

1. Record Nr.	UNINA9910453542703321
Titolo	The musical work [[electronic resource] ] : reality or invention? // edited by Michael Talbot
Pubbl/distr/stampa	Liverpool, : Liverpool University Press, 2000
ISBN	1-78138-775-3 1-84631-361-9
Descrizione fisica	1 online resource (268 p.)
Collana	Liverpool Music Symposium (Series) ; ; 1
Altri autori (Persone)	TalbotMike (Michael)
Disciplina	780.1 781.1/7
Soggetti	Music - Philosophy and aesthetics Music - History and criticism Electronic books.
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	Title Page; Contents; Notes on Contributors; Introduction; 1: Some Thoughts on the Work in Popular Music; 2: Intertextuality and Hypertextuality in Recorded Popular Music; 3: Work-in(g)-Practice: Configurations of the Popular Music Intertext; 4: Work and Recordings: The Impact of Commercialisation and Digitalisation; 5: The Practice of Early-Nineteenth-Century Pianism; 6: Looking Back at Ourselves: The Problem with the Musical Work-Concept; 7: 'The Work':An Evaluative Charge; 8: The Work-Concept and Composer-Centredness 9: The Musical Artwork and its Materials in the Music and Aesthetics of Busoni10: Re-composing Schubert; 11: 'On the Problems of Dating' or 'Looking Backward and Forward with Stroh'; Index of Musical Compositions and Collections; Index of Personal Names
Sommario/riassunto	Like literature and art, music has 'works'. But not every piece of music is called a work, and not every musical performance is made up of works. The complexities of this situation are explored in these essays, which examine a broad swathe of western music. From plainsong to the symphony, from Duke Ellington to the Beatles, this is at root an investigation into how our minds parcel up the music that we create and hear.

