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Chamber Music: A Research and Information Guide is a reference tool for anyone interested in chamber music.

Page 1/127

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It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and magazines,

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dissertations and theses, and essays or chapters in Festschriften, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online

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environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for

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printing.

This book unfolds the manifold, complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic: systematically as an outline, as completely as possible, in the aspects of Fuzzy Logic in this relation, and

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especially in music as a process with three main phases, five anthropological layers, and thirteen forms of existence of the art work (Classics, Jazz, Pop, Folklore). Being concerned with the ontological, gnoseological, psychological, and (music-) aesthetical status and the relative importance of

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different phenomena of relationship between music and Fuzzy Logic, the explication follows the four main principles (with five phenotypes) of Fuzzy Logic with respect to music: similarity, sharpening 1 as filtering, sharpening 2 as crystallization, blurring, and variation. The book

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reports on years of author's research on topics that have been only little explored so far in the area of Music and Fuzzy Logic. It merges concepts of music analysis with fuzzy logical modes of thinking, in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic,

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and also non-specialists in both fields. The book introduces the concept of dialectic between sharpening and – conscious – “blurring”. In turn, some important aspects of this dialectic are discussed, placing them in an historical dimension, and ending in the postulation of a 'musical turn' in the

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sciences, with some important reflections concerning a "Philosophy of Fuzzy Logic". Moreover, a production-oriented thinking is borrowed from fuzzy logic to musicology in this book, opening new perspectives in music, and possibly also in other artistic fields. An introduction to T. W. Adorno's

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aesthetics and sociology of music.

zwölf theoretische Vorlesungen

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theoretische Vorlesungen

Gaga Aesthetics

Formal Functions in Perspective

Popular Music and the Poetics of Self in

Fiction

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Beiträge zur kritischen Theorie der Massenkultur

F. W. Taylor

A critical study of the concept of form in Adorno's writings on art and literature. Adorno's Poetics of Form is the first book-length examination of the elusive deployment of the

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concept of form in Adorno's writings on art and literature, and the first monograph to offer a comprehensive account of the relation of these writings to his broader philosophical project. It examines form within the constellation of concepts that exist around it, considering how it appears

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when seen in conjunction with and in opposition to content, expression, genre, and material. Illuminated from these angles, form is revealed as the site of a complex web of dynamic conceptual interactions. The book thus offers a resolution to a problem in Adorno's work that has remained

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unsolved for several decades, and in doing so sets out the consequences of Adorno's poetics for literary and critical theory today.

Igor Stravinsky left behind a complex heritage of music and ideas. There are many examples of discrepancies between his literate statements

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about music and musicians and his musical compositions and activity. Per Dahl presents a model of communication that unveils a clear and logical understanding of Stravinsky's heritage, based on the extant material available. From this, Dahl argues the case for Stravinsky's

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music and his ideas as separate entities, representing different modes of communication. As well as describing a triangular model of communication, based on a tilted and extended version of Ogden's triangle, Dahl presents an empirical investigation of Stravinsky's

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vocabulary of signs and expressions in his published scores - his communicative mode towards musicians. In addition to simple statistics, Dahl compares the notation practice in the composer's different stylistic epochs as well as his writing for different sizes of ensembles. Dahl

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also considers Stravinsky's performances and recordings as modes of communication to investigate whether the multi-layered model can soften the discrepancies between Stravinsky the literate and Stravinsky the musician.

Der Sammelband präsentiert Beiträge

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des internationalen Kongresses Die Neue Judische Schule, der im Mai 2004 an der Universität Potsdam stattfand und an dem renommierte Wissenschaftler aus Deutschland, Israel, den USA, Russland, Grossbritannien und Schweden teilnahmen. Ihre Arbeiten berühren

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verschiedenste Aspekte der Forschung über dieses Thema. Besonders wichtig war die Klärung der Quellenlage: Die Dokumente der Neuen Judischen Schule sind durch politische Umstände und bewegte Schicksale der Komponisten in der ganzen Welt zerstreut. Bis vor einigen

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Jahren waren sie aus verschiedenen Gründen oft gar nicht zugänglich, manchmal war nicht einmal der Verbleib der Nachlasse bekannt. Zum Kongress waren Vertreter von vier wichtigen Archiven eingeladen, ihre Vorträge bilden den ersten Teil des Bandes. Die Beiträge des zweiten

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Teils belegen eindrucksvoll, dass die Neue Jüdische Schule keineswegs auf Russland beschränkt war, und dass ihr unmittelbarer Einfluss weit in die Nachkriegszeit hinein reichte. Im Mittelpunkt des dritten Teils stehen herausragende Protagonisten der Neuen Jüdischen Schule. Für jüdische

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Kunstmusik war die osteuropäische
jüdische Musiktradition die wichtigste
Inspirationsquelle. Diesem Thema ist
der vierte Teil gewidmet. Der letzte,
fünfte Teil befasst sich mit den
aktuellen Entwicklungen auf dem
Gebiet jüdischer Kunstmusik im
Zusammenhang mit der Geschichte

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der Neuen Jüdischen Schule und ihren Traditionen.

Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music

New Perspectives on Music History in the 20th and 21st Century

Music in Society

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The Dialectics of Idea and
Realizations in the Artwork Process
Typen musikalischen Verhaltens.
Leichte Musik. Funktion. Klassen und
Schichten. Oper. Kammermusik.
Dirigent und Orchester. Musikleben.
Öffentliche Meinung, Kritik. Nation.
Moderne. Vermittlung

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Music, Imagination, and Culture
Over and Over

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

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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.

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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

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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

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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.

Max Weber is a magisterial figure in

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the social sciences. His fundamental contributions to the methodological and conceptual apparatus of sociology remain of continuing relevance to contemporary debates. His astonishing range and quality of

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work on topics ranging from the comparative sociology of religion to political sociology, and the sociology of law to the sociology of music, have established Weber as a permanent point of reference for modern scholarship. Scholarly

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debates on the nature, significance and purpose of Weber's work demonstrate a significance for sociology's self-image that extends beyond their immediate interpretive importance. This volume, edited by one of the world's leading Weber

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scholars, offers an unparalleled selection of key Weber scholarship organized thematically and spanning the range of his sociological influence.

The volume presents current research in the field of Systematic

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Musicology at the Institute of
Musicology, University of Hamburg.
Internationally leading research like
the unique 'Acoustic Camera'
developed at the Institute or a real-
time hardware implementation of
Physical Modeling as well as

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important contributions to the field of Musical Neurocognition and Psychology, like Forensic Music Psychology, or the development of a Syllogistic Music Theory addresses hot topics in Systematic Musicology today. Der Band

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präsentiert die aktuelle Forschung
der Systematischen
Musikwissenschaft am Institut für
Musikwissenschaft, Universität
Hamburg. Bei der international
führenden Forschung, wie etwa der
weltweit größten 'Akustischen

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Kamera', welche am Institut entwickelt wurde, oder der Echtzeit-Hardware-Implementierung von physikalischer Modellierung wie auch bei wichtigen Beiträgen auf den Gebieten der Musikalischen Neurokognition und Musikalischen

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Psychologie, z.B. der Forensischen
Musikpsychologie oder der
Entwicklung einer Syllogistischen
Musiktheorie, handelt es sich um
Schlüsselthemen heutiger
Musikwissenschaft.

Essays on Musical Form from

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Haydn to Adorno

Vol. 3

The Cambridge Companion to
Adorno

Frankfurt School

A Guide to the Sociology of Music

A Research and Information Guide

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Jüdische Kunstmusik im 20.
Jahrhundert

***In this book, native popular
musicologists focus on their own
popular music cultures from
Germany, Austria and
Switzerland for the first time:
from subcultural to mainstream***

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phenomena; from the 1950s to contemporary acts. Starting with an introduction and two chapters on the histories of German popular music and its study, the volume then concentrates on focused, detailed and yet concise close readings from different

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perspectives (including particular historical East and West German perspectives), mostly focusing on the music and its protagonists. Moreover, these analyses deal with very original specific genres such as Schlager and Krautrock as well as transcultural genres

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such as Punk or Hip Hop. There are additional chapters on characteristically German developments within music media, journalism and the music industry. The book will contribute to a better understanding of German, Austrian and Swiss

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***popular music, and will
interconnect international and
especially Anglo-American
studies with German approaches.
The book, as a consequence, will
show close connections between
global and local popular music
cultures and diverse traditions of***

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study.

Musicians imagine music by means of functional models which determine certain aspects of the music while leaving others open. This gap between image and the experience it models offers a source of compositional

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creativity; different musical cultures embody different ways of imagining sound as music. Drawing on psychological and philosophical materials as well as the analysis of specific musical examples, Cook here defines the difference between music theory

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and aesthetic criticism, and affirms the importance of the ordinary listener in musical culture.

The volume explores the various intersections and interconnections of the self and popular music in fiction; it

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examines questions of musical taste and identity construction across decades, spaces, social groups, and cultural contexts, covering a wide range of literary and musical genres.

Multiple Modernities

Routledge Library Editions:

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Romanticism

Adorno's Aesthetics of Music

Musical Acoustics,

**Neurocognition and Psychology
of Music**

Adorno's Poetics of Form

The Frankfurt School

Quellenlage,

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**Entstehungsgeschichte,
Stilanalysen**

The book is based on documentary and biographical materials that have only recently become available. As the narrative follows the Institute for Social Research from Frankfurt am

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Main to Geneva, New York, and Los Angeles, and then back to Frankfurt, Wiggershaus continually ties the evolution of the school to the changing intellectual and political contexts in which it operated.

Multiple Modernities explores the

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cultural terrain of East Asia. Arguing that becoming modern happens differently in different places, the contributors examines popular culture - most notable cinema and television - to see how modernization, as both a response to the West and as a process

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that is unique in its own right in the region, operates on a mass level.

Included in this collection are significant explorations of popular culture in East Asia, including Chinese new cinema and rock music, Korean cinema, Taiwanese television, as well

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as discussions of alternative arts in general. While each essay focuses on specific nations or cinemas, the collected effect of reading them is to offer a comprehensive, in-depth picture of how popular culture in East Asia operates to both generate and

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reflect the immense change this significant region of the world is undergoing. Contributors include: Jeroen de Kloet, Mitsuhiro Yoshimoto, Yomota Inuhiko, Frances Gateward, Hector Rodriguez, Dai Jaihua, David Desser, August Palmer, Lu Szu-Ping

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and the editor.

The subject of this study has two distinct but not unrelated aspects: first, an investigation into the sociology of music as an autonomous and specialized discipline; and second, an examination of certain fundamental

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facts that may be considered within the purview of the sociology of music itself. If an analysis and study even a preliminary one of these facts is to be properly focused and fruitful, we must first try to determine the subject and methods of the sociology of music,

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its position and boundaries in respect to musicology, and, most especially, its relation to the aesthetics of music and music history. It is equally indispensable to ascertain what the sociology of music as a separate scholarly discipline embraces, where

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its investigation leads, and, finally, to establish its position vis-a-vis sociology in general. (From the Author's Introduction.)

*zwölf theoretische Vorlesungen
Modes of Communication in
Stravinsky's Works*

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*Current Research in Systematic
Musicology, at the Institute of
Musicology, University of Hamburg
Krise und Illusion
Perspectives on German Popular
Music
Einleitung in die Musiksoziologie. 12*

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theoretische Vorlesungen. (1. Aufl.)

12 theoretische Vorlesungen

This unique reference book offers a holistic description of the multifaceted field of systematic musicology, which is the study of music, its production and perception, and its cultural, historical and

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philosophical background. The seven sections reflect the main topics in this interdisciplinary subject. The first two parts discuss musical acoustics and signal processing, comprehensively describing the mathematical and physical fundamentals of musical sound

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generation and propagation. The complex interplay of physiology and psychology involved in sound and music perception is covered in the following sections, with a particular focus on psychoacoustics and the recently evolved research on embodied music cognition. In

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addition, a huge variety of technical applications for professional training, music composition and consumer electronics are presented. A section on music ethnology completes this comprehensive handbook. Music theory and philosophy of music are imbedded throughout. Carefully

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edited and written by internationally respected experts, it is an invaluable reference resource for professionals and graduate students alike.

Working across established disciplines & methodological divides, these essays investigate the ways in which texts, artists, & performers in

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all kinds of media have utilized sound materials in order to enforce or complicate dominant notions of German cultural & national identity. Following the volumes on Henri Fayol, this next mini-set in the series focuses on F.W. Taylor, the initiator of "scientific management". Taylor

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set out to transform what had previously been a crude art form into a firm body of knowledge.

Zbornik Radova Sa Naučnog Skupa Odžanog Od 11. Do 13. Oktobra 2007

Sign and Expression

Essays on the Acoustics of German Culture

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*Experimental Affinities in Music
Resounding International Relations
A Critical Introduction
Exploring Repetition in Popular
Music
Since the early
transformation of European*

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*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*

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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

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*foundations of a global
music historiography,
building on new models such
as transnationalism,
entangled histories, and
reflexive globalization. The
relationship between music*

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and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

This book explores a provocative area of inquiry

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*for critical theory and
research into world politics
and popular culture: music.
Not just because political
science barely engages with
anything musical, but also
because it is clear that many*

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*opportunities for critical
scholarship and reflection
on global politics and
economics are present in the
spaces and relationships
created by organized sound.
It is easy to focus on the*

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textual elements of music, but there is more at stake than just the words. Critical reflection on the intersections between music and politics also need to take into account the

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*visceral and non-verbal
elements such as
counterpoint and harmony,
polyphony and dissonance,
noise, rhymes, rhythms,
performance and the
visual/aural dimensions to*

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music-making.

*Winner of the Wallace Berry
Award, Society for Music
Theory Winner, ASCAP
Deems Taylor Award With
their insistence that form is
a dialectical process in the*

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*music of Beethoven,
Theodor Adorno and Carl
Dahlhaus emerge as the
guardians of a long-standing
critical tradition in which
Hegelian concepts have
been brought to bear on the*

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*question of musical form.
Janet Schmalfeldt's ground-
breaking account of the
development of this
Beethoven-Hegelian
tradition restores to the
term "form" some of its*

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*philosophical associations in
the early nineteenth
century, when profound
cultural changes were
yielding new relationships
between composers and
their listeners, and when*

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*music itself - in particular,
instrumental music - became
a topic for renewed
philosophical investigation.
Precedents for Adorno's and
Dahlhaus's concept of form
as process arise in the*

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*Athenaum Fragments of
Friedrich Schlegel and in
the Encyclopaedia Logic of
Hegel. The metaphor
common to all these sources
is the notion of becoming; it
is the idea of form coming*

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*into being that this study
explores in respect to music
by Beethoven, Schubert,
Mendelssohn, Chopin, and
Schumann. A critical
assessment of Dahlhaus's
preoccupation with the*

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*opening of Beethoven's
"Tempest" Sonata serves as
the author's starting point
for the translation of
philosophical ideas into
music-analytical terms-ones
that encourage listening*

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"both forward and backward," as Adorno has recommended. Thanksto the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers

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could increasingly trust that performers and listeners would be responsive to striking formal transformations. The author's analytic method strives to capture the

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*dynamic, quasi-narrative
nature of such
transformations, rather than
only their end results. This
experiential approach to the
perception of form invites
listeners and especially*

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*performers to participate in
the interpretation of
processes by which, for
example, a brooding
introduction-like opening
must inevitably become
the essential main theme in*

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*Schubert's Sonata, Op. 42,
or in which tremendous
formal expansions in
movements by Mendelssohn
offer a dazzling opportunity
for multiple retrospective
reinterpretations. Above all,*

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*In the Process of Becoming
proposes new ways of
hearing beloved works of
the romantic generation as
representative of their
striving for novel, intensely
self-reflective modes of*

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communication.

*Musical Composition in the
Context of Globalization*

*Perspectives on East Asian
and European Music History*

Chamber Music

Critical Evaluations in

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*Business and Management
Art, Fashion, Popular
Culture, and the Up-Ending
of Tradition
Sound Matters*

Music and Fuzzy Logic

From the Tin Pan Alley 32-bar form,

Page 94/127

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through the cyclical forms of modal jazz, to the more recent accumulation of digital layers, beats, and breaks in Electronic Dance Music, repetition as both an aesthetic disposition and a formal property has stimulated a diverse

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range of genres and techniques. From the angles of musicology, psychology, sociology, and science and technology, Over and Over reassesses the complexity connected to notions of repetition in a variety of musical genres. The

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first edited volume on repetition in 20th- and 21st-century popular music, *Over and Over* explores the wide-ranging forms and use of repetition - from large repetitive structures to micro repetitions - in relation to both specific and large-

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scale issues and contexts. The book brings together a selection of original texts by leading authors in a field that is, as yet, little explored. Aimed at both specialists and neophytes, it sheds important new light on one of the fundamental

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phenomena of music of our times.
Presents thirteen studies that
engage with the notion of formal
function in a variety of ways
Changes our picture of how music
and politics interact through a
rigorous and wide-ranging

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reappraisal of the field.

Max Weber

Einleitung in die Musiksoziologie
Its History, Theories, and Political
Significance
Springer Handbook of Systematic
Musicology

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In the Process of Becoming
12 theoret. Vorlesgn
Music and Politics

The great German philosopher and aesthetic theorist Theodor Wiesengrund Adorno (1903-1969) was one of the main philosophers of the first generation of the

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Frankfurt School of critical theory. An accomplished musician Adorno first focused on the theory of culture and art. Later he turned to the problem of the self-defeating dialectic of modern reason and freedom. In this collection of essays, imbued

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with the most up-to-date research, a distinguished roster of Adorno specialists explore the full range of his contributions to philosophy, history, music theory, aesthetics and sociology.

Pop art has traditionally been the most visible visual art within

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popular culture because its main transgression is easy to understand: the infiltration of the “low” into the “high”. The same cannot be said of contemporary art of the 21st century, where the term “Gaga Aesthetics” characterizes the condition of

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popular culture being extensively imbricated in high culture, and vice-versa. Taking Adorno and Horkheimer's "The Culture Industry" and Adorno's Aesthetic Theory as key touchstones, this book explores the dialectic of high and low that forms the

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foundation of Adornian aesthetics and the extent to which it still applied, and the extent to which it has radically shifted, thereby 'upending tradition'. In the tradition of philosophical aesthetics that Adorno began with Lukács, this explores the

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ever-urgent notion that high culture has become deeply enmeshed with popular culture. This is “Gaga Aesthetics”: aesthetics that no longer follows clear fields of activity, where “fine art” is but one area of critical activity. **Indeed, Adorno's**

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concepts of alienation and the tragic, which inform his reading of the modernist experiment, are now no longer confined to art. Rather, stirring examples can be found in phenomena such as fashion and music video. In addition to dealing with Lady

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Gaga herself, this book traverses examples ranging from Madonna's Madam X to Moschino and Vetements, to deliberate on the strategies of subversion in the culture industry.

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Page 111/127

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Muzički Modernizam--nova

Tumačenja

Einleitung in die

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theoretische Vorlesungen [von]

Theodor W. Adorno

Exploring experimental attitudes in

music Experimental Affinities in

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Music brings together diverse artistic, musicological, historical, and philosophical essays, enhancing a broad discourse on artistic experimentation, and exploring various experimental attitudes in music composed between the

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thirteenth and twentieth centuries.

The golden thread running through the different chapters is the quest for inherently experimental musical practices, a quest pursued from interrogating, descriptive, or challenging perspectives, and always

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*in relation to concrete music
examples. Experimental is taken as an
adventurous compositional,
interpretive, or performative attitude
that can cut across different ages and
styles. Affinities suggest connectors
and connections, convergences,*

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contiguities, and adjacencies that are found in and through a diversity of approaches and topics. The texts share a common genesis: the lectures of the International Orpheus Academies for Music and Theory convened by Luk Vaes (2011) and

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*Paulo de Assis (2012, 2013). The
affinities found in this volume include
essays by Lydia Goehr, Felix
Diergarten, Mark Lindley, Martin
Kirnbauer, Edward Wickham,
Lawrence Kramer, Hermann
Danuser, and Thomas Christensen, as*

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*well as interviews with pianist Leon
Fleisher, with pianist-composer
Frederic Rzewski, and with composer
Helmut Lachenmann. Contributors
Paulo de Assis (Orpheus Institute,
Ghent), Thomas Christensen
(University of Chicago), Hermann*

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*Danuser (Humboldt University), Felix
Diergarten (Schola Cantorum
Basiliensis), Leon Fleisher (pianist),
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Martin Kirnbauer (University of
Basel), Lawrence Kramer (Fordham
University), Helmut Lachenmann*

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(composer), Mark Lindley (University of Hyderabad), Frederic Rzewski (pianist-composer), Luk Vaes (Orpheus Institute, Ghent), Edward Wickham (St Catharine's College, Cambridge)

This collection investigates the

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concept of modernity in music and its multiple interpretations in Europe and East Asia. Through contributions by both European and East Asian musicologists it discusses how a decentered understanding of musical modernity could be matched on

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multiple historiographical perspectives while being attentive to the specificities of local music and their narratives in East Asia and Europe. The essays connect local, global and transnational history with sociological theories of modernity and

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modernization, making the volume an important contribution to overcoming the Eurocentric dichotomy between western music and world music within the field of historical musicology.

The Frankfurt School' refers to the members associated with the "Institut

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fur Sozialforschung (Institute for Social Research) " which was founded in Frankfurt in 1923. The work of this group is generally agreed to have been a landmark in twentieth century social science. It is of seminal importance in our understanding of

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culture, progress, politics, production, consumption and method. This set of six volumes provides a full picture of the School by examining the important developments that have occurred since the deaths of the original core of Frankfurt scholars.

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All the major figures--Adorno, Horkheimer, Marcuse, Benjamin--are represented. In particular, the important post-war work of Jurgen Habermas is fully assessed. The collection also covers the work of many of the minor figures associated

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with the School who have been unfairly neglected in the past, resulting in the most complete survey and guide to the "oeuvre" of the Frankfurt School.