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Titolo	Absolute music, mechanical reproduction [[electronic resource] /] / Arved Ashby
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Descrizione fisica	1 online resource (333 pages)
Disciplina	781.49
Soggetti	Absolute music Sound recordings - Social aspects Music - Philosophy and aesthetics Performance practice (Music) - History - 20th century Music and technology Sound - Recording and reproducing - Digital techniques MP3 (Audio coding standard) - Social aspects 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 (p.299-308) and index.
Nota di contenuto	The recorded musical text -- Recording, repetition, and memory in absolute music -- Schnabel's rationalism, Gould's pragmatism -- Digital mythologies -- Beethoven and the iPod Nation -- Photo/phono/porno -- Mahler as imagist.
Sommario/riassunto	Recordings are now the primary way we hear classical music, especially the more abstract styles of "absolute" instrumental music. In this original, provocative book, Arved Ashby argues that recording technology has transformed our understanding of art music. Contesting the laments of nostalgic critics, Ashby sees recordings as socially progressive and instruments of a musical vernacular, but also finds that recording and absolute music actually involve similar notions of removing sound from context. He takes stock of technology's impact on classical music, addressing the questions at the heart of the issue.

This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening, breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life.
