Jazz and the Jazz Age

How did the Romantic era hear the music of Mozart, Beethoven, Schubert, or Berlioz? What did it make of the Eroica, the Fantastic Symphony, or the eerie song Der Doppelgänger? From many different vantage points this volume addresses this fascinating question. A group of writers, all historians of music theory, conducts a dazzling exploration of the way in which the Romantic era thought about music. They bring to bear on their topic issues from politics, gender, metaphor, intersubjectivity, cognition, and many other realms.

A Cultural History of the Senses in the Modern Age

Professor Kimbell's classic study illuminates the first fifteen years of Verdi's composing career, the era that culminated in his trio of masterpieces, Rigoletto, Il Trovatore and La Traviata. Verdi had become an acknowledged master of the peculiar brand of Romanticism that flourished in Italy in the 1830s and 40s; this background is examined in its political, social and literary light, and his consequent transformation of Italian operatic conventions is analysed. The four parts of Professor Kimbell's book range over biographical, documentary, literary and close-analytical ground. Attention is given to individual operas in order to show how Verdi assimilated and developed the Romantic tradition in his work.

Music, Culture and Social Reform in the Age of Wagner

Improvisation was a crucial aspect of musical life in Europe from the late eighteenth century through to the middle of the nineteenth, representing a central moment in both public occasions and the private lives of many artists. Composers dedicated themselves to this practice at length while formulating the musical ideas later found at the core of their published works; improvisation was thus closely linked to composition itself. The full extent of this relation can be inferred from both private documents and reviews of concerts featuring improvisations, while these texts also inform us that composers quite often performed in public as both improvisers and interpreters of pieces written by themselves or others. Improvisations presented in concert were distinguished by a remarkable degree of structural organisation and complexity, demonstrating performers' consolidated abilities in composition as well as their familiarity with the rules for improvising outlined by theoreticians.

Musical Listening in the Age of Technological Reproduction

The understanding of music involves the mastery of its various layers of meaning. Sometimes this meaning can be acquired through human insight; at other times, it can be learned. The central concern of Musical Knowledge is the tension between intuitive and analytical ways of making sense of the world. Keith Swannick examines this relationship on three levels: in considering music as a way of knowing; as the apparent predicament between qualitative and quantitative research paradigms; and as a tension in education. Keith Swannick guides his reader from a theoretical exploration of musical knowledge, through an examination of ways of researching the musical experience to a concluding section which will be of direct practical help to teachers. He suggests ways in which music education can be a vital transaction, giving examples across a range of music teaching, including school classroom and instrumental studies. The book will be of interest to anyone who makes or responds to music.

The Characteristic Symphony in the Age of Haydn and Beethoven

Uses the rare depictions of musical instruments and musical sources found on the Eglington Table to understand the musical life of the Elizabethan age and its connection to aspects of culture now treated as separate disciplines of historical study.

The Living Age

Mozart's piano sonatas are among the most familiar of his works and stand alongside those of Haydn and Beethoven as staples of the pianist's repertoire. In this study, John...
Studies In Music Theory And Analysis

Irving looks at a wide selection of contextual situations for Mozart’s sonatas, focusing on the variety of ways in which they assume identities and achieve meanings. In particular, the book seeks to establish the provisionality of the sonatas’ notated texts, suggesting that the texts are not so much identifiers as possibilities and that their identity resides in the usage. Close attention is paid to reception matters, analytical approaches, organology, the role of autograph manuscripts, early editions and editors, and aspects of historical performance practice – all of which go beyond the texts in opening windows onto Mozart’s sonatas. Treating the sonatas collectively as a repertoire, rather than as individual works, the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart’s sonatas, their construction within pedagogical traditions, the significance of sound as opposed to sight in these works (and in particular their sound on fortepianos of the later eighteenth-century), and the creative role of the performer in their representation beyond the frame of the text. Drawing together and synthesizing this wealth of material, Irving provides an invaluable reference source for those already familiar with this repertoire.

The Oxford Handbook of Neo-Riemannian Music Theories

For several decades, Scott Burnham has sought to bring a ready ear and plenty of humanistic warmth to musicological inquiry. Sounding Values features eighteen of his essays on mainstream Western music, music theory, aesthetics and criticism. In these writings, Burnham listens for the values-aesthetic, ethical, intellectual–of those who have created influential discourse about music, while also listening for the values of the music for which that discourse has been generated. The first half of the volume confronts pressing issues of historical theory and aesthetics, including intellectual models of tonal theory, leading concepts of sonata form, translations of music into poetic meaning, and recent riffs and reappraisals between criticism and analysis. The essays in the second half can be read as a series of critical appreciations, engaging some of the most consequential reception tropes of the past two centuries: Haydn and humor, Mozart and beauty, Beethoven and the sublime, Schubert and memory.

Conceptualizing Music

Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

Cultural Authority in the Age of Whitman

An examination of how the scientific study of sound sensation became increasingly intertwined with musical aesthetics in nineteenth-century Germany and Austria. In the middle of the nineteenth century, German and Austrian concertgoers began to hear new rhythms and harmonies as non-Western musical ensembles began to make their way to European cities and classical music introduced new compositional trends. At the same time, leading physicists, physiologists, and psychologists were preoccupied with understanding the sensory perception of sound from a psychophysical perspective, seeking a direct and measurable relationship between physical stimulation and physical sensation. These scientists incorporated specific sounds into their experiments—the musical sounds listened to by upper middle class, liberal Germans and Austrians. In The Psychophysical Ear, Alexandra Hui examines this formative historical moment, when the worlds of natural science and music coalesced around the psychophysics of sound sensation, and new musical aesthetics were interwoven with new conceptions of sound and hearing. Hui, a historian and a classically trained musician, describes the network of scientists, musicians, music critics, musicologists, and composers involved in this redefinition of listening. She identifies a source of tension for the psychophysicists: the seeming irreconcilability between the idealist, universalizing goals of their science and the increasingly undeniable historical and cultural contingency of musical aesthetics. The convergence of the respective projects of the psychophysical study of sound sensation and the aesthetics of music was, however, fleeting. By the beginning of the twentieth century, with the professionalization of such fields as experimental psychology and ethnomusicology and the proliferation of new and different kinds of music, the aesthetic dimension of psychophysics began to disappear.

Jazz and Machine-Age Imperialism

Radio in the Global Age offers a fresh, up-to-date, and wide-ranging introduction to the role of radio in contemporary society. It places radio, for the first time, in a global context, and pays special attention to the impact of the Internet, digitalization and globalization on the political-economy of radio. It also provides a new emphasis on the links between music and radio, the impact of formatting, and the broader cultural roles the medium plays in constructing identities and nurturing musical tastes. Individual chapters explore the changing structures of the radio industry, the way programmes are produced, the way of listening and the construction of audiences, the different meanings attached to programmes, and the cultural impact of radio across the globe. David Hendy portrays a medium of extraordinary contradictions: a cheap and accessible means of communication, but also one increasingly dominated by rigid formats and multinational companies; a highly 'intimate' medium, but one capable of building large communities of listeners scattered across huge spaces; a force for nourishing regional identity, but also a pervasive broadcaster of globalized music products; a 'stimulus to the imagination', but a purveyor of the banal and of the routine. Drawing on recent research from as far afield as Africa, Australasia and Latin America, as well as from the UK and US, the book aims to explore and to explain these paradoxes - and, in the process, to offer an imaginative reworking of Marshall McLuhan's famous dictum that radio is one of the world's 'hot' media. Radio in the Global Age is an invaluable text for undergraduates and researchers in media studies, communication studies, journalism, cultural studies, and musicology. It will also be of interest to practitioners and policy-makers in the radio industry.

Musical Form in the Age of Beethoven

A collection of essays encompassing a wide variety of topics, people, and events that embodied the Jazz Age, both familiar and obscure. * Written by experts from a variety of fields including history, music, literature, African American studies, and religious studies * Includes an extensive chronology of the defining moments of the Jazz Age from the
Online Library Musical Form In The Age Of Beethoven Selected Writings On Theory And Method Cambridge Studies In Music Theory And Analysis

worlds of politics, society and culture, the arts, business, and more

Understanding Mozart's Piano Sonatas

A groundbreaking study of the reception of jazz among French-speaking black intellectuals between 1918 and 1945

Music in the Age of Chaucer

Provides an introduction to the music that was written, published, and performed during the reign of Elizabeth I.

Jazz Age

It is undeniable that technology has made a tangible impact on the nature of musical listening. The new media have changed our relationship with music in a myriad of ways, not least because the experience of listening can now be prolonged at will and repeated at any time and in any space. Moreover, among the more striking social phenomena ushered in by the technological revolution, one cannot fail to mention music’s current status as a commodity and popular music’s unprecedented global reach. In response to these new social and perceptual conditions, the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification. Concentrated listening, the form of musical reception fostered by Western art music, now appears to be but one of the many ways in which audiences respond to organized sound. Cinema, for example, has developed specific ways of combining images and sounds; and, more recently, digital technology has redefined the standard forms of mass communication. Information is aestheticized, and music in turn is incorporated into pre-existing symbolic fields. This volume – the first in the series Musical Cultures of the Twentieth Century – offers a wide-ranging exploration of the relations between sound, technology and listening practices, considered from the complementary perspectives of art music and popular music, music theatre and multimedia, composition and performance, ethnographic and anthropological research.

The Oxford Handbook of Critical Concepts in Music Theory

Certain timeless questions rise and fall through changing social conditions, scientific advances, and cultural variation—who am I? How should I live? What happens when I die? In modern society, traditions no longer integrate the individual into a larger spiritual community, and so movements have risen to address the crisis of meaning in a rapidly changing world. This collection of essays, while considering variables of work, class, race, and gender, theoretically and empirically examines how diverse groups are trying to restore a sense of meaning through religious innovation. The first group of essays considers new developments in theory, framing critical inquiry into recent developments in religion and the larger quest for meaning. The second section examines grass roots emancipation movements, which seek an expanded role for the individual in both belief and practice. Topics addressed include the dialectic between religious and secular values and norms, anti-Semitism, new evangelism, Neopaganism on the internet, Max Horkheimer’s critical theory of religion, Christian speed/thrash metal music, Islamic fundamentalism, modernity and the role of women, French tourist destination Rocamadour’s competition between the Catholic shrine and secular attractions, developments within the Polish Roman Catholic Church, the Finnish Satanism scare of 1999, and Islam and politics in Turkey. A bibliography completes each essay. Instructors considering this book for use in a course may request an examination copy here.

Musical Improvisation and Open Forms in the Age of Beethoven

Beginning with the emergence of commercial American music in the nineteenth century, Volume 1 includes essays on the major performers, composers, media, and movements that shaped our musical culture before rock and roll. Articles explore the theoretical dimensions of popular music studies; the music of the nineteenth century; and the role of black Americans in the evolution of popular music. Also included—the music of Tin Pan Alley, ragtime, swing, the blues, the influences of W. S. Gilbert and Rodgers and Hammerstein, and changes in lyric writing styles from the nineteenth century to the rock era.

Instrumental Music in an Age of Sociability

Associated through descriptive texts with literature, politics, religion, and other subjects, 'characteristic' symphonies offer an opportunity to study instrumental music as it engages important social and political debates of the eighteenth and early nineteenth centuries. This first full-length study of the genre illuminates the relationship between symphonic music and social contexts by focussing on the musical representation of feeling, human physical movement, and the passage of time. The works discussed include Beethoven's Pastoral and Eroica Symphonies, Haydn's Seven Last Words of our Savior on the Cross, Carl Ditters von Dittersdorf’s symphonies on Ovid's Metamorphoses, and orchestral battle reenactments of the Revolutionary and Napoleonic eras. A separate chapter details the aesthetic context within which characteristic symphonies were conceived, as well as their subsequent reception, and a series of appendixes summarises bibliographic information for over 225 relevant examples.

Sounding Values

Cultural Authority in the Age of Whitman deals with narratives of cultural legitimation in nineteenth-century US literature, in a transatlantic context. Exploring how literary professionalism shapes romantic and modern cultural space, Leypoldt traces the nineteenth-century fusion of poetic radicalism with cultural nationalism from its beginnings in transatlantic early romanticism, to the poetry and poetics of Walt Whitman, and Whitman’s modernist reinvention as an icon of a native avant-garde. Whitman made cultural nationalism compatible with the rhetorical needs of professional authorship by trying to hold national authenticity and literary authority in a single poetic vision. Yet the
notion that his 'language experiment' transformed essential democratic experience into a genuine American aesthetics also owes much to Whitman's retrospective canonization. What Leypoldt calls Whitmanian authority is thus a transatlantic and transhistorical discursive construct that can be approached from four angles: this book begins with an overview of transatlantic contexts such as the 19th-century literary field (Bourdieu) and the romantic turn to expressivism (Taylor); a detailed analysis of how Whitman's positions develop from the intellectual habitus and cultural criticism of Ralph Waldo Emerson follows, and in a third section Whitmanian authority is located within three conceptual fields that function as contact zones for European and American theories of culture: romantic notions of national style as a kind of music; place-centered concepts of national aesthetics; and traditional ideas about the aesthetic effects of democratic institutions. The final section, on Whitman's reinvention between the 1870s and the 1940s, discusses how the heterogeneous nineteenth-century perceptions of Whitman's work were streamlined into a modernist version of Whitman's nationalist program.

Music in the Words: Musical Form and Counterpoint in the Twentieth-Century Novel

Religious Innovation in a Global Age

This book shows how recent work in cognitive science, especially that developed by cognitive linguists and cognitive psychologists, can be used to explain how we understand music. The book focuses on three cognitive processes—categorization, cross-domain mapping, and the use of conceptual models—and explores the part these play in theories of musical organization. The first part of the book provides a detailed overview of the relevant work in cognitive science, framed around specific musical examples. The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied, including the emergence of musical syntax and its relationship to musical semiosis, the problem of musical ontology, the relationship between words and music in songs, and conceptions of musical form and musical hierarchy. The book will be of interest to music theorists, musicologists, and ethnomusicologists, as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles.

Music and Fantasy in the Age of Berlioz

A selection of the writings of A. B. Marx, one of the most important German music theorists of his time.

Asian Nationalism in an Age of Globalization

Topics include: Government Intervention and Economic Growth in East Asia, Agricultural Nationalism in the Age of Globalization, Japan's Dominance and Multi-Racial Coalitions in Malaysia.

Music Theory in the Age of Romanticism

In this book Steven Vande Moortele offers a comprehensive account of operatic and concert overtures in continental Europe between 1815 and 1850. Discussing a broad range of works by German, French, and Italian composers, it is at once an investigation of the Romantic overture within the context of mid-nineteenth century musical culture and an analytical study that focuses on aspects of large-scale formal organization in the overture genre. While the book draws extensively upon the recent achievements of the 'new Formenlehre', it does not use the overture merely as a vehicle for a theory of romantic form, but rather takes an analytical approach that engages with individual works in their generic context.

A Cultural History of the Emotions in the Age of Romanticism, Revolution, and Empire

In recent years neo-Riemannian theory has established itself as the leading approach of our time, and has proven particularly adept at explaining features of chromatic music. The Oxford Handbook of Neo-Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music-analytical, theoretical, and historical aspects of this new field.

Music and Science in the Age of Galileo

Jack Ross presents detailed analyses of Arnold Schoenberg's twelve-tone pieces, bringing the composer's 'musical idea'—problem, elaboration, solution—to life.

Schoenberg's Twelve-Tone Music


Teaching Performance: A Philosophy of Piano Pedagogy
Music Theory operates with a number of fundamental terms that are rarely explored in detail. This book offers in-depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape.

Political Beethoven

Jazz Music flourished between 1920 and 1930 - the Roaring Twenties, becoming the most acceptable form of popular music, so much so that the decade was named the Jazz Age. But what does the word jazz mean and where did it come from? In his latest work Jazz and the Jazz Age jazz historian Daniel Hardie traces the beginnings of jazz from roots in New Orleans to its appearance in Chicago in 1915 to its domination of popular music in the 1920's and the wild extravagance of prohibition era Chicago and beyond.

Spanish Cathedral Music in the Golden Age

Spanish Music in the Age of Columbus

FOR AID in preparing the present resume of Spanish music to 1530 I am indebted to so numerous a company of friends that I must content myself in this preface with no more than a token alphabetical list. In an earlier article - "Music Research in Spanish Libraries," published in Notes of the Music Library Association, sec. ser. X, i (December, 1952, pp. 49-57) - Richard Hill did kindly allow me to itemize my indebtednesses to the Spanish friends whose names make up two-thirds of the following list. The reader who has seen that article already knows how keenly felt are my gracias. Fernando Aguilar Esrich, Norberto Almandoz, H.R. Andrews, Higinio Angles, Jesus Bal y Gay, Robert D. Barton, Gilbert Chase, R. Thurston Dart, Eamon. Sres. Duques de Medinaceli, Charles Warren Fox, Nicolold, a Garcia, Julian Garcia Blanco, Juan Miguel Garcia Perez, Santiaga Gonzalez Alvaroaz, Francisco Guerrero, Ferreal Herndndez, Ma cario Santiago Kastner, Adele Ribre, Edmund King, Luisa de Larramendi, Pedro Longds Bartibds, M arques de Santo Domingo, M arques de Villa-Aldzaz, J uan M ontejano Chico, B. Municio Crist6bal, Ricardo Nuiiez, Clara L. Penney, Carmen Perez-Obvila, Gustave Reese, Francisco Ribera Recio, Bernard Rose, Samuel Rubio, Adolfo Salazar, Francisco Sndchez, Graciela Sndchez Cerro, Manuel Sndchez Mora, Alfredo Sixto Flamas, Denis Stevens, Fase Subird, Eari O. Titus, J. B. Trend, Jahn Ward, Ruth Watanabe, A. Westrup, Franklin Zimmerman.

Verdi in the Age of Italian Romanticism

American Popular Music: The age of rock

Challenging received views of music in nineteenth-century German thought, culture and society, this 2010 book provides a radical reappraisal of its socio-political meanings and functions. Garratt argues that far from governing the nineteenth-century musical discourse and practice, the concept of artistic autonomy and the aesthetic categories bequeathed by Weimar classicism were persistently challenged by alternative models of music's social role. The book investigates these competing models and the social projects that gave rise to them. It interrogates nineteenth-century musical discourse, discussing a wide range of manifestos championing musical democratization or seeking to make music an engine for the transformation of society. In addition, it explores institutions and movements that attempted to realize these goals, and compositions - by Mendelssohn, Lortzing and Liszt as well as Wagner - in which the relation between aesthetic and social claims is programmatic.

Musical Knowledge

There is a strong tradition of literary analyses of the musical artwork. Simply put, all musicology - any writing about music - is an attempt at making analogies between what happens within the world of sound and language itself. This study considers this analogy from the opposite perspective: authors attempting to structure words using musical forms and techniques. It's a viewpoint much more rarely explored, and none of the extant studies of novelists' musical techniques have been done by musicians. Can a novel follow the form of a symphony and still succeed as a novel? Can musical counterpoint be mimicked by words on a page? Alan Shockley begins looking for answers by examining music's appeal for novelists, and then explores two brief works, a prose fugue by Douglas Hofstadter, and a short story by Anthony Burgess modeled after a Mozart symphony. Analyses of three large, emblematic attempts at musical writing follow. The much debated 'Sirens' episode of James Joyce's Ulysses, which the author famously likened to a fugue, Burgess' largely ignored Napoleon Symphony: A Novel in Four Movements, patterned on Beethoven's Eroica, and Joyce's Finnegans Wake, which Shockley examines as an attempt at composing a fully musicalized language. After these three larger analyses, Shockley discusses two quite recent brief novels, William Gaddis' novella Agency and David Markson's This is not a novel, proposing that each of these confounding texts coheres elegantly when viewed as a musically-structured work. From the perspective of a composer, Shockley offers the reader fresh tools for approaching these dense and often daunting texts.

The Psychophysical Ear

Survey of the relationship between music and literature in 14c France, Italy and Britain, with appendix of all songs attributed to Chaucer.

The Golden Age of American Musical Theatre
A collection of essays exploring the relations between music and the scientific culture of Galileo's time. It takes a broad historical approach towards understanding such topics as the role of music in Galileo's experiments and in the scientific revolution

Words and Notes in the Long Nineteenth Century

In the 19th century, many aspects of life became 'a matter of perception' in the wake of the multiplication of media, stylistic experimentation, and the rise of multiculturalism. Life sped up as a result of new modes of transportation—automobiles and airplanes—and communication—telephones and personal computers—which emphasized the rapid movement of people and ideas. The proliferation of synthetic products and simulated experiences, from artificial flavors to video games, in turn, created heady virtual worlds of sensation. This progressive mediation and acceleration of sensation, along with the sensory and environmental pollution it often spawned, also sparked various countercultural trends, such as the 'back to nature' movement, the craft movement, slow food and alternative medicine. This volume shows how attending to the sensory dynamics of the modern age yields many fresh insights into the intertwined processes which gave the 20th century its particular feel of technological prowess and gaudy artificiality. A Cultural History of the Senses in the Modern Age presents essays on the following topics: the social life of the senses; urban sensations; the senses in the marketplace; the senses in religion; the senses in philosophy and science and medicine; the senses in literature; art and the senses; and sensory media.

Radio in the Global Age

Between 1870 and 1920, modern conceptions of emotion-conceptions still very much present in the 21st century-first took shape. This book traces that history, charting the changing meaning and experience of feelings in an era shaped by political and market revolutions, romanticism, empiricism, the rise of psychology and psychoanalysis. During this period, the word emotion itself gained currency, gradually supplanting older vocabularies and visions of feeling. Terms to describe feelings changed so too did conceptions of emotions' proper role in politics, economics, and culture. Political upheavals turned a spotlight on the role of feeling in public life; in domestic life, sentimental bonds gained new importance, as families were transformed from productive units to emotional ones. From the halls of parliament to the familial hearth, from the art museum to the theatre, from the pulpit to the concert hall, lively debates over feelings raged across the 19th century.

Music from the Age of Shakespeare

The centrality of fantasy to French literary culture has long been accepted by critics, but the sonorous dimensions of the mode and its wider implications for musical production have not been thoroughly explored. In this book, Francesca Brittan invites us to listen to fantasy, attending both to literary descriptions of sound in otherworldly narratives, and to the wave of 'fantastique' musical works published in France through the middle decades of the nineteenth century, including Berlioz's 1830 Symphonie fantastique, and pieces by Liszt, Adam, Meyerbeer, and others. Following the musico-literary aesthetics of E. T. A. Hoffmann, they allowed waking and dreaming, reality and unreality to converge, yoking fairy sound to insect song, demonic noise to colonial 'babbling', and divine music to the strains of water and wind. Fantastic soundworlds disrupted France's native tradition of instrumental music lacking language and thus any overt connection to the non-musical world that it is able to expose essential elements of that world. More particularly, for these philosophers, it is the density of musical structure—the intricate interplay among purely musical elements—that allows music to capture the essences behind appearances. By analogy, the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is, the greater its ability to illuminate music and facilitate musical skills. The author terms this phenomenon relational autonomy. Eight chapters unfold a piano-pedagogical system pivoting on the principle of relational autonomy. In grounding piano pedagogy in the aesthetics of absolute music, each domain works on the other. On the one hand, Romantic aesthetics affords pedagogy a source of aesthetic value in musical skills. The author terms this phenomenon relational autonomy. Eight chapters unfold a piano-pedagogical system pivoting on the principle of relational autonomy. In