Disciplining Music Katherine Bergeron 1992-06-30 Provocative and timely, Disciplining Music confronts a topic that has sparked considerable debate in recent years: how do musicians and music scholars "discipline" music in their efforts to confer order and meaning on it? This collection of essays addresses this issue by formulating questions about music's canons—rules that measure and order, negotiate cultural constraints, reconstruct the past, and shape the future. Written by scholars representing the fields of historical musicology, ethnomusicology, and music theory, many of the essays tug and push at the very boundaries of these traditional division within the study of music.

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Loving Music Till It Hurts William Cheng 2019 Can music feel pain? Do songs possess dignity? Do symphonies have rights? Of course not, you might say. Yet think of how we anthropomorphize music, not least when we believe it has been somehow mistreated. A singer butchered or mangled the "Star-Spangled Banner" at the Super Bowl. An underrehearsed cover band made a mockery of Led Zeppelin's classics. An orchestra didn't quite do justice to Mozart's Requiem. Such lively language upholds music as a sentient companion susceptible to injury and in need of fierce protection. There's nothing wrong with the human instinct to safeguard beloved music . . . except, perhaps, when this instinct leads us to hurt or neglect fellow human beings in turn: say, by heaping outsized shame upon those who seem to do music wrong; or by rushing to defend a conductor's beautiful recordings while failing to defend the multiple victims who have accused this maestro of sexual assault. Loving Music Till It Hurts is a capacious exploration of how people's head-over-heels attachments to music can variously align or conflict with agendas of social justice. How do we respond when loving music and loving people appear to clash?

Decadent Enchantments Katherine Bergeron 1998-08-10 The oldest written tradition of European music, the art we know as Gregorian chant, is seen from an entirely new perspective in Katherine Bergeron's engaging and literate study. Bergeron traces the history of the Gregorian revival from its Romantic origins in a community of French monks at Solesmes, whose founder hoped to rebuild the moral foundation of French culture on the ruins of the Benedictine order. She draws out the
parallels between this longing for a lost liturgy and the postrevolutionary quest for lost monuments that fueled the French Gothic revival, a quest that produced the modern concept of "restoration." Bergeron follows the technological development of the Gregorian restoration over a seventy-year period as it passed from the private performances of a monastic choir into the public commodities of printed books, photographs, and Gramophone records. She discusses such issues as architectural restoration, the modern history of typography, the uncanny power of the photographic image, and the authority of recorded sound. She also shows the extent to which different media shaped the modern image of the ancient repertory, an image that gave rise to conflicting notions not only of musical performance but of the very idea of music history.

Music and Ethics-Marcel Cobussen 2016-04-22 It seems self-evident that music plays more than just an aesthetic role in contemporary society. In addition, music's social, political, emancipatory, and economical functions have been the subject of much recent research. Given this, it is surprising that the subject of ethics has often been neglected in discussions about music. The various forms of engagement between music and ethics are more relevant than ever, and require sustained attention. Music and Ethics examines different ways in which music can 'in itself' - in a uniquely musical way - contribute to theoretical discussions about ethics as well as concrete moral behaviour. We consider music as process, and music-making as interaction. Fundamental to our understanding is music's association with engagement, including contact with music through the act of listening, music as an immanent critical process that possesses profound cultural and historical significance, and as an art form that can be world-disclosive, formative of subjectivity, and contributive to intersubjective relations. Music and Ethics does not offer a general musico-ethical theory, but explores ethics as a practical concept, and demonstrates through concrete examples that the relation between music and ethics has never been absent.

The Making of a Musical Canon in Chinese Central Asia-Rachel A. Harris 2008-01-01 Throughout the course of the twentieth century, as newly formed nations sought ways to develop and formalize their national identity and acquire a range of identifiable national assets, we find new musical canons springing up across the world. But these canons are not arbitrary collections of works imposed on the public by the authorities. Rather they acquire deep resonance and meaning, both as national symbols and as musical repertoires imbued with aesthetic value. This book traces the formation of one such musical canon: the Twelve Muqam, a set of musical suites linked to the Uyghurs, who are one of China's minority nationalities, and culturally Central Asian Muslims.

Encyclopedia of Postmodernism-Victor E. Taylor 2003 " ... Provides comprehensive and authoritative coverage of academic disciplines, critical terms and central figures relating to the vast field of postmodern studies."--Publisher's description.

The Discourse of Musicology-Giles Hooper 2016-04-01 In The Discourse of Musicology, Giles Hooper considers a number of issues central to recent debates about the nature and direction of contemporary musicology. The first part of the book seeks to situate and critically rethink the alleged 'postmodern' turn in musical scholarship. Then, in attempting to overcome some of the problems typically associated with postmodern theory, Hooper draws on the work of Jürgen Habermas in order to interpret musicology as a form of institutionalized discourse and to propose a normative framework for the kind of knowledge in which it can legitimately issue. The second part of the book focuses on the concepts of 'mediation' and the 'music itself' and engages with the work of influential critical theorist, Theodor Adorno, and the contemporary musicologist, Lawrence Kramer. Finally Hooper compares and contrasts a number of different approaches to Mahler's Ninth Symphony. The author's underlying aim throughout is to question whether, and how, it is possible to develop a mode of musicological enquiry that is both epistemologically robust and at the same time capable of answering the demand that it demonstrate its social, political and ethical relevance.

Musical Visions-Gerry Bloustien 1999 Musical Visions presents a unique way of thinking about and debating the many facets of contemporary popular music. Under the theme of music as sound, image and movement, this book brings together a vibrant range of perspectives.

Experiencing Ethnomusicology-Simone Krüger 2009 Simone Krüger provides an innovative account
Disciplining Music  
Musicology And Its Canons

of the transmission of ethnomusicology in European universities, and explores the ways in which students experience and make sense of their musical and extra-musical encounters. By asking questions as to what students learn about and through world musics (musically, personally, culturally), Krüger argues that musical transmission, as a reflector of social and cultural meaning, can impact on students' transformations in attitude and perspectives towards self and other. In doing so, the book advances current discourse on the politics of musical representation in university education as well as on ethnomusicology learning and teaching, and proposes a model for ethnomusicology pedagogy that promotes in students a globally, contemporary and democratically informed sense of all musics.

The Virtuoso as Subject-Zarko Cvejić 2016-06-22  
This book offers a novel interpretation of the sudden and steep decline of instrumental virtuosity in its critical reception between c. 1815 and c. 1850, documenting it with a large number of examples from Europe’s leading music periodicals at the time. The increasingly hostile critical reception of instrumental virtuosity during this period is interpreted from the perspective of contemporary aesthetics and philosophical conceptions of human subjectivity; the book’s main thesis is that virtuosity qua irreducibly bodily performance generated so much hostility because it was deemed incompatible with, and even threatening to, the new Romantic philosophical conception of music as a radically disembodied, abstract, autonomous art and, moreover, a symbol or model - if only a utopian one - of a similarly autonomous and free human subject, whose freedom and autonomy seemed increasingly untenable in the economic and political context of post-Napoleonic Europe. That is why music, newly reconceived as radically abstract and autonomous, plays such an important part in the philosophy of early German Romantics such as E. T. A. Hoffmann, Schelling, and Schopenhauer, with their growing misgivings about the very possibility of human freedom, and not so much in the preceding generation of thinkers, such as Kant and Hegel, who still believed in the (transcendently) free subject of the Enlightenment. For the early German Romantics, music becomes a model of human freedom, if freedom could exist. By contrast, virtuosity, irredeemably moored in the perishable human body, ephemeral, and beholden to such base motives as making money and gaining fame, is not only incompatible with music thus conceived, but also threatens to expose it as an illusion, in other words, as irreducibly corporeal, and, by extension, the human subject it was meant to symbolise as likewise an illusion. Only with that in mind, may we begin to understand the hostility of some early to mid-19th-century critics to instrumental virtuosity, which sometimes reached truly bizarre proportions. In order to accomplish this, the book looks at contemporary aesthetics and philosophy, the contemporary reception of virtuosity in performance and composition, and the impact of 19th-century gender ideology on the reception of some leading virtuosi, male and female alike.

Sourcebook for Research in Music-Phillip Crabtree 1993  
This bibliography of bibliographies lists and describes sources, from basic references to highly specialized materials. Valuable as a classroom text and as a research tool for scholars, librarians, performers, and teachers.

The Legacy of Cornelius Cardew-Tony Harris 2016-03-03  
Cornelius Cardew is an enigma. Depending on which sources one consults he is either an influential and iconic figure of British musical culture or a marginal curiosity, a footnote to a misguided musical phenomenon. He is both praised for his uncompromising commitment to world-changing politics, and mocked for being blindly caught up in a maelstrom of naive political folly. His works are both widely lauded as landmark achievements of the British avant-garde and ridiculed as an archaic and irrelevant footnote to the established musical culture. Even the events of his death are shrouded in mystery and lack a sense of closure. As long ago as 1967, Morton Feldman cited Cardew as an influential figure, central to the future of modern music-making. The extent to which Cardew has been a central figure and a force for new ideas in music forms the backbone to this book. Harris demonstrates that Cardew was an original thinker, a charismatic leader, an able facilitator, and a committed activist. He argues that Cardew exerted considerable influence on numerous individuals and groups, but also demonstrates how the composer's significance has been variously underestimated, undermined and misrepresented. Cardew's diverse body of work and activity is here given coherence by its sharing in the values and
principles that underpinned the composer's world view. The apparently disparate and contradictory episodes of Cardew's career are shown to be fused by a cohesive 'Cardew aesthetic' that permeates the man, his politics and his music.

The Routledge Companion to Music and Visual Culture-Tim Shephard 2013-07-31 As a coherent field of research, the field of music and visual culture has seen rapid growth in recent years. The Routledge Companion to Music and Visual Culture serves as the first comprehensive reference on the intersection between these two areas of study, an ideal introduction for those coming to the field for the first time as well as a useful source of information for seasoned researchers. This collection of over forty entries, from musicologists and art historians from the US and UK, delineate the key concepts in the field in five parts: Starting Points Methodologies Reciprocation – the musical in visual culture and the visual in musical culture Convergence – in metaphor, in conception, and in practice Hybrid Arts This reference work speaks to the important questions concerning this burgeoning field of research – what are the established approaches to studying musical and visual cultures side by side? What have been the major points of contact between these two areas and what kind of questions can this interdisciplinary research address moving forward? The Routledge Companion to Music and Visual Culture is an indispensable guide for anyone interested in the field of music and visual culture.

Musicology: The Key Concepts-David Beard 2004-06-01 Musicology: the Key Concepts provides a vital reference guide for students of contemporary musicology. Its clear and accessible entries cover a comprehensive range of terms including: - aesthetics - canon - culture - deconstruction - ethnicity - identity - subjectivity - value - work Fully cross-referenced and with suggestions for further reading, this is an essential resource for all students of music.


Encyclopedia of Historians and Historical Writing-Kelly Boyd 1999 The Encyclopedia of Historians and Historical Writing covers all the major historical writers from classical times to the present day. As well as essays on influential historians, it also incorporates topics such as political and military history.

Disciplining Music-Katherine Bergeron 1996-11-01 Provocative and timely, Disciplining Music confronts a topic that has sparked considerable debate in recent years: how do musicians and music scholars "discipline" music in their efforts to confer order and meaning on it? This collection of essays addresses this issue by formulating questions about music's canons—rules that measure and order, negotiate cultural constraints, reconstruct the past, and shape the future. Written by scholars representing the fields of historical musicology, ethnomusicology, and music theory, many of the essays tug and push at the very boundaries of these traditional division within the study of music.

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Song Acts-Lawrence Kramer 2017-06-21 This volume collects twenty of Lawrence Kramer's seminal writings--some significantly revised for republication--on art song (especially Lieder), opera, and word-music relationships. Topics include text-setting, subjectivity, the sublime, mourning, sexuality, decadence, orientalism, the body, Romanticism, modernity, and cultural change.

Ethnomusicology-Jennifer Post 2004-03-01 Ethnomusicology: A Research and Information Guide is
an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organised by resource type in categories of greatest concern to students and scholars. This includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades.

Humanities, Culture, and Interdisciplinarity-Julie Thompson Klein 2012-02-01 Investigates the changing relationship of humanities, culture, and interdisciplinarity and its impact on humanities disciplines, American culture studies, and undergraduate education.

Facing the Music-Huib Schippers 2009-12-15 Facing the Music investigates the practices and ideas that have grown from some five decades of cultural diversity in music education, developments in ethnomusicology, and the rise of 'world music'. Speaking from rich, hands-on experience of more than thirty years at various levels of music education (music in schools, community organizations and professional training courses), Huib Schippers makes a powerful case for the crucial role of learning music in shaping rich and diverse musical environments for the 21st century, both in practical terms and at a conceptual level: "what we hear is the product of what we believe about music." Advocating a contemporary, positive and realistic approach to cultural diversity in music education and transmission, Schippers advocates taking into account and celebrating the natural dynamics of music. He argues that "most music travels remarkably well", and regards every musical act as an expression of the 'here and now', as do many of the musicians and scholars he quotes. In this way, he challenges stifling directives to recreate 'authentic contexts', which in fact constantly change (and have always changed) in the cultures of origin as well. This liberates music educators to seek with integrity appropriate ways of presenting music at all levels of education: in schools, community settings, and professional training. In seven succinct chapters that each approach the issues from a different angle, Schippers gradually unfolds the complexities of learning and teaching music 'out of context' in an accessible manner, and presents a coherent model to approach these, as well as lucid suggestions for translating the resulting ideas in practice. While mapping the various factors that determine all acts of music transmission, he also comes to surprising insights into the nature and preconceptions underlying much formal music education settings across the world, including those focusing on western classical music. Facing the Music provides a rich resource for reflection and practice for all those involved in teaching and learning music, from policy maker to classroom teacher.

Decentering Music-Kevin Korsyn 2003-03-06 As a work of cultural criticism that recalls the concerns of Foucault, Hayden White, Zizek, and others Decentering Music examines the struggle for the authority to speak about music at a time when the humanities are in crisis. By linking the institutions that support musical research, including professional associations and universities, to complex historical changes such as globalization and the commodification of knowledge, Korsyn undertakes a critique of musical scholarship as an institutional discourse, while contributing to a general theory of disciplinary structures that goes beyond the limits of any single field. In asking a number of fundamental questions about the models through which disciplinary objects in music are constructed, Korsyn suggests unexpected relationships between works of musical scholarship and the cultural networks in which they participate. Thus David Lewin's theory of musical perceptions is compared to Richard Rorty's concept of the "liberal ironist," Susan McClary's feminist narrative of music history is juxtaposed with T.S. Eliot's "dissociation of sensibility," and Steven Feld's work in recording the music of the Kaluli people is compared to the treatment of ambient sound in contemporary cinema. Developing a framework for interpretation in dialogue with a number of poststructuralist writers, Korsyn goes far beyond applying their thought to the analysis of music; by showing the cultural dilemmas to which their work responds, Korsyn suggests how musical research
already participates in these ideas. Rather than impose any single method, Decentering Music empowers readers to choose for themselves by interrogating their own values and ideological commitments, exploring the enabling conditions for statements about music. By demonstrating the complicity of opposing positions and challenging readers to reexamine their own values, Decentering Music will surely provoke debate, while appealing to readers in a variety of fields, and to anyone concerned about the crisis in the humanities.

Gender and the Musical Canon-Marcia J. Citron 2000 A classic in gender studies in music, Marcia J. Citron’s comprehensive, balanced work lays a broad foundation for the study of women composers and their music. Drawing on a diverse body of feminist and interdisciplinary theory, Citron shows how the western art canon is not intellectually pure but the result of a complex mixture of attitudes, practices, and interests that often go unacknowledged and unchallenged. Winner of the Pauline Alderman Prize from the International Alliance of Women in Music, Gender and the Musical Canon explores important elements of canon formation, such as notions of creativity, professionalism, and reception. Citron surveys the institutions of power, from performing organizations and the academy to critics and the publishing and recording industries, that affect what goes into the canon and what is kept out. She also documents the nurturing role played by women, including mothers, in cultivating female composers. In a new introduction, she assesses the book’s reception by composers and critics, especially the reactions to her controversial reading of Cécile Chaminade’s sonata for piano. A key volume in establishing how the concepts and assumptions that form the western art music canon affect female composers and their music, Gender and the Musical Canon also reveals how these dynamics underpin many of the major issues that affect musicology as a discipline.


The Oxford Handbook of Interdisciplinarity-Robert Frodeman 2016-12-29 Interdisciplinarity has become as important outside academia as within. Academics, policy makers, and the general public seek insights to help organize the vast amounts of knowledge being produced, both within research and at all levels of education. The second edition of The Oxford Handbook of Interdisciplinarity offers a thorough update of this major reference work, summarizing the latest advances within the field of inter- and transdisciplinarity. The collection is distinguished by its breadth of coverage, with chapters written by leading experts from multiple networks and organizations. The volume is edited by respected interdisciplinary scholars and supported by a prestigious advisory board to ensure the highest quality and breadth of coverage. The Oxford Handbook of Interdisciplinarity provides a synoptic overview of the current state of interdisciplinary research, education, administration and management, and of problem solving-knowledge that spans the disciplines and interdisciplinary fields. The volume negotiates the space between the academic community and society at large. Offering the most broad-based account of inter- and transdisciplinarity to date, its 47 chapters provide a snapshot of the state of knowledge integration as interdisciplinarity approaches its century mark. This second edition expands its coverage to discuss the emergence of new fields, the increase of interdisciplinary approaches within traditional disciplines and professions, new integrative approaches to education and training, the widening international presence of interdisciplinarity, its increased support in funding agencies and science-policy bodies, and the formation of several new international associations associated with interdisciplinarity. This reference book will be a valuable addition to academic libraries worldwide, important reading for members of the sciences, social sciences, and humanities engaged in interdisciplinary research and education, and helpful for administrators and policy makers seeking to improve the use of knowledge in society.

The Routledge Reader on the Sociology of Music-John Shepherd 2015-03-24 The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music. Interest in music sociology has increased dramatically over the past decade, yet there is no anthology of essential and introductory readings. The volume includes a comprehensive survey of the field’s history, current state and future research directions. It offers six source readings, thirteen popular contemporary essays, and sixteen fresh, new contributions, along
with an extended Introduction by the editors. The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists, whether researchers, teachers or students.

Music in Early Childhood: Multi-disciplinary Perspectives and Inter-disciplinary Exchanges-Susan Young 2019-07-17 This book examines four main areas of music in early childhood: the traditions of music for young children, their capacities for music, the way they make music with others, and constructed and mediated musical childhoods. It studies several themes in detail, including music making in the home and family life, various musical experiences in schools, day cares, and the community at large in several locations around the globe. It looks at technology and diverse musical repertoires, as well as innovative pedagogies, children’s agency, and brain research. Expanding on the knowledge bases on which early childhood music education typically draws, the book brings together contributions from a range of authors from diverse fields such as education, psychology, sociology, cultural studies, anthropology, philosophy, ethnomusicology, and the neurosciences. The end result is a volume that offers a broad and contemporary picture of music in early childhood.

Women in Music-Karin Pendle 2012-07-26 Women in Music: A Research and Information Guide is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

Erik Satie: Music, Art and Literature-Caroline Potter 2016-05-13 Erik Satie (1866-1925) was a quirky, innovative and enigmatic composer whose impact has spread far beyond the musical world. As an artist active in several spheres - from cabaret to religion, from calligraphy to poetry and playwriting - and collaborator with some of the leading avant-garde figures of the day, including Cocteau, Picasso, Diaghilev and René Clair, he was one of few genuinely cross-disciplinary composers. His artistic activity, during a tumultuous time in the Parisian art world, situates him in an especially exciting period, and his friendships with Debussy, Stravinsky and others place him at the centre of French musical life. He was a unique figure whose art is immediately recognisable, whatever the medium he employed. Erik Satie: Music, Art and Literature explores many aspects of Satie's creativity to give a full picture of this most multifaceted of composers. The focus is on Satie's philosophy and psychology revealed through his music; Satie's interest in and participation in artistic media other than music, and Satie's collaborations with other artists. This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century.

Medieval Music-Making and the Roman de Fauvel-Emma Dillon 2002-10-07 Publisher Description

The Contemporary Literature-Music Relationship-Hazel Smith 2016-04-20 This book explores the relationship between words and music in contemporary texts, examining, in particular, the way that new technologies are changing the literature-music relationship. It brings an eclectic and novel range of interdisciplinary theories to the area of musico-literary studies, drawing from the fields of semiotics, disability studies, musicology, psychoanalysis, music psychology, emotion and affect theory, new media, cosmopolitanism, globalization, ethnicity and biraciality. Chapters range from critical analyses of the representation of music and the musical profession in contemporary novels to examination of the forms and cultural meanings of contemporary intermedia and multimedia works. The book argues that conjunctions between words and music create emergent structures and meanings that can facilitate culturally transgressive and boundary-interrogating effects. In particular, it conceptualises ways in which word-music relationships can facilitate cross-cultural exchange as musico-literary miscegenation, using interracial sexual relationships as a metaphor. Smith also inspects the dynamics of improvisation and composition, and the different ways they intersect with performance. Furthermore, the book explores the huge changes that computer-based real-time algorithmic text and music generation are making to the literature-music nexus. This volume provides fascinating insight into the relationship between literature and music, and will be of
interest to those fields as well as New Media and Performance Studies. The Oxford Handbook of Music Censorship-Patricia Ann Hall 2018 "Addresses censorship as a worldwide issue from its earliest recorded form to the modern day ; Includes unique case studies of music censorship unfamiliar to Western audiences ; Documents censorship through a necessarily intersectional lens." --Oxford University Press.

Rock Over the Edge-Roger Beebe 2002-04-23 This collection brings new voices and new perspectives to the study of popular—and particularly rock—music. Focusing on a variety of artists and music forms, Rock Over the Edge asks what happens to rock criticism when rock is no longer a coherent concept. To work toward an answer, contributors investigate previously neglected genres and styles, such as "lo fi," alternative country, and "rock en español," while offering a fresh look at such familiar figures as Elvis Presley, the Beatles, and Kurt Cobain. Bridging the disciplines of musicology and cultural studies, the collection has two primary goals: to seek out a language for talking about music culture and to look at the relationship of music to culture in general. The editors' introduction provides a backward glance at recent rock criticism and also looks to the future of the rapidly expanding discipline of popular music studies. Taking seriously the implications of critical theory for the study of non-literary aesthetic endeavors, the volume also addresses such issues as the affective power of popular music and the psychic construction of fandom. Rock Over the Edge will appeal to scholars and students in popular music studies and American Studies as well as general readers interested in popular music. Contributors. Ian Balfour, Roger Beebe, Michael Coyle, Robert Fink, Denise Fulbrook, Tony Grajeda, Lawrence Grossberg, Trent Hill, Josh Kun, Jason Middleton, Lisa Ann Parks, Ben Saunders, John J. Sheinbaum, Gayle Wald, Warren Zanes

Transformations of Musical Modernism-Erling E. Guldbrandsen 2015-10-26 This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

The End of Early Music-Bruce Haynes 2007-07-20 Covering historical performance practice in its broadest sense this text identifies common performing styles, comparing and using sound recordings from the past. To help musicians distinguish between Period and Romantic styles, it engages with controversial topics in the field in defining the differences between them.

Music and Transcendence-Férdia J. Stone-Davis 2016-03-03 Music and Transcendence explores the ways in which music relates to transcendence by bringing together the disciplines of musicology, philosophy and theology, thereby uncovering congruencies between them that have often been obscured. Music has the capacity to take one outside of oneself and place one in relation to that which is ‘other’. This ‘other’ can be conceived in an ‘absolute’ sense, insofar as music can be thought to place the self in relation to a divine ‘other’ beyond the human frame of existence. However, the ‘other’ can equally well be conceived in an ‘immanent’ (or secular) sense, as music is a human activity that relates to other cultural practices. Music here places the self in relation to other people and to the world more generally, shaping how the world is understood, without any reference to a God or gods. The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the self, but also provides a valuable resource for the creation of meaning on a day-to-day basis.

The Oxford Handbook of Musical Repatriation-Frank Gunderson 2019 The Oxford Handbook of Musical Repatriation is a significant edited volume that critically explores issues surrounding musical repatriation, chiefly of recordings from audiovisual archives. The Handbook provides a dynamic and richly layered collection of stories and critical questions for anyone engaged or interested in repatriation or archival work. Repatriation often is overtly guided by an ethical mandate to "return" something to where it belongs, by such means as working to provide reconnection and Indigenous control and access to cultural materials. Essential as these mandates can be, this remarkable volume reveals dimensions to repatriation beyond those which can be understood as simple acts of "giving back" or returning an archive to its "homeland." Musical repatriation can entail subjective negotiations involving living subjects, intangible elements of cultural heritage, and complex histories, situated in intersecting webs of power relations and
manifold other contexts. The forty-eight expert authors of this book's thirty-eight chapters engage
with multifaceted aspects of musical repatriation, situating it as a concept encompassing widely
ranging modes of cultural work that can be both profoundly interdisciplinary and embedded at the
core of ethnographic and historical scholarship. These authors explore a rich variety of these
processes' many streams, making the volume a compelling space for critical analysis of musical
repatriation and its wider significance. The Handbook presents these chapters in a way that offers
numerous emergent perspectives, depending on one's chosen trajectory through the volume. From
retracing the paths of archived collections to exploring memory, performance, research goals,
institutional power, curation, preservation, pedagogy and method, media and transmission, digital
rights and access, policy and privilege, intellectual property, ideology, and the evolving institutional
norms that have marked the preservation and ownership of musical archives-The Oxford Handbook
of Musical Repatriation addresses these key topics and more in a deep, richly detailed, and diverse
exploration.

Alejo Carpentier and the Musical Text-Katia Chornik 2015 Widely known for his novels El reino de
este mundo and Los pasos perdidos, the Swiss-born Cuban writer Alejo Carpentier incorporated
music in his fiction extensively, for instance in titles, in analogies with musical forms, in scenes
depicting performances, recordings and broadcasts, and in characters’ discussions of musical issues.
Chornik’s study focuses on Carpentier’s writings from a musicological perspective, bridging
intermediality and intertextuality through an examination of music as formative, as form, and as
performed. The emphasis lies on the novels Los pasos perdidos, El acoso, Concierto barroco and La
consagración de la primavera, and on his unknown essay Los orígenes de la música y la música
primitiva, the repository of ideas for Los pasos perdidos, included here for the first time as facsimile
and in English translation. Chornik’s study will appeal to scholars and students in literary studies,
cultural studies, musicology and ethnomusicology, and to a specifically interdisciplinary readership.
[EPUB] Disciplining Music Musicology And Its Canons

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