



# New Images Of Musical Sound

**Mary Simoni**



## **New Images Of Musical Sound:**

New Images of Musical Sound Robert Cogan,1998      New Images of Musical Sound Robert Cogan,1984 ,

Musical Imagery R.I. Godoy,H. Jorgensen,2012-10-12 An edited collection of papers which explore a large number of topics related to musical imagery Musical imagery can be defined as our mental capacity for imagining sound in the absence of a directly audible sound source meaning that we can recall and re experience or even invent new musical sound through our inner ear The first part of the volume is focused on theoretical issues such as the history epistemology neurological bases and cognitive models of musical imagery The second part presents various applications of musical imagery in performance and composition and provides the reader with a broad overview of the many musical activities which are concerned with musical imagery Musical imagery is a truly interdisciplinary subject and it is the belief of the editors that a plurality of approaches ranging from the introspective and philosophical to the experimental and computational is the most fruitful strategy for exploring the subject of musical imagery      Concert Music, Rock, and Jazz Since 1945 Elizabeth West Marvin,2002 Presents various interdisciplinary articles to bridge the gulf between classical and popular music      Good Music John J. Sheinbaum,2018-11-29 Over the past two centuries Western culture has largely valorized a particular kind of good music highly serious wondrously deep stylistically authentic heroically created and strikingly original and at the same time has marginalized music that does not live up to those ideals In Good Music John J Sheinbaum explores these traditional models for valuing music By engaging examples such as Handel oratorios Beethoven and Mahler symphonies jazz improvisations Bruce Springsteen and prog rock he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question Instead he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding Good music can with pride be playful rather than serious diverse rather than unified engaging to both body and mind in dialogue with manifold styles and genres and collaborative to the core We can widen the scope of what music we value and reconsider the conventional rituals surrounding it while retaining the joys of making music listening closely and caring passionately      The SAGE International Encyclopedia of Music and Culture Janet Sturman,2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader s Guide in the front matter organizing

entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader s Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

**Analytical Methods of Electroacoustic Music** Mary Simoni,2005-12-09 Containing extensive artwork serving as demonstration as well as downloadable resources with sound and video clips this collection of essays on electroacoustic music explores the creative possibilities to be found in various forms of musical analysis Taking pitch duration intensity and timbre as the four basic elements of music the authors discuss electroacoustic works and examine the applications of neumes contemporary staff notation sound orchestra and score files time domain representations spectrograms Taking into consideration both the positive aspects preservation of the abstract and negative aspects creative limitation of these analytical methods the authors have created a useful resource for students of electroacoustic music *Interpreting Popular*

*Music* David Brackett,2023-09-01 There is a well developed vocabulary for discussing classical music but when it comes to popular music how do we analyze its effects and its meaning David Brackett draws from the disciplines of cultural studies and music theory to demonstrate how listeners form opinions about popular songs and how they come to attribute a rich variety of meanings to them Exploring several genres of popular music through recordings made by Billie Holiday Bing Crosby Hank Williams James Brown and Elvis Costello Brackett develops a set of tools for looking at both the formal and cultural dimensions of popular music of all kinds There is a well developed vocabulary for discussing classical music but when it comes to popular music how do we analyze its effects and its meaning David Brackett draws from the disciplines of cultural studies and music theory to demonstrate how liste **Metamorphosis in Music** Benjamin R. Levy,2017

*Metamorphosis in Music* examines the evolution of compositional technique in Ligeti s works of the 1950s and 1960s Through careful analysis of sketches drafts and finished scores it reveals complex influences on the composer s creative process as he moved from the folk inspired world of Bart k to the forefront of the avant garde **Machaut's Music**

Elizabeth Eva Leach,2003 Guillaume de Machaut was the foremost poet composer of his time Studies look at all aspects of his prodigious output Guillaume de Machaut 1300 1377 is regarded as the greatest French poet composer of the middle ages as he was during his lifetime A trained secretary with a passion for collecting copying and ordering his own work the numberof surviving notated musical works attributed to him far exceeds that of any of his contemporaries All the main genres of song *lais* *virelais* *balades* and *rondeaux* together with Machaut s *motets* and his famous *Masscycle* are considered here from a variety of perspectives These incorporate the latest scholarly understanding of both Machaut s poetry and music and the material form they take when notated in the surviving manuscripts The bookthus presents a detailed picture of the current range of interpretative approaches to Machaut s music focusing variously on counterpoint *musica ficta* text setting *musico poetic* meanings citation and intertextuality tonality and compositional method Several of Machaut s works are

discussed by a pair of contributors who reach conclusions at times mutually reinforcing or complementary at times contradictory and mutually exclusive That Machaut's music thrives on such constructive debate and disagreement is a tribute to his scope as an artist and his musical-poetic achievement Contributors JENNIFER BAIN MARGARET BENT CHRISTIAN BERGER JACQUES BOOGAART THOMAS BROWN ALICE V CLARK JANE E FLYNN JEHOASH HIRSHBERG KARL KUEGLE ELIZABETH EVA LEACH DANIEL LEECH WILKINSON ETER M LEFFERTS WILLIAM PETER MAHRT KEVIN N MOLL VIRGINIA NEWES YOLANDA PLUMLEY OWEN REES ANNE STONE ELIZABETH EVA LEACH lectures in music at Royal Holloway University of London

**Visualizing Music** Eric Isaacson, 2023-05-02 To feel the emotional force of music we experience it aurally But how can we convey musical understanding visually Visualizing Music explores the art of communicating about music through images Drawing on principles from the fields of vision science and information visualization Eric Isaacson describes how graphical images can help us understand music By explaining the history of music visualizations through the lens of human perception and cognition Isaacson offers a guide to understanding what makes musical images effective or ineffective and provides readers with extensive principles and strategies to create excellent images of their own Illustrated with over 300 diagrams from both historical and modern sources including examples and theories from Western art music world music and jazz folk and popular music Visualizing Music explores the decisions made around image creation Together with an extensive online supplement and dozens of redrawings that show the impact of effective techniques Visualizing Music is a captivating guide to thinking differently about design that will help music scholars better understand the power of musical images thereby shifting the ephemeral to material *The Pattern Book* Clifford A. Pickover, 1995 Although the patterns are computer generated the book is informal and emphasis is on the fun that the true pattern lover finds in doing rather than in reading about the doing

**Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

Electroacoustic Music Thomas Licata, 2002-09-30 Electroacoustic music a flourishing medium for over half a century remains today in a wide array of technological forms one of the major areas of creative activity in music However it has long been overlooked in theoretical

studies possibly in part because it does away with traditional scores and notation In this landmark collection a group of distinguished composers and theorists who have actively worked in the field present detailed analyses of important electroacoustic works while also demonstrating some recent approaches to the analysis of the music of this medium Included here are discussions of such significant works as Karlheinz Stockhausen's *Gesang der Jünglinge* 1955-56 Iannis Xenakis *Diamorphoses* 1957 and Jean Claude Risset's *Contours* 1982 Overall the collection aims to elucidate the sonic design of each of the electroacoustic music works under investigation using its best examples as a lens through which to examine an unduly neglected genre Demonstrating recent techniques in the analysis of electroacoustic music the volume also considers various compositional approaches as well as computer applications that have become an irreplaceable tool in the composing of this music So little has been written about this 20th century art form that *Electroacoustic Music Analytical Perspectives* is at once a fresh bold step forward in musicology and analysis

**The Music of Elliott Carter** David Schiff, 2018-10-18 Arguably the most important American composer of the century Elliott Carter often has been more highly regarded in Europe than in his native land Interest in his work has grown rapidly in recent years however and the celebration of his ninetieth birthday in December 1998 accompanied by numerous performances and new recordings undoubtedly will increase the attention of his fellow citizens to this remarkable figure Authoritative and gracefully written *The Music of Elliott Carter* engages composers performers and critics and speaks to concertgoers whether attuned to or alarmed by the formidable difficulty of Carter's music David Schiff views the music from the perspective of the composer's development and relates his compositional techniques to those nonmusical arts contemporary American poetry in particular with which Carter has been deeply involved The volume benefits from Schiff's extensive discussions of Carter's works with their most noted performers including Heinz Holliger Oliver Knussen and Ursula Oppens and from the generous cooperation of the composer himself This new edition a thoroughly reorganized revised and updated version of the book published in 1983 accounts for the many new works written by Carter since 1980 and accommodates the burgeoning critical literature on his music Its features include many musical examples and a selected discography In addition to the new foreword the composer has provided his listing of three to six note chords and a note on *Voyage*

Trends in World Music Analysis Lawrence Beaumont Shuster, Somangshu Mukherji, Noé Dinnerstein, 2022-02-23 This volume brings together a group of analytical chapters exploring traditional genres and styles of world music capturing a vibrant and expanding field of research These contributors drawn from the forefront of researchers in world music analysis seek to break down barriers and build bridges between scholarly disciplines musical repertoires and cultural traditions Covering a wide range of genres styles and performers the chapters bring to bear a variety of methodologies including indigenous theoretical perspectives Western music theory and interdisciplinary techniques rooted in the cognitive and computational sciences With contributors addressing music traditions from Africa Asia Europe and the Americas this volume captures the many current directions in the analysis of world music offering a state of the field and

demonstrating the expansion of possibilities created by this area of research      Sourcebook for Research in Music Phillip Crabtree, Donald H. Foster, 1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

**The Spectral Piano** Marilyn Nonken, 2014-03-13 The most influential compositional movement of the past fifty years spectralism was informed by digital technology but also extended the aesthetics of pianist composers such as Franz Liszt Alexander Scriabin and Claude Debussy Students of Olivier Messiaen such as Tristan Murail and Gérard Grisey sought to create a cooperative committed to exploring the evolution of timbre in time as a basis for the musical experience In *The Spectral Piano* Marilyn Nonken shows how the spectral attitude was influenced by developments in technology but also continued a tradition of performative and compositional virtuosity Nonken explores shared fascinations with the musical experience which united spectralists with their Romantic and early Modern predecessors Examining Murail's *Territoires de l'oubli* Jonathan Harvey's *Tombeau de Messiaen* Joshua Fineberg's *Veils* and Edmund Campion's *A Complete Wealth of Time* she reveals how spectral concerns relate not only to the past but also to contemporary developments in philosophical aesthetics

**Materials and Techniques of Post Tonal Music** Stefan Kostka, 2016-01-08 This text provides the most comprehensive analytical approach to post tonal music available from Impressionism to recent trends It covers music from the early 1900s through the present day with discussion of such movements as Minimalism and the Neoromanticism and includes chapters on rhythm form electronic and computer music and the roles of chance and choice in post tonal music Chapter end exercises involve drills analysis composition as well as several listening assignments

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