

1. Record Nr.	UNINA9910131365803321
Autore	Paris Thomas
Titolo	Organisation, processus et structures de la création // Thomas Paris
Pubbl/distr/stampa	Paris, : Département des études, de la prospective et des statistiques, 2015
ISBN	2-11-139807-1
Descrizione fisica	1 online resource (16 p.)
Altri autori (Persone)	ChantepiePhilippe Postel-VinayGrégoire
Soggetti	Art Public Administration création équipement culturel politiques publiques dispositif sélection de talents encadrement processus créatif system creation cultural institution public policies
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Les activités de création mettent en avant le talent individuel mais reposent aussi sur des dispositifs et des organisations. L'investigation soutenue par les ministères de la Culture et de l'Industrie a pris la forme d'un séminaire Création à l'École de Paris du management. Les résultats portent d'abord sur les processus de création et la manière dont les activités de création peuvent s'inscrire dans des projets et des entreprises dans un double mouvement de divergence et de

convergence. On examine ensuite les liens entre création et structures en examinant comment est géré cet équilibre divergence-convergence et sont assumées des tâches spécifiques comme la gestion de la nécessaire abondance créative et, partant, l'échec de nombre de projets, la détection et la sélection des talents. La création s'en trouve à la fois encadrée en même temps qu'elle peut trouver de nouveaux espaces de développement. While creative activities necessarily involve individual talent, they also need the support of systems and organisations. The investigation backed by the Ministries of Culture and Industry took the form of a seminar entitled 'Artistic Creation' held at the Paris School of Management. Its conclusions concerned, on the one hand, creative processes and the way these – in a dual movement of divergence and convergence – tie into projects and enterprises and, on the other, the connections between creation and structures. How can the divergence/convergence equation be resolved? How can specific problems such as management of the requisite creative abundance (and the corollary failure of numerous projects), talent discovery and talent selection be handled? Artistic creation is thus kept within limits while at the same time finding new room in which to develop.

2. Record Nr.	UNINA9910780378203321
Autore	Kramer Lawrence <1946->
Titolo	Musical meaning [[electronic resource]] : toward a critical history // Lawrence Kramer
Pubbl/distr/stampa	Berkeley ; ; London, : University of California Press, c2002
ISBN	0-520-92832-6 0-585-46624-6
Descrizione fisica	1 online resource (347 p.)
Disciplina	781.17
Soggetti	Music - History and criticism Music - Philosophy and aesthetics Music, Influence of Subjectivity in music
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Illustrations -- Acknowledgments -- Introduction. Sounding Out: Musical Meaning and Modern Experience -- 1. Hermeneutics and Musical History: A Primer without Rules, an Exercise with Schubert -- 2. Hands On, Lights Off: The "Moonlight" Sonata and the Birth of Sex at the Piano -- 3. Beyond Words and Music: An Essay on Songfulness -- 4. Franz Liszt and the Virtuoso Public Sphere: Sight and Sound in the Rise of Mass Entertainment -- 5. Rethinking Schumann's Carnival: Identity, Meaning, and the Social Order -- 6. Glottis Envy: The Marx Brothers' A Night at the Opera -- 7. Hercules' Hautboys: Mixed Media and Musical Meaning -- 8. The Voice of Persephone: Musical Meaning and Mixed Media -- 9. Powers of Blackness: Jazz and the Blues in Modern Concert Music -- 10. Long Ride in a Slow Machine: The Alienation Effect from Weill to Shostakovich -- 11. Chiaroscuro: Coltrane's American Songbook -- 12. Ghost Stories: Cultural Memory, Mourning, and the Myth of Originality -- Notes -- Index
Sommario/riassunto	Lawrence Kramer has been a pivotal figure in the development of the controversial new musicology, integrating the study of music with social and cultural issues. This accessible and eloquently written book

continues and deepens the trajectory of Kramer's thinking as it boldly argues that humanistic, not just technical, meaning is a basic force in music history and an indispensable factor in how, where, and when music is heard. Kramer draws on a broad range of music and theory to show that the problem of musical meaning is not just an intellectual puzzle, but a musical phenomenon in its own right. How have romantic narratives involving Beethoven's "Moonlight" Sonata affected how we hear this famous piece, and what do they reveal about its music? How does John Coltrane's African American identity affect the way we hear him perform a relatively "white" pop standard like "My Favorite Things"? Why does music requiring great virtuosity have different cultural meanings than music that is not particularly virtuosic? Focusing on the classical repertoire from Beethoven to Shostakovich and also discussing jazz, popular music, and film and television music, *Musical Meaning* uncovers the historical importance of asking about meaning in the lived experience of musical works, styles, and performances. Kramer's writing, clear and full of memorable formulations, demonstrates that thinking about music can become a vital means of thinking about general questions of meaning, subjectivity, and value. In addition to providing theoretical advances and insights on particular pieces and repertoires, *Musical Meaning* will be provocative reading for those interested in issues of identity, gender, and cultural theory. This book includes a CD of Kramer's own composition, *Revenants: 32 Variations in C Minor*, which he discusses in his final chapter.
