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Adorno also published extensively on music, both books and essays, generally focusing on the social aspects of the art form. In The Philosophy of Modern

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Theodor W. Adorno (/ ə ˈ d ɔːr n ɔː /; German: [ˈteːoːdɔː ˈaːdn̩o]; born Theodor Ludwig Wiesengrund; September 11, 1903 – August 6, 1969) was a German philosopher, sociologist, psychologist, musicologist, and composer known for his critical theory of society.. He was a leading member of the Frankfurt School of critical theory, whose work has come to be associated with ...

Theodor W. Adorno - Wikipedia

Adorno, Theodor W. 1966. Negative Dialectics.

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Institute's work referred to as the "Frankfurt School." Adorno's first publication for the Institute came in 1932, with the essay "On the Social Situation in Music," included in this volume; it appeared in the first issue of the Institute's journal, Zeitschrift für Sozialforschung. Adorno formally joined the Institute only in 1938, during

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W. Adorno (1903-1969), one of the principal figures associated with the Frankfurt School, wrote extensively on culture, modernity, aesthetics, literature, and - more than any other subject - music.

Essays on Music: Amazon.co.uk: Adorno, Theodor, Gillespie ...

* Adorno's "Der Essay als Form" was written between 1954 and 1958 and first published as the lead essay of *Nota zur Literatur I* in 1958. It is now contained in *Adorno, Gesammelte Schriften, 11* (~; Frankfurt am Main: Suhrkamp, 1974). The essay is published here in English with the permission of Suhrkamp Verlag. 1.

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The Essay as Form T. W. Adorno; Bob Hullot-Kentor ...
Theodor W. Adorno was one of the most important philosophers and social critics in Germany after World War II. Although less well known among anglophone philosophers than his contemporary Hans-Georg Gadamer, Adorno had even greater influence on scholars and intellectuals in postwar Germany.

Theodor W. Adorno (Stanford Encyclopedia of Philosophy)

Theodor W. Adorno on education. Theodor W. Adorno (1903-1969) is one of the key thinkers of critical social theory. Beyond his writings on philosophy and sociology he formulated interesting analyses around

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education. As Christian Spatscheck argues in this piece, his ideas are still relevant for today's (informal) educators.

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The essays include extended aesthetic analyses that demonstrate Adorno's aim to apply high philosophical standards to the study of music. Theory of New Music, as its title indicates, presents Adorno's thoughts and theories on the composition, reception, and analysis of the music that was being written around him. His extensive philosophical writing ultimately prevented him from pursuing the compositional career he had once envisaged, but his view of the modern music of

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Night Music: Essays on Music 1928-1962, Adorno, Hoban

It displays the unusual combination of intellectual depth, scope, and philosophical rigor that Adorno was able to bring to his subjects, whether he was writing about astrology columns in Los Angeles newspapers, the special problems of German academics immigrating to the United States during the Nazi years, or Hegel's influence on Marx. In these essays, Adorno explores a variety of topics, ranging from Aldous Huxley's *Brave New World* and Kafka's *The Castle* to Jazz, Bach, Schoenberg, Proust, Veblen ...

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The Culture Industry: Selected Essays on Mass Culture

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Adorno, Theodor W. - on popular music

In the first section of his essay, Adorno addresses the difference between "popular" and "serious" music. This is a dichotomy often superficially acknowledged by music listeners and critics alike, but Adorno makes it clear that there is more to the distinction than

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saying that popular music is "simple" and serious music is "complicated," or "lowbrow" versus "highbrow."

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