

KEEPING SCORE

MUSIC, DISCIPLINARITY, CULTURE



EDITED BY DAVID SCHWARTZ, ANAND KASSABIAN, AND LAWRENCE STEEL

Keeping Score Music Disciplinary Culture

Michael Talbot



Keeping Score Music Disciplinarity Culture:

Keeping Score David Schwarz, Anahid Kassabian, Lawrence Siegel, 1997 *Keeping Score* is a diverse collection of essays that argues for and demonstrates the current effort to redefine the methods goals and scope of musical scholarship This volume gives voice to new directions in music studies including traditional and new musicology music and psychoanalysis music and film popular music studies and gay and lesbian studies These essays speak to music study from within its own language and enter into important conversations already taking place across disciplinary boundaries throughout the academy

Reimagining Music Theory Chris Stover, 2024-12-27 *Reimagining Music Theory Contexts Communities Creativities* invites instructors to rethink how we teach music theory challenging the traditional classical canon based pedagogy and offering new and alternative approaches The study and teaching of music theory are at a crucial and invigorating crossroads as conversations are being held about contesting canons transforming pedagogical practices and finding meaningful ways to make the field inclusive and diverse in repertoire methods and student experiences This book aims to reimagine music theory as an explicitly and radically dialogic creative nimble transdisciplinary space where thinking and acting can be both deep and broad where pluralities of knowledge systems and ways of doing and being can interact and mutually inform one another and where teachers learn from students as much as the other way around Rethinking what counts as music fundamentals opening music theory to a plurality of global practices and considering music theory as a creative and community practice are all addressed Incorporating interviews with scholar teachers at the forefront of innovative music theory pedagogy throughout the book offers music theory professors and instructors frameworks for enacting meaningful change in the music theory classroom

The SAGE Handbook of Cultural Analysis Tony Bennett, John Frow, 2008-03-26 A genuine one stop

reference point for the many many differing strands of cultural analysis This isn't just one contender among many for the title of best multidisciplinary overview this is a true heavyweight Matt Hills Cardiff University An achievement and a delight both compelling and useful Beverley Skeggs Goldsmiths University of London With the cultural turn the concept of culture has assumed enormous importance in our understanding of the interrelations between social political and economic structures patterns of everyday interaction and systems of meaning making In *The SAGE Handbook of Cultural Analysis* the leading figures in their fields explore the implications of this paradigm shift Part I looks at the major disciplines of knowledge in the humanities and social sciences asking how they have been reshaped by the cultural turn and how they have elaborated distinctive new objects of knowledge Parts II and III examine the questions arising from a practice of analysis in which the researcher is drawn reflexively into the object of study and in which methodological frameworks are rarely given in advance Addressed to academics and advanced students in all fields of the social sciences and humanities *The SAGE Handbook of Cultural Analysis* is at once a synthesis of advances in the field with a comprehensive coverage of the scholarly literature and a collection of original and provocative essays by some of the brightest intellectuals of our time

Women in Music Karin

Pendle, Melinda Boyd, 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 [Music Sociology](#) Raphaël Nowak, Andy Bennett, 2022-05-24 *Music Sociology* critically evaluates current approaches to the study of music in sociology and presents a broad overview of how music is positioned and represented in existing sociological scholarship It then goes on to offer a new framework for approaching the sociology of music taking music itself as a starting point and considering what music sociology can learn from related disciplines such as critical musicology ethnomusicology and cultural studies As a central form of leisure consumption and cultural production music has attracted significant attention from sociologists who seek to understand its deeper socio cultural meaning With case studies that address sound environments consumption media technologies local scenes music heritage and ageing the authors highlight the distinctive nature of musical experience and show how sociology can illuminate it Providing both a survey of existing perspectives the sociology of music and a thought provoking discussion of how the field can move forward this concise and accessible book will be a vital reading for anyone teaching or studying music from a sociological standpoint **The Symphony Concert in Nazi Germany** Neil Gregor, 2025-05-30 A new history of how the musical worlds of German towns and cities were transformed during the Nazi era In the years after the Nazis came to power in January 1933 and throughout the Second World War all aspects of life in Germany changed Despite the social and political upheaval gentle citizens continued to attend concerts In this book historian Neil Gregor surveys how the classical concert scene was impacted in Nazi Germany Taking the perspective of the audience rather than institutions or performers Gregor delves into the cultural lives of ordinary Germans under conditions of dictatorship Did the ways in which Germans heard music in the period change Did a Nazi way of listening emerge For audiences Gregor shows changes to the concert experience were small and often took place around the edges This combined with the preserved idea of the concert hall as a space of imagined civility and cultivation led many concertgoers and music lovers to claim after the war that their field and their practice had been innocent a place to retreat from the vicious violence and racism of the Nazi regime Drawing on untapped archival sources *The Symphony Concert in Nazi Germany* reveals that the true history was one of disruption but also of near seamless adaptation Through countless small acts the symphony concert was reframed within the languages of strident nationalism racism and militarism to ensure its place inside the cultural cosmos of National Socialist Germany **The Business of Music** Michael Talbot, 2002-01-01 Is business for music a regrettable necessity or a spur to creativity In the 11 essays in this text the authors wrestle with this question from the perspective of their chosen area of research [Queering the Pitch](#) Philip Brett, Elizabeth Wood, Gary C Thomas, 2013-02-01 When the first edition of *Queering the Pitch* was published in early 1994 it was immediately hailed as a

landmark and defining work in the new field of Gay Musicology In light of the explosion of Gay Musicology since 1994 a new edition of *Queering the Pitch* is timely and needed In this new work the editors are including a landmark essay by Philip Brett on Gay Musicology its history and scope The essay itself has become a cause celebre and this will be its first full appearance in print Along with this new historical essay the editors are contributing a new introduction that outlines the changes that have occurred over the last decade as Gay Musicology has grown Consuming Music in the Digital Age Raphaël

Nowak,2016-01-26 This book addresses the issue of music consumption in the digital era of technologies It explores how individuals use music in the context of their everyday lives and how in return music acquires certain roles within everyday contexts and more broadly in their life narratives *British Music and Modernism, 1895-1960* Matthew Riley,2017-07-05

Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertoire as insular in its references and backward in its style and syntax escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization *Listening in Action* Rebecca

Rinsema,2016-10-14 In an age when students come to class with more varied music listening preferences and experiences than ever before music educators can find themselves at a loss for how to connect with their students *Listening in Action* provides the beginnings of a solution to this problem by characterizing students contemporary music listening experiences as they are mediated by digital technologies Several components of contemporary music listening experiences are described including the relationship between music listening experiences and listener engagements with other activities listener agency in creating playlists and listening experiences as a whole and the development of adolescent identities as related to the agency afforded by music listening devices The book provides an accessible introduction to scholarship on music listening across the disciplines of musicology ethnomusicology sociology of music psychology of music and music education By reading *Listening in Action* music educators can gain an understanding of recent theories of music listening in everyday life and how those theories might be applied to bridge the gap between music pedagogies and students who encounter music in a heavily mediated postperformance world Professional Music-Making in London Stephen Cottrell,2017-11-28

Professional Music Making in London is an engaging yet innovative study which examines the lives and work of Western art musicians from an ethnographic perspective Drawing in part on his own professional experience Stephen Cottrell considers to what extent musicians in Western society conform to Alan Merriam's paradigmatic assessment of them as having low status yet high respect as well as being given an unusual degree of licence to deviate from convention The book draws on a

wide variety of approaches from scholars elsewhere from ethnomusicologists such as Bruno Nettl and Henry Kingsbury performance theorists such as Richard Schechner and Victor Turner as well as psychologists such as Sigmund Freud and Melanie Klein This rich intellectual heritage provides the framework for discussion of a variety of themes including how musicians conceive their self identity and how this is negotiated in the professional musical world how the deputy system facilitates musical exchange and engenders gift relationships how humour lubricates social and musical relationships and mitigates the stresses of musicians lives and how the events in which musicians participate can be viewed as quasi rituals and thus related to analogous events in non Western cultures The focus of this study is on professional music making in London one of the world s busiest centres of musical performance Yet the issues raised and explored are deeply relevant to other major centres of Western art music such as New York Berlin or Sydney Ethnomusicologists anthropologists musicologists performers teachers and concert goers will find this book a stimulating insight into and investigation of Western art musicians and their place in today s world

The Oxford Handbook of Time in Music Mark Doffman, Emily Payne, Toby Young, 2021-12-17 Music represents one of humanity s most vivid contemplations on the nature of time itself The ways that music can modify intensify and even dismantle our understanding of time s passing is at the foundation of musical experience and is common to listeners composers and performers alike The Oxford Handbook of Time in Music provides a range of compelling new scholarship that examines the making of musical time its effects and structures Bringing together philosophical psychological and socio cultural understandings of time in music the chapters highlight the act of making not just as cultural construction but also in terms of the perceptual cognitive underpinnings that allow us to make sense of time in music Thus the Handbook is a unique synthesis of divergent perspectives on the nature of time in music With its focus on contemporary music while paying attention to some of the generative temporalities of the nineteenth century the volume establishes the richness and complexity of so much current music making and in the process overcomes historic demarcations between art and popular musics

The Bloomsbury Handbook of the Anthropology of Sound Holger Schulze, 2020-12-10 The Bloomsbury Handbook of the Anthropology of Sound presents the key subjects and approaches of anthropological research into sound cultures What are the common characteristics as well as the inconsistencies of living with and around sound in everyday life This question drives research in this interdisciplinary area of sound studies it propels each main chapter of this handbook into a thoroughly different world of listening experiencing receiving sensing dreaming naming desiring and crafting sound This handbook is composed of six sections sonic artifacts sounds and the body habitat and sound sonic desires sounds and machines and overarching sensologies The individual chapters explore exemplary research objects and put them in the context of methodological approaches historical predecessors research practices and contemporary research gaps This volume offers therefore one of the broadest most detailed and instructive overviews on current research in this area of sensory anthropology

The Bloomsbury Handbook of Rock Music Research Allan

Moore,Paul Carr,2020-07-09 The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today More than 50 years into its life and we still ask what is rock music why is it studied and how does it work both as music and as cultural activity This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more The text is divided into four major sections practice of rock analysis performance and recording theories business of rock and social and culture issues Each chapter combines two approaches providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions *Understanding Video Game Music*

Tim Summers,2016-09-08 *Understanding Video Game Music* develops a musicology of video game music by providing methods and concepts for understanding music in this medium From the practicalities of investigating the video game as a musical source to the critical perspectives on game music using examples including Final Fantasy VII Monkey Island 2 SSX Tricky and Silent Hill these explorations not only illuminate aspects of game music but also provide conceptual ideas valuable for future analysis Music is not a redundant echo of other textual levels of the game but central to the experience of interacting with video games As the author likes to describe it this book is about music for racing a rally car music for evading zombies music for dancing music for solving puzzles music for saving the Earth from aliens music for managing a city music for being a hero in short it is about music for playing Musical Meaning and Human Values Keith

Chapin,Lawrence Kramer,2009-08-25 Musical understanding has evolved dramatically in recent years principally through a heightened appreciation of musical meaning in its social cultural and philosophical dimensions This collection of essays by leading scholars addresses an aspect of meaning that has not yet received its due the relation of meaning in this broad humanistic sense to the shaping of fundamental values The volume examines the open and active circle between the values and valuations placed on music by both individuals and societies and the discovery through music of what and how to value With a combination of cultural criticism and close readings of musical works the contributors demonstrate repeatedly that to make music is also to make value in every sense They give particular attention to values that have historically enabled music to assume a formative role in human societies to foster practices of contemplation fantasy and irony to explore sexuality subjectivity and the uncanny and to articulate longings for unity with nature and for moral certainty Each essay in the collection shows in its own way how music may provoke transformative reflection in its listeners and thus help guide humanity to its own essential embodiment in the world The range of topics is broad and developed with an eye both to the historical specificity of values and to the variety of their possible incarnations The music is both canonical and noncanonical old and new Although all of it is classical the contributors treatment of it yields conclusions that apply well beyond the classical sphere The composers discussed include Gabrieli Marenzio Haydn Beethoven Mendelssohn Brahms Wagner Puccini

Hindemith Schreker and Henze Anyone interested in music as it is studied today will find this volume essential reading

Music as Image Benjamin Nagari, 2015-06-26 Through a theoretical and practical exploration of Jungian and post Jungian concepts surrounding image this book moves beyond the visual scope of imagery to consider the presence and expression of music and sound as well as how the psyche encounters expanded images archetypal personal or cultural on both conscious and unconscious levels By closely examining music in film Nagari considers music's complementary enhancing meaningful and sometimes disruptive contribution to expressive images Chapters present a Jungian approach to music in film highlighting how music image functions both independently and in conjunction with the visual image and suggesting further directions in areas of research including music therapy and autism Divided into three cumulative parts Part I explores the Jungian psychological account of the music image Part II combines theory with practice in analysing how the auditory image works with the visual to create the film as a whole experience and Part III implements a specific understanding of three individual film cases of different genres eras and styles as psychologically scrutinised case histories Music as Image will be of interest to academics and students in the fields of applied psychoanalysis and Jungian psychology music film and cultural studies With implications for music therapy and other art based therapies it will also be relevant for practising psychotherapists

Making Light Raymond Knapp, 2018-02-07 Raymond Knapp traces the musical legacy of German Idealism as it led to the declining prestige of composers such as Haydn while influencing the development of American popular music in the nineteenth century showing how the existence of camp in Haydn and American music offer ways of reassessing Haydn's oeuvre

The Music of Joni Mitchell Lloyd Whitesell, 2008 Joni Mitchell is one of the foremost singer songwriters of the late twentieth century Yet despite her reputation influence and cultural importance a detailed appraisal of her musical achievement is still lacking Whitesell presents a thorough exploration of Mitchell's musical style sound and structure in order to evaluate her songs from a musicological perspective His analyses are conceived within a holistic framework that takes account of poetic nuance cultural reference and stylistic evolution over a long adventurous career Mitchell's songs represent a complex meticulously crafted body of work The Music of Joni Mitchell offers a comprehensive survey of her output with many discussions of individual songs organized by topic rather than chronology Individual chapters each explore a different aspect of her craft such as poetic voice harmony melody and large scale form A separate chapter is devoted to the central theme of personal freedom as expressed through diverse symbolic registers of the journey quest bohemianism creative license and spiritual liberation Previous accounts of Mitchell's songwriting have tended to favor her poetic vision expansive verse structures and riveting vocal delivery Whitesell fills out this account with special attention to musical technique showing how such traits as complex or conflicting sonorities dualities of harmonic mode dialectical tensions of texture and register intricately layered instrumental figuration and a variable vocal persona are all essential to her distinctive identity as a songwriter The Music of Joni Mitchell develops a set of conceptual tools geared

specifically to Mitchell's songs in order to demonstrate the extent of her technical innovation in the pop song genre to give an account of the formal sophistication and rhetorical power characterizing her work as a whole and to provide grounds for the recognition of her intellectual stature as a composer within her chosen field

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Table of Contents Keeping Score Music Disciplinarity Culture

1. Understanding the eBook Keeping Score Music Disciplinarity Culture
 - The Rise of Digital Reading Keeping Score Music Disciplinarity Culture
 - Advantages of eBooks Over Traditional Books
2. Identifying Keeping Score Music Disciplinarity Culture
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Keeping Score Music Disciplinarity Culture
 - User-Friendly Interface
4. Exploring eBook Recommendations from Keeping Score Music Disciplinarity Culture

- Personalized Recommendations
- Keeping Score Music Disciplinarity Culture User Reviews and Ratings
- Keeping Score Music Disciplinarity Culture and Bestseller Lists
- 5. Accessing Keeping Score Music Disciplinarity Culture Free and Paid eBooks
 - Keeping Score Music Disciplinarity Culture Public Domain eBooks
 - Keeping Score Music Disciplinarity Culture eBook Subscription Services
 - Keeping Score Music Disciplinarity Culture Budget-Friendly Options
- 6. Navigating Keeping Score Music Disciplinarity Culture eBook Formats
 - ePub, PDF, MOBI, and More
 - Keeping Score Music Disciplinarity Culture Compatibility with Devices
 - Keeping Score Music Disciplinarity Culture Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Keeping Score Music Disciplinarity Culture
 - Highlighting and Note-Taking Keeping Score Music Disciplinarity Culture
 - Interactive Elements Keeping Score Music Disciplinarity Culture
- 8. Staying Engaged with Keeping Score Music Disciplinarity Culture
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Keeping Score Music Disciplinarity Culture
- 9. Balancing eBooks and Physical Books Keeping Score Music Disciplinarity Culture
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Keeping Score Music Disciplinarity Culture
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Keeping Score Music Disciplinarity Culture
 - Setting Reading Goals Keeping Score Music Disciplinarity Culture
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Keeping Score Music Disciplinarity Culture

- Fact-Checking eBook Content of Keeping Score Music Disciplinarity Culture
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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