

CONTEMPLATING MUSIC

CHALLENGES TO MUSICOLOGY

Joseph Kerman

"Kerman has done a
worthy work of
musicology and a
worthy work of
theory analysis and
critical philosophy."

—John Tynan
New York Times
Book Review

Contemplating Music Challenges To Musicology

James E. K. Parker



Contemplating Music Challenges To Musicology:

Contemplating Music Joseph Kerman, 2009-06-01 *Contemplating Music* is a book for all serious music lovers. Here is the first full scale of ideas and ideologies in music over the past forty years, a period during which virtually every aspect of music was transformed. With this book Joseph Kerman establishes the place of music study firmly in the mainstream of modern intellectual history. He treats not only the study of the history of Western art music with which musicology is traditionally equated but also sometimes vexed relations between music history and other fields: music theory and analysis, ethnomusicology, and music criticism. Kerman sees and applauds a change in the study of music towards a critical orientation. As examples he presents a fascinating vignettes of Bach research in the 1950s and Beethoven studies in the 1960s. He sketched the work of prominent scholars and theorists: Thurston Dart, Charles Rosen, Leonard B. Meyer, Heinrich Schenker, Milton Babbitt and many others. And he comments on such various subjects as the amazing absorption of Stephen Foster's songs into the canons of black music, the new intensity of Verdi research, controversies about performance on historical instruments, and the merits and demerits of *The New Grove Dictionary of Music and Musicians*. *Contemplating Music* is filled with wisdom and trenchant commentary. It will spark controversy among musicologists of all stripes and will give many musicians and amateurs an entirely new perspective on the world of music.

Music, Criticism, and the Challenge of History Kevin Karnes, 2008-08-22 More than a century after Guido Adler's appointment to the first chair in musicology at the University of Vienna, *Music Criticism and the Challenge of History* provides a first look at the discipline in this earliest period and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization. Author Kevin Karnes contends that some of the most vital questions surrounding musicology's disciplinary identities today—the relationship between musicology and criticism, the role of the subject in analysis and the narration of history, and the responsibilities of the scholar to the listening public—originate in these conflicted and largely forgotten beginnings. Karnes lays bare the nature of music study in the late nineteenth century through insightful readings of long overlooked contributions by three of musicology's foremost pioneers: Adler, Eduard Hanslick, and Heinrich Schenker. Shaped as much by the skeptical pronouncements of the likes of Nietzsche and Wagner as it was by progressivist ideologies of scientific positivism, the new discipline comprised an array of oft-contested and intensely personal visions of music study, its value, and its future. Karnes introduces readers to a Hanslick who rejected the call of positivist scholarship and dedicated himself to penning an avowedly subjective history of Viennese musical life. He argues that Schenker's analytical experiments had roots in a Wagner-inspired search for a critical alternative to Adler's style-obsessed scholarship. And he illuminates Adler's determined response to Nietzsche's warnings about the vitality of artistic and cultural life in an increasingly scientific age. Through sophisticated and meticulous presentation, *Music Criticism and the Challenge of History* demonstrates that the new discipline of musicology was inextricably tied in with the cultural discourse of its time.

Contemplating Music Joseph Kerman, 1985-04 Essays

discuss musicology music theory and criticism the historical performance movement and a variety of current musical research

Musicology and Difference Ruth A. Solie, 2023-11-15 Addressing Western and non Western music composers from Francesca Caccini to Charles Ives and musical communities from twelfth century monks to contemporary opera queens these essays explore questions of gender and sexuality Musicology and Difference brings together some of the freshest and most challenging voices in musicology today on a question of importance to all the humanistic disciplines Addressing Western and non Western music composers from Francesca Caccini to Charles Ives and musical communities from twelfth century monks to contemporary opera queens these essays explore questions of gender and sexuality Musicology and Differen

The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

Cursed Questions Richard Taruskin, 2020-04-21 Richard Taruskin s sweeping collection of essays distills a half century of professional experience demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies including historiography and criticism representation and aesthetics musical and professional politics and the sociology of taste *Cursed Questions* invoking a famous catchphrase from Russian intellectual history grapples with questions that are never finally answered but never go away The writings gathered here form an intellectual biography that showcases the characteristic wit provocation and erudition that readers have come to expect from Taruskin making it an essential volume for anyone interested in music politics and the arts

Decentering Music Kevin Korsyn, 2004-12-02 As a work of cultural criticism that recalls the concerns of Foucault Hayden White Zizek and others *Decentering Music* examines the struggle for the authority to speak about music at a time when the humanities are in crisis By linking the institutions that support musical research including professional associations and universities to complex historical changes such as globalization and the commodification of knowledge Korsyn undertakes a critique of musical scholarship as an institutional discourse while contributing to a general

theory of disciplinary structures that goes beyond the limits of any single field In asking a number of fundamental questions about the models through which disciplinary objects in music are constructed Korsyn suggests unexpected relationships between works of musical scholarship and the cultural networks in which they participate Thus David Lewin s theory of musical perceptions is compared to Richard Rorty s concept of the liberal ironist Susan McClary s feminist narrative of music history is juxtaposed with T S Eliot s dissociation of sensibility and Steven Feld s work in recording the music of the Kaluli people is compared to the treatment of ambient sound in contemporary cinema Developing a framework for interpretation in dialogue with a number of poststructuralist writers Korsyn goes far beyond applying their thought to the analysis of music by showing the cultural dilemmas to which their work responds Korsyn suggests how musical research already participates in these ideas Rather than impose any single method *Decentering Music* empowers readers to choose for themselves by interrogating their own values and ideological commitments exploring the enabling conditions for statements about music By demonstrating the complicity of opposing positions and challenging readers to reexamine their own values *Decentering Music* will surely provoke debate while appealing to readers in a variety of fields and to anyone concerned about the crisis in the humanities

Musical Lives and Times Examined Richard Taruskin, 2023-03-14 A gathering chiefly of talks given either by invitation or at conferences throughout the world over the last quarter century The topics range widely but recurrent themes include the place of classical music in contemporary society and culture the fraught relationship between aesthetics and ethics and the responsibilities of scholarship in an age of spin

Recomposing German Music Elizabeth Janik, 2005-12-01 *Recomposing German Music* illuminates the tangled relationship between music and politics in 20th century Germany Focusing on the reconstruction and division of Berlin s musical community after 1945 author Elizabeth Janik demonstrates how military occupation and Cold War rivalry transformed the city s elite musical institutions Berlin became a crucible for competing interpretations of German musical tradition Cultural authorities in East and West Berlin disputed the social authority responsible for defining and upholding musical standards the appropriate relationship between art and the state the definition of musical progress and finally the nature and purpose of music itself This study is an important contribution to the social history of 20th century music and the comparative cultural history of the two Cold War Germanys

Word and Music Studies, 2016-08-29 The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney Australia at the Third International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The conference celebrated the sixty fifth birthday of Steven Paul Scher arguably the central figure in word and music studies during the last thirty five years The first section of this volume comprises ten articles that discuss or are methodologically based upon Scher s many analyses of and critical commentaries on the field particularly on interrelationships between words and music The authors cover such topics as semiotics intermediality hermeneutics the de essentialization of the arts and the works of a wide range of literary figures and

composers that include Baudelaire Mallarm Proust T S Eliot Goethe Hlderlin Mann Britten Schubert Schumann and Wagner The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies cultural identity and the musical stage Eight scholars investigate and often problematize widespread assumptions regarding national and cultural music language plots and production values in musical stage works Topics include the National Socialists construction of German national identity reception based examinations of cultural identity and various national opera styles and the means by which composers librettists and lyricists have attempted to establish national or cultural identity through their stage works

Middlebrow Modernism Christopher Chowrimootoo, 2018-11-06 At publication date a free ebook version of this title will be available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more Situated at the intersections of twentieth century music history historiography and aesthetics Middlebrow Modernism uses Benjamin Britten s operas to illustrate the ways in which composers critics and audiences mediated the great divide between modernism and mass culture Reviving mid century discussions of the middlebrow Christopher Chowrimootoo demonstrates how Britten s works allowed audiences to have their modernist cake and eat it to revel in the pleasures of consonance lyricism and theatrical spectacle even while enjoying the prestige that came from rejecting them By focusing on moments when reigning aesthetic oppositions and hierarchies threatened to collapse this study offers a powerful model for recovering shades of grey in the traditionally black and white historiographies of twentieth century music

Resonant Witness Jeremy S. Begbie, Steven R. Guthrie, 2011-01-10 Resonant Witness gathers together a wide harmonious chorus of voices from across the musical and theological spectrum to show that music and theology can each learn much from the other and that the majesty and power of both are profoundly amplified when they do With essays touching on J S Bach Hildegard of Bingen Martin Luther Karl Barth Olivier Messiaen jazz improvisation South African freedom songs and more this volume encourages musicians and theologians to pursue a more fruitful and sustained engagement with one another What can theology do for music Resonant Witness helps answer this question with an essential resource in the burgeoning interdisciplinary field of music and theology Covering an impressively wide range of musical topics from cosmos to culture and theology to worship Jeremy Begbie and Steven Guthrie explore and map new territory with incisive contributions from the very best musicians theologians and philosophers Bennett Zon Durham University This volume represents a burst of cross disciplinary energy and insight that can be celebrated by musicians and theologians music lovers and God lovers alike John D Witvliet from afterword

Word and Music Studies: Defining the Field , 2024-09-02 The nineteen interdisciplinary essays assembled in WORD AND MUSIC STUDIES I were first presented in 1997 at the founding conference of the International Association for Word and Music Studies WMA in Graz Austria Diverse in subject matter theoretical orientation critical approach and interpretive strategy they share a keen scholarly interest in contemporary word music reflection Registering the impact of cultural studies on word music relations

as manifested in the new musicology and other historicist approaches the volume aims to assess the entire field of word and music studies to define its subject objectives and methodology and to describe the field's state of the art Within the broader context of generic structural performative and ideological considerations concerning the manifold interrelations between literature and music contributors explore wide ranging topics such as the vexing question of terminology e g word and music melopoetics interart intermedial transmedial inquiry into the meaning narrative potential and verbalization of music analysis of texted music the Lied and opera and instrumental music and discussion of individual issues e g ekphrasis musicalization of fiction word music and verbal music and interart loanwords e g narrativity counterpoint and leitmotif Essays on Literature and Music (1967-2004) Steven Paul Scher, 2004 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies Scher The Daniel Webster Professor of German and Comparative Literature at Dartmouth College Hanover NH USA is one of the founding fathers of Word and Music Studies and a leading authority in what is in the meantime a well established intermedial field He has published very widely in a variety of journals and collections of essays which until now have not always been easy to lay one's hands on His work covers a wide range of subjects and comprises theoretical methodological and historical studies which include discussions of Ferruccio Busoni Thomas Mann Bertolt Brecht Judith Weir the Talking Heads and many others and which pay special attention to E T A Hoffmann and German Romanticism The range and depth of these studies have made him the mastermind of Word and Music Studies who has defined the basic aims and objectives of the discipline This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies

Acoustic Jurisprudence James E. K. Parker, 2015 Acoustic Jurisprudence provides the first detailed study of the trial of Simon Bikindi who was convicted by the International Criminal Tribunal for Rwanda of inciting genocide with his songs Using Bikindi as a case study the book develops the many relations between law and sound and the importance of sound in legal practice more widely Critical Musicological Reflections Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical

musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today

Opera as Anthropology Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another

Musical Entanglements between Germany and East Asia Joanne Miyang Cho, 2021-10-09 This edited volume explores musical encounters and entanglements between Germany and East Asian nations from 1900 to the present In so doing it speaks to their dynamic and multi faceted musical relations in multiple ways Despite East Asia and Germany being located at opposite ends of the globe German music has found remarkably fertile soil in East Asia East Asians have enthusiastically adopted it while at the same time adding their own musical interpretations These musical encounters have produced compositions that reflect this mutual influence stimulating and enriching each other through their entanglement After more than a century of entanglement Germany and East Asia have become kindred musical spirits

Spain in America Richard L. Kagan, 2002 Setting aside the pastiche of bullfighters and flamenco dancers that has dominated the U S image of Spain for more than a century this innovative volume uncovers the roots of Spanish studies to explain why the diversity vitality and complexity of Spanish history and culture have been reduced in U S accounts to the equivalent of a tourist brochure Spurred by the complex colonial relations between the United States and Spain the new field of Spanish studies offered a way for the young country to reflect a positive image of itself as a democracy in contrast with perceived Spanish intolerance and closure Spain in America investigates the political and historical forces behind this duality surveying the work of the major nineteenth century U S Hispanists in the fields of history art history literature and music A distinguished panel of contributors offers fresh examinations of the role of U S writers especially Washington Irving and Henry Wadsworth Longfellow in crafting a wildly romantic vision of Spain They examine the views of such scholars as

William H Prescott and George Ticknor who contrasted the failure of Spanish history with U S exceptionalism Other essays explore how U S interests in Latin America consistently colored its vision of Spain and how musicology in the United States dominated by German migr s relegated Spanish music to little more than a footnote Also included are profiles of the philanthropist Archer Mitchell Huntington and the pioneering art historians Georgiana Goddard King and Arthur Kingsley Porter who spearheaded U S interest in the architecture and sculpture of medieval Spain Providing a much needed look at the development and history of Hispanism Spain in America opens the way toward confronting and modifying reductive views of Spain that are frozen in another time

Encyclopedia of Postmodernism Victor E. Taylor, Charles E. Winquist, 2003
Provides comprehensive and authoritative coverage of academic disciplines critical terms and central figures relating to the vast field of postmodern studies Publisher s description

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