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#### Résumé – Abstract

L'enquête ontologique est-elle de mise lorsque l'on fait de la musique l'objet d'un questionnement esthétique, et notamment lorsqu'on se propose d'examiner les appréciations que nous portons sur elle dans des contextes réels? La réponse est souvent négative. Cet article vise à montrer comment nous avons au contraire intérêt à ne pas négliger un tel questionnement. Pour ce faire, il développe une discussion sur la signification qu'assume la recherche ontologique appliquée à la musique et un commentaire de quelques exemples susceptibles de faire émerger un point de jonction entre esthétique et ontologie.

**Keywords:** musical ontology · musical work · aesthetic judgement

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#### Abstract – Résumé

This essay explores the perceptual experience that transpires when auditors confront paratactic music, that is, music whose elements in whole or in part are not purposely put together but, rather, are juxtaposed or superimposed as the result of accident. It suggests that sympathetic auditors, in their efforts to 'make sense' of sounds that in fact are devoid of syntax or semiotic-semantic code, likely impose upon such sounds 'meaningful' structures of their own making; it suggests as well that parataxis in even the most self-consciously post-narrative music typically morphs—in listeners' interior spaces, and for very human reasons—into something resembling old-fashioned musical narrative.

**Keywords:** parataxis · syntax · Minimalism · indeterminate music · serial music · Adorno · Darmstadt

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#### Abstract – Résumé

Peter Kivy's account of how composers came to be recognized as geniuses has recently come under attack by James O. Young. Kivy has rejected Young's criticisms *in toto*. This was a mistake. Kivy's

views on how composers came to be recognized as geniuses (in the same way that great painters and great poets were recognized as geniuses) are more deeply flawed than earlier criticisms have indicated. Kivy believes that Handel was the first composer widely recognized as a musical genius, but other composers were regarded geniuses by the sixteenth century. Kivy is also mistaken about the contributions philosophers such as Kant and Schopenhauer made to the recognition of musical genius.

**Keywords:** Peter Kivy · genius · Handel · Mozart · Beethoven · Kant · Schopenhauer · Edward Young

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#### **Abstract - Résumé**

Nadia Boulanger (1887-1979), mieux connue comme professeur de composition influent, a commencé sa carrière en tant que compositrice, mais elle a cessé de composer vers 1922 à l'âge de 35 ans. Cinq chansons basées sur les poèmes de Camille Mauclair (1872-1945) figurent parmi ces dernières compositions. Mauclair, écrivain, poète, essayiste, biographe et critique fait partie du milieu artistique de la fin-de-siècle. Le fait que Nadia Boulanger a choisi les poèmes de Camille Mauclair nous intéresse.

Dans cet article, après une brève discussion biographique des deux artistes nous examinons, grâce à des lettres inédites de la Bibliothèque Nationale de France, le développement de leur l'amitié, une amitié qui a inspiré les dernières chansons de Nadia Boulanger. Ensuite, nous regardons ces cinq chansons, *Doute*, *L'Échange*, *Au bord de la route*, *Le Couteau* et *Chanson* pour mettre en lumière le style de composition utilisé par Boulanger et sa préférence de texte.

**Keywords:** symbolism • song composition • French Belle Époque • Nadia Boulanger • Camille Mauclair

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#### **Abstract - Résumé**

The December music festival or Margazhi Music Season as it is also called is a globally renowned carnival of Indian classical Carnatic music conducted in Chennai, India. Several newspapers and other media take it upon themselves to promote the event through dedicated coverage on the music season with detailed critiques and reviews, making it one of the best examples of Indian music journalism. Drawing inspiration from the existing friction between musicians and critics on balancing the aesthetic and journalistic principles of critiques, the research compares the English daily, *The Hindu*, and a Tamil newspaper, *Dinamani*, on the grounds of framing and critical efficacy of reviews using qualitative framing analysis and in-depth interviews with experts in both the critic and musician fraternities, in addition to scholars specialized in similar areas. The research finds that the coverage quality is comparatively better both aesthetically and technically in *The Hindu* in comparison to *Dinamani*. It also confirms the existence of an ongoing tension between performing musicians and critics on the quality of reviews, apart from determining the role of a critic in creating knowledge communities among the readers.

**Keywords:** Music journalism • Carnatic music • December music season • Music criticism • Role of critics • Journalistic and aesthetic paradigm

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**Abstract - Résumé**

*An Index of Metals* war das letzte Werk des italienischen Komponisten Fausto Romitelli, der knapp neun Monate nach dessen Uraufführung im Alter von 41 Jahren starb. Zehn Jahre nach der Premiere erfreut sich die 'Video-Oper' eines unverminderten, für Stücke 'zeitgenössischer' Musik eher ungewöhnlichen Erfolgs mit nicht weniger als 40 Aufführungen in Europa, Nordamerika und Israel. Woran mag das liegen? Ihr Autor wollte damit Neuland betreten, in bis dahin unerforschte Gebiete vordringen, wo die schriftlich fixierte kompositorische Tätigkeit europäischer Prägung auf die Techno-Experimente der jüngsten Elektronik-Szene trifft, und zugleich einen Beitrag zur Erneuerung der altherwürdigen Gattung Oper liefern durch Vernetzung von auditiven und visuellen Elementen mittels von live aufgeführter Musik und eines eigens gefertigten Videos. Zehn Jahre nach so einem gewagten Versuch ist dieser Weg eigentlich immer noch weitgehend unbegangen.

**Keywords: Fausto Romitelli • An Index of Metals • Video opera • multimediale Projektion**

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**Abstract - Résumé**

In the standard traditions of both folklore studies and child psychology, descriptive and empirical research has only confirmed that lullabies and play songs are either a part of children's lore or a means of caregiving. In this paper, we will show how and why a socio-anthropological analysis of infant-directed singing, including ideas and themes represented in sleeping and waking songs, can provide fresh insights to grasp the social and cultural environment for their formal components, their performance features, and their semantic and functional aspects. Methodologically, a new picture of actors' practice must arise if we consider lullabies and play songs within an analytical context where they become an important instance of both music education and the symbolic structuration of cultural socialization.

**Keywords: lullaby • cradle song • rocking • play song • music • ethnomusicology • sociology • anthropology • child psychology • education • socialization • Albania**

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**Abstract - Résumé**

In this study *Türkü* Bars are considered as mediation places, meaning places of transition from rural identity to urban identity in Istanbul, so people who visit in these bars and the music itself have important functions. Factors of people and music would become aspects of popular or hybrid culture. By observing the performers and the listener demands, doing formal interviews, recording the repertoires of performers, data are obtained to determine the relations between the people who identify themselves with these places and the outsiders who come just for entertainment.

**Keywords: Türkü • Folk Music • Türkü Bars • Dissident Music • Musical Identity • Province • Urban Ethnomusicology • Turkish Art Music**

**Edwin Kent Morris (Blacksburg, USA):** „Destroying America”: Phish, Music, and Spaces of Aesthetic and Social Exception

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**Abstract - Résumé**

Rock concerts and festivals have the potential to alter, often radically, the “normal situation” of the communities in which they take place. Phish concerts especially represent localized “spaces of

exception” to the rule of law surrounding the venues and communal peripheries in which they take place. In the vein of Rousseau’s “general will,” Phish fans “will” Bakhtin’s “carnival” into being, using Phish “events” as catalysts. The aesthetic and social potential of concerts and festivals often cuts to the core of social authority and legitimacy, casting the status of particular civil laws in doubt. This article provides a framework for understanding more fully the aesthetic and social implications of Phish concerts, the logistics of concert security, and the roles of musical styles, dress, and commerce in terms of Phish as an ensemble, its devoted fans, and the concept of carnival integral to its many events.

**Keywords:** Phish · sovereignty · exception · carnival · tachytopies · Schmitt · Bakhtin · popular culture

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