and mission of progressive rock including in recent pop concept albums All chapters are revised to keep the process of rethinking progressive rock alive and vibrant as a hybrid open form

Beyond and Before Paul Hegarty, Martin Halliwell, 2011-06-23 A brilliant new survey and intelligent exploration of progressive rock from its origins through to contemporary artists Nicely illustrated it includes rare photos of artists like Kate Bush and Genesis

Billboard, 1997-02-08 In its 114th year *Billboard* remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

Music Minimalism and Architecture Hao-Jen Chen, 2004

Text as Dance Mark

Franko, 2024-12-12 This book offers a groundbreaking investigation into issues of gender power and the representation of sovereignty in French Baroque court ballet and in today's performances that recall them Mark Franko uses powerful interpretive tools derived from historiography and critical theory especially the work of German Jewish philosopher Walter Benjamin to offer the reader both a historical and a theoretical interpretation of this genre of dance in France c 1615 1654 as well as its aftermath and legacy today Through doing so he reaches conclusions about how sovereignty and power were both perceived by viewers at the time and how they were represented through dance given that it was the noble class who devised and performed court ballets He enquires into the role of choreography and theatricality as potentially critical forces operating at the heart of sovereignty Franko places the work of Louis Marin on power representation and movement in French Baroque painting and performance in juxtaposition to that of Benjamin on theater Other historians whose work is prominent in this study are Ernst Kantorowicz Michel Foucault and Jos Antonio Maravall With wide breadth in the work of historians philosophers political scientists critical theorists musicologists and dance historians this is the culmination of a career's worth of scholarship and research in the field

A Student's Guide to AS Performance Studies for the OCR

Specification Alistair Conquer, John Pymm, 2004-08 □□□□ □□ □□□, 2006-09-20 1960 *Audio Culture* Christoph Cox, Daniel Warner, 2004-09-01 Contributions Brian Eno John Cage Jacques Attali Umberto Eco Christian Marclay Simon Reynolds Pierre Schaeffer Marshall McLuhan Derek Bailey Pauline Oliveros Tony Conrad David Toop etc **Répétitions** Johan Girard, 2010
 Etudes sur trois compositeurs américains contemporains représentants du courant minimaliste *Minimalismens æstetik* Ulrik Schmidt, 2007 **O minimalismo e sua influência na composição musical brasileira contemporânea** Dimitri Cervo, 2005 Abstracting Reality Mark J. P. Wolf, 2000 Abstracting Reality considers the relationship between digital technology and culture and their mutual influences on each other The book begins with an examination of how everyday life became quantized over time setting the stage for digital technology which developed out of communication machine control and calculating machines From there the book explores how digital technology changed the nature of art inherent culture biases in digitization composite imagery machine mediated communication the metaphor of cyberspace virtual reality and finally the way in which digital technology and imaging changes the very nature of indexicality itself Frühneuzeit-Info, 1999

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