Conceptualizing Music

Cognitive Structure, Theory, and Analysis

Lawrence M. Zbikowski

Conceptualizing Music Cognitive Structure Theory And Analysis

Aaron Berkowitz

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Conceptualizing Music Lawrence Michael Zbikowski,2002 The play of concepts and conceptual structures typical of music theory is thus not something remote from our appreciation of music but is instead basic to it Jacket

Conceptualizing Music Lawrence M. Zbikowski, 2002-11-14 This book shows how Conceptualizing Music ,2002 recent work in cognitive science especially that developed by cognitive linguists and cognitive psychologists can be used to explain how we understand music The book focuses on three cognitive processes categorization cross domain mapping and the use of conceptual models and explores the part these play in theories of musical organization. The first part of the book provides a detailed overview of the relevant work in cognitive science framed around specific musical examples The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied including the emergence of musical syntax and its relationship to musical semiosis the problem of musical ontology the relationship between words and music in songs and conceptions of musical form and musical hierarchy. The book will be of interest to music theorists musicologists and ethnomusicologists as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles Music as Discourse Victor Kofi Agawu, 2009 The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry This book presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself Evolution, Cognition, and Performance Bruce McConachie, 2015-12-15 Bruce McConachie explores the biocultural basis of performance from the cognitive processes that facilitate it to what keeps us The Improvising Mind Aaron Berkowitz, 2010-06-17 The ability to improvise represents one of the highest levels engaged of musical achievement Yet what musical knowledge is 3equired for improvisation How does a musician learn to improvise What are the neural correlates of improvised performance These are some of the questions explored in this unique and fascinating new book 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

Schubert's String Quartets Anne Hyland,2023-04-20 A fresh analytical and musicological exploration of Schubert's incorporation of lyric elements into sonata form by way of his string quartets. The Oxford Handbook of Cognitive Linguistics Dirk Geeraerts, Herbert Cuyckens, 2010-06-09 With 49 chapters written by experts in the field this reference volume authoritatively covers cognitive linguistics from basic concepts and models to practical applications. Music and Shape Daniel Leech-Wilkinson, Helen M. Prior, 2017 Shape is a concept widely used in talk about music helping musicians in many genres to rehearse teach and think about what they do What makes a concept from vision so invaluable to work in

sound Music Shape reveals the many ways in which shape is essential to music Singing in Signs Gregory John Decker, Matthew R. Shaftel, 2020 Singing in Signs New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study that engages composer constructed and work specific music semiotic systems broader socio cultural music codes and narrative strategies with implications for performance and staging practices today **Topical Guide to Schenkerian Literature** David Carson Berry, 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker we wish to announce the addition of this much needed bibliography The author a student of Allen Forte has created a work useful to a wide range of researchers music theorists musicologists music librarians and teachers The Guide is the largest Schenkerian reference work ever published At nearly 600 pages it contains 3600 entries 2200 principal 1400 secondary representing the work of 1475 authors Fifteen broad groupings encompass seventy topical headings many of which are divided and subdivided again resulting in a total of 271 headings under which entries are collected Music Performance Encounters John Koslovsky, Michiel Schuijer, 2023-11-29 Why do most musical performers and musical researchers continue to inhabit divergent epistemic spaces To what extent is the act of musical performance coextensive with the act of doing musical research and vice versa At what point in the research process can a performative act transform into a scholarly one and a scholarly act into a performative one These and other related questions form the central focus of this book with each chapter offering a fresh perspective on a particular topic in music performance studies improvisational traditions historical performance practices analysis and performance sports psychology cross cultural musical interactions and institutional challenges This book is aimed at music researchers teachers students and practising musicians interested in the intersection of academic and performance research as such it seeks to bridge the divide between the research of university trained musicologists scholars from other fields who focus on music and the growing community of musical artist researchers Material in this book is supported by performance outcomes offered by the contributors on a separate YouTube channel and on the Routledge online portal **Exploring Musical Spaces Julian** Hook, 2022 Exploring Musical Spaces is a comprehensive synthesis of mathematical techniques in music theory written with the aim of making these techniques accessible to music scholars without extensive prior training in mathematics The book adopts a visual orientation introducing from the outset a number of simple geometric models the first examples of the musical spaces of the book s title depicting relationships among musical entities of various kinds such as notes chords scales or rhythmic values These spaces take many forms and become a unifying thread in initiating readers into several areas of active recent scholarship including transformation theory neo Riemannian theory geometric music theory diatonic theory and scale theory Concepts and techniques from mathematical set theory graph theory group theory geometry and topology are introduced as needed to address musical questions Musical examples ranging from Bach to the late twentieth century keep the underlying musical motivations close at hand The book includes hundreds of figures to aid in visualizing the structure of

the spaces as well as exercises offering readers hands on practice with a diverse assortment of concepts and techniques Actualité Des Universaux Musicaux Jean-Luc Leroy, 2013 Music and Consciousness David Clarke, Eric Clarke, 2011-07-28 What is consciousness Why and when do we have it Where does it come from and how does it relate to the lump of squishy grey matter in our heads or to our material and social worlds While neuroscientists philosophers psychologists historians and cultural theorists offer widely different perspectives on these fundamental questions concerning what it is like to be human most agree that consciousness represents a hard problem The emergence of consciousness studies as a multidisciplinary discourse addressing these issues has often been associated with rapid advances in neuroscience perhaps giving the impression that the arts and humanities have arrived late at the debating table The longer historical view suggests otherwise but it is probably true that music has been under represented in accounts of consciousness Music and Consciousness aims to redress the balance its twenty essays offer a timely and multi faceted contribution to consciousness studies critically examining some of the existing debates and raising new questions The collection makes it clear that to understand consciousness we need to do much more than just look at brains studying music demonstrates that consciousness is as much to do with minds bodies culture and history Incorporating several chapters that move outside Western philosophical traditions Music and Consciousness corrects any perception that the study of consciousness is a purely occidental preoccupation And in addition to what it says about consciousness the volume also presents a distinctive and thought provoking configuration of new writings about music Sync Or Swarm David Borgo, 2005-12-12 Provides a study of musical improvisation using theories from cultural and cognitive studies The author presents a systemic view with chapters funneling outward in scope from the perspective of a solo improviser to that of a group interacting in performance to the long term dynamics of an improvising group from formation to dissolution The Science-Music Borderlands Elizabeth H. Margulis, Psyche Loui, Deirdre Loughridge, 2023-05-02 Interdisciplinary essays on music psychology that integrate scientific humanistic and artistic ways of knowing in transformative ways Researchers using scientific methods and approaches to advance our understanding of music and musicality have not yet grappled with some of the perils that humanistic fields concentrating on music have long articulated In this edited volume established and emerging researchers neuroscientists and cognitive scientists musicians historical musicologists and ethnomusicologists build bridges between humanistic and scientific approaches to music studies particularly music psychology Deftly edited by Elizabeth H Margulis Psyche Loui and Deirdre Loughridge The Science Music Borderlands embodies how sustained interaction among disciplines can lead to a richer understanding of musical life The essays in this volume provide the scientific study of music with its first major reckoning exploring the intellectual history of the field and its central debates while charting a path forward The Science Music Borderlands is essential reading for music scholars from any disciplinary background It will also interest those working at the intersection of music and science such as music teachers performers composers and music

therapists Contributors Manuel Anglada Tort Salwa El Sawan Castelo Branco Hu Chuan Peng Laura K Cirelli Alexander W Cowan Jonathan De Souza Diana Deutsch Diandra Duengen Sarah Faber Steven Feld Shinya Fujii Assal Habibi Erin E Hannon Shantala Hegde Beatriz Ilari Jason Jabbour Nori Jacoby Haley E Kragness Grace Leslie Casey Lew Williams Deirdre Loughridge Psyche Loui Diana Mangalagiu Elizabeth H Margulis Randy McIntosh Rita McNamara Eduardo Reck Miranda Daniel M llensiefen Rachel Mundy Florence Ewomazino Nweke Patricia Opondo Aniruddh D Patel Andrea Ravignani Carmel Raz Matthew Sachs Marianne Sarfati Patrick E Savage Huib Schippers Jim Sykes Gary Tomlinson Jamal Williams Maria A G Musicology: The Key Concepts David Beard, Kenneth Gloag, 2016-01-22 Now in an updated 2nd edition Witek Pamela Z 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 Time Representations in the Perspective of Human Creativity Anna Piata, Adriana Gordejuela, Daniel Alcaraz disciplines Carrión, 2022-11-15 In recent years the study of the conceptualization of time has seen a considerable growth providing a basis for exploring the cognitive foundation of metaphor But if metaphorical representations of time are established in the cognitive system how are they manipulated when humans are engaged in creative expression. This is the question that the present volume addresses on the assumption that by interrogating creativity new insights into our understanding of time may be gained Our view of creativity which informs the ten chapters that compose this volume endorses not only the extraordinary instances found in poetry and the arts cinema music graphic novels etc but also its more mundane everyday manifestations that appear in ordinary language use political discourse or TV news Spanning across modalities verbal pictorial auditory and gestural the exemplary expressions herein are intended to reflect the richness and diversity vis vis the creativity of time representations while also pointing to the common underpinnings that motivate and constrain creativity

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