Eventually, you will extremely discover a further experience and feat by spending more cash. nevertheless when? realize you take that you require to acquire those every needs later than having significantly cash? Why dont you attempt to acquire something basic in the beginning? Thats something that will guide you to understand even more approximately the globe, experience, some places, afterward history, amusement, and a lot more?

It is your unquestionably own become old to behave reviewing habit. among guides you could enjoy now is classical music and postmodern knowledge below.

**Classical Music and Postmodern Knowledge**
Lawrence Kramer 1996-11-29
"In this pathbreaking new book, Lawrence Kramer extends the theoretical and scholarly frontiers of musicology with every chapter, each of which explores a different case study in depth. In short, [he] demonstrates repeatedly that classical music is a far more significant force in history than its champions (who want music to transcend 'mere' social formations) usually allow."—Susan McClary, author of Feminine Endings: Music, Gender, and Sexuality
"Kramer continues his project to steer the criticism of Western art music onto the paths of contemporary intellectual discourse. No one is better equipped for the task: Kramer's range is extraordinary, his scholarship impeccable, his arguments incisive. But above all, his values are humane. He cares passionately about this precious musical heritage,
and his commitment can be felt on every page, including the dazzling performative and postmodern epilogue."—Walter Frisch, author of The Early Works of Arnold Schoenberg, 1893-1908 "This book will (I hope) be one of the foundational moments of a thriving and much-needed discourse. Kramer demonstrates the power to interpret that comes with fully integrating up-to-date critical literary theory with musical analysis. The risks he takes are absolutely necessary to our discipline if it is not, along with the music it professes to enshrine, to fade away into total cultural irrelevance and oblivion. Those scholars to whom postmodernism is a liberating and not a frightening concept will welcome this book with uncommon interest."—Robert Fink, founding editor of Repercussions: Critical and Alternative Viewpoints on Music and Scholarship

**Why Classical Music Still Matters**—Lawrence Kramer 2007-05-02 "What can be done about the state of classical music?" Lawrence Kramer asks in this elegant, sharply observed, and beautifully written extended essay. Classical music, whose demise has been predicted for at least a decade, has always had its staunch advocates, but in today’s media-saturated world there are real concerns about its viability. Why Classical Music Still Matters takes a forthright approach by engaging both skeptics and music lovers alike. In seven highly original chapters, Why Classical Music Still Matters affirms the value of classical music—defined as a body of nontheatrical music produced since the eighteenth century with the single aim of being listened to—by revealing what its values are: the specific beliefs, attitudes, and meanings that the music has supported in the past and which, Kramer believes, it can support in the future. Why Classical Music Still Matters also clears the air of old prejudices. Unlike other apologists, whose defense of the music often depends on arguments about the corrupting influence of popular culture, Kramer admits that classical music
needs a broader, more up-to-date rationale. He succeeds in engaging the reader by putting into words music’s complex relationship with individual human drives and larger social needs. In prose that is fresh, stimulating, and conversational, he explores the nature of subjectivity, the conquest of time and mortality, the harmonization of humanity and technology, the cultivation of attention, and the liberation of human energy.

**Hermeneutics and Music Criticism**-Roger W. H. Savage 2009-09-10

Hermeneutics and Music Criticism forges new perspectives on aesthetics, politics and contemporary interpretive strategies. By advancing new insights into the roles judgment and imagination play both in our experiences of music and its critical interpretation, this book reevaluates our current understandings of music’s transformative power. The engagement with critical musicologists and philosophers, including Adorno, Gadamer, and Ricoeur, provides a nuanced analysis of the crucial issues affecting the theory and practice of music criticism. By challenging musical hermeneutics’ deployment as a means of deciphering social values and meanings, Hermeneutics and Music Criticism offers an answer to the long-standing question of how music’s expression of moods and feelings affects us and our relation to the world.

**Musical Meaning**-Lawrence Kramer 2001-12-03

How have romantic narratives involving Beethoven's "Moonlight" Sonata affected how we hear this famous piece? How does John Coltrane's African American identity affect the way we hear him perform a relatively "white" pop standard like "My Favorite Things"? Why does music requiring great virtuosity have different cultural meanings than music that is not particularly virtuosic? From classical to jazz, pop and film music, Musical Meaning uncovers the historical importance of asking about meaning in the lived experience of musical
works, styles, and performances. Kramer demonstrates that thinking about music can become a vital means of thinking about general questions of meaning, subjectivity, and value. Lawrence Kramer has been a pivotal figure in the development new resources for understanding music and this accessible and eloquently written book deepens the trajectory of his thinking, boldly arguing that humanistic, not just technical, meaning is a basic force in music history and an indispensable factor in how, where, and when music is heard. First published in 2001, Musical Meaning anticipates many of the musicological topics of today, including race, performance, embodiment, and media. In addition, Kramer explores music itself as a source of understanding via his composition Revenants, revised for this edition and available on the UC Press website.

**After the Lovedeath**
Lawrence Kramer 2000-07-07
A professor of English and Music at Fordham University, author Lawrence Kramer traces today's sexual identities to their 19th-century sources, drawing on the music, literature, and thought of the period to show how normal identity both promotes and rationalizes violence against women.

**Transforming Music Education**-Estelle R. Jorgensen 2008-12-01
"Brilliant... important reading for those who teach music, who write the curricular plans for teaching it, and who guide prospective teachers to the profession.... It is a must-read, for it awakens thoughts about why we teach and how." -- Patricia Shehan Campbell
This quintet of essays examines the reasons why music education should be transformed, investigates the nature of education and musical transformation, and suggests alternative educational models and strategies. Estelle Jorgensen frames her argument for new approaches against the backdrop of historical musical and educational practice and draws on literature from.
Transforming Music Education is addressed to current and future music teachers, those who train them, and all who are interested in revolutionizing music education.

**Transforming Music Education**-Estelle Ruth Jorgensen 2003 Examines the reasons why music education should be transformed and suggests alternative educational models and strategies.

**Opera and Modern Culture**-Lawrence Kramer 2004-11 From Lohengrin and The Ring of the Niebelung to Salome and Elektra, it traces the rich interplay of operatic visions and voices and their contexts in the birth pangs of modern life."

**Ricoeur Across the Disciplines**-Scott Davidson 2011-11-03 This multidisciplinary investigation facilitates a new conversation between Ricoeur scholars and those working in a variety of domains.

**Classical Music in a Changing World**-Lawrence Kramer 2021-09-07 In recent years classical music has become a test case for debates over the future of culture. As times have changed, the value traditionally placed on this music has been challenged on social rather than aesthetic grounds. Lovers of classical music have been asked how its privileged history can be reconciled with growing demands for social justice and social inclusiveness. They have been asked how the music’s standing as one of the great accomplishments of the West can be reconciled with the many injustices on which those accomplishments in part depended. How can the future of classical music escape the darker shadows of its past? ‘Classical Music in a Changing World: Crisis and Vital Signs’ addresses the crisis provoked by such questions in two complementary ways. Several of the chapters show how the classical music world is already grappling with the
crisis, and finding vital signs beyond the borders of the music’s traditional European strongholds: in Turkey from Ottoman times to the present, in Colombia, and in a Black American film. Other chapters identify areas that still need improvement, especially on behalf of female and LGBTQ+ musicians, and suggest how advances can be made both on concert stages and in schools. This volume, which opens with an introduction by Alberto Nones that contextualizes the book and outlines the main arguments of its chapters, contains an essay by Lawrence Kramer that examines the place of classical music in the history of consciousness—a history now changing rapidly—and concludes with a Postscript written by the two editors. The writing in this volume will be accessible to a wide audience, including scholars and students, professionals and amateurs, performers and listeners. Teachers will find it a source of lively classroom debate, and scholars a source of learning outside the usual arenas. The book’s “vital signs” include the accompanying audio tracks (available for download at: https://vernonpress.com/book/1281), which feature vibrant music-making from a diverse range of performers and composers.

**Virginia Woolf and Classical Music**-Emma Sutton 2013-09-30 This study is a groundbreaking investigation into the formative influence of music on Virginia Woolf's writing. In this unique study Emma Sutton discusses all of Woolf's novels as well as selected essays and short fiction, offering detailed commentaries on Woolf's numerous allusions to classical repertoire and to composers including Bach, Mozart, Beethoven and Wagner. Sutton explores Woolf's interest in the contested relationship between politics and music, placing her work in a matrix of ideas about music and national identity, class, anti-Semitism, pacifism, sexuality and gender. The study also considers the formal influence of music - from fugue to Romantic opera - on Woolf's prose and narrative
The Planetary Clock - Paul Giles 2021-02-11

The theme of The Planetary Clock is the representation of time in postmodern culture and the way temporality as a global phenomenon manifests itself differently across an antipodean axis. To trace postmodernism in an expansive spatial and temporal arc, from its formal experimentation in the 1960s to environmental concerns in the twenty-first century, is to describe a richer and more complex version of this cultural phenomenon. Exploring different scales of time from a Southern Hemisphere perspective, with a special emphasis on issues of Indigeneity and the Anthropocene, The Planetary Clock offers a wide-ranging, revisionist account of postmodernism, reinterpreting literature, film, music, and visual art of the post-1960 period within a planetary framework. By bringing the culture of Australia and New Zealand into dialogue with other Western narratives, it suggests how an antipodean impulse, involving the transposition of the world into different spatial and temporal dimensions, has long been an integral (if generally occluded) aspect of postmodernism. Taking its title from a Florentine clock designed in 1510 to measure worldly time alongside the rotation of the planets, The Planetary Clock ranges across well-known American postmodernists (John Barth, Toni Morrison) to more recent science fiction writers (Octavia Butler, Richard Powers), while bringing the US tradition into juxtaposition with both its English (Philip Larkin, Ian McEwan) and Australian (Les Murray, Alexis Wright) counterparts. By aligning cultural postmodernism with music (Messiaen, Ligeti, Birtwistle),
the visual arts (Hockney, Blackman, Fiona Hall), and cinema (Rohmer, Haneke, Tarantino), this volume enlarges our understanding of global postmodernism for the twenty-first century.

**The Musical Discourse of Servitude** - Harry White
2020-09-14 Examining, for the first time, the compositions of Johann Joseph Fux in relation to his contemporaries Bach and Handel, The Musical Discourse of Servitude presents a new theory of the late baroque musical imagination. Author Harry White contrasts musical "servility" and "freedom" in his analysis, with Fux tied to the prevailing servitude of the day's musical imagination, particularly the hegemonic flowering of North Italian partimento method across Europe. In contrast, both Bach and Handel represented an autonomy of musical discourse, with Bach exhausting generic models in the mass and Handel inventing a new genre in the oratorio. A potent critique of Lydia Goehr's seminal The Imaginary Museum of Musical Works, The Musical Discourse of Servitude draws on Goehr's formulation of the "work-concept" as an imaginary construct which, according to Goehr, is an invention of nineteenth-century reception history. White locates this concept as a defining agent of autonomy in Bach's late works, and contextualized the "work-concept" itself by exploring rival concepts of political, religious, and musical authority which define the European musical imagination in the first half of the eighteenth century. A major revisionist statement about the musical imagination in Western art music, The Musical Discourse of Servitude will be of interest to scholars of the Baroque, particularly of Bach and Handel.

**Postmodernism in Music** - Kenneth Gloag 2012-06-21
What is postmodernism? How does it relate to music? This introduction clarifies the concept, providing ways of interpreting postmodern music.
Postmodern Music, Postmodern Listening
Jonathan D. Kramer
2016-08-11
Kramer was one of the most visionary musical thinkers of the second half of the 20th century. In his The Time of Music, he approached the idea of the many different ways that time itself is articulated musically. This book has become influential among composers, theorists, and aestheticians. Now, in his almost completed text written before his untimely death in 2004, he examines the concept of postmodernism in music. Kramer created a series of markers by which we can identify postmodern works. He suggests that the postmodern project actually creates a radically different relationship between the composer and listener. Written with wit, precision, and at times playfully subverting traditional tropes to make a very serious point about this difference, Postmodern Music, Postmodern Listening leads us to a strongly grounded intellectual basis for stylistic description and an intuitive sensibility of what postmodernism in music entails. Postmodern Music, Postmodern Listening is an examination of how musical postmodernism is not just a style or movement, but a fundamental shift in the relationship between composer and listener. The result is a multifaceted and provocative look at a critical turning point in music history, one whose implications we are only just beginning to understand.

Postmodern Music/Postmodern Thought-Judy Lochhead
2013-10-08
First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Four of Schumann's great masterpieces of the 1830s - Carnaval, Fantasiestücke, Kreisleriana and Nachtstücke - are connected to the fiction of E. T. A. Hoffmann. In this book, John MacAuslan traces Schumann's stylistic shifts during this period to offer
insights into the expressive musical patterns that give shape, energy and individuality to each work. MacAuslan also relates the works to Schumann’s reception of Bach, Beethoven, Novalis and Jean Paul, and focuses on primary sources in his wide-ranging discussion of the broader intellectual and aesthetic contexts. Uncovering lines of influence from Schumann's reading to his writings, and reflecting on how the aesthetic concepts involved might be used today, this book transforms the way Schumann's music and its literary connections can be understood and will be essential reading for musicologists, performers and listeners with an interest in Schumann, early nineteenth-century music and German Romantic culture.

Decentering Music - Kevin Ernest Korsyn 2003

By linking the institutions that support musical research to complex historical changes such as globalization and the commodification of knowledge, the author critiques musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures.

Planet Beethoven - Mina Yang 2014-11-04

In Planet Beethoven, Mina Yang makes the compelling case that classical music in the twenty-first century is just as vibrant and relevant as ever—but with significant changes that give us insight into the major cultural shifts of our day. Perusing events, projects, programs, writings, musicians, and compositions, Yang shines a spotlight on the Western art music tradition. The book covers an array of topics, from the use of Beethoven’s “Für Elise” in YouTube clips and hip-hop, to the marketing claims of Baby Einstein products, and the new forms of music education introduced by Gustavo Dudamel, conductor of the Los Angeles Philharmonic. While the book is global in its outlook, each chapter investigates the unique attributes of a specific performer, performance, or event. One chapter reflects on Chinese pianist Yuja Wang’s
controversial performance at the Hollywood Bowl, another explores the highly symbolic Passion 2000 Project in Stuttgart, Germany. Sure to be of interest to students, professionals, and aficionados, Planet Beethoven traces the tensions that arise from the “classical” nature of this tradition and our rapidly changing world. Ebook Edition Note: One image has been redacted.

**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.

**E. M. Forster and Music**-Tsung-Han Tsai 2021-05-31 This book examines the political resonances of E. M. Forster's representations of music, offering readings of canonical and overlooked works. It reveals music's crucial role in his writing and draws attention to a previously unacknowledged eclecticism and complexity in Forster's ideological outlook. Examining unobtrusive musical allusions in a variety
of Forster's writings, this book demonstrates how music provided Forster with a means of reflecting on race and epistemology, material culture and colonialism, literary heritage and national character, hero-worship and war, and gender and professionalism. It unveils how Forster's musical representations are mediated through a matrix of ideas and debates of his time, such as those about evolution, empire, Britain's relationship with the Continent, the rise of fascism, and the emergence of musicology as an academic discipline.

**Interpreting Music**
Lawrence Kramer 2011 This is a comprehensive essay on musical meaning and performing music meaningfully - 'interpreting music' in both senses of the term. The author argues that music, far from being closed to interpretation is the paradigm of interpretation in general.

**Context of Globalization**
Christian Utz 2021-03-31 Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

**Encyclopedia of Postmodernism**
Victor E. Taylor 2003 " ... Provides comprehensive and authoritative coverage of academic disciplines, critical
Europe, Empire, and Spectacle in Nineteenth-Century British Music—Julian Rushton 2017-07-05
This volume illuminates musical connections between Britain and the continent of Europe, and Britain and its Empire. The seldom-recognized vitality of musical theatre and other kinds of spectacle in Britain itself, and also the flourishing concert life of the period, indicates a means of defining tradition and identity within nineteenth-century British musical culture. The objective of the volume has been to add significantly to the growing literature on these topics. It benefits not only from new archival research, but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture, including religious, political and social life. The essays are by scholars from the USA, Britain, and Europe, covering a wide range of experience. Topics range from the reception of Bach, Mozart, and Liszt in England, a musical response to Shakespeare, Italian opera in Dublin, exoticism, gender, black musical identities, British musicians in Canada, and uses of music in various theatrical genres and state ceremony, and in articulating the politics of the Union and Empire.

Music in the Culture of Polish Galicia, 1772-1914—Jolanta T. Pekacz 2002
An examination of the interconnections between popular music and societal conditions in the Austro-Hungarian Empire's Galician region between 1772 and 1917.

Postmodernity's Musical Pasts—Tina Frühauf 2020
Postmodernity's Musical Pasts considers music after 1945 as a representation of concepts such as "historicity" and "temporality". The volume understands postmodernity as
a period in which both modernism and postmodernism co-exist. It is attracted to a wider interpretation of "historicity" that focuses on the complex nexus of past-present-future. "Historicity" is understood as leaning closely on "temporality", generally thought of as the linear progression of past, present and future. The volume broadens the absolutist understanding of temporality to include processes which can occur in circular, spiral, transcending and other formations. The book covers an extensive spectrum of topics from classical to popular and neo-traditional musics to concerns of the disciplines of musicology. Such a wide range of topics from both the centre and the periphery of the musicological canon mirrors the eclectic and diverse nature of the postwar era itself. The first section investigates how to understand manifestations of the past in musical composition with regard to time, on the one hand, and with regard to genre, style and idiom, on the other. A second section shows how time and history manifest themselves in art music. A third section takes the contrasts and transitional moments of post-1945 practices further by looking at the temporality of reception from different angles. A final part investigates questions of nostalgia and temporalities of belonging. TINA FR HAUF is Adjunct Assistant Professor at Columbia University, New York and serves on the faculty of The Graduate Center, CUNY. CONTRIBUTORS: Michael Arnold, Susana Asensio Llamas, Georg Burgstaller, Caitlin Carlos, Daniela Fugellie, Tina Fr hauf, John Koslovsky, Lawrence Kramer, Beate Kutschke, Laurenz Ltteken, Max Noubel, Joshua S. Walden

Phrase and Subject-
DeliadaSousa Correa
2017-07-05 The confluence between music and literature, long hymned as sister arts, is a newly burgeoning field of critical inquiry. This innovative collection of interdisciplinary essays provides a valuable introduction to the field, mapping the contours of
recent research and investigating the mutual aesthetic influence of the two arts and their common historical ground. The examination of literary works using music as an analogy for literary composition and agent of cultural value, and the consideration of musical works whose structure is derived from literary models will excite the interest of both professional scholars and students in the fields of musicology, literary studies and modern European languages. (Legenda 2006)

Delia da Sousa Correa is Lecturer in Literature at The Open University. She is the author of George Eliot, Music and Victorian Culture (2002) and editor of

**The Routledge Research Companion to Modernism in Music**-Björn Heile

2018-10-29 Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the ‘new musicology’. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified, and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with postmodernism, this volume also explores topics that are less established; among them: modernism and affect,
modernism and comedy, modernism versus the ‘contemporary’, and the crucial distinction between modernism in popular culture and a ‘popular modernism’, a modernism of the people. In doing so, this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence.

Annunciations: Sacred Music for the Twenty-First Century—George Corbett
2019-05-01 Our contemporary culture is communicating ever-increasingly through the visual, through film, and through music. This makes it ever more urgent for theologians to explore the resources of art for enriching our understanding and experience of the Judeo-Christian tradition. Annunciations: Sacred Music for the twenty-First Century, edited by George Corbett, answers this need, evaluating the relationship between the sacred and the composition, performance, and appreciation of music. Through the theme of ‘annunciations’, this volume interrogates how, when, why, through and to whom God communicates in the Old and New Testaments. In doing so, it tackles the intimate relationship between Scriptural reflection and musical practice in the past, its present condition, and what the future might hold. Annunciations comprises three parts. Part I sets out flexible theological and compositional frameworks for a constructive relationship between the sacred and music. Part II presents the reflections of theologians and composers involved in collaborating on new pieces of sacred choral music, alongside the six new scores and links to the recordings. Part III considers the reality of programming and performing sacred works today. This volume provides an indispensable resource for scholars and artists working at the interface between theology and the arts, and for those involved in sacred music. However, it will also be of interest to anyone concerned with the ways in which the Divine communicates through word.
and artistry to humanity.

**Music, Art and Performance from Liszt to Riot Grrrl** - Diane V. Silverthorne 2018-10-18
Opening with an account of print portraiture facilitating Franz Liszt’s celebrity status and concluding with Riot Grrrl’s noisy politics of feminism and performance, this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a central experience of art and life, these essays scrutinize 'the musicalisation of art' focusing on the visual and performing arts and detailing significant instances of intra-art relations between c. 1840 and the present day. Essays reflect on the aesthetic relationships of music to painting, performance and installation, sound-and-silence, time-and-space. The insistent influence of Wagner is considered as well as the work and ideas of Manet, Satie and Cage, Thomas Wilfred, La Monte Young and Eliasson. What distinguishes these studies are the convictions that music is never alone and that a full understanding of the “isms” of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated.

**Debates in Music Teaching** - Chris Philpott 2012-07-26
Debates in Music Teaching encourages student and practising teachers to engage with contemporary issues and developments in music education. It aims to introduce a critical approach to the central concepts and practices that have influenced major interventions and initiatives in music teaching, and supports the development of new ways of looking at ideas around teaching and learning in music. Accessible and comprehensive chapters will stimulate thinking and creativity in relation to theory and practice, and will facilitate readers in reaching their own informed
judgements and rationalising their position with deep theoretical knowledge and understanding. Throughout the book, international experts in the field consider key issues including: the justification for music in the school curriculum partnerships in music education and the identity of the music teacher technology and conceptions of musicianship social justice and music education the place of diverse musical genres and traditions in the music curriculum critical thinking and music education autonomy and integrity for music in cross-curricular work the politics, sociology and philosophy of music education. Debates in Music Teaching is for all student and practising teachers interested in furthering their understanding of the subject. Including carefully annotated further reading and reflective questions to help shape research and writing, this collection stimulates critical and creative thinking in relation to contemporary debates within music education.

Mendelssohn-Benedict Taylor 2017-07-05 This volume of essays brings together a selection of the most significant and representative writings on Mendelssohn from the last fifty years. Divided into four main subject areas, it makes available twenty-two essays which have transformed scholarly awareness of this crucial and ever-popular nineteenth-century composer and musician; it also includes a specially commissioned introductory chapter which offers a critical overview of the last half century of Mendelssohn scholarship and the direction of future research. The addition of new translations of two influential essays by Carl Dahlhaus, hitherto unavailable in English, adds to the value of this volume which brings back into circulation important scholarly works and constitutes an indispensable reference work for Mendelssohn scholars.

Words and Music-Deborah Fillerup Weagel 2010 Introduction -- Musical

**Opera and Modern Culture**
Lawrence Kramer 2007-05
"Outstanding. Kramer's scholarship is as impeccable as his insights are at once original and consistently brilliant. The presentation is thorough, and the argument is well anchored in theory, history and musical detail. Kramer's discourse is crystalline and jargon free. The connections from one chapter to another are seamless. The story is, simply stated, a page-turner."—Richard Leppert, editor of Theodor W. Adorno's Essays on Music "Lawrence Kramer's Opera and Modern Culture is remarkable both for its imaginative exploration of important issues and for the rich array of the author's engagements with other thinkers. In particular, by decentering without dismissing the composer (who could dismiss Wagner?), he makes works of reception—productions of Salome on video, uses of the Lohengrin Prelude by Charlie Chaplin and W.E.B. Du Bois—central texts in the process of understanding the phenomenon of opera, rather than footnotes to an idea that he really does dismiss: 'the work itself.'"—James Parakilas, author of Piano Roles: 300 Years of Life with the Piano and Introduction to Opera (forthcoming)

**Ubiquitous Musics**
Marta García Quiñones 2016-02-17
Ubiquitous Musics offers a multidisciplinary approach to the pervasive presence of music in everyday life. The essays address a variety of situations in which music is present alongside other activities and does not demand focused attention from (sometimes involuntary)
listeners. The contributors present different theoretical perspectives on the increasing ubiquity of music and its implications for the experience of listening. The collection consists of nine essays divided into three sections: Histories, Technologies, and Spaces. The first section addresses the historical origins of functional music and the debates on how reproduced music, including a wide range of styles and genres, spread so quickly across so many environments. The second section focuses on more contemporary sound technologies, including mobile phones in India, the role of visible playback technology in film, and listening to portable digital players. The final section reflects on settings such as malls, stores, gyms, offices and cars in which ubiquitous musics are often present, but rarely thought about. This last section - and ultimately the whole collection - seeks to foster a wider understanding of listening practices by lending a fresh, critical ear.


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).

György Ligeti’s Le Grand
Macabre: Postmodernism, Musico-Dramatic Form and the Grotesque - Peter Edwards 2016-08-05

György Ligeti’s Le Grand Macabre (1974–77, revised 1996) has consolidated its position as one of the major operatic works of the twentieth century. Few operas composed since the 1970s have received such numerous productions, bringing the eclectic score to a global audience. Famously dubbed by Ligeti as an ‘anti-anti-opera’, the piece is a highly ambiguous, apocalyptic fable about the human condition, fear of death and the final judgement. As the first book in English solely dedicated to discussion of this work, György Ligeti’s Le Grand Macabre: Postmodernism, Musico-Dramatic Form and the Grotesque offers new perspectives on the opera’s musico-dramatic identity in the context of musical postmodernism. Peter Edwards draws on a range of modernist and postmodernist theories to explore the collision of past styles and genre models in the opera, its expressive states and its engagement with the grotesque. This is ably supported by musical analysis and extensive study of Ligeti’s sketch materials held at the Paul Sacher Foundation in Basel. Edwards’s analyses culminate in a new approach to examining the opera’s rich multiplicities, the composition of the musical material and the nature of Ligeti’s relationship with the musical past. This is a key reference work in the fields of musical modernism and postmodernism, opera studies and the music of Ligeti.

Loading the Silence: Australian Sound Art in the Post-Digital Age - Linda Ioanna Kouvaras 2016-05-13

The experimentalist phenomenon of 'noise' as constituting 'art' in much twentieth-century music (paradoxically) reached its zenith in Cage’s ('silent' piece) 4’33 . But much post-1970s musical endeavour with an experimentalist telos, collectively known as 'sound art', has displayed a postmodern need to ‘load’ modernism’s ‘degree zero’.
After contextualizing experimentalism from its inception in the early twentieth century, Dr Linda Kouvaras’s Loading the Silence: Australian Sound Art in the Post-Digital Age explores the ways in which selected sound art works demonstrate creatively how sound is embedded within local, national, gendered and historical environments. Taking Australian music as its primary - but not sole - focus, the book not only covers discussions of technological advancement, but also engages with aesthetic standpoints, through numerous interviews, theoretical developments, analysis and cultural milieux for a contemporary Australian, and wider postmodern, context. Developing new methodologies for synergies between musicology and cultural studies, the book uncovers a new post-postmodern aesthetic trajectory, which Kouvaras locates as developing over the past two decades - the altermodern. Australian sound art is here put firmly on the map of international debates about contemporary music, providing a standard reference and valuable resource for practitioners in the artform, music critics, scholars and educators.