

# *The Sonic Self*

*Musical Subjectivity and Signification*



Naomi Cumming

# Sonic Self Musical Subjectivity And Signification



**LP Steffe**

## **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 multi faceted 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 a 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.

**Sound Objects** James A. Steintrager, Rey Chow, 2018-12-06. Is a sound an object, an experience, an event, or a relation? What exactly does the emerging discipline of sound studies study? Sound Objects pursues these questions while exploring how history, culture, and mediation entwine with sound's elusive objectivity. Examining the genealogy and evolution of the concept of the sound object, the commodification of sound, acousmatic listening, nonhuman sounds, and sound and memory, the contributors not only probe conceptual issues that lie in the forefront of contemporary sonic discussions but also underscore auditory experience as fundamental to sound as a critical enterprise. In so doing, they offer exciting considerations of sound within and beyond its role in meaning, communication, and information, and an illuminatingly original theoretical overview of the field of sound studies itself.

Contributors: Georgina Born, Michael Bull, Michel Chion, Rey Chow, John Dack Veit Erlmann, Brian Kane, Jairo Moreno, John Mowitt, Pooja Rangan, Gavin Steingo, James A. Steintrager, Jonathan Sterne, David Toop.

**Music as Discourse** Victor Kofi Agawu, 2009. The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. This book presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself.

**Interpreting Music** Lawrence Kramer, 2011. This is a comprehensive essay on musical meaning and performing music meaningfully, interpreting music in both senses of the term. The author argues that music, far from being closed to interpretation, is the paradigm of interpretation in general.

**The Pastoral in Charles Griffes's Music** Taylor A. Greer, 2024-06-18. At the turn of the century, visionary composer Charles Tomlinson Griffes synthesized highly diverse elements from other musical traditions into his distinct artistic voice. As American as he

was far ranging in his interests Griffes was an aesthetic polyglot combining elements of literature visual arts global folk melodies and contemporary European art music into a new musical language The breadth of his sources of inspiration are breathtaking including the sensual harmonies of fin de si cle French music the British Aesthetic Movement folk music drawn from the Middle East and Java and a wide range of poets including William Blake Samuel Taylor Coleridge and William Sharp The Pastoral in Charles Griffes s Music explores both his music and the rich historical context from which it grew to enrich our understanding of the composer s artistic contribution and reveal new intersections and contradictions in European and American culture during the early twentieth century Taylor A Greer also critiques the philosophical foundation of topic theory and its relationship to the pastoral in Griffes s music to reflect on the end of the nineteenth century and clarify our understanding of his artistic influences With Griffes s conception of the pastoral he transformed the siciliana based tradition he inherited from the eighteenth century into a new and vibrant genre that preserved the usual associations of simplicity and tranquility and introduced new elements of tension into the pastoral ideal including global voices paradox and occasional conflict

**The Oxford Handbook of Cultural Sociology** Jeffrey C. Alexander, Ronald Jacobs, Philip Smith, 2012-01-26 Since sociologists returned to the study of culture in the past several decades a pursuit all but anathema for a generation cultural sociology has emerged as a vibrant field Edited by three leading cultural sociologists The Oxford Handbook of Cultural Sociology presents the full theoretical and methodological vitality of this critically significant new area The Handbook gathers together works by authors confronting the crucial choices all cultural sociologists face today about analytic priorities methods topics epistemologies ideologies and even modes of writing It is a vital collection of preeminent thinkers studying the ways in which culture society politics and economy interact in the world Organized by empirical areas of study rather than particular theories or competing intellectual strands the Handbook addresses power politics and states economics and organization mass media social movements religion aesthetics knowledge and health Allowing the reader to observe tensions as well as convergences the collection displays the value of cultural sociology not as a niche discipline but as a way to view and understand the many facets of contemporary society The first of its kind The Oxford Handbook of Cultural Sociology offers comprehensive and immediate access to the real developments and disagreements taking place in the field and deftly exemplifies how cultural sociology provides a new way of seeing and modeling social facts

**Grounding the Analysis of Cognitive Processes in Music Performance** Linda T. Kaastra, 2020-10-25 Through the systematic analysis of data from music rehearsals lessons and performances this book develops a new conceptual framework for studying cognitive processes in musical activity Grounding the Analysis of Cognitive Processes in Music Performance draws uniquely on dominant paradigms from the fields of cognitive science ethnography anthropology psychology and psycholinguistics to develop an ecologically valid framework for the analysis of cognitive processes during musical activity By presenting a close analysis of activities including instrumental performance on the bassoon lessons on the guitar and a group rehearsal chapters

provide new insights into the person-instrument system, the musician's use of informational resources and the organization of perceptual experience during musical performance. Engaging in musical activity is shown to be a highly dynamic and collaborative process invoking tacit knowledge and coordination as musicians identify targets of focal awareness for themselves, their colleagues and their students. Written by a cognitive scientist and classically trained bassoonist, this specialist text builds on two decades of music performance research and will be of interest to researchers, academics and postgraduate students in the fields of cognitive psychology and music psychology as well as musicology, ethnomusicology, music theory and performance science. Linda T. Kaastra has taught courses in cognitive science, music and discourse studies at the University of British Columbia (UBC) and Simon Fraser University. She earned a PhD from UBC's Individual Interdisciplinary Graduate Studies Program.

**The ^AOxford Handbook of Music and the Body** Dr. Youn Kim, Dr. Sander L. Gilman, 2019-08-01 The presence of the phenomenological body is central to music in all of its varieties. The Oxford Handbook of Music and the Body brings together scholars from across the humanities, social sciences and biomedical sciences to provide an introduction into the rich multidimensional world of music and the body.

**Harrison Birtwistle's Operas and Music Theatre** David Beard, 2012-10-25 David Beard presents the first definitive survey of Harrison Birtwistle's music for the opera house and theatre from his smaller-scale works such as *Down by the Greenwood Side* and *Bow Down* to the full-length operas such as *Punch and Judy*, *The Mask of Orpheus* and *Gawain*. Blending source study with both music analysis and cultural criticism, the book focuses on the sometimes tense but always revealing relationship between abstract musical processes and the practical demands of narrative drama while touching on theories of parody, narrative, pastoral, film, the body and community. Each stage work is considered in terms of its own specific musico-dramatic themes, revealing how compositional scheme and dramatic conception are intertwined from the earliest stages of a project's genesis. The study draws on a substantial body of previously undocumented primary sources and goes beyond previous studies of the composer's output to include works unveiled from 2000 onwards.

Music in German Philosophy Stefan Lorenz Sorgner, Oliver Fürbeth, 2011-01-15 Though many well-known German philosophers have devoted considerable attention to music and its aesthetics, surprisingly few of their writings on the subject have been translated into English. Stefan Lorenz Sorgner, a philosopher, and Oliver Fürbeth, a musicologist, here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno. *Music in German Philosophy* includes contributions from a renowned group of ten scholars, including some of today's most prominent German thinkers, all of whom are specialists in the writers they treat. Each chapter consists of a short biographical sketch of the philosopher concerned, a summary of his writings on aesthetics, and finally a detailed exploration of his thoughts on music. The book is prefaced by the editors' original introduction presenting music philosophy in Germany before and after Kant, as well as a new introduction and foreword to this English-language addition which places contemplations on music by these



German philosophers within a broader intellectual climate      Neil Young and the Poetics of Energy William Echard, 2005-06-15 This book uniquely and successfully sustains a cohesive analysis of the work career and reception of a single artist Neil Young Daniel Cavicchi author of *Tramps Like Us* As a writer in *Wired* magazine puts it Neil Young is a folk country grunge dinosaur who has been reborn again as an Internet friendly biodiesel driven multimedia machine In *Neil Young and the Poetics of Energy* William Echard stages an encounter between Young's challenging and ever changing work and current theories of musical meaning an encounter from which both emerge transformed Echard roots his discussion in an extensive review of writings from the rock press as well as his own engagement as a fan and critical theorist How is it that Neil Young is both a perpetual outsider and critic of rock culture and also one of its most central icons And what are the unique properties that have lent his work such expressive force Echard delves into concepts of musical persona space and energy and in the process illuminates the complex interplay between experience musical sound social actors genres styles and traditions Readers interested primarily in Neil Young or rock music in general will find a new way to think and talk about the subject and readers interested primarily in musical or cultural theory will find a new way to articulate and apply some of the most exciting current perspectives on meaning music and subjectivity A fascinating and unique reading of Neil Young's music *Literary Review of Canada* An intriguing elegantly written analysis of Young Exemplifies the fruitful union of musicology and cultural studies Cotten Seiler Dickinson College

## 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 truly astonishing. Within the pages of "**Sonic Self Musical Subjectivity And Signification**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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