

Musical Worlds



By the Director General

of the Photography of Music

London: Philipps, 1999

Musical Worlds New Directions In The Philosophy Of Music

Alex Neill, Aaron Ridley



Musical Worlds New Directions In The Philosophy Of Music:

Musical Worlds Philip A. Alperson, 2010-11-01 This volume reproducing a special issue of The Journal of Aesthetics and Art Criticism on The Philosophy of Music Winter 1994 with a revised introduction and two new articles is distinguished by its breadth of content diversity of approaches and clarity of argument which should make it useful for classroom teaching The topics covered include musical representation the expression of feeling in music the metaphysics of operatic speech and song musical understanding musical composition feminist music theory music and politics music and racial identity music in non Western cultures and the ontological implications of recording technology for rock music The approaches used are philosophical historical social and political feminist and ethnomusicological The book includes discussions of a great many styles and historical periods of music from ancient Greek music and music theory to instrumental and operatic music in the Western classical tradition Persian music music of the Blackfoot Indians rock and the blues and the avant garde compositions and performances of John Cage The contributors all eminent scholars in the field are Philip Alperson No l Carroll Stephen Davies Claire Detels John Andrew Fisher Lydia Goehr Peter Kivy Jerrold Levinson James Manns Bruno Nettl Jenefer Robinson Joel Rudinow G ran S rbom Francis Sparshott and Kendall Walton Mind, Body, World Michael R. W. Dawson, 2013 Cognitive science arose in the 1950s when it became apparent that a number of disciplines including psychology computer science linguistics and philosophy were fragmenting Perhaps owing to the field s immediate origins in cybernetics as well as to the foundational assumption that cognition is information processing cognitive science initially seemed more unified than psychology However as a result of differing interpretations of the foundational assumption and dramatically divergent views of the meaning of the term information processing three separate schools emerged classical cognitive science connectionist cognitive science and embodied cognitive science Examples cases and research findings taken from the wide range of phenomena studied by cognitive scientists effectively explain and explore the relationship among the three perspectives Intended to introduce both graduate and senior undergraduate students to the foundations of cognitive science Mind Body World addresses a number of questions currently being asked by those practicing in the field What are the core assumptions of the three different schools What are the relationships between these different sets of core assumptions Is there only one cognitive science or are there many different cognitive sciences Giving the schools equal treatment and displaying a broad and deep understanding of the field Dawson highlights the fundamental tensions and lines of fragmentation that exist among the schools and provides a refreshing and unifying framework for students of cognitive science **Where is Art?** Simone Douglas, Adam Geczy, Sean Lowry, 2022-06-30 Featuring chapters by a diverse range of leading international artists and theorists this book suggests that contemporary art is increasingly characterized by the problem of where and when it is situated While much advanced artistic speculation of the twentieth century was aligned with the question what is art a key question for many artists and thinkers in the twenty first century has become where is art Contributors explore the challenge

of meaningfully identifying and evaluating works located across multiple versions and locations in space and time In doing so they also seek to find appropriate language and criteria for evaluating forms of art that often straddle other realms of knowledge and activity The book will be of interest to scholars working in art history contemporary art art criticism and philosophy of art *The Oxford Handbook of Aesthetics* Jerrold Levinson,2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field **Handbook of Musical Identities** Raymond A. R. MacDonald,David John Hargreaves,Dorothy Miell,2017 The Handbook of Musical Identities explores three features of psychological approaches to musical identities and four real life contexts in which musical identities have been investigated The multidisciplinary breadth of the Handbook reflects the changes that are taking place in music in digital technology and in their role in society **The Routledge Companion to Popular Music Analysis** Ciro Scotto,Kenneth M. Smith,John Brackett,2018-09-28 The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music Expanded approaches for popular music analysis is broadly defined as as exploring the pitch class structures form timbre rhythm or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional analytical or theoretical concept that illuminates the music The essays in this collection investigate a variety of analytical theoretical historical and aesthetic commonalities popular music shares with 20th and 21st century art music From rock and pop to hip hop and rap dance and electronica from the 1930s to present day this companion explores these connections in five parts Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm Pitch and Harmony Form and Structure Critical Frameworks Analytical Formal Structural and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America Europe and Australia The Routledge Companion to Popular Music Analysis Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music *Mixing Music* Russ Hepworth-Sawyer,Jay Hodgson,2016-12-01 This series Perspectives On Music Production collects detailed and experientially informed considerations of record production from a multitude of perspectives by authors working in a wide array of academic creative and professional contexts We solicit the perspectives of scholars of every disciplinary stripe alongside recordists and recording musicians themselves to provide a fully comprehensive analytic point of view on each component stage of record production Each volume in the series thus focuses directly on a distinct aesthetic moment in a record s production from pre production through recording audio engineering mixing and mastering to marketing and promotions This first volume in the series titled Mixing Music focuses directly on the mixing process This book includes References and citations to existing

academic works contributors draw new conclusions from their personal research interviews and experience Models innovative methodological approaches to studying music production Helps specify the term record production especially as it is currently used in the broader field of music production studies

Arguing about Art Alex Neill, Aaron Ridley, 2002
 Arguing about Art 2nd Edition is an expanded and revised new edition of this highly acclaimed anthology This lively collection presents twenty seven readings in a clear and accessible format discussing the major themes and arguments in aesthetics Alex Neill and Aaron Ridley s introductions provide a balanced account of each topic and highlight the important questions that are raised in the readings The new sections of the book are The Art of Food Rock Music and Culture Enjoying Horror Art and Morality and Public Art In addition many of the introductions have been updated and each section includes suggestions for further reading

Remixing Wong Kar-wai Giorgio Biancorosso, 2024-11-08 Like his fellow filmmakers Stanley Kubrick Quentin Tarantino and Sofia Coppola Wong Kar wai crafts the soundtracks of his films by jettisoning original scores in favor of commercial recordings In Remixing Wong Kar wai Giorgio Biancorosso examines the combinatorial practice at the heart of Wong s cinema to retheorize musical borrowing appropriation and repurposing Wong s irrepressible penchant for poaching music from other films whether old Chinese melodramas Hollywood blockbusters or European art films subsumes familiar music under his own brand of cinema As Wong combs through musical and cinematic archives and splices disparate music together exceedingly well known music loses its previous associations and acquires an infinite new constellation of meanings in his films Drawing on Claude L vi Strauss s concept of bricolage Biancorosso contends that Wong s borrowing is akin to a practice of creative destruction in which Wong becomes a bricoleur who remixes music at hand to create new and complete self sustaining statements By outlining Wong s modus operandi of indiscriminate borrowing and remixing Biancorosso prompts readers to reconsider the significance of transforming preexisting music into new compositions for film and beyond

The Ethnomusicology of Western Art Music Laudan Nooshin, 2013-10-23 Since the late 1980s the boundaries between the musicologies have become increasingly blurred Most notably a growing number of musicologists have become interested in the ideas and methodologies of ethnomusicology and in particular in applying one of the central methodological tools of ethnomusicology ethnography to the study of Western art music a tradition which had previously been studied primarily through scores recordings and other historical sources Alongside this since the 1970s a small number of ethnomusicologists have also written about Western art music thus complicating the idea of ethnomusicology as the study of other music Indeed there has been a growth in this area of scholarship in recent years Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition as shown in the writings presented in this book The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds exploring a variety of issues including music in orchestral outreach programmes new audiences for classical music concerts music and conflict transformation

ethnographic study of the rehearsal process and the politics of a high profile music festival This book was originally published as a special issue of Ethnomusicology Forum

Sonic Writing Thor Magnusson, 2019-02-21 Sonic Writing explores how contemporary music technologies trace their ancestry to previous forms of instruments and media Studying the domains of instrument design musical notation and sound recording under the rubrics of material symbolic and signal inscriptions of sound the book describes how these historical techniques of sonic writing are implemented in new digital music technologies With a scope ranging from ancient Greek music theory medieval notation early modern scientific instrumentation to contemporary multimedia and artificial intelligence it provides a theoretical grounding for further study and development of technologies of musical expression The book draws a bespoke affinity and similarity between current musical practices and those from before the advent of notation and recording stressing the importance of instrument design in the study of new music and projecting how new computational technologies including machine learning will transform our musical practices Sonic Writing offers a richly illustrated study of contemporary musical media where interactivity artificial intelligence and networked devices disclose new possibilities for musical expression Thor Magnusson provides a conceptual framework for the creation and analysis of this new musical work arguing that contemporary sonic writing becomes a new form of material and symbolic design one that is bound to be ephemeral a system of fluid objects where technologies are continually redesigned in a fast cycle of innovation

Time in the Blues Julia Simon, 2017 Immediate and spontaneous the blues focuses on the present moment creating an experience of time for performer and listener Time in the Blues offers an interdisciplinary analysis of the forms of temporality produced by and reflected in the blues within the historical context of Jim Crow segregation sharecropping racist violence and migration

Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 2011-03-17 A successor to the acclaimed Music and Emotion The Handbook of Music and Emotion provides comprehensive coverage of the field in all its breadth and depth As well as summarizing what is currently known about music and emotion it will also stimulate further research in promising directions that have been little studied

Music, Performance, Meaning Nicholas Cook, 2017-07-05 This selection of sixteen of Nicholas Cook's essays covers the period from 1987 to 2004 and brings out the development of the author's ideas over these years In particular the two keywords of the title Meaning and Performance represent critical directions that expand to the point that by the end of the book they become coextensive music is seen as social action and meaning as created by that action Within this overall direction a wide variety of topics is explored ranging from Beethoven to Schenker from Chinese qin music to jazz and rock from perceptual psychology to sketch studies and analysis of record sleeves A substantial introduction draws out the links and differences between the essays sometimes critiquing them and always setting them into the developing context of the author's work as a whole

[The Blackwell Guide to Aesthetics](#) Peter Kivy, 2009-02-09 The Blackwell Guide to Aesthetics is the most authoritative survey of the central issues in contemporary aesthetics available The volume features eighteen newly

commissioned papers on the evaluation of art the interpretation of art and many other forms of art such as literature movies and music Provides a guide to the central traditional and cutting edge issues in aesthetics today Written by a distinguished cast of contributors including Peter Kivy George Dickie Noël Carroll Paul Guyer Ted Cohen Marcia Eaton Joseph Margolis Berys Gaut Nicholas Wolterstorff Susan Feagin Peter Lamarque Stein Olsen Francis Sparshott Alan Goldman Jenefer Robinson Mary Mothersill Donald Crawford Philip Alperson Laurent Stern and Amie Thomasson Functions as the ideal text for undergraduate and graduate courses in aesthetics art theory and philosophy of art

Words, Music, and the Popular

Thomas Gurke, Susan Winnett, 2022-01-03 Words Music and the Popular Global Perspectives on Intermedial Relations opens up the notion of the popular drawing useful links between wide ranging aspects of popular culture through the lens of the interaction between words and music This collection of essays explores the relation of words and music to issues of the popular It asks What is popularity or the popular and what role does music play in it What is the function of the popular and is pop a system How can popularity be explained in certain historical and political contexts How do class gender race and ethnicity contribute to and complicate an understanding of the popular What of the popularity of verbal art forms How do they interact with music at particular times and throughout different media

The SAGE Handbook of Popular Music

Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of The Political Force of Musical Beauty 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

Resounding International Relations M.I.

Franklin,2016-09-23 This book explores a provocative area of inquiry for critical theory and research into world politics and popular culture music Not just because political science barely engages with anything musical but also because it is clear that many opportunities for critical scholarship and reflection on global politics and economics are present in the spaces and relationships created by organized sound It is easy to focus on the textual elements of music but there is more at stake than just the words Critical reflection on the intersections between music and politics also need to take into account the visceral and non verbal elements such as counterpoint and harmony polyphony and dissonance noise rhymes rhythms performance and the visual aural dimensions to music making **Music, Passion, and Cognitive Function** Leonid

Perlovsky,2017-02-25 Music Passion and Cognitive Function examines contemporary cognitive theories of music why they cannot explain music s power over us and the origin and evolution of music The book presents experimental confirmations of the theory in psychological and neuroimaging research discussing the parallel evolution of consciousness musical styles and cultures since Homer and King David In addition it explains that in much wisdom is much grief due to cognitive dissonances created by language that splits the inner world Music enables us to survive in this sea of grief overcomes discomforts and stresses of acquiring new knowledge and unifies the soul hence the power of music Provides a foundation of music theory Demonstrates how emotions motivate interaction between cognition and language Covers differentiation and synthesis in consciousness Compares the parallel evolution of music and cultures Examines the idea of music overcoming cognitive dissonances **Audible Infrastructures** Kyle Devine,Alexandrine Boudreault-Fournier,2021 Our day to day musical

enjoyment seems so simple so easy so automatic Songs instantly emanate from our computers and phones at any time of day The tools for playing and making music such as records and guitars wait for us in stores ready for purchase and use And when we no longer need them we can leave them at the curb where they disappear effortlessly and without a trace These casual engagements often conceal the complex infrastructures that make our musical cultures possible Audible Infrastructures takes readers to the sawmills mineshafts power grids telecoms networks transport systems and junk piles that seem peripheral to musical culture and shows that they are actually pivotal to what music is how it works and why it matters Organized into three parts dedicated to the main phases in the social life and death of musical commodities resources and production circulation and transmission failure and waste this book provides a concerted archaeology of music s media infrastructures As contributors reveal the material environmental realities and political economic conditions of music and listening they open our eyes to the hidden dimensions of how music is made delivered and disposed of In rethinking our responsibilities as musicians and listeners this book calls for nothing less than a reconsideration of how music comes to sound

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Musical Worlds New Directions In The Philosophy Of Music Introduction

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