

The background is a solid green color. In the center, there is a black vinyl record with a yellow center. Several black musical notes of various shapes and sizes are scattered around the record, some appearing to float in the air. The title 'Critical Musicological Reflections' is written in a white, serif font, centered at the top of the image.

Critical Musicological Reflections

Essays in Honor of Dr. Robert M. Cooper

EDITED BY
STAN HAWKINS

An Ashgate Book



Critical Musicological Reflections Essays In Honour Of Derek B Scott

Samuel Wilson



Critical Musicological Reflections Essays In Honour Of Derek B Scott:

Critical Musicological Reflections Stan Hawkins, Derek B. Scott, 2012 Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today **Critical Musicological Reflections** Stan Hawkins, 2012

Critical Musicological Reflections Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today **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 **The Oxford 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 and contradictions With the explosion of scholarly works on the body in virtually every field in the humanities the social as well as the biomedical sciences the question of how such a complex understanding of the body is related to music with its own complexity has been investigated within specific disciplinary perspectives The

Oxford Handbook of Music and the Body brings together scholars from across these fields providing a platform for the discussion of the multidimensional interfaces of music and the body The book is organized into six sections each discussing a topic that defines the field the moving and performing body the musical brain and psyche embodied mind embodied rhythm the disabled and sexual body music as medicine and the multimodal body Connecting a wide array of diverse perspectives and presenting a survey of research and practice the Handbook provides an introduction into the rich world of music and the body

Knowledge Building in Early Modern English Music Katie Bank, 2020-08-16 Knowledge Building in Early Modern English Music is a rich interdisciplinary investigation into the role of music and musical culture in the development of metaphysical thought in late sixteenth early seventeenth century England The book considers how music presented questions about the relationships between the mind body passions and the soul drawing out examples of domestic music that explicitly address topics of human consciousness such as dreams love and sensing Early seventeenth century metaphysical thought is said to pave the way for the Enlightenment Self Yet studies of the music s role in natural philosophy has been primarily limited to symbolic functions in philosophical treatises virtually ignoring music making s substantial contribution to this watershed period Contrary to prevailing narratives the author shows why music making did not only reflect impending change in philosophical thought but contributed to its formation The book demonstrates how recreational song such as the English madrigal confronted assumptions about reality and representation and the role of dialogue in cultural production and other ideas linked to changes in how knowledge was built Focusing on music by John Dowland Martin Peerson Thomas Weelkes and William Byrd this study revises historiography by reflecting on the experience of music and how music contributed to the way early modern awareness was shaped

Popular Musicology and Identity Kai Arne Hansen, Eirik Askerøi, Freya Jarman, 2020-08-09 Popular Musicology and Identity paves new paths for studying popular music s entwinement with gender sexuality ethnicity class locality and a range of other factors The book consists of original essays in honour of Stan Hawkins whose work has been a major influence on the musicological study of gender and identity since the early 1990s In the new millennium musicological approaches have proliferated and evolved alongside major shifts in the music industry and popular culture Reflecting this plurality the book reaches into a range of musical contexts eras and idioms to critically investigate the discursive structures that govern the processes through which music is mobilised as a focal point for negotiating and assessing identity With contributions from leading scholars in the field Popular Musicology and Identity accounts for the state of popular musicology at the onset of the 2020s while also offering a platform for the further advancement of the critical study of popular music and identity This collection of essays thus provides an up to date resource for scholars across fields such as popular music studies musicology gender studies and media studies

Music and the Exotic from the Renaissance to Mozart Ralph P. Locke, 2015-05-07 During the years 1500 1800 European performing arts reveled in a kaleidoscope of Otherness Middle Eastern harem women fortune telling Spanish Gypsies Incan priests Barbary

pirates moresca dancers and more In this prequel to his 2009 book *Musical Exoticism* Ralph P Locke explores how exotic locales and their inhabitants were characterized in musical genres ranging from instrumental pieces and popular songs to oratorios ballets and operas Locke s study offers new insights into much loved masterworks by composers such as Cavalli Lully Purcell Rameau Handel Vivaldi Gluck and Mozart In these works evocations of ethnic and cultural Otherness often mingle attraction with envy or fear and some pieces were understood at the time as commenting on conditions in Europe itself Locke s accessible study which includes numerous musical examples and rare illustrations will be of interest to anyone who is intrigued by the relationship between music and cultural history and by the challenges of cross cultural mis understanding

Small Musical Worlds in the Mediterranean Avra Pieridou Skoutella,2016-03-03 *Small Musical Worlds in the Mediterranean* is a pioneering book length study of the complex topics of identity ethnicity and global processes in children s musical lives in the Republic of Cyprus a Mediterranean country during its post colonial era What is it about this country s musical enculturation that made musical identity such a potent element in Greek Cypriot children s worlds How is history tradition modernity ethnic fluidity syncretism and diversification in the Mediterranean negotiated in the construction of musical self and other in children s daily lives This book through a journey of fieldwork at home discusses how children select reject reproduce and transform meanings and create new ones at the micro level of their lives through which individuals and groups define themselves and others Towards this exploration musical identity in childhood is discussed in terms of cultural production and reproduction human expression inter relating and learning Ethnographic vignettes of children s musical practices and direct words add depth and humour to the flow of the book This study is a synthesis of ethnomusicology musical anthropology education and folklore in which the author effectively weaves together theories of musical enculturation and identity sociocultural learning and human agency The book will be invaluable to scholars interested in musical enculturation musical identities children s contextual musical practices ethnicity globalization studies music education and Mediterranean studies

The Routledge Reader on the Sociology of Music John Shepherd,Kyle Devine,2015-03-24 *The Routledge Reader on the Sociology of Music* offers the first collection of source readings and new essays on the latest thinking in the sociology of music Interest in music sociology has increased dramatically over the past decade yet there is no anthology of essential and introductory readings The volume includes a comprehensive survey of the field s history current state and future research directions It offers six source readings thirteen popular contemporary essays and sixteen fresh new contributions along with an extended Introduction by the editors *The Routledge Reader on the Sociology of Music* represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists whether researchers teachers or students

Making Sense of Music Susan McClary,2025-05-30 One of the best known prose stylists in contemporary musicology Susan McClary brings together a fascinating set of essays in *Making Sense of Music* that focus on temporality and the body as ways of

understanding music Prefaced by a Foreword from celebrated theatre director Peter Sellars the chapters engage variously with ribald songs of the Renaissance the performance of Bach fugues time bending in seventeenth century keyboard works Grieg s Norwegian swerve Florence Price s reclaiming of the spiritual erotic scenarios in Mahler representations of motherhood in Kaija Saariaho s operas and queer elements in classical and popular repertoires McClary grounds her readings within the specifics of historical time and place even as she shows how the music itself relies on gesture and the body In sum this book demonstrates in case studies taken from a wide variety of practices how music draws upon and shapes human subjective experience

Music as Multimodal Discourse Lyndon C. S. Way, Simon McKerrell, 2017-01-26 We communicate multimodally Everyday communication involves not only words but gestures images videos sounds and of course music Music has traditionally been viewed as a separate object that we can isolate discuss perform and listen to However much of music s power lies in its use as multimodal communication It is not just lyrics which lend songs their meaning but images and musical sounds as well The music industry governments and artists have always relied on posters films and album covers to enhance music s semiotic meaning Music as Multimodal Discourse Semiotics Power and Protest considers musical sound as multimodal communication examining the interacting meaning potential of sonic aspects such as rhythm instrumentation pitch tonality melody and their interrelationships with text image and other modes drawing upon and extending the conceptual territory of social semiotics In so doing this book brings together research from scholars to explore questions around how we communicate through musical discourse and in the discourses of music Methods in this collection are drawn from Critical Discourse Analysis Social Semiotics and Music Studies to expose both the function and semiotic potential of the various modes used in songs and other musical texts These analyses reveal how each mode works in various contexts from around the world often articulating counter hegemonic and subversive discourses of identity and belonging

Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Musicology The Key Concepts is a handy A Z reference guide to the terms and concepts associated with contemporary musicology Drawing on critical theory with a focus on new musicology this updated edition contains over 35 new entries including Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9 11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated and suggestions for further reading throughout this text is an essential resource for all students of music musicology and wider performance related humanities disciplines

New Music and the Crises of Materiality Samuel Wilson, 2021-07-04 This book explores the transformation of ideas of the material in late twentieth and early twenty first century musical composition New music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux Engaging with thinkers such as Theodor Adorno Sara Ahmed Zygmunt Bauman Rosi Braidotti and Timothy Morton the author considers music s relationship with changing material conditions from the rise of neo liberalism and information technologies to new concepts of the natural world Drawing on musicology cultural theory

and philosophy the author develops a critical understanding of musical bodies objects and the environments of their interaction Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently

The Singer-Songwriter in Europe Isabelle Marc, Stuart Green, 2016-03-22 The Singer Songwriter in Europe is the first book to explore and compare the multifaceted discourses and practices of this figure within and across linguistic spaces in Europe and in dialogue with spaces beyond continental borders The concept of the singer songwriter is significant and much debated for a variety of reasons Many such musicians possess large and zealous followings their output often esteemed politically and usually held up as the nearest popular music gets to high art such facets often yielding sizeable economic benefits Yet this figure per se has been the object of scant critical discussion with individual practitioners celebrated for their isolated achievements instead In response to this lack of critical knowledge this volume identifies and interrogates the musical linguistic social and ideological elements that configure the singer songwriter and its various equivalents in Europe such as the French auteur compositeur interprète and the Italian cantautore since the late 1940s Particular attention is paid to the emergence of this figure in the post war period how and why its contours have changed over time and space subsequently cross cultural influences and the transformative agency of this figure as regards party and identity politics in lyrics and music often by means of individual case studies The book's polycentric approach endeavours to redress the hitherto Anglophone bias in scholarship on the singer songwriter in the English speaking world drawing on the knowledge of scholars from across Europe and from a variety of academic disciplines including modern language studies musicology sociology literary studies and history

The Routledge International Handbook of Intercultural Arts Research Pamela Burnard, Elizabeth Mackinlay, Kimberly Powell, 2016-01-08 For artists scholars researchers educators and students of arts theory interested in culture and the arts a proper understanding of the questions surrounding interculturality and the arts requires a full understanding of the creative methodological and interconnected possibilities of theory practice and research The International Handbook of Intercultural Arts Research provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory offering a consolidation of the breadth of scholarship practices and the contemporary research methodologies methods and multi disciplinary analyses that are emerging within this new field

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

Remixing Music Studies Ananay Aguilar, Ross Cole, Matthew Pritchard, Eric Clarke, 2020-07-30 Where is the academic study of music today and what paths should it take into the future Should we be looking at how music relates to society and constructs meaning through it rather than how it transcends the social Can we remix our discipline and attempt to address all musics on an equal basis without splitting ourselves in advance into subgroups of musicologists theorists and ethnomusicologists These are some of the crucial issues that Nicholas Cook has raised since he emerged in the 1990s as one of the UK's leading and most widely read voices in critical musicology In this book collaborators and former students of Cook pursue these questions and others raised by his work from notation historiography and performance to the place of music in multimedia forms such as virtual reality and video games analysing both how it can bring people together and the ways in which it has failed to do so

Contemporary Musical Virtuosity Louise Devenish, Cat Hope, 2023-11-21 Contemporary notions of musical virtuosity redevelop historic concepts and demonstrate that our present understanding of virtuosity in western art music has shifted from what seemed for a time to be a relatively clear and stable definition In the field and the academy lively debates around the definition and or value of virtuosity have always elicited strong and varied ideas In the twenty first century frictions have emerged between traditional definitions of virtuosity and contemporary practices that emphasise collaboration and blur roles between performers composers and improvisers *Contemporary Musical Virtuosity* embraces the evolving processes practitioners and presentation models within twenty first century art music This edited collection explores recent insights into the experience and role of virtuosity in different contexts via contributions from an intergenerational group of artists academics and artist academics Their writing highlights current themes in contemporary western art music and intersecting musical and performing arts genres such as dance sound art improvisation jazz trans traditional collaborations and Australian Indigenous music It offers models for supporting and recognising a plurality of musical virtuosity typically excluded from traditional definitions and examines implications for musical practice today Chapters take the form of academic essays artist reflections interviews personal letters and a manifesto reflecting the range of approaches and contexts covered The collection includes first writings on practices that have been present in the industry for some time not yet documented or examined in detail until now and thus offers a vision for the future that prioritises inclusive and overlapping practices and processes in music

Practice in Context Claire Holden, Eric F. Clarke, Cayenna Rosa Ponchione, 2025 Many of the best known and most regularly performed works of the Western Classical Music canon were written in the nineteenth century Although this repertoire is loved by audiences and performers nineteenth century

historical performance style is rarely heard today even when performances are given by professional period instrument performers and specialist conductors Practice in Context brings together scholars and performer scholars who are interested in how historical research can contribute to greater understanding of the musical priorities and artistic decision making processes when performing nineteenth century pieces

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