

# **The Mediations of Music**

## Critical Approaches after Adorno

**Edited by**  
**Gianmario Borio**

# Contents

<i>List of Figures</i>	vii
<i>List of Contributors</i>	viii
<i>Preface</i>	xii
1 Popular Culture and Post-Traditional Arts: Debates and Controversies During Adorno's Exile in the USA	1
GIANMARIO BORIO	
<b>PART I</b>	
<b>The Dynamics of Musical Mediation</b>	21
2 The Logic of Judgement-less Synthesis: Theodor W. Adorno on <i>Vermittlung</i> and the Language of Music	23
DIETER MERSCH	
3 Beyond Mediation	38
ESTEBAN BUCH	
4 Media, Mediation and 'Bildung' in Adorno's <i>Current of Music</i>	57
MICHELA GARDA	
<b>PART II</b>	
<b>Notation and Performance</b>	73
5 'Every written note is the image of a beat': Rethinking Adorno's Critique of Notation	75
ANDREAS MEYER	
6 Towards a Practice of Musical Performance Creativity	88
DANIEL LEECH-WILKINSON	

vi *Contents*

7	Exploring the Text-Performance Continuum in Music: Reflections on Immediate Mediation	104
	ALESSANDRO CECCHI	
	<b>PART III</b>	
	<b>Music on Screen</b>	123
8	Instrumentalizing Music for the Movies: Comedy, Portability, Labor, Critique	125
	LYDIA GOEHR	
9	<i>Composing for the Films</i> in the Age of Digital Media	144
	JAMES BUHLER	
	<b>PART IV</b>	
	<b>Recorded Sound in Changing Environments</b>	163
10	Adorno and Jazz: A Dialogue with the Philosopher from an Audiotactile Perspective	165
	VINCENZO CAPORALETTI	
11	Adorno, the Jitterbug and the Becoming Insect of Music	185
	MAKIS SOLOMOS	
	<i>Index</i>	199