

Cambridge University Press

978-0-521-37977-9 - Music and Society: The Politics of Composition, Performance and Reception

Edited by Richard Leppert and Susan McClary

Index

[More information](#)*Index*

(References to musical examples and illustrations are printed in italic type. Only significant references to individuals, works and subjects are indexed.)

- abstraction in art and music, *see* representation in art and music
- Adorno, Theodor, xii, xvii, 106, 108, 116–17, 180
- ‘Bach defended against his devotees’, 13–14, 58–9, 61 n. 59, 111
- ‘The fetish-character of music and the regression of listening’, 183–90, 192 (and Hanns Eisler), *Composing for the Films*, 185; *see also* Adorno–Benjamin debate
- Adorno–Benjamin debate, xvii, 184–90, 192
- aesthetics of art and music, xv–xvi, xviii, 3–4, 7–8, 11–12, 107, 114, 133–49, 162
- Anderson, Laurie, 195
- Attali, Jacques, 15 n. 8, 17, 179, 181, 193–4, 196
- aura and auratic art, 184–90, 192–3
- ‘authenticity’, xiii, 57, 108, 136–7, 144, 147
- autographs and sketch studies, 108–9, 117
- autonomy, ideology of (in music), xi–xvi, xviii, 1, 4, 8, 12, 14–17, 56, 105–14, 117, 130, 134, 177
- history of, in literature and literary studies, 3–4, 8, 11, 16
- history of, in visual art, 2–4, 8, 11, 16
- Bach Johann Sebastian, xiv, 13–14, 19–62, 113–15
- eclecticism in, 19–20, 62
- influenced by national styles, 19–20, 22–3, 41–51
- reception of, 14, 56–7, 60
- Works: Brandenburg Concerto No. 5, 21–41, 26–40; Cantata 77, *Du sollt Gott, deinen Herren, lieben*, 42 n. 35; Cantata 140, *Wachet auf*, 41–55, 45–50, 53–4; Partita in D Major for harpsichord, 44 n. 41
- Baring, Evelyn, Lord Cromer, 78
- Barthes, Roland, 78, 161–2, 168, 177
- Bassey, Shirley, 167
- Beatles, the, 142
- Beethoven, Ludwig van, 19, 115, 125
- Benjamin, Walter, xii, xvii, 103, 115, 162, 190
- ‘Theses on the philosophy of history’, 197
- ‘The work of art in the age of mechanical reproduction’, 183–9, 192; *see also* Adorno–Benjamin debate
- Bennett, John, 87
- Berger, John, 169
- Bergson, Henri, 179–80
- bit (binary digit), *see* music: technology, influence of, bit (binary digit)
- Blair, Colonel, and family, 97–102
- Bourdieu, Pierre, 7
- Braverman, Henry, 156
- Broadwood, John, harpsichords and forte-pianos by, 82 n. 27, 83–5, 92 n. 41

Cambridge University Press

978-0-521-37977-9 - Music and Society: The Politics of Composition, Performance and Reception

Edited by Richard Leppert and Susan McClary

Index

[More information](#)

Index

199

- Burney, Charles, 75 n. 16, 17
 Burton, Robert, 87
- canon (of great works), xi–xii, xiv, xviii, 55, 58–60, 62
 capitalism and the arts, *see* music: commerce
 capitalist society, 153–4, 156–7, 159–60, 163–4, 168, 187, 191–2
 Cator, William, 67, 79–80
 Chester, Andrew, 145
 Chopin, Frederick, xv, 108, 110–11, 113–31, 148
 autonomy in, 113–14
 compositional strategy and personal identity, 115–30
 contingency in, 113–29
 fragmentation in music of, 118–22, 125–9
 Works: Ballade in G Minor, 120–2, 121; Berceuse, 127–8, 127–8; Etude in E Major (Op. 10, No. 3), 118–20, 119–20, 122–6, 122; Prelude No. 2 in A Minor, 114–15, 117, 124 n. 18, 129; Prelude No. 4 in E Minor, 129
 ‘classical’ music and ‘popular’ music, *see* music: ‘classical’ versus ‘popular’
 Clitherow, James, 79
 colonialism, 66, 68, 74–5, 79–80, 92, 97, 101–2; *see also* imperialism; India; racism
 conduct literature, 85, 87
 Copland, Aaron, 187 n. 18
 Cornwallis, Charles, 65
 Cosway, Richard, *Marianne Dorothy Harland (later Mrs Dalrymple)*, 93, 94
 courtesy literature, 85, 87
 Crocker, Richard, 160–1
 culture
 legitimation of, 15, 17, 57–8, 137
 production and reproduction of, 152–8, 173, 175, 182, 184, 188, 191–2; *see also* subcultures
- Dalrymple, Alexander, 63
 Dalrymple, Marianne, Dorothy, 93, 94
 Davies, Tony, 4
 deconstruction, xi, xiii, 60, 161, 172
 Derrida, Jacques, 182–3
 Devis, Arthur, *Colonel James Clitherow and his Wife, Anne, at Boston House*, 79, 81
 Devis, Arthur William, *Emily and George Mason*, 95–7, 96
 Dighton, Robert, fashion plate drawing by, 94, 94
 DiMaggio, Paul, 5
 Dinnerstein, Dorothy, 153–4
 disco, 142
 D’Oyly, Sir Charles, life of, 90 n. 39
The Summer Room in the Artist’s House at Patna, 90, 91, 92 n. 41, 94–5, 97–100
The Winter Room in the Artist’s House at Patna, 90–5, 91, 97–9
 D’Oyly, Lady, 92–3
- East India Company, 63–5, 79, 102
 class status of employees of, 64–5
 racial policies of, 64
 education, art, 2
 Eisler, Hanns, 185
 electronic reproduction, *see* music: technology, influence of
 Enlightenment, 18, 59–60, 70, 73, 77, 116
 Eno, Brian, 189–90
 Essex, John, 85
 ethnomusicology, xviii, 135
- feminism, xi, xviii, 4, 6, 11, 52, 55, 151–2; *see also* gender
 film, 184–5, 188, 192
 Finn, Geraldine, 155
 Fitzgerald, Ella, 174–8
 Freud, Sigmund (and Freudianism), 107, 173, 182–3, 196–7
 Friedheim, Arthur, 110, 126
 Frith, Simon, xv–xvi, 136, 146, 165–6, 170–1
 Fuseli, Henri (Johann Heinrich), 102
- Gance, Abel, 141
 gender
 construction of, xv, 8, 52–5, 87, 92–4, 141, 146, 149
 relations, xiv–xv, xviii, 5, 64–5, 80, 82, 142, 151–8, 165–72; *see also* feminism
- Halbwachs, Maurice, 179–83
 Harland, Marianne Dorothy, 93, 94–5
 harpsichord, ideological significance of, 25–6, 78, 80, 82, 85, 98; *see also* musical instruments, use value of
 Hauser, Arnold, 2–3
 Havas, Roland, 177
 Hawkins, John, 75 nn. 16, 17
 hearing, *see* senses, hierarchy of: hearing
 Hitchcock, Thomas, spinet by, 83
 Home, Henry, Lord Kames, 87
 Horton, Donald, 142
 humanities, transformations in, xi, xiv, 57
- identity, construction of, 137, 139, 140–6, 149; *see also* subjectivity: construction of
 ideology and music, *see* music: ideology
 ideology of autonomy, *see* autonomy, ideology of
 imperialism, xviii, 68, 78–9, 95, 97, 102–3; *see also* colonialism; India; racism
 India, xiv

Cambridge University Press

978-0-521-37977-9 - Music and Society: The Politics of Composition, Performance and Reception

Edited by Richard Leppert and Susan McClary

Index

[More information](#)200 *Index*

- India, (*cont.*)
 music of, Anglo-Indian reaction toward, 79 n. 23
 race relations in, 63–6, 92, 95–7, 99–100, 101
 individual and society, 23–4, 40–1, 52, 139, 149, 157, 159
- Jagger, Mick, 166
 Jarrett, Derek, 93
 jazz, 136, 145–6
 Josephson, David, 124 n. 17
- Keeble, John, 71
The theory of harmonics, 71–4, 71–2, 76–8
 Kirckman, Abraham, harpsichord by, 84
 Kirckman, Jacob, harpsichords by, 82 n. 27, 84
 Kluge, Alexander, 190–2
- Leppert, Richard, xiv, xviii
 listening, structure of, 173, 175, 177–80, 183, 185–6, 188, 193–7; *see also* senses, hierarchy of: hearing
 Louis XIV, 44 n. 40
- Macaulay, Thomas Babington, 103
 McClary, Susan, xiv, xviii, 127 n. 20
 McLuhan, Marshall, 156, 159
 McRobbie, Angela, 146, 165–6, 170–1
 male hegemony, *see* gender
 Mangione, Chuck, 174–7, 179
 Marcuse, Herbert, 63
 Marx, Karl (and Marxism), 4, 105, 107, 179, 191, 193
 Mason family (Bryant, Emily, George), 95, 97
 mechanical reproduction of art, *see* music: technology, influence of
 Mellers, Wilfrid, 58 n. 55, 136, 145
 Memorex, *see* music: technology, influence of, Memorex (tape and Corporation)
 memory, phenomenology of, xvi–xvii, 142, 173–7, 179, 184
 social nature of, in relation to music, 179–83, 189, 197; *see also* notation, musical, and memory
 Memphis Minnie, 170, 172
 minorities, ethnic, and music, *see* music: Afro-Americans and other ethnic and racial minorities
 Morris, Robert, 70 n. 14
 Morse family, 67, 80, 87
 Mowitz, John, xvii–xviii
 Mozart, Wolfgang Amadeus, 120, 122–3
 music (and/of)
 aesthetics, *see* aesthetics of art and music
 Afro-Americans and other ethnic and racial minorities, xviii, 138, 141, 162–3, 176
 architecture, relation between, 70 n. 14
 ‘classical’ versus ‘popular’ (and other arts), xv–xviii, 5–6, 133, 140, 145, 149, 151–2, 157–60, 162–4, 168, 171–2, 186–8, 190
 Classicism versus Romanticism, 115–16, 123, 125
 commerce, xvi–xvii, 2–3, 9, 20, 57, 134–9, 141, 143, 147, 186–9, 191, 194, 196
 contingency of (and other arts), xv–xvi, 5, 7, 105; *see also* Chopin: contingency in; musicology: contextualism; discipline of
 criticism and interpretation, xviii, 14–15, 21, 41, 61, 107–8, 130; rock criticism, 133–6, 138, 143, 145
 distribution, *see* music: commerce
 folk, 135–6, 141
 ideology, 17–22, 55–8, 70, 74–5, 78, 97, 102–3, 161–2
 mathematics, 15, 20, 71, 73, 76 n. 19, 78
 non-Western cultures, xviii, 79 n. 23
 other arts, xiii–xiv, 1, 14–16, 70 n. 14, 102, 139–40, 144, 162
 performance and ideology, relation between, 18, 57, 61, 159–60
 popular, xv–xvi, 133–49, 162–72; *see also* music: ‘classical’ versus ‘popular’; rock music
 production and consumption (and other arts), 105–8, 112, 138, 173, 175–9, 182, 194–6; *see also* sociology of music
 rationalism versus subjectivity in, 73–8, 116, 129; *see also* music: mathematics; music theory, discipline of; subjectivity: construction of
 reception of music (and other arts), xiii–xiv, xvi–xviii, 5, 8, 14–15, 56–7, 60, 149, 173–8, 193
 semiotics, xi, xv, 21, 28, 41, 47, 52 n. 44, 55, 80, 147
 sociology, *see* sociology of music
 sound recording, 173–4, 176–7, 181, 183, 189–90, 192; *see also* music: production and consumption
 technology, influence of (and the other arts), xvi–xviii, 5, 57, 134–5, 173–97; bit (binary digit), 192–7; Dolby noise reduction system, 194; Memorex (tape and Corporation), 173–9, 188, 195–6; Vocoder, 195; Walkman, 190
 theory: discipline of, xii–xv, xviii, 15–18,

Cambridge University Press

978-0-521-37977-9 - Music and Society: The Politics of Composition, Performance and Reception

Edited by Richard Leppert and Susan McClary

Index

[More information](#)

Index

201

- 20, 56; Enlightenment, xiv, 68–79;
Greek, xiv, 14–17, 61, 70–7, *see also*
Keeble, John; rationalism, 73–7
timbre, xv, 145–6, 158–9, 163–72
tonality, xii, xiv, 15, 21–3, 56 n. 49, 58,
117, 145, 159–62
women, xiv, xviii, 82, 85, 87, 92, 138,
165–72; *see also* women and the arts
musical instruments, use value of, xiv, 90,
92; *see also* harpsichord, ideological
significance of
musicology
contextualism, 106–7, 111
discipline of, xii–xv, xviii, 1, 8–10, 14,
105–11, 130, 133, 144–6, 151, 175, 187
positivism, xii, xv, xviii, 105–10, 110
n. 4, 111, 117, 130
scientific method, 106–10
- Negt, Oskar, 190–2
Norton, Richard, xii
notation, musical, and memory, 180–1; *see also* memory, phenomenology of
- Pevsner, Nikolaus, 102
Pietism, 51–3
'plugging', 134–5, 175 n. 3, 176, 186, 189
Pogues, the, 141
popular music, *see* music: 'classical' versus
'popular'; music: popular
portraits, eighteenth-century British, 102
use value of, xiv, 88–9
Prince, 58
Putnam family, 80, 81
Pythagoras, 14–17
- racial estrangement in India, *see* India: race
relations in
racism, xviii; *see also* India: race relations in
Raine, Ma, 170
Rameau, Jean-Philippe, 15 n. 8, 75
Démonstration du principe de l'harmonie,
76 n. 19
Génération harmonique, 76 n. 19
Traité de l'harmonie, 75–9
recording industry, xvi, 57, 134–9; *see also*
music: commerce
technology of, *see* music: technology,
influence of
recording studio, 174–6, 189–90
recording, sound, *see* music: sound
recording
- Renaldi, Francesco, *Charles Cockerell and his
Wife, Maria Tryphena, with her Sister,
Charlotte Blunt*, 88, 89, 97–8, 101
representation in art and music, xiii, 1–2,
10–12, 16, 139, 146, 162
- rock music, xvi
'cock' rock, 146, 165–71
'heavy metal', 140, 165
'soft-core', xv, 165–6
- Schenker, Heinrich, 15 n. 8
Schoenberg, Arnold, 16 n. 10, 57 n. 50,
188
semiotics and music, *see* music: semiotics
senses, hierarchy of, 16, 157, 178, 188,
192
hearing, 175–7, 185–6, 188, 195–7
touch, 155, 157
vision, 16, 155–7, 163, 176–8, 185, 188,
195
- Shepherd, John, xv, xvii–xviii
Shudi, Burkat, harpsichords by, 82 n. 27,
84
Sinatra, Frank, 166
sketch studies and autographs, 108–9, 117
Smith, Bessie, 170–1
sociology of music (and other arts), 5–12,
133–6, 142–4, 148, 151; *see also* music:
production and consumption
Springsteen, Bruce, 137, 147
subcultures, 134–6, 139, 142–3, 149; *see also*
culture
subjectivity, xiii, xvi–xvii, 74, 179–83, 185,
190
construction of, 141–4, 173, 177, 182,
186, 191, 195; *see also* music: rational-
ism versus subjectivity
Subotnik, Rose, xv
- Taruskin, Richard, 111
technology, influence of, on music (and
other arts), *see* music: sound recording;
music: technology, influence of
timbre, *see* music: timbre
time and motion, phenomenology of,
xv–xvi, 20–3, 42–50, 58, 120, 123, 126,
129, 142–4, 163
tonality, *see* music: tonality
touch, *see* senses, hierarchy of: touch
- vision, *see* senses, hierarchy of: vision
Vivaldi, Antonio, 23–4
- Weber, Max, 9
Wolff, Janet, xiii
women, music and/of, *see* music: women
women and the arts, 6–7; *see also* music:
women
- Zoffany, Johan
India, attitude toward, 88

Cambridge University Press

978-0-521-37977-9 - Music and Society: The Politics of Composition, Performance and Reception

Edited by Richard Leppert and Susan McClary

Index

[More information](#)

202 *Index*

Zoffany, Johan (*cont.*)

life of, in India, 67–8 n. 12

The Austriol and Dashwood Families, 96
n. 45

Colonel Blair with his Family and an Aynb,
97–102, 98–101

The Morse and Cator Families, 66–70, 69,
75–7, 78–80, 87, 88, 92, 97–8, 101