

— Paradoxe —

PETER SZENDY

**MEMBRES
FANTÔMES
DES CORPS MUSICIENS**



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Membres Fantocircmes Des Corps Musiciens

Peter Szendy



Membres Fantocircmes Des Corps Musiciens:

Membres fantômes. Des corps musiciens Peter Szendy, 2013-10-03 La musique invente construit fait des corps Nos corps mais qu'il nous reste lire et relire Ce sont non seulement des corps techniques ces prothèses ces artefacts que forment les instruments mais aussi des corps vivant d'une vie étrange fantomatique et survivante aussi inouïs qu'une main avec plus de cinq doigts que des pieds qui respirent tels des poumons qu'un toucher distance et sans contact L'organologie cette respectable discipline qui recense les corps sonores est ici interrogée et quelque peu malmenée dans son corpus sculaire pour qu'elle livre ce qu'elle recèle et préfère généralement cacher des organes indits des hybridations et des greffes sorties d'une fiction agissante des monstres et des chimères qui guettent l'occasion pour prendre corps en effet Au-delà de ces corps singuliers que la musique compose et dépose ce sont enfin des figures d'un corps collectif social qui surgissent au milieu d'un appareillage d'innervations distance et lpathiques P Sz Membres fantômes est paru en 2002 **Phantom Limbs** Peter Szendy, 2015-11-02 The prostheses Peter Szendy explores those peculiar artifacts known as musical instruments are not only technical devices but also bodies that live a strange phantom life as uncanny as a sixth finger or a third lung The musicological impulse to inventory those bodies that produce sound is called into question here In Szendy's hands its respectable corpus of scholarship is read askant so as to tease out what it usually prefers to hide hybrids and grafts produced by active fictions monsters and chimera awaiting the opportunity to be embodied Beyond these singular bodies that music composes and disposes there lies the figure of a collective social body ready to emerge amid an innervated apparatus that operates at a distance telepathically Phantom Limbs touches on bodies of all shapes and sizes that haunt the edges of music's conceptualizations Music continually reinvents such bodies and reconvenes them in new collective formations It is their dynamics and crystallizations that Szendy auscultates on a motley corpus that includes Bach Diderot Berlioz Eisenstein Disney and Monk *Hits* Peter Szendy, 2012 Hits Philosophy in the Jukebox is an extraordinary foray into what Apple has convinced us is the soundtrack of our lives How does music come to inhabit us to possess and haunt us What does it mean that a piece of music can insert itself Szendy's term for this borrowed from German is the earworm into our ears and minds In this book Peter Szendy probes the ever growing and ever more global phenomenon of the hit song Hits is the culmination of years of singular attentiveness to the unheard the unheard of and the overheard as well as of listening as it occurs when one pays anything but attention Szendy takes us through our musical bodies by way of members and instruments playing and governing apparatuses psychic and cinematic doublings political and economic musings The hit song Szendy concludes functions like a myth a force of repetition that grows by force of repetition In the repetition generated by the song's relation to itself Szendy locates its production as a fetishized commodity a self-producing structure and a self-desiring machine Like a Deleuzian machine then the hit song is a technology of the self or better a technology of rule a bio-melo technology After reading this book one can no longer avoid realizing that music is more than a soundtrack It is the condition of our lives We

are all melomaniacs Szendy tells us in his unique style of writing and of thought We are melo obsessive subjects not so much driven to a frenzy by a music we hardly have time to listen to as governed and ruled by it **Music and Motion - Interweaving Artistic Practice and Theory in Dance and Beyond** Stephanie Schroedter, 2025-12-09 How are music sound and dance movement interwoven in artistic processes What kinds of models can be identified when studying the relations between them and which aesthetic intentions correspond to them Based on these questions the contributors to this volume map a wide range of performances from different genres and styles including those that transcend the stage The aim is to discuss relationships between music its physicality and moving bodies in artistic practice In doing so they respond to a theoretical challenge to conceptualize music as an invisible but audible motion from the perspective of perception and on the basis of visible movements that can be staged choreographed or improvised Listen Peter Szendy, 2009-08-25 An enlightening exploration of the concept of listening and the evolving role of the listener from Beethoven to Charlie Parker to contemporary remixing In this intimate meditation on listening Peter Szendy examines what the role of the listener is and has been through the centuries The roles of the composer and the musician are clear but where exactly does the listener stand in relation to music What is the responsibility of the listener Does a listener have any rights as the author and composer have copyright Is it possible to convey to others how we ourselves listen to music Though personal memory and intellectual history Szendy takes readers on a fascinating and ear opening journey to answer these questions Along the way he examines the evolution of copyright laws as applied to musical works and takes us into the courtroom to examine different debates on what we are and aren't allowed to listen to and to witness the fine line between musical borrowing and outright plagiarism Finally he examines the recent phenomenon of DJs and digital compilations and wonders how technology has affected our listening habits Speaking of Music Keith Chapin, Andrew H. Clark, 2013-07 Addresses the ways that writers musicians philosophers politicians critics and scholars speak of music from varying standpoints and in varying ways *La révolution symphonique* David Ledent, 2009-02-01 Explorer les fondements sociaux et culturels de notre modernité musicale tel est l'objet de ce livre Partant des trois figures actuelles que nous connaissons l'orchestre le chef d'orchestre le public l'ouvrage nous ramène la révolution symphonique du XVIII^e siècle Il explore la lumière du contexte historique et politique la dimension esthétique qui prit forme chez le public **Etats seconds** Céleste Boursier-Mougenot, 2008 Une présentation et une analyse de l'installation du musicien plasticien le programme informatique qu'il a conçu analyse des textes au fur et mesure de leur critique et produit en fonction d'eux des partitions musicales jouées par un piano de type Disklavier *La Quinzaine littéraire*, 2002 **Music of Japan Today** Edwin Michael Richards, Kazuko Tanosaki, 2008 Examines cross cultural confluences in contemporary Japanese art music through multiple approaches from twenty international composers performers and scholars This book discusses connections of the music and ideas of Japanese composers during the time surrounding the Second World War to Japanese politics **Études françaises**, 1965 **Art press**, 2003 *L'affaire du chien des Baskerville* Pierre Bayard, 2007 Cet essai

en engageant une réflexion théorique sur la nature des personnages littéraires leurs compétences et les droits qu'ils peuvent revendiquer se propose de rouvrir le dossier du Chien des Baskerville et de resoudre l'enquête inachevée de Sherlock Holmes permettant par là la jeune morte de la lande de Dartmoor de trouver le repos **Critique**, 2011 Cahiers du cinéma, 2007

L'homme, 2004 *Les voix d'Apollon* Philippe Monbrun, 2007 Quel est le rôle profond d'Apollon l'Archer musicien et omniscient du panthéon hellénique Au pied du palmier de Delos l'nergique nouveau n proclame siens la lyre l'arc et la mantique L'Archer est le Musicien Les Grecs ressentent la quasi identité qui unit l'arc et la lyre ces instruments bras et cordes sonores et musicaux Moins attributs qu'éléments constitutifs du dieu ces objets font tenir Apollon C'est entre la lyre et l'arc et plus précisément autour de la figure de l'archer que l'auteur situe le noyau organisateur des domaines et des façons d'agir d'Apollon L'Instrumentiste cordes est aussi le dieu omniscient Son noyau fuse comme une flèche vers la cible en abolissant la distance Les oracles de Loxias mais aussi le dauphin et le serpent vont droit au but en zigzaguant comme les flèches la d'coche Quant la Pythie de Delphes Apollon l'inspire la façon d'un musicien ou d'un archer qui s'empare sans le forcer d'un instrument cordes saisi par l'enthousiasme Comment procéder pour rechercher cette sorte de substrat qui fait qu'Apollon est lui et pas un autre En multipliant les méthodes d'approche et en frappant la porte de plusieurs grands maîtres En confrontant le discours mythique sur Apollon au discours en paroles et en images tenu par les Grecs sur divers champs d'activités du dieu le tir l'arc le jeu de la lyre la mantique mais aussi sur le palmier dattier et sur certains pensionnaires de son bestiaire En prêtant la plus grande attention la langue grecque et en mariant intimement textes et iconographie En s'ouvrant au comparatisme et l'anthropologie historique interroger un archer traditionnel japonais et un Indien de l'Inde védique ou d'Amazonie qui n'ont ni lu Homère ni vu l'Acropole c'est mesurer au plus près comment l'omniscience apollinienne procède de l'archer et de l'archerie Ce livre porte sur Apollon un regard original analogique et presque poétique qui sans prétendre atteindre le dieu dans tous ses territoires montre bien qui il est et l'explique beaucoup **Bulletin critique du livre français**, 2003 **Tubes** Peter Szendy, 2008 Les tubes sont des mélodies qui véhiculent un affect En effet en les couvant les histoires qu'ils racontent parlent indirectement de leur propre pouvoir des obsessions qu'ils suscitent Les réflexions sur les chansons succès sont envisagées dans leurs rapports avec l'argent d'un point de vue philosophique et cinématographique

Revue des sciences humaines Henry Margueritte, 2006

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