

Quotation And Cultural Meaning In Twentieth Century Music

Shakespeare is both the world's most quoted author and a frequent quoter himself. This volume unites these creative practices.

The call for a change of culture is common in organisations, but what this means and how to go about it have proved to be elusive challenges for leadership studies. Building on the metaphor of cultures as 'webs', McLean considers how cultures form and change, and shows how to reveal the unique forms they take in different organisational settings.

First published in 1972, this book on Weber's methodological writings is today regarded as a modern classic in its field. In this new expanded edition, the author has revised and updated the original text, and translated the numerous German quotations into English. He has also added a new introduction, where he discusses major issues raised in the relevant secondary literature since 1972. The author traces the relationship between values and science in Max Weber's methodology of its central aspects: value freedom, value relation (Wertbeziehung), value analysis, the ideal type and the special problems which pertain to the sphere of politics. Weber's thought is presented and discussed on the basis of a meticulous analysis of all available, published or unpublished, original material. The book is indispensable for all serious Weber scholars and provides the general student with a clear, accessible and authoritative exposition of major aspects of Weber's methodology.

The music of Gustav Mahler repeatedly engages with Romantic notions of redemption. This is expressed in a range of gestures and procedures, shifting between affirmative fulfilment and pessimistic negation. In this groundbreaking study, Stephen Downes explores the relationship of this aspect of Mahler's music to the output of Benjamin Britten, Kurt Weill and Hans Werner Henze. Their initial admiration was notably dissonant with the prevailing Zeitgeist – Britten in 1930s England, Weill in 1920s Germany and Henze in 1950s Germany and Italy. Downes argues that Mahler's music struck a profound chord with them because of the powerful manner in which it raises and intensifies dystopian and utopian complexes and probes the question of fulfilment or redemption, an ambition manifest in ambiguous tonal, temporal and formal processes. Comparisons of the ways in which this topic is evoked facilitate new interpretative insights into the music of these four major composers.

What is the body? How was it culturally constructed, conceived, and cultivated before and after the advent of rationalism and modern science? This interdisciplinary study elaborates a cultural genealogy of the body and its legacies to modernity by tracing its crucial redefinition from a live anatomical entity to disembodied, mechanical and virtual analogs. The study ranges from Baroque, pre-Cartesian interpretations of body and embodiment, to the Cartesian elaboration of ontological difference and mind-body dualism, and it concludes with the parodic and violent aftermath of this legacy to the French Enlightenment. It engages work by philosophical authors such as Montaigne, Descartes and La Mettrie, as well as literary works by d'Urf, Corneille and the Marquis de Sade. The examination of sexuality and the emergence of sexual difference as a dominant mode of embodiment are central to the book's overall design. The work is informed by philosophical accounts of the body (Nietzsche, Foucault, Merleau-Ponty), by feminist theory (Butler, Irigaray, Bordo), as well as by literary and cultural historians (Scarry, Stewart, Bynum, etc.) and historians of science (Canguilhem, Pagel, and Temkin), among others. It will appeal to scholars of literature, philosophy, French studies, critical theory, feminist theory, cultural historians and historians of science and technology. Dalia Judovitz is Professor of French, Emory University. She is also author of *Unpacking Duchamp: Art in Transit and Subjectivity and Representation in Descartes: The Origins of Modernity*.

Quoting God charts the many ways in which media report religion news, how media use the quoted word to describe lived faith, and how media itself influence - and are influenced by - religious discourse and behavior in the public square. The volume intentionally brings together the work of academics, who study religion as a crucial factor in the construction of identity, and the work of professional journalists, who regularly report on religion in an age of instant and competitive news. This book clearly demonstrates that the relationship between media culture and spiritual culture is foundational and multi-directional; that the relationship between news values and religion in political life is influential; and that the relationship among modernity, belief, and journalism is pivotal.

Quoting is all around us. But do we really know what it means? How do people actually quote today, and how did our present systems come about? This book brings together a down-to-earth account of contemporary quoting with an examination of the comparative and historical background that lies behind it and the characteristic way that quoting links past and present, the far and the near. Drawing from anthropology, cultural history, folklore, cultural studies, sociolinguistics, literary studies and the ethnography of speaking, Ruth Finnegan's fascinating study sets our present conventions into crosscultural and historical perspective. She traces the curious history of quotation marks, examines the long tradition of quotation collections with their remarkable recycling across the centuries, and explores the uses of quotation in literary, visual and oral traditions. The book tracks the changing definitions and control of quoting over the millennia and in doing so throws new light on ideas such as imitation, allusion, authorship, originality and plagiarism.

An exploration of the reception of Classics in the English-speaking Caribbean. Emily Greenwood argues that writers such as Kamau Brathwaite, C. L. R. James, V. S. Naipaul, and Derek Walcott have successfully adapted Classics to the cultural context of the Caribbean, creating a distinctive tradition.

Anthropology and Education--Symposium 1. Ethnic Studies in the Academy: Where is the Discipline? A Position Paper - James C. Peterson 2. Curriculum Development and Tribally Controlled Community Colleges - Daniel L. Boxberger 3. Lessons from the Classroom in the Field: Veracruz, Mexico - Daniel K. Early 4. Anthropology for the Military: Teaching Anthropology to Military Personnel - Kathleen Young 5. Tell Me, I'll Forget; Show Me, I Might Remember; Involve Me, I'll Understand - Joyce Greiner and Richard E. Ross 6. Screaming on the Periphery: The Anthropologist and the Community College - Dennis C. Shaw Abstracts of Papers Presented at the 39th Annual Northwest Anthropological Conference, 27-29 March 1986, Moscow, Idaho Ecology and Death in Mateel: The Meaning of Hoka Hey - Jentri Anders A Statistical Analysis of Evidence for Social Ranking in Food Laws in the Code of Jewish Law - Doria Fingerhut Raetz The Devil in Disguise: Fat and the Famine in Modern North America - Heidi Hill Making a strong case for a reevaluation of Wyndham Lewis, this collection argues that significant aspects of Lewis's writing, painting and thinking have not yet received the attention they deserve. Lewis's contributions to the production and circulation of modernism and the links between Lewis's writing and painting are explored in the context of other key figures of the twentieth century.

Baroque Garden Cultures: Emulation, Sublimation, Subversion proposes a new approach to the study of baroque gardens, examining the social reception of gardens as a means to understand garden culture

in general and exploring baroque gardens as a feature of baroque cultures in particular. In so doing, it negotiates a turning point in garden history. Jose Antonio Maravall determined that baroque culture grew out of the social and economic crises of the seventeenth and eighteenth centuries, precipitating the establishment of the state and its concomitant engines of repression and propaganda. This absolutist state deployed the arts as a political means to dazzle society into submission to the monarch. The varying degrees of state control allowed for diverse cultural and political reception of the arts to emerge and for the possibility of anti-baroque arts to develop alongside baroque ones. This possibility invites us to understand the conditions of artistic production as a preamble to aesthetic criticism and to position garden history within the framework of social history. Such an approach explores and explains the vexing differences in baroque art and landscape architecture in different countries and at different times from the end of the sixteenth century to the present. Although primarily associated with Europe, baroque culture developed elsewhere as well. Gardens played a prominent role in the development of the European baroque, with variations due to the different political systems and social structures in place between 1580 and 1770. These countries nevertheless entertained a dense network of cultural relationships and the reception of baroque gardens can thus be studied in an international context. This study of gardens ranging from western and northern Europe in the seventeenth and eighteenth centuries to as far away as twelfth-century China shows how the study of audience reception can renew our understanding of the cultural role of gardens. Gardens have a life of their own and this book's various chapters ponder how they might have been formative of culture in a way that completely escaped the intentions of their creators and designers. This volume also studies the changing reception of gardens long after they were designed, including the reception of historical gardens by contemporary tourists and art critics. Baroque Garden Cultures demonstrates that while baroque garden politics encouraged emulation and led to various forms of sublimation of its attempts at cultural control, it could not ultimately escape clever means of subversion.

This research guide provides detailed information on over one thousand publications and websites concerning the American composer Charles Ives. With informative annotations and nearly two hundred new entries, this greatly expanded, updated, and revised guide offers a key survey of the field for interested readers and experienced researchers alike.

A rigorous, rewarding work, "Quoting Caravaggio" is at once a meditation on history as a creative, nonlinear process; a study of the work of Caravaggio and the Baroque; and a brilliant critical exposition of contemporary artistic expression. 62 color plates. 25 halftones.

Generally acknowledged as the most important German musicologist of his age, Hugo Riemann (1849–1919) shaped the ideas of generations of music scholars, not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century. This influence, however, belies the contentious idea at the heart of his musical thought, an idea he defended for most of his career - harmonic dualism. By situating Riemann's musical thought within turn-of-the-century discourses about the natural sciences, German nationhood and modern technology, this book reconstructs the cultural context in which Riemann's ideas not only 'made sense' but advanced an understanding of the tonal tradition as both natural and German. Riemann's musical thought - from his considerations of acoustical properties to his aesthetic and music-historical views - thus regains the coherence and cultural urgency that it once possessed.

This book analyses the translation strategies employed by journalists when reporting foreign news events to home audiences. Using English-language press coverage of inflammatory comments made by Nicolas Sarkozy in his role as French interior minister in 2005 as a case study, the author illustrates the secondary level of mediation that occurs when news crosses linguistic and cultural borders. This critical analysis examines the norm for 'domesticating' news translation practices and explores the potential for introducing a degree of 'foreignisation' as a means to facilitating cross-cultural engagement and understanding. The book places emphasis on foreign-language quotation and culture-specific concepts as two key sites of translation in the news, and addresses a need for research that clarifies where translation, as a distinct part of the newswriting process, occurs. The interdisciplinary nature of this book will appeal to a broad range of readers, in particular scholars and students in the fields of translation, media, culture and journalism studies.

Written with characteristic verve, Quotation Marks considers, among other subjects, how we depend upon the most quotable men and women in history, using great writers to bolster what we ourselves have to say. The entertaining turns and reversals of Marjorie Garber's arguments offer the rare pleasure of a true essayist.

William Shakespeare is perhaps the most frequently quoted author of the English-speaking world. His plays, in turn, "quote" a wide variety of sources, from books and ballads to persons and events. In this dynamic study of Shakespeare's plays, Douglas Bruster demonstrates that such borrowing can illuminate the world in which Shakespeare and his contemporary playwrights lived and worked, while also shedding light on later cultures that quote his plays. In contrast to the New Historicism's sometimes arbitrary linkage of literary works with elements drawn from the surrounding culture, Quoting Shakespeare focuses on the resources that writers used in making their works. Bruster shows how this borrowing can give us valuable insight into the cultural, historical, and political positions of writers and their works. Because Shakespeare's plays have often been quoted by other writers, this study also examines what subsequent uses of Shakespeare's plays reveal about the writers and cultures that use them. In this way, Quoting Shakespeare insists that literary production and reception are both integral to a historical approach to literature.

This work, which has had a pronounced impact on European literary scholarship since its publication in 1961, represents a new and imaginative approach to the history and poetics of the novel. Emil Staiger, dean of Swiss critics, describes Professor Meyer as " ... a literary historian, who has a sense for the mixture of seriousness and playfulness in literature, who can talk seriously about the play and ironically about the seriousness ... who has at his disposal the most thorough knowledge and never becomes ponderous ... writes easily and gracefully." The art of quoting is traced in Rabelais, Cervantes, and Sterne, followed by the development of these techniques in six major novelists from Wieland to Thomas Mann. Originally published in 1968. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

"Will be a very useful tool for any student trying to make sense of the vast expanses of contemporary cultural theory and criticism. Well-written and admirably self-reflective, it combines rigorous explications and applications of many of the most influential concepts and theorists." - Lawrence Grossberg, University of North Carolina "Accessible and insightful throughout; offering help to both experienced and inexperienced students of cultural theory. Highly recommended." - John Storey, University of Sunderland Doing Cultural Theory teaches more than just the basics of cultural theory. It unpacks its complexities with real-life examples, and shows readers how to link theory and practice. This book: Offers accessible introductions to how cultural studies has engaged with key theories in structuralism, poststructuralism and postmodernism Teaches straightforward ways of practising these theories so students learn to think for

themselves Uses 'practice' boxes to show students how to apply cultural theory in the real world Guides students through the literature with carefully selected further reading recommendation. Other textbooks only show how others have analyzed and interpreted the world. Doing Cultural Theory takes it a step further and teaches students step-by-step how to do cultural theory for themselves.

In recent years the music of minimalist composers such as La Monte Young, Terry Riley, Steve Reich and Philip Glass has, increasingly, become the subject of important musicological reflection, research and debate. Scholars have also been turning their attention to the work of lesser-known contemporaries such as Phill Niblock and Eliane Radigue, or to second and third generation minimalists such as John Adams, Louis Andriessen, Michael Nyman and William Duckworth, whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors. Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment, including such diverse figures as Karel Goeyvaerts, Robert Ashley, Arvo Pärt and Brian Eno. Theory has reflected practice in many respects, with the multimedia works of Reich and Glass encouraging interdisciplinary approaches, associations and interconnections. Minimalism's role in culture and society has also become the subject of recent interest and debate, complementing existing scholarship, which addressed the subject from the perspective of historiography, analysis, aesthetics and philosophy. The Ashgate Research Companion to Minimalist and Postminimalist Music provides an authoritative overview of established research in this area, while also offering new and innovative approaches to the subject.

Provides information on ideas concerning people, places, ideas, and events currently under discussion, including gene therapy, NAFTA, pheromones, and Kwanzaa.

Singing the Body Electric explores the relationship between the human voice and technology, offering startling insights into the ways in which technological mediation affects our understanding of the voice, and more generally, the human body. From the phonograph to magnetic tape and now to digital sampling, Miriama Young visits particular musical and literary works that define a century-and-a-half of recorded sound. She discusses the way in which the human voice is captured, transformed or synthesised through technology. This includes the sampled voice, the mechanical voice, the technologically modified voice, the pliable voice of the digital era, and the phenomenon by which humans mimic the sounding traits of the machine. The book draws from key electro-vocal works spanning a range of genres - from Luciano Berio's *Thema: Omaggio a Joyce* to Radiohead, from Alvin Lucier's *I Am Sitting in a Room*, to Björk, and from Pierre Henry's *Variations on a Door and a Sigh* to Christian Marclay's *Maria Callas*. In essence, this book transcends time and musical style to reflect on the way in which the machine transforms our experience of the voice. The chapters are interpolated by conversations with five composers who work creatively with the voice and technology: Trevor Wishart, Katharine Norman, Paul Lansky, Eduardo Miranda and Bora Yoon. This book is an interdisciplinary enterprise that combines music aesthetics and musical analysis with literature and philosophy.

David MacDougall is a pivotal figure in the development of ethnographic cinema and visual anthropology. As a filmmaker, he has directed in Africa, Australia, India, and Europe. His prize-winning films (many made jointly with his wife, Judith MacDougall) include *The Wedding Camels*, *Lorang's Way*, *To Live with Herds*, *A Wife among Wives*, *Takeover*, *PhotoWallahs*, and *Tempus de Baristas*. As a theorist, he articulates central issues in the relation of film to anthropology, and is one of the few documentary filmmakers who writes extensively on these concerns. The essays collected here address, for instance, the difference between films and written texts and between the position of the filmmaker and that of the anthropological writer. In fact, these works provide an overview of the history of visual anthropology, as well as commentaries on specific subjects, such as point-of-view and subjectivity, reflexivity, the use of subtitles, and the role of the cinema subject. Refreshingly free of jargon, each piece belongs very much to the tradition of the essay in its personal engagement with exploring difficult issues. The author ultimately disputes the view that ethnographic filmmaking is merely a visual form of anthropology, maintaining instead that it is a radical anthropological practice, which challenges many of the basic assumptions of the discipline of anthropology itself. Although influential among filmmakers and critics, some of these essays were published in small journals and have been until now difficult to find. The three longest pieces, including the title essay, are new.

The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. Is music a language? Does it communicate specific ideas and emotions? What does music mean, and how does this meaning occur? Kofi Agawu's *Music as Discourse* has become a standard and definitive work in musical semiotics. Working at the nexus of musicology, ethnomusicology, and music philosophy and aesthetics, Agawu presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself--composed not only of sequences of gestures, phrases, or progressions, but rather also of the very philosophical and linguistic props that enable the analytical formulations made about music as an object of study. The book provides extensive demonstration of the pertinence of a semiological approach to understanding the fully-freighted language of romantic music, stresses the importance of a generative approach to tonal understanding, and provides further insight into the analogy between music and language. *Music as Discourse* is an essential read for all who are interested in the theory, analysis and semiotics of music of the romantic period.

The first book to explore the ballad's history and emotional appeal, surveying seventy years of the genre in modern America.

Science affects us all-in the words of Albert Einstein, "The whole of science is nothing more than a refinement of everyday thinking." It is therefore fascinating to discover the thoughts of scientists, philosophers, humanists, poets, theologians, politicians, and other miscellaneous mortals on this most important of subjects. *A Dictionary of Scientific Quotations* is a personal selection of scientific quotations by Professor Alan L Mackay that includes graffiti, lines of song, proverbs, and poetry. Whether you believe that "All problems are finally scientific problems" (George Bernard Shaw) or that "Imagination is more important than knowledge" (Einstein), it is without doubt that "It is a good thing for an uneducated man to read books of quotations" (Churchill). You will be charmed and delighted by this collection and remember, "Why," said the Dodo, "the best way to explain it is to do it" (Alice in Wonderland, Lewis Carroll).

Afro-Greeks examines the reception of Classics in the English-speaking Caribbean, from about 1920 to the beginning of the 21st century. Emily Greenwood focuses on the ways

in which Greco-Roman antiquity has been put to creative use in Anglophone Caribbean literature, and relates this regional classical tradition to the educational context, specifically the way in which Classics was taught in the colonial school curriculum. Discussions of Caribbean literature tend to assume an antagonistic relationship between Classics, which is treated as a legacy of empire, and Caribbean literature. While acknowledging the importance of this imperial context, Greenwood argues that Caribbean appropriations of Classics played an important role in formulating original, anti-colonial and anti-imperial criticism in Anglophone Caribbean fiction. Afro-Greeks reveals how, in the twentieth century, two generations of Caribbean writers, including Kamau Brathwaite, Austin Clarke, John Figueroa, C. L. R. James, V. S. Naipaul, Derek Walcott and Eric Williams, created a distinctive, regional counter-tradition of reading Greco-Roman Classics.

Examines the way the use of quotation in music both creates and transforms cultural associations.

This text focuses on the construction of Englishness through vernacular translations. It suggests ways of looking at the questioning of the English subject through texts that engage with translation in differing ways.

This book explores the historical-cultural interactions between French concert music and American jazz across 1900-65, from both perspectives.

Photography's great success gives the impression that the major questions that have haunted the medium are now resolved. On the contrary, the most important questions about photography are just beginning to be asked. These fourteen essays, with over 200 illustrations, critically examine prevailing beliefs about the medium and suggest new ways to explain the history of photography. They are organized around the questions: What are the social consequences of aesthetic practice? How does photography construct sexual difference? How is photography used to promote class and national interests? What are the politics of photographic truth? The Contest of Meaning summarizes the challenges to traditional photographic history that have developed in the last decade out of a consciously political critique of photographic production. Contributions by a wide range of important American critics reexamine the complex—and often contradictory—roles of photography within society. Douglas Crimp, Christopher Phillips, Benjamin Buchloh, and Abigail Solomon Godeau examine the gradually developed exclusivity of art photography and describe the politics of canon formation throughout modernism. Catherine Lord, Deborah Bright, Sally Stein, and Jan Zita Grover examine the ways in which the female is configured as a subject, and explain how sexual difference is constructed across various registers of photographic representation. Carol Squiers, Esther Parada, and Richard Bolton clarify the ways in which photography serves as a form of mass communication, demonstrating in particular how photographic production is affected by the interests of the powerful patrons of communications. The three concluding essays, by Rosalind Krauss, Martha Rosler, and Allan Sekula, critically examine the concept of photographic truth by exploring the intentions informing various uses of "objective" images within society.

Where did you see it—that perfect quotation from Foucault or Kristeva to use in your upcoming keynote address? Stop the search and pick up Arthur Berger's handy book of over 300 concise quotations from the vast literature in cultural theory. This compilation will give you just the right snappy quote to help prepare that lecture, write that paper, fill that Power Point, or drop a few bon mots at a university reception. Organized by theoretical model (semiotic, Marxist, psychoanalytic, gender, postmodernist), Berger pulls together the most succinct, meaningful passages of the key theorists of our time for those wanting to distill cultural theory to its essence.

Ancient manuscripts of the Greek New Testament are composed with no punctuation and no spacing between words. Readers are free to score the text as they see fit, resulting in different readings and quotes supporting various sectarian Christian purposes.

This volume describes research in computational design which implements shape grammars or space syntax for morphological analysis, applying these scientific and rule-based methodologies to cultural aspects of the field. The term 'cultural DNA' describes the effort to explore computational design from the perspectives of a meme, a socio-cultural analogy to genes. Based on the 1st Cultural DNA Workshop, held at KAIST, Daejeon, Korea in 2015, the book considers whether there is such a thing as a 'cultural DNA' common throughout various domains, and if so how computer-assisted tools and methodologies play a role in its investigation. Following an introduction covering some fundamental theories of cultural DNA research, part two of the book describes morphological analysis in architecture, with examples from Malaysia and China. Part three then moves up to morphological analysis at the urban scale, including discussion of morphological evolution in France, development of a model Korean city, and introducing a rule-based generative analysis approach for urban planning. Part four considers methods for analysing the DNA of other cultural artefacts such as online games, novels, cars, and music, and part five introduces the tools under development that aid morphological cultural DNA research including topics about shape grammar, building information modeling (BIM), cultural persona, and prototyping. The book will be of significant interest to those involved in the cultural aspects of urban and architectural design, cultural informatics and design research.

Examines the history of musical self-quotation, and reveals and explores a previously unidentified case of Schubert quoting one of his own songs in a major instrumental work.

Form and Process in Music, 1300–2014: An Analytic Sampler draws together papers delivered at the 2014 meeting of the West Coast Conference of Music Theory and Analysis. The conference spanned an unusually wide spectrum of musical styles, including papers on European twelve-tone music after the Second World War, fourteenth-century music, pop music and jazz, the music of living composers, narrative and characterization, and the history of music theory. The title of the book reflects the large span of musical cultures that are represented within, but also accounts for the common thread through all of these essays, a strong emphasis on understanding the forms and processes of music through analysis. The reader will find within it a compendium of analytic techniques for numerous musical styles.

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