



REPEATING OURSELVES

american minimal music as cultural practice ROBERT FINK

Repeating Ourselves American Minimal Music As Cultural Practice

Robert Wallace Fink



Repeating Ourselves American Minimal Music As Cultural Practice:

Repeating Ourselves Robert Wallace Fink, 2005-09-13 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

Repeating Ourselves Robert Wallace Fink, 2005 Where did musical minimalism come from and what does it mean In this significant revisionist account of minimalist music Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society Abandoning the ingrained formalism of minimalist aesthetics *Repeating Ourselves* considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley Steve Reich and Philip Glass Fink juxtaposes repetitive minimal music with 1970s disco assesses it in relation to the selling structure of mass media advertising campaigns traces it back to the innovations in hi fi technology that turned baroque concertos into ambient easy listening and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of Talent Education

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

Resonant Matter Lutz Koepnick, 2020-12-10 In *Resonant Matter* Lutz Koepnick considers contemporary sound and installation art as a unique laboratory of hospitality amid inhospitable times Inspired by Ragnar Kjartansson's nine channel video installation *The Visitors* 2012 the book explores resonance the ability of objects to be affected by the vibrations of other objects as a model of art's fleeting promise to make us coexist with things strange and other In a series of nuanced readings Koepnick follows the echoes of distant unexpected and unheard sounds in twenty first century art to reflect on the attachments we pursue to sustain our lives and the walls we need to tear down to secure

possible futures The book's nine chapters approach The Visitors from ever different conceptual angles while bringing it into dialogue with the work of other artists and musicians such as Lawrence Abu Hamdan Guillermo Galindo Mischa Kuball Philipp Lachenmann Alvin Lucier Teresa Margolles Carsten Nicolai Camille Norment Susan Philipsz David Rothenberg Juliana Snapper and Tanya Tagaq With this book Koepnick situates resonance as a vital concept of contemporary art criticism and sound studies His analysis encourages us not only to expand our understanding of the role of sound in art of sound art but to attune our critical encounter with art to art's own resonant thinking **Music in the Horror Film** Neil

Lerner, 2009-12-16 Collects the essays that examine the effects of music and its ability to provoke or intensify fear in the genre of horror film address the presence of music in horror films and their potency within them and delve into the films like The Exorcist The Shining The Sixth Sense Carnival of Souls and The Last House on the Left **On Minimalism** Kerry

O'Brien, 2023-04-25 A revisionist history of minimalism's transformative rise through the voices of the musicians who created it When composers like Philip Glass and Steve Reich began creating hypnotically repetitive music in the 1960s it upended the world of American composition But minimalism was more than a classical phenomenon minimalism changed everything Its static harmonies and groovy pulses swept through the broader avant garde landscape informing the work of Yoko Ono and Brian Eno John and Alice Coltrane Pauline Oliveros and Julius Eastman and many others On Minimalism moves from the style's beginnings in psychedelic counterculture through its present day influences on ambient jazz doom metal and electronic music The editors look beyond the major figures to highlight crucial and diverse voices especially women people of color and LGBTQ musicians that have shaped the genre Featuring more than a hundred rare historical sources On Minimalism curates this history anew documenting one of the most important musical movements of our time *The Oxford Handbook of*

Critical Concepts in Music Theory Alexander Rehding, Steven Rings, 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail This book offers in depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape **The**

Ringtone Dialectic Sumanth Gopinath, 2013-07-19 The rise and fall of the ringtone industry and its effect on mobile entertainment music television film and politics A decade ago the customizable ringtone was ubiquitous Almost any crowd of cell phone owners could produce a carillon of tinkly beeping synthy musicalized ringer signals Ringtones quickly became a multi billion dollar global industry and almost as quickly faded away In The Ringtone Dialectic Sumanth Gopinath charts the rise and fall of the ringtone economy and assesses its effect on cultural production Gopinath describes the technical and economic structure of the ringtone industry considering the transformation of ringtones from monophonic single line synthesizer files to polyphonic MIDI files to digital sound files and the concomitant change in the nature of capital and rent accumulation within the industry He discusses sociocultural practices that seemed to wane as a result of these shifts including ringtone labor certain forms of musical notation and representation and the creation of musical and artistic works

quoting ringtones Gopinath examines declines reversals and revivals of cultural forms associated with the ringtone and its changes including the Crazy Frog fad the use of ringtones in political movements as in the Philippine Gloriagate scandal the ringtone s narrative function in film and television including its striking use in the films of the Chinese director Jia Zhangke and the ringtone s relation to pop music including possible race and class aspects of ringtone consumption Finally Gopinath considers the attempt to rebrand ringtones as mobile music and the emergence of cloud computing *Regarding the Popular* Sascha Bru, Laurence Nuijs, Benedikt Hjartarson, Peter Nicholls, Tania Ørum, Hubert Berg, 2011-11-30 Regarding the Popular charts the complex relationship between the avant gardes and modernisms on the one hand and popular culture on the other Covering neo avant gardists and modernists from various European countries this second volume in the series European Avant Garde and Modernism Studies explores the nature of so called low culture dealing with aspects as diverse as the everyday and the folkloric Regarding the Popular charts the many ways in which the allegedly high modernists and avant gardists looked at and represented the low As such this book will appeal to all those with an interest in the dynamic of modern experimental arts and literatures *The Names of Minimalism* Patrick Nickleson, 2023-01-19 Minimalism stands as the key representative of 1960s radicalism in art music histories but always as a failed project In *The Names of Minimalism* Patrick Nickleson holds in tension collaborative composers in the period of their collaboration as well as the musicological policing of authorship in the wake of their eventual disputes Through examinations of the droning of the Theatre of Eternal Music Reich s Pendulum Music Glass s work for multiple organs the austere performances of punk and no wave bands and Rhys Chatham and Glenn Branca s works for massed electric guitars Nickleson argues for authorship as always impure buzzing and indistinct Expanding the place of Jacques Rancière s philosophy within musicology Nickleson draws attention to disciplinary practices of guarding compositional authority against artists who set out to undermine it The book reimagines the canonic artists and works of minimalism as early minimalism to show that art music histories refuse to take seriously challenges to conventional authorship as a means of defending the very category art music Ultimately Nickleson asks where we end up if we imagine the early minimalist project artists forming bands to perform their own music rejecting the score in favor of recording making extensive use of magnetic tape as compositional and archival medium hosting performances in lofts and art galleries rather than concert halls not as a utopian moment within a 1960s counterculture doomed to fail but as the beginning of a process with a long and influential afterlife **The Music Sound** Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness

and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

One-Hit Wonders Sarah Hill, 2022-02-24 The one hit wonder has a long and storied history in popular music exhorting listeners to dance to teach the world to sing in perfect harmony to ponder mortality to get a job to bask in the sunshine or just to get up and dance again Catchy memorable irritating or simply ubiquitous one hit wonders capture something of the mood of a time This collection provides a series of short sharp chapters focusing on one hit wonders from the 1950s to the present day with a view toward understanding both the mechanics of success and the socio musical contexts within which such songs became hits Some artists included here might have aspired to success but only managed one hit while others enjoyed lengthy if unremarkable careers after their initial chart success Put together these chapters provide not only a capsule history of popular music tastes but also ruminations on the changing nature of the music industry and the mechanics of fame

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

Terry Riley's *In C* Robert Carl, 2009-08-05 Setting the stage for a most intriguing journey into the world of minimalism Robert Carl s Terry Riley s *In C* argues that the work holds its place in the canon because of the very challenges it presents to classical music Carl examines *In C* in the context of its era its grounding in aesthetic practices and assumptions its process of composition presentation recording and dissemination

Terry Riley's *In C* Robert Carl, 2009-08-05 Setting the stage for a most intriguing journey into the world of minimalism Robert Carl s Terry Riley s *In C* argues that the work holds its place in the canon because of the very challenges it presents to classical music Carl examines *In C* in the context of its era its grounding in aesthetic practices and assumptions its process of composition presentation recording and dissemination

The Cambridge Companion to Rhythm Russell Hartenberger, Ryan McClelland, 2020-09-24 One of the defining aspects of music is that it exists in time From clapping to dancing toe tapping to head nodding the responses of musicians and listeners alike capture the immediacy and significance of the musical beat This Companion explores the

richness of musical time through a variety of perspectives surveying influential writings on the topic incorporating the perspectives of listeners analysts composers and performers and considering the subject across a range of genres and cultures It includes chapters on music perception visualizing rhythmic notation composers writings on rhythm rhythm in jazz rock and hip hop Taking a global approach chapters also explore rhythmic styles in the music of India Africa Bali Latin America and the Caribbean and Indigenous music of North and South America Readers will gain an understanding of musicians approaches to performing complex rhythms of contemporary music and revealing insights into the likely future of rhythm in music

The Stage Works of Philip Glass Robert F. Waters, 2022-08-04 The Stage Works of Philip Glass is the first publication to exclusively examine Glass's stage works from 1976 to the present day Glass who is regularly acclaimed as the most popular living classical composer created stage works that have had a mesmerizing effect on younger generations Robert Waters analyses Glass and his music for the theatre in the context of other composers interested in so called minimalist features His discussion includes three introductory chapters that address the validity versus invalidity of terms such as minimalism post minimalism postmodernism and neo Romanticism together with a brief overview of Glass's life and works Waters examines the different types of theatre responsible for Glass's impact including Robert Wilson's Theater of Images He sheds light on Glass's philosophy regarding staging text and other theatrical components which includes a defiance of conventional narrative visual and aural dissociation as a theatrical technique and deconstructionist concepts

Music After the Fall Tim Rutherford-Johnson, 2017-02 Music after the Fall is the first book to survey contemporary Western art music within the transformed political cultural and technological environment of the post Cold War era In this book Tim Rutherford Johnson considers musical composition against this changed backdrop placing it in the context of globalization digitization and new media Drawing connections with the other arts in particular visual art and architecture he expands the definition of Western art music to include forms of composition experimental music sound art and crossover work from across the spectrum inside and beyond the concert hall Each chapter is a critical consideration of a wide range of composers performers works and institutions and develops a broad and rich picture of the new music ecosystem from North American string quartets to Lebanese improvisers from electroacoustic music studios in South America to ruined pianos in the Australian outback Rutherford Johnson puts forth a new approach to the study of contemporary music that relies less on taxonomies of style and technique than on the comparison of different responses to common themes of permission fluidity excess and loss

Musical Models of Democracy Robert Adlington, 2023-10-20 This book offers the first in depth study of how musicians have sought to embody democracy through musical processes and relationships Author Robert Adlington uses modern democratic theory to explore what he terms musical modelling of democracy as manifested in modern and experimental music of the global North and interrogates the contingencies and interests on which such visions of democracy are premised

Historical Performance and New Music Rebecca Cypess, Estelí Gomez, Rachael Lansang, 2023-11-30 The

worlds of new music and historically informed performance might seem quite distant from one another Yet upon closer consideration clear points of convergence emerge Not only do many contemporary performers move easily between these two worlds but they often do so using a shared ethos of flexibility improvisation curiosity and collaboration collaboration with composers past and present with other performers and with audiences Bringing together expert scholars and performers considering a wide range of issues and case studies *Historical Performance and New Music* the first book of its kind addresses the synergies in aesthetics and practices in historical performance and new music The essays treat matters including technologies and media such as laptops printing presses and graphic notation new music written for period instruments from natural horns to the clavichord personalities such as the pioneering singer Cathy Berberian the musically omnivorous ensembles *A Far Cry* and *Roomful of Teeth* and composers Luciano Berio David Lang Molly Herron Caroline Shaw and many others *Historical Performance and New Music* presents pathbreaking ideas in an accessible style that speaks to performers composers scholars and music lovers alike Richly documented and diverse in its methods and subject matter this book will open new conversations about contemporary musical life

Reviewing **Repeating Ourselves American Minimal Music As Cultural Practice**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Repeating Ourselves American Minimal Music As Cultural Practice**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Repeating Ourselves American Minimal Music As Cultural Practice Introduction

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