

MUSIC AND
THE POLITICS
OF NEGATION

JAMES R
CURRIE

Music And The Politics Of Negation Musical Meaning And Interpretation

Katherine L. Turner



Music And The Politics Of Negation Musical Meaning And Interpretation:

Music and the Politics of Negation James R. Currie, 2012-08-23 Over the past quarter century music studies in the academy have their postmodern credentials by insisting that our scholarly engagements start and end by placing music firmly within its various historical and social contexts In *Music and the Politics of Negation* James R Currie sets out to disturb the validity of this now quite orthodox claim Alternating dialectically between analytic and historical investigations into the late 18th century and the present he poses a set of uncomfortable questions regarding the limits and complicities of the values that the academy keeps in circulation by means of its musical encounters His overriding thesis is that the forces that have formed us are not our fate

Musical Meaning and Interpretation Michael J. Puri, Jason Geary, Seth Monahan, 2025-03-28 This collection of essays brings together leading musicologists and music theorists working across a range of genres classical jazz and popular to offer fresh approaches to questions of meaning in music Rooted in humanistic values *Musical Meaning and Interpretation* combines rich analytical insights with critical perspectives on musical hermeneutics arguing collectively for the strength necessity and urgency of interpretive work in music

[Meaning and Interpretation of Music in Cinema](#) David P. Neumeyer, 2015-08-17 By exploring the relationship between music and the moving image in film narrative David Neumeyer shows that film music is not conceptually separate from sound or dialogue but that all three are manipulated and continually interact in the larger acoustical world of the sound track In a medium in which the image has traditionally trumped sound Neumeyer turns our attention to the voice as the mechanism through which narrative dialog speech and sound sound effects music come together Complemented by music examples illustrations and contributions by James Buhler *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25 year project in the analysis and interpretation of music in film

[A Companion to Adorno](#) Peter E. Gordon, Espen Hammer, Max Pensky, 2020-02-25 A definitive contribution to scholarship on Adorno bringing together the foremost experts in the field As one of the leading continental philosophers of the last century and one of the pioneering members of the Frankfurt School Theodor W Adorno is the author of numerous influential and at times quite radical works on diverse topics in aesthetics social theory moral philosophy and the history of modern philosophy all of which concern the contradictions of modern society and its relation to human suffering and the human condition Having authored substantial contributions to critical theory which contain searching critiques of the culture industry and the identity thinking of modern Western society Adorno helped establish an interdisciplinary but philosophically rigorous study of culture and provided some of the most startling and revolutionary critiques of Western society to date The *Blackwell Companion to Adorno* is the largest collection of essays by Adorno specialists ever gathered in a single volume Part of the acclaimed *Blackwell Companions to Philosophy* series this important contribution to the field explores Adorno's lasting impact on many sub fields of philosophy Seven sections encompassing a diverse range of topics and perspectives explore Adorno's intellectual foundations his critiques of culture his

views on ethics and politics and his analyses of history and domination Provides new research and fresh perspectives on Adorno's views and writings Offers an authoritative single volume resource for Adorno scholarship Addresses renewed interest in Adorno's significance to contemporary questions in philosophy Presents over 40 essays written by international recognized experts in the field A singular advancement in Adorno scholarship the Companion to Adorno is an indispensable resource for Adorno specialists and anyone working in modern European philosophy contemporary cultural criticism social theory German history and aesthetics

Reconfiguring Myth and Narrative in Contemporary Opera Yayoi Uno

Everett, 2015-11-30 Yayoi Uno Everett focuses on four operas that helped shape the careers of the composers Osvaldo Golijov Kaija Saariaho John Adams and Tan Dun which represent a unique encounter of music and production through what Everett calls multimodal narrative Aspects of production design the mechanics of stagecraft and their interaction with music and sung texts contribute significantly to the semiotics of operatic storytelling Everett's study draws on Northrop Frye's theories of myth Lacanian psychoanalysis via Slavoj Žižek Linda and Michael Hutcheon's notion of production and musical semiotics found in Robert Hatten's concept of troping in order to provide original interpretive models for conceptualizing new operatic narratives

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn Sholes, 2018-05-24

Who inspired Johannes Brahms in his art of writing music In this book Jacquelyn E C Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music 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 among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She highlights Brahms's ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted 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 emerge with his own artistic voice and to define and secure his unique position in music history

Decorum of the Minuet, Delirium of the Waltz Eric McKee, 2012

Much music was written for the two most important dances of the 18th and 19th centuries the minuet and the waltz In *Decorum of the Minuet Delirium of the Waltz* Eric McKee argues that to better understand the musical structures and expressive meanings of this dance music one must be aware of the social contexts and bodily rhythms of the social dances upon which it is based McKee approaches dance music as a component of a multimedia art form that involves the interaction of physical motion music architecture and dress Moreover the activity of attending a ball involves a dynamic network of modalities sight sound bodily awareness touch and smell which can be experienced from the perspectives of a dancer a spectator or a musician McKee considers dance music

within a larger system of signifiers and points of view that opens new avenues of interpretation

Breaking Time's Arrow Matthew McDonald, 2014-06-16 A critical look at the work of and philosophical influences upon the American Modernist composer Charles Ives 1874 1954 moved traditional compositional practice in new directions by incorporating modern and innovative techniques with nostalgic borrowings of 19th century American popular music and Protestant hymns Matthew McDonald argues that the influence of Emerson and Thoreau on Ives's compositional style freed the composer from ordinary ideas of time and chronology allowing him to recuperate the past as he reached for the musical unknown McDonald links this concept of the multi temporal in Ives's works to Transcendentalist understandings of eternity His approach to Ives opens new avenues for inquiry into the composer's eclectic and complex style A trenchant and intellectually expansive reading of Ives's relationship to time by connecting several compositions and indeed the composer's larger conceptualization of the past present and future to the Emersonian concept of the everlasting Now This book is a wonderfully written important contribution to scholarship on the music of Charles Ives Gayle Sherwood Magee author of Charles Ives Reconsidered McDonald investigates both the temporal and spatial effects of multidirectional motion as well as its ramifications for understanding some of the larger philosophical issues that are raised in Ives's music Music Letters May 2015 McDonald brings together analytic and personal factors to sharpen the image of the composer in convincing ways This book deserves a close reading The bibliography provides a select list of scores and recordings as well as articles books catalogues and unpublished commentaries This book is recommended for college and university libraries and for readers with a music theory background Music Reference Services Quarterly

Collage Culture. David Banash, 2013 Collage Culture develops a comprehensive theory of the origins and meanings of collage and readymades in modern and postmodern art literature and everyday life Demonstrating that the origins of collage are found in assembly line technologies and mass media forms of layout and advertising in early twentieth century newspapers Collage Culture traces how the historical avant garde turns the fragmentation of Fordist production against nationalist fascist and capitalist ideologies using the radical potential unleashed by new technologies to produce critical collages David Banash adeptly surveys the reinvention of collage by a generation of postmodern artists who develop new forms including cut ups sampling zines plagiarism and copying to cope with the banalities and demands of consumer culture Banash argues that collage mirrors the profoundly dialectical relations between the cut of assembly lines and the readymades of consumerism even as its cutting edges move against the imperatives of passive consumption and disposability instituted by those technologies forms and relations Collage Culture surveys and analyzes works of advertising assemblage film literature music painting and photography from the historical avant garde to the most recent developments of postmodernism

The Rite of Spring at 100 John Reef, 2017-05-15 When Igor Stravinsky's ballet *Le Sacre du printemps* The Rite of Spring premiered during the 1913 Paris season of Sergei Diaghilev's Ballets Russes its avant garde music and jarring choreography scandalized audiences Today it is considered one of the most

influential musical works of the twentieth century In this volume the ballet finally receives the full critical attention it deserves as distinguished music and dance scholars discuss the meaning of the work and its far reaching influence on world music performance and culture Essays explore four key facets of the ballet its choreography and movement the cultural and historical contexts of its performance and reception in France its structure and use of innovative rhythmic and tonal features and the reception of the work in Russian music history and theory *Music and the Crises of the Modern Subject* Michael L. Klein, 2015-07-06 Departing from the traditional German school of music theorists Michael Klein injects a unique French critical theory perspective into the framework of music and meaning Using primarily Lacanian notions of the symptom that unnamable jouissance located in the unconscious and the registers of subjectivity the Imaginary the Symbolic Order and the Real Klein explores how we understand music as both an artistic form created by the subject and an artistic expression of a culture that imposes its history on this modern subject By creatively navigating from critical theory to music film fiction and back to music Klein distills the kinds of meaning that we have been missing when we perform listen to think about and write about music without the insights of Lacan and others into formulations of modern subjectivity **Coming to Terms with Our Musical Past** Edmund Joseph Goehring, 2018 A bold restorative vision of Mozart's works and Western art music generally as manifestations of an idealism rooted in the sociable nature of humans WINNER 2019 Marjorie Weston Emerson Award from the Mozart Society of America For over a generation now many leading performers critics and scholars of Mozart's music have taken a rejection of transcendence as axiomatic This essentially modernist antiromantic orientation attempts to neutralize the sorts of aesthetic experiences that presuppose an enchantment with Mozart's art an engagement traditionally articulated by such terms as intention mimesis author and genius And what is true of much recent Mozart interpretation is often manifest in the interpretation of Western art music more generally Edmund Goehring's *Coming to Terms with Our Musical Past* explores what gets lost when the vocabulary of enchantment is abandoned The book then proceeds to offer an alternative vision of Mozart's works and of the wider canon of Western art music A modernized poetics Goehring argues reduces art to mechanism or process It sees less because it excludes a necessary and enlarging human presence the generative and receiving I This fascinating new book length essay is addressed to any reader interested in the performing arts visual arts and literature and their relationship to the broader culture Goehring draws on seminal thinkers in art criticism and philosophy to propose that such works as Mozart's radiate an idealism that has human sociability both as its source and its object This book is available as an Open Access eBook under the Creative Commons license CC BY NC **A Theory of Virtual Agency for Western Art Music** Robert S. Hatten, 2018-09-06 In his third volume on musical expressive meaning Robert S Hatten examines virtual agency in music from the perspectives of movement gesture embodiment topics tropes emotion narrativity and performance Distinguished from the actual agency of composers and performers whose intentional actions either create music as notated or manifest music as significant sound virtual agency is inferred from the

implied actions of those sounds as they move and reveal tendencies within music stylistic contexts From our most basic attributions of sources for perceived energies in music to the highest realm of our engagement with musical subjectivity Hatten explains how virtual agents arose as distinct from actual ones how unspecified actants can take on characteristics of virtual human agents and how virtual agents assume various actorial roles Along the way Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds

Musical Forces Steve Larson,2012-01-31 Steve Larson drew on his 20 years of research in music theory cognitive linguistics experimental psychology and artificial intelligence as well as his skill as a jazz pianist to show how the experience of physical motion can shape one's musical experience Clarifying the roles of analogy metaphor grouping pattern hierarchy and emergence in the explanation of musical meaning Larson explained how listeners hear tonal music through the analogues of physical gravity magnetism and inertia His theory of melodic expectation goes beyond prior theories in predicting complete melodic patterns Larson elegantly demonstrated how rhythm and meter arise from and are given meaning by these same musical forces

This is the Sound of Irony: Music, Politics and Popular Culture Katherine L. Turner,2016-03-03 The use of irony in music is just beginning to be defined and critiqued although it has been used implied and decried by composers performers listeners and critics for centuries Irony in popular music is especially worthy of study because it is pervasive even fundamental to the music the business of making music and the politics of messaging Contributors to this collection address a variety of musical ironies found in the notes themselves in the text or subtext and through performance reception and criticism The chapters explore the linkages between irony and the comic the tragic the remembered the forgotten the co-opted and the resistant From the nineteenth to twenty first centuries through America Europe and Asia this provocative range of ironies course through issues of race religion class the political left and right country punk hip hop folk rock easy listening opera and the technologies that make possible our pop music experience This interdisciplinary volume creates new methodologies and applies existing theories of irony to musical works that have made a cultural or political impact through the use of this most multifaceted of devices

Psychedelic Popular Music William Echard,2017-05-22 Recognized for its distinctive musical features and its connection to periods of social innovation and ferment the genre of psychedelia has exerted long term influence in many areas of cultural production including music visual art graphic design film and literature William Echard explores the historical development of psychedelic music and its various stylistic incarnations as a genre unique for its fusion of rock soul funk folk and electronic music Through the theory of musical topics highly conventional musical figures that signify broad cultural concepts and musical meaning Echard traces the stylistic evolution of psychedelia from its inception in the early 1960s with the Beatles Rubber Soul and Revolver and the Kinks and Pink Floyd to the German experimental bands and psychedelic funk of the 1970s with a special emphasis on

Parliament Funkadelic He concludes with a look at the 1980s and early 1990s touching on the free festival scene rave culture and neo jam bands Set against the cultural backdrop of these decades Echard s study of psychedelia lays the groundwork and offers lessons for analyzing the topic of popular music in the twentieth and twenty first centuries **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 Understanding Adorno, Understanding Modernism Robin Truth Goodman,2020-11-12 Having studied philosophy at a time when its traditions were being seriously uprooted by the atrocities of World War II Theodor Adorno had an enormous impact on thinking about aesthetics at a transitional historical moment when the philosophy of science and leftist politics were looking for new ground Moreover with his focus on the rise of commercial culture and its effects on identity construction Adorno can be said to have reinvigorated modernist concerns by introducing the prevailing terms in our contemporary versions of cultural politics and cultural studies Understanding Adorno Understanding Modernism traces Adorno s social and aesthetic ideas as they appear and reappear in his corpus As per other volumes in the series this book is divided into three parts The first Adorno s Keywords is organized by the aesthetic terms around which Adorno s philosophy circulates The second section is devoted to Adorno and Aesthetics While Adorno s philosophical viewpoints influenced modernism s evolution into the 21st century the history of modernist aesthetics also shaped his philosophical approaches The third and final part Adorno s Constellations discusses how aesthetic form in Adorno s thinking underlies the terms of his social analysis *"Irony, Satire, Parody and the Grotesque in the Music of Shostakovich "* Esti Sheinberg,2017-07-05 The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years Most of the relevant literature however is of a biographical nature The focus of this book is musical irony It offers new methodologies for the semiotic analysis of music and inspects the ironical messages in Shostakovich s music independently of political and biographical bias Its approach to music is interdisciplinary comparing musical devices with the artistic principles and literary analyses of satire irony parody and the grotesque Each one of these is firstly inspected and defined as a separate subject independent of music The results of these inspections are subsequently applied to music firstly music in general and then more specifically to the music of Shostakovich The composer s cultural and historical milieux are taken into account and where relevant inspected and analysed separately before their application to the music *Towards a Theory of Musical Reproduction* Theodor W. Adorno,2014-11-05 At the

beginning of his career in the 1920s Adorno sketched a plan to write a major work on the theory of musical reproduction a task he returned to time and again throughout his career but never completed The choice of the word reproduction as opposed to interpretation indicates a primary supposition that there is a clearly defined musical text whose precision exceeds what is visible on the page and that the performer has the responsibility to reproduce it as accurately as possible beyond simply playing what is written This task according to Adorno requires a detailed understanding of all musical parameters in their historical context and his reflections upon this task lead to a fundamental study of the nature of notation and musical sense In the various notes and texts brought together in Towards a Theory of Musical Reproduction one finds Adorno constantly circling around an irresolvable paradox interpretation can only fail the work yet only through it can music's true essence be captured While he at times seems more definite in his pronouncement of a musical score's absolute value just as a book is read silently not aloud his discourse repeatedly displays his inability to cling to that belief It is this quality of uncertainty in his reflections that truly indicates the scope of the discourse and its continuing relevance to musical thought and practice today

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