



Naomi Cummings

Sonic Self Musical Subjectivity And Signification

Michael Spitzer



Sonic Self Musical Subjectivity And Signification:

The Sonic Self Naomi Cumming, 2000 Semioticians began by looking at literature but have gradually applied their techniques to other disciplines including music The late Naomi Cumming based this consideration of the sources of musical expression on her experiences as a performer with interesting if rarely surprising results Choice Using classical violin music as her principal laboratory the author examines how a performance incorporates distinctive features not only of the work but of the performer as well and how the listener goes about interpreting not only the composer's work and the performer's rendering of the work but also of the performer's and listener's identities A richly interdisciplinary approach to a very common yet persistently mysterious part of our lives

Music in Our Lives Jonathan L. Friedmann, 2015-01-02 Music research has entered something of a Golden Age Technological advances and scholarly inquiry have merged in interdisciplinary studies drawing on psychology neuroscience evolutionary biology anthropology and other fields that illuminate the musical nature of our species This volume develops supports and challenges that body of research examining key issues in the field such as the difficulty of writing about music the formation of musical preferences the emotional impact of musical sounds the comparison of music and language the impulse for making music and the connection between music and spirituality

Aesthetics of Music Stephen Downes, 2014-06-27 Aesthetics of Music Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

Rethinking Music through Science and Technology Studies Antoine Hennion, Christophe Levaux, 2021-05-03 This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies STS which propose that facts are neither absolute truths nor completely relative but emerge from an intensely collective process of construction Applied to the study of music this approach enables us to reconcile the human social factual and technological aspects of the musical world and opens the prospect of new areas of inquiry in musicology and sound studies Rethinking Music through Science and Technology Studies draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies considering topics ranging from classical music instrument making to the ethos of DIY in punk music The book's four sections focus on key areas of music study that are impacted by STS organology sound studies music history and epistemology Raising crucial methodological and epistemological questions about the study of music this book will be relevant to scholars studying the interactions between music culture and technology from many disciplinary

perspectives **The Routledge Companion to Embodied Music Interaction** Micheline Lesaffre, Pieter-Jan Maes, Marc Leman, 2017-09-19 The Routledge Companion to Embodied Music Interaction captures a new paradigm in the study of music interaction as a wave of recent research focuses on the role of the human body in musical experiences This volume brings together a broad collection of work that explores all aspects of this new approach to understanding how we interact with music addressing the issues that have roused the curiosities of scientists for ages to understand the complex and multifaceted way in which music manifests itself not just as sound but also as a variety of cultural styles not just as experience but also as awareness of that experience With contributions from an interdisciplinary and international array of scholars including both empirical and theoretical perspectives the Companion explores an equally impressive array of topics including Dynamical music interaction theories and concepts Expressive gestural interaction Social music interaction Sociological and anthropological approaches Empowering health and well being Modeling music interaction Music based interaction technologies and applications This book is a vital resource for anyone seeking to understand human interaction with music from an embodied perspective Music as Philosophy Michael Spitzer, 2021-08-31 Beethoven's late style is the language of his ninth symphony the Missa Solemnis the last piano sonatas and string quartets the Diabelli Variations the Bagatelles as well as five piano sonatas five string quartets and several smaller piano works Historically these works are seen as forging a bridge between the Classical and Romantic traditions in terms of their musical structure they continue to be regarded as revolutionary Spitzer's book examines these late works in light of the musical and philosophical writings of the German intellectual Theodor Adorno and in so doing attempts to reconcile the conflicting approaches of musical semiotics and critical theory He draws from various approaches to musical linguistic and aesthetic meaning relating Adorno to such writers as Derrida Benjamin and Habermas as well as contemporary music theorists Through analyses of Beethoven's use of specific musical techniques including neo Baroque fugues and counterpoint Spitzer suggests that the composer's last works offer a philosophical and musical critique of the Enlightenment and in doing so created the musical language of premodernism

Analytical Essays on Music by Women Composers Laurel Parsons, Brenda Ravenscroft, 2016 Analytical Essays on Music by Women Composers Concert Music 1960 2000 is the first to appear in an exciting four volume series devoted to the work of women composers across Western art music history Featuring rich analyses and detailed study by the most reputed music theorists in the field along with brief biographical sketches for each composer this collection brings to the fore the essential repertoire of a range of important composers many of whom otherwise stand outside the standard canon **Sounding**

Authentic Joshua S. Walden, 2013-12-05 Sounding Authentic considers the intersecting influences of nationalism modernism and technological innovation on representations of ethnic and national identities in twentieth century art music Author Joshua S Walden discusses these forces through the prism of what he terms the rural miniature short violin and piano pieces based on folk song and dance styles This genre mostly inspired by the folk music of Hungary the Jewish diaspora and Spain

was featured frequently on recordings and performance programs in the early twentieth century Furthermore Sounding Authentic shows how the music of urban Romany ensembles developed into nineteenth century repertoire of virtuosic works in the style hongrois before ultimately influencing composers of rural miniatures Walden persuasively demonstrates how rural miniatures represented folk and rural cultures in a manner that was perceived as authentic even while they involved significant modification of the original sources He also links them to the impulse toward realism in developing technologies of photography film and sound recording Sounding Authentic examines the complex ways the rural miniature was used by makers of nationalist agendas who sought folkloric authenticity as a basis for the construction of ethnic and national identities The book also considers the genre's reception in European diaspora communities in America where it evoked and transformed memories of life before immigration and traces how many rural miniatures were assimilated to the styles of American popular song and swing Scholars interested in musicology ethnography the history of violin performance twentieth century European art music the culture of the Jewish Diaspora and more will find Sounding Authentic an essential addition to their library

Music and Gesture Elaine King, 2017-07-05 This volume showcases key theoretical ideas and practical considerations in the growing area of scholarship on musical gesture The book constructs and explores the relations between music and gesture from a range of differing perspectives identifying theoretical approaches and examining the nature of certain types of gesture in musical performance The twelve chapters in this volume are organized into a heuristic progression from theory to practice from essay to case study Theoretical considerations about the interpretation of musical gestures are identified and phrased in terms of semiotics the mimetic hypothesis concepts of musical force immanence quotation and topic and the work of musical gestures The lives of musical gestures in performance are revealed through engaging with their rhythmic properties as well as inquiring into the breathing of pianists the nature of clarinetists' bodily movements and the physical acts and personae of individual artists specifically Keith Jarrett and Robbie Williams The reader is encouraged to listen to the various resonances and tensions between the chapters including the importance given to bodies processes motions expressions and interpretations of musical gesture The book will be of significance to musicologists theorists semioticians analysts composers and performers as well as scholars working in different research communities with an interest in the study of gesture

Handbook of Musical Identities Raymond MacDonald, David J. Hargreaves, Dorothy Miell, 2017-02-17 Music is a tremendously powerful channel through which people develop their personal and social identities Music is used to communicate emotions thoughts political statements social relationships and physical expressions But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people's identities are constructed Music can have a profound influence on our developing sense of identity our values and our beliefs be it from rock music classical music or jazz Musical identities MacDonald Hargreaves and Miell 2002 was unique in being in being one of the first books to explore this fascinating topic

This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work. The editors identify three main features of current psychological approaches to musical identities which concern their definition, development and the identification of individual differences as well as four main real life contexts in which musical identities have been investigated: namely in music and musical institutions, specific geographical communities, education and in health and well being. This conceptual framework provides the rationale for the structure of the Handbook. The book is divided into seven main sections. The first, Sociological, discursive and narrative approaches includes several general theoretical accounts of musical identities from this perspective as well as some more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above: namely the development of and individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real life contexts identified above: namely Musical institutions and practitioners, Education and Health and well being. The seventh and final main section of the Handbook, Case studies, includes chapters which look at particular musical identities in specific times, places or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music in digital technology and in their role in society as a whole such that the study of musical identity is likely to proliferate even further in the future.

Reviewing **Sonic Self Musical Subjectivity And Signification**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Sonic Self Musical Subjectivity And Signification**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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