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Igor Stravinsky
Poetics of Music

IN THE FORM OF SIX LESSONS

PREFACE BY GEORGE SEFERIS



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Poetics of Music in the Form of Six Lessons Igor Stravinsky , George Seferis , Arthur Knodel (Translator) , Ingolf Dahl (Translator)

One of the greatest of contemporary composers has here set down in delightfully personal fashion his general ideas about music and some accounts of his own experience as a composer. Every concert-goer and lover of music will take keen pleasure in his notes about the essential features of music, the process of musical composition, inspiration, musical types, and musical execution. Throughout the volume are to be found trenchant comments on such subjects as Wagnerism, the operas of Verdi, musical taste, musical snobbery, the influence of political ideas on Russian music under the Soviets, musical improvisation as opposed to musical construction, the nature of melody, and the function of the critic of music. Musical people of every sort will welcome this first presentation in English of an unusually interesting book.

Poetics of Music in the Form of Six Lessons Details

Date : Published February 26th 1970 by Harvard University Press (first published 1942)

ISBN : 9780674678569

Author : Igor Stravinsky , George Seferis , Arthur Knodel (Translator) , Ingolf Dahl (Translator)

Format : Paperback 160 pages

Genre : Music, Nonfiction, Philosophy, Writing, Essays



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Özgür says

Stravinsky eserlerini ne zaman dinlesem, zihnimde ifade edemedi'im keskin t'n'lar, cümleler olu'ur. Kitab? Stravinsky hitleriyle okuduktan sonra Stravinsky ve eserleriyle alâkal? tüm sorular?m cevapland? diyebilirim.

Asl?nda tüm bestecileri biraz kendi kaleminden okuyabilseydik de tüm armonizasyonu çözmek i?i bize kalmasayd? :)

Kitap, Stravinsky'in Harward'da yapt??? 6 derslik konu?malar?ndan olu'uyor.

En sevdi'im bölümler " Müzi?in Tipolojisi", "Müzik Fenomeni", "Müzi?in ?cras?yla" alâkal? yapm?? oldu'u bölümlerdi.

San?r?m sat?r aralar?nda, müzi?ini olu'tururken yapt??? felsefi sorgulamalar?, girift dü?ünce yap?s?n?, okuduklar?n?, duyduklar?n?, tüm çevre ili?kilerini ve içsel sürecini anlatmas?n? çok sevdim.

Stravinsky kitab?n ba??nda anlat?mlara ba?lamadan önce, eserlerini hangi dönemlerde ve hangi siyasi atmosferlerde yaratt???n? aç?kl?yor.

Stravinsky'nin çok keskin bir çizgisi var. Bunu dilinden çok rahat ç?kartabiliyorsunuz. Kitapta bana ça?r???mlar da yapt?ran, alt?n? çizdi'im, gerek kat?ld???m gerekse üzerine halâ dü?ündü?üm k?s?mlar? da buraya ekleyeyim.

" Sanat tarihinde, devrimci diye nitelenebilecek bir olguya rastlamak imkâns?zd?r; Sanat, özü gere?i yap?c?d?r."

"Devrim geçici kaostur. Sanatta kaos olmaz"

"Ku?un ?ak?mas? sanat de?ildir, onu biçimlendirecek modülasyona sokmak sanatt?r."

" Birinin müzi?iyle etkilemesi için, psikolojik donan?m?, entellektüel birikimi olmas? laz?m"

"Vicdan?m?n ve inanc?m?n meyvesi olan yaratt???m eserlere biraz olsun önem veriyorsan?z, lütfen onlar? do?uran ve onlarla birlikte geli?en spekülâtif kavramlara da de?er verin."

" Resim mekânsal bir sanat oldu'u gibi, Müzikte zamansal bir sanatt?r."

" Çe?itlilik ancak benzerli?e ula?man?n bir arac? olarak geçerlidir."

"Tamamlanm?? eser ba?kalar?na iletilmek üzere d???ar? yay?l?r ve sonunda kayna??na geri akar. O zaman devir tamamlan?r. Müzik böylece kendini di?er insanla ve Yüce Varl?kla kurulan komünyonun bir biçimi olarak ortaya koyar."

Michael says

An excellent resource for learning about the creative process in music composition and even all other art forms. Appetite comes first then the idea.

NOTE: I read this for HUMA 6300

David says

Great composer and musician. Bad lecturer/writer and thinker.

Thoughts disjunct. Sentences rambling. Ideas ill-defined and nonsensical.

It's like he started believing all the hype around himself and his music and gave up his improvement.

I've browsed a couple other books of Stravinsky's lectures, letters, and interviews and it appears that the older he got, the lower the quality of his thinking.

I don't understand the other reviews, but maybe this would help explain the 4-5 star ones:

1. He might have gotten a good review because after all, he is Stravinsky.
2. Other reviewers might be swayed by the high sounding language in this book.

Or

3. Maybe I just didn't get it.

If you are a composer like me or even an artist, don't think that this book will give you any insights about the creative process.

Probably better to study his works instead.

Shawn Hill says

These are Stravinsky's Eliot Norton Poetry lectures at Harvard from the 1930s. For someone so modern, he has a deep understanding of the music of the past, particularly Brahms and the Romantics. Hates Wagner. Fiercely opinionated, but everything sounds reasonable and is presented with brevity and clarity. The perspective of an artist on his field.

Keith Kenniff says

Excellent (albeit short) lecture from an always articulate Stravinsky at Harvard. Stravinsky's compositional approach changed a lot over the years, and it's intriguing to hear about his approach to composition, and his thoughts on the motivation behind his constant exploration and exploration of music, as well as where music had been and where it was going. He was one of the few composers (especially of his time) that simultaneously having a reverence for music of the past, was firmly committed to pushing music forward. It

is interesting to compare his thoughts to those of his contemporaries (specifically Shoenberg) and the later generation of experimental musicians in the 50's, as well as the reemergence in the 60s/70s of more secular-influenced composers like Arvo Part/Gorecki/John Tavener.

James says

In his preface to this collection of lectures Darius Milhaud says, "Poetics of music is like a searchlight turned by Stravinsky on his own work on one hand, and on music in general on the other." This comment provides an excellent introduction to this short book. Given as part of the Charles Eliot Norton lectures, these compact essays provide an insight into the mind of one of the greatest composers of the twentieth century.

Half the book is concerned with music in general, focusing on the phenomenon of music, its composition, the various types of music and aspects of musical style. His argument regarding critics who ignore his own music is interesting as he looks back at earlier composers like Bach and Beethoven who suffered from similar disregard before being crowned as great masters.

Further commentary includes a more specific look at Russian music in particular and a discussion of the interpretation of music. These lectures by a great Russian master whose own style evolved significantly over his lifetime make great reading for all who love music.

Steve says

Stravinsky represents another high point of creativity for me. After listening to his "Rite of Spring", you can be sure he was channeling something from a different plane. Pure genius. You should also give his violin concerto and ballet "Agon" a listen. One of those rare, protean spirits that comes along only once or twice a century.

Richard says

In this series of lectures, Stravinsky goes through ideas about the artistic process, some ideas about classical music and the traditions of Russian music, and also how music is to be performed. While I was at first surprised about Stravinsky's conservative views about the construction of music, it made more sense thinking about his music itself. In particular, I liked how he explored the idea of creativity, the idea of having a purpose when moving forward, even though one does not have a particular plan in mind. He also take some nice pot shots at Beethoven and John cage as well as other indeterminists to bring A snarky tone along with his serious endeavors.

B. Han Varli says

"her yarat?m, kökeninde, ke?fin önceden tad?na var?lmas?n?n ortaya ç?kard??? bir tür i?tah? varsayar. yaratma edimindeki bu önceden al?nan tat, ele geçirilmi? olmas?na ra?men henüz anla??lmayan, bilinmeyen bir varl???n sezgisel kavran???na e?lik eder. ancak sürekli tetikte olan bir tekni?in uygulanmas?yla kesin ?eklini alabilecek bir varl?kt?r bu."

bu yazıyı okuyan sevgili sözlük yazarlar? ve goodreads arkadaşlarım, bana müzik ile ilgili aklımda gelen tüm kitapları yollamanızı istiyorum. lütfen :)

alt? derste müziğin incelendiği bu kitap keyif vermi? olsa da, büyük resimde beni biraz a?t? sanırm.

tanıma, müzik fenomeni, müziğin bestelenmesi, müziğin tipolojisi, rus müziğinin avatarları ve müziğin icrası gibi bölümlerin bir ya da birden fazlasında bulunduğum, imdat çözümleri attım oldu.

fransızca metinden ingilizceye, ingilizce metinden türkçeye çevrildiği için midir bilinmez, yazar konservatuvarda olmadıysa, müzikal pedagojiyle s?kmayacağını söylemesine rağmen, yer yer terimlerden önümü göremediğim oldu.

elbette faydalı bir okumaydı ama. birçok not aldım, enstrüman çalan arkadaşlarımla kitaptaki görüşleri tartıştım oldu; okuduğum için pişman değilim.

ilgi duydüğüm bir alana, çaldığım enstrümana derinlik kattığımı hissettiğim oldu. daha ne olsun?

belki biraz daha hafif bir şeyler ile başlamam gerekiyordu, bilemedim; belki de böyle böyle açılıyor müzik ufku.

Evie says

beautiful.

Barnaby Thieme says

There are composers like Arnold Schoenberg and Pierre Boulez who are also gifted communicators and insightful students of music history and theory. Then there are composers like Igor Stravinsky, whose genius of expression lies purely in non-discursive domains.

This series of lecture transcripts gives the impression of an animated but disorganized speaker extemporaneously speaking on vague topic areas without preparation. His basic unit of thought seems to be about the size of a sentence, and Stravinsky never gives a sense of developing ideas. Occasionally his observations have anecdotal value, and there are buried gems, but there is much chaff and little wheat in this slender book.

The best thing I got out of reading it is a mild sense of personal connection to one of the great musical minds of the twentieth century, but he gives little insight into the nature of his genius or his method.

Emma Nolan says

When I first got into architecture school they gave us a list of recommended readings for the summer before our first year. Of those, this was my favorite, and the only one that wasn't exactly about architecture. It's been a while since I've read cover to cover, but I often scan it for some of the quotes I underlined (one of the few

books I own I've actually done that to!)

Megan says

the man has strong opinions, and does speak poetically about music, and in a way that could apply to more than just the subject at hand. an interesting meditation on the process of art-making in general.

Scott says

Brilliant - found his ideas on composition most enlightening. Just re-read again, this was a book dug out of the "shool days" chest.

-S

Jordan Kinsey says

Essential in the understanding of Stravinsky the man. Like the Bible, it should be taken seriously but not literally.
