



The Sonic Self: Musical Subjectivity and Signification (Advances in Semiotics)

Cumming, Naomi

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Sonic Self Musical Subjectivity And Signification

Robert S. Hatten



Sonic Self Musical Subjectivity And Signification:

The Sonic Self Naomi Cumming, 2000 Semioticians began by looking at literature but have gradually applied their techniques to other disciplines including music The late Naomi Cumming based this consideration of the sources of musical expression on her experiences as a performer with interesting if rarely surprising results Choice Using classical violin music as her principal laboratory the author examines how a performance incorporates distinctive features not only of the work but of the performer as well and how the listener goes about interpreting not only the composer's work and the performer's rendering of the work but also of the performer's and listener's identities A richly interdisciplinary approach to a very common yet persistently mysterious part of our lives [Musical Meaning and Interpretation](#) Michael J. Puri, Jason Geary, Seth Monahan, 2025-03-28 This collection of essays brings together leading musicologists and music theorists working across a range of genres classical jazz and popular to offer fresh approaches to questions of meaning in music Rooted in humanistic values Musical Meaning and Interpretation combines rich analytical insights with critical perspectives on musical hermeneutics arguing collectively for the strength necessity and urgency of interpretive work in music [The Pastoral in Charles Griffes's Music](#) Taylor A. Greer, 2024-06-18 At the turn of the century visionary composer Charles Tomlinson Griffes synthesized highly diverse elements from other musical traditions into his distinct artistic voice As American as he was far ranging in his interests Griffes was an aesthetic polyglot combining elements of literature visual arts global folk melodies and contemporary European art music into a new musical language The breadth of his sources of inspiration are breathtaking including the sensual harmonies of fin de siècle French music the British Aesthetic Movement folk music drawn from the Middle East and Java and a wide range of poets including William Blake Samuel Taylor Coleridge and William Sharp The Pastoral in Charles Griffes's Music explores both his music and the rich historical context from which it grew to enrich our understanding of the composer's artistic contribution and reveal new intersections and contradictions in European and American culture during the early twentieth century Taylor A Greer also critiques the philosophical foundation of topic theory and its relationship to the pastoral in Griffes's music to reflect on the end of the nineteenth century and clarify our understanding of his artistic influences With Griffes's conception of the pastoral he transformed the siciliana based tradition he inherited from the eighteenth century into a new and vibrant genre that preserved the usual associations of simplicity and tranquility and introduced new elements of tension into the pastoral ideal including global voices paradox and occasional conflict **Music Production Cultures** Brendan Anthony, 2022-12-26 Music Production Cultures draws on interviews with international educators surveys completed by students of music production from around the globe doctoral research findings and contextualised career experiences from the author as a celebrated music producer to explore how effective learning environments can be created for popular music production in higher education Acknowledging the musical technological and social diversity in global popular music production practice this book highlights the integral elements that educators and

their institutions must consider in order to provide high quality and relevant education for the students of today and into the future Offering concepts approaches and practices to be integrated into diverse music production pedagogical frameworks in higher education this book considers the pedagogical approaches and goals that bridge music production education to the industry using examples and insights from international educators throughout as well as lesson plan examples for instructors Music Production Cultures develops a foundation of practice to inform teachers designing equitable diverse and inclusive pedagogies that are dependent on the musical cultural and social influences of their students This is an invaluable resource for educators and researchers in the area of audio education looking to develop their pedagogical strategies

The Sonic Self Naomi Cumming,2000 Using classical violin music as her principal laboratory the author examines how a performance incorporates distinctive features not only of the work but of the performer as well and how the listener goes about interpreting the performers and listener s identity as well

A Theory of Virtual Agency for Western Art Music Robert S. Hatten,2018-09-06 In his third volume on musical expressive meaning Robert S Hatten examines virtual agency in music from the perspectives of movement gesture embodiment topics tropes emotion narrativity and performance Distinguished from the actual agency of composers and performers whose intentional actions either create music as notated or manifest music as significant sound virtual agency is inferred from the implied actions of those sounds as they move and reveal tendencies within music stylistic contexts From our most basic attributions of sources for perceived energies in music to the highest realm of our engagement with musical subjectivity Hatten explains how virtual agents arose as distinct from actual ones how unspecified actants can take on characteristics of virtual human agents and how virtual agents assume various actorial roles Along the way Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds

The Melody of Time Benedict Taylor,2015-11-02 From the Romantic era onwards music has been seen as the most quintessentially temporal art possessing a unique capacity to invoke the human experience of time Through its play of themes and recurrence of events music has the ability to stylise in multiple ways our temporal relation to the world with far reaching implications for modern conceptions of memory subjectivity personal and collective identity and history Time as philosophers scientists and writers have found throughout history is notoriously hard to define Yet music seemingly bound up so intimately with the nature of time might well be understood as disclosing aspects of human temporality unavailable to other modes of inquiry and accordingly was frequently granted a privileged position in nineteenth century thought The Melody of Time examines the multiple ways in which music relates to and may provide insight into the problematics of human time Each chapter explores a specific theme in the philosophy of time as expressed through music the purported timelessness of Beethoven s late works or the nostalgic impulses of Schubert s music the use of music by philosophers as a means to explicate the aporias of temporal existence or as

a medium suggestive of the varying possible structures of time and a reflection of a particular culture's sense of historical progress or the expression of the intangible spirit behind the course of human history itself Moving fluidly between cultural context and historical reception competing philosophical theories of time and close reading of the repertoire Benedict Taylor argues for the continued importance of engaging with music's temporality in understanding the significance of music within society and human experience At once historical analytical critical and ultimately hermeneutic *The Melody of Time* provides both fresh insight into many familiar nineteenth century pieces and a rich theoretical basis for future research *Philosophy of Music Education Review* ,2013 *The Oxford Handbook of Music Psychology* Susan Hallam,Ian Cross,Michael Thaut,2009 *The Oxford Handbook of Music Psychology* is the definitive comprehensive and authoritative text on this burgeoning field With contributions from over fifty experts in the field the range and depth of coverage is unequalled It will be an essential resource for students and researchers in psychology *Music, Meaning and Media* Erkki Pekkilä,David Neumeyer,Richard Littlefield,2006 *Journal of Music Theory Pedagogy* ,2010 ***Canadian University Music Review*** ,2005 *Deepening Musical Performance Through Movement* Alexandra Pierce,2007 Alexandra Pierce helps musicians gain a richer understanding of music through the use of the body and gesture She asserts that expression of character and affect in music corresponds to expression of character and affect in physical gesture She seeks to answer the question What is vitality in music and to find answers that contribute to hearing and performing this core quality of music and that can be integrated into the daily practice of a musician Pierce's approach is to isolate and explore through movement such elements of music as melody beat and structural levels Short narratives that illustrate how performance practice problems can be approached and solved are scattered throughout the book *Current Musicology* Austin Clarkson,2007 *Pleasure and Meaning in the Classical Symphony* Melanie Diane Lowe,2007-02-07 The effects meaning of classical music from the late 18th century to today *Danish Yearbook of Musicology* ,2006 ***The American Organist*** ,2002 *Muzikološki zbornik* ,2005 *AMS Newsletter* American Musicological Society,1997 ***Semiotica*** ,2000

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whichever reactant gives the lesser amount of product is the limiting reagent what we need to do is determine an amount of one product either moles or mass assuming all of each reactant reacts

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