

Decentering *M*USIC

A CRITIQUE OF
CONTEMPORARY
MUSICAL RESEARCH

Kevin Korsyn

Decentering Music

J Spring



Decentering Music:

Decentering Music Kevin Ernest Korsyn, 2003 By linking the institutions that support musical research to complex historical changes such as globalization and the commodification of knowledge the author critiques musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures **Decentering Music**, 2005

Decentering America Jessica C. E. Gienow-Hecht, 2007-12-01 Decentering has fast become a dynamic approach to the study of American cultural and diplomatic history But what precisely does decentering mean how does it work and why has it risen to such prominence This book addresses the attempt to decenter the United States in the history of culture and international relations both in times when the United States has been assumed to take center place Rather than presenting more theoretical perspectives this collection offers a variety of examples of how one can look at the role of culture in international history without assigning the central role to the United States Topics include cultural violence inverted Americanization the role of NGOs modernity and internationalism and the culture of diplomacy Each subsection includes two case studies dedicated to one particular approach which while not dealing with the same geographical topic or time frame illuminate a similar methodological interest Collectively these essays pragmatically demonstrate how the study of culture and international history can help us to rethink and reconceptualize US history today Decentering Musical Modernity Tobias Janz, Chien-Chang Yang, 2019-06-13 This collection investigates the concept of modernity in music and its multiple interpretations in Europe and East Asia Through contributions by both European and East Asian musicologists it discusses how a decentered understanding of musical modernity could be matched on multiple historiographical perspectives while being attentive to the specificities of local music and their narratives in East Asia and Europe The essays connect local global and transnational history with sociological theories of modernity and modernization making the volume an important contribution to overcoming the Eurocentric dichotomy between western music and world music within the field of historical musicology The Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2016-01-14 The second edition of *The Oxford Handbook of Music Psychology* updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area The first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy In each part authors critically review the literature highlight current issues and explore possibilities for the future The final part examines how in recent years the study of music psychology has broadened to include a range of other disciplines It considers the way that research has developed in relation to technological advances and points the direction for further development in the field With contributions from

internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology

A Theory of Music Analysis Dora A. Hanninen, 2012 This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non Western musics Rather than a methodology the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate questions of interest and develop their own interpretations of individual pieces and passages The theory begins with a basic distinction among three domains of musical experience and discourse about it the sonic psychoacoustic the contextual or associative sparked by varying degrees of repetition and the structural guided by a specific theory of musical structure or syntax invoked by the analyst A comprehensive presentation of the theory with copious musical illustrations is balanced with close analyses of works by Beethoven Debussy Nancarrow Riley Feldman and Morris Dora A Hanninen is professor of music theory at the University of Maryland She received the 2010 Outstanding Publication Award from the Society for Music Theory

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 50 experts in the field the range and depth of coverage is unequalled It will be an essential resource for students and researchers in psychology

Theory for Ethnomusicology Harris Berger, Ruth Stone, 2019-05-31 Theory for Ethnomusicology Histories Conversations Insights Second Edition is a foundational work for courses in ethnomusicological theory The book examines key intellectual movements and topic areas in social and cultural theory and explores the way they have been taken up in ethnomusicological research New co author Harris M Berger and Ruth M Stone investigate the discipline s past present and future reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008 A dozen contributors approach a broad range of theoretical topics alive in ethnomusicology Each chapter examines ethnographic and historical works from within ethnomusicology showcasing the unique contributions scholars in the field have made to wider transdisciplinary dialogs while illuminating the field s relevance and pointing the way toward new horizons of research New to this edition Every chapter in the book is completely new with richer and more comprehensive discussions New chapters have been added on gender and sexuality sound and voice studies performance and critical improvisation studies and theories of participation New text boxes and notes make connections among the chapters emphasizing points of contact and conflict among intellectual movements

Music at Michigan, 2001

Just Vibrations William Cheng, 2016-08-11 Modern academic criticism bursts with what Eve Kosofsky Sedgwick once termed paranoid readings interpretative feats that aim to prove a point persuade an audience and subtly denigrate anyone who disagrees Driven by strategies of negation and suspicion such rhetoric tends to drown out softer spoken reparative efforts which forego forceful argument in favor of

ruminations on pleasure love sentiment reform care and accessibility Just Vibrations The Purpose of Sounding Good calls for a time out in our serious games of critical exchange Charting the divergent paths of paranoid and reparative affects through illness narratives academic work queer life noise pollution sonic torture and other touchy subjects William Cheng exposes a host of stubborn norms in our daily orientations toward scholarship self and sound How we choose to think about the perpetration and tolerance of critical and acoustic offenses may ultimately lead us down avenues of ethical ruin or if we choose repair With recourse to experimental rhetoric interdisciplinary discretion and the playful wisdoms of childhood Cheng contends that reparative attitudes toward music and musicology can serve as barometers of better worlds **Theory and Practice** ,2006

Recommended Promotions to the Ranks of Professor and Associate Professor University of Michigan.

Office of the Provost and Vice President for Academic Affairs,2005 Music and Politics ,2005 Three papers presented at the 2004 conference held in Aspen Colo *On Methods of Music Theory and (ethno-) Musicology* Nico Schüler,2005

Although all research makes use of specific research methods much music scholarship is being published without any reference to or reflection on the premises of the methods employed In other words published articles and books are often lacking a discussion of the scope and limitations of the research methods Furthermore music theory musicology ethnomusicology music psychology etc are not independent disciplines nor is research in those areas an activity to be defined once and for all These areas have strong methodological relationships to each other as well as to areas outside the field of music This book discusses some of the methodological premises on which music research in the areas of music theory ethno musicology and music psychology is based and focuses on selected interdisciplinary approaches It also discusses teaching approaches to music theory Simon Sechter's Fundamental-bass Theory and Its Influence on the Music of Anton Bruckner Frederick Stocken,2009 Stocken discusses the context of fundamental bass theory not only in relation to the history of theory but also in the light of Sechter s compositional practice including his re working of Beethoven s Sonata Op 110 The theory is explained with examples from Bruckner s student exercises Previous applications of the theory are examined from Mayrberger s use of the theory to analyze Wagner s harmony onwards Journal of Schenkerian Studies ,2008

Yearbook for Traditional Music ,2008 Includes record reviews *Works in Progress* John Kenneth Lutterman,2006

Philosophy of Music Education Review ,1993 *Decentering the Nation* Jesús A. Ramos-Kittrell,2019-12-12 winner of the 2021 Ellen Koskoff Edited Volume Prize *Decentering the Nation* Music Mexicanidad and Globalization considers how neoliberal capitalism has upset the symbolic economy of Mexican cultural discourse and how this phenomenon touches on a broader crisis of representation affecting the nation state in globalization This book argues that while mexicanidad emerged in the early twentieth century as a cultural trope about national origins culture and history it was nonetheless a trope steeped in otherization and used by nation states Mexico and the United States to legitimize narratives of cultural and socioeconomic development stemming out of nationalist political projects that are now under strain Using music as a

phenomenological platform of inquiry contributors to this book focus on a critique of mexicanidad in terms of the cultural processes through which people contest ideas about race gender and sexuality reframe ideas of memory history and belonging and negotiate the experiences of dislocation that affect them The volume urges readers to find points of resonance in its chapters and thus interrogate the asymmetrical ways in which power traverses their own historical experience In light of the crisis in representation that currently affects the nation state as a political unit in globalization such resonance is critical to make culture an arena of social collusion where alliances can restore the fiber of civil society and contest the pressures that have made disenfranchisement one of the most alarming features characterizing the complex relationships between the state and the neoliberal corporate system that seeks to regulate it Scholars of history international relations cultural anthropology Latin American studies queer and gender studies music and cultural studies will find this book particularly useful

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