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Titolo	Repeating ourselves : American minimal music as cultural practice // Robert Fink
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Descrizione fisica	1 online resource (297 p.)
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Soggetti	Minimal music - History and criticism Music - Social aspects
Lingua di pubblicazione	Inglese
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	The culture of eros : repetition as desire creation -- Do it ('til you're satisfied) : repetitive musics and recombinant desires -- "A colorful installment in the twentieth-century drama of consumer subjectivity" : minimalism and the phenomenology of consumer desire -- The media sublime : minimalism, advertising, and television -- The culture of Thanatos : repetition as mood regulation -- "A pox on Manfredini" : the long-playing record, the baroque revival, and the birth of ambient music -- "I did this exercise 100,000 times" : zen, minimalism, and the Suzuki method.
Sommario/riassunto	Where did musical minimalism come from-and what does it mean? In this significant revisionist account of minimalist music, Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society. Abandoning the ingrained formalism of minimalist aesthetics, Repeating Ourselves considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley, Steve Reich, and Philip Glass. Fink juxtaposes repetitive minimal music with 1970's disco; assesses it in relation to the selling structure of mass-media advertising campaigns; traces it

back to the innovations in hi-fi technology that turned baroque concertos into ambient "easy listening"; and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of Talent Education.
