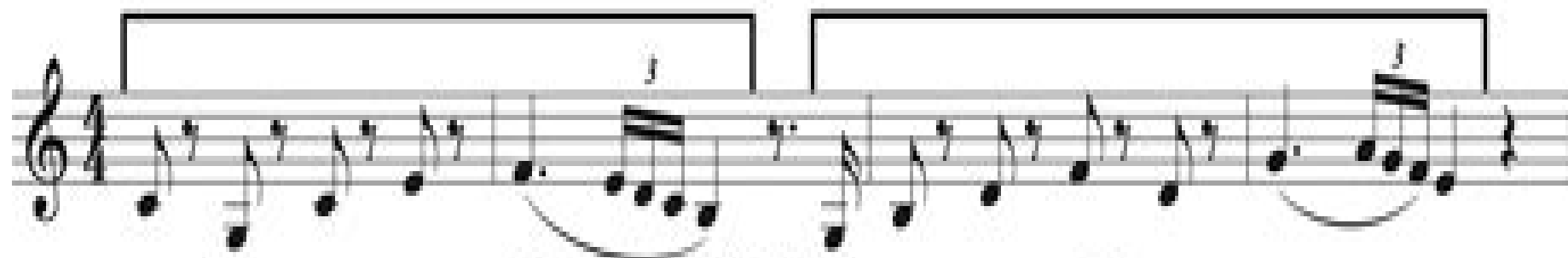


new material (N)

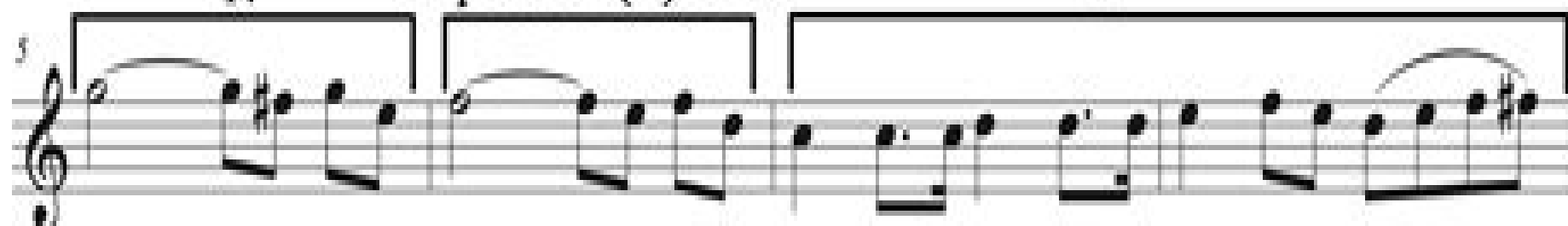
variation (V) of b. 1-2



N

repetition (R) of b. 5

N



V b. 5

V b. 6 (also R b. 5)

V b. 7



Repetition In Music

Shara Brun



Repetition In Music:

Over and Over Olivier Julien, Christophe Levaux, 2018-02-22 From the Tin Pan Alley 32 bar form through the cyclical forms of modal jazz to the more recent accumulation of digital layers beats and breaks in Electronic Dance Music repetition as both an aesthetic disposition and a formal property has stimulated a diverse range of genres and techniques From the angles of musicology psychology sociology and science and technology *Over and Over* reassesses the complexity connected to notions of repetition in a variety of musical genres The first edited volume on repetition in 20th and 21st century popular music *Over and Over* explores the wide ranging forms and use of repetition from large repetitive structures to micro repetitions in relation to both specific and large scale issues and contexts The book brings together a selection of original texts by leading authors in a field that is as yet little explored Aimed at both specialists and neophytes it sheds important new light on one of the fundamental phenomena of music of our times *Rests and Repetition in Music* Peter

Christoph, 2015-09-29 Christoph Peter *RESTS REPETITION IN MUSIC Their Significance and Use in Education Teaching Music* Christoph Peter 1927 82 was an inspiring all round musician He lived for music for teaching it and especially for exciting awareness amongst others of music's power of renewing the human being Through teaching composing promoting and performing and writing about music Peter's concern was to serve He taught music at the Hanover Waldorf School for 22 years and was Director of Music at the Teacher's Seminary in Stuttgart Art including the art of music as both subject and method in education Peter maintains is essential to develop balanced personalities who can fully enter the art of living *Rests and Repetition* contains an exact yet sensitive study of these musical phenomena Many teachers parents and students already appreciate this classic text on the power of music The creative principles Peter reveals are applied more generally in education and life today where specifically artistic and human values are under threat Children should learn the art of living Everybody albeit in humble measure can accomplish something in the realm of art Indeed is not life itself an art Christoph Peter Peter's definitive study on *The Language of Music in Mozart's The Magic Flute* is also published by Anastasi Ltd

Repetition in Music Adam Ockelford, 2016 This monograph examines the place of repetition in perceived musical structure and in theories of music Following a preface and introduction there are four main chapters Theory Analysis Metatheory and Meta analysis and Cognition and Metacognition Chapter 2 Theory sets out the principles underlying the creation and cognition of musical structure developed by the author in earlier studies in the dual context of David Lewin's mathematically based theory of musical intervals and transformations and Gilles Fauconnier's concept of mental spaces which was formulated in the context of cognitive science Chapter 3 Analysis shows the theory in operation in relation to the first movement of Mozart's piano sonata K 333 It indicates how structural issues may be related to considerations of aesthetic response and musical worth through comparison with J C Bach's Sonata op 5 no 3 Chapter 4 Metatheory and Meta analysis uses the new theory to interrogate the propositions underpinning set theory and transformations offering a

psychomusicological critique and potential development of for example the work of Forte Morris Isaacson and Straus This enables issues raised earlier in relation to the work of Lewin to be addressed In conclusion in Chapter 5 Cognition and Metacognition the matter of cognitive preferences and constraints is considered in relation to repetition in music which permits a final investigation of different approaches to musical analysis to be undertaken In summary by synthesising the findings of diverse earlier work in the context of the new theory it proves possible to move thinking forward on a number of fronts and to indicate potential directions for future empirical and analytical developments Provided by publisher

On Repeat Elizabeth Hellmuth Margulis, 2013-11-11 Winner of the Wallace Berry Award Society for Music Theory Winner of the Deems Taylor Virgil Thomson Award ASCAP What is it about the music you love that makes you want to hear it again Why do we crave a hook that returns again and again within the same piece And how does a song end up getting stuck in your head Whether it s a motif repeated throughout a composition a sample looped under an electronic dance beat a passage replayed incessantly by a musician in a practice room or an earworm burrowing through your mind like a broken record repetition is nearly as integral to music as the notes themselves Its centrality has been acknowledged by everyone from evolutionary biologist W Tecumseh Fitch who has called it a design feature of music to the composer Arnold Schoenberg who admitted that intelligibility in music seems to be impossible without repetition And yet stunningly little is actually understood about repetition and its role in music On Repeat offers the first in depth inquiry into music s repetitive nature focusing not on a particular style or body of work but on repertoire from across time periods and cultures Author Elizabeth Hellmuth Margulis draws on a diverse array of fields including music theory psycholinguistics neuroscience and cognitive psychology to look head on at the underlying perceptual mechanisms associated with repetition Her work sheds light on a range of issues from repetition s use as a compositional tool to its role in characterizing our behavior as listeners and then moves beyond music to consider related implications for repetition in language learning and communication Written in engaging prose and enlivening otherwise complex concepts for the specialist and non specialist alike On Repeat will captivate scholars and students across numerous disciplines from music theory and history to psychology and neuroscience and anyone fascinated by the puzzle of repetition in music

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Is Language a Music? David Lidov, 2005 If music is a universal language is language a universal music

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chapters Theory Analysis Metatheory and Meta analysis and Cognition and Metacognition Chapter 2 Theory sets out the principles underlying the creation and cognition of musical structure developed by the author in earlier studies in the dual context of David Lewin's mathematically based theory of musical intervals and transformations and Gilles Fauconnier's concept of mental spaces which was formulated in the context of cognitive science Chapter 3 Analysis shows the theory in operation in relation to the first movement of Mozart's piano sonata K 333 It indicates how structural issues may be related to considerations of aesthetic response and musical worth through comparison with J C Bach's Sonata op 5 no 3 Chapter 4 Metatheory and Meta analysis uses the new theory to interrogate the propositions underpinning set theory and transformations offering a psychomusicological critique and potential development of for example the work of Forte Morris Isaacson and Straus This enables issues raised earlier in relation to the work of Lewin to be addressed In conclusion in Chapter 5 Cognition and Metacognition the matter of cognitive preferences and constraints is considered in relation to repetition in music which permits a final investigation of different approaches to musical analysis to be undertaken In summary by synthesising the findings of diverse earlier work in the context of the new theory it proves possible to move thinking forward on a number of fronts and to indicate potential directions for future empirical and analytical developments

How to Listen to Music Henry Edward Krehbiel,1923 **The Oxford Handbook of Critical Concepts in Music Theory** Alexander Rehding, Steven Rings, 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail This book offers in depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape Music in the Human Experience Donald A. Hodges, Gary E. McPherson, 2025-06-16 Music in the Human Experience An Introduction to Music Psychology Third Edition explores the ways in which we make sense of music and how we respond to it cognitively physically and emotionally Written by musicians for musicians while incorporating findings from biology anthropology sociology physics philosophy and education the text presents musical experiences as widely varied and hugely complex affairs How did human beings come to be musical creatures Why do people have emotional responses to music In Music in the Human Experience the authors seek to understand and explain these musical phenomena that lie at the core of what it means to be human New to the Third Edition New co author Gary E McPherson Fresh discussions on in demand topics social justice in music fitness for musicians constructivism and more Increased recognition of non Western music and musical experiences A digital overhaul of the accompanying multimedia tutorials now available via www.musicinthehumanexperience.com Refined and updated content throughout *Elements of Music, Harmony & Counterpoint, Rhythm, Analysis, & Musical Form* Thomas Handel Bertenshaw, 1896 **The Fundamentals of Music** Karl Wilson Gehrken, 1924 Lessons in Music Form Percy Goetschius, 1904 **The Musical Times and Singing-class Circular**, 1883 Introduction to Music Appreciation and History Dorothy Tremble Moyer, 1925 *On Repeat* Elizabeth Hellmuth Margulis, 2014 On Repeat offers an in depth inquiry

into music's repetitive nature. Drawing on a diverse array of fields, it sheds light on a range of issues from repetition's use as a compositional tool to its role in characterizing our behavior as listeners and considers related implications for repetition in language learning and communication.

Haydn and the Classical Variation Elaine Rochelle Sisman, 1993 Sisman aims to demonstrate that it was Haydn's prophetic innovations that truly created the Classical variation. Her analysis reflects both the musical thinking of the Classical period and contemporary critical interests. The book offers a reevaluation of t

Handbook of Music Psychology Donald A. Hodges, 1996 The Handbook of Music Psychology has been widely used as a textbook and resource book for researchers and practitioners. This edition contains completely revised and up to date chapters plus four new chapters. Written by professional musicians with extensive teaching and research experience, the Handbook is suitable for both undergraduate and graduate music psychology classes. Amazon.com

Music in Arts-Based Research and Depth Psychology Shara Brun, 2024-03-19 This book addresses an existing gap in academic arts-based research whereby rather than exploring music as an effective therapeutic intervention, it is explored as the central medium or tool of inquiry. Integrating heuristic, hermeneutic, and arts-based grounded theory methodologies, the book conceptualizes and describes the practice of Sonic Stretching as an in-depth example of using sound as an effective and systematic research tool. Stemming from evidence-based insights, the book explores and explains ways in which music and sound can be utilized in arts-based research (ABR) in all disciplines, as opposed to only being used among professional musicians and those operating within music studies. It points to some of the obstacles that have previously prevented this from happening more broadly and, in doing so, aims to help bridge the conspicuous gap in ABR studies where music and sonic imagination should be. Offering a clear and well-presented example for integrating music and sound into processes of depth psychological inquiry and addressing the impact of colonialization upon embodied knowledge in music and academic research, it will appeal to scholars and researchers working at the intersection of psychology, music studies, education, social justice, and research methods.

Music William Smythe Babcock Mathews, 1893

The Enigmatic Realm of **Repetition In Music**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Repetition In Music** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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