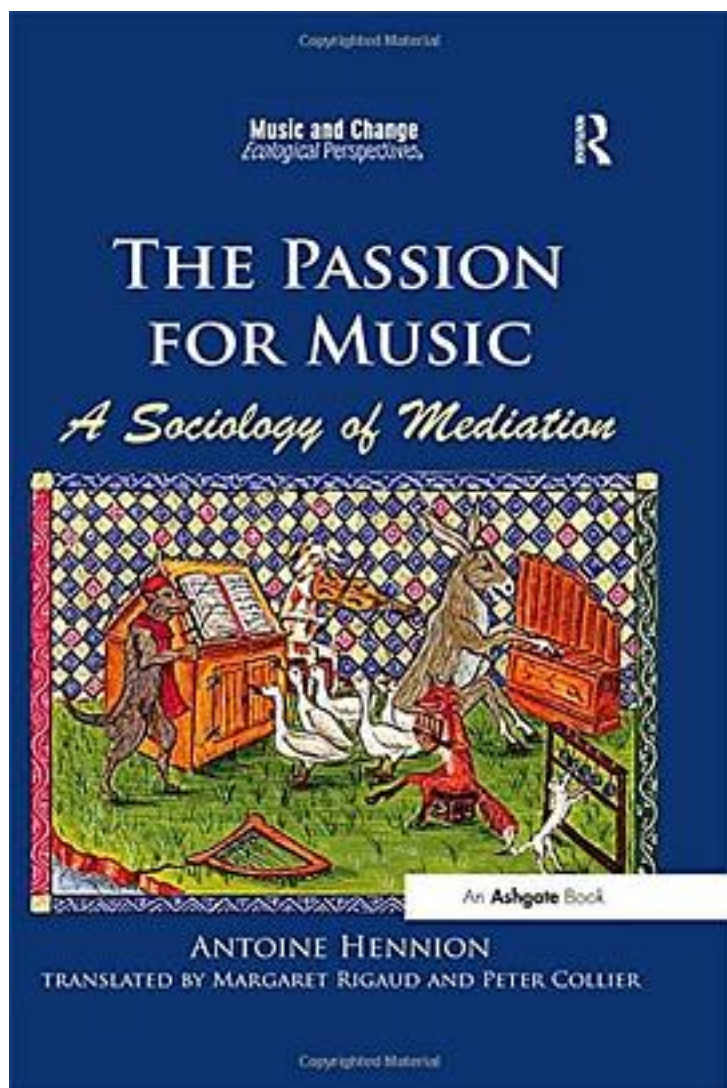


The Passion for Music



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Music is an accumulation of mediators: instruments, languages, sheets, performers, scenes, media and so on. There is no musical object 'in itself'; music must always be made again. In this innovative book, Hennion turns the elusiveness of music into a resource for a pragmatic analysis: by which collective process do we make music appear among us? Rather than offering a sociology of music, *The Passion for Music* listens to the lesson provided by the case of music - this art of infinite mediations. Learning from music allows us to transform the paradigm to be offered by sociology, by confronting it (from Durkheim and Weber to Bourdieu) with a different way of considering objects. For this task, Hennion draws on aesthetics (Adorno) and art history (Haskell, Baxandall), as well as science and technology studies and popular music studies (Latour, Frith, DeNora). As part of that project, *The Passion for Music* presents a wide-ranging series of case studies, restoring attention to the rich and varied intermediaries through which music is brought to life: from the debate around the reinterpretation of baroque music, to the classroom, the rock scene, the classical music concert, Bach's 'social career' in the nineteenth and twentieth centuries, and the practices of music 'amateurs' today. This is the first English translation of one of the most important works of French scholarship on music and society.

作者介绍:

目录: Contents: Preface; Introduction; Lasting things: Durkheim as a founding father of the sociology of culture; Transition: restoring the mediators: one method for two programmes; Before mediation: social readings of arts; Sociology and the art object: belief, illusion, artefacts; The social history of art: reinserting the works into society; The new history of art: the social in the art work; Transition: linear causes or circular causalities?; The Baroque case: musical upheavals; Transition: 'unhappy music' which 'fade[s] away as soon as it is born' ...: painting-and-objects versus music-and-society?; 'What can you hear?': an ethnographic study of a solfège lesson; Transition: music as a theory of mediation; 'Bach today'; Intermezzo: a sociologist at the Zénith concert hall...; Music lovers: taste as an activity; Conclusion: the representation of music: in praise of musical artifice; Epilogue: 'Vor deinen Thron' ...; Bibliography; Index.
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标签

音乐社会学

评论

一边是反对美学，其只关注客体；一边是反对社会学，其只关注主体。试图在融合两者的过程中，探索出一条艺术社会学的新路径。以音乐为例进行了研究，同时也强调音乐研究应该向新近的美术社会史学习。有些地方还没吃透，以后重读吧。

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书评

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