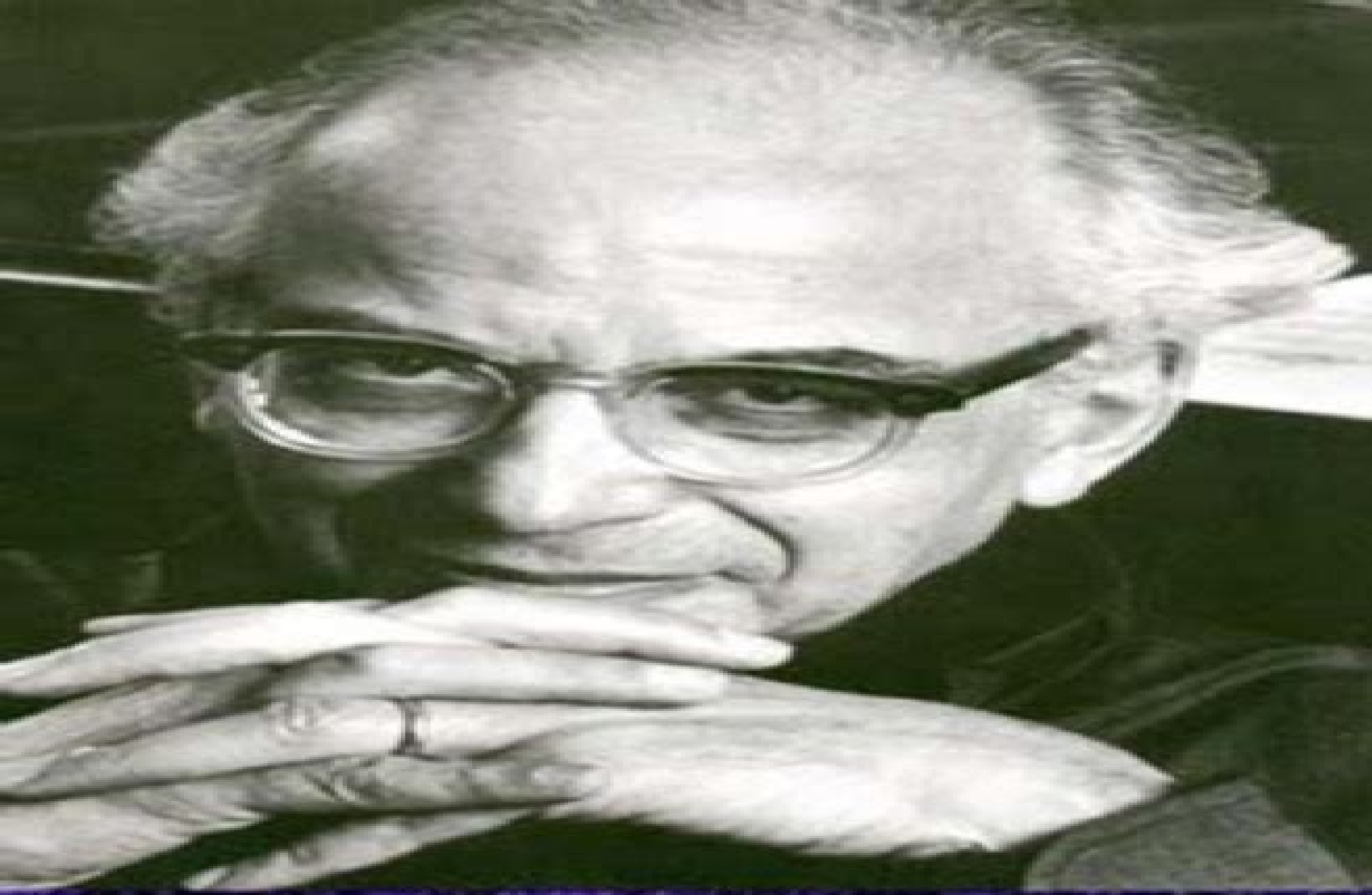




The Listening Composer

G E O R G E P E R L E

The Listening Composer

Amy Joy Riordan



The Listening Composer:

The Listening Composer George Perle, 1990-06-11 George Perle takes us into the composer's workshop as he reevaluates what we call twentieth century music a term used to refer to new or modern or contemporary music that represents a radical break from the tonal tradition or common practice of the preceding three centuries He proposes that this music in the course of breaking with the tonal tradition presents coherent and definable elements of a new tradition In spite of the disparity in their styles idioms and compositional methods he argues what unites Scriabin Stravinsky Bartók and the Viennese circle Schoenberg Berg and Webern is more important than what separates them If we are to understand the connections among these mainstream composers we also have to understand their connections with the past Through an extraordinarily comprehensive analysis of a single piece by Varèse Density 21.5 for unaccompanied flute Perle shows how these composers refer not only to their contemporaries but also to Wagner Debussy and Beethoven Perle isolates the years 1909-10 as the moment of revolutionary transformation in the foundational premises of our musical language He asks What are the implications of this revolution not only for the composer but also for the listener What are the consequences for the theory and teaching of music today In his highly original answers Perle relates the role of intuition in the listening experience to its role in the compositional process Perle asserts that the post-Schoenbergian serialists have preoccupied themselves with secondary and superficial aspects of Schoenberg's twelve-tone method that have led it to a dead end but he also exposes the speciousness of current alternatives such as chance music minimalism and the so-called return to tonality He offers a new and more comprehensive definition of twelve-tone music and firmly rejects the notion that accessibility to the new music is reserved for a special class of elite listeners

The Listening Book W. A. Mathieu, 1991-03-27 The Listening Book is about rediscovering the power of listening as an instrument of self-discovery and personal transformation By exploring our capacity for listening to sounds and for making music we can awaken and release our full creative powers Mathieu offers suggestions and encouragement on many aspects of music making and provides playful exercises to help readers appreciate the connection between sound music and everyday life

The Listening Book W. A. Mathieu, 2011-11-15 The Listening Book is about rediscovering the power of listening as an instrument of self-discovery and personal transformation By exploring our capacity for listening to sounds and for making music we can awaken and release our full creative powers Mathieu offers suggestions and encouragement on many aspects of music making and provides playful exercises to help readers appreciate the connection between sound music and everyday life

Deep Listening Pauline Oliveros, 2005 Offers a guide to ways of listening and sounding providing insights and perspectives for artists students teachers meditators and anyone interested in how consciousness may be affected by profound attention to the sonic environment Deep Listening is a practice created by composer Pauline Oliveros in order to enhance her own as well as others' listening skills She teaches this practice worldwide in workshops retreats and in her Deep Listening classes at Rensselaer Polytechnic Institute and Mills College Deep Listening

practice is accessible to anyone with an interest in listening Undergraduates with no musical training benefit from the practices and successfully engage in creative sound projects From publisher description *Listening Devices* Jens Gerrit Papenburg, 2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period *Listening Devices* develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

Accent on Composers, 2001-07 A complete music appreciation course in one 120 page reproducible book media package For each of the 22 featured composers there is a bio focusing on his or her personal life a portrait a listing of the types of music he or she composed composer factoids and a timeline The recording contains a listening example for each composer The reproducible listening guide includes information about each listening example and a second by second what to listen for in the music Also included are reviews assessments for each composer plus more than two dozen pages of supplementary material And it s all reproducible Composers Bach Beethoven Brahms Copland Debussy Dvor k Elgar Handel Haydn Hensel Hildegard Ives Joplin Felix and Fanny Mendelssohn Mozart Schubert Sousa Stravinsky Tchaikovsky Verdi Vivaldi and Wagner Reproducible PDFs included Great activities for remote teaching or distance learning **The Digital Musician** Andrew Hugill, 2018-09-03 The Digital Musician Third Edition is an introductory textbook for creative music technology and electronic music courses Written to be accessible to students from any musical background this book examines cultural awareness artistic identity and musical skills offering a system agnostic survey of digital music creation Each chapter presents creative projects that reinforce concepts as well as case studies of real musicians and discussion

questions for further reflection This third edition has been updated to reflect developments in an ever changing musical landscape most notably the proliferation of mobile technologies covering topics such as collaborative composition virtual reality data sonification and digital scores while encouraging readers to adapt to continuous technological changes With an emphasis on discovering one's musical voice and identity and tools and ideas that are relevant in any musical situation The Digital Musician is sure to be an invaluable student resource for years to come Features of the third edition Additional case studies with new interviews exclusive to the third edition Revised chapter structure with an emphasis on student focus and understanding featuring additional and expanded chapters Reinstatement of selected and updated first edition topics including mixing mastering and microphones Companion website featuring case study interviews a historical listening list bibliography and many additional projects Visit the companion website www.andrewhugill.com/thedigitalmusician

The Listening Path Julia Cameron, 2025-09-23 A 6 week Artist's Way Program from legendary author Julia Cameron A Washington Post and Publisher's Weekly Bestseller Cameron's fans will love this Publishers Weekly The newest book from beloved author Julia Cameron The Listening Path is a transformational journey to deeper more profound listening and creativity Over six weeks readers will be given the tools to become better listeners to their environment the people around them and themselves The reward for learning to truly listen is immense As we learn to listen our attention is heightened and we gain healing insight clarity But above all listening creates connections and ignites a creativity that will resonate through every aspect of our lives Julia Cameron is the author of the explosively successful book The Artist's Way which has transformed the creative lives of millions of readers since it was first published Incorporating tools from The Artist's Way The Listening Path offers a new method of creative and personal transformation Each week readers will be challenged to expand their ability to listen in a new way beginning by listening to their environment and culminating in learning to listen to silence These weekly practices open up a new world of connection and fulfillment In a culture of bustle and constant sound The Listening Path is a deeply necessary reminder of the power of truly hearing

The Listening Service Tom Service, 2022-05-17 Based on his critically acclaimed BBC Radio 3 programme The Listening Service in which Tom Service takes an idea on an ear opening and mind expanding walk through the musical landscape every week this book is a celebration of music's multi dimensional power in our lives With 101 short chapters based on the programmes and grouped thematically the book will open ears and imaginations to find answers to the questions we all have about why and how music from Toots and the Maytals and J S Bach Gustav Mahler and Miley Cyrus to Anna Meredith and Mozart works its magic over us With direct links to the programmes using a QR code the chapters draw on powerful and communicative anecdotes and analogies as well as the latest scientific research and above all a spirit of discovery and connection across genres cultures and histories At its heart is the conviction that music changes us

The Listening Composer Amy Joy Riordan, 2018 Interest in sound has grown steadily since the early 2000s in the field of rhetoric and composition however to date the majority of scholarship still exists outside of the field

and focuses predominately on critical logical approaches and semiotic meanings. What remains under theorized is an embodied approach that values the felt and intuitive understandings of sound. Physicality is incredibly important when working with sound because people hear, understand and interpret it not just with their ears and minds but with their entire emotive bodies. Although the body is fundamental to composing with sound, incorporating it into the classroom comes with significant challenges. Often rhetoric and composition instructors' inclination when teaching assignments utilizing multiple modes is not to consider the body's multiple sites of meaning but to translate all modes into spoken or written words. However, sound and all non-textual modes create meaning in by through the holistic body and many of those meanings elude easy semantic translations. Using a mixed methods research design consisting of quantitative and qualitative research, this study explores how digital multimodal instructors and composers teach, discuss, compose and listen to sound. Data lead to four conclusions about sound and its capacity for meaning making: 1. sound is multimodal, multisensory and multi-experiential; it can be seen, felt and touched and as such it makes meaning not only within the mind but also in by through the body and emotions; 2. sound can be felt, recognized and/or understood across multiple sites of meaning, often simultaneously; 3. although interpretations may differ among listeners, their constructed listening processes produce similar affective and embodied responses to sound; 4. thus, physiological meanings can function as common ground between differing listening composers. From the research results, this project offers a theoretical pedagogical framework for aurality that argues for acknowledging the intuitive emotive body as a site of rhetorical meaning making. Ultimately, this project claims sound makes meaning across multiple sites in by through the body, mind and emotions; hence, an aural pedagogy must focus on cultivating composers' intentional listening and on deliberately integrating embodied intuitive meaning making with critical logical reasoning.

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