
***Musical Aesthetics:
A Historical Reader***



VOLUME III

The Twentieth Century

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Musical Aesthetics A Historical Reader The Twentieth Century Musical Aesthetics

Suzannah Clark, Alexander Rehding



Musical Aesthetics A Historical Reader The Twentieth Century Musical Aesthetics:

Contemplating music Ruth Katz,1989 **Musical Aesthetics** Jonathan L. Friedmann,2018-07-27 This book contains six chapters covering key areas of musical aesthetics including aesthetics of emotions aesthetics of listening aesthetics of performance aesthetics of composition aesthetics of nature and aesthetics of commerce Each chapter adopts an experiential approach to aesthetics in which perceptual and intuitive musical responses real time experiences are valued as a source of truth Unlike intellectual aesthetics which values conscious associations and meticulous artistic appraisals experiential aesthetics looks primarily at everyday subconscious appreciations The explorations here draw from the social sciences hard sciences philosophy literature theology musicology humanities and other fields that directly or indirectly contribute to an understanding of our attraction to music Presenting user friendly distillations of numerous theories concepts and functions this book will be of interest to both lay readers and expert practitioners **Musical Aesthetics: The twentieth century** Edward A. Lippman,1986 *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 *The Oxford Handbook of the Phenomenology of Music Cultures* Harris M. Berger,Friedlind Riedel,David VanderHamm,2024 This handbook is currently in development with individual articles publishing online in advance of print publication At this time we cannot add information about unpublished articles in this handbook however the table of contents will continue to grow as additional articles pass through the review process and are added to the site Please note that the online publication date for this handbook is the date that the first article in the title was published online *The Oxford Handbook of Music Listening in the 19th and 20th Centuries* Christian Thorau,Hansjakob Ziemer,2019 An idealized image of European concert goers has long prevailed in historical overviews of the nineteenth and twentieth centuries This act of listening was considered to be an invisible and amorphous phenomenon a naturally given mode of perception This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes However as listening moved from the concert hall to the opera house street music and jazz venues new and visceral listening traditions evolved In turn the art of listening was shaped by phenomena of the modern era

including media innovation and commercialization This Handbook asks whether how and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century and mobile devices in the twenty first Through these questions chapters enable a differently conceived history of listening and offer an agenda for future research **Music, Time, and Its Other** Roger Savage, 2017-09-13

Music Time and Its Other explores the relation between the enigmatic character of our temporal experiences and music's affective power By taking account of competing concepts of time Savage explains how music refigures dimensions of our experiences through staking out the borderlines between time and eternity He examines a range of musical expressions that reply to the deficiency born from the difference between time and an order that exceeds or surpasses it and reveals how affective tonalities of works by Bach Carolee Debussy Schoenberg Messiaen and Glass augment our understanding of our temporal condition Reflections on the moods and feelings to which music gives voice counterpoint philosophical investigations into the relation between music's power to affect us and the force that the present has with respect to the initiatives we take **Music Time and Its Other** thus sets out a new approach to music aesthetics politics and the critical roles of judgment and imagination Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology The Visual Music Film Aimee Mollaghan, 2016-01-23 Adopting an interdisciplinary approach The Visual Music Film explores the concept and expression of musicality in the visual music film in which visual presentations are given musical attributes such as rhythmical form structure and harmony *The Twentieth Century Performance Reader* Teresa Brayshaw, Noel Witts, 2013-10-01 The Twentieth Century Performance Reader has been the key introductory text to all types of performance for over fifteen years Extracts from over fifty practitioners critics and theorists from the fields of dance drama music theatre and live art form an essential sourcebook for students researchers and practitioners This carefully revised third edition offers focus on contributions from the world of music and also privileges the voices of practitioners themselves ahead of more theoretical writing A bestseller since its original publication in 1996 this new edition has been expanded to include contributions from Bobby Baker Joseph Beuys Rustom Bharucha Anne Teresa de Keersmaecker Hanns Eisler Karen Finley Philip Glass Guillermo Gomez-Peña Matthew Goulash Martha Graham Wassily Kandinsky Jacques Lecoq Hans Thies Lehmann George Maciunas Ariane Mnouchkine Meredith Monk Lloyd Newson Carolee Schneemann Gertrude Stein Bill Viola Each extract is fully supplemented by a contextual summary a biography of the writer and suggestions for further reading The volume's

alphabetical structure invites the reader to compare and cross reference major writings on all types of performance outside of the constraints and simplifications of genre encouraging cross disciplinary understandings All who engage with live innovative performance and the interplay of radical ideas will find this collection invaluable Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich Sarah Reichardt, 2017-07-05 Since the publication of Solomon Volkov's disputed memoirs of Dmitri Shostakovich the composer and his music has been subject to heated debate concerning how the musical meaning of his works can be understood in relationship to the composer's life within the Soviet State While much ink has been spilled very little work has attempted to define how Shostakovich's music has remained so arresting not only to those within the Soviet culture but also to Western audiences even though such audiences are often largely ignorant of the compositional context or even the biography of the composer This book offers a useful corrective setting aside biographically grounded and traditional analytical modes of explication Reichardt uncovers and explores the musical ambiguities of four of the composer's middle string quartets especially those ambiguities located in moments of rupture within the musical structure The music is constantly collapsing reversing inverting and denying its own structural imperatives Reichardt argues that such confrontation of the musical language with itself though perhaps interpretable as Shostakovich's own unique version of double speak also poignantly articulates the fractured state of a more general form of modern subjectivity Reichardt employs the framework of Lacanian psychoanalysis to offer a cogent explanation of this connection between disruptive musical process and modern subjectivity The ruptures of Shostakovich's music become symptoms of the pathologies at the core of modern subjectivity These symptoms in turn relate to the Lacanian concept of the real which is the empty kernel around which the modern subject constructs reality This framework proves invaluable in developing a powerful original hermeneutic understanding of the music Read through the lens of the real the riddles written into the quartets reveal the arbitrary and contingent state of the musical subject's constructed reality reflecting pathologies endemic to modernity Music Theory and Natural Order from the Renaissance to the Early Twentieth Century Suzannah Clark, Alexander Rehding, 2001 Music theory of almost all ages has relied on nature in its attempts to explain music The understanding of what nature is however is subject to cultural and historical differences In exploring ways in which music theory has represented and employed natural order since the scientific revolution this volume asks some fundamental questions not only about nature in music theory but also the nature of music theory In an array of different approaches ranging from physical acoustics to theology and Lacanian psychoanalysis these essays examine how the multifarious conceptions of nature located variously between scientific reason and divine power are brought to bear on music theory They probe the changing representations and functions of nature in the service of music theory and highlight the ever changing configurations of nature and music as mediated by the music theoretical discourse The Cambridge History of Nineteenth-Century Music Jim Samson, 2001-12-03 First published in 2002 this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field Shelley

and the Musico-Poetics of Romanticism Jessica K. Quillin, 2016-03-09 Addressing a gap in Shelley studies Jessica K Quillin explores the poet's lifelong interest in music Quillin connects the trope of music with Shelley's larger formal aesthetic political and philosophical concerns showing that music offers a new critical lens through which to view such familiar Shelleyan concerns as the status of the poetic figural language and the philosophical problem posed by idealism versus skepticism Quillin's book uncovers the implications of Shelley's use of music by means of four musico-poetic concerns the inherently interdisciplinary nature of musical imagery and figurative language the rhythmic and sonoric dimensions of poetry the extension of poetry into the performative realms of the theatre and drawing room through close links between most poetic genres and music and the transformation of poetry into music through the setting and adaptation of poetic lyrics to music Ultimately Quillin argues Shelley exhibits a fundamental recognition of an interdependence between music and poetry which is expressed in the form and content of his highly sonorous works Equating music with love allows him to create a radical model in which poetry is the highest form of imaginative expression one that can affect the mind and the senses at once and potentially bring about the perfectibility of mankind through a unique mode of visionary experience *Subject Guide to Books in Print*, 1993

The Fine Arts Reduced to a Single Principle Charles Batteux, 2015 The Fine Arts Reduced to a Single Principle 1746 by Charles Batteux was arguably the most influential work on aesthetics published in the 18th century James O Young presents the first complete English translation of the work with full annotations and a comprehensive introduction which illuminate Batteux's continuing philosophical interest *A Latin American Music Reader* Javier F Leon, Helena Simonett, 2016-07-15 Javier F Le n and Helena Simonett curate a collection of essential writings from the last twenty five years of Latin American music studies Chosen as representative outstanding and influential in the field each article appears in English translation A detailed new introduction by Le n and Simonett both surveys and contextualizes the history of Latin American ethnomusicology opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America Contributors include Marina Alonso Bola os Gonzalo Camacho D az Jos Jorge de Carvalho Claudio F D az Rodrigo Cantos Savelli Gomes Juan Pablo Gonz lez Rub n L pez Cano Angela L hning Jorge Mart nez Ulloa Maria Ign z Cruz Mello Julio Mend vil Carlos Mi ana Blasco Ra l R Romero I igo S nchez Fuarros Carlos Sandroni Carolina Santamar a Delgado Rodrigo Torres Alvarado and Alejandro Vera

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description Music History and Cosmopolitanism Anastasia Belina, Kaarina Kilpiö, Derek B. Scott, 2019-07-04 This collection of essays is the first book length study of music history and cosmopolitanism and is informed by arguments that culture and identity do not have to be viewed as primarily located in the context of nationalist narratives Rather than trying to distinguish between a true cosmopolitanism and a false cosmopolitanism the book presents studies that deepen understanding of the heritage of this concept the various ways in which the term has been used to describe a wide range of activity and social outlooks It ranges over a two hundred

year period and more than a dozen countries revealing how musicians and audiences have responded to a common humanity by embracing culture beyond regional or national boundaries Among the various topics investigated are musical cosmopolitanism among composers in Latin America the Ottoman Empire and Austro Hungarian Empire cosmopolitan popular music historiography cosmopolitan musical entrepreneurs and musical cosmopolitanism in the metropolises of New York and Shanghai

Aesthetics of Music Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

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