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

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Kivy, Peter

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# **Sound And Semblance Reflections On Musical Representation Princeton Essays On The Arts**

**Stefan Lorenz Sorgner, Oliver Fürbeth** 

#### Sound And Semblance Reflections On Musical Representation Princeton Essays On The Arts:

Sound and Semblance Peter Kivy, 1984-01-01 **Art and Representation** Ananta C. Sukla, 2000-12-30 Concentrating on scholarship over the past four decades this multidisciplinary approach to representation considers conceptual issues about representation and applies different theories to various arts Following an introduction that traces the historical debates surrounding the concept of representation Part One focuses on representation and language epistemology politics and history sacrificial rites possible world and postmodernism Part Two applies current theories to painting photography literature music dance and film Writings highlight the vital role representation plays in the formation and appreciation of major genres of art This work will appeal to art philosophy and aesthetics scholars and to cultural studies and linguistic scholars Rather than advocate certain theories the essays illustrate the inherent complexities of representation in Mind Ruth Katz, Ruth HaCohen, 2003-01-01 Amajor shift in critical attitudes toward the arts took place in the eighteenth century The fine arts were now looked upon as a group divorced from the sciences and governed by their own rules The century abounded with treatises that sought to establish the overriding principles that differentiate art from other walks of life as well as the principles that differentiate them from each other This burst of scholarly activity resulted in the incorporation of aesthetics among the classic branches of philosophy heralding the cognitive turn in epistemology Among the writings that initiated this turn none were more important than the British contribution The Arts in Mind brings together an annotated selection of these key texts A companion volume to the editors Tuning the Mind which analyzed this major shift in world view and its historical context The Arts in Mind is the first representative sampling of what constitutes an important school of British thought The texts are neither obscure nor forgotten although most histories of eighteenth century thought treat them in a partial or incomplete way Here they are made available complete or through representative extracts together with an editor's introduction to each selection providing essential biographical and intellectual background The treatises included are representative of the changed climate of opinion which entailed new issues such as those of perception symbolic function and the role of history and culture in shaping the world Contents include Anthony Ashley Cooper Third Earl of Shaftesbury Characteristics Francis Hutcheson Inquiry Concerning Beauty Harmony and Design Hildebrand Jacob Of the Sister Arts An Essay James Harris On Music Painting and Poetry Charles Avison An Essay on Musical Expression James Beattie Essay on Poetry and Music as They Affect the Mind Daniel Webb Observations on the Correspondence between Poetry and Music Thomas Twining On Poetry Considered as an Imitative Art On the Different Senses of the Word Imitative as Applied to Music by the Ancients and by the Moderns Adam Smith Of the Nature of that Imitation which Takes Place in What are Called the Imaginative Arts Ruth Katz is Emanuel Alexandre Professor of Musicology at the Hebrew University in Jerusalem She is co editor with Carl Dahlhaus of Contemplating Music a four volume study of the philosophy of music Ruth HaCohen is Clarica and Fred Davidson Senior Lecturer of Musicology at the Hebrew University The Great American

**Songbooks** T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that guite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but The Great American Songbooks is the story of this literature at once an overview of musical and authorial practice at the century s turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history The Great American Songbooks demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities The Oxford Handbook of Aesthetics Jerrold Levinson, 2003-04-03 The Oxford Handbook of Aesthetics The Musical Works and Performances Stephen Davies, 2004 Stephen most comprehensive and authoritative guide available Davies addresses such questions as What are musical works are they discovered or created of what elements are they comprised how are they specified what s a performance and is it possible to perform old music authentically 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 Of Mind and Music Laird Addis, 2018-08-06 In this fascinating account of the way in which we understand music Laird Addis builds on the idea first articulated by Susanne Langer that passages of music symbolize emotions and other conscious states He maintains that the unique bond joining music and feelings is based on a previously unnoticed affinity between consciousness and sound Addis combines a scholar s insight with a musician s sensibility to make an engaging and convincing statement that will help readers comprehend music s importance in human affairs The Politicized Muse Anthony M. Cummings, 2015-03-08 During the years between the restoration of the Medici to Florence and the election of Cosimo I the Medici family sponsored a series of splendid public festivals reconstructed here by Anthony M Cummings Cummings has utilized unexpectedly rich sources of information about the musical life of the time in contemporary narrative accounts of these occasions histories diaries and family memoirs In this interdisciplinary work he explains how the festivals combined music with art and literature to convey political meanings to Florentine observers As analyzed by Cummings the festivals document the political transformation of the city in the crucial era that witnessed the end of the Florentine republic and the beginnings of the

Medici principate This book will interest all students of the life and institutions of sixteenth century Florence and of the Medici family In addition the author furnishes new evidence about the contexts for musical performances in early modern Europe By describing such contexts he ascertains much about how music was performed and how it sounded in this period of music history and shows that the modes of musical expression were more varied than is suggested by the relatively few surviving examples of actual pieces of music Originally published in 1992 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 to Aesthetics Stephen Davies, Kathleen Marie Higgins, Robert Hopkins, Robert Stecker, David E. Cooper, 2009-04-27 A COMPANION TO AESTHETICS This second edition of A Companion to Aesthetics examines questions that were among the earliest discussed by ancient philosophers such as the nature of beauty and the relation between morality and art while also addressing a host of new issues prompted by recent developments in the arts and in philosophy including coverage of non Western art traditions and of everyday and environmental aesthetics The volume also canvases debates regarding the nature of representation the relation between art and truth and the criteria for interpretation which are among the most hotly discussed topics in contemporary philosophy In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in aesthetics Major additions include historical overviews from the prehistoric to the present and a section on the individual arts A Companion to Aesthetics will serve students of philosophy literary criticism and cultural studies as well as the educated general reader both as a work of reference and with its many substantial essays as a guide to the best thinking about the arts from the ancient Greeks to the Classical Music and Postmodern Knowledge Lawrence Kramer, 2023-04-28 A leading dawn of the twenty first century 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 International Handbook of Research in Arts Education Liora Bresler, 2007-09-04 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts the Handbook synthesizes existing research literature helps define the past and contributes to shaping the substantive and methodological future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the lived practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each centering on a major area or issue in arts education research These areas include History of arts education curriculum evaluation cultural centers appreciation composition informal learning child culture creativity the body spirituality and technology The individual chapters address cross cultural research related to the central theme of the section from the perspectives of the particular arts discipline Interludes provide reflective thoughts on the theme Montale, Debussy, and Modernism Gian-Paolo Biasin, 2014-07-14 Integrating the study of both music and art into an exploration of the early poetry of Eugenio Montale 1896 1982 this book situates Italy s premier poet of the twentieth century within the Modernist movement Gian Paolo Biasin finds in Montale's poetry broad resonances reverberations and comparisons that involve it in the European culture of its time and that invite the reading of poetry music and painting as texts in a cultural system This interdisciplinary approach expands our appreciation of Montale s work in a way not possible with literary analysis alone Biasin's study first shows the structural homology between some of Debussy's preludes for piano and certain poems in Montale's Ossi di seppia emphasizing the rhythmic qualities of the compositions This formal analysis leads to an understanding of the respective texts thematic symbolic and cultural meaning specifically antiheroism as a choice of life Similar methodology is then used to reveal the relationship between the poetry of Montale and Giorgio Morandi s etchings and between Montale s poetic persona Arsenio and the novelistic characters of Svevo and Pirandello Each of these comparisons brings to light a shared image that of the clown or antihero as a mocking self portrait of the modern artist Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover

editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Music in German Philosophy** Stefan Lorenz Sorgner, Oliver Fürbeth, 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 Critical Essays in Music Education MarveleneC. Moore, 2017-07-05 This volume of essays references traditional and contemporary thought on theory and practice in music education for all age groups from the very young to the elderly The material spans a broad range of subject areas from history and philosophy to art and music and addresses issues such as curriculum pedagogy assessment and evaluation as well as current issues in technology and performance standards Written by leading researchers and educators from diverse countries and cultures this selection of previously published articles research studies and book chapters is representative of the most frequently discussed and debated topics in the profession This volume which documents the importance of lifelong learning is an indispensable reference work for specialists in the field of music education Painting the Cannon's Roar Thomas Tolley, 2017-07-05 From c 1750 to c 1810 the paths of music history and the history of painting converged with lasting consequences The publication of Newton's Opticks at the start of the eighteenth century gave a scientific basis to the analogy between sight and sound allowing music and the visual arts to be defined more closely in relation to one another This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts an audience which potentially included all social strata The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to enjoy an international reputation Nowhere is this better illustrated than in the career of Joseph Haydn Although this phenomenon defies conventional modes of study the book shows how musical pictorialism became a major creative force in popular culture Haydn the most popular living cultural personality of the period proved to be the key figure in advancing the new relationship The connections between the composer and his audiences and leading contemporary artists including Tiepolo Mengs Kauffman Goya David Messerschmidt Loutherbourg Canova Copley Fuseli

Reynolds Gillray and West are examined here for the first time By the early nineteenth century populism was beginning to be regarded with scepticism and disdain Mozart was the modern Raphael Beethoven the modern Michelangelo Haydn however had no clear parallel in the accepted canon of Renaissance art Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost finding future exponents in Wagner and later still in the cinematic arts **Interart Poetics**, 2025-02-03 In this anthology are gathered 28 essays devoted to the interrelations of the arts and media They present together the current state of the emerging field of Interart Studies The contributors Stephen Greenblatt Claus Cl ver Erika Fischer Lichte John Neubauer Steven Paul Scher Walter Bernhart Ulrich Weisstein Eric T Haskell Eric Vos Thomas Elsaesser among others are leading international scholars in the fields of Art History Literary Criticism Musicology Film Theatre and Media Studies In challenging ways they promote interdisciplinary strategies in the study of the traditional arts dance literature music painting sculpture theatre etc as well as of the modern media film TV video computer generated arts etc The essays collected engage in a broad perspective of topics approached from varying theoretical methodological or ideological viewpoints No single thread runs through the diversely conceived essays yet it is evident that what all contributors appear to envision is the importance today of investigations into the problems of what might be called the interart or intermedia discourse Aimed at university teachers scholars students and even artists this book will meet the demands from those interested in modern modes of interart and intermedia analysis

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn E. C. Sholes, 2018-05-24 A musicologist offers a fresh look at how Brahms used the inspiration of earlier composers in his own instrumental works As Jacquelyn E C Sholes reveals in this study an essential aspect of Johannes Brahms s art was the canny use of musical references to the works of others By analyzing newly identified allusions alongside previously known musical references in works such as the B Major Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony Sholes demonstrates how a historical reference in one movement can resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized Brahms masterfully wove such references into broad movement spanning narratives Sholes argues that these narratives served as expressive outlets for his complicated attitudes toward the material to which he alludes Ultimately Brahms s music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti J S Bach Haydn Mozart Schubert Schumann Wagner and especially Beethoven represented for him as he struggled to establish his own artistic voice and place in musical history 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 "Rival Sisters, Art and Music at the Birth of Modernism, 1815?915" James H. Rubin, 2017-07-05 Introducing the concept of music and painting as rival sisters during the nineteenth century this interdisciplinary collection explores the productive exchange from rivalry to inspiration to collaboration between the two media in the age of Romanticism and Modernism The volume traces the relationship between art and music from the opposing claims for superiority of the early nineteenth century to the emergence of the concept of synesthesia around 1900 This collection puts forward a more complex history of the relationship between art and music than has been described in earlier works including an intermixing of models and distinctions between approaches to them Individual essays from art history musicology and literature examine the growing influence of art upon music and vice versa in the works of Berlioz Courbet Manet Fantin Latour Rodin Debussy and the Pre Raphaelites among other artists

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