Current Thought In Musicology

Current Thought in Musicology—John W. Grubbs 2014-12-01 Current Thought in Musicology covers a variety of topics, ranging from the Middle Ages to the present and touching on all the major disciplines of musicology: music history, theory and composition, music education, and performance. Taken together, the nine papers constitute a broad overview of the direction of music scholarship in the 1970s. In “Tractatus Esthetico-Semioticus: Model of the Systems of Human Communication,” Charles Seeger presents a model of the situations in which the study of humanistic art may best be conducted. Charles Hamm writes in “The Ecstatic and the Didactic: A Pattern in American Music” of the pattern of conflicting points of view in music history and theory. American composer Elliott Carter, in his chapter titled “Music and the Time Screen,” presents a lucid explanation of his compositional process, including his concept of musical time. In “Instruments and Voices in the Fifteenth-Century Chanson,” Howard Mayer Brown suggests the nature of fifteenth-century performance, drawn from iconography and various musical sources. “Nottebohm Revisited,” by Lewis Lockwood, reexamines Beethoven’s sketchbooks, showing the extent to which performing editions of his work must be updated. Daniel Heartz’s article, “The Chanson in the Humanist Era,” is multidisciplinary and will interest a variety of scholars, including French historians and French literary historians. Gilbert Chase applies structuralism to musicological studies in his chapter, “Musicology, History, and Anthropology: Current Thoughts.” The concluding essays, “The Prospects for Research in Medieval Music in the 1970’s,” by Gilbert Reaney, and “The Library of the Mind: Observations on the Relationship between Musical Scholarship and Bibliography,” by Vincent Duckles, provide a unique view of the opportunities for further work in these areas. The volume also includes an introduction by the editor, notes on the contributors, and an index. Current Thought in Musicology is the result of a symposium held at the University of Texas at Austin in 1971.

Changing Thought in Music Education—Warren Frank Prince 1963

Modeling Ethnomusicology—Timothy Rice 2017-03-02 Ethnomusicology is an academic discipline with a very broad mandate: to understand why and how human beings are musical through the study of music in all its geographical and historical diversity. Ethnomusicological scholarship, however, has been remiss in articulating such goals, methods, and theories. A renowned figure in the field, Timothy Rice is one of the few scholars to regularly address this problem. In this volume, he offers a compilation of essays drawn from across his career that finds implicit and yet largely unrecognized patterns unifying ethnomusicology over its recent history. Modeling Ethnomusicology summarizes thirty years of thinking about the field of ethnomusicology as Rice frames and reframes the content of eight of his most important essays from their original context in relation to the
environment of today's ethnomusicology. Rice proposes a variety of models meant to guide students and researchers in their study of ethnomusicology. Some of these models pull together disparate strands of the field, while others propose heuristic models that generate questions for researchers as they plan and conduct their research. A new introduction to these essays reviews the history of his writing about ethnomusicology and proposes an innovative model for theorizing in ethnomusicology by ethnomusicologists. This book will be an enduring, essential text in undergraduate and graduate ethnomusicology classrooms, as well as a must-buy for established scholars in the field.

Church Music-Richard C. Von Ende 1980 No descriptive material is available for this title.

Music in the Late Twentieth Century-Richard Taruskin 2006-08-14 The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

The Treasury; a Magazine of Religious and Current Thought for Pastor and People- 1885

The Oxford Handbook of Western Music and Philosophy-Tomás McAuley 2020-12-04 Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.
Silence-Adam Jaworski 1997

Early Music History: Volume 13-Iain Fenlon 1995-02-23 Concerned with the study of music from the early Middle Ages to the seventeenth century. Includes articles on French 16th-century music, theatre and poetry

In Praise of Music-Charles Sayle 1897

School Music Monthly- 1900

Research Guide to Musicology-James W. Pruett 1985

Music- 1897

The American Music Teacher- 1985

Genre in Popular Music-Fabian Holt 2007-10-01 Through a collection of case studies, the author examines why music categories and music genres are debated, and why the terms used to describe these categories and genres are always changing.

Self Culture for Young People: Music, the fine arts, and the drama-Andrew Sloan Draper 1907

Women Music Educators in the United States-Sondra Wieland Howe 2013-11-07 Although women have been teaching and performing music for centuries, their stories are often missing from traditional accounts of the history of music education. In Women Music Educators in the United States: A History, Sondra Wieland Howe provides a comprehensive narrative of women teaching music in the United States from colonial days until the end of the twentieth century. Defining music education broadly to include home, community, and institutional settings, Howe draws on sources from musicology, the history of education, and social history to offer a new perspective on the topic.

Address at Music Hall, Cincinnati, Ohio, on the Occasion of the Removal of the Remains of Salmon P. Chase, to Spring Grove Cemetery-George Hoadly 1887

The Memetics of Music-Steven Jan 2017-07-05 Richard Dawkins's formulation of the
meme concept in his 1976 classic The Selfish Gene has inspired three decades of work in what many see as the burgeoning science of memetics. Its underpinning theory proposes that human culture is composed of a multitude of particulate units, memes, which are analogous to the genes of biological transmission. These cultural replicators are transmitted by imitation between members of a community and are subject to mutational-evolutionary pressures over time. Despite Dawkins and several others using music in their exemplifications of what might constitute a meme, these formulations have generally been quite rudimentary, even na. This study is the first musicologically-orientated attempt systematically to apply the theory of memetics to music. In contrast to the two points of view normally adopted in music theory and analysis - namely those of the listener and the composer - the purpose of this book is to argue for a distinct and illuminating third perspective. This point of view is metaphorical and anthropomorphic, and the metaphor is challenging and controversial, but the way of thinking adopted has its basis in well-founded scientific principles and it is capable of generating insights not available from the first two standpoints. The perspective is that of the (selfish) replicated musical pattern itself, and adopting it is central to memetics. The approach taken is both theoretical and analytical. Starting with a discussion of evolutionary thinking within musicology, Jan goes on to cover the theoretical aspects of the memetics of music, ranging from quite abstract philosophical speculation to detailed consideration of what actually constitutes a meme in music. In doing so, Jan draws upon several approaches current in music theory, including Schenkerism and Narmour’s implication-realization model. To demonstrate the practical utility of the memetic perspective, Chapter 6 applies it analytically, tracing the transmission o

Women, Music, Culture-Julie C. Dunbar 2020-12-31 Women, Music, Culture: An Introduction, Third Edition is the first undergraduate textbook on the history and contributions of women in a variety of musical genres and professions, ideal for students in Music and Gender Studies courses. A compelling narrative, accompanied by 112 guided listening experiences, brings the world of women in music to life. The author employs a wide array of pedagogical aides, including a running glossary and a comprehensive companion website with links to Spotify playlists and supplementary videos for each chapter. The musical work of women throughout history—including that of composers, performers, conductors, technicians, and music industry personnel—is presented using both art music and popular music examples. New to this edition: An expansion from 57 to 112 listening examples conveniently available on Spotify. Additional focus on intersectionality in art and popular music. A new segment on Music and #MeToo and increased coverage of protest music. Additional coverage of global music. Substantial updates in popular music. Updated companion website materials designed to engage all learners.

The International Cyclopedia-Harry Thurston Peck 1898

Music can answer questions that often confound more discursive modes of thought. Music takes concepts that are all too familiar, reframes these concepts, and returns them to us with incisive clarity and renewed vision. Unity is one of these "all too familiar concepts," thrown around by politicians, journalists, and pastors as if we all know what it means. By turning to music, especially musical space, the relational structure of unity becomes less abstract and more tangible within our philosophy. Arnold Schoenberg, as an inherently musical thinker, is our guide in this study of unity. His reworking of musical structure, dissonance, and metaphysics transformed the tonal language and aesthetic landscape of twentieth-century music. His philosophy of compositional unity helps us to deconstruct and reconceive how unity can be understood and worked with both aesthetically and theologically. This project also critiques Schoenberg's often monadic musical metaphysic by turning to Colin Gunton's conviction that the particularity and unity at the heart of God's triune being should guide all of our theological endeavors. Throughout, music accompanies our thinking, demonstrating not only how theology can benefit the philosophy of music but also how the philosophy of music can enrich and augment theological discourse.

Creative DBT Activities Using Music-Deborah Spiegel 2020-03-19 This book provides clinicians (particularly those specialising in DBT) with music activities and creative ideas to implement with existing practices, to strengthen what clients are being taught in DBT skills groups. These new ideas can be used with clients individually, in groups, or be given as homework. The first part of the book consists of group activities for therapists and group leaders to use. In part two each DBT skill is presented with its own activity, written in with clear step by step instructions. The skills gained will be particularly beneficial for individuals who have difficulty regulating or dealing with their emotions and this guide improves clinicians' confidence and skill in aiding these individuals innumerably.
The Music of Thought in the Poetry of George Oppen and William Bronk

Henry Weinfield 2009-03-01

George Oppen (1908–1984), born into a prosperous German Jewish family, began his career as a protégé of Ezra Pound and a member of the Objectivist circle of poets; he eventually broke with Pound and became a member of the Communist party before returning to poetry more than twenty-five years later. William Bronk (1918–1999), by contrast, a descendant of the first European families in New York, was influenced by the works of Shakespeare, the King James Bible, and the work of the New England writers of the American Renaissance. Despite differences in background and orientation, the two men formed a deep friendship and shared a similar existential outlook. As Henry Weinfield demonstrates in this searching and original study, Oppen and Bronk are extraordinary thinkers in poetry who struggled with central questions of meaning and value and whose thought acquires the resonance of music in their work. These major writers created poetry of enduring value that has exerted an increasing influence on younger generations of poets. From his careful readings of Oppen’s and Bronk’s poetry to his fascinating examination of the letters they exchanged, Weinfield provides important aesthetic, epistemological, and historical insights into their poetry and poetic careers. In bringing together for the first time the work of two of the most important poets of the postwar generation, The Music of Thought not only illuminates their poetry but also raises important questions about American literary history and the categories in terms of which it has generally been interpreted.
**Music Research**-Laurie J. Sampsel 2009 Introduces music students to the major print and electronic research tools available to them both for graduate-level music bibliography or research courses and for any music courses requiring students to write research papers. It guides students to the most significant English-language research tools and resources, reference titles in major areas, and the principal sources in French, German, Italian, and Spanish.--Publisher's description.
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