

Les Fondements De La Musique Dans La Conscience H

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 Music in the 20th Century (3 Vol Set)
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 The Oxford Handbook of Western Music and Philosophy
 Sociologie de la musique
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 Les fondements de la musique tonale
 Form and Analysis Theory
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 Encyclopedia of Music in the 20th Century
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 Free as Gods
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 Les Fondements de la musique tonale
 Sources et ressources d'analyses musicales
 Music, Myth, and Nature, Or, The Dolphins of Arion

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SHAMAR MCLEAN

Schoenberg and the New Music Routledge

La musique a toujours été un des éléments essentiels de la vie des peuples, y compris celui de la Bible. La vie de tous les jours s'accompagnait de musique-en passant par les naissances, les mariages, et même la mort; la musique ponctuait les étapes de la vie d'Israël. Pourtant, les chants bibliques se focalisaient plus sur le cognitif et l'audibilité que sur l'émotion; et de cela, on peut conclure que le niveau émotif de la mélodie exprimée par la musique hébraïque était minimal. Bien que très élaboré, comme dans le livre des Chroniques, le corps entier du choeur du temple s'élevait à 4000 personnes réparties en 24 groupes pour la louange journalière.

Music in the 20th Century (3 Vol Set) Springer Science & Business Media

This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons, the immediate post-Hiroshima/Nagasaki period and the Korean War. It also provides an account of US actions and attitudes during this period and China's response.

Les fondements de la musique dans la conscience humaine Jean-Claude Lattès

Series statement on p. [4] of cover, paperback edition.

The Oxford Handbook of Western Music and Philosophy Princeton University Press

The Jazz Age. The phrase conjures images of Louis Armstrong holding court at the Sunset Cafe in Chicago, Duke Ellington dazzling crowds at the Cotton Club in Harlem, and star singers like Bessie Smith and Ma Rainey. But the Jazz Age was every bit as much of a Paris phenomenon as it was a Chicago and New York scene. In *Paris Blues*, Andy Fry provides an alternative history of African American music and musicians in France, one that looks beyond familiar personalities and well-rehearsed stories. He pinpoints key issues of race and nation in France's complicated jazz history from the 1920s through the 1950s. While he deals with many of the traditional icons—such as Josephine Baker, Django Reinhardt, and Sidney Bechet, among others—what he asks is how they came to be so iconic, and what their stories hide as well as what they preserve. Fry focuses throughout on early jazz and swing but includes its re-creation—reinvention—in the 1950s. Along the way, he pays tribute to forgotten traditions such as black musical theater, white show bands, and French wartime swing. *Paris Blues* provides a nuanced account of the French reception of African Americans and their music and contributes greatly to a growing literature on jazz, race, and nation in France.

Sociologie de la musique Companyédtion Actes Sud/Cité de la musique

The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the

field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

Les fondements de la musique dans la conscience humaine et autres écrits University Press of New England

Places the radicalization of art music in early post-war France in its broader socio-cultural and political context.

Les fondements de la musique dans la conscience humaine Ashgate Publishing, Ltd.

As the field of Cultural History grows in prominence in the academic world, an understanding of the history of culture has become vital to scholars across disciplines. The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting-edge work of musicologists concerned with cultural history and historians who deal with music. In this volume, noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience, understanding, and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art. The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques, rejuvenating their work with new insights into the field itself.

Languages Lausanne : Payot

Réflexion profonde et riche sur les bases théoriques du travail de l'historien de la musique. Comment écrire une histoire de la musique capable de

reconstituer la vie musicale du passé tout en rendant justice au caractère toujours actuel d'oeuvres musicales dont la beauté est intemporelle ?

Comment, en d'autres termes, concilier la distance historique et la présence esthétique de la musique ?

From Music to Sound Routledge

"Ce volume réunit des essais théoriques et critiques portant sur quelques grammaires musicales de base du système tonal, de l'harmonie atonale et d'autres types de structures qui apparaissent transitoires entre ces deux pôles dans l'histoire de la musique du XXe siècle. Cet ensemble d'essais fait appel aux références qui ont accompagné la pédagogie de l'auteur à des titres divers selon les époques ; ils permettent des applications multiples dont le lecteur conserve l'initiative en fonction de ses propres travaux. Pour ce qui est de l'analyse classique, les grammaires développées dans cet ouvrage trouvent leurs sources dans la pédagogie d'Arnold Schoenberg, la logique structuraliste, la théorie protogénérative de Heinrich Schenker, la théorie générative de Fred Lerdahl, l'approche prosodique du groupe anacrouse-accent-désinence, la théorie des ensembles d'Allen Forte et un aperçu du cognitivisme d'Eugene Narmour. En outre, quelques applications concrètes conduisent de l'analyse classique vers les systèmes du XXe siècle, à travers Stravinsky, Schoenberg, Webern, Pousseur et Hindemith. L'harmonie atonale est, enfin, abordée dans deux essais présentés comme hypothèse, permettant une identification claire des agrégats les plus complexes. Ces quelques sources et ressources s'adressent prioritairement aux musicologues et enseignants musiciens désireux d'utiliser une méthodologie active dans le répertoire qu'ils abordent."--P. [4] de la couv.

Je rime avec Dieu: Fondements de la Musique d'adoration Routledge

Here, Levitz demonstrates how a group of collaborating artists - Igor Stravinsky, Ida Rubenstein, Jacques Copeau, André Gide and others - used the myth of Perséphone to perform and articulate their most deeply held beliefs about four topics significant to modernism: religion, sexuality, death, and historical memory in art.

Contemporary Music Taylor & Francis

This book is a collection of essays, by the leading German musicologist of our day, on one of the most controversial and influential composers of our century: Arnold Schoenberg. Schoenberg is considered here as a historical figure, as a thinker and theoretician and as a composer whose works may be subjected to technical analysis and/or examined in relation to the history of ideas. Above all, he is considered in the context of the 'New Music', the historical and cultural movement of the first two decades of this century which embrace musicians such as Webern, Schreker and Scriabin (all of whom are allotted individual essays), as well as Schoenberg himself. In addition to historical and analytical essays there are essays of a broader cultural-historical and even sociological import which should interest all those involved with twentieth-century music and ideas.

Notes Cambridge University Press

Among many art, music and literature lovers, particularly devotees of modernism, the expatriate community in France during the Jazz Age represents a remarkable convergence of genius in one place and period - one of the most glorious in history. Drawn by the presence of such avant-garde figures as Joyce and Picasso, artists and writers fled the Prohibition in the United States and revolution in Russia to head for the free-wheeling scene in Paris, where they made contact with rivals, collaborators, and a sophisticated audience of collectors and patrons. The outpouring of boundary-pushing novels, paintings, ballets, music, and design was so profuse that it belies the brevity of the era (1918-1929). Drawing on unpublished albums, drawings, paintings, and manuscripts, Charles A. Riley offers a fresh examination of both canonic and overlooked writers and artists and their works, by revealing them in conversation with one another. He illuminates social interconnections and artistic collaborations among the most famous - Fitzgerald, Hemingway, Gershwin, Diaghilev, and Picasso - and goes a step further, setting their work alongside that of African Americans such as Sidney Bechet, Archibald Motley Jr., and Langston Hughes, and women such as Gertrude Stein and Nancy Cunard. Riley's biographical and interpretive celebration of the many masterpieces of this remarkable group shows how the creative community of postwar Paris supported astounding experiments in content and form that still resonate today.

Les fondements naturels de la musique grecque antique Editions Métailié

In Western Civilization Mathematics and Music have a long and interesting history in common, with several interactions, traditionally associated with the name of Pythagoras but also with a significant number of other mathematicians, like Leibniz, for instance. Mathematical models can be found for almost all levels of musical activities from composition to sound production by traditional instruments or by digital means. Modern music theory has been incorporating more and more mathematical content during the last decades. This book offers a journey into recent work relating music and mathematics. It contains a large variety of articles, covering the historical aspects, the influence of logic and mathematical thought in composition, perception and understanding of music and the computational aspects of musical sound processing. The authors illustrate the rich and deep interactions that exist between Mathematics and Music.

The Oxford Handbook of the New Cultural History of Music Editions L'Harmattan

Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.

Paris Blues Oxford University Press

Max Weber avait une compétence musicale de très haut niveau. C'est donc à travers elle qu'il met en œuvre une dialectique du rationnel et de

l'irrationnel dont elle apparaît comme étant la manifestation la plus typique en tant qu'art le plus formel, le plus rationnel et le plus " intérieur ".

Mêlant discussion technique de théorie et d'histoire musicale et perspectives cavalières synthétisant l'histoire de la musique occidentale en la comparant avec les musiques des autres grandes traditions culturelles, il s'agit du seul exposé des conceptions de Max Weber au sujet de la sociologie et de l'histoire de la culture et de l'art.

Music and Ideology in Cold War Europe Lulu.com

This biography offers a fresh understanding of the life and work of Spanish composer Manuel de Falla (1876-1946), recognized as the greatest composer in the Spanish cultural renaissance that extended from the latter part of the 19th century until the outbreak of the Spanish Civil War in 1936. The biography incorporates recent research on Falla, draws on untapped sources in the Falla archives, reevaluates Falla's work in terms of current issues in musicology, and considers Falla's accomplishments in their historical and cultural contexts.

Métamorphoses phénoménologiques University of Chicago Press

This collection of essays and interviews addresses important theoretical, philosophical and creative issues in Western art music at the end of the twentieth- and the beginning of the twenty-first centuries. Edited by Max Paddison and Irène Deliège, the book offers a wide range of international perspectives from prominent musicologists, philosophers and composers, including Célestin Deliège, Pascal Decroupet, Richard Toop, Rudolf Frisius, Alastair Williams, Herman Sabbe, François Nicolas, Marc Jimenez, Anne Boissière, Max Paddison, Hugues Dufourt, Jonathan Harvey, and new interviews with Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, and Wolfgang Rihm. Part I is mainly theoretical in emphasis. Issues addressed include the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake of Spectralism, debates on the 'new complexity', the heterogeneity, pluralism and stylistic omnivorousness that characterizes music in our time, and the characterization of twentieth-century and contemporary music as a 'search for lost harmony'. The orientation of Part II is mainly philosophical, examining concepts of totality and inclusivity in new music, raising questions as to what might be expected from an autonomous contemporary musical logic, and considering the problem of the survival of the avant-garde in the context of postmodernist relativism. As well as analytic philosophy and cognitive psychology, critical theory features prominently, with theories of social mediation in music, new perspectives on the concept of musical material in Adorno's late aesthetic theory, and a call for 'an aesthetics of risk' in contemporary art as a means 'to reassert the essential role of criticism, of judgment, and of evaluation as necessary conditions to bring about a real public debate on the art of today'. Part III offers creative perspectives, with new essays and interviews from important contemporary composers who have made highly significant interventions in the debates around music today, both through their compositions and through their writings on music. The contributions from Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, Wolfgang Rihm, and Jonathan Harvey, and also the opening essay of the volume by the French spectralist composer and philosopher Hugues Dufourt, address issues of chance, control, freedom, intuition, ambiguity, technology, time, and meaning in contemporary music. A concluding essay by Alastair Williams on advanced contemporary music and the Austro-German tradition post-1968 provides a postlude to the book, while the whole collection is prefaced by an extended introductory chapter by Max Paddison which provides a context of ideas, and traces many of the issues discussed back to Adorno's seminal notion of une musique informelle.

Fondements de l'histoire de la musique Cambridge University Press

From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural, original history of new music and showing how music had begun a change of paradigm, moving from a culture centred on the note to a culture of sound. Each chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre, which became a central category for musical composition; noise and the exploration of its musical potential; listening, the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds; and space, which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind, since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail; from Debussy to contemporary music in the early twenty-first century; from rock to electronica; from the sound objects of the earliest musique concrète to current electroacoustic music; from the Poème électronique of Le Corbusier-Varèse-Xenakis to the most recent inter-arts attempts. Covering theory, analysis and aesthetics, From Music to Sound will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts. Supporting musical examples can be accessed via the online Routledge Music Research Portal.

Ernest Ansermet Et Les Fondements de la Musique Oxford University Press on Demand

François Bernard-Mâche here uses music-related myths and ancient as well as more recent history to show the underlying relationship between musical thought and certain natural laws. Using original analytical techniques, he sheds new light on the history of music, showing the presence of music in the animal world to demonstrate that Nature and culture are not in opposition.

FONDEMENTS DE LA MUSIQUE ARABE Greenwood Publishing Group

"Form and Analysis Theory: A Bibliography is designed to present as complete bibliographic information as possible about all aspects of musical form

and its analysis, with the broadest possible historical and stylistic palette. The book is divided into four principal sections: (1) "Form and Analysis Treatises (A-L)"; (2) "Form and Analysis Treatises (M-Z)"; (3) "General Bibliography"; and (4) "Index." Both "Form and Analysis Treatises" chapters

include publication, original language, English translation, reprint, and bibliographic information for book-length works (including master's theses and doctoral dissertations) which deal with questions of musical form and musical analysis in a significant way. A few books which deal in a smaller and sometimes less complete way with form and analysis will not be found in this chapter, but can be located in the "General Bibliography."--Page vii.