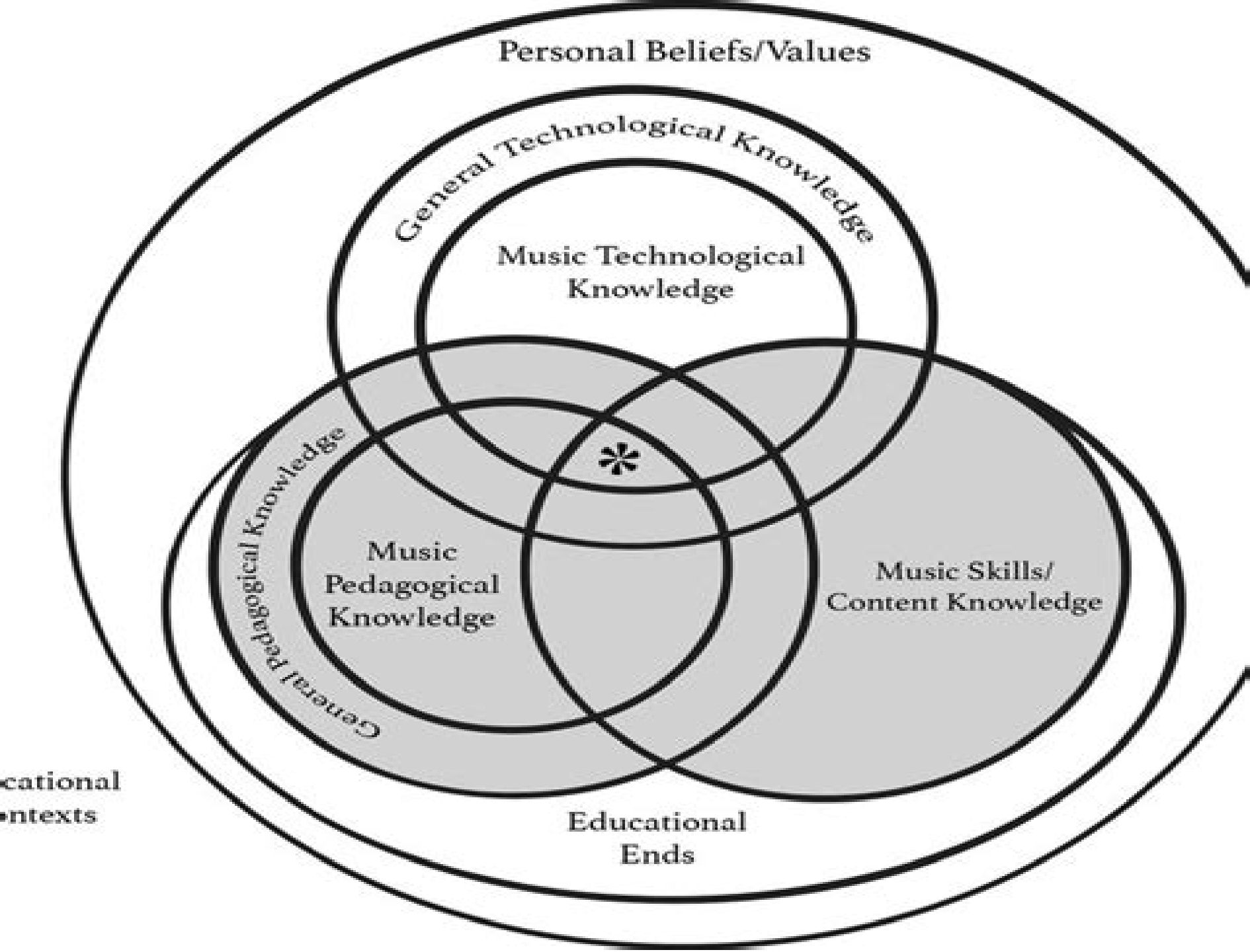




Music And Conceptualization

Mark DeBellis



Music And Conceptualization:

Music and Conceptualization Mark DeBellis, 1995-10-27 This book is a philosophical study of the relations between hearing and thinking about music The central problem it addresses is as follows how is it possible to talk about what a listener perceives in terms that the listener does not recognize By applying the concepts and techniques of analytic philosophy the author explores the ways in which musical hearing may be described as nonconceptual and how such mental representation contrasts with conceptual thought

Music and Conceptualization Mark Andrew DeBellis, 1995

Conceptualizing Music Lawrence M. Zbikowski, 2002-11-14 This book shows how 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 Concept and Practice in the Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertories and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly

marginal themes and advocates further exploration of the other Middle Ages Conceptualizing Music Lawrence M. Zbikowski, 2002-11-14 This book shows how 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 **Fifty Years of the Concept Album in Popular Music** Eric Wolfson, 2023-12-28 The concept album is one of popular music's most celebrated and misunderstood achievements This book examines the untold history of the rock concept album from The Beatles to Beyoncé The roots of the concept album are nearly as old as the long playing record itself as recording artists began using the format to transcend a mere collection of songs into a listening experience that takes the listener on a journey through its unifying mood theme narrative or underlying idea Along the way artists as varied as the Moody Blues Jimi Hendrix Joni Mitchell Pink Floyd Parliament Donna Summer Iron Maiden Radiohead The Notorious B.I.G. Green Day Janelle Monáe and Kendrick Lamar created albums that form an extended conversation of art and music Limits were pushed as the format grew over the subsequent eras Seminal albums like the Beatles' Sgt Pepper's Lonely Hearts Club Band the Who's Tommy Marvin Gaye's What's Going On stand alongside modern classics like Liz Phair's Exile in Guyville Kendrick Lamar's good kid m.A.A.d city and Beyoncé's Lemonade Mixing iconic albums with some newer and lesser known works makes for a book that ventures into the many sides of a history that has yet to be told until now **The Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and

instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without

Metaphor and Musical Thought Michael Spitzer, 2004 The scholarship of Michael Spitzer's new book is impressive and thorough The writing is impeccable and the coverage extensive The book treats the history of the use of metaphor in the field of classical music It also covers a substantial part of the philosophical literature The book treats the topic of metaphor in a new and extremely convincing manner Lydia Goehr Columbia University The experience of music is an abstract and elusive one enough so that we're often forced to describe it using analogies to other forms and sensations we say that music moves or rises like a physical form that it contains the imagery of paintings or the grammar of language In these and countless other ways our discussions of music take the form of metaphor attempting to describe music's abstractions by referencing more concrete and familiar experiences Michael Spitzer's *Metaphor and Musical Thought* uses this process to create a unique and insightful history of our relationship with music the first ever book length study of musical metaphor in any language Treating issues of language aesthetics semiotics and cognition Spitzer offers an evaluation a comprehensive history and an original theory of the ways our cultural values have informed the metaphors we use to address music And as he brings these discussions to bear on specific works of music and follows them through current debates on how music's meaning might be considered what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians

Mathematics and Music Gerard Assayag, Hans G. Feichtinger, 2002-07-10 In Western Civilization Mathematics and Music have a long and interesting history in common with several interactions traditionally associated with the name of Pythagoras but also with a significant number of other mathematicians like Leibniz for instance Mathematical models can be found for almost all levels of musical activities from composition to sound production by traditional instruments or by digital means Modern music theory has been incorporating more and more mathematical content during the last decades This book offers a journey into recent work relating music and mathematics It contains a large variety of articles covering the historical aspects the influence of logic and mathematical thought in composition perception and understanding of music and the computational aspects of musical sound processing The authors illustrate the rich and deep interactions that exist between Mathematics and Music

Issues in the Conceptualization of Music James Porter, Ali Jihad Racy, 1988

Collected Supernotational Writings Vol. II John O'Loughlin, 2029-09-18 In Volume II of John O'Loughlin's collected supernotational philosophy project he has combined the titles *Critique of Post Dialectical Idealism* *Philosophical Truth* *Veritas Philosophicus* and *Last Judgements* which span the period 1989-93 and have allowed him to bring some kind of strict chronology to bear on a series of writings dubbed supernotational to distinguish them from essays on the one hand and aphorisms on the other thereby treading a kind of intermediate position between essays and aphorisms in the interests of what became a gradual progression towards an

enhanced sense of philosophical logic commensurate so we believe with Supertruth and ultimately a kind of plateau of aphoristic purism which took shape in the ensuing years A Centretruths Editorial *Recognizing Music as an Art Form* Barbara Titus, 2016-03-21 The impact of Hegelian philosophy on 19th century music criticism Music's status as an art form was distrusted in the context of German idealist philosophy which exerted an unparalleled influence on the entire nineteenth century Hegel insisted that the content of a work of art should be grasped in concepts in order to establish its spiritual substantiality *Geistigkeit* and that no object word or image could accurately represent the content and meaning of a musical work In the mid nineteenth century Friedrich Theodor Vischer and other Hegelian aestheticians kept insisting on art's conceptual clarity but they adapted the aesthetic system on which this requirement had been based Their adaptations turned out to be decisive for the development of music criticism to such an extent that music critics used them to point out musical content and to confirm music's autonomy as an art form This book unravels the network of music critics and philosophers including not only Hegel but also Franz Liszt Franz Brendel and Eduard Hanslick whose works shaped public opinions of music

Music and Embodied Cognition Arnie Cox, 2016-09-06 Taking a cognitive approach to musical meaning Arnie Cox explores embodied experiences of hearing music as those that move us both consciously and unconsciously In this pioneering study that draws on neuroscience and music theory phenomenology and cognitive science Cox advances his theory of the mimetic hypothesis the notion that a large part of our experience and understanding of music involves an embodied imitation in the listener of bodily motions and exertions that are involved in producing music Through an often unconscious imitation of action and sound we feel the music as it moves and grows With applications to tonal and post tonal Western classical music to Western vernacular music and to non Western music Cox's work stands to expand the range of phenomena that can be explained by the role of sensory motor and affective aspects of human experience and cognition

Semiosis in Hindustani Music José Luiz Martinez, 2001-01-01 For thousands of years music in India has been considered a signifying art Indian music creates and represents meanings of all kinds some of which extend outwardly to the cosmos while others arise inwardly in the refined feelings which a musical connoisseur experiences when listening to it In this book the author explores signification in Hindustani classical music along a two fold path Martineq first constructs a theory of musical semiotics based on the sign theories of Charles Sanders Peirce He then applies his theory to the analysis of various types of Hindustani music and how they generate significations The author engages such fundamental issues as sound quality raga tala and form while advancing his unique interpretations of well known semiotic phenomena like iconicity metalanguage indexicality symbolism Martinez's study also provides deep insight into semiotic issues of musical perception performance scholarship and composition An specially innovative and extensive section of the book analyzes representations in Hindustani music in terms of the Indian aesthetic theory of *rasa* The evolution of the *rasa* system as applied to musical structures is traced historically and analyzed semiotically In the light of Martinez's theories Hindustani music reveals itself to

be both a delightfully sensuous and highly sophisticated system of acoustic representations **Writing Interactive Music for Video Games** Michael Sweet, 2015 This is the first complete guide to composing interactive scores for video games Authored by the developer of Berklee College of Music's pioneering Game Audio program it covers everything professional composers and music students need to know and contains exclusive tools for interactive scoring previously available only at Berklee Drawing on his experience as an award winning video game composer and in teaching hundreds of music students the author brings together comprehensive knowledge presented in no other book **Cognate Music Theories** Ignacio Prats-Arolas, 2024-03-01 This volume explores the possibilities of cognate music theory a concept introduced by musicologist John Walter Hill to describe culturally and historically situated music theory Cognate music theories offer a new way of thinking about music theory music history and the relationship between insider and outsider perspectives when researchers mediate between their own historical and cultural position and that of the originators of the music they are studying With contributions from noted scholars of musicology music theory and ethnomusicology this volume develops a variety of approaches using the cognate music theory framework and shows how this concept enables more nuanced and critical analyses of music in historical context Addressing topics in music from the seventeenth to nineteenth centuries this volume will be relevant to musicologists music theorists and all researchers interested in reflecting critically on what it means to construct a theory of music Chapter 9 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Listening Devices Jens Gerrit Papenburg, 2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period *Listening Devices* develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes

listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present *The Topos of Music III: Gestures* Guerino Mazzola, René Guitart, Jocelyn

Ho, Alex Lubet, Maria Mannone, Matt Rahaim, Florian Thalmann, 2018-03-28 This is the third volume of the second edition of the now classic book *The Topos of Music* The authors present gesture theory including a gesture philosophy for music the mathematics of gestures concept architectures and software for musical gesture theory the multiverse perspective which reveals the relationship between gesture theory and the string theory in theoretical physics and applications of gesture theory to a number of musical themes including counterpoint modulation theory free jazz Hindustani music and vocal gestures **Music Emotion Recognition** Yi-Hsuan Yang, Homer H. Chen, 2011-02-22

Providing a complete review of existing work in music emotion developed in psychology and engineering *Music Emotion Recognition* explains how to account for the subjective nature of emotion perception in the development of automatic music emotion recognition MER systems Among the first publications dedicated to automatic MER it begins with a comprehensive introduction to the essential aspects of MER including background key techniques and applications This ground breaking reference examines emotion from a dimensional perspective It defines emotions in music as points in a 2D plane in terms of two of the most fundamental emotion dimensions according to psychologists valence and arousal The authors present a computational framework that generalizes emotion recognition from the categorical domain to real valued 2D space They also introduce novel emotion based music retrieval and organization methods Describe a ranking base emotion annotation and model training method Present methods that integrate information extracted from lyrics chord sequence and genre metadata for improved accuracy Consider an emotion based music retrieval system that is particularly useful for mobile devices The book details techniques for addressing the issues related to the ambiguity and granularity of emotion description heavy cognitive load of emotion annotation subjectivity of emotion perception and the semantic gap between low level audio signal and high level emotion perception Complete with more than 360 useful references 12 example MATLAB codes and a listing of key abbreviations and acronyms this cutting edge guide supplies the technical understanding and tools needed to develop your own automatic MER system based on the automatic recognition model *Music Semiotics: A Network of Significations* Esti

Sheinberg, 2017-07-05 United in their indebtedness to the scholarship of Raymond Monelle an international group of contributors including leading authorities on music and culture come together in this state of the art volume to investigate different ways in which music signifies Music semiotics asks what music signifies as well as how the signification process takes place Looking at the nature of musical texts and music's narrativity a number of the essays in this collection delve into the relationship between music and philosophy literature poetry folk traditions and the theatre with opera a genre that particularly lends itself to this mode of investigation Other contributions look at theories of musical markedness metaphor

and irony using examples and specific musical texts to serve as case studies to validate their theoretical approaches Musical works discussed include those by Haydn Mozart Beethoven Schumann Wagner Stravinsky Bart Xenakis Kutavicius and John Adams offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge Taking Monelle s writing as a model the contributions adhere to a method of logical argumentation presented in a civilized and respectful way even and particularly when controversial issues are at stake keeping in mind that contemplating the significance of music is a way to contemplate life itself

Music And Conceptualization Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Music And Conceptualization**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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