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# Writings On Music 1965 2000 English Edition

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Writings on Glass  
Repeating Ourselves  
Audio Culture  
The Music of Stravinsky  
On not being Able to Play  
Historical Performance and New Music  
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Musical Revolutions  
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Music with Stanley Cavell in Mind

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## **NORMAN PETERSEN**

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### **Writings on Glass** Harlequin

A philosophical exploration of pop music that reveals a rich, self-reflexive art form with unsuspected depths. In the first major philosophical treatise on the subject, Agnès Gayraud explores all the paradoxes of pop—its inauthentic authenticity, its mass production of emotion and personal resonance, its repetitive novelty, its precision engineering of seduction—and calls for pop (in its broadest sense, encompassing all genres of popular recorded music) to be recognized as a modern, technologically mediated art form to rank alongside cinema and photography. In a thoroughgoing engagement with Adorno's fierce critique of "standardized light popular music," *Dialectic of Pop* tracks the transformations of the pop form and its audience over the course of the twentieth century, from Hillbilly to Beyoncé, from Lead Belly to Drake. Inseparable from the materiality of its technical media, indifferent and intractable to the perspectives of high culture, pop subverts notions of authenticity and inauthenticity, original and copy, aura and commodity, medium and message. Gayraud demonstrates that, far from being the artless and trivial mass-produced pabulum denigrated by Adorno, pop is a rich, self-reflexive artform that recognises its own contradictions, incorporates its own productive negativity, and often flourishes by thinking "against itself." *Dialectic of Pop* sings the praises of pop as a constitutively impure form resulting from the encounter between industrial production and the human predilection for song, and diagnoses the prospects for twenty-first century pop as it continues to adapt to ever-changing technological mediations.

### **Repeating Ourselves** Cambridge University Press

A surprising, enlightening series of conversations that shed new light on the music and career of "our greatest living composer" (New York Times) Steve Reich is a living legend in the world of contemporary classical music. As a leader of the minimalist movement in the 1960s, his works have become central to the musical landscape worldwide, influencing generations of younger musicians, choreographers and visual artists. He has explored non-Western music and American vernacular music from jazz to rock, as well as groundbreaking music and video pieces. He toured the world with his own ensemble and his compositions are performed internationally by major orchestras and ensembles. Now Reich speaks with collaborators, fellow composers and musicians as well as visual artists influenced by his work to reflect on his prolific career as a composer as well as the music that inspired him and that has been inspired by him, including: David Lang Brian Eno Richard Serra Michael Gordon Michael Tilson Thomas Russell Hartenberger Robert Hurwitz Stephen Sondheim Jonny Greenwood David Harrington Elizabeth Lim-Dutton David Robertson Micaela Haslam Anne Teresa de Keersmaeker Julia Wolfe Nico Muhly Beryl Korot Colin Currie Brad Lubman Through this series of insightful, wide-ranging conversations starting from his student days to the present pandemic, we gain a compelling glimpse into the mind of "the most original musical thinker of our time" (The New Yorker).

### **Audio Culture** Univ of California Press

American composer Morton Feldman is increasingly seen to have been one of the key figures in late-twentieth-century music, with his work exerting a powerful influence into the twenty-first century. At the same time, much about his music remains enigmatic, largely due to long-standing myths about supposedly intuitive or aleatoric working practices. In *Composing Ambiguity*, Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s. Drawing models from primary sources, including Feldman's musical sketches, he shows that Feldman worked deliberately within a two-dimensional frame, allowing a focus upon the fundamental materials of sounding pitch in time. Beyond this, Feldman's work is revealed to be essentially concerned with the 12-tone chromatic field, and with the delineation of complexes of simple proportions in 'crystalline' forms. Through close reading of several important works from the early 1950s, Noble shows that there is a remarkable consistency of compositional method, despite the varied experimental notations used by Feldman at this time. Not only are there direct relations to be found between staff-notated works and grid scores, but much of the language developed by Feldman in this period was still in use even in his late works of the 1980s.

### **The Music of Stravinsky** Bloomsbury Publishing USA

*Resonances* is a compelling collection of new essays by scholars, writers and musicians, all seeking to explore and enlighten this field of study. Noise seems to stand for a lack of aesthetic grace, to alienate or distract rather than enrapture. And yet the drones of psychedelia, the racket of garage rock and punk, the thudding of rave, the feedback of shoegaze and post-rock, the bombast of thrash and metal, the clatter of jungle and the stuttering of electronica, together with notable examples of avant-garde noise art, have all found a place in the history of contemporary musics, and are recognised as representing key evolutionary moments. Noise therefore is the untold story of contemporary popular music, and in a critical exploration of noise lies the possibility of a new narrative: one that is wide-ranging, connects the popular to the underground and avant-garde, fully posits the studio as a musical instrument, and demands new critical and theoretical paradigms of those seeking to write about music.

### **On not being Able to Play** University of Michigan Press

The term 'Jewish music' has conveyed complex and diverse meanings for people around the world across hundreds of years. This accessible and comprehensive Companion is a key resource for students, scholars, and everyone with an interest in the global history of Jewish music. Leading international experts introduce the broad range of genres found in Jewish music from the biblical era to the present day, including classical, religious, folk, popular, and dance music. Presenting a range of fresh perspectives on the subject, the chapters explore Jewish liturgy, Klezmer, music in Israel, the music of Yiddish theatre and cinema, and classical music from the Jewish Enlightenment through to the postmodern era. Additional contributions set Jewish music in context and offer an overview of the broader issues that arise in its study, such as questions of Diaspora, ontology, economics, and the history of sound technologies.

Historical Performance and New Music CRC Press

In the last decade of the 19th century, modernist sensibilities reached a critical mass and emerged more frequently in music as composers began employing dissonance, polyrhythm, atonality, and densities. Conversely, many 20th-century composers eschewed modernist devices and wrote accessible works in a tonal idiom, which drew chiefly on classical, romantic, and folk models. Then the postmodern sensibility followed, with its enthusiasm for the unprecedented availability of virtually every type of music, and it engendered numerous sub-groups, including multiculturalism, minimalism, multimedia, and free improvisation. *Historical Dictionary of Modern and Contemporary Classical Music* focuses on modernist and postmodern classical music worldwide from 1890 to the present. This is done through a chronology, an introductory essay, an extensive bibliography, and over 400 cross-referenced dictionary entries, with more than 60 entries explaining the methods, styles, and acoustic and electronic media peculiar to new music, and over 350 entries giving essential information on the lives and work of the people who have composed and performed that music. Those entries also include pop, jazz, and rock composer/musicians whose work either overlaps the realm of classical music or else is so radical within its own field that it merits discussion in this context. This book is a must for anyone, musician or non-musician, student or professional, who seeks to research and learn more about any significant aspect of modern and contemporary classical music worldwide.

The Oxford Handbook of Computer Music Cambridge University Press

A revisionist history of minimalism's transformative rise, through the voices of the musicians who created it. When composers like Philip Glass and Steve Reich began creating hypnotically repetitive music in the 1960s, it upended the world of American composition. But minimalism was more than a classical phenomenon—minimalism changed everything. Its static harmonies and groovy pulses swept through the broader avant-garde landscape, informing the work of Yoko Ono and Brian Eno, John and Alice Coltrane, Pauline Oliveros and Julius Eastman, and many others. *On Minimalism* moves from the style's beginnings in psychedelic counterculture through its present-day influences on ambient jazz, doom metal, and electronic music. The editors look beyond the major figures to highlight crucial and diverse voices—especially women, people of color, and LGBTQ+ musicians—that have shaped the genre. Featuring more than a hundred rare historical sources, *On Minimalism* curates this history anew, documenting one of the most important musical movements of our time.

Musical Revolutions Routledge

In *The Political Force of Musical Beauty*, Barry Shank shows how musical acts and performances generate their own aesthetic and political force, creating, however fleetingly, a shared sense of the world among otherwise diverse listeners. Rather than focusing on the ways in which music enables the circulation of political messages, he argues that communities grounded in the act and experience of listening can give rise to new political ideas and expression. Analyzing a wide range of "beautiful music" within popular and avant-garde genres—including the Japanese traditions in the music of Takemitsu Toru and Yoko Ono, the drone of the Velvet Underground, and the insistence of hardcore punk and Riot grrrl post-punk—Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole, musical beauty has the power to reorganize the

basis of social relations and produce communities that recognize meaningful difference.

Audio Culture, Revised Edition MIT Press

Annotation Fink looks at minimalist music as part of a much larger trend in American culture which encompasses modern art, television, commercial advertising, pedagogy, club culture, religion, and much more.

**The Names of Minimalism** A&C Black

For over three decades Michael Nyman's music has succeeded in reaching beyond the small community of contemporary music aficionados to a much wider range of listeners. An important element in unlocking the key to Nyman's success lies in his writings about music, which preoccupied him for over a decade from the late 1960s to the early 1980s. During this time Nyman produced over 100 articles, covering almost every conceivable musical style and genre - from the Early Music revival and the West's interest in 'world' music, or from John Cage and minimalism to rock and pop. Nyman initiated a number of landmark moments in the course of late twentieth-century music along the way: he was one of the first to critique the distinction between the European avant-garde and the American experimental movement; he was the first to coin the term 'minimalism' in relation to the music of (then largely unknown) Steve Reich and Terry Riley, and later Philip Glass; the first to seriously engage with the music of the English experimental tradition and the importance of Cornelius Cardew, and to identify the importance of Art Colleges in nurturing and developing a radical alternative to modernism; and one of the first writers to grasp the significance of post-minimalists such as Brian Eno and Harold Budd, and to realize how these elements could be brought together into a new aesthetic vision for his own creative endeavours, which was formulated during the late 1970s and early 80s. Much of what transformed and defined Nyman's musical character may be found within the pages of this volume of his writings, comprehensively edited and annotated for the first time, and including previously unpublished material from Nyman's second interview with Steve Reich in 1976. There is also much here to engage the minds of those who are interested in pre-twentieth century music, from Early and Baroque music (Handel and Purcell in particular) to innovative features in Haydn, spatial elements in Berlioz, or Bruckner and Mahler's symphonic works.

*The Children of 1965* Bloomsbury Publishing

Brian Eno's seminal album *Ambient 1: Music for Airports* continues to fascinate and charm audiences, not only as a masterpiece of ambient music, but as a powerful and transformative work of art. Author John T. Lysaker situates this album in the context of twentieth-century art music, where its ambitions and contributions to avant garde music practice become even more apparent. To appreciate the album's multifaceted character, Lysaker advocates for "prismatic listening," an attentiveness that continually shifts registers in the knowledge that no single approach can grasp the work as a whole. Exploring each of the album's four tracks and their unique sonic arrangements, Brian Eno's *Ambient 1: Music for Airports* argues that the album must be approached from at least three angles: as an ambient contribution to lived environments that draws upon cybernetics and the experiments of Erik Satie, as an exploration of what John Cage has termed the "activity of sounds," and as a work of conceptual art that asks us to think freshly about artistic creativity, listening, and the broad ecology of interactions that not only make art possible, but the full range of human

meaning. If one listens in this way, Music for Airports becomes a sonic image that blurs the nature-culture distinction and rescues the most interesting concerns of avant-garde music from the social isolation of concert halls and performance spaces.

*The Ashgate Research Companion to Minimalist and Postminimalist Music* Cambridge University Press

In twelve essays, *Contemporary Opera in Flux* discusses a series of shifts that, taken together, have radically redefined the production and reception of opera. Focusing on productions involving late twentieth- and twenty-first century scores and libretti, the contributors draw on conversations with members of creative teams and studies of archival material, dipping into a historical record that remains in flux as composers, librettists, directors, and designers revisit existing work and create anew. The contributors to this volume push the boundaries of contemporary opera scholarship by examining works that disrupt operatic conventions; tackle sociopolitical issues such as drug trafficking, racial injustice, and cultural trauma; and advance underrepresented works by female, African-American, Asian, and avant-garde composers around the globe. *Contemporary Opera in Flux* bridges the gaps between expanding literature on opera, theater, new music, postmodern dramaturgy, and posthuman aesthetics, while also confronting larger questions of identity, representation, and narrative agency that are at the forefront of contemporary music scholarship. This collection of essays engages critically with the past out of a conviction that, amid general public perceptions of opera as anachronistic or elitist, contemporary opera has emerged as an artistic incubator for experimentation.

*The Geometry of Musical Rhythm* Routledge

Show Tunes, the most comprehensive musical theatre reference book ever, chronicles the work of Broadway's greatest composers, from 1904 through 2009. Almost 1,000 shows and 10,000 show tunes are included, with additional musicals and composers added to the fourth edition. This fact-packed volume is informative, insightful, provocative, and entertaining: the definitive survey of a fascinating field. It is a must for musical theatre enthusiasts, performers, students, collectors, and anyone who enjoys Show Tunes.

*Brian Eno's Ambient 1: Music for Airports* BRILL

From the critically acclaimed author of *Temperament*, a narrative account of the most defining moments in musical history—classical and jazz—all of which forever altered Western culture "A fascinating journey that begins with the origins of musical notation and travels through the centuries reaching all the way to our time."—Semyon Bychkov, chief conductor and music director of the Czech Philharmonic The invention of music notation by a skittish Italian monk in the eleventh century. The introduction of multilayered hymns in the Middle Ages. The birth of opera in a Venice rebelling against the church's pious restraints. Baroque, Romantic, and atonal music; bebop and cool jazz; Bach and Liszt; Miles Davis and John Coltrane. In telling the exciting story of Western music's evolution, Stuart Isacoff explains how music became entangled in politics, culture, and economics, giving rise to new eruptions at every turn, from the early church's attempts to bind its followers by teaching them to sing in unison to the global spread of American jazz through the Black platoons of the First World War. The author investigates questions like: When does noise become music? How do musical tones reflect the natural laws of the universe? Why did discord become the primary

sound of modernity? *Musical Revolutions* is a book replete with the stories of our most renowned musical artists, including notable achievements of people of color and women, whose paths to success were the most difficult.

*Tomorrow Is the Question* Univ of California Press

*Lead in Modern and Contemporary Art* is the first edited volume to critically examine uses of lead as both material and cultural signifier in modern and contemporary art. The book analyzes the work of a diverse group of artists working in Europe, the Middle East, and North America, and takes into account the ways in which gender, race, and class can affect the cultural perception of lead. Bringing together contributions from a distinguished group of international contributors across various fields, this volume explores lead's relevance from a number of perspectives, including art history, technical art history, art criticism, and curatorial studies. Drawing on current art historical concerns with materiality, this volume builds on recent exhibitions and scholarship that reconsider the role of materials in shaping artistic meaning, thus giving a central relevance to the object and its physicality.

*Writings on Music, 1965-2000* Bloomsbury Publishing USA

Contributions : Brian Eno, John Cage, Jacques Attali, Umberto Eco, Christian Marclay, Simon Reynolds, Pierre Schaeffer, Marshall McLuhan, Derek Bailey, Pauline Oliveros, Tony Conrad, David Toop... etc.

**Michael Nyman: Collected Writings** Routledge

The groundbreaking *Audio Culture: Readings in Modern Music* (Continuum; September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, *Audio Culture* traces the genealogy of current musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the *Audio Culture* contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some "crossover" between "high art" and "popular culture," *Audio Culture* takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. *Audio Culture* includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography.

**Analytical Methods of Electroacoustic Music** Taylor & Francis



Philip Glass, composer of symphonies, operas (Einstein on the Beach, Akhnaten, Orphe), film scores (Kundun, Mishima, Koyaanisqatsi), songs, and music for dance is a musician who determined early on that he wanted to compose independently, apart from institutions. That decision has made him a controversial figure among academic musicians, in spite of his rigorous training at Juilliard, and with Nadia Boulanger in Paris. Richard Kostelanetz has gathered a lively and varied collection of writings about Philip Glass's work, along with several interviews and a conversation between Glass and sculptor Richard Serra. The chronology of the works and discography have been updated for the paperback edition. Philip Glass, composer of symphonies, operas (Einstein on the Beach, Akhnaten, Orphe), film scores (Kundun, Mishima, Koyaanisqatsi), songs, and music for dance is a musician who determined early on that he wanted to compose independently, apart from institutions. That decision has made him a controversial figure among academic musicians, in spite of his rigorous training at Juilliard, and with Nadia Boulanger in Paris. Richard Kostelanetz has gathered a lively and varied collection of writings about Philip Glass's work, along with several interviews and a conversation between Glass and sculptor Richard Serra. The chronology of the works and discography have been updated for the paperback edition.

*Writings on Music, 1965-2000* OUP USA

In today's technological and globalised world, music remains a basic dimension of society. Music, Encounter, Togetherness outlines a relational approach to music that creates space for both human

agency and social relationship. Throughout the book, author Nicholas Cook puts Euro-American musical traditions into dialogue with other world music cultures, complementing theory-driven approaches with comprehensive case studies ranging from late eighteenth-century India to contemporary China, and from Debussy's encounter with Javanese music and dance to cross-cultural musicking in Australia and in cyberspace. Through these examples, Cook examines how music affords interpersonal relationship and social togetherness, and what happens when musicians from different cultures interact. Central to the book is the idea of encounter, which highlights the dynamic and processual nature of musicking, as much in therapy or at home as in the jazz club or concert hall. Western musicologists have traditionally thought of music as primarily a repertory of objects; Cook illustrates how thinking of it in processual terms--through an expanded idea of performance--can make as much sense of Western art music as of other traditions. In basing an understanding of music on acts rather than objects and focussing on people and their relationships rather than on the impersonal forces of evolutionary or stylistic histories, the book opens up ways of thinking that counter some of the dehumanising aspects of musical thinking and practice in global modernity.

*The Cambridge Companion to Jewish Music* Springer Nature

This handbook provides a cross-section of the most field-defining topics and debates in the field of computer music today. From music cognition to pedagogy, it situates computer music in the broad context of its creation and performance across the full range of issues that crop up in discourse in the field.

Best Sellers - Books :

- [Things We Hide From The Light \(knockemout Series, 2\)](#)
- [Haunting Adeline \(cat And Mouse Duet\) By H. D. Carlton](#)
- [The Inmate: A Gripping Psychological Thriller By Freida Mcfadden](#)
- [Twisted Lies \(twisted, 4\)](#)
- [The Wager: A Tale Of Shipwreck, Mutiny And Murder](#)
- [Demon Copperhead: A Pulitzer Prize Winner By Barbara Kingsolver](#)
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- [The Summer Of Broken Rules](#)
- [Can't Hurt Me: Master Your Mind And Defy The Odds By David Goggins](#)
- [A Soul Of Ash And Blood: A Blood And Ash Novel \(blood And Ash Series\)](#)