

Music And Discourse

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 In this book Jean-Jacques Nattiez, well-known for his pioneering work in musical semiology, examines both music, and discourse about music, as products of human activity that are perceived in varying ways by various cultures.

Music and Discourse: Nattiez, Jean-Jacques, Abbate ...
 Overview. In this book Jean-Jacques Nattiez, well-known for his pioneering work in musical semiology, examines both music, and discourse about music, as products of human activity that are perceived in varying ways by various cultures. Asking such questions as “what is a musical work” and “what constitutes music,” Nattiez draws from philosophy, anthropology, music analysis, and history to propose a global theory for the interpretation of specific pieces, the phenomenon of music, and ...

Music and Discourse | Princeton University Press
 Music and Discourse: Toward a Semiology of Music. In this book Jean-Jacques Nattiez, well-known for his pioneering work in musical semiology, examines both music, and discourse about music, as products of human activity that are perceived in varying ways by various cultures.

Music and Discourse: Toward a Semiology of Music by Jean ...
 The concept of the role of music as discourse originally stemmed from the realization that music stimulates the organs in the ear, and in this regard, fits the definition of discourse or language because it conveys information to a discerning listener. Music’s ability to enhance emotional states like serenity, regret, or exuberance has led some researchers to title musical discourse as the “music of the emotions.”.

What Is the Role of Music as Discourse?
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9780691027142: Music and Discourse - AbeBooks - Nattiez ...
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 Music And Discoursediscerning listener. Music’s ability to enhance emotional states like serenity, regret, or exuberance has led some researchers to title musical discourse as the “music of the emotions.” What Is the Role of Music as Discourse? - wiseGEEK In this book Jean-Jacques Nattiez, well-known for his Page 8/23

Music And Discourse - download.truyenyy.com
 Music as Discourse Semiotic Adventures in Romantic Music Kofi Agawu Oxford Studies in Music Theory. Demonstrates a possible interface between semiotics and music theory; Approaches the subject of musical meaning from within technical views of musical structure; Accessible to readers with a less advanced background in music theory

Music as Discourse - Kofi Agawu - Oxford University Press
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Music and Discourse: Toward a Semiology of Music: Amazon ...
 In “Claiming Space: Discourses on Gender, Popular Music, and Social Change,” Bjorck analyzes the challenges and attempts of women to create gender equality within popular music, an industry controlled by men. Bjorck acknowledges that gender of artists has a significant effect on the demography and hegemonies within popular music.

Gender in Popular Music - Artist Representation and Gender ...
 both music, and discourse about music, as products of human activity that are perceived in varying ways by various cultures. [PDF] Music and discourse : toward a semiology of music... Music as Discourse. Semiotic Adventures in Romantic Music. Kofi Agawu. Oxford Studies in Music Theory. Description. The

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 Music and Discourse: Toward a Semiology of Music by Jean ... In this book Jean-Jacques Nattiez, well-known for his pioneering work in musical semiology, examines both music, and discourse about music, as products of human activity that are perceived in varying ways by various

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 The word discourse is derived from the latin prefix dis-meaning "away" and the root word currere meaning "to run". Discourse, therefore, translates to "run away" and refers to the way that conversations flow. To study discourse is to analyze the use of spoken or written language in a social context.

The Meaning of Discourse - ThoughtCo
 Klezmer Music as Jewish Dialogue and Jewish Discourse - Peak to Peak Webinar. This program will introduce klezmer music as a kind of Jewish dialogue, or Jewish discourse. Klezmer is Jewish instrumental music from Eastern Europe, and it comes from the same culture as the Yiddish literature of Sholem Aleichem, S. J. Abramovitsh, and others. It makes sense that the music and literature of this culture would share certain features.

Klezmer Music as Jewish Dialogue and Jewish Discourse ...
 Kofi Agawu's Music as Discourse promises to quickly become a standard and definitive work in musical semiotics. Working at the nexus of musicology, ethnomusicology, and music philosophy and aesthetics, Agawu presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself--composed not only of sequences of gestures, phrases, or progressions, but rather also of the very philosophical and linguistic props that enable the ...

Series statement on p. [4] of cover, paperback edition.

The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. Is music a language? Does it communicate specific ideas and emotions? What does music mean, and how does this meaning occur? Kofi Agawu's Music as Discourse has become a standard and definitive work in musical semiotics. Working at the nexus of musicology, ethnomusicology, and music philosophy and aesthetics, Agawu presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself--composed not only of sequences of gestures, phrases, or progressions, but rather also of the very philosophical and linguistic props that enable the analytical formulations made about music as an object of study. The book provides extensive demonstration of the pertinence of a semiological approach to understanding the fully-freighted language of romantic music, stresses the importance of a generative approach to tonal understanding, and provides further insight into the analogy between music and language. Music as Discourse is an essential read for all who are interested in the theory, analysis and semiotics of music of the romantic period.

Research on electronic dance music communities has been initiated by scholars in the fields of sociology, cultural studies, public health research and others. Linguistic aspects, however, are rarely considered. Anita Jóri fills this gap of research and suggests a new perspective by looking at these communities as a discourse community. She gives an overview of the language use and discourse characteristics of this community while applying a mixed methodology of linguistic discourse analysis and cultural studies. The book is aimed at researchers and students in the fields of applied linguistics, popular music, media, communication and cultural studies.

We communicate multimodally. Everyday communication involves not only words, but gestures, images, videos, sounds and of course, music. Music has traditionally been viewed as a separate object that we can isolate, discuss, perform and listen to. However, much of music's power lies in its use as multimodal communication. It is not just lyrics which lend songs their meaning, but images and musical sounds as well. The music industry, governments and artists have always relied on posters, films and album covers to enhance music's semiotic meaning. Music as Multimodal Discourse: Semiotics, Power and Protest considers musical sound as multimodal communication, examining the interacting meaning potential of sonic aspects such as rhythm, instrumentation, pitch, tonality, melody and their interrelationships with text, image and other modes, drawing upon, and extending the conceptual territory of social semiotics. In so doing, this book brings together research from scholars to explore questions around how we communicate through musical discourse, and in the discourses of music. Methods in this collection are drawn from Critical Discourse Analysis, Social Semiotics and Music Studies to expose both the function and semiotic potential of the various modes used in songs and other musical texts. These analyses reveal how each mode works in various contexts from around the world often articulating counter-hegemonic and subversive discourses of identity and belonging.

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Why, despite the number of high profile female rock musicians, does rock continue to be understood as masculine? Why is rock generally assumed to be created and performed by men? Marion Leonard explores different representations of masculinity offered by, and performed through, rock music, and examines how female rock performers negotiate this gendering of rock as masculine. A major concern of the book is not specifically with men or with women performing rock, but with how notions of gender affect the everyday experiences of all rock musicians within the context of the music industry. Leonard addresses core issues relating to gender, rock and the music industry through a case study of 'female-centred' bands from the UK and US performing so called 'indie rock' from the 1990s to the present day. Using original interview material with both amateur and internationally renowned musicians, the book further addresses the fact that the voices of musicians have often been absent from music industry studies. Leonard's central aim is to progress from feminist scholarship that has documented and explored the experience of female musicians, to presenting an analytic discussion of gender and the music industry. In this way, the book engages directly with a number of under-researched areas: the impact of gender on the everyday life of performing musicians; gendered attitudes in music journalism, promotion and production; the responses and strategies developed by female performers; the feminist network riot grrrl and the succession of international festivals it inspired under the name of Ladyfest.

Music-Dance explores the identity of choreomusical work, its complex authorship and its modes of reception as well as the cognitive processes involved in the reception of dance performance. Scholars of dance and music analyse the ways in which a musical score changes its prescriptive status when it becomes part of a choreographic project, the encounter between sound and motion on stage, and the intersection of listening and seeing. As well as being of interest to musicologists and choreologists considering issues such as notation, multimedia and the analysis of performance, this volume will appeal to scholars interested in applied research in the fields of cognition and neuroscience. The line-up of authors comprises representative figures of today’s choreomusicology, dance historians, scholars of twentieth-century composition and specialists in cognitive science and performance studies. Among the topics covered are multimedia and the analysis of performance; the notational practice of choreographers and the parallel attempts of composers to find a graphic representation for musical gestures; and the experience of dance as a paradigm for a multimodal perception, which is investigated in terms of how the association of sound and movement triggers

emotions and specific forms of cognition.

In *The Discourse of Musicology*, Giles Hooper considers a number of issues central to recent debates about the nature and direction of contemporary musicology. The first part of the book seeks to situate and critically rethink the alleged 'postmodern' turn in musical scholarship. Then, in attempting to overcome some of the problems typically associated with postmodern theory, Hooper draws on the work of Jürgen Habermas in order to interpret musicology as a form of institutionalized discourse and to propose a normative framework for the kind of knowledge in which it can legitimately issue. The second part of the book focuses on the concepts of 'mediation' and the 'music itself' and engages with the work of influential critical theorist, Theodor Adorno, and the contemporary musicologist, Lawrence Kramer. Finally Hooper compares and contrasts a number of different approaches to Mahler's Ninth Symphony. The author's underlying aim throughout is to question whether, and how, it is possible to develop a mode of musicological enquiry that is both epistemologically robust and at the same time capable of answering the demand that it demonstrate its social, political and ethical relevance.

In the World Library of Educationalists series, international experts compile career-long collections of what they judge to be their finest pieces - extracts from books, key articles, salient research findings, major theoretical and practical contributions - so the world can read them in a single manageable volume. Readers will be able to follow the themes and strands and see how their work contributes to the development of the field. Since the publication of *A Basis for Music Education* in 1979, Keith Swanwick has continued to be a major influence on the theory and practice of music education. The international appeal of his insights into the fundamentals of music and music education is recognised in invitations from more than twenty countries to give Key Note presentations, conduct workshops, and advise as a consultant. These include such diverse places as Kazakhstan, Colombia, Iceland and Papua New Guinea. During 1998 he was Visiting Professor, University of Washington. In this collection, Swanwick brings together 12 of his key writings to present an overview of the development of his own work and of the field of music education. The text allows the reader to consider Swanwick's approach to music education and how it is characterised by a concern for musical, and to some extent wider artistic, processes, shaped by his experience as a teacher and performing musician in a variety of settings, and also by the influences of philosophers, psychologists and sociologists.

A comprehensive, engaging and timely Bakhtinian examination of the ways in which the music and lyrics of Pacific reggae, aspects of performance, a record album cover and the social and political context construct social commentary, resistance and protest. Framed predominantly by the theory and philosophy of Russian literary theorist Mikhail Bakhtin, this innovative investigation of the discourse of Pacific reggae in New Zealand produces a multi-faceted analysis of the dialogic relationships that create meaning in this genre of popular music. It focuses on the award-winning EP *What's Be Happen?* by the band Herbs, which has been recognised for its ground-breaking music and social commentary in the early 1980s. Herbs' songs address the racism and ideology of the apartheid regime in South Africa and the relationship between sport and politics, as well as universally relevant conflicts over race relations, the experiences of migrants, and the historic and ongoing loss of indigenous people's lands. The book demonstrates the striking compatibility between Bakhtin's theorisation of utterances as ethical acts and reggae music, along with the Rastafari philosophy that underpins it, which speaks of resistance to social injustice, of ethical values and the kind of society people seek to achieve. It will appeal to a cross-disciplinary audience of scholars in Bakhtin studies; discourse analysis; popular cultural studies; the literary analysis of popular music and lyrics, and those with an interest in the culture and politics of Aotearoa New Zealand and the Pacific region.

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