

Experience Music Charlton

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whilst E.T.A. Hoffmann (1776-1822) is most widely known as the author of fantastic tales, he was also prolific as a music critic, productive as a composer and active as a conductor. This book examines Hoffmann's aesthetic thought within the broader context of the history of ideas of the late eighteenth and early nineteenth centuries and explores the relationship between his musical aesthetics and compositional practice. The first three chapters consider his ideas about creativity and aesthetic appreciation in relation to the thought of other German romantic theorists, discussing the central tenets of his musical aesthetic, the idea of a 'religion of art', of the composer as a genius and the listener as a passive genius. In particular, the relationship between the multifaceted thought of Hoffmann and Friedrich Schleiermacher is explored, providing some insight into the way in which diverse intellectual traditions converged in early nineteenth century Germany. In the second half of the book, Hoffmann's dialectical view of

music history and his conception of romantic opera are discussed in relation to his activities as a composer with reference to his instrumental music and his two mature large scale operas aurora and undine the author also addresses broader issues pertaining to the ideological and historical significance of hoffmann s musical and literary oeuvre

music is omnipresent in human society but its language can no longer be regarded as transcendent or universal like other art forms music is produced and consumed within complex economic cultural and political frameworks in different places and at different historical moments taking an explicitly spatial approach this unique interdisciplinary text explores the role played by music in the formation and articulation of geographical imaginations local regional national and global contributors show how music s facility to be recorded stored and broadcast to be performed and received in private and public and to rouse intense emotional responses for individuals and groups make it a key force in the definition of a place covering rich and varied terrain from victorian england to 1960s los angeles to the offices of sony and time warner and the landscapes of the american depression the volume addresses such topics as the evolution of musical genres the globalization of music production and marketing alternative and hybridized music scenes as sites of localized resistance the nature of soundscapes and issues of migration and national identity

in the german states in the late eighteenth century women flourished as musical performers and composers their achievements measuring the progress of culture and society from barbarism to civilization female excellence and related feminocentric values were celebrated by forward looking critics who argued for music as a fine art a component of modern polite and commercial culture rather than a symbol of institutional power in the eyes of such critics femininity a newly emerging and primarily bourgeois ideal linked women and music under the valorized signs of refinement sensibility virtue patriotism luxury and above all beauty this moment in musical history was eclipsed in the first decades of the nineteenth century and ultimately erased from the music historical record by now familiar developments the formation of musical canons a musical history based on technical progress the idea of masterworks authorial autonomy the musical sublime and aggressively essentializing ideas about the relationship between sex gender and art in sovereign feminine matthew head restores this earlier musical history and explores the role that women played in the development of classical music

do the arts improve academic achievement what does it mean to teach art what should the balance of classic and pop be in the music curriculum should we encourage young children on the stage how do we judge whether what a child produces is good how do we justify the arts in the curriculum what should be the balance between form and content when teaching art the arts in education inspire considerable commitment and passion however this is not always matched by clarity of understanding in this

book mike fleming introduces the reader to key theoretical questions associated with arts education and clearly explains how these are related to practice it offers an authoritative account of how ideas relevant to education are addressed by key authors in aesthetics art theory and cultural studies covering all aspects of arts education the book considers definitions and theories of art influences on teaching the arts researching the arts teaching and learning creativity assessment throughout the book there are examples of practice to illustrate key ideas and a discussion of useful background texts with a summary of content and arguments for further exploration written by a leading authority in the field it is essential reading for students on arts pgce and m level courses teachers of the arts and policy developers that require more understanding and insight into their practice

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