

Constructing Musicology

This title was first published in 2001: Unlike many other academic disciplines, musicology has been somewhat reluctant to explore the possibilities that critical theory might offer to our understanding of music and the ways in which we study it. In recent years, however, both the general impact of theory on humanities research and the wider repertoires now studied on music degree courses have urged a paradigm shift in musicology. Looking at both these trends, Alastair Williams examines and explains the theoretical issues raised by different musics, including the Western canon, popular music, folk music and music by women. A theoretically informed musicology, he argues, can reflect on its own procedures and create strategies for particular problems as they arise. In this sense the book offers a musicology under construction. To appreciate how theoretical discourses function and the interests they serve, it is important to understand their roots. Chapter One begins with a presentation of traditional musicology in the context of Joseph Kerman's call for a shift from fact-finding to critical interpretation. Discussion then moves to the scrutiny of the bourgeois tradition by Adorno and Dahlhaus. Chapter Two explores Kerman's critique of structural analysis, together with the impact of poststructuralism on musicology. Awareness of new repertoire and its consequences becomes evident as the book unfolds, with Chapter Three considering music by women and examining how gender is constructed in music. Chapter Four extends this discussion to the field of popular music and the ways in which this genre negotiates identity. Challenges to the dominant values are further explored as Chapter Five looks at how non-European cultures are presented in European music and reflects on perceptions of self and other in ethnomusicology. Chapter Six charts the emergence of modern subjectivity and its formations in music, arguing that musicology should not lose sight of modernity's critical resources.

This book provides a new approach to the intersections between music and philosophy. It features articles that rethink the concepts of musical work and performance from ontological and epistemological perspectives and discuss issues of performing practices that involve the performer's and listener's perceptions. In philosophy, the notion of essence has enjoyed a renaissance. However, in the humanities in general, it is still viewed with suspicion. This collection examines the ideas of essence and context as they apply to music. A common concern when thinking of music in terms of essence is the plurality of music. There is also the worry that thinking in terms of essence might be an overly conservative way of imposing fixity on something that evolves. Some contend that we must take into account the varying historical and cultural contexts of music, and that the idea of an essence of music is therefore a fantasy. This book puts forward an innovative approach that effectively addresses these concerns. It shows that it is, in fact, possible to find commonalities

among the many kinds of music. The coverage combines philosophical and musicological approaches with bioethics, biology, linguistics, communication theory, phenomenology, and cognitive science. The respective chapters, written by leading musicologists and philosophers, reconsider the fundamental essentialist and contextualist approaches to music creation and experience in light of twenty-first century paradigm shifts in music philosophy.

Women in Music: A Research and Information Guide is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

Although David Bowie has famously characterized himself as a "leper messiah," a more appropriate moniker might be "rock god": someone whose influence has crossed numerous sub-genres of popular and classical music and can at times seem ubiquitous. By looking at key moments in his career (1972, 1977-79, 1980-83, and 1995-97) through several lenses—theories of sub-culture, gender/sexuality studies, theories of sound, post-colonial theory, and performance studies—Waldrep examines Bowie's work in terms not only of his auditory output but his many reinterpretations of it via music videos, concert tours, television appearances, and occasional movie roles. *Future Nostalgia* looks at all aspects of Bowie's career in an attempt to trace Bowie's contribution to the performative paradigms that constitute contemporary rock music.

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.

Invitation to Community Music Therapy presents the main perspectives and principles of community music therapy as it is practiced around the world. A relatively recent development within the broader field of music therapy, community music

therapy emphasizes human connectedness, health promotion, and social change. This textbook surveys the history, theory, and current practice of community music therapy to develop a comprehensive picture of the field. Along the way it takes full measure of the diverse and vibrant ways community music therapy is practiced around the globe. Including dozens of photographs and pedagogical tools such as chapter questions, textboxes, figures, key terms, and discussion topics, *Invitation to Community Music Therapy* is the ideal introduction to a growing area of music therapy.

Playing live music with people who are ill to promote optimal states of health and well being is as at least as enduring as the written historical record. This book explores applications of music in healthcare with reference to the research and applied work in the disciplines of music therapy, music sociology and music psychology. Authors from six countries present aspects of healthful and health creating experiences in music participation, providing theoretical and philosophical reflections on music's capacities for creating community, promoting health and delivering patient-centred care in a range of contexts.

During the past two decades, there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history. A certain suspicion towards Francois Lyotard's grand narratives, as a sign of what he diagnosed as our 'postmodern condition', has become more or less an established and unquestioned point of departure among historians. This suspicion, at its most extreme, has led to a radical conclusion of the 'end of history' in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama. The contributors to *Critical Music Historiography* take a step back and argue that the radical view of the 'impossibility of history', as well as the unavoidable ideology of any history, are counter-productive points of departure for historical scholarship. It is argued that metanarratives in history are still possible and welcome, even if their limitations are acknowledged. Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed. As to the metanarratives of music history, they must avoid the pitfalls of evolutionism, hagiography, and teleology, all hallmarks of traditional historiography. In this volume the contributors put these methods and principles into practice. The chapters tackle under-researched and non-conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism, and consequently introduce new concepts such as occidentalism and transnationalism. The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history.

Provides a pioneering interdisciplinary overview of the literature and music of nine centuries
Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music
Includes five historical sections from the Middle Ages to the present, with editorial introductions to enhance understanding of relationships between

literature and music in each period. Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media. Bringing together seventy-one newly commissioned original chapters by literary specialists and musicologists, this book presents the most recent interdisciplinary research into literature and music. In five parts, the chapters cover the Middle Ages to the present. The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field. An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship. Contributions represent a multiplicity of approaches: theoretical, contextual and close reading. Case studies reach beyond literature and music to engage with related fields including philosophy, history of science, theatre, broadcast media and popular culture. This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.

The first book-length consideration of questions relating to music and meaning.

Towards a Twenty-First-Century Feminist Politics of Music opens up a new way of thinking about the absence of women's music. It does not aim to find 'a solution' in a liberal feminist sense, but to discover new potentialities, new possibilities for thought and action. Sally Macarthur encourages us, with the assistance of Deleuze, and feminist-Deleuzian work, to begin the important work of imagining what else might be possible, not in order to provide answers but to open up the as yet unknown. The power of thought - or what Deleuze calls the 'virtual' - opens up new possibilities. Macarthur suggests that the future for women's 'new' music is not tied to the predictable and known but to futures beyond the already-known. Previous research concludes that women's music is virtually absent from the concert hall, and yet fails to find a way of changing this situation. Macarthur finds that the flaw in the recommendations flowing from past research is that it envisages the future from the standpoint of the present, and it relies on a set of pre-determined goals. It thus replicates the present reality, so reinforcing rather than changing the status quo. Macarthur challenges this thinking, and argues that this repetitive way of thinking is stuck in the present, unable to move forward. Macarthur situates her argument in the context of current dominant neoliberal thought and practice. She argues that women have generally not thrived in the neoliberal model of the composer, which envisages the composer as an individual, autonomous creator and entrepreneur. Successful female composers must work with this dominant, modernist aesthetic and exploit the image of the neo-romantic, entrepreneurial creator. This book sets out in contrast to develop a new conception of subjectivity that sows the seeds of a twenty-first-century feminist politics of music.

A new wave of scholarship inspired by the ways the writers and musicians of the long nineteenth century themselves approached the relationship between music and words.

This collection of essays and interviews addresses important theoretical, philosophical and creative issues in Western art music at the end of the twentieth- and the beginning of the twenty-first centuries. Edited by Max Paddison and Irène Deliège, the book offers a wide range of international perspectives from prominent musicologists, philosophers and composers, including Célestin Deliège, Pascal Decroupet, Richard Toop, Rudolf Frisius, Alastair Williams, Herman Sabbe, François Nicolas, Marc Jimenez, Anne Boissière, Max Paddison, Hugues Dufourt, Jonathan Harvey, and new interviews with Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, and Wolfgang Rihm. Part I is mainly theoretical in emphasis. Issues addressed include the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake of Spectralism, debates on the 'new complexity', the heterogeneity, pluralism and stylistic omnivorousness that

characterizes music in our time, and the characterization of twentieth-century and contemporary music as a 'search for lost harmony'. The orientation of Part II is mainly philosophical, examining concepts of totality and inclusivity in new music, raising questions as to what might be expected from an autonomous contemporary musical logic, and considering the problem of the survival of the avant-garde in the context of postmodernist relativism. As well as analytic philosophy and cognitive psychology, critical theory features prominently, with theories of social mediation in music, new perspectives on the concept of musical material in Adorno's late aesthetic theory, and a call for 'an aesthetics of risk' in contemporary art as a means 'to reassert the essential role of criticism, of judgment, and of evaluation as necessary conditions to bring about a real public debate on the art of today'. Part III offers creative perspectives, with new essays and interviews from important contemporary composers who have made highly significant interventions in the debates around music today, both through their compositions and through their writings on music. The contributions from Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, Wolfgang Rihm, and Jonathan Harvey, and also the opening essay of the volume by the French spectralist composer and philosopher Hugues Dufourt, address issues of chance, control, freedom, intuition, ambiguity, technology, time, and meaning in contemporary music. A concluding essay by Alastair Williams on advanced contemporary music and the Austro-German tradition post-1968 provides a postlude to the book, while the whole collection is prefaced by an extended introductory chapter by Max Paddison which provides a context of ideas, and traces many of the issues discussed back to Adorno's seminal notion of *une musique informelle*.

"Listening to China is our first important foray in the field of global music history, which is rapidly establishing itself as the main area of growth in music studies. Compellingly and expertly written by a seasoned scholar, it tells the story of how Westerners experienced China with their ears at the time of the Sino-Western encounter of ca. 1800, and what this meant for their own construction of musical knowledge. It explores two kinds of Western practices of listening in and to China: ear-witness accounts by travelers to China, including diplomats, trade officials, and missionaries; and writings about Chinese music by European writers, philosophers, and music historians who constructed China's sound in their imaginations. The book's primary objective is a better understanding of how Westerners gained/gathered sonic knowledge of China and to investigate the aural dimensions of the Sino-Western encounter. At the same time, the book reconsiders the idea of a specifically Western music history by showing how it was precisely the comparison with a great "other"--China--that helped the idea itself to emerge. Ultimately, the book draws attention to the importance of China for the construction of (musical) knowledge during and following the European Enlightenment."--

This book presents the first comprehensive introduction to arts-based research (ABR) practices, which scholars in multiple disciplines are fruitfully using to reveal information and represent experiences that traditional methods cannot capture. Each of the six major ABR genres--narrative inquiry, poetry, music, performance, dance, and visual art--is covered in chapters that introduce key concepts and tools and present an exemplary research article by a leading ABR practitioner. Patricia Leavy discusses the kinds of research questions these innovative approaches can address and offers practical guidance for applying them in all phases of a research project, from design and data collection to analysis, interpretation, representation, and evaluation. Chapters include checklists to guide methodological decision making, discussion questions, and recommended print and online resources.

Whilst E.T.A. Hoffmann (1776-1822) is most widely known as the author of fantastic tales, he was also prolific as a music critic, productive as a composer, and active as a conductor. This book examines Hoffmann's aesthetic thought within the broader context of the history of ideas of the late-eighteenth and early-nineteenth centuries, and explores the relationship between his musical aesthetics and compositional practice.

The first three chapters consider his ideas about creativity and aesthetic appreciation in relation to the thought of other German romantic theorists, discussing the central tenets of his musical aesthetic - the idea of a 'religion of art', of the composer as a 'genius', and the listener as a 'passive genius'. In particular the relationship between the multifaceted thought of Hoffmann and Friedrich Schleiermacher is explored, providing some insight into the way in which diverse intellectual traditions converged in early-nineteenth-century Germany. In the second half of the book, Hoffmann's dialectical view of music history and his conception of romantic opera are discussed in relation to his activities as a composer, with reference to his instrumental music and his two mature, large-scale operas, *Aurora* and *Undine*. The author also addresses broader issues pertaining to the ideological and historical significance of Hoffmann's musical and literary oeuvre.

This introduction provides students and scholars with the information and skills they need when studying composers' sketches.

Hermeneutics and Music Criticism forges new perspectives on aesthetics, politics and contemporary interpretive strategies. By advancing new insights into the roles judgment and imagination play both in our experiences of music and its critical interpretation, this book reevaluates our current understandings of music's transformative power. The engagement with critical musicologists and philosophers, including Adorno, Gadamer, and Ricoeur, provides a nuanced analysis of the crucial issues affecting the theory and practice of music criticism. By challenging musical hermeneutics' deployment as a means of deciphering social values and meanings, *Hermeneutics and Music Criticism* offers an answer to the long-standing question of how music's expression of moods and feelings affects us and our relation to the world.

The Routledge Handbook to Sociology of Music Education is a comprehensive, authoritative and state-of-the-art review of current research in the field. The opening introduction orients the reader to the field, highlights recent developments, and draws together concepts and research methods to be covered. The chapters that follow are written by respected, experienced experts on key issues in their area of specialisation. From separate beginnings in the United States, Europe, and the United Kingdom in the mid-twentieth century, the field of the sociology of music education has and continues to experience rapid and global development. It could be argued that this Handbook marks its coming of age. The Handbook is dedicated to the exclusive and explicit application of sociological constructs and theories to issues such as globalisation, immigration, post-colonialism, inter-generational musicking, socialisation, inclusion, exclusion, hegemony, symbolic violence, and popular culture. Contexts range from formal compulsory schooling to non-formal communal environments to informal music making and listening. The Handbook is aimed at graduate students, researchers and professionals, but will also be a useful text for undergraduate students in music, education, and cultural studies.

The year 1917 was unlike any other in American history, or in the history of American music. The United States entered World War I, jazz burst onto the national scene, and the German musicians who dominated classical music were forced from the stage. As the year progressed, New Orleans natives Nick LaRocca and Freddie Keppard popularized the new

genre of jazz, a style that suited the frantic mood of the era. African-American bandleader James Reese Europe accepted the challenge of making the band of the Fifteenth New York Infantry into the best military band in the country. Orchestral conductors Walter Damrosch and Karl Muck met the public demand for classical music while also responding to new calls for patriotic music. Violinist Fritz Kreisler, pianist Olga Samaroff, and contralto Ernestine Schumann-Heink gave American audiences the best of Old-World musical traditions while walking a tightrope of suspicion because of their German sympathies. Before the end of the year, the careers of these eight musicians would be upended, and music in America would never be the same. *Making Music American* recounts the musical events of this tumultuous year month by month from New Year's Eve 1916 to New Year's Day 1918. As the story unfolds, the lives of these eight musicians intersect in surprising ways, illuminating the transformation of American attitudes toward music both European and American. In this unsettled time, no one was safe from suspicion, but America's passion for music made the rewards high for those who could balance musical skill with diplomatic savvy.

The field of music production has for many years been regarded as male-dominated. Despite growing acknowledgement of this fact, and some evidence of diversification, it is clear that gender representation on the whole remains quite unbalanced. *Gender in Music Production* brings together industry leaders, practitioners, and academics to present and analyze the situation of gender within the wider context of music production as well as to propose potential directions for the future of the field. This much-anticipated volume explores a wide range of topics, covering historical and contextual perspectives on women in the industry, interviews, case studies, individual position pieces, as well as informed analysis of current challenges and opportunities for change. Ground-breaking in its synthesis of perspectives, *Gender in Music Production* offers a broadly considered and thought-provoking resource for professionals, students, and researchers working in the field of music production today.

Aesthetics of Music: Musicological Approaches is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to 'the music' as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

The Cultural Study of Music is an anthology of new writings that serves as a basic textbook on music and culture.

Increasingly, music is being studied as it relates to specific cultures--not only by ethnomusicologists, but by traditional

musicologists as well. Drawing on writers from music, anthropology, sociology, and the related fields, the book both defines the field--i.e., "What is the relation between music and culture?"--and then presents case studies of particular issues in world musics.

More than a century after Guido Adler's appointment to the first chair in musicology at the University of Vienna, this volume provides a view of the discipline in this earliest period, and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization.

This book provides an historical and theoretical assessment of Arnold Schoenberg's theory of music. Norton Dudeque's achievement in this volume involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life, includi

What is the origin of music? In the last few decades this centuries-old puzzle has been reinvigorated by new archaeological evidence and developments in the fields of cognitive science, linguistics, and evolutionary theory. Starting at a period of human prehistory long before Homo sapiens or music existed, Tomlinson describes the incremental attainments that, by changing the communication and society of prehuman species, laid the foundation for musical behaviors in more recent times. He traces in Neandertals and early sapiens the accumulation and development of these capacities, and he details their coalescence into modern musical behavior across the last hundred millennia

Music has a universal and timeless potential to influence how we feel. Yet, only recently, have researchers begun to explore and understand the positive effects that music can have on our wellbeing - across a range of cultures and musical genres. This book brings together research from music psychology, therapy, public health, and medicine, to explore the relationship between music, health and wellbeing. It presents a range of chapters from internationally recognised experts, resulting in a comprehensive, multidisciplinary, and pluralistic account of recent advances and applications in both clinical and non-clinical practice and research. For the first time, research from disciplines including neuroscience of music, music therapy, psychophysiology and epidemiology of music, community music and music education is synthesised and presented together to further our understanding of music and health in one single volume, ensuring that closely related strands of research in different disciplines are brought together into a authoritative, comprehensive and robust collection of chapters.

Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

A Guide to Library Research in Music introduces the process and techniques for researching and writing about music. This informative textbook provides concrete examples of different types of writing, offering a thorough introduction to music literature. It clearly describes various information-searching techniques and library-based organizational systems and introduces the array of music resources available. Each chapter concludes with learning exercises to aid the students' concept application and skill development. Appendixes provide short cuts to specific topics in library organizational systems, including Library of Congress Subject Headings and Classification. The concluding bibliography provides a quick overview of music literature and resources, emphasizing electronic and print publications since 2000, but

including standard references that all music researchers should know.

Alastair Williams argues that the social transformations of 1968 led to a new phase of art music in Germany.

New York City witnessed a dazzling burst of creativity in the 1920s. In this pathbreaking study, Carol J. Oja explores this artistic renaissance from the perspective of composers of classical and modern music, who along with writers, painters, and jazz musicians, were at the heart of early modernism in America. She also illustrates how the aesthetic attitudes and institutional structures from the 1920s left a deep imprint on the arts over the 20th century. Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgar Varèse, Henry Cowell, Leo Ornstein, Marion Bauer, George Antheil--these were the leaders of a talented new generation of American composers whose efforts made New York City the center of new music in the country. They founded composer societies--such as the International Composers' Guild, the League of Composers, the Pan American Association, and the Copland-Sessions Concerts--to promote the performance of their music, and they nimbly negotiated cultural boundaries, aiming for recognition in Western Europe as much as at home. They showed exceptional skill at marketing their work. Drawing on extensive archival material--including interviews, correspondence, popular periodicals, and little-known music manuscripts--Oja provides a new perspective on the period and a compelling collective portrait of the figures, puncturing many longstanding myths. American composers active in New York during the 1920s are explored in relation to the "Machine Age" and American Dada; the impact of spirituality on American dissonance; the crucial, behind-the-scenes role of women as patrons and promoters of modernist music; cross-currents between jazz and concert music; the critical reception of modernist music (especially in the writings of Carl Van Vechten and Paul Rosenfeld); and the international impulse behind neoclassicism. The book also examines the persistent biases of the time, particularly anti-Semitism, gender stereotyping, and longstanding racial attitudes.

In *Thresholds*, Marcel Cobussen rethinks the relationship between music and spirituality. The book presents an idea of spirituality in and through music that counters strategies of exclusion and mastering of alterity and connects it to wandering, erring, and roving. Cobussen regards spirituality as a (non)concept that escapes categorization, classification, and linguistic descriptions. Spirituality is a-topological, non-discursive and a manifestation of 'otherness'. And it is precisely music (or better: listening to music) that induces these thoughts. By carefully encountering, analysing, and evaluating certain examples from classical, jazz, pop and world music it is possible to detach spirituality from concepts of otherworldliness and transcendentalism.

Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax, escaping the modernity that surrounded its composers. Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism. This book brings together contributions from scholars working in analysis, hermeneutics, reception history, critical theory and the history of ideas. Three overall themes emerge from its chapters: accounts of British reactions to Continental modernism and the forms they took; links between music and the visual arts; and analysis and interpretation of compositions in the light of recent theoretical work on form, tonality and pitch organization

Art is often viewed as being inherently spiritual. But what does it mean to describe an experience of art or beauty as "spiritual"? Is there a relationship between the spiritual experience a person has in the presence of a work of art and the Holy Spirit of Christian faith? Skilled theologian, musician, and educator Steven Guthrie examines areas of overlap between spirituality, human creativity,

and the arts with the goal of sharpening and refining how we speak and think about the Holy Spirit. By exploring various connections between art and spirituality, he helps Christians better understand the doctrine of the Holy Spirit and offers a clear, engaging theology of the arts. The book includes a foreword by renowned theologian and musician Jeremy Begbie. Resonant Witness gathers together a wide, harmonious chorus of voices from across the musical and theological spectrum to show that music and theology can each learn much from the other and that the majesty and power of both are profoundly amplified when they do. With essays touching on J. S. Bach, Hildegard of Bingen, Martin Luther, Karl Barth, Olivier Messiaen, jazz improvisation, South African freedom songs, and more, this volume encourages musicians and theologians to pursue a more fruitful and sustained engagement with one another. What can theology do for music? Resonant Witness helps answer this question with an essential resource in the burgeoning interdisciplinary field of music and theology. Covering an impressively wide range of musical topics, from cosmos to culture and theology to worship, Jeremy Begbie and Steven Guthrie explore and map new territory with incisive contributions from the very best musicians, theologians, and philosophers. Bennett Zon Durham University This volume represents a burst of cross-disciplinary energy and insight that can be celebrated by musicians and theologians, music-lovers and God-lovers alike. John D. Witvliet (from afterword)

'Acoustic Jurisprudence' provides a detailed study of the trial of Simon Bikindi, who was convicted by the International Criminal Tribunal for Rwanda of inciting genocide with his songs. Using Bikindi as a case study, this book develops the many relations between law and sound, and the importance of sound in legal practice more widely.

This book explores how people may use music in ways that are helpful for them, especially in relation to a sense of wellbeing, belonging and participation. The central premise for the study is that help is not a decontextualized effect that music produces. The book contributes to the current discourse on music, culture and society and it is developed in dialogue with related areas of study, such as music sociology, ethnomusicology, community psychology and health promotion. Where Music Helps describes the emerging movement that has been labelled Community Music Therapy, and it presents ethnographically informed case studies of eight music projects (localized in England, Israel, Norway, and South Africa). The various chapters of the book portray "music's help" in action within a broad range of contexts; with individuals, groups and communities - all of whom have been challenged by illness or disability, social and cultural disadvantage or injustice. Music and musicing has helped these people find their voice (literally and metaphorically); to be welcomed and to welcome, to be accepted and to accept, to be together in different and better ways, to project alternative messages about themselves or their community and to connect with others beyond their immediate environment. The overriding theme that is explored is how music comes to afford things in concert with its environments, which may suggest a way of accounting for the role of music in music therapy without reducing music to a secondary role in relation to the "therapeutic," that is, being "just" a symbol of psychological states, a stimulus, or a text reflecting socio-cultural content. Questions of creativity, and particularly the processes which underlie creative performance or 'improvisation', form some of the central areas of interest in current musicology. Yet the predominant discourses on which musicological thought in this area are

based have rarely been challenged. In this book Laudan Nooshin interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings, the relationships of alterity which they sustain, and the profound implications for our understanding of creative processes in music. The repertoire which forms the book's main focus is Iranian classical music, a tradition in which the performer plays a central creative role. Addressing a number of issues regarding the nature of musical creativity, the author explores both the discourses through which ideas about creativity are constructed, exchanged and negotiated within this tradition, and the practice by which new music comes into being. For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 30 years, focusing on one particular section of repertoire, *dastgāh Segāh*, and providing transcriptions of the performances as the basis for analytical exploration of the music's underlying compositional principles. This book is about understanding musical creativity as a meaningful social practice. It is the first to examine the ways in which ideas about tradition, authenticity, innovation and modernity in Iranian classical music form part of a wider social discourse on creativity, and in particular how they inform debates regarding national and cultural identity.

Music in Germany since 1968 modifies the dominant historiography of music in post-war Germany by shifting its axis from the years of reconstruction after 1945 to the era following the events of 1968. Arguing that the social transformations of 1968 led to a new phase of music in Germany, Alastair Williams examines the key topics, including responses to serialism, music and politics, and the re-evaluation of tradition. The book devotes central chapters to Helmut Lachenmann and Wolfgang Rihm, as focal points for areas such as postmodernism, musical semiotics and action-based gestures. Further chapters widen the scope by considering the precursors and contemporaries of Rihm and Lachenmann, especially in relation to the idea of historical inclusion. Williams's study also assesses the development of the Darmstadt summer courses, addresses the significance of German reunification, and considers the role of Germany in a new stage of musical modernism.

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