This groundbreaking study explores the formative influence of classical music on Woolf's writing, illustrating the importance of music to Woolf's domestic, social and creative lives.

A new wave of scholarship inspired by the ways the writers and musicians of the long nineteenth century themselves approached the relationship between music and words.

A groundbreaking study of the reception of jazz among French-speaking black intellectuals between 1918 and 1945

'A beautifully written, intellectually challenging, and highly readable exploration of the mysteries of
An examination of how the scientific study of sound sensation became increasingly intertwined with musical aesthetics in nineteenth-century Germany and Austria. In the middle of the nineteenth century, German and Austrian concertgoers began to hear new rhythms and harmonies as non-Western musical ensembles began to make their way to European cities and classical music introduced new compositional trends. At the same time, leading physicists, physiologists, and psychologists were preoccupied with understanding the sensory perception of sound from a psychophysical perspective, seeking a direct and measurable relationship between physical stimulation and physical sensation. These scientists incorporated specific sounds into their experiments—the musical sounds listened to by upper middle class, liberal Germans and Austrians. In The Psychophysical Ear, Alexandra Hui examines this formative historical moment, when the worlds of natural science and music coalesced around the psychophysics of sound sensation, and new musical aesthetics were interwoven with new conceptions of sound and hearing. Hui, a historian and a classically trained musician, describes the network of scientists, musicians, music critics, musicologists, and composers involved in this redefinition of listening. She identifies a source of tension for the psychophysicists: the seeming irreconcilability between the idealist, universalizing goals of their science and the increasingly undeniable historical and cultural contingency of musical aesthetics. The convergence of the respective projects of the psychophysical study of sound sensation and the aesthetics of music was, however, fleeting. By the beginning of the twentieth century, with the professionalization of such fields as experimental psychology and ethnomusicology and the proliferation of new and different kinds of music, the aesthetic dimension of psychophysics began to disappear.

Theology, Music, and Modernity addresses the question: how can the study of music contribute to a theological reading of modernity? It has grown out of the conviction that music has often been ignored in narrations of modernity's theological struggles. Featuring contributions from an international team of distinguished theologians, musicologists, and music theorists, the volume shows how music—and discourse about music—has remarkable powers to bring to light the theological currents that have shaped modern culture. It focuses on the concept of freedom, concentrating on the years 1740-1850, a period when freedom—especially religious and political freedom—became a burning matter of concern in virtually every stratum of Western society. The collection is divided into four sections, each section focusing on a key phenomenon of this period—the rise of the concept of 'revolutionary' freedom; the move of music from church to concert hall; the cry for eschatological justice in the work of black hymn-writer and church leader Richard Allen; and the often fierce
tensions between music and language. There is a particular concern to draw on a distinctively 'Scriptural imagination' (especially the theme of New Creation) in order to elicit the key issues at stake, and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today.

Exceptionally clear, systematic presentation of the evolution of musical style from Gregorian Chant (AD 700) to mid-20th-century atonal music. Over 140 musical examples. Bibliography.

Felix Mendelssohn has long been viewed as one of the most historically minded composers in western music. This book explores the conceptions of time, memory and history found in his instrumental compositions, presenting an intriguing new perspective on his ever-popular music. Focusing on Mendelssohn's innovative development of cyclic form, Taylor investigates how the composer was influenced by the aesthetic and philosophical movements of the period. This is of key importance not only for reconsideration of Mendelssohn's work and its position in nineteenth-century culture, but also more generally concerning the relationship between music, time and subjectivity. One of very few detailed accounts of Mendelssohn's music, the study presents a new and provocative reading of the meaning of the composer's work by connecting it to wider cultural and philosophical ideas.

This book shows how recent work in cognitive science, especially that developed by cognitive linguists and cognitive psychologists, can be used to explain how we understand music. The book focuses on three cognitive processes--categorization, cross-domain mapping, and the use of conceptual models--and explores the part these play in theories of musical organization. The first part of the book provides a detailed overview of the relevant work in cognitive science, framed around specific musical examples. The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied, including the emergence of musical syntax and its relationship to musical semiosis, the problem of musical ontology, the relationship between words and music in songs, and conceptions of musical form and musical hierarchy. The book will be of interest to music theorists, musicologists, and ethnomusicologists, as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles.

Teaching Music in American Society, Third Edition provides a comprehensive overview of social and cultural themes directly related to music education, teacher training, and successful teacher characteristics. Music teachers need to be not only knowledgeable in conducting and performing, but also socially and culturally aware of students, issues, and events that affect their classrooms. This book is designed for educators seeking
K-12 music teacher certification to teach in American schools. At the conclusion of each chapter is a summary of the chapter, a list of key items and people discussed, plus a series of related questions for students to consider. Current topics in the third edition include: • an emphasis on social justice, sensitivity to transgender students, and bullying • the influences of social media • a focus on urban music education, • a new chapter on diverse learning. Further, • recent policy issues are addressed in this new edition the evolution of the No Child Left Behind Act into the Every Student Succeeds Acts, the increasing emphasis on charter schools, the privatization of public school changes in how schools are assessed changes occurring within the teaching profession—and how all of these affect developments in music education. Two major structural changes are that the first two chapters are now combined into a single chapter while the chapter on equality of education has been split into two chapters, providing a stronger focus on both educational equality and diverse learning.

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).

In this book Steven Vande Moortele offers a comprehensive account of operatic and concert overtures in continental Europe between 1815 and 1850. Discussing a broad range of works by German, French, and Italian composers, it is at once an investigation of the Romantic overture within the context of mid-nineteenth century musical culture and an analytical study that focuses on aspects of large-scale formal organization in the overture genre. While the book draws extensively upon the recent achievements of the 'new Formenlehre', it does not use the overture merely as a vehicle for a theory of romantic form, but rather takes an analytical approach that engages with individual works in their generic context.

Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist's repertoire. In this study, John Irving looks at a wide selection of contextual situations for Mozart's sonatas, focusing on the variety of ways in which they assume identities and achieve meanings. In particular, the book seeks to establish the provisionality of the sonatas' notated texts, suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters, analytical approaches, organology, the role of autograph manuscripts, early editions and editors, and aspects of historical performance practice - all of which go beyond
the texts in opening windows onto Mozart’s sonatas. Treating the sonatas collectively as a repertoire, rather than as individual works, the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart’s sonatas, their construction within pedagogical traditions, the significance of sound as opposed to sight in these works (and in particular their sound on fortepianos of the later eighteenth-century), and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

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For several decades, Scott Burnham has sought to bring a ready ear and plenty of humanistic warmth to musicological inquiry. Sounding Values features eighteen of his essays on mainstream Western music, music theory, aesthetics and criticism. In these writings, Burnham listens for the values-aesthetic, ethical, intellectual—of those who have created influential discourse about music, while also listening for the values of the music for which that discourse has been generated. The first half of the volume confronts pressing issues of historical theory and aesthetics, including intellectual models of tonal theory, leading concepts of sonata form, translations of music into poetic meaning, and recent rifts and rapprochements between criticism and analysis. The essays in the second half can be read as a series of critical appreciations, engaging some of the most consequential reception tropes of the past two centuries: Haydn and humor, Mozart and beauty, Beethoven and the sublime, Schubert and memory.

The groundbreaking analytical techniques of Heinrich Schenker have had a powerful impact on the English-speaking musical world, and their importance, a century after he embarked on his major projects, is greater than ever. A central work in the Schenkerian canon, Der Tonwille, introduced the use of voice-leading graphs that remains a critical tool for many music theorists today. This volume, the first of a two-volume English translation of Schenker’s complete original text, makes these important contributions available to English readers for the first time. In the first five "issues" that make up Der Tonwille, Schenker analyzes piano sonatas by Haydn, Mozart, and Beethoven, as well as shorter works including preludes by Bach and various classical keyboard pieces. The volume also includes the first two installments of a large-scale study of Beethoven’s Fifth Symphony which, in common with many of the other essays offered here, is comprised of a detailed analysis of the score, a commentary on the sketches and autograph and related textual problems, remarks on performance, and a critique of the literature on the symphony. Most significantly, the essays in this volume are the first that consistently embrace the concept of "Urlinie" by coordinating an explanatory text with a "graph of
the Urlinie" for each work discussed. It also contains the most extensive expression of Schenker's outspoken philosophical, political, and artistic beliefs, providing an important cultural perspective from which to view his theoretical work. Under the leadership of William Drabkin, a team of well-regarded musicologists has produced this skilled and lucid translation of Schenker's influential writings, an essential resource for English-reading musicologists and music theorists.

During the last few decades, most cultural critics have come to agree that the division between "high" and "low" art is an artificial one, that Beethoven's Ninth and "Blue Suede Shoes" are equally valuable as cultural texts. In Who Needs Classical Music?, Julian Johnson challenges these assumptions about the relativism of cultural judgements. The author maintains that music is more than just "a matter of taste": while some music provides entertainment, or serves as background noise, other music claims to function as art. This book considers the value of classical music in contemporary society, arguing that it remains distinctive because it works in quite different ways to most of the other music that surrounds us. This intellectually sophisticated yet accessible book offers a new and balanced defense of the specific values of classical music in contemporary culture. Who Needs Classical Music? will stimulate readers to reflect on their own investment (or lack of it) in music and art of all kinds.

Over the last two centuries, Beethoven's music has been synonymous with the idea of freedom, in particular a freedom embodied in the heroic figure of Prometheus. This image arises from a relatively small circle of heroic works from the composer's middle period, most notably the Eroica Symphony. However, the freedom associated with the Promethean hero has also come under considerable critique by philosophers, theologians and political theorists; its promise of autonomy easily inverts into various forms of authoritarianism, and the sovereign will it champions is not merely a liberating force but a discriminatory one. Beethoven's freedom, then, appears to be increasingly problematic; yet his music is still employed today to mark political events from the fall of the Berlin Wall to the attacks of 9/11. Even more problematic, perhaps, is the fact that this freedom has shaped the reception of Beethoven music to such an extent that we forget that there is another kind of music in his oeuvre that is not heroic, a music that opens the possibility of a freedom yet to be articulated or defined. By exploring the musical philosophy of Theodor W. Adorno through a wide range of the composer's music, Beethoven and Freedom arrives at a markedly different vision of freedom. Author Daniel KL Chua suggests that a more human and fragile concept of freedom can be found in the music that has less to do with the autonomy of the will and its stoical corollary than with questions of human relation, donation, and a yielding to radical alterity. Chua's work makes a major and controversial statement by challenging the current image of Beethoven, and by suggesting an alterior freedom that can speak ethically to the twenty-first century.
How can the studio teacher teach a lesson so as to instill refined artistic sensibilities, ones often thought to elude language? How can the applied lesson be a form of aesthetic education? How can teaching performance be an artistic endeavor in its own right? These are some of the questions Teaching Performance attempts to answer, drawing on the author's several decades of experience as a studio teacher and music scholar. The architects of absolute music (Hanslick, Schopenhauer, and others) held that it is precisely because instrumental music lacks language and thus any overt connection to the non-musical world that it is able to expose essential elements of that world. More particularly, for these philosophers, it is the density of musical structure—the intricate interplay among purely musical elements—that allows music to capture the essences behind appearances. By analogy, the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is, the greater its ability to illuminate music and facilitate musical skills. The author terms this phenomenon relational autonomy. Eight chapters unfold a piano-pedagogical system pivoting on the principle of relational autonomy. In grounding piano pedagogy in the aesthetics of absolute music, each domain works on the other. On the one hand, Romantic aesthetics affords pedagogy a source of artistic value in its own right. On the other hand, pedagogy concretizes Romantic aesthetics, deflating its transcendental pretentions and showing the dichotomy of absolute/utilitarian to be specious.

In recent years neo-Riemannian theory has established itself as the leading approach of our time, and has proven particularly adept at explaining features of chromatic music. The Oxford Handbook of Neo-Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music-analytical, theoretical, and historical aspects of this new field.


Jack Boss takes a unique approach to analyzing Arnold Schoenberg's twelve-tone music, adapting the composer's notion of a 'musical idea' - problem, elaboration, solution - as a framework and focusing on the large-scale coherence of the whole piece. The book begins by defining 'musical idea' as a large, overarching process involving conflict between musical elements or situations, elaboration of that conflict, and resolution, and examines how such conflicts often involve symmetrical pitch and interval shapes that are obscured in some way. Containing close analytical readings of a large number of Schoenberg's key twelve-tone works, including
Moses und Aron, the Suite for Piano Op. 25, the Fourth Quartet, and the String Trio, the study provides the reader with a clearer understanding of this still-controversial, challenging, but vitally important modernist composer.

This is an abridged, paperback edition of Peter le Huray and James Day’s invaluable anthology of writings concerned with the role of music in eighteenth- and early-nineteenth-century aesthetics. This volume retains all the most important and significant items from the original hardcover edition. Over fifty writers are represented here, including such major figures as Rousseau, Kant, Schlegel, Schopenhauer and Hegel, and the useful introductions and biographical details of the original are also retained. The aesthetic literature of the period is profuse but this carefully edited volume offers a balanced selection which illuminates the ways people experienced music and how they came to an understanding in particular of the new music of their day.

A selection of the writings of A. B. Marx, one of the most important German music theorists of his time.

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Did you know that Beethoven contemplated, however fleetingly, writing more than forty symphonies and that for the Missa solemnis he sought stimulus from a Latin-German dictionary? And what about the underappreciated sociable side of Beethoven’s music to set alongside the familiar one of the heroic? Beethoven Studies 4 is a collection of ten chapters that approach the composer and his music from an appealing range of critical standpoints, aesthetic, analytical, biographical, historical and performance. Alongside essays that offer new information on Beethoven’s compositional practice and broaden understanding of the music’s contemporary and posthumous appeal, there are essays on his interaction with specific environments, Bonn and post-Napoleonic Austria, and vocal and piano performance practice. The volume will appeal to cultural historians and practitioners as well as Beethoven enthusiasts.

Political Beethoven explores Beethoven’s music as an active participant in political life from the Napoleonic Wars to the present day.

Presents thirteen studies that engage with the notion of formal function in a variety of ways
In 1942, drummer Viola Smith sent shock waves through the jazz world by claiming in Down Beat magazine that “hep girls” could sit in on any jam session and hold their own. In Women Drummers: A History from Rock and Jazz to Blues and Country, Angela Smith takes Viola at her word, offering a comprehensive look at the world of professional drumming and the women who had the courage and chops to break the barriers of this all-too-male field. Combining archival research with personal interviews of more than fifty female drummers representing more than eight decades in music history, Smith paints a vivid picture of their struggles to overcome discrimination—not only as professional musicians but in other parts of their lives. Women Drummers outlines the evolution of female drumming from pre-biblical times when women held important leadership roles to their silencing by the church during the Middle Ages to spearheading the fight for women’s rights in the modern era. The stories and personal accounts of female drummers who bucked tradition and societal norms are told against the backdrop of the times in which they performed and the genres they represented, from rock and jazz to blues and country. Although women have proven time and time again that they can more than hold their own against their male counterparts, female drummers not only remain a minority, but their contributions have been obscured by the traditional chauvinistic attitudes in the music business and gender stereotypes that surround the drum itself as a “male” instrument. Women Drummers takes a major step forward in undoing this misconception by acknowledging the talent, contribution, and growing power of women drummers in today’s music environment.

The new edition of the leading textbook on the biopsychosocial processes of aging in adults, fully revised and updated. Adult Development and Aging helps student readers understand the aging process both in themselves and in those around them. Approaching the subject from the biopsychosocial perspective — an innovative model of adult development that takes into account the influences and interactions of complex biological, psychological, and social processes — authors Susan Krauss Whitbourne and Stacey B. Whitbourne explore the latest concepts and applications in this exciting academic discipline. Based on Susan's classroom experience teaching her Psychology of Aging course, this engaging textbook integrates current research, real-world data, detailed explanations, and relatable examples to provide a balanced and accessible examination of the subject. This fully updated and revised seventh edition offers inclusive coverage of recent advances in neuroscience and genetics, cognitive functions, vocational development, sociocultural influences, mental health issues, health and prevention, and much more. "AgeFeeds" provide key information for each chapter, while new graphics, charts, tables, and figures enhance the text's visual appeal and strengthen student comprehension and retention. Acclaimed for its depth, currency, and student-friendly presentation, this popular textbook: Uses a multidisciplinary approach for understanding adult aging and development Offers positive images of aging and the newest and most relevant research in the field Provides new and updated illustrations, references, quizzes,
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.

American folklife is steeped in world cultures, or invented as new culture, always evolving, yet often practiced as it was created many years or even centuries ago. This fascinating encyclopedia explores the rich and varied cultural traditions of folklife in America - from barn raisings to the Internet, tattoos, and Zydeco - through expressions that include ritual, custom, crafts, architecture, food, clothing, and art. Featuring more than 350 A-Z entries, "Encyclopedia of American Folklife" is wide-ranging and inclusive. Entries cover major cities and urban centers; new and established immigrant groups as well as native Americans; American territories, such as Guam and Samoa; major issues, such as education and intellectual property; and expressions of material culture, such as homes, dress, food, and crafts. This encyclopedia covers notable folklife areas as well as general regional categories. It addresses religious groups (reflecting diversity within groups such as the Amish and the Jews), age groups (both old age and youth gangs), and contemporary folk groups (skateboarders and psychobillies) - placing all of them in the vivid tapestry of folklife in America. In addition, this resource offers useful insights on folklife concepts through entries such as "community and group" and "tradition and culture." The set also features complete indexes in each volume, as well as a bibliography for further research.

While there have been a number of studies that have explored African American “movement culture” and African American “movement politics,” rarely has the mixture of black music and black politics or, rather, black music as an expression of black movement politics, been explored across several genres of African American “movement music,” and certainly not with a central focus on the major soundtracks of the Civil Rights Movement: gospel, freedom songs, rhythm & blues, and rock & roll. Here the mixture of music and politics emerging out of the Civil Rights Movement is critically examined as an incredibly important site and source of spiritual rejuvenation, social organization, political education, and cultural transformation, not simply for the non-violent civil rights soldiers of the 1950s and 1960s, but for organic intellectual-artist-
activists deeply committed to continuing the core ideals and ethos of the Civil Rights Movement in the twenty-first century. Civil Rights Music: The Soundtracks of the Civil Rights Movement is primarily preoccupied with that liminal, in-between, and often inexplicable place where black popular music and black popular movements meet and merge. Black popular movements are more than merely social and political affairs. Beyond social organization and political activism, black popular movements provide much-needed spaces for cultural development and artistic experimentation, including the mixing of musical and other aesthetic traditions. “Movement music” experimentation has historically led to musical innovation, and musical innovation in turn has led to new music that has myriad meanings and messages—some social, some political, some cultural, some spiritual and, indeed, some sexual. Just as black popular movements have a multiplicity of meanings, this book argues that the music that emerges out of black popular movements has a multiplicity of meanings as well.

The understanding of music involves the mastery of its various layers of meaning. Sometimes this meaning can be acquired through human insight; at other times, it can be learned. The central concern of Musical Knowledge is the tension between intuitive and analytical ways of making sense of the world. Keith Swanwick examines this relationship on three levels: in considering music as a way of knowing; as the apparent predicament between qualitative and quantitative research paradigms; and as a tension in education. Keith Swanwick guides his reader from a theoretical exploration of musical knowledge, through an examination of ways of researching the musical experience to a concluding section which will be of direct practical help to teachers. He suggests ways in which music education can be a vital transaction, giving examples across a range of music teaching, including school classroom and instrumental studios. The book will be of interest to anyone who makes or responds to music.

There is a strong tradition of literary analyses of the musical artwork. Simply put, all musicology - any writing about music - is an attempt at making analogies between what happens within the world of sound and language itself. This study considers this analogy from the opposite perspective: authors attempting to structure words using musical forms and techniques. It's a viewpoint much more rarely explored, and none of the extant studies of novelists' musical techniques have been done by musicians. Can a novel follow the form of a symphony and still succeed as a novel? Can musical counterpoint be mimicked by words on a page? Alan Shockley begins looking for answers by examining music's appeal for novelists, and then explores two brief works, a prose fugue by Douglas Hofstadter, and a short story by Anthony Burgess modeled after a Mozart symphony. Analyses of three large, emblematic attempts at musical writing follow. The much debated 'Sirens' episode of James Joyce's Ulysses, which the author famously likened to a fugue, Burgess' largely ignored Napoleon Symphony: A Novel
in Four Movements, patterned on Beethoven's Eroica, and Joyce's Finnegans Wake, which Shockley examines as an attempt at composing a fully musicalized language. After these three larger analyses, Shockley discusses two quite recent brief novels, William Gaddis' novella Agapage and David Markson's This is not a novel, proposing that each of these confounding texts coheres elegantly when viewed as a musically-structured work. From the perspective of a composer, Shockley offers the reader fresh tools for approaching these dense and often daunting texts.

Improvisation was a crucial aspect of musical life in Europe from the late eighteenth century through to the middle of the nineteenth, representing a central moment in both public occasions and the private lives of many artists. Composers dedicated themselves to this practice at length while formulating the musical ideas later found at the core of their published works; improvisation was thus closely linked to composition itself. The full extent of this relation can be inferred from both private documents and reviews of concerts featuring improvisations, while these texts also inform us that composers quite often performed in public as both improvisers and interpreters of pieces written by themselves or others. Improvisations presented in concert were distinguished by a remarkable degree of structural organisation and complexity, demonstrating performers' consolidated abilities in composition as well as their familiarity with the rules for improvising outlined by theoreticians.

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