

EMPIRICAL MUSICOLOGY

AIMS, METHODS, PROSPECTS

Edited by

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Empirical Musicology Aims Methods Prospects 2004 09

Vikram Sampath



Empirical Musicology Aims Methods Prospects 2004 09 :

Modern Methods for Musicology Tim Crawford, Lorna Gibson, 2016-04-15 Written by leading experts this volume provides a picture of the realities of current ICT use in musicology as well as prospects and proposals for how it could be fruitfully used in the future Through its coverage of topics spanning content based sound searching retrieval sound and content analysis markup and text encoding audio resource sharing and music recognition this book highlights the breadth and inter disciplinary nature of the subject matter and provides a valuable resource to technologists musicologists musicians and music educators It facilitates the identification of worthwhile goals to be achieved using technology and effective interdisciplinary collaboration

The Oxford Handbook of Cultural Sociology Jeffrey C. Alexander, Ronald Jacobs, Philip Smith, 2012-01-26 Since sociologists returned to the study of culture in the past several decades a pursuit all but anathema for a generation cultural sociology has emerged as a vibrant field Edited by three leading cultural sociologists The Oxford Handbook of Cultural Sociology presents the full theoretical and methodological vitality of this critically significant new area The Handbook gathers together works by authors confronting the crucial choices all cultural sociologists face today about analytic priorities methods topics epistemologies ideologies and even modes of writing It is a vital collection of preeminent thinkers studying the ways in which culture society politics and economy interact in the world Organized by empirical areas of study rather than particular theories or competing intellectual strands the Handbook addresses power politics and states economics and organization mass media social movements religion aesthetics knowledge and health Allowing the reader to observe tensions as well as convergences the collection displays the value of cultural sociology not as a niche discipline but as a way to view and understand the many facets of contemporary society The first of its kind The Oxford Handbook of Cultural Sociology offers comprehensive and immediate access to the real developments and disagreements taking place in the field and deftly exemplifies how cultural sociology provides a new way of seeing and modeling social facts

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 *The Routledge Companion to Applied Musicology* Chris Dromey, 2023-09-19 The Routledge Companion to Applied Musicology brings together academics artist researchers and practitioners to provide readers with an extensive and authoritative overview of applied musicology Once a field that addressed music's socio political or performative contexts applied musicology today encompasses study and practice in areas as diverse as psychology ecomusicology organology forensic musicology music therapy health and well being and other public oriented musicologies These rapid advances have created a fast changing field whose scholarship and activities tend to take place in isolation from each other This volume addresses that shortcoming bringing together a wide ranging survey of current approaches Featuring 39 authors The Routledge Companion to Applied Musicology falls into five parts Defining and Theorising Applied Musicology Public Engagement New Approaches and Research Methods Representation and Inclusion and Musicology in for Performance that chronicle the subject's rich history and consider the connections that will characterise its future The book offers an essential resource for anyone exploring applied musicology *Live Electronic Music* Friedemann Sallis, Valentina Bertolani, Jan Burle, Laura Zattra, 2017-11-20 During the twentieth century electronic technology enabled the explosive development of new tools for the production performance dissemination and conservation of music The era of the mechanical reproduction of music has rather ironically opened up new perspectives which have contributed to the revitalisation of the performer's role and the concept of music as performance This book examines questions related to music that cannot be set in conventional notation reporting and reflecting on current research and creative practice primarily in live electronic music It studies compositions for which the musical text is problematic that is non-existent incomplete insufficiently precise or transmitted in a nontraditional format Thus at the core of this project is an absence The objects of study lack a reliably precise graphical representation of the work as the composer or the composer performer conceived or imagined it How do we compose perform and study music that cannot be set in conventional notation The authors of this book examine this problem from the complementary perspectives of the composer the performer the musical assistant the audio engineer the computer scientist and the musicologist *Indian Classical Music and the Gramophone, 1900-1930* Vikram Sampath, 2022-06-30 In 1902 The Gramophone Company in London sent out recording experts on expeditions across the world to record voices from different cultures and backgrounds All over India it was women who embraced the challenge of overcoming numerous social taboos and aesthetic handicaps that came along with this nascent technology Women who took the plunge and recorded largely belonged to the courtesan community called tawaifs and devadasis in North and South India respectively Recording brought with it great fame brand recognition freedom from exploitative patrons and monetary benefits to the women singers They were to become pioneers of the music industry in the

Indian sub continent However despite the pioneering role played by these women their stories have largely been forgotten Contemporaneous with the courtesan women adapting to recording technology was the anti nautch campaign that sought to abolish these women from the performing space and brand them as common prostitutes A vigorous renaissance and arts revival movement followed leading to the creation of a new classical paradigm in both North Indian Hindustani and South Indian Carnatic classical music This resulted in the standardization universalization and institutionalization of Indian classical music This newly created classical paradigm impacted future recordings of The Gramophone Company in terms of a shift in genres and styles Vikram Sampath sheds light on the role and impact of The Gramophone Company s early recording expeditions on Indian classical music by examining the phenomenon through a sociocultural historical and musical lens The book features the indefatigable stories of the women and their experiences in adapting to recording technology The artists from across India featured are Gauhar Jaan of Calcutta Janki Bai of Allahabad Zohra Bai of Agra Malka Jaan of Agra Salem Godavari Bangalore Nagarathnamma Coimbatore Thayi Dhanakoti of Kanchipuram Bai Sundarabai of Pune and Husna Jaan of Banaras

The Oxford Handbook of Computer Music R. T. Dean, 2009-09-16 This handbook provides a cross section of the most field defining topics and debates in the field of computer music today From music cognition to pedagogy it situates computer music in the broad context of its creation and performance across the full range of issues that crop up in discourse in the field

Music in the AI Era Mitsuko Aramaki, Keiji Hirata, Tetsuro Kitahara, Richard Kronland-Martinet, Sølvi Ystad, 2023-06-21 This book constitutes the refereed proceedings and revised selected papers from the 15th International Symposium on Music in the AI Era CMMR 2021 which took place during November 15 19 2021 as a virtual event The 24 full papers included in this book were carefully reviewed and selected from 48 submissions The papers are grouped in thematic sessions on Music technology in the IA era Interactive systems for music Music Information Retrieval and Modeling and Music and Performance Analysis

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

Musical Topics and Musical Performance Julian Hellaby, 2023-01-31 The principal purpose of topics in musicology has been to identify meaning bearing units within a musical composition that would have been understood by contemporary audiences and therefore also by later receivers albeit in a different context and with a need for historically aware listening Since Leonard Ratner 1980 introduced the idea of

topics his relatively simple ideas have been expanded and developed by a number of distinguished authors Topic theory has now become a well established branch of musicology often embracing semiotics but its relationship to performance has received less attention Musical Topics and Musical Performance thus focuses on the interface of theory and practice and investigates how an appreciation of topical presence in a work may prompt interpretative thoughts for a potential performer as well as how performers have responded to such a presence in practice The chapters focus on music from the nineteenth twentieth and twenty first centuries with case studies drawn from composers as diverse as Beethoven Scriabin and Peter E t v s Using both scores and recordings the book presents a variety of original and innovative perspectives on the subject from a range of distinguished authors and addresses a neglected area of musicology and musical performance *Hidden Structure* David Cope,2009-06-01 Today s computers provide music theorists with unprecedented opportunities to analyze music more quickly and accurately than ever before Where analysis once required several weeks or even months to complete often replete with human errors computers now provide the means to accomplish these same analyses in a fraction of the time and with far more accuracy However while such computer music analyses represent significant improvements in the field computational analyses using traditional approaches by themselves do not constitute the true innovations in music theory that computers offer In *Hidden Structure Music Analysis Using Computers* David Cope introduces a series of analytical processes that by virtue of their concept and design can be better and in some cases only accomplished by computer programs thereby presenting unique opportunities for music theorists to understand more thoroughly the various kinds of music they study Following the introductory chapter that covers several important premises *Hidden Structure* focuses on several unique approaches to music analysis offered by computer programs While these unique approaches do not represent an all encompassing and integrated global theory of music analysis they do represent significantly more than a compilation of loosely related computer program descriptions For example Chapter 5 on function in post tonal music firmly depends on the scalar foundations presented in chapter 4 Likewise chapter 7 presents a multi tiered approach to musical analysis that builds on the material found in all of the preceding chapters In short *Hidden Structure* uniquely offers an integrated view of computer music analysis for today s musicians *The Oxford Handbook of Children's Musical Cultures* Patricia Shehan Campbell,Trevor Wiggins,2013-02-14 The *Oxford Handbook of Children s Musical Cultures* is a compendium of perspectives on children and their musical engagements as singers dancers players and avid listeners Over the course of 35 chapters contributors from around the world provide an interdisciplinary enquiry into the musical lives of children in a variety of cultures and their role as both preservers and innovators of music Drawing on a wide array of fields from ethnomusicology and folklore to education and developmental psychology the chapters presented in this handbook provide windows into the musical enculturation education and training of children and the ways in which they learn express invent and preserve music Offering an understanding of the nature structures and styles of music preferred and used by children from toddlerhood

through childhood and into adolescence The Oxford Handbook of Children's Musical Cultures is an important step forward in the study of children and music

The Performance Style of Jascha Heifetz Dario Sarlo, 2016-03-03 The violinist Jascha Heifetz 1901-1987 is considered among the most influential performers in history and still maintains a strong following among violinists around the world Dario Sarlo contributes significantly to the growing field of analytical research into recordings and the history of performance style Focussing on Heifetz and his under acknowledged but extensive performing relationship with the Bach solo violin works BWV 1001-1006 Sarlo examines one of the most successful performing musicians of the twentieth century along with some of the most frequently performed works of the violin literature The book proposes a comprehensive method for analysing and interpreting the legacies of prominent historical performers in the wider context of their particular performance traditions The study outlines this research framework and addresses how it can be transferred to related studies of other performers By building up a comprehensive understanding of multiple individual performance styles it will become possible to gain deeper insight into how performance style develops over time The investigation is based upon eighteen months of archival research in the Library of Congress's extensive Jascha Heifetz Collection It draws on numerous methods to examine what and how Heifetz played why he played that way and how that way of playing compares to other performers The book offers much insight into the music industry between 1915 and 1975 including touring programming audiences popular and professional reception and recording The study concludes with a discussion of Heifetz's unique performer profile in the context of violin performance history

Music and Mind in Everyday Life Eric Clarke, Nicola Dibben, Stephanie Pitts, 2010 What is it that makes people want to live their lives to the sound of music and why do so many of our most private experiences and most public spectacles incorporate or even depend on music *Music and Mind in Everyday Life* uses psychology to understand musical behaviour and experience

Critical Music Historiography: Probing Canons, Ideologies and Institutions Vesa Kurkela, Markus Mantere, 2016-03-09 During the past two decades there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history A certain suspicion towards Francois Lyotard's grand narratives as a sign of what he diagnosed as our postmodern condition has become more or less an established and unquestioned point of departure among historians This suspicion at its most extreme has led to a radical conclusion of the end of history in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama The contributors to *Critical Music Historiography* take a step back and argue that the radical view of the impossibility of history as well as the unavoidable ideology of any history are counterproductive points of departure for historical scholarship It is argued that metanarratives in history are still possible and welcome even if their limitations are acknowledged Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed As to the metanarratives of music history they must avoid the pitfalls of evolutionism, hagiography and teleology, all hallmarks of traditional historiography In

this volume the contributors put these methods and principles into practice The chapters tackle under researched and non conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism and consequently introduce new concepts such as occidentalism and transnationalism The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history

Music and Faith Jonathan Arnold, 2019 How do contemporary audiences engage with sacred music and what are its effects This book explores examples of how the Christian story is still expressed in music and how it is received by those who experience that art form whether in church or not Through conversations with a variety of writers artists scientists historians atheists church laity and clergy the term post secular emerges as an accurate description of the relationship between faith religion spirituality agnosticism and atheism in the west today In this context faith does not just mean belief as the book demonstrates the temporal linear relational and communal process of experiencing faith is closely related to music Music and Faith is centred on those who by and large are not professional musicians philosophers or theologians but who find that music and faith are bound up with each other and with their own lives Very often as the conversations reveal the results of this binding are transformative whether it be in outpourings of artistic expression of another kind or greater involvement with issues of social justice or becoming ordained to serve within the Church Even those who do not have a Christian faith find that sacred music has a transformative effect on the mind and the body and even to use a word deliberately employed by Richard Dawkins the soul JONATHAN ARNOLD is Dean of Divinity and Fellow of Magdalen College Oxford Before being ordained he was a professional singer and made numerous recordings with The Sixteen Polyphony the Gabrieli Consort and The Tallis Scholars among others He has previously published Sacred Music in Secular Society 2014 The Great Humanists An Introduction 2011 and John Colet of St Paul's Humanism and Reform in Pre Reformation England 2007

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 repertoire 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 [DRHA2014 Proceedings / Full Papers](#) Anastasios Maragiannis,2015-08-12 This publication includes a selection of peer reviewed academic papers The FULL PAPER Proceedings publication for the DRH2014 conference showcase up to date discussions dynamic debates and innovative keynotes and aims to open a discussion on defining digital communication futures as a theme that connects interdisciplinary practices focusing particularly on issues of communication and its impact on creative industries

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

Sound Actions Alexander Refsum Jensenius,2022-12-13 A techno cognitive look at how new technologies are shaping the future of musicking Musicking encapsulates both the making of and perception of music so it includes both active and passive forms of musical engagement But at its core it is a relationship between actions and sounds between human bodies and musical instruments Viewing musicking through this lens and drawing on music cognition and music technology Sound Actions proposes a model for understanding differences between traditional acoustic sound makers and new electro acoustic music makers What is a musical instrument How do new technologies change how we perform and perceive music What happens when composers build instruments performers write code perceivers become producers and instruments play themselves The answers to these pivotal questions entail a meeting point between interactive music technology and embodied music cognition what author Alexander Refsum Jensenius calls embodied music technology Moving between objective description and subjective narrative of his own musical experiences Jensenius explores why music makes people move how the human body can be used in musical interaction and how new technologies allow for active musical experiences The development of new music technologies he demonstrates has fundamentally changed how music is performed and perceived

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Table of Contents Empirical Musicology Aims Methods Prospects 2004 09

1. Understanding the eBook Empirical Musicology Aims Methods Prospects 2004 09
 - The Rise of Digital Reading Empirical Musicology Aims Methods Prospects 2004 09
 - Advantages of eBooks Over Traditional Books
2. Identifying Empirical Musicology Aims Methods Prospects 2004 09
 - 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 Empirical Musicology Aims Methods Prospects 2004 09
 - User-Friendly Interface
4. Exploring eBook Recommendations from Empirical Musicology Aims Methods Prospects 2004 09
 - Personalized Recommendations

- Empirical Musicology Aims Methods Prospects 2004 09 User Reviews and Ratings
- Empirical Musicology Aims Methods Prospects 2004 09 and Bestseller Lists
- 5. Accessing Empirical Musicology Aims Methods Prospects 2004 09 Free and Paid eBooks
 - Empirical Musicology Aims Methods Prospects 2004 09 Public Domain eBooks
 - Empirical Musicology Aims Methods Prospects 2004 09 eBook Subscription Services
 - Empirical Musicology Aims Methods Prospects 2004 09 Budget-Friendly Options
- 6. Navigating Empirical Musicology Aims Methods Prospects 2004 09 eBook Formats
 - ePub, PDF, MOBI, and More
 - Empirical Musicology Aims Methods Prospects 2004 09 Compatibility with Devices
 - Empirical Musicology Aims Methods Prospects 2004 09 Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Empirical Musicology Aims Methods Prospects 2004 09
 - Highlighting and Note-Taking Empirical Musicology Aims Methods Prospects 2004 09
 - Interactive Elements Empirical Musicology Aims Methods Prospects 2004 09
- 8. Staying Engaged with Empirical Musicology Aims Methods Prospects 2004 09
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Empirical Musicology Aims Methods Prospects 2004 09
- 9. Balancing eBooks and Physical Books Empirical Musicology Aims Methods Prospects 2004 09
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Empirical Musicology Aims Methods Prospects 2004 09
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Empirical Musicology Aims Methods Prospects 2004 09
 - Setting Reading Goals Empirical Musicology Aims Methods Prospects 2004 09
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Empirical Musicology Aims Methods Prospects 2004 09
 - Fact-Checking eBook Content of Empirical Musicology Aims Methods Prospects 2004 09

- 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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