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THE BATTLE OF CHRONOS AND ORPHEUS

ESSAYS IN APPLIED MUSICAL SEMIOLOGY



Jean-Jacques Nattiez

Battle Of Chronos And Orpheus Essays In Applied Musical Semiology

Jean-Jacques Nattiez



Battle Of Chronos And Orpheus Essays In Applied Musical Semiology:

The Battle of Chronos and Orpheus Jean-Jacques Nattiez, 2004 In this collection of previously unpublished essays Jean Jacques Nattiez applies his theoretical foundations of musical semiotics to theorists such as L vi Strauss Hanslick and Brailoiu novelists such as Proust and poets such as Baudelaire The author treats problems which musicologists and music lovers alike need to address the artistic product in music of oral tradition the nature of musical facts and questions of fidelity and authenticity in performance practice Nattiez tackles these perennial issues with an originality born out of his focus on the status of time in the works considered This approach allows him to take sides sometimes in a provocative manner in the ongoing debates which pit adherents of modernity against apologists of postmodernism Music as Theology Maeve Louise Heaney, 2012-09-01 The conversation between music and theology dormant for too long in recent years is at last gathering pace And rightly so There will always be theologians who will regard music as a somewhat peripheral concern too trivial to trouble the serious scholar and in any case almost impossible to engage because of its notorious resistance to words and concepts But an increasing number are discovering again what many of our forbears realized centuries ago that the kinship between this pervasive feature of human life and the search for a Christian intelligence of faith is intimate and ineradicable Maeve Heaney s ambitious wide ranging and energetic book pushes the conversation further forward still Her approach is unapologetically theological grounded in the passions and concerns of mainstream doctrinal theology And yet she is insisting that music must be given its due place in the ecology of theology Although convinced that music should not be set up as a rival to linguistic or conceptual articulation let alone swallow up traditional modes of theological language and thought she is equally convinced that music is an irreducible means of coming to terms with the world a unique vehicle of world disclosure and as such can generate a particular form of understanding there are things which God may only be saying through music If this is so it is incumbent on the theologian to listen Jeremy Begbie from the Foreword **Bloomsbury Semiotics Volume 3: Semiotics in the Arts and Social Sciences** Jamin Pelkey, Susan Petrilli, Sophia Melanson Ricciardone, 2023-01-12 Bloomsbury Semiotics offers a state of the art overview of the entire field of semiotics by revealing its influence on a wide range of disciplinary perspectives With four volumes spanning theory method and practice across the disciplines this definitive reference work emphasizes and strengthens common bonds shared across intellectual cultures and facilitates the discovery and recovery of meaning across fields It comprises Volume 1 History and Semiosis Volume 2 Semiotics in the Natural and Technical Sciences Volume 3 Semiotics in the Arts and Social Sciences Volume 4 Semiotic Movements Written by leading international experts the chapters provide comprehensive overviews of the history and status of semiotic inquiry across a diverse range of traditions and disciplines Together they highlight key contemporary developments and debates along with ongoing research priorities Providing the most comprehensive and united overview of the field Bloomsbury Semiotics enables anyone from students to seasoned practitioners to better understand and benefit from semiotic insight and

how it relates to their own area of study or research Volume 3 Semiotics in the Arts and Social Sciences presents the state of the art in semiotic approaches to disciplines ranging from philosophy and anthropology to history and archaeology from sociology and religious studies to music dance rhetoric literature and structural linguistics Each chapter goes casts a vision for future research priorities unanswered questions and fresh openings for semiotic participation in these and related fields

The Musical Language of Pierre Boulez Jonathan Goldman,2011-02-17 A fresh look at the musical universe of arguably one of the most influential composers of the twentieth century **Olivier Messiaen's System of Signs** Andrew Shenton,2017-07-05 Andrew Shenton s groundbreaking cross disciplinary approach to Messiaen s music presents a systematic and detailed examination of the compositional techniques of one of the most significant musicians of the twentieth century as they relate to his desire to express profound truths about Catholicism It is widely accepted that music can have mystical and transformative powers but because pure music has no programme Messiaen sought to refine his compositions to speak more clearly about the truths of the Catholic faith by developing a sophisticated semiotic system in which aspects of music become direct signs for words and concepts Using interdisciplinary methodologies drawing on linguistics cognition studies theological studies and semiotics Shenton traces the development of Messiaen s sign system using examples from many of Messiaen s works and concentrating in particular on the *Motations sur le myst de la Sainte Trinit or organ a suite* which contains the most sophisticated and developed use of a sign system and represents a profound exegesis of Messiaen s understanding of the Catholic triune God By working on issues of interpretation Shenton endeavours to bridge the traditional gap between scholars and performers and to help people listen to Messiaen s music with spirit and understanding **What Kind of Theory is Music Theory?** Per F. Broman,Nora A. Engebretsen,2007 *Forthcoming Books* Rose Arny,2004
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