



# EXPLAINING MUSIC

ESSAYS AND EXPLORATIONS

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LEONARD B. MEYER

# Explaining Music Essays And Explorations

**Leonard B. Meyer**



## **Explaining Music Essays And Explorations:**

Explaining Music Leonard B. Meyer, 2023-11-15      Explaining Music Leonard B. Meyer, 1973      **Explaining Music** Leonard B. Meyer, 1978      **The Oxford Handbook of Critical Concepts in Music Theory** Alexander Rehding, Steven Rings, 2019-11-19 Music Theory has a lot of ground to cover Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail as other new topics become more pressing The short time we spend with them in the classroom belies the complexity and in many cases the contradictions underlying these concepts This book takes the time to tarry over these complexities probe the philosophical assumptions on which these concepts rest and shine a light on all their iridescent facets This book presents music theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music theoretical project on the largest scale The approaches individual authors take range from philosophical historical or analytical to systematic cognitive and critical theoretical covering the whole diverse spectrum of contemporary music theory In some cases authors explore concepts that have not yet been widely added to the theorist s toolkit but deserve to be included in other cases concepts are expanded beyond their core repertory of application This collection does not shy away from controversy Taken in their entirety the essays underline that music theory is on the move exploring new questions new repertoires and new approaches This collection is an invitation to take stock of music theory in the early twenty first century to look back and to encourage discussion about its future directions Its chapters open up a panoramic view of the contemporary music theoretical landscape with its expanding repertoires and changing guiding questions and offers suggestions as to where music theory is headed in years to come      **The Oxford Handbook of Music and Disability Studies** Blake Howe, Stephanie Jensen-Moulton, Neil William Lerner, Joseph Nathan Straus, 2016 Like race gender and sexuality disability is a social and cultural construction Music musicians and music making simultaneously embody and shape representations and narratives of disability Disability culturally stigmatized minds and bodies is one of the things that music in all times and places can be said to be about

**The Routledge Handbook of Music Signification** Esti Sheinberg, William P. Dougherty, 2020-03-17 The Routledge Handbook of Music Signification captures the richness and complexity of the field presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross disciplinary approaches to the subject Examinations of music signification have been an essential component in thinking about music for millennia but it is only in the last few decades that music signification has been established as an independent area of study During this time the field has grown exponentially incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean Research in music signification typically embraces concepts and practices imported from semiotics literary criticism linguistics the visual arts philosophy sociology history and psychology among others By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced and by encouraging

critical dialogues this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification This book addresses a wide array of readers from scholars who specialize in this and related areas to the general reader who is curious to learn more about the ways in which music makes sense      **"Irony, Satire, Parody and the Grotesque in the Music of Shostakovich "** Esti Sheinberg,2017-07-05 The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years Most of the relevant literature however is of a biographical nature The focus of this book is musical irony It offers new methodologies for the semiotic analysis of music and inspects the ironical messages in Shostakovich s music independently of political and biographical bias Its approach to music is interdisciplinary comparing musical devices with the artistic principles and literary analyses of satire irony parody and the grotesque Each one of these is firstly inspected and defined as a separate subject independent of music The results of these inspections are subsequently applied to music firstly music in general and then more specifically to the music of Shostakovich The composer s cultural and historical milieux are taken into account and where relevant inspected and analysed separately before their application to the music      Enacting Musical Time Mariusz Kozak,2020 A compelling approach among works on temporality phenomenology and the ecologies of the new sound worlds Enacting Musical Time argues that musical time is itself the site of the interaction between musical sounds and a situated embodied listener created by the moving bodies of participants engaged in musical activities      **Foundations of Musical Grammar** Lawrence M. Zbikowski,2017-08-24 In recent years music theorists have been increasingly eager to incorporate findings from the science of human cognition and linguistics into their methodology In the culmination of a vast body of research undertaken since his influential and award winning *Conceptualizing Music* OUP 2002 Lawrence M Zbikowski puts forward *Foundations of Musical Grammar* an ambitious and broadly encompassing account on the foundations of musical grammar based on our current understanding of human cognitive capacities Musical grammar is conceived of as a species of construction grammar in which grammatical elements are form function pairs Zbikowski proposes that the basic function of music is to provide sonic analogs for dynamic processes that are important in human cultural interactions He focuses on three such processes those concerned with the emotions the spontaneous gestures that accompany speech and the patterned movement of dance Throughout the book Zbikowski connects cognitive research with music theory for an interdisciplinary audience presenting detailed musical analyses and summaries of the basic elements of musical grammar      *The Oxford Handbook of Musical Variation* Jeffrey Swinkin,2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation

*Music and Conceptualization* Mark DeBellis,1995-10-27 This book is a philosophical study of the relations between

hearing and thinking about music The central problem it addresses is as follows how is it possible to talk about what a listener perceives in terms that the listener does not recognize By applying the concepts and techniques of analytic philosophy the author explores the ways in which musical hearing may be described as nonconceptual and how such mental representation contrasts with conceptual thought

*Musical Imaginations* David Hargreaves, Dorothy Miell, Raymond MacDonald, 2011-12-22 Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour though until recently they have been difficult to subject to empirical enquiry However music psychology and some allied disciplines have now developed both theoretically and methodologically to the point where some of these topics are now firmly within our grasp The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible

*Musical Imaginations* is a wide ranging multidisciplinary review of the latest theory and research on musical creativity performance and perception by some of the most eminent scholars in their respective disciplines The topics addressed in this book include the investigation of creativity and imagination in music and emotion composition and improvisation performance and performance traditions listening strategies different musical genres and cultural belief systems social collaboration identity formation and the development of psychologically based strategies and interventions for the enhancement of performing musicians With creativity now a topic of significant interest this book will be valuable to all those in the fields of psychology sociology neuroscience education as well as to musicians themselves dealing with practical as well as theoretical issues in music therapy performance and education The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible This book undertakes a multidisciplinary review of these developments It contains a wide range of contributions by some of the most eminent scholars in their respective disciplines representing a comprehensive account of the state of the art of theory and research on musical creativity performance and perception

**Interpreting Musical Gestures, Topics, and Tropes** Robert S. Hatten, 2017-09-04 Robert Hatten's new book is a worthy successor to his *Musical Meaning in Beethoven* which established him as a front rank scholar in questions of musical meaning Both how he approaches musical works and what he says about them are timely and to the point Musical scholars in both musicology and theory will find much of value here and will find their notions of musical meaning challenged and expanded

Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S Hatten's first book *Musical Meaning in Beethoven* IUP 1994 In addition to expanding theories of markedness topics and tropes Hatten offers a fresh contribution to the understanding of musical gestures as grounded in biological psychological cultural and music stylistic competencies By focusing on gestures

topics tropes and their interaction in the music of Mozart Beethoven and Schubert Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style Musical Meaning and Interpretation Robert S Hatten editor      **Reflections on the Musical Mind** Jay Schulkin,2013-07-28 What s so special about music We experience it internally yet at the same time it is highly social Music engages our cognitive affective and sensory systems We use music to communicate with one another and even with other species the things that we cannot express through language Music is both ancient and ever evolving Without music our world is missing something essential In *Reflections on the Musical Mind* Jay Schulkin offers a social and behavioral neuroscientific explanation of why music matters His aim is not to provide a grand unifying theory Instead the book guides the reader through the relevant scientific evidence that links neuroscience music and meaning Schulkin considers how music evolved in humans and birds how music is experienced in relation to aesthetics and mathematics the role of memory in musical expression the role of music in child and social development and the embodied experience of music through dance He concludes with reflections on music and well being *Reflections on the Musical Mind* is a unique and valuable tour through the current research on the neuroscience of music      *Musical Prodigies* Gary E. McPherson,2016-11-17 Child prodigies have been observed in a range of disciplines particularly music mathematics chess and art The question of what makes a prodigy has long been controversial Some have dismissed the notion of giftedness arguing that most famous prodigies had strong parental cultural and environmental influences that helped them develop their extraordinary abilities One recent theory suggested that anyone could achieve outstanding success in whatever endeavour they wanted with a minimum of 10 000 hours of practice Nevertheless many studies of prodigies have suggested that there might be strong underlying cognitive differences regarding their use of short term versus long term memory spatial memory imagery and language Whatever the arguments for those interested in child development prodigies remain a fascinating subject of study when considering questions about creativity intelligence development and the impact of nature versus nurture This books breaks new ground in presenting the first scientific exploration on the topic of musical prodigies It brings together research from a range of disciplines including psychology neurobiology and genetics to provide a thorough exploration of prodigious talent In addition the book includes fascinating case studies of prodigies and also looks at their long term development into adulthood many child prodigies have had problems making the transition into adolescence and adulthood Musical prodigies will be required reading for anyone interested in child development music and the arts      *Explaining music* Leonard B. Meyer,1978      *Music in the Social and Behavioral Sciences* William Forde Thompson,2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications

psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings as well as cross references to related entries A Reader's Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide detailed index and cross references Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must have reference for music and social science library collections

**A Guide to Musical Analysis** Nicholas Cook, 1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces Having first identified and explained the most important analytical methods Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music

*Bloomsbury Semiotics Volume 3: Semiotics in the Arts and Social Sciences* Jamin Pelkey, Susan Petrilli, Sophia Melanson Ricciardone, 2023-01-12 Bloomsbury Semiotics offers a state of the art overview of the entire field of semiotics by revealing its influence on a wide range of disciplinary perspectives With four volumes spanning theory method and practice across the disciplines this definitive reference work emphasizes and strengthens common bonds shared across intellectual cultures and facilitates the discovery and recovery of meaning across fields It comprises Volume 1 History and Semiosis Volume 2 Semiotics in the Natural and Technical Sciences Volume 3 Semiotics in the Arts and Social Sciences Volume 4 Semiotic Movements Written by leading international experts the chapters provide comprehensive overviews of the history and status of semiotic inquiry across a diverse range of traditions and disciplines Together they highlight key contemporary developments and debates along with ongoing research priorities Providing the most comprehensive and united overview of the field Bloomsbury Semiotics enables anyone from students to seasoned practitioners to better understand and benefit from semiotic insight and how it relates to their own area of study or research Volume 3 Semiotics in the Arts and Social Sciences presents the state of the art in semiotic approaches to disciplines ranging from philosophy and anthropology to history and archaeology from sociology and religious studies to music dance rhetoric literature and structural linguistics Each chapter goes casts a vision for future research priorities unanswered questions and fresh openings for semiotic participation in these and related fields

**Metric Manipulations in Haydn and Mozart** Danuta Mirka, 2009-10-08 Metric Manipulations in Haydn and Mozart makes a significant contribution to music theory and to the growing conversation on metric perception and musical composition Focusing on the chamber music of Haydn and Mozart produced during the years

1787 to 1791 the period of most intense metric experimentation in the output of both composers author Danuta Mirka presents a systematic discussion of metric manipulations in music of the late 18th century By bringing together historical and present day theoretical approaches to rhythm and meter on the basis of their shared cognitive orientations the book places the ideas of 18th century theorists such as Riepe Sulzer Kirnberger and Koch into dialogue with modern concepts in cognitive musicology particularly those of Fred Lerdahl and Ray Jackendoff David Temperley and Justin London In addition the book puts considerations of subtle and complex meter found in 18th century musical handbooks and lexicons into point by point contact with Harald Krebs s recent theory of metrical dissonance The result is an innovative and illuminating reinterpretation of late 18th century music and music perception which will have resonance in scholarship and in analytical teaching and practice Metric Manipulations in Haydn and Mozart will appeal to students and scholars in music theory and cognition perception and will also have appeal to musicologists studying Haydn and Mozart



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