



Sound and semblance:
Reflections on musical
representation
(Princeton essays on
the arts)

Kivy, Peter

Note: This is not the actual book cover

Sound And Semblance Reflections On Musical Representation

Lawrence Kramer



Sound And Semblance Reflections On Musical Representation:

Sound and Semblance Peter Kivy, 1984-01-01 Sound and Semblance Peter Kivy, 1991 **Resonant Gaps** Margaret Miner, 1995 Resonant Gaps examines the ways in which Charles Baudelaire exploited certain powers of figurative language while writing on music particularly that of Richard Wagner Unlike many recent music literature studies Margaret Miner focuses less on the possible convergences of text and music than on their productive distances and divergences At the heart of this study is Baudelaire's 1861 essay Richard Wagner et Tannhauser Paris which is included in this volume in the French text of the 1861 Dentu edition Called a long meditated work of circumstance by its author Richard Wagner is the only piece of music criticism that Baudelaire ever attempted despite the prominence of music as a theme and a metaphor throughout his writings In the essay says Miner Baudelaire strove to erase the distinction between reading about Wagner's music and listening to it Continually sidestepping expectations and evading classification Baudelaire makes connections among musical understanding concrete or spatial distance and the abstract or conceptual distance between different arts Miner discusses such topics related to Baudelaire's project as his repertoire of textual and rhetorical maneuvers including italicization quotation personification digression and metaphor his assessment of the music's seductive ability to surround and suffuse the listener and the misunderstandings about and prejudices against Wagner and his music that hampered its critical reception in France Throughout her study Miner also refers to similar literary undertakings by Liszt Nietzsche Mallarmé and Proust which involved the music of Wagner and Debussy Miner argues that Baudelaire's aim in attempting to lessen or suppress various distances that he discovers between his text and the music is not to freeze movement entirely but to inscribe his writing on Wagner's music so that the two might travel together over an aesthetic landscape that shelters rather than separates them *The Oxford Handbook of Western Music and Philosophy* Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it **Resounding Truth** Jeremy Begbie, 2007-12 A world renowned scholar and musician helps Christians respond with theological discernment to music **Emotion in Aesthetics** Warren A. Shibles, 2013-03-09 Emotion in Aesthetics is the first book on aesthetics to provide an extensive theory of emotion application of the cognitive emotive theory to aesthetics analysis of the relationship between aesthetics metaphor and emotion a full theory of meaning and its application to aesthetics discussion of the relationship between aesthetics music and language in terms of phonetics phonology and intonation an analysis of humanistic aesthetics a well developed naturalistic theory of ethics as applied to aesthetics and emotion Stress is placed on the views of contemporary philosophers as well as some of the main historical accounts of emotion in aesthetics The important recent work on emotion has not hitherto been applied to aesthetics As a result there is still much confusion in aesthetics about

aesthetic emotion and related concepts such as the expression theory of emotion The present book has been written to show how the theory can be used to clarify the issue resulting in a major breakthrough in aesthetics In addition the theory presented is valuable in relating aesthetics to ethics and humanism *Sourcebook for Research in Music* Phillip Crabtree, Donald H. Foster, 1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

Liszt and the Symphonic Poem Joanne Cormac, 2017-10-26 Franz Liszt was preoccupied with a fundamental but difficult question what is the content of music His answer lay in his symphonic poems a group of orchestral pieces intended to depict a variety of subjects drawn from literature visual art and drama Today the symphonic poems are usually seen as alternatives to the symphony post Beethoven Analysts stress their symphonic logic thereby neglecting their extramusical subject matter This book takes a different approach it returns these influential pieces to their original performance context in the theatre arguing that the symphonic poem is as much a dramatic as a symphonic genre This is evidenced in new analyses of the music that examines the theatricality of these pieces and their depiction of voices mise en scene gesture and action Simultaneously the book repositions Liszt's legacy within theatre history arguing that his contributions should be placed alongside those of Mendelssohn Berlioz and Wagner *Once-Told Tales* Peter Kivy, 2011-03-21 Drawing comparisons with other art forms this book examines the role of aesthetic features in silent reading such as narrative structure and the core experience of reading a novel as a story rather than a scholarly exercise Focuses on the experience of the art form known as the novel Uses the more common perspective of a reader who reads to be told a story rather than for scholarly or critical analysis Draws comparisons with experience of the other arts music in particular Explores the different effects of a range of narrative approaches

Musical Aesthetics Jonathan L. Friedmann, 2018-07-27 This book contains six chapters covering key areas of musical aesthetics including aesthetics of emotions aesthetics of listening aesthetics of performance aesthetics of composition aesthetics of nature and aesthetics of commerce Each chapter adopts an experiential approach to aesthetics in which perceptual and intuitive musical responses real time experiences are valued as a source of truth Unlike intellectual aesthetics which values conscious associations and meticulous artistic appraisals experiential aesthetics looks primarily at everyday subconscious appreciations The explorations here draw from the social sciences hard sciences philosophy literature theology musicology humanities and other fields that directly or indirectly contribute to an understanding of our attraction to music Presenting user friendly distillations of numerous theories concepts and functions this book will be of interest to both lay readers and expert practitioners

Music in German Philosophy Stefan Lorenz Sorgner, Oliver F rbeth, 2011-01-15 Though many well known German philosophers have devoted considerable attention to music and its aesthetics surprisingly few of their writings on the subject have been translated into English Stefan Lorenz Sorgner a philosopher and Oliver F rbeth a musicologist here fill this important gap for

musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno *Music in German Philosophy* includes contributions from a renowned group of ten scholars including some of today's most prominent German thinkers all of whom are specialists in the writers they treat Each chapter consists of a short biographical sketch of the philosopher concerned a summary of his writings on aesthetics and finally a detailed exploration of his thoughts on music The book is prefaced by the editors original introduction presenting music philosophy in Germany before and after Kant as well as a new introduction and foreword to this English language addition which places contemplations on music by these German philosophers within a broader intellectual climate *Music, Body, and Desire in Medieval Culture* Bruce W. Holsinger, 2001 Ranging chronologically from the twelfth to the fifteenth centuries and thematically from Latin to vernacular literary modes this book challenges standard assumptions about the musical cultures and philosophies of the European Middle Ages Engaging a wide range of premodern texts and contexts the author argues that medieval music was quintessentially a practice of the flesh It will be of compelling interest to historians of literature music religion and sexuality as well as scholars of cultural gender and queer studies *Literary Music* Stephen Benson, 2017-03-02 Music is commonly felt to offer a valued experience yet to put that experience into words is no easy task Rather than view verbal representations of music as somehow secondary to the music itself *Literary Music* argues that it is in such representations that our understanding of music and its meanings is constituted and explored Focusing on recent fictional and theoretical texts Stephen Benson proposes literature narrative fiction in particular as a singular form of musical performance *Literary Music* concentrates not only on song and opera those forms in which words and music overtly confront one another but also on a small number of recurring ideas around which the literary and the musical interact including voice narrative performance and silence The book considers a wide range of literary and theoretical texts including those of Blanchot and Bakhtin Kazuo Ishiguro Vikram Seth David Malouf and J M Coetzee The musical forms discussed range from opera to the string quartet together with individual works by Elgar Strauss and Michael Berkeley As such *Literary Music* offers an informed interdisciplinary approach to the study of literature and music that participates in the lively theoretical debate on the status of meaning in music **Music, Language, and Cognition** Peter Kivy, 2007-05-31 *Music Language and Cognition* is the third collection of Peter Kivy's seminal papers in the philosophy of music In essays which span his earliest work in the field and his more recent contributions to journals anthologies and conference proceedings Kivy considers the origin of music the medium of expression in opera the role of music in film the nature of an ideal performance and the question of whether absolute music has a meaning among other issues Rich with critical analysis and informed by the history of both philosophy and music this volume will be of interest to anyone who likes not only to listen to music but to think about it as well *Aesthetics of Music* Stephen Downes, 2014-06-27 *Aesthetics of Music* *Musicological Approaches* is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an

authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation 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

After Sound G Douglas Barrett, 2016-08-11 After Sound considers contemporary art practices that reconceive music beyond the limitation of sound This book is called After Sound because music and sound are in Barrett's account different entities While musicology and sound art theory alike typically equate music with pure instrumental sound or absolute music Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships The works discussed in After Sound thus use performance text scores musical automata video social practice and installation while they articulate a novel aesthetic space for a radically engaged musical practice Coining the term critical music this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music's unique historical forms Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years Pussy Riot Ultra red Hong Kai Wang Peter Ablinger Pauline Boudry and Renate Lorenz and others After Sound offers a significant revision to the way we think about music The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism the choice between a sound art effectively divorced from the formal historical coordinates of musical practice and the hermetic music that dominates new music circles today *Classical Music and Postmodern Knowledge* Lawrence Kramer, 2023-04-28 A leading cultural theorist and musicologist opens up new possibilities for understanding mainstream Western art music the classical music composed between the eighteenth and early twentieth centuries that is for many losing both its prestige and its appeal When this music

is regarded esoterically removed from real world interests it increasingly sounds more evasive than transcendent Now Lawrence Kramer shows how classical music can take on new meaning and new life when approached from postmodernist standpoints Kramer draws out the musical implications of contemporary efforts to understand reason language and subjectivity in relation to concrete human activities rather than to universal principles Extending the rethinking of musical expression begun in his earlier *Music as Cultural Practice* he regards music not only as an object that invites aesthetic reception but also as an activity that vitally shapes the personal social and cultural identities of its listeners In language accessible to nonspecialists but informative to specialists Kramer provides an original account of the postmodernist ethos explains its relationship to music and explores that relationship in a series of case studies ranging from Haydn and Mendelssohn to Ives and Ravel This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1996 A leading cultural theorist and musicologist opens up new possibilities for understanding mainstream Western art music the classical music composed between the eighteenth and early twentieth centuries that is for many losing both its prestige and its

Musical Time Barbara R. Barry, 1990 In order for musical structure to be understood and appreciated as coherent design the raw material must be shaped and clarified by the listener's perceptual processes of selection and organization Going beyond the boundaries of traditional analytic observation Barbara Barry explores the concept of experiential time in a specifically musical and philosophic context delving into the aspects of perceptual process the interrelationship between subjective and objective perception of musical compositions and performance A wealth of published experimental findings and writings on music theory and the philosophy of time are cited accompanied by numerous musical examples here brought together in a supporting interpretation and theoretical exemplification

The Musical Work Michael Talbot, 2000-05-01 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

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