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Ernst Kurth: Selected Writings *Cambridge University Press* **Publisher Description** **Music Psychology** *Routledge* "The first edition of Ernst Kurth's *Musikpsychologie* appeared in 1931, and was regarded as no less than the foundation for a new 'systematic' music psychology (Wellek 1933). Time has hardly diminished Kurth's standing as an original scholar with a distinctive point of view. Music theorists, both in Europe and North America, regard him as an important figure in the history of music theory. Tan and Neidhöfer's first full translation provides English-speaking theorists the opportunity to delve deeper into his ideas. Indeed, Kurth's concerns - listening habits and habituation, metaphorical language, the limits of memory, and the role of the body in music experience, to name a few - are shared by many in the field today, especially scholars who work at the intersections of music theory, psychology, linguistics, and related disciplines. And while Kurth's approach lacks the scientific rigour of modern-day empirical musicology, *Musikpsychologie* nevertheless presents a source of testable hypotheses for those working in the area of music perception and cognition. This translation of *Musikpsychologie* has the potential to inspire a new generation of composers, especially through the topics in the third section (energy, force, space, and matter) and, given the inherently interdisciplinary nature of this book and the number of philosophical and scientific sources Kurth incorporates, it will appeal to those interested in the history of science and particularly in the emergence of psychology as an academic discipline in the early twentieth century"-- **Ernst Kurth as Theorist and Analyst** *Anniversary Collection* **Ernst Kurth as Theorist and Analyst** is the first book length study devoted to the writings of one of this century's most important music theorists. In contrast to previous discussions, Lee A. Rothfarb's study explains Kurth's theories in light of his analyses of specific musical examples. Unlike many of his contemporaries, Kurth approached music primarily from a cognitive rather than a purely technical viewpoint. In a unique kind of experiential analysis, he examined the psychological foundations of counterpoint, harmony, and form, and considered the affective, as opposed to solely structural or syntactic, effects of melody, chord, interval, and tone. The introduction provides a biographical sketch of Kurth, based on archival research and personal interview with his widow, son, and many of his doctoral students. Rothfarb also discusses the intellectual currents of the late nineteenth and early twentieth centuries, both musical and nonmusical, which shaped Kurth's outlook. Eight chapters summarize the main ideas of *Grundlagen des linearen Kontrapunkts* and *Romantische Harmonik* and show the directions Kurth took in his later works, *Bruckner* and *Musikpsychologie*. A final chapter identified his influence on several of his well-known contemporaries. **Ernst Kurth as Theorist and Analyst** will interest music theorists, musicologists, and advanced students of music theory. **Music, Criticism, and the Challenge of History** *Shaping Modern Musical Thought in Late Nineteenth Century Vienna* *Oxford University Press on Demand* More than a century after Guido Adler's appointment to the first chair in musicology at the University of Vienna, this volume provides a view of the discipline in this earliest period, and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization. **Ernst Kurth as Theorist and Analyst** *University of Pennsylvania Press* **Ernst Kurth as Theorist and Analyst** is the first book length study devoted to the writings of one of this century's most important music theorists. In contrast to previous discussions, Lee A. Rothfarb's study explains Kurth's theories in light of his analyses of specific musical examples. Unlike many of his contemporaries, Kurth approached music primarily from a cognitive rather than a purely technical viewpoint. In a unique kind of experiential analysis, he examined the psychological foundations of counterpoint, harmony, and form, and considered the affective, as opposed to solely structural or syntactic, effects of melody, chord, interval, and tone. The introduction provides a biographical sketch of Kurth, based on archival research and personal interview with his widow, son, and many of his doctoral students. Rothfarb also discusses the intellectual currents of the late nineteenth and early twentieth centuries, both musical and nonmusical, which shaped Kurth's outlook. Eight chapters summarize the main ideas of *Grundlagen des linearen Kontrapunkts* and *Romantische Harmonik* and show the directions Kurth took in his later works, *Bruckner* and *Musikpsychologie*. A final chapter identified his influence on several of his well-known contemporaries. **Ernst Kurth as Theorist and Analyst** will interest music theorists, musicologists, and advanced students of music theory. **Form and Analysis** *Theory A Bibliography* *Greenwood Publishing Group* This comprehensive bibliography includes over 2000 entries for book-length works that examine questions of form and analysis in a significant way. **Music, Theatre and Politics in Germany 1848 to the Third Reich** *Ashgate Publishing, Ltd.* Music, theatre and politics have maintained a long-standing relationship that continues to be strong. The contributions in this volume bridge the conventional chronological division between 'late Romantic' and 'modern' music to thematize a wide array of i **August Halm A Critical and Creative Life in Music** *University Rochester Press* The first detailed study of a prolific and influential early twentieth-century composer, critic, educator-a true sage of music. **Dimensions of Energy in Shostakovich's Symphonies** *Ashgate Publishing, Ltd.* Shostakovich's music is often described as being dynamic, energetic. But what is meant by 'energy' in music? After setting out a broad conceptual framework for approaching this question, Michael Rofe proposes various potential sources of the perceived energy in Shostakovich's symphonies, describing also the historical significance of energeticist thought in Soviet Russia during the composer's formative years. The book is in two parts. In Part I, examples are drawn from across the symphonies in order to demonstrate energy streams within various musical dimensions. Three broad approaches are adopted: first, the theories of Boleslav Yavorsky are used to consider melodic-harmonic motion; second, Boris Asafiev's work, with its echoes of Ernst Kurth, is used to describe form as a dynamic process; and third, proportional analysis reveals numerous symmetries and golden sections within local and large-scale temporal structures. In Part II, the multi-dimensionality of musical energy is considered through case studies of individual movements from the symphonies. This in turn gives rise to broader contextualised perspectives on Shostakovich's work. The book ends with a detailed examination of why a piece of music might contain golden sections. **Music Theory and Natural Order from the Renaissance to the Early Twentieth Century** *Cambridge University Press* Explores the ways music theory has represented and employed natural order since the scientific revolution. **Reader's Guide to Music History, Theory and Criticism** *Routledge* The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology). **Ernst Kurth as theorist and analyst** **Schenker's Argument and the Claims of Music Theory** *Cambridge University Press* This book provides a reassessment of the work of Heinrich Schenker. **Notes Signs of Music A Guide to Musical Semiotics** *Walter de Gruyter* Music is said to be the most autonomous and least representative of all the arts. However, it reflects in many ways the realities around it and influences its social and cultural environments. Music is as much biology, gender, gesture - something intertextual, even transcendental. Musical signs can be studied throughout their history as well as musical semiotics with its own background. Composers from Chopin to Sibelius and authors from Nietzsche to Greimas and Barthes illustrate the avenues of this new discipline within semiotics and musicology. **Style and Idea** *Selected Writings of Arnold Schoenberg* *Univ of California Press* One of the most influential collections of music ever published, *Style and Idea* includes Schoenberg's writings about himself and his music as well as studies of many other composers and reflections on art and society. **Mathis Lussy A Pioneer in Studies of Expressive Performance** *Peter Lang Publishing* What are the historical roots of the rapidly growing branch of performance studies in contemporary music psychology? During the nineteenth century, the Swiss music theorist Mathis Lussy proposed a highly original theory locating the source of expression in performance within the musical structures rather than solely in the inspired soul of the performing artist. This book presents a comprehensive account of Lussy's theories of musical rhythm and performance based on a survey of long-neglected archival sources and publications against the backdrop of eighteenth- and nineteenth-century psychology and aesthetics. **Contents: Expressive performance--Affective response to music--The interdependency of affect and cognition in musical experiences--Respiration as a model for music rhythm--Kinesthesia--Musical rhetoric--Mimesis and formalism in musical aesthetics--Tonal attractions--Accentuation and expressive timing..** **Musical Form in the Age of Beethoven** *Selected Writings on Theory and Method* *Cambridge University Press* A selection of the writings of A. B. Marx, one of the most important German music theorists of his time. **Carl Nielsen Studies** **The Oxford Handbook of Critical Concepts in Music Theory** *Oxford University Press* Music Theory has a lot of ground to cover. Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail, as other new topics become more pressing. The short time we spend with them in the classroom belies the complexity (and, in many cases, the contradictions) underlying these concepts. This book takes the time to tarry over these complexities, probe the philosophical assumptions on which these concepts rest, and shine a light on all their iridescent facets. This book presents music-theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music-theoretical project on the largest scale. The approaches individual authors take range from philosophical, historical, or analytical to systematic, cognitive, and critical-theoretical-covering the whole diverse spectrum of contemporary music theory. In some cases authors explore concepts that have not yet been widely added to the theorist's toolkit but deserve to be included; in other cases concepts are expanded beyond their core repertory of application. This collection does not shy away from controversy. Taken in their entirety, the essays underline that music theory is on the move, exploring new questions, new repertoires, and new approaches. This collection is an invitation to take stock of music theory in the early twenty-first century, to look back and to encourage discussion about its future directions. Its chapters open up a panoramic view of the contemporary music-theoretical landscape with its expanding repertoires and changing guiding questions, and offers suggestions as to where music theory is headed in years to come. **A Theory of Musical Semiotics** *Advances in Semiotics* **Eero Tarasti** advances a semiotic theory of music based on information provided by the history of Western music and by various sign theories. **A Theory of Musical Semiotics** is at the same time a study of music as a narrative art. It analyzes musical works through the theoretical frameworks of narratology and French structural semiotics, especially that of A. J. Greimas. Tarasti views other theories from the "classical" semiotic tradition, from Saussure to Peirce to Lotman, as possible foundations of musical semiotics. **A Theory of Musical Semiotics** provides a model for the semiotic analysis of both musical structure and semantics. It introduces the English-language reader to musical narratology, a field of inquiry that until recently has remained largely the province of European researchers. **The Cambridge History of Western Music Theory** *Cambridge University Press* The *Cambridge History of Western Music Theory* is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the

thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike. The *Psychology of Music Academic Press* The *Psychology of Music* serves as an introduction to an interdisciplinary field in psychology, which focuses on the interpretation of music through mental function. This interpretation leads to the characterization of music through perceiving, remembering, creating, performing, and responding to music. In particular, the book provides an overview of the perception of musical tones by discussing different sound characteristics, like loudness, pitch and timbre, together with interaction between these attributes. It also discusses the effect of computer resources on the psychological study of music through computational modeling. In this way, models of pitch perception, grouping and voice separation, and harmonic analysis were developed. The book further discusses musical development in social and emotional contexts, and it presents ways that music training can enhance the singing ability of an individual. The book can be used as a reference source for perceptual and cognitive psychologists, neuroscientists, and musicians. It can also serve as a textbook for advanced courses in the psychological study of music. Encompasses the way the brain perceives, remembers, creates, and performs music Contributions from the top international researchers in perception and cognition of music Designed for use as a textbook for advanced courses in psychology of music Directions 19th Century Music Romantische Harmonik und Ihre Krise in Wagners "Tristan" (Classic Reprint) *Forgotten Books* Excerpt from Romantische Harmonik und Ihre Krise in Wagners "Tristan" About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproducti Eduard Hanslick's On the Musically Beautiful A New Translation *Oxford University Press* Eduard Hanslick's On the Musically Beautiful (Vom Musikalisch-Schönen, 1854), written and published before the author turned 30, is a watershed document in the history of aesthetics, and of thought about music generally. The notion of "absolute music," which lies at the heart of the treatise, is now more than ever at the center of discussions about music, particularly that of the Classic and Romantic eras. Rothfarb and Landerer's translation includes three introductory essays offering fresh perspectives on Hanslick, and on the origins, publications, and translation history of his treatise, as well as its central concepts and philosophical underpinnings. The volume also includes thorough annotations, a readers' guide, a glossary of important terms and concepts, and an appendix, which comprises the original opening of Chapter 1, substantially rewritten in subsequent editions, as well as the original ending of the treatise that was excised by Hanslick in later editions. The book's ideas, cogently and often wittily expressed, are mandatory reading for anyone interested in eighteenth and nineteenth-century music and its cultural and intellectual background. Opera and Modern Culture Wagner and Strauss *Univ of California Press* "Outstanding. Kramer's scholarship is as impeccable as his insights are at once original and consistently brilliant. The presentation is thorough, and the argument is well anchored in theory, history and musical detail. Kramer's discourse is crystalline and jargon free. The connections from one chapter to another are seamless. The story is, simply stated, a page-turner."—Richard Leppert, editor of Theodor W. Adorno's *Essays on Music* "Lawrence Kramer's Opera and Modern Culture is remarkable both for its imaginative exploration of important issues and for the rich array of the author's engagements with other thinkers. In particular, by decentering without dismissing the composer (who could dismiss Wagner?), he makes works of reception—productions of Salome on video, uses of the Lohengrin Prelude by Charlie Chaplin and W.E.B. Du Bois—central texts in the process of understanding the phenomenon of opera, rather than footnotes to an idea that he really does dismiss: 'the work itself.'"—James Parakilas, author of *Piano Roles: 300 Years of Life with the Piano and Introduction to Opera* (forthcoming) *Musical Understandings And Other Essays on the Philosophy of Music Oxford University Press* *Musical Understandings* presents an engaging collection of essays by Stephen Davies on the philosophy of music. He explores a range of topics, including how music expresses emotion, modes of perception, and musical profundity. The volume includes original material, newly revised articles, and work published in English for the first time. *Music Theory and the Exploration of the Past University of Chicago Press* In recent decades, increased specialization has sharply separated music theory from historical musicology. *Music Theory and the Exploration of the Past* brings together a group of essays—written by theorists and musicologists—that seek to bridge this gap. This collection shows that music theory can join forces with historical musicology to produce a more humanistic form of musical scholarship. In nineteen essays dealing with musical theories from the twelfth to the twentieth century, two recurring themes emerge. One is the need to understand the historical circumstances of the writing and reception of theory, a humanistic approach that gives theory a place within social and intellectual history. The other is the advantages of applying contemporaneous theory to the music of a given period, thus linking theory to the history of musical styles and structures. The periods given principal attention in these essays are the Renaissance, the years around 1800, and the twentieth century. Abundantly illustrated with musical examples, *Music Theory and the Exploration of the Past* offers models of new practical applications of theory to the analysis of music. At the same time, it raises the broader question of how historical knowledge can deepen the understanding of an art and of systematic writings about that art. *Nineteenth-Century Opera and the Scientific Imagination Cambridge University Press* Explores the rich and varied interactions between nineteenth-century science and the world of opera for the first time. *Music on Stage Volume III Cambridge Scholars Publishing* The *Music on Stage* conferences are a unique engine for interdisciplinary interaction, which is reflected in this compendium of the latest research by international scholars. Scholars and practitioners of operas by Handel, Mozart, Thomas, Chabrier, Korngold and Taktakishvili will find new "readings" from hitherto unexplored contexts and contemporary fine art. Also discussed is operatic lighting and the problematics of traditional lighting schemes apropos recent inventive methodologies. Popular sound development of the late 1960s is highlighted through unique oral transcripts. Other chapters discuss the intermediality of music and social media in the work of Brigitta Muntendorf; the visual transcoding of Wagner's leitmotif technique; a new theory of Affektenlehre, and the art and politics of the Slovenian conceptual music collective Laibach. *Selected Songs of the Munich School, 1870-1920 Lieder for Soprano Voice and Piano by Alexander Ritter, Ludwig Thuille, Max Schillings, August Reuss, Walter Courvoisier, Walter Braunfels, and Richard Trunk A-R Editions, Inc.* The Munich School of composers, active from the last decades of the nineteenth century and into the twentieth, embraced Wagner's harmonic language but eschewed the compositional devices associated with modernism. Their compositional approach produced a unique form of late romanticism that is highly sophisticated and yet appealing and accessible to a sizable public. This anthology presents fifty-two songs in eleven collections by seven composers from the cultural and music-educational milieu of Munich. While each composer developed his own "personal style," there is also much that binds the songs together with respect to both the compositional techniques and literary tastes of their authors—much beyond the usual shared features of turn-of-the-century music in general. URL:<https://www.areditions.com/rr/rrn/n054.html> *Performing Bach's Keyboard Music John Deere Publishing* This text on performing Bach's keyboard music presents in capsule form the various opinions current in late-1990s musicology, approaching controversial questions from a critical point of view. *Music Psychology Routledge* The first edition of Ernst Kurth's *Musikpsychologie* appeared in 1931, and was regarded by contemporaneous psychologists as no less than the foundation for a new systematic approach to the perception and cognition of music. Time has hardly diminished Kurth's standing as an original scholar with a distinctive point of view. Music theorists, both in Europe and North America, regard him as an important figure in the history of music theory. Daphne Tan and Christoph Neidhöfer's first full translation provides English-speaking theorists the opportunity to delve deeper into his ideas. Indeed, Kurth's concerns - listening habits and habituation, metaphorical language, the limits of memory, and the role of the body in music experience, to name a few - are shared by many in the field today, especially scholars who work at the intersections of music theory, psychology, linguistics, and related disciplines. And while Kurth's approach lacks the scientific rigour of modern-day empirical musicology, *Musikpsychologie* nevertheless presents a source of testable hypotheses for those working in the area of music perception and cognition. This translation of *Musikpsychologie* also has the potential to inspire a new generation of composers, especially through the topics in the second section (energy, force, space, and matter) and, given the inherently interdisciplinary nature of this book and the number of philosophical and scientific sources Kurth incorporates, it will appeal to those interested in the history of science and particularly in the emergence of psychology as an academic discipline in the early 20th century. *Hollywood Harmony Musical Wonder and the Sound of Cinema Oxford University Press* Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. *Hollywood Harmony* explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, *Hollywood Harmony* offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as *Lord of the Rings*, *Star Wars*, and *Inception*. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, *Hollywood Harmony* will fascinate any fan of film and music. *Bats and Viruses A New Frontier of Emerging Infectious Diseases John Wiley & Sons* Approximately 75% of emerging infectious diseases are zoonoses. The rate of emergence of zoonotic viruses appears to be increasing and/or our ability to detect new viruses is improving. Bats are being increasingly recognised as an important reservoir of zoonotic viruses of different families, including SARS coronavirus, Nipah virus, Hendra virus and Ebola virus. Several recent studies hypothesized that bats, an ancient group of flying mammals, are the major reservoir of several important RNA virus families from which most (if not all) other known mammalian viruses of livestock animals and human were derived. As the only flying mammal on earth, bats have several unique biological features distinguishing them from all other mammals. Recent genomics studies revealed that the adaptation of flight is linked to bat's ability to live longer and harbouring a large number of viruses without suffering from diseases. There has been a very rapid increase in the number of publication in the 2000s. This was mainly due to the discovery of bats as reservoir of major zoonotic viruses such as Henipavirus, SARS virus and Ebola/Marburg viruses in the 1990s, which triggered a new wave of research interests into bats as a reservoir of viruses. In addition to the large number of bat viruses discovered in the last two decades, the research interest has also expanded to the host biology, especially in the area of immunology and genomics marked by the recent publication of the two bat genomes in *Science* (Zhang et al. 203 *Science*, 339: 456-460) as a cover story. It is unfortunate that for such an important and rapidly expanding area of research, there has been no publication of any dedicated book on this topic. The last book published in this area is a monogram titled "Virus Infections in Bats" in 1974 which is almost 4 decades ago. This is the time to produce a book dedicated to this important topic which has witnessed tremendous growth in the last four decades. The aim of this project is to provide a most updated review on our knowledge in the area of bat biology and bats as a host of major zoonotic viruses. The book will cover a wide range of topics from bat biology, bat immunology, bat genomics to pathogen discovery and specific chapters on each of the major bat-borne virus families. The book will also provide a chapter remarking on the future direction of research in this important and rapidly growing area. *A Topical Guide to Schenkerian Literature An Annotated Bibliography with Indices Pendragon Press* To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected. *Understanding the Leitmotif Cambridge University Press* Through analysis, Matthew Bribitzer-Stull explores the legacy of the leitmotif, from Wagner's Ring cycle to present-day Hollywood film music. *Death-Devoted Heart Sex and the Sacred in Wagner's Tristan and Isolde Oxford University Press* A tale of forbidden love and inevitable death, the medieval legend of Tristan and Isolde recounts the story of two lovers unknowingly drinking a magic potion and ultimately dying in one another's arms. While critics have lauded Wagner's Tristan and Isolde for the originality and subtlety of the music, they have denounced the drama as a "mere trifle"—a rendering of Wagner's forbidden love for Matilde Wesendonck, the wife of a banker who supported him during his exile in Switzerland. *Death-Devoted Heart* explodes this established interpretation, proving the drama to be more than just a

sublimation of the composer's love for Wesendonck or a wistful romantic dream. Scruton boldly attests that *Tristan and Isolde* has profound religious meaning and remains as relevant today as it was to Wagner's contemporaries. He also offers keen insight into the nature of erotic love, the sacred qualities of human passion, and the peculiar place of the erotic in our culture. His argument touches on the nature of tragedy, the significance of ritual sacrifice, and the meaning of redemption, providing a fresh interpretation of Wagner's masterpiece. Roger Scruton has written an original and provocative account of Wagner's music drama, which blends philosophy, criticism, and musicology in order to show the work's importance in the twenty-first century.