

Decentering *M*USIC

A CRITIQUE OF
CONTEMPORARY
MUSICAL RESEARCH

Kevin Korsyn

Decentering Music

Esther M. Morgan-Ellis



Decentering Music:

Decentering Music Kevin Korsyn, 2004-12-02 As a work of cultural criticism that recalls the concerns of Foucault Hayden White Zizek and others *Decentering Music* examines the struggle for the authority to speak about music at a time when the humanities are in crisis By linking the institutions that support musical research including professional associations and universities to complex historical changes such as globalization and the commodification of knowledge Korsyn undertakes a critique of musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures that goes beyond the limits of any single field In asking a number of fundamental questions about the models through which disciplinary objects in music are constructed Korsyn suggests unexpected relationships between works of musical scholarship and the cultural networks in which they participate Thus David Lewin's theory of musical perceptions is compared to Richard Rorty's concept of the liberal ironist Susan McClary's feminist narrative of music history is juxtaposed with T S Eliot's dissociation of sensibility and Steven Feld's work in recording the music of the Kaluli people is compared to the treatment of ambient sound in contemporary cinema Developing a framework for interpretation in dialogue with a number of poststructuralist writers Korsyn goes far beyond applying their thought to the analysis of music by showing the cultural dilemmas to which their work responds Korsyn suggests how musical research already participates in these ideas Rather than impose any single method *Decentering Music* empowers readers to choose for themselves by interrogating their own values and ideological commitments exploring the enabling conditions for statements about music By demonstrating the complicity of opposing positions and challenging readers to reexamine their own values *Decentering Music* will surely provoke debate while appealing to readers in a variety of fields and to anyone concerned about the crisis in the humanities

Decentering Music Kevin Ernest Korsyn, 2003 By linking the institutions that support musical research to complex historical changes such as globalization and the commodification of knowledge the author critiques musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures ***Decentering Music*** , 2005

Decentering America Jessica C. E. Gienow-Hecht, 2007 This is an introduction for academics students and political analysts to some of the latest trends in the study and state of culture and international history modernity NGOs internationalism cultural violence the Romance of Resistance and the culture of diplomacy *Perspectives on Contemporary Music Theory* Bryan Parkhurst, Jeffrey Swinkin, 2023-07-31 Kevin Korsyn is a renowned music theorist musicologist and pedagogue who has taught at the University of Michigan since 1992 He has published widely and influentially in areas as diverse as Beethoven and Brahms studies chromatic tonality disciplinarity and metatheory history of theory musical meaning and hermeneutics poststructuralism deconstruction intertextuality etc and Schenkerian theory and analysis Because of the scope and caliber of his published work and also his legacy as a pedagogue Korsyn has had a profound impact on the field of music theory along with the related fields of historical musicology and aesthetics This book a festschrift for Korsyn comprises

essays that constellate around his numerous scholarly foci Represented in the volume are not only familiar music theoretical topics such as chromaticism form Schenker and text music relations but also various interdisciplinary topics such as deconstruction disability studies German Idealism posthumanism and psychoanalysis The book thus reflects the increasingly multifaceted intellectual landscape of contemporary music theory

Music, Subjectivity, and Schumann Benedict Taylor, 2022-04-07 What is musical subjectivity Drawing on philosophy and critical theory Benedict Taylor investigates this concept in relation to Schumann

The Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2016-01-14 The second edition of The Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area The first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy In each part authors critically review the literature highlight current issues and explore possibilities for the future The final part examines how in recent years the study of music psychology has broadened to include a range of other disciplines It considers the way that research has developed in relation to technological advances and points the direction for further development in the field With contributions from internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology

Music and/as Process Vanessa Hawes, Lauren Redhead, 2016-08-17 Music and as Process brings together ideas about music and the notion of process from different sub fields within musicology and from related fields in the creative arts as a whole These can be loosely categorised into three broad areas composition performance and analysis but work in all three of these groups in the volume overlaps into the others covers a broad range of other musicological sub fields and draws inspiration from non musicological fields Music and as Process comprises chapters written by a mix of scholars some are leaders in their field and some are newer researchers but all share an innovative and forward thinking attitude to music research often not well represented within traditional musicology Much of the work represented here started as papers or discussions at one of the Royal Musical Association RMA Music and as Process Study Group Annual Conferences The first section of the book deals with the analysis of performance and the performance of analysis The historical nature of music and the recognition of pieces as musical works in the traditional sense is questioned by the authors and is a factor in the analyses which address processes in composing performing and listening and the links between these in three very different but interlinking ways These three approaches posit new directions and territory for musical analysis The second section builds on the first framing performance and as process from the individual perspectives of the authors and their experiences as practitioners Music by Berio de Falla music by the authors and their collaborators

and music composed for the authors are explored through looking at processes of interpretation and risk processes which further undermine the ontology of the musical work as traditionally understood and bring the practitioner as active agent to the foreground of an examination of musical discourse The third section encounters and questions the musical work at its inception exploring composition and as process through its encounters with performance analysis collaboration improvisation translation experimentation and cross disciplinarity Through explorations of new music the way in which practitioners relate to music frame a personal and reflective account of the creative process finally looking beyond music to musicology **The Routledge Companion to Creativities in Music Education** Clint Randles, Pamela Burnard, 2022-12-30 Viewing the plurality of creativity in music as being of paramount importance to the field of music education The Routledge Companion to Creativities in Music Education provides a wide ranging survey of practice and research perspectives Bringing together philosophical and applied foundations this volume draws together an array of international contributors including leading and emerging scholars to illuminate the multiple forms creativity can take in the music classroom and how new insights from research can inform pedagogical approaches In over 50 chapters it addresses theory practice research change initiatives community and broadening perspectives A vital resource for music education researchers practitioners and students this volume helps advance the discourse on creativities in music education **Oxford Handbook of Music Psychology** Susan Hallam, Ian Cross, Michael Thaut, 2011-05-26 The field of Music Psychology has grown dramatically in the past 20 years to emerge from being just a minor topic to one of mainstream interest within the brain sciences However until now there has been no comprehensive reference text in the field The Oxford Handbook of Music Psychology is a landmark text providing for the first time ever a comprehensive overview of the latest developments in this fast growing area of research With contributions from over fifty experts in the field the range and depth of coverage is unequalled All the chapters combine a solid review of the relevant literature with well reasoned arguments and robust discussions of the major findings as well as original insights and suggestions for future work Written by leading experts the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives each edited by an internationally recognised authority Ten sections each present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in our everyday lives music therapy and conceptual frameworks In each section expert authors critically review the literature highlight current issues and explore possibilities for the future The final section examines how in recent years the study of music psychology has broadened to include a range of other scientific disciplines It considers the way that the research has developed in relation to technological advances fostering links across the field and providing an overview of the areas where the field needs further development in the future The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience The

Pleasure of Modernist Music Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001* The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University

Schubert's Instrumental Music and Poetics of Interpretation René Rusch, 2023-09-12 Music scholarship's views of Franz Schubert's instrumental works continue to evolve How might aesthetic values historiographies revisions to the composer's biography and disciplinary commitments affect how we interpret his music Schubert's *Instrumental Music and Poetics of Interpretation* explores the aesthetic positions and operations that underlie critical assessments of Schubert's instrumental works In six chapters each devoted to one or two of Schubert's pieces Ren Rusch examines the conditions that have prompted scholarship to reevaluate the composer's music and legacy considers how different conclusions about his music may be reflective of certain aesthetic values investigates the role of narrative in both music analysis and constructions of history and explores alternative forms of coherence through updated analyses of the composer's instrumental works Rusch's observations and comparative analyses address four significant areas of scholarly focus in Schubert studies including his approach to chromaticism his unique musical forms the relationship between his music and biography and the influence of Beethoven Drawing from a range of philosophical hermeneutic historical biographical theoretical and analytical sources Schubert's *Instrumental Music and Poetics of Interpretation* offers readers a unique and innovative foray into the poetics of contemporary analyses of Schubert's

instrumental music and develops new ways to engage with his repertoire

Music at Michigan ,1996 **A Brief**

Introduction to A Philosophy of Music and Music Education as Social Praxis Thomas A. Regelski,2015-12-07 Music and Music Education as Social Praxis is a brief introduction to a praxial theory of music education defined by author It is grounded in an interdisciplinary approach for undergraduate and graduate students in music education Drawing upon scholarship from a range of disciplines including philosophy and sociology the book emphasizes and highlights thinking of music as an active social practice and offers an alternative to existing approaches to music education This text advocates for an alternative approach to teaching music rooted in the social practice of music and will supplement Foundations or Methods courses in the Music Education curriculum **Music in German Philosophy** Stefan Lorenz Sorgner,Oliver

Fürbeth,2011-01-15 Though many well known German philosophers have devoted considerable attention to music and its aesthetics surprisingly few of their writings on the subject have been translated into English Stefan Lorenz Sorgner a philosopher and Oliver F rbeth a musicologist here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno Music in German Philosophy includes contributions from a renowned group of ten scholars including some of today s most prominent German thinkers all of whom are specialists in the writers they treat Each chapter consists of a short biographical sketch of the philosopher concerned a summary of his writings on aesthetics and finally a detailed exploration of his thoughts on music The book is prefaced by the editors original introduction presenting music philosophy in Germany before and after Kant as well as a new introduction and foreword to this English language addition which places contemplations on music by these German philosophers within a broader intellectual climate **Music, Criticism, and the Challenge of History** Kevin

Karnes,2008-08-22 More than a century after Guido Adler s appointment to the first chair in musicology at the University of Vienna Music Criticism and the Challenge of History provides a first look at the discipline in this earliest period and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization Author Kevin Karnes contends that some of the most vital questions surrounding musicology s disciplinary identities today the relationship between musicology and criticism the role of the subject in analysis and the narration of history and the responsibilities of the scholar to the listening public originate in these conflicted and largely forgotten beginnings Karnes lays bare the nature of music study in the late nineteenth century through insightful readings of long overlooked contributions by three of musicology s foremost pioneers Adler Eduard Hanslick and Heinrich Schenker Shaped as much by the skeptical pronouncements of the likes of Nietzsche and Wagner as it was by progressivist ideologies of scientific positivism the new discipline comprised an array of oft contested and intensely personal visions of music study its value and its future Karnes introduces readers to a Hanslick who rejected the call of positivist scholarship and dedicated himself to penning an avowedly subjective history of Viennese musical life He argues that Schenker s analytical experiments had roots in a Wagner inspired

search for a critical alternative to Adler's style obsessed scholarship And he illuminates Adler's determined response to Nietzsche's warnings about the vitality of artistic and cultural life in an increasingly scientific age Through sophisticated and meticulous presentation Music Criticism and the Challenge of History demonstrates that the new discipline of musicology was inextricably tied in with the cultural discourse of its time Music and Identity Eric Ayisi Akrofi, Maria Smit, Stig-Magnus Thorsén, 2006-06-01 Due to significant political and social changes over the last decade in their countries and worldwide many scholars in the Nordic nations and in Southern Africa have been researching on music and identity an area with a paucity of literature It is our hope that this book will be beneficial to scholars interested in the field of music and identity This volume is the result of the Swedish South African Research Network SSARN project funded from 2004-2006 by the Swedish International Development Cooperation Agency SIDA and the National Research Foundation NRF of South Africa under the theme Music and Identity SSARN was founded by Stig Magnus Thorsén of the University of Gothenburg Sweden in 2002 when he invited Nordic and Southern African scholars to participate in a research group focusing broadly on the topic Music and Identity Publisher's website **Navigating Stylistic Boundaries in the Music History Classroom** Esther M. Morgan-Ellis, 2024-04-30 At a time of transformation in the music history classroom and amid increasing calls to teach a global music history Navigating Stylistic Boundaries in the Music History Classroom adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise Troubling traditional boundaries of genre and style this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions vernacular popular and non-Western on their own terms The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders exploring the places where different practices of music and values intersect Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover exchange or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice Addressing works that are already widely taught but presenting new ways to understand and interpret them this volume enables instructors to enrich the perspectives on music history that they present and to take on the challenge of teaching a more global music history without flattening the differences between traditions **Scholarly Research for Musicians** Sang-Hie Lee, 2017-01-20 Scholarly Research for Musicians presents a range of research methods and techniques incorporating both the common elements of traditional music research methodologies with innovative research strategies endemic to the fields of social science education and performance science The author's collaborative and interdisciplinary approach reinforces the belief that research is most palpable and successful when accessed through a relevant and meaningful way of organizing thoughts and knowledge Drawing from over twenty years of classroom experience the author organizes the text into five units Common Bases

Qualitative Research Quantitative Research Performance Science and Review Research is presented as an accessible process one facilitated by brainstorming and question asking the systematic collection of information and the analysis and synthesis of information all with the aim to develop a succinct conceptual framework In explicating this process the author introduces traditional Western thought alongside contemporary and Eastern philosophy Experts in the field of performance science explore novel approaches to studying the audience incorporating various measuring devices and methods In the final chapter the author offers strategies for disseminating and publishing research reports Scholarly Research for Musicians demystifies the research process for musicians and music students alike demonstrating the common principles of cohesive research plans PowerPoint presentations are available to instructors covering chapter discussion points in summary format This text explores interdisciplinary methods that merge with and focus on the study of music while emphasizing concepts and materials relevant to all types of research

Musical Motives Brent Auerbach, 2021 The da da da DUM motive from Beethoven's Fifth Symphony is an undeniably evocative moment for any music fan Whether it be a first foray into classical music childhood piano lessons or the soundtrack to a beloved movie scene this is a moment not easily forgotten So what makes this and other musical motives so memorable In Musical Motives author Brent Auerbach looks at the ways that motives or the small scale pitch and rhythm shapes ever present in music tie musical compositions together and why we remember some more than others Musical motives function like motifs in visual art tying together sonic space They repeat frequently either as perfect copies or with slight variation With presence in all musical genres from classical and popular to jazz and world music motives are ideal tools for musical analysis Opening with an introduction to motives Musical Motives offers a new and universal system of motivic nomenclature then demonstrates how motives both in small and in expanded forms stretching over many measures help explain the structure and drama of musical works Taking amateurs and experts alike into consideration Auerbach provides two tiers of analytic method Basic and Complex Motivic Analysis To illustrate these methods he offers large scale analyses of pieces by Handel Beethoven Mozart Chaminade Radiohead and others

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