

Primacy Of The Ear

Primacy of the Ear Listening, Memory and Development of Musical Style

An ear-opening reassessment of sonic art from World War II to the present Marcel Duchamp famously championed a "non-retinal" visual art, rejecting judgments of taste and beauty. In the Blink of an Ear is the first book to ask why the sonic arts did not experience a parallel turn toward a non-cochlear sonic art, imagined as both a response and a complement to Duchamp's conceptualism. Rather than treat sound art as an artistic practice unto itself-or as the unwanted child of music-artist and theorist Seth Kim-Cohen relates the post-War sonic arts to contemporaneous movements in the gallery arts. Applying key ideas from poststructuralism, deconstruction, and art history, In the Blink of an Ear suggests that the sonic arts have been subject to the same cultural pressures that have shaped minimalism, conceptualism, appropriation, and relational aesthetics. Sonic practice and theory have downplayed - or, in many cases, completely rejected - the de-formalization of the artwork and its simultaneous animation in the conceptual realm. Starting in 1948, the simultaneous examples of John Cage and Pierre Schaeffer initiated a sonic theory-in-practice, fusing Clement Greenberg's media-specificity with a phenomenological emphasis on perception. Subsequently, the "sound-in-itself" tendency has become the dominant paradigm for the production and reception of sound art. Engaged with critical texts by Jacques Derrida, Rosalind Krauss, Friedrich Kittler, Jean François Lyotard, and Jacques Attali, among others, Seth Kim-Cohen convincingly argues for a reassessment of the short history of sound art, rejecting sound-in-itself in favor of a reading of sound's expanded situation and its uncontainable textuality. At the same time, this important book establishes the principles for a nascent non-cochlear sonic practice, embracing the inevitable interaction of sound with the social, the linguistic, the philosophical, the political, and the technological. Artists discussed include: George Brecht John Cage Janet Cardiff Marcel Duchamp Bob Dylan Valie Export Luc Ferrari Jarrod Fowler Jacob Kirkegaard Alvin Lucier Robert Morris Muddy Waters John Oswald Marina Rosenfeld Pierre Schaeffer Stephen Vitiello La Monte Young

Embodiment, Expertise, and Ethics in Early Modern Europe highlights the agency and intentionality of individuals and groups in the making of sensory knowledge from approximately 1500 to 1700. Focused case studies show how artisans, poets, writers, and theologians responded creatively to their environments, filtering the cultural resources at their disposal through the lenses of their own more immediate experiences and concerns. The result was not a single, unified sensory culture, but rather an entangling of micro-cultural dynamics playing out across an archipelago of contexts that dotted the early modern European world—one that saw profound transitions in ways people used sensory knowledge to claim ethical, intellectual, and practical authority.

An enthralling first novel about a teenage girl who finds refuge--but perhaps not--in an 1840s Shaker community. After 15-year-old Polly Kimball sets fire to the family farm, killing her abusive father, she and her young brother find shelter in a Massachusetts Shaker community called the City of Hope. It is the Era of Manifestations, when young girls in Shaker enclaves all across the Northeast are experiencing extraordinary mystical visions, earning them the honorific of "Visionist" and bringing renown to their

settlements. The City of Hope has not yet been blessed with a Visionist, but that changes when Polly arrives and is unexpectedly exalted. As she struggles to keep her dark secrets concealed in the face of increasing scrutiny, Polly finds herself in a life-changing friendship with a young Shaker sister named Charity, a girl who will stake everything--even her faith--on Polly's honesty and purity.

This issue of Index on Censorship magazine is available for purchase as an individual volume. For musicians, broadcasters, singers and their fans around the world, censorship is a fact of life – from legal threats against filesharers to restrictions on performing live. But some musicians and music lovers face more extreme conditions than others. In its latest issue, Index publishes interviews and articles by leading music writers and musicians on the challenges to free expression – whether digital, legal or commercial. Featuring: *Daniel Barenboim on his stand against censorship *Radiohead's Colin Greenwood on how the net sets musicians free *Will Self on banning the Sex Pistols *Femi Kuti on confronting censors in Nigeria Read about the songs they tried to ban, the musicians stopped for playing live, and the singers who are put on trial in the bumper Smashed Hits issue of Index. Index on Censorship is an award-winning magazine, devoted to protecting and promoting free expression. International in outlook, outspoken in comment, Index on Censorship reports on free expression violations around the world, publishes banned writing and shines a light on vital free expression issues through original, challenging and intelligent commentary and analysis, publishing some of the world's finest writers.

The concept of *stylus phantasticus* (or 'fantastic style') as it was expressed in free keyboard music of the north German Baroque forms the focus of this book. Exploring both the theoretical background to the style and its application by composers and performers, Paul Collins surveys the development of Athanasius Kircher's original concept and its influence on music theorists such as Brossard, Janovka, Mattheson, and Walther. Turning specifically to fantasist composers of keyboard works, the book examines the keyboard toccatas of Merulo, Fresobaldi, Rossi and Froberger and their influence on north German organists Tunder, Weckmann, Reincken, Buxtehude, Bruhns, Lubeck, Bohm, and Leyding. The free keyboard music of this distinguished group highlights the intriguing relationship at this time between composition and performance, the concept of fantasy, and the understanding of originality and individuality in seventeenth-century culture.

Goethe and Zelter spent a staggering 33 years corresponding or in the case of each artist, over two thirds of their lives. Zelter's position as director of the Sing-Akademie zu Berlin and Goethe's location in Weimar resulted in a wide-ranging correspondence. Goethe's letters offer a chronicle of his musical development, from the time of his journey to Italy to the final months of his life. Zelter's letters retrace his path as stonemason to Professor of Music in Berlin. The 891 letters that passed between these artists provide an important musical record of the music performed in public concerts in Berlin and in the private and semi-public soir of the Weimar court. Their letters are those of men actively engaged in the musical developments of their time. The legacy contains a wide spectrum of letters, casual and thoughtfully composed, spontaneous and written for publication, rich with the details of Goethe's and Zelter's musical lives. Through Zelter, Goethe gained access to the professional music world he craved and became

acquainted with the prodigious talent of Felix Mendelssohn. A single letter from Zelter might bear a letter from Felix Mendelssohn to another recipient of the same family, reflecting a certain community in the Mendelssohn household where letters were not considered private but shared with others in a circle of friends or family. Goethe recognized the value of such correspondence: he complains when his friend is slow to send letters in return for those written to him by the poet, a complaint common in this written culture where letters provided news, introductions, literary and musical works. This famous correspondence contains a medley of many issues in literature, art, and science; but the main focus of this translation is the music dialogues of these artists.

New York Times bestselling author James Swallow begins his espionage thriller series with *Nomad* featuring British desk jockey intelligence operative turned active agent. Marc Dane is a MI6 field agent at home behind a computer screen, one step away from the action. But when a brutal attack on his team leaves Dane the only survivor—and with the shocking knowledge that there are traitors inside MI6—he's forced into the front line. Matters spiral out of control when the evidence points toward Dane as the perpetrator of the attack. Accused of betraying his country, he must race against time to clear his name. With nowhere to turn to for help and no one left to trust, Marc is forced to rely on the elusive Rubicon group and their operative Lucy Keyes. Ex US Army, Lucy also knows what it's like to be an outsider, and she's got the skills that Dane needs. A terrorist attack is coming, one bigger and more deadly than has ever been seen before. With the eyes of the security establishment elsewhere, only Keyes and Dane can stop the attack before it's too late. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Diane Asseo Griliches observes the many distinctive and dynamic ways in which music teachers interact with their students. These 60 black and white photographs capture unique moments in the lively teaching sessions with great musician and teachers (YoYo Ma, Jimmy Heath, Roman Totenberg, Bobbie McFerrin, and Ravi Shankar, to name but a few in a world where one sees the passion, devotion, the joy and agony of hard work, the concentration and body language of students and teachers, expressing the intense pleasures of shared music making.

"Performing Religion" investigates the relationship between texts, actors, and contexts in the study of Islam. Research in Islamic Studies to date has taken texts primarily as a medium of information. This volume emphasizes the material quality of texts, both written and oral. It focuses on the sound and rhythm of their performance, on nonverbal elements, and practices of framing and embedding. "Performing Religion" also looks at the interpretation of religious practices not based on lengthy textual foundations but which nevertheless constitute an important part of believers' lives. The assembled case studies encompass contemporary as well as historic perspectives and include examples from Andalusia, Egypt, Italy, Greater Syria, Turkey, Central Asia, Yemen, Iran, and India. Part I explores objects, actions, and notions in the context of the acquisition of blessing ("baraka"). Part II asks how believers use, alter, and publically enact texts in ritual settings and what kinds of performance are inscribed into the text. Part III analyses the negotiation of meanings, aesthetics, and identity which occurs in new and often transcultural contexts. Rather than viewing texts as a repository of ideas, the present volume accentuates their ritual functions and the aesthetic experiences they provide.

Did the Hebrew mind work differently from those of people in the Western tradition of civilization? This long-discredited question still lingers in biblical studies. *Theologies of the Mind in Biblical Israel* approaches the topic of the Israelite mind from a new direction, exploring how the biblical texts themselves, especially Proverbs and Deuteronomy, describe the working of the mind. It demonstrates that the much-discussed

role of memory in the Bible is just one part of a general understanding that in the realm of 'knowledge' God and humanity are rivals. An expansion of teaching materials created for students at the Mannes College in New York, this book draws on the author's years of experience as teacher, composer, writer, lecturer and listener. "Dancing with the Muses" deals with the phenomenon of living linear motion in music. It teaches: melody and melodic coherence; the elements and basis of melody in interval, scale and time; the art of combining lines in a musical fabric; and the basic nature of harmony. The book teaches concepts by means of the stories from history which gave rise to them. The historical approach makes the material more vividly meaningful and memorable. It answers the questions: Where do these concepts come from? How did they come to be? Why are they what they are? Why are they worth knowing? Designed for efficiency, the book is a concise, essentialized presentation, an overview of the fundamentals of the field rather than an encyclopedia of detail. In contrast with more academic, technical books, "Dancing with the Muses" considers music as an expressive human art form. The book continually addresses not only the definition of the musical elements, but also their emotional effect. Find out why the human brain requires the diatonic scale as the basis of musical intelligibility. Delve into the controversy over the "primacy of melody" versus the "primacy of harmony"--Which comes first? Hear the dramatic story of the heretical monk who invented musical staff notation and solfege singing. Learn what makes the notes of a melody fit together--and where the very concept of melodic "fitting together" comes from. Meet the great innovators in the history of our knowledge about music, including Pythagoras, Zarlino & Helmholtz. * * * Composer M. Zachary Johnson's music has been described as "the first serious Romantic music to be produced by a composer who is part, not of the 19th-century past, but of the 21st-century future." Reviewing his music, About.com music guide Aaron Green wrote: "If this is the direction classical music is heading, well, I'd say the future will be full of wonderful music." Johnson's saxophone compositions--including Serenade, Scherzo, Adagio, Grand Sonata--are rapidly becoming part of the instrument's standard repertoire. They are played regularly in recitals throughout the world. Having composed extensively for large instrumental ensemble, Johnson is expanding into musical theater/opera. Learn more about the author at: www.MZacharyJohnson.com

Uriel Simon describes the fascinating controversy that raged from the tenth to the twelfth centuries regarding the theological status and literary genre of the Psalms. Saadiah Gaon, who initiated the controversy, claimed that the Psalter was a second Torah—the Lord's word to David—and by no means man's prayer to God. Salmon ben Yerucham and Yefet ben Ali insisted on the Karaite view that the Book of Psalms was the prophetic common prayerbook of Israel. Totally opposing both of these concepts, Rabbi Moses Ibn Gikatilah regarded the Psalms as non-prophetic prayers authored by different poets, beginning with David and ending with the captive Levites in the Babylonian exile. Finally, Rabbi Abraham Ibn Ezra reverted to the belief held by the Talmudic sages—that the Psalms were Israel's divinely inspired and most sacred poetry.

Aural Education: Reconceptualising Ear Training in Higher Music Learning explores the practice of musical 'aural training' from historical, pedagogical, psychological, musicological, and cultural perspectives, and uses these to draw implications for its pedagogy, particularly within the context of higher music education. The multi-perspective approach adopted by the author affords a broader and deeper understanding of this branch of music education, and of how humans relate to music more generally. The book extracts and examines one by one different parameters that appear central to 'aural training', proceeding in a gradual and well-organised way, while at the same time constantly highlighting the multiple interconnections and organic unity of the many different operations that take place when we interact with music through any music-related activity. The resulting complex profile of the nature of our relationship with music, combined with an exploration of non-Western cultural perspectives, offer fresh insights on issues relating to musical 'aural training'. Emerging implications are proposed in

the form of broad pedagogical principles, applicable in a variety of different music educational settings. Andrianopoulou propounds a holistic alternative to 'aural training', which acknowledges the richness of our relationship to music and is rooted in absorbed aural experience. The book is a key contribution to the existing literature on aural education, designed with researchers and educators in mind.

The Listening Book is about rediscovering the power of listening as an instrument of self-discovery and personal transformation. By exploring our capacity for listening to sounds and for making music, we can awaken and release our full creative powers. Mathieu offers suggestions and encouragement on many aspects of music-making, and provides playful exercises to help readers appreciate the connection between sound, music, and everyday life.

The same notes can sound square or swinging, depending on how the music is phrased. This revolutionary book shows how many people misunderstand jazz phrasing and shows how to replace stiff phrasing with fluid lines that have the right jazz feeling. In this book, master pianist Hal Galper also shows how get that feeling of forward motion and also how to use melody guide tones correctly, how to line up the strong beat in a bar with the strongest chord notes, and much more!

"Meticulously researched, detailed and documented, this long awaited overview justly establishes Konitz as one of the most consistently brilliant, adventurous and original improvisers in the jazz tradition—a genius as rare as Bird himself." —John Zorn
"Hamilton's work may well mark the inception of a format new to writing on Western music, one which avoids both the self-aggrandizing of autobiography and the stylized subjectification of biography." —The Wire
"An extraordinary approach to a biography, with the man himself speaking for extended sessions. The main vibration I felt from Lee's words was total honesty, almost to a fault. Konitz shows himself to be an acute observer of the scene, full of wisdom and deep musical insights, relevant to any historical period regardless of style. The asides by noted musicians are beautifully woven throughout the pages. I couldn't put the book down—it is the definition of a living history." —David Liebman
The preeminent altoist associated with the "cool" school of jazz, Lee Konitz was one of the few saxophonists of his generation to forge a unique sound independent of the influence of Charlie Parker. In the late 1940s, Konitz began his career with the Claude Thornhill band, during which time he came into contact with Miles Davis, with whom he would later work on the legendary Birth of the Cool sessions. Konitz is perhaps best known through his association with Lennie Tristano, under whose influence much of his sound evolved, and for his work with Stan Kenton and Warne Marsh. His recordings have ranged from cool bop to experimental improvisation and have appeared on such labels as Prestige, Atlantic, Verve, and Polydor. Crafted out of numerous interviews between the author and his subject, the book offers a unique look at the story of Lee Konitz's life and music, detailing Konitz's own insights into his musical education and his experiences with such figures as Miles Davis, Stan Kenton, Warne Marsh, Lennie Tristano, Charles Mingus, Bud Powell, and Bill Evans. Andy Hamilton is a jazz pianist and contributor to major jazz and contemporary music magazines. He teaches philosophy, and the history and aesthetics of jazz, at Durham University in the United Kingdom. He is also the author of the book *Aesthetics and Music* (Continuum 2007). Joe Lovano is a Grammy Award-winning tenor saxophonist. His most recent album is *Streams of Expression*. Ramona Drottoveo, an albino, is a chambermaid at a lush Italian estate. Distinguished by the intoxicating scent she exudes,

Ramona is despised by all women and adored by all men, whose inexhaustible lust she eagerly satisfies. Life changes when her husband dies after discovering his bride with another man on their wedding night. Blamed for his death, Ramona and her lover are exiled to the neighboring city of Naples. There, Ramona's life is transformed once again by the birth of a daughter, Blandina, who "steals" her mother's scent. No longer able to seduce men into blind submission, Ramona humbly returns to the estate to an unexpected welcome -- and revenge. A hilarious and naughty celebration of the senses and the strange places they can lead us, Nectar explores the mystery of sexual attraction and the frivolous nature of divine justice.

An alternate approach to Islamic art emphasizing literary over historical contexts and reception over production in visual arts and music.

The Genesis of Genesis is about the mytho-empiricism of creation—cosmogony. In its attempt to compare the mythologies of the ancient Eastern Mediterranean cultures—Egyptian, Greek, Judaic and Mesopotamian—the Judaic cosmogony of genesis, which is unique in its reliance on the word as creative agent, is contrasted with the Egyptian, Greek and Mesopotamian mythologies, which are more deterministic.

"Originally published in French in 1982, this collection is a good representation of the range of Derrida's working styles."--South Atlantic Review

The book is dedicated to the role of visual representations in the history of early modern science. It brings together historical case studies from various fields and discusses epistemological questions such as the role of images as mediatory instances between practical and theoretical knowledge, the interaction between images and texts, and the potential of images to synthesize fragments of knowledge to a global picture.

This second volume examines how sexual mores and behavior, religious dogma and practice, and literary creativity and authenticity have influenced and been influenced by the existentialist thought of Kierkegaard, Heidegger, Sartre, Nietzsche, Husserl and Buber, and the writings of Camus, Dostoevsky, Beckett, Shestov, Berdyaev and Tillich. It compares human and cultural attributes with the attributes of pagan and monotheistic Gods, and Buddhist, Gnostic, Christian and Muslim mysticism with Jewish Kabbalah. It explains society's harsh treatment of Vincent van Gogh and Antonin Artaud, and analyzes the existentialist approach to existence, absurdity, human dialogue, cosmology, and quantum mechanics. It will appeal to students and professionals in fields as diverse as philosophy, psychology, sociology, anthropology, religion, law, art, drama, literature, cosmology and physics.

This eloquent work speaks of the centrality of imagination in the life of the spirit. Ann and Barry Ulanov describe the imagination as a bridge between the psyche and the spirit. Using rich imagery drawn from literature, film, and their own experience as therapists, they unlock for us the healing power of our imagination. "Imagination heals by building a bridge sturdy enough to link us up, each of us, to the river of being already present in us, to the currents flowing through us and among us in our unconscious life". After describing this healing power of imagination, the authors go on to show how it is vital in the spiritual life: in preaching, prayer,

teaching, counselling, and politics.

Many music books are designed to help better understand written music and theory, but "Primacy of the Ear" focuses on the development of the ear. "Primacy" outlines pianist and MacArthur Fellow Ran Blake's approach to growing the ear and explains how musical memory is the key to becoming a more potent musician and shaping a personal musical style. Included are the legendary "ear-robics" exercises, developed by Ran over the course of 30 years as head of the Contemporary Improvisation Department at New England Conservatory of Music. Also covered: The Auteur Theory and how it translates into music making, developing and differentiating between the conscious and subconscious mind, listening and musical memory, how to learn from your musical heroes without being consumed by them, developing and using repertoire, and how to record your music most effectively. Primacy of the Ear is Ran Blake's genius distilled--his teaching and musical philosophy in one volume. Co-written by Jason Rogers.

In this eloquent book, Daniel Barenboim draws on his profound and uniquely influential engagement with music to argue for its central importance in our everyday lives. While we may sometimes think of personal, social and political issues as existing independently of each other, Barenboim shows how music teaches that this is impossible. Turning to his intense involvement with Palestine, he examines the transformative power of music in the world, from his own performances of Wagner in Israel and his foundation, with Edward Said, of the internationally acclaimed West-Eastern Divan Orchestra. Music Quickens Time reveals how the sheer power and eloquence of music offers us a way to explore and shed light on the way in which we live, and to illuminate and resolve some of the most intractable issues of our time.

An investigation of Jewish identity politics and Jewish contemporary ideology using both popular culture and scholarly texts. Jewish identity is tied up with some of the most difficult and contentious issues of today. The purpose in this book is to open many of these issues up for discussion. Since Israel defines itself openly as the e~Jewish Statee(tm), we should ask what the notions of e(tm)Judaisme(tm), e~Jewishnesse(tm), e~Jewish culturee(tm) and e~Jewish ideologie(tm) stand for. Gilad examines the tribal aspects embedded in Jewish secular discourse, both Zionist and anti Zionist; the e~holocaust religione(tm); the meaning of e~historye(tm) and e~timee(tm) within the Jewish political discourse; the anti-Gentile ideologies entangled within different forms of secular Jewish political discourse and even within the Jewish left. He questions what it is that leads Diaspora Jews to identify themselves with Israel and affiliate with its politics. The devastating state of our world affairs raises an immediate demand for a conceptual shift in our intellectual and philosophical attitude towards politics, identity politics and history.

Halbertal provides a panoramic survey of Jewish attitudes toward Scripture, provocatively organized around problems of normative and formative authority, with an emphasis on the changing status and functions of Mishnah, Talmud, and Kabbalah.

A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field. Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up-and-

coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in-depth analysis of topics at the forefront of popular culture studies This book is born out of two contradictions: first, it explores the making of meaning in a musical form that was made to lose its meaning at the turn of the nineteenth century; secondly, it is a history of a music that claims to have no history - absolute music. The book therefore writes against that notion of absolute music which tends to be the paradigm for most musicological and analytical studies. It is concerned not so much with what music is, but with why and how meaning is constructed in instrumental music and what structures of knowledge need to be in place for such meaning to exist. From the thought of Vincenzo Galilei to that of Theodore Adorno, Daniel Chua suggests that instrumental music has always been a critical and negative force in modernity, even with its nineteenth-century apotheosis as 'absolute music'.

Refuting the accepted belief that mathematics is exact and infallible, the author examines the development of conflicting concepts of mathematics and their implications for the physical, applied, social, and computer sciences

Doting, the last of Henry Green's novels, is, as its title would suggest, a story of yearning and lusting and aging in which a wife and a brash young woman run hilarious circles around a hapless hardworking civil servant suddenly seized by long-dormant urges. Like its immediate predecessor, Nothing, it stands out from the rest of Green's work in its brilliant, experimental use of dialogue. Green was fascinated with the extravagance, ambiguity, absurdity, and unintentional implications and consequences of everyday human communication, and in Doting language slips and slides the better to reveal the absurdity and persistence of love and desire, exciting laughter while troubling the heart.

Charlie Haden (1937-2014) was the rare sort of musician who transcended easy categorization other than to say that his uniquely elegant and eloquent bass playing, with its readily recognizable sound, defined a certain pinnacle of musical communication in beautiful, spontaneous, and intensely emotional ways. Throughout his career, he worked with and influenced many of the most interesting musicians of the second half of the twentieth century, including Ornette Coleman, Don Cherry, Paul Bley, Carla Bley, Keith Jarrett, Billy Higgins, Paul Motton, Dewey Redman, Pat Metheny, Egberto Gismonti, Gavin Bryars, Geri Allen, Brad Mehldau, Gonzalo Rubalcaba, and literally hundreds of others. In Conversations, Haden discusses his life and politics and music and aesthetics in a series of candid interviews conducted over two decades. While parts of this collection have appeared in various periodicals, much of it is in print here for the first time. Forewords by Bill Frisell and Alan Broadbent

(Berklee Guide). Learn the creative mindset and acquire the technical tools necessary for improvisation. These concepts and exercises will help you to discover a deeper source of music making, a greater quality of authenticity, and a discernable change in sound and phrasing that will enhance your performances of written music. You will learn to play by

ear, apply musical theory to your instrument, and engage creatively with the elements of music, giving you a long menu of musical options. The accompanying recording includes demonstration and play-along tracks. You will learn: tools to connect melodic imagination to your instrument, with an enhanced sense of physicality; how to use scales, chords, modes, progressions, and other structures in your improvisation; a broad rhythm vocabulary; improvisation techniques for standard progressions, such as blues and II V's; to create richer lines by using approach notes, neighbor tones, and embellishments into an improvised melodic line.

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