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# Musicking The Meanings Of Performing And Listening Music Culture

## Christopher Small

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Musical Meaning and Expression University of Washington Press  
The philosopher Christopher Small suggests that musical meanings are concerned with relationships, both with other human beings and with the world, and that music functions as a means of exploration, affirmation, and celebration of those relationships. If members of different social groups have

different values, or different concepts of ideal relationships, then the kinds of performances that enact those relationships will differ from one another. Using music to express benevolent intentions is not, in general, one of its most obvious functions. In fact, military music has been used throughout history to destroy cross-cultural communion. Music is also a powerful and ubiquitous tool in propaganda, and in facilitating various political projects in all kinds of inventive ways that have nothing much to do with the pursuit of peaceful and cooperative intercultural understanding, or with helping people address issues of injustice. This text moves far beyond the knowledge of music 's power upon humans, however this may be conceived and explained. It addresses a field of inquiry that is still a tiny endeavor, at least in comparison with all other academic efforts in the world. The sparseness of serious theoretical engagement with the topic of music 's potential role in the area of peace and policy is echoed by how little music is directly used in the " real world " for building a more humane consciousness. Finding ways to that goal is the

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purpose of this work.

*After Adorno* Jessica Kingsley Publishers

The school classroom is a notorious site for the entanglement of conflicting and confusing musical meanings, values and experiences. Perhaps this is particularly so in relation to pupils' own music--the popular field--as against what they often refer to as old people's music--the classical field. The notion of musical autonomy, or the idea that music's value rises somehow above mundane social and political considerations, is usually frowned upon nowadays. Music is a part of everyday life and its meanings and values must be understood in those terms. In this lecture, however, Lucy Green suggests that there is an aspect of musical experience which is, momentarily, virtually free from the musical meanings of everyday experience. This aspect, which crosses over musical divisions and affiliations, can be reached in the classroom, particularly through informal music learning practices drawn from the world of popular music. Current research suggests that through such practices, pupils can glimpse the possibility of re-conceiving not only popular, but classical music too, and by implication, any other music. Finally the concept of musical autonomy is linked to the personal autonomy and authenticity of the learner.

*Beyond the Score* Wesleyan University Press

In *Beyond the Score: Music as Performance*, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered

academic understanding of music, but also that it has inhibited performance practices, placing them in a textualist straightjacket. *Beyond the Score* has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.

*Music and Solidarity* MIT Press

Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower. Using Gregory Bateson's philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

*The Emotional Power of Music* Oxford University Press

Publisher description

[The Cultural Study of Music](#) Wesleyan University Press

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The Routledge Companion to the Study of Local Musicking provides a reference to how, cross-culturally, musicking constructs locality and how locality is constructed by the musicking that takes place within it, that is, how people engage with ideas of community and place through music. The term "musicking" has gained currency in music studies, and refers to the diverse ways in which people engage with music, regardless of the nature of this engagement. By linking musicking to the local, this book highlights the ways in which musical practices and discourses interact with people's everyday experiences and understandings of their immediate environment, their connections and commitment to that locality, and the people who exist within it. It explores what makes local musicking "local." By viewing musicking from the perspective of where it takes place, the contributions in this collection engage with debates on the processes of musicking, identity construction, community-building and network formation, competitions and rivalries, place and space making, and local-global dynamics.

Music, Society, Education Wesleyan University Press

This volume, reproducing a special issue of *The Journal of Aesthetics and Art Criticism* on "The Philosophy of Music" (Winter 1994) with a revised introduction and two new articles, is distinguished by its breadth of content, diversity of approaches, and clarity of argument, which should make it useful for classroom teaching. The topics covered include musical representation, the expression of feeling in music, the metaphysics of operatic speech and song, musical understanding, musical composition, feminist music theory, music and politics, music and racial identity, music in non-Western cultures, and the ontological implications of recording technology for rock music. The approaches used are philosophical, historical, social and political, feminist, and ethnomusicological. The book includes discussions of a great

many styles and historical periods of music, from ancient Greek music and music theory to instrumental and operatic music in the Western classical tradition, Persian music, music of the Blackfoot Indians, rock and the blues, and the avant-garde compositions and performances of John Cage. The contributors, all eminent scholars in the field, are Philip Alperson, Noël Carroll, Stephen Davies, Claire Detels, John Andrew Fisher, Lydia Goehr, Peter Kivy, Jerrold Levinson, James Manns, Bruno Nettl, Jenefer Robinson, Joel Rudinow, Göran Sörbom, Francis Sparshott, and Kendall Walton.

**Reds, Whites, and Blues** Princeton University Press

This book offers a long-awaited opportunity to assess the thought and influence of one of the most famous of all writers on music and the musical links with his fiction. Containing the first complete appearance in English of *Kreisleriana*, it reveals a masterpiece of imaginative writing and whose profound humour and irony can now be fully appreciated.

**Performing Ethnomusicology** Oxford University Press, USA

In clear and elegant prose, *Music of the Common Tongue*, first published in 1987, argues that by any reasonable reckoning of the function of music in human life the African American tradition, that which stems from the collision between African and European ways of doing music which occurred in the Americas and the Caribbean during and after slavery, is the major western music of the twentieth century. In showing why this is so, the author presents not only an account of African American music from its origins but also a more general consideration of the nature of the music act and of its function in human life. The two streams of discussion occupy alternate chapters so that each casts light on the other. The author offers also

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an answer to what the Musical Times called the "seldom posed though glaringly obtrusive" question: "why is it that the music of an alienated, oppressed, often persecuted black minority should have made so powerful an impact on the entire industrialized world, whatever the color of its skin or economic status?"

### **A Million Years of Music** Routledge

The power of music to influence mood, create scenes, routines and occasions is widely recognised and this is reflected in a strand of social theory from Plato to Adorno that portrays music as an influence on character, social structure and action. There have, however, been few attempts to specify this power empirically and to provide theoretically grounded accounts of music's structuring properties in everyday experience. Music in *Everyday Life* uses a series of ethnographic studies - an aerobics class, karaoke evenings, music therapy sessions and the use of background music in the retail sector - as well as in-depth interviews to show how music is a constitutive feature of human agency. Drawing together concepts from psychology, sociology and socio-linguistics it develops a theory of music's active role in the construction of personal and social life and highlights the aesthetic dimension of social order and organisation in late modern societies.

### **Community Music Therapy** Princeton University Press

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

### Mozart's Music of Friends University of Michigan Press

Musicologists and performance studies scholars reach across their disciplines to examine the role of performance in musical culture

### Music and Performance in the Later Middle Ages OUP Oxford

We talk not only of enjoying music, but of understanding it. Music is often taken to have expressive import--and in that sense to have meaning. But what does music mean, and how does it mean? Stephen Davies addresses these questions in this sophisticated and knowledgeable overview of current theories in the philosophy of music. Reviewing and criticizing the aesthetic positions of recent years, he offers a spirited explanation of his own position. Davies considers and rejects in turn the positions that music describes (like language), or depicts (like pictures), or symbolizes (in a distinctive fashion) emotions. Similarly, he resists the idea that music's expressiveness is to be explained solely as the composer's self-expression, or in terms of its power to evoke a response from the audience. Music's ability to describe emotions, he believes, is located within the music itself; it presents the aural appearance of what he calls emotion characteristics. The expressive power of music awakens emotions in the listener, and music is valued for this power although the responses are sometimes ones of sadness. Davies shows that appreciation and understanding may require more than recognition of and reaction to music's expressive character, but need not depend on formal musicological training.

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Taking It to the Bridge Penn State Press

'Performing Ethnomusicology' is the first book to deal exclusively with creating, teaching, & contextualizing academic world music performing ensembles. 16 essays discuss the problems of public performance & the pragmatics of pedagogy & learning processes.

*Ecologies of Resonance in Christian Musicking* W. W. Norton & Company

In *Community Music: In Theory and in Practice*, Lee Higgins investigates an interventional approach to music making outside of formal teaching and learning situations. Working with historical, ethnographic, and theoretical research, Higgins provides a rich resource for those who practice, advocate, teach, or study community music, music education, music therapy, ethnomusicology, and community cultural development.

Community Music Springer

In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences.

**How Music Helps in Music Therapy and Everyday Life** Transaction Publishers

Music therapists from around the world working in conventional and unconventional settings have offered their contributions to this exciting new book, presenting spirited discussion and practical examples of the ways music therapy can reflect and encourage social change. From working with traumatized refugees in Berlin, care-workers and HIV/AIDS orphans in South Africa, to adults with neurological disabilities in south-east England and children in paediatric hospitals in Norway, the contributors present their global perspectives on finding new ways forward in music therapy.

Reflecting on traditional approaches in addition to these newer practices, the writers offer fresh perceptions on their identity and role as music therapists, their assumptions and attitudes about how music,

people and context interact, the sites and boundaries to their work, and the new possibilities for music therapy in the 21st century. As the first book on the emerging area of Community Music Therapy, this book should be an essential and exciting read for music therapists, specialists and community musicians.

The Routledge Companion to the Study of Local Musicking  
Oxford University Press

Music, and folk music in particular, is often embraced as a form of political expression, a vehicle for bridging or reinforcing social boundaries, and a valuable tool for movements reconfiguring the social landscape. *Reds, Whites, and Blues* examines the political force of folk music, not through the meaning of its lyrics, but through the concrete social activities that make up movements. Drawing from rich archival material, William Roy shows that the People's Songs movement of the 1930s and 40s, and the Civil Rights Movement of the 1950s and 60s implemented folk music's social relationships--specifically between those who sang and those who listened--in different ways, achieving different outcomes. Roy explores how the People's Songsters envisioned uniting people in song, but made little headway beyond leftist activists. In contrast, the Civil Rights Movement successfully integrated music into collective action, and used music on the picket lines, at sit-ins, on freedom rides, and in jails. Roy considers how the movement's Freedom Songs never gained commercial success, yet contributed to the wider achievements of the Civil Rights struggle. Roy also traces the history of folk music, revealing the complex debates surrounding who or what qualified as "folk" and how the music's status as racially inclusive was not always a given. Examining folk music's galvanizing and unifying power, *Reds, Whites, and Blues* casts

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new light on the relationship between cultural forms and social activity.

**Musical Worlds** Cambridge University Press

Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the nature of music, its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors.

Original.

*Lament from Epirus: An Odyssey into Europe's Oldest Surviving Folk Music* University of Illinois Press

Indian vocalists trace intricate shapes with their hands while improvising melody. Although every vocalist has an idiosyncratic gestural style, students inherit ways of shaping melodic space from their teachers, and the motion of the hand and voice are always intimately connected. Though observers of Indian classical music have long commented on these gestures, *Musicking Bodies* is the first extended study of what singers actually do with their hands and voices. Matthew Rahaim draws on years of vocal training, ethnography, and close analysis to demonstrate the ways in which hand gesture is used alongside vocalization to manifest melody as dynamic, three-dimensional shapes. The gestures that are improvised alongside vocal improvisation embody a special kind of melodic knowledge passed down tacitly through lineages of teachers and students who not only sound similar, but who also engage

with music kinesthetically according to similar aesthetic and ethical ideals. *Musicking Bodies* builds on the insights of phenomenology, Indian and Western music theory, and cultural studies to illuminate not only the performance of gesture, but its implications for the transmission of culture, the conception of melody, and the very nature of the musicking body.