
Text Act Essays On Music And Performance

Reading Pop : Approaches to Textual Analysis in
Popular Music

A Language of Its Own

Essays on Music

The Musical Work

Stravinsky and the Russian Traditions

Sound Heritage

Good Music

Mozart's Piano Music

The Life of Texts

Historical Performance and New Music

Hearing and Knowing Music

Essays on Benjamin Britten from a Centenary
Symposium

Duke Ellington Studies

Aesthetics and Music

Music and Text

Law and Art

Mozart in Vienna

Being True to Works of Music

Music Inside Out

Revival: Outspoken Essays on Music (1922)

The Danger of Music and Other Anti-Utopian
Essays

The Art of Music and Other Essays
 Musical Performance
 The Oxford Handbook of The American Musical
 Legacies of Power in American Music
 Music in American Crime Prevention and
 Punishment
 Lutheranism, Anti-Judaism, and Bach's St. John
 Passion
 Essays on Music and Performance
 Text and Act
 Vital Performance
 Write All These Down
 Image-Music-Text
 Making Light
 Word and Music Studies
 Musical Lives and Times Examined
 The Musical Work of Nadia Boulanger
 Outspoken Essays on Music
 Music, Structure, Thought: Selected Essays
 Postnational Musical Identities
 Musical Entanglements between Germany and
 East Asia

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*Reading Pop :
 Approaches to
 Textual
 Analysis in*

Popular Music

Routledge

Postnational

Musical

Identities

gathers

interdisciplinary

y essays that

explore how

music

audiences and

markets are

imagined in a

globalized

scenario, how

music reflects

and reflects

upon new

understanding
 s of
 citizenship
 beyond the
 nation-state,
 and how
 music works
 as a site of
 resistance
 against
 globalization.
 "Hybridity,"
 "postnationali
 sm,"
 "transnationali
 sm,"
 "globalization,
 " "diaspora,"
 and similar
 buzzwords
 have not only
 informed
 scholarly
 discourse and
 analysis of
 music but also
 shaped the
 way musical
 productions
 have been
 marketed
 worldwide in

recent times.
 While the
 construction
 of identities
 occupies a
 central
 position in this
 context, there
 are
 discrepancies
 between the
 conceptualizat
 ion of music
 as an
 extremely
 fluid
 phenomenon
 and the
 traditionally
 monovalent
 notion of
 identity to
 which it has
 historically
 been
 incorporated.
 As such,
 music has
 always been
 linked to the
 construction
 of regional

and national
 identities. The
 essays in this
 collection
 seek to
 explore the
 role of music,
 networks of
 music
 distribution,
 music
 markets,
 music
 consumption,
 music
 production,
 and music
 scholarship in
 the
 articulation of
 postnational
 sites of
 identification.
[A Language of
 Its Own](#)
 Routledge
 Historically
 Informed
 Performance,
 or HIP, has
 become an
 influential and

exciting development for scholars, musicians, and audiences alike. Yet it has not been unchallenged, with debate over the desirability of its central goals and the accuracy of its results. The author suggests ways out of this impasse in Romantic performance style. In this wide-ranging study, pianist and scholar Andrew John Snedden takes a step back, examining the strengths and limitations of HIP. He

proposes that many problems are avoided when performance styles are understood as expressions of their cultural era rather than as simply composer intention, explaining not merely how we play, but why we play the way we do, and why the nineteenth century Romantics played very differently. Snedden examines the principal evidence we have for Romantic performance style,

especially in translation of score indications and analysis of early recordings, finally focusing on the performance styles of Liszt and Chopin. He concludes with a call for the reanimation of culturally appropriate performance styles in Romantic repertoire. This study will be of great interest to scholars, performers, and students, to anyone wondering about how our

performances reflect our culture, and about how the Romantics played their own culturally-embedded music.

Essays on Music
Cambridge University Press
Melopoetics, the study of the multifarious relations between music and literature, has emerged in recent years as an increasingly popular field of interdisciplinary inquiry. Brought together in

this volume for the first time within the broadly conceived framework of this developing comparative discipline, noted musicologists and literary critics explore diverse topics of shared concern such as literary theory as a model for musical criticism, genre theories in literature and music, the criticism and analysis of texted music, and the role of aesthetic, historical, and cultural

understanding in concepts of text--music convergence. This book of fourteen original essays--united here not by a common ideology but by common subject matter--demonstrates how musical and literary scholarship can combine forces effectively on the common ground of contemporary critical theory and interpretive practice. The concluding essay by interdisciplinary historian

Hayden White offers a magisterial, non-biased assessment of the individual contributions. By generalizing the critical issues raised, White locates this ambitious enterprise of contemplating "music and text" in the larger context of intellectual history. *The Musical Work* Oxford University Press
A Travers Chants is the collection of writings selected from his thirty-odd years of musical

journalism. These essays cover a wide spectrum of intellectual inquiry: Beethoven's nine symphonies and his opera, *Fidelio*; Wagner and the partisans of the "Music of the Future"; Berlioz's idols - Gluck, Weber, and Mozart. There is an eloquent plea to stop the constant rise in concert pitch (an issue still discussed today), a serious piece on the place of music in church, and a humorous and imaginative

account of musical customs in China. [Stravinsky and the Russian Traditions](#) Indiana University Press
The textual foundations of works of great cultural significance are often less stable than one would wish them to be. No work of Homer, Dante or Shakespeare survives in utterly reliable witnesses, be they papyri, manuscripts or printed editions. Notions of textual

authority have varied considerably across the ages under the influence of different (and differently motivated) agents, such as scribes, annotators, editors, correctors, grammarians, printers and publishers, over and above the authors themselves. The need for preserving the written legacy of peoples and nations as faithfully as possible has always been counterbalanced by a duty

to ensure its accessibility to successive generations at different times and in different cultural contexts. The ten chapters collected in this volume offer critical approaches to such authors and texts as Homer, the Bible, *The Thousand and One Nights*, Dante, Montaigne, Shakespeare, Eliot, but also Leonardo da Vinci's manuscripts uniquely combining word and image, as well as

Beethoven's 'Tempest' sonata (Op. 31, No. 2) as seen from the angle of music as text. Together the contributors argue that an awareness of what the 'life of texts' entails is essential for a critical understanding of the transmission of culture. *Sound Heritage* Cambridge University Press
Like literature and art, music has 'works'. But not every piece of music is called a work, and not

every musical performance is made up of works. The complexities of this situation are explored in these essays, which examine a broad swathe of western music. From plainsong to the symphony, from Duke Ellington to the Beatles, this is at root an investigation into how our minds parcel up the music that we create and hear.

Good Music
Cambridge
Scholars
Publishing

Nadia Boulanger - composer, critic, impresario and the most famous composition teacher of the twentieth century - was also a performer of international repute. Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions.

This book considers how gender shaped the

possibilities that marked Boulanger's performing career, tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon.

Brooks investigates Boulanger's promotion of structurally motivated performance styles, showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history. The book explores

the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork, in which musical form and meaning are ideally joined, and show how her ideas relate to broader currents in French aesthetics and culture.

Mozart's Piano Music

Cambridge University Press

"A book of landmark importance. It is

unprecedented in its design: a brilliantly selected group of essays on music coupled with lucid, deeply incisive, and in every way masterly analysis of Adorno's thinking about music. No one who studies Adorno and music will be able to dispense with it; and if they can afford only one book on Adorno and music, this will be the one. For in miniature, it contains everything one needs: a

collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt; totally reliable scholarship; and powerfully illuminating commentary that will help readers at all levels read and re-read the essays in question."—Rose Rosengard Subotnik, author of *Deconstructive Variations: Music and Reason in Western Society* "An invaluable contribution to

Adorno scholarship, with well chosen essays on composers, works, the culture industry, popular music, kitsch, and technology. Leppert's introduction and commentaries are consistently useful; his attention to secondary literature remarkable; his interpretation responsible. The new translations by Susan Gillespie (and others) are outstanding not only for their care and readability, but also for their sensitivity to Adorno's forms and styles."—Lydia Goehr, author of *The Quest for Voice: Music, Politics and the Limits of Philosophy* "With its careful, full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries, Richard Leppert's magisterial book represents a brilliant solution to the age-old dilemma of bringing together primary text and interpretation in one volume."—James Deaville, Director, School of the Arts, McMaster University "The developing variations of Adorno's life-long involvement with musical themes are fully audible in this remarkable collection. What might be called his 'literature on notes' brilliantly

complements the 'notes to literature' he devoted to the written word. Richard Leppert's superb commentaries constitute a book-length contribution in their own right, which will enlighten and challenge even the most learned of Adorno scholars."—Martin Jay, author of *The Dialectical Imagination: A History of The Frankfurt School and the Institute of Social Research* "There is a foot in Anglo-American musicology today the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980. *Essays on Music* will play a central role in this effort. It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project; and it will do so because Leppert has explained these writings, in commentaries that amount to a book-length study, so as to reveal to non-musicologists the essentially musical foundation of this project. No one interested in Adorno from any perspective—or, for that matter, in modernity and music all told—can afford to ignore *Essays on*

Music."—Gary Tomlinson, author of *Metaphysical Song: An Essay on Opera* "This book is both a major achievement by its author-editor and a remarkable act of scholarly generosity for the rest of us. Until now, English translations of Adorno's major essays on music have been scattered and often unreliable. Until now, there has been no comprehensive scholarly

treatment of Adorno's musical thinking. This volume remedies both problems at a single stroke. It will be read equally—and eagerly—for Adorno's texts and for Richard Leppert's commentary on them, both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music. No one knows Adorno better than

Leppert, and no one is better equipped to clarify the complex interweaving of sociology, philosophy, and musical aesthetics that is central to Adorno's work. From now on, everyone who reads Adorno on music, whether a beginner or an expert, is in Richard Leppert's debt for devoting his exceptional gifts of learning and lucidity to this project."—Lawrence Kramer, author of

Musical
 Meaning:
 Toward a
 Critical History
**The Life of
 Texts** A&C
 Black
 This text
 presents
 keywords and
 critical terms
 that deepen
 analysis and
 interpretation
 of the musical.
 Taking into
 account issues
 of
 composition,
 performance,
 and reception,
 the book's
 contributors
 bring a range
 of practical
 and
 theoretical
 perspectives
 to bear on
 their
 considerations
 of American
 musicals.
**Historical
 Performance
 and New
 Music** Oxford
 University
 Press
 Being True to
 Works of
 Music explores
 the varieties
 of authenticity
 involved in our
 practice of
 performing
 works of
 Western
 classical
 music. Its key
 argument is
 that the
 familiar
 'authenticity
 debate' about
 the
 performance
 of such works
 has tended to
 focus on a
 side issue.
 While much
 has been
 written about
 the
 desirability (or
 otherwise) of
 historical
 authenticity —
 roughly,
 performing
 works as they
 would have
 been
 performed,
 under ideal
 conditions, in
 the era in
 which they
 were
 composed —
 the most
 fundamental
 norm
 governing our
 practice of
 work
 performance
 is, in fact,
 another kind
 of kind of
 truthfulness to
 the work
 altogether.
 This is

interpretive authenticity: being faithful to the performed work by virtue of evincing a profound, far-reaching, or sophisticated understanding of it. As such, performers are justified, on occasion, in sacrificing some score compliance for the sake of making their performance more interpretively authentic. Written in a clear, engaging style with discussion of musical examples throughout,

this book will be of great interest to both philosophers of music and musicologists. *Hearing and Knowing Music* Univ of California Press Essays on semiology Essays on Benjamin Britten from a Centenary Symposium Macmillan The Western musical tradition has produced not only music, but also countless writings about music that remain in continuous—and

enormously influential—dialogue with their subject. With sweeping scope and philosophical depth, *A Language of Its Own* traces the past millennium of this ongoing exchange. Ruth Katz argues that the indispensable relationship between intellectual production and musical creation gave rise to the Western conception of music. This evolving and sometimes conflicted process, in

turn, shaped the art form itself. As ideas entered music from the contexts in which it existed, its internal language developed in tandem with shifts in intellectual and social history. Katz explores how this infrastructure allowed music to explain itself from within, creating a self-referential and rational foundation that has begun to erode in recent years. A magisterial

exploration of a frequently overlooked intersection of Western art and philosophy, *A Language of Its Own* restores music to its rightful place in the history of ideas.

Duke Ellington Studies BRILL
Over the last dozen years, the writings of Richard Taruskin have transformed the debate about "early music" and "authenticity." *Text and Act* collects for the first time the most important of Taruskin's

essays and reviews from this period, many of which are now classics in the field.

Taking a wide-ranging cultural view of the phenomenon, he shows that the movement, far from reviving ancient traditions, in fact represents the only truly modern style of performance being offered today. He goes on to contend that the movement is therefore far more valuable and even

authentic than the historical verisimilitude for which it ostensibly strives could ever be. These essays cast fresh light on many aspects of contemporary music-making and music-thinking, mixing lighthearted debunking with impassioned argumentation. Taruskin ranges from theoretical speculation to practical criticism, and covers a repertory spanning from Bach to Stravinsky.

Including a newly written introduction, Text and Act collects the very best of one of our most incisive musical thinkers. **Aesthetics and Music** Oxford University Press, USA Comprehensive and engaging exploration of Mozart's greatest works, focussing on his dual roles as performer and composer in Vienna. *Music and Text* University of Michigan Press

Table of contents
Law and Art Cambridge University Press
An engaging but sophisticated look at the debates and ideas involved in the aesthetics of music - part of a major new series from Continuum.
Mozart in Vienna Oxford University Press
Although the use of music for extramusical purposes has been a part of American culture for some time, the

phenomenon remained largely unknown to the general public until revelations became widespread of startling military practices during the second Iraq War. In *Music in American Crime Prevention and Punishment*, Lily E. Hirsch explores the related terrain at the intersection of music and law, demonstrating the ways in which music has become a tool of law

enforcement and justice through: police and community leaders' use of classical music in crime deterrence and punishment; the use of rap lyrics as prosecutorial evidence; allegations of music as incitement to violence; and the role of music in U.S. prisons and in detention centers in Guantanamo, Iraq, and Afghanistan. In the course of her study, Hirsch asks several questions:

How does the law treat music? When and why does music participate in the law? How does music influence the legal process? How does the legal process influence music? And how do these appropriations affect the Romantic ideals underlying our view of music? *Being True to Works of Music* Oxford University Press
This volume honors and extends the contributions of educator and scholar

Dr. Michael J. Budds to the field of musicology, particularly the study of American music. As the longtime editor of two book series for the College Music Society, Budds nurtured a wide range of scholarship in American music and had a lasting impact on the field. This book brings together scholars who worked with Budds as a colleague, editor, or mentor to carry on his legacy of

passionate engagement with America's rich and varied musical heritage. Ranging through jazz, gospel, Americana, and film music to American classical, and addressing music's social contexts and analytical structure, the research gathered here attests to the diversity of the mosaic that is American music and the numerous scholarly approaches that have been taken to the subject.

Music Inside Out
Cambridge University Press
Among the most original and provocative musicological writers of his generation, James Hepokoski has elaborated new paradigms of inquiry for both music history and music theory. Advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings, his work spans

both disciplines and offers substantial challenges for each. At its core is the conviction that a close study of musical genres, procedures, and structures those qualities of a composition that are specifically musical is essential to any

responsible hermeneutic enterprise. Selected from writings from 1984 to 2008, this collection of essays provides a generous introduction to the author's most innovative and influential work on a wide variety of topics: musicological methodology, issues of

staging and performance, Italian opera, program music, and exemplary studies of individual pieces. *Revival: Outspoken Essays on Music (1922)* Princeton University Press A series of essays on reactions and emotional responses to music.