

Elements Of Music Straus

The Musical Journal 1906

Manifestos for the Future of Critical Disability Studies Katie Ellis 2018-10-03 This collection identifies the key tensions and conflicts being debated within the field of critical disability studies and provides both an outline of the field in its current form and offers manifestos for its future direction. Traversing a number of disciplines from science and technology studies to maternal studies, the collection offers a transdisciplinary vision for the future of critical disability studies. Some common thematic concerns emerge across the book such as digital futures, the usefulness of anger, creativity, family as disability allies, intersectionality, ethics, eugenics, accessibility and interdisciplinarity. However, the contributors who write as either disabled people or allies do not proceed from a singular approach to disability, often reflecting different or even opposing positions on these issues. Containing contributions from established and new voices in disability studies outlining their own manifesto for the future of the field, this book will be of interest to all scholars and students working within the fields of disability studies, cultural studies, sociology, law, history and education. The concerns introduced here are further explored in its sister volume *Interdisciplinary approaches to disability: looking towards the future*.

Writing through Music Jann Pasler 2007-12-12 Drawing on a passion for music, a remarkably diverse interdisciplinary toolbox, and a gift for accessible language that speaks equally to scholars and the general public, Jann Pasler invites us to read as she writes "through" music, unveiling the forces that affect our sonic encounters. In an extraordinary collection of historical and critical essays, some appearing for the first time in English, Pasler deconstructs the social, moral, and political preoccupations lurking behind aesthetic taste. Arguing that learning from musical experience is vital to our understanding of past, present, and future, Pasler's work trenchantly reasserts the role of

music as a crucial contributor to important public debates about who we can be as individuals, communities, and nations. The author's wide-ranging and perceptive approaches to musical biography and history challenge us to rethink our assumptions about important cultural and philosophical issues including national identity and postmodern musical hybridity, material culture, the economics of power, and the relationship between classical and popular music. Her work uncovers the self-fashioning of modernists such as Vincent d'Indy, Augusta Holmès, Jean Cocteau, and John Cage, and addresses categories such as race, gender, and class in the early 20th century in ways that resonate with experiences today. She also explores how music uses time and constructs narrative. Pasler's innovative and influential methodological approaches, such as her notion of "question-spaces," open up the complex cultural and political networks in which music participates. This provides us with the reasons and tools to engage with music in fresh and exciting ways. In these thoughtful essays, music--whether beautiful or cacophonous, reassuring or seemingly incomprehensible--comes alive as a bearer of ideas and practices that offers deep insights into how we negotiate the world. Jann Pasler's *Writing through Music* brilliantly demonstrates how music can be a critical lens to focus the contemporary critical, cultural, historical, and social issues of our time.

Studyguide for Elements of Music by Straus, Isbn 9780130343413 Cram101 Textbook Reviews 2012-01 Never HIGHLIGHT a Book Again! Virtually all of the testable terms, concepts, persons, places, and events from the textbook are included. Cram101 Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompanys: 9780130343413 .

Bulletin of Information University of Chicago 1908

Introduction to Post-tonal Theory Joseph Nathan

Straus 2016

Postmodern Music, Postmodern Listening

Jonathan D. Kramer 2016-08-11 Kramer was one of the most visionary musical thinkers of the second half of the 20th century. In his *The Time of Music*, he approached the idea of the many different ways that time itself is articulated musically. This book has become influential among composers, theorists, and aestheticians. Now, in his almost completed text written before his untimely death in 2004, he examines the concept of postmodernism in music. Kramer created a series of markers by which we can identify postmodern works. He suggests that the postmodern project actually creates a radically different relationship between the composer and listener. Written with wit, precision, and at times playfully subverting traditional tropes to make a very serious point about this difference, *Postmodern Music, Postmodern Listening* leads us to a strongly grounded intellectual basis for stylistic description and an intuitive sensibility of what postmodernism in music entails.

Postmodern Music, Postmodern Listening is an examination of how musical postmodernism is not just a style or movement, but a fundamental shift in the relationship between composer and listener. The result is a multifaceted and provocative look at a critical turning point in music history, one whose implications we are only just beginning to understand.

[The Musical World 1888](#)

[Time in Contemporary Musical Thought](#)

Jonathan D. Kramer 2015-12-22 The articles in this collection create an interdisciplinary perspective. While attempting no unified vision, it approaches the subject from a variety of perspectives: aesthetics, psychology, sociology, ethnomusicology, compositional practice, and semiotics. While all composers are necessarily concerned with time, and while all theorists deal at least indirectly with music as a temporal phenomenon, the study of musical time has been fragmented. It is appropriate that no clear paradigm, model or direction has yet emerged in the study of musical time, since time itself is both pervasive and elusive.

Journal of Music Theory Pedagogy 2003

Music, Politics, and the Academy Pieter C. van den Toorn 1996-01-01 Advocates of "new musicology" claim that technical methods of

music analysis are conservative, elitist, positivist, and emotionally arid. Pieter C. van den Toorn challenges those claims, asking why cultural, sociopolitical, or gender-studies approaches to music should be deemed more democratic or expressive of music's content or impact. Why should music analysis be thought incapable of serving larger aesthetic ends? Van den Toorn confronts Susan McClary, Leo Treitler, and Joseph Kerman in particular, arguing that hands-on music analysis can penetrate the complexity of music and speak to our experience of it. He criticizes new musicologists for retreating from issues of musical immediacy by focusing on cultural issues. In later chapters van den Toorn defends Schenkerian methods and demonstrates the usefulness of technical analysis in the appreciation of Beethoven, Debussy, Schoenberg, and Stravinsky.

The Music of Michael Nyman Pwyll ap Siôn

2017-07-05 Nyman's rise to international prominence during the last three decades has made him one of the world's most successful living composers. His music has nevertheless been criticized for its parasitic borrowing of other composers' ideas and for its relentless self-borrowing. In this first book-length study in English, Pwyll ap Si laces Nyman's writings within the general context of Anglo-American experimentalism, minimalism and post-minimalism, and provides a series of useful contexts from which controversial aspects of Nyman's musical language can be more clearly understood and appreciated. Drawing upon terms informed by intertextual theory in general, appropriation and borrowing are first introduced within the context of twentieth-century art music and theory. Intertextual concepts are explained and their terms defined before Nyman's musical language is considered in relation to a series of intertextual classifications and types. These types then form the basis of a more in-depth study of his works during the second half of the book, ranging from opera and chamber music to film. Rather than restricting style and technique, Nyman's intertextual approach, on the contrary, is shown to provide his music with an almost infinite amount of variety, flexibility and diversity, and this has been used to illustrate a wide range of technical, aesthetic and expressive

forms. He composes with his ear towards the past as if it were a rich quarry to mine, working like a musical archaeologist, uncovering artefacts and chiselling fresh and vibrant sonic edifices out of them.

The Interpretation of Music Michael Krausz 1993 This volume is concerned with the philosophical presuppositions of musical interpretation. The nineteen previously unpublished essays address such interrelated questions as the nature of musical interpretation in relation to works or music, whether works of music are fully embodied in scores, how strictly all markings of a score should be respected, what pertinence historical research has for musical interpretation, and how decisive the known or reconstructed intentions of a composer should be. The contributors investigate the aesthetic, cultural, and historical aspects of musical interpretation, and their relation to interpretation in other human practices. In addition, they investigate such fundamental distinctions as those between musical and non-musical phenomena, and between musical and linguistic meaning.

Introduction to Post-Tonal Theory Joseph N. Straus 2016-01-29 Now published by Norton, *Introduction to Post-Tonal Theory* has been thoroughly updated to reflect the latest developments in the field, with additional coverage of transformational theory and voice leading. The Fourth Edition helps students identify key theoretical points and guides them through the process of analysis, while also offering new recently composed musical examples—all at an exceptional value.

Musical News 1909

Elements of Music 4e Joseph N. Straus 2022-06-30 *Elements of Music* is an introduction to music fundamentals for music majors and non-majors. Organized into brief lessons, each of which is followed by exercises and in-class activities, the text offers instructors flexibility in how they teach music fundamentals. Unmatched concision and clarity make learning fundamentals simple. Throughout the text, a core repertoire introduces students to fundamental concepts, helping students connect fundamentals to music they enjoy. And with the new Oxford fourth edition, the text offers more resources than ever for students to complete

fundamentals work online.

Elements of Music Joseph Nathan Straus 2003 "Elements of Music" covers the traditional fundamental topics in tonal music theory: pitch notation in bass and treble clefs; rhythm and meter; major and minor scales; intervals; triads and seventh chords; and simple harmonic progressions. Musical literature. "Elements of Music" includes an anthology of core works in diverse tonal styles (both in score and recorded on CD), and these are the source of all of the musical examples and many of the written exercises. Students learn the concepts through the musical works, and the musical works through the concepts. Interactivity. "Elements of Music" comes with an interactive CD that contains all of the written exercises. Students can thus hear the music they write as they write it. Flexibility. "Elements of Music," with its transparent organization and its extensive, imaginative, interactive exercises, is designed as a set of flexible resources for the teacher rather than a prescribed curricular sequence that must be followed in lockstep. In-class Activities. Each lesson is accompanied by suggested in-class activities, including singing, dictation, and keyboard exercises designed to supplement and reinforce the theory lessons. The goal of these activities, and of the book as a whole, is to bring beginning students into close contact with music. At every stage, this book emphasizes that music is to be heard and made, not merely seen and contemplated.

American Book Publishing Record 2003

Musical America 1928

Journal of the American Musicological Society

American Musicological Society 1993

Elements Of Music Straus

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