MUSIC AND CONCEPTUALIZATION pdf

1: Simple music concepts for children that you can share

*Music and Conceptualization (Cambridge Studies in Philosophy) [Mark DeBellis] on www.enganchecubano.com *FREE* shipping on qualifying offers. This book is a philosophical study of the relations between hearing and thinking about music.*

French Baroque music composer Michel Richard Delalande â€" , pen in hand. In many cultures, including Western classical music, the act of composing also includes the creation of music notation , such as a sheet music "score" , which is then performed by the composer or by other singers or musicians. In popular music and traditional music, the act of composing, which is typically called songwriting, may involve the creation of a basic outline of the song, called the lead sheet , which sets out the melody , lyrics and chord progression. In classical music, the composer typically orchestrates his or her own compositions, but in musical theatre and in pop music, songwriters may hire an arranger to do the orchestration. In some cases, a songwriter may not use notation at all, and instead compose the song in her mind and then play or record it from memory. In jazz and popular music, notable recordings by influential performers are given the weight that written scores play in classical music. Even when music is notated relatively precisely, as in classical music, there are many decisions that a performer has to make, because notation does not specify all of the elements of music precisely. The process of deciding how to perform music that has been previously composed and notated is termed "interpretation". Composers and songwriters who present their own music are interpreting their songs, just as much as those who perform the music of others. The standard body of choices and techniques present at a given time and a given place is referred to as performance practice , whereas interpretation is generally used to mean the individual choices of a performer. A work of music can have multiple composers, which often occurs in popular music when a band collaborates to write a song, or in musical theatre, when one person writes the melodies, a second person writes the lyrics, and a third person orchestrates the songs. A piece of music can also be composed with words, images, or computer programs that explain or notate how the singer or musician should create musical sounds. Examples range from avant-garde music that uses graphic notation , to text compositions such as Aus den sieben Tagen , to computer programs that select sounds for musical pieces. A more commonly known example of chance-based music is the sound of wind chimes jingling in a breeze. The study of composition has traditionally been dominated by examination of methods and practice of Western classical music, but the definition of composition is broad enough to include the creation of popular music and traditional music songs and instrumental pieces as well as spontaneously improvised works like those of free jazz performers and African percussionists such as Ewe drummers. Musical notation Sheet music is written representation of music. This is a homorhythmic i. When music is written down, the pitches and rhythm of the music, such as the notes of a melody , are notated. Music notation also often provides instructions on how to perform the music. For example, the sheet music for a song may state that the song is a "slow blues" or a "fast swing", which indicates the tempo and the genre. Written notation varies with style and period of music. In the s, notated music is produced as sheet music or, for individuals with computer scorewriter programs, as an image on a computer screen. In ancient times, music notation was put onto stone or clay tablets. To perform music from notation, a singer or instrumentalist requires an understanding of the rhythmic and pitch elements embodied in the symbols and the performance practice that is associated with a piece of music or a genre. In Western art music, the most common types of written notation are scores, which include all the music parts of an ensemble piece, and parts, which are the music notation for the individual performers or singers. In popular music, jazz, and blues, the standard musical notation is the lead sheet , which notates the melody, chords, lyrics if it is a vocal piece , and structure of the music. Fake books are also used in jazz; they may consist of lead sheets or simply chord charts, which permit rhythm section members to improvise an accompaniment part to jazz songs. Scores and parts are also used in popular music and jazz, particularly in large ensembles such as jazz " big bands. Tabulature was also used in the Baroque era to notate music for the lute , a stringed, fretted instrument. Musical improvisation Musical improvisation is the creation of spontaneous music, often within or based on a pre-existing harmonic framework or chord progression.

Improvisation is the act of instantaneous composition by performers, where compositional techniques are employed with or without preparation. Improvisation is a major part of some types of music, such as blues , jazz , and jazz fusion , in which instrumental performers improvise solos, melody lines and accompaniment parts. In the Western art music tradition, improvisation was an important skill during the Baroque era and during the Classical era. In the Baroque era, performers improvised ornaments and basso continuo keyboard players improvised chord voicings based on figured bass notation. In the Classical era, solo performers and singers improvised virtuoso cadenzas during concerts. However, in the 20th and early 21st century, as "common practice" Western art music performance became institutionalized in symphony orchestras, opera houses and ballets, improvisation has played a smaller role. At the same time, some modern composers have increasingly included improvisation in their creative work. In Indian classical music , improvisation is a core component and an essential criterion of performances. Music theory Music theory encompasses the nature and mechanics of music. In a grand sense, music theory distills and analyzes the parameters or elements of music â€" rhythm, harmony harmonic function , melody , structure, form , and texture. Broadly, music theory may include any statement, belief, or conception of or about music. Some have applied acoustics , human physiology , and psychology to the explanation of how and why music is perceived. Aspect of music Music has many different fundamentals or elements. Depending on the definition of "element" being used, these can include: All three curriculums identify pitch, dynamics, timbre and texture as elements, but the other identified elements of music are far from universally agreed. Below is a list of the three official versions of the "elements of music": The inter-related dimensions of music are listed as: The two most common contexts can be differentiated by describing them as the "rudimentary elements of music" and the "perceptual elements of music". Rudimentary elements In the s, the phrases "the elements of music" and "the rudiments of music" were used interchangeably. A definition which most accurately reflects this usage is: Perceptual elements Since the emergence of the study of psychoacoustics in the s, most lists of elements of music have related more to how we hear music than how we learn to play it or study it. Seashore, in his book Psychology of Music, [17] identified four "psychological attributes of sound". He did not call them the "elements of music" but referred to them as "elemental components" p. Nonetheless these elemental components link precisely with four of the most common musical elements: Although writers of lists of "rudimentary elements of music" can vary their lists depending on their personal or institutional priorities, the perceptual elements of music should consist of an established or proven list of discrete elements which can be independently manipulated to achieve an intended musical effect. It seems at this stage that there is still research to be done in this area. Analysis of styles Funk places most of its emphasis on rhythm and groove , with entire songs based around a vamp on a single chord. Pictured are the influential funk musicians George Clinton and Parliament Funkadelic in Some styles of music place an emphasis on certain of these fundamentals, while others place less emphasis on certain elements. To give one example, while Bebop -era jazz makes use of very complex chords, including altered dominants and challenging chord progressions , with chords changing two or more times per bar and keys changing several times in a tune, funk places most of its emphasis on rhythm and groove , with entire songs based around a vamp on a single chord. While Romantic era classical music from the mid- to lates makes great use of dramatic changes of dynamics, from whispering pianissimo sections to thunderous fortissimo sections, some entire Baroque dance suites for harpsichord from the early s may use a single dynamic. To give another example, while some art music pieces, such as symphonies are very long, some pop songs are just a few minutes long. Description of elements Pitch and melody Pitch is an aspect of a sound that we can hear, reflecting whether one musical sound, note or tone is "higher" or "lower" than another musical sound, note or tone. We can talk about the highness or lowness of pitch in the more general sense, such as the way a listener hears a piercingly high piccolo note or whistling tone as higher in pitch than a deep thump of a bass drum. We also talk about pitch in the precise sense associated with musical melodies , basslines and chords. Precise pitch can only be determined in sounds that have a frequency that is clear and stable enough to distinguish from noise. For example, it is much easier for listeners to discern the pitch of a single note played on a piano than to try to discern the pitch of a crash cymbal that is struck.

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2: Conceptual Metaphor Theory and the Conceptualization of Music | Alexandra Jandausch - www.enganc

Mark DeBellis. Music and Conceptualization. Cambridge: Cambridge University Press, viii, pp. ISBN (hardcover). Mark DeBellis's new book, Music and Conceptualization, offers a formal philosophical analysis of the following thesis: "a trained music listeners hear music.

The basic metaphors used in the conceptualization of music are cross-modal and Keywords perceptual-affective metaphors. This paper investigates how people come to select certain source domains to map them onto the target domain music. For language, there exists a large body of cross-linguistic examples. Furthermore, the role and the nature of image-schematic Music and language are two cognitive systems that are uniquely structure in the domain of music is yet unclear. In reasoning or speaking about music, we make use of seems to be a likely starting point to shed some light into the basic and conceptual metaphors. If we perceive a piece of concept of image schema, as well as into how people come to music, we need to rapidly process the incoming auditory input use source domains of concrete physical experience in the and integrate it into mentally manipulable units or mental categorization of higher-order elements and analogies. If we describe a The debate on image schemas is longstanding, as there are piece of music, we use specific language, e. I will suggest a weak language that we would employ if we were to describe physical, embodiment approach to basic and conceptual metaphor, and organizational or architectural structures. Besides describing the structure or order of any given piece of music, we also talk about how a given piece of music makes us feel. Furthermore, music is also conceptualized inter- subjectively: Conceptual could feel the same way about a piece of music. Furthermore, Mark Turner According to CMT, source domains come from everyday bodily and Gilles Fauconnier provide a theoretical framework for perception and movement. They are grounded in embodied conceptual integration, also called blending. Blending also experience grounding hypothesis. Source domains SD are plays a role for the conceptualization of music. A blend is a needed to make sense of target domains TD. By definition, a multidirectional mapping across conceptual domains. The conceptual metaphor is a unidirectional mapping across difference between blending and metaphor is that there are, at cognitive domains. The mappings are tightly structured and least, two input mental spaces, a generic space and a blended structure from a source domain is partially mapped onto a space. The blended space can become input to a new blend, target domain. The mapping is highly selective, as there are Proceedings of the 5th International Conference of Students of Systematic Musicology, Montreal, Canada, May , ontological correspondences according to which entities in the discussion about the level of specificity, the role of perceptual source domain agents, objects, trajectories and so forth information and the pre-conceptual and unconscious nature of systematically correspond to entities in the target domain. Different use of tools in provide an easy remembrance of what mappings there are in the different cultures result for instance in different image schemas conceptual system, so they developed a strategy for the naming that become observable in language. Apart from psycholinguistic experiments there are forming concepts. The analogy between image schema generalizations that govern polysemy, inference patterns, novel formation in non-verbal human infants and the creation of metaphorical language and patterns of semantic change that meaning in music might shed some light on the question how prove the existence of a system of metaphor. We conceptualize love in terms of journeys: The Developmental psychological experiments have shown, that mnemonic is used for a set of ontological correspondences human infants are "programmed" to observe motion. The lovers correspond to the M. Mandler defines image schemas as dynamic analog travelers, the relationship corresponds to the vehicle, common representations that consist of schematic versions of spatial life goals correspond to common destinations, and so on. These representations are Lakoff and Johnson take a strong embodiment perspective: The representation, semantic content necessarily and directly argument against a visual representation is that iconic recruits the sensory and motor systems used during experience. There would not be an advantage in having "sensory and motor systems are engaged during semantic access image schemas as representations. These image schemas belong to 2. They allow for grammatical learning to take place. Johnson used the perceptual displays and recodes them into a reduced form that term in his book

"The body in the mind", and Lakoff introduced enables conscious thought. The format of the re-descriptions the term in his book "Women, Fire, and Dangerous carried out by Perceptual Meaning Analysis is the image Things" Case study 2. They with our environment and our ways of manipulating objects. We reason and speak about time in terms of structural contours of sensory and motor experience. Image movement in space, that is, we take a source domain of schemas allow for the integration of information from multiple concrete knowledge of objects and agents moving in space to modalities, that is, they are not restricted to the domain of talk and reason about an abstract target domain. Image schemas operate below conscious awareness, For language acquisition, image schemas play a crucial role, as and they are prior to and independent from other concepts. They they provide the level of representation that is intermediate have internal structure and are highly flexible. In connection between perception and language and they facilitate language with the human capacity for conceptual metaphor, image learning. Children will learn nouns first, as they refer to schemas were assumed to be the embodied anchor for the concrete objects that are easily individuated from their human conceptual system. Lakoff as well as Johnson presented empirical evidence from cross-linguistic studies that showed that abstract domains are conceptualized in terms of spatial relations. The list of examples has not been completed so far, and there is an ongoing Proceedings of the 5th International Conference of Students of Systematic Musicology, Montreal, Canada, May , 2. Seitz [15] developed a theory of basic metaphor BMT , from gestural primate communication to verbal human in order to show that for automated and unconscious communication. The conception of basic 3. Conceptual Metaphor, Basic Metaphor, metaphor is an alternate approach taken to account for the non- conceptual and unconscious nature of mappings that occur in Image Schemas, and Music the fast, effortless, and unconscious processing of "stereotypical forms of behavior that are conditioned by evolution for How do basic metaphors, conceptual metaphors, and image immediate and efficient use". He postulates that and image schemas govern our ordinary everyday language, there are four different kinds of metaphor that are "uniquely perception and reasoning. The application of metaphor theory to mapped onto specific brain networks". These metaphor in bodily experience have been taken for granted. As with language, the mere order connections across conceptual domains are used to map exposition to music is enough to start the acquisition process, if structure from concrete source to abstract target domains. The the setting is a joint-attentional frame, otherwise the infant will crucial difference between the two approaches is that CMT not be able to start the acquisition process, because there is no takes a strong embodiment top-down approach that takes the point of reference the infant will direct her attention at. The anchor for the embodiment schemas and joint-attentional frames. The learning process is of conceptual metaphors are image schemas. The empirical evidence that Lakoff and Johnson offer in their [17] initial approach to both, image schema structure and conceptual Before the infant has acquired language, she has image schema metaphor theory, comes from cross-linguistic studies. A system of basic Basic metaphor theory does not rely on image schemas as the metaphors starts developing before the infant has learned anchor for the embodied nature of metaphor. Infants are able to structure actions and events, Seitz, the system of metaphoric relations is innate, or rather, the otherwise their mental life would be chaotic and they would not ability to develop a system of basic metaphors is innate. Seitz takes a strong embodiment perspective, claiming that A reasonable hypothesis seems that the process of music humans are pre-wired for mappings across disparate conceptual acquisition could work according to similar principles starting domains. The child will content is mapped onto brain networks. There is a joint- systems. If there was no joint-attentional frame, that is to say, if recognition in the primate cortex", that suggests "a close listeners "were not engaged, it is possible that they might not association of intended movements carried out by an actor and acquire the implicit musical knowledge that is shared by most observed movements performed by a viewer". This mirror school-aged children and by adults". The interaction between infant, internally generated motor actions. Consequently there is a reference person, and music facilitates the acquisition of the coordinative relationship between gesture and intentional musical idiom. Caregivers have a universal disposition to sing communication that facilitates the establishment of intentional to infants, and music facilitates social bonding and serves as an mental states and the ability to perceive them in others. Perceptual-perceptual and cross-modal basic metaphors should [19] mediate the process, as emotions are linked to the musical Proceedings of the 5th International Conference of Students of

Systematic Musicology, Montreal, Canada, May , experiences the child makes e. Movement-movement metaphors facilitate the recognition of melodies. Source domains will be events and actions, self propelled movement, force dynamics and states. The formation of foundation underlying structure musical concepts and categories can be examined from this perspective. The usage based approach mentioned in the pillars pillars of harmony beginning is used to account for how we acquire the musical idiom of our respective culture. As music can be treated as a arch melodic arch, arch form prelinguistic way of communicating, the development of musical structure, or grammar is examined analogous to the base bass voice, base of melodic action development of grammar in language in prelinguistic infants. As the gap between the preverbal listening or perceiving of music is gapped, we are conscious of the music we listened to and are able to talk about what we heard. Conceptual metaphors might require conscious mechanisms. The analogical correspondences might seem trivial at first sight, They are visible in the language about music. The events and actions. If conceptualizing music requires the metaphor is often invisible, as it is entrenched, but it is construction of meaningful stable units that can be mentally unavoidable, because cross-domain mappings are motivated as manipulated, then the sub-mappings of the EVENT STRUCTURE they are part of our conceptual system. For contains the following sub-mappings: Primary metaphors give rise to more would have different target domains: Metaphorical mappings are highly selective and domains for novel conceptual metaphors. The hypothesis that needs to be tested is, whether we are dealing with two strands of investigation: The language and our reasoning about music are guided by conceptual metaphor, whereas the perception of music is 4. Towardsa Cognitive Semantic Theory of governed by basic metaphors and conceptual integration. Outlook on further investigation 5. Image schemas and gesture. From Perception to Meaning. Image to be a starting point to account for metaphorical mappings Schemas in Cognitive Linguistics. Cognitive Linguistics within the domain of music. Mouton de Gruyter, p. For the case of investigating how and why we make use of conceptual metaphors in the domain of language when we talk [2] Clausner, Timothy C. Hampe, Beate metaphor seems to be a good starting point. Cognitive Linguistics Research Furthermore it has a rich image-schematic structure, Berlin: It is possible, that conceptual [3] Grady, Joseph Primary Metaphors as inputs to metaphor theory does not suffice to capture all the possible conceptual integration. Journal of Pragmatics Vol. Image Schemas in Cognitive be used to investigate the image schemas that underlie linguistic Linguistics: From utterances about music and the musical structure itself. Image Schemas in Cognitive The question if and how image schemas play a role in Linguistics. Firstly, Mouton de Gruyter, p.

3: The Philosophy of Music (Stanford Encyclopedia of Philosophy)

Music and Conceptualization by Mark DeBellis, Mark Debellis This book is a philosophical study of the relations between hearing and thinking about music. The central problem it addresses is: how is it possible to talk about what a listener perceives in terms that the listener does not recognize?

Most of the philosophers whose work is discussed below also put the focus here, for at least three reasons. The first is that pure music often presents the most difficult philosophical problems. It is less puzzling how a musical setting of a maudlin text could be expressive of sadness, for instance, than how a piece of music without even a programmatic text could be, since the emotional expression could somehow be transferred to the music from the text. The second reason is that, though the problems are more difficult, the solutions are likely to be more easily evaluated in the pure case. Just as apportioning blame is easier when one person is responsible for a crime than when the blame must be divided between a number of conspirators, the success of a solution to the problem of musical expressiveness may be clearer if it can explain the expressiveness of pure music. Though its text may contribute to the expressiveness of a song, for instance, the musical aspects of the song must play some role. A maudlin text set to a jauntily upbeat melody will clearly not have the same overall expressiveness as the same text set to a plodding dirge. Though I have used expressiveness as an example here, these same points will apply to discussions of musical understanding and value. For a sustained critique of this general approach, see Ridley Given the global prevalence of rock music, broadly construed, it is plausible that song is the most common kind of music listened to in the contemporary world. Film and other motion pictures, such as television and video-games, are also ubiquitous. However, it seems that there is plenty of room for further work on the aesthetics of impure music. Whether or not there is anything interesting to say about Muzak philosophically, as opposed to psychologically or sociologically, remains to be seen. They go on to note that this characterization is too broad, since there are many examples of organized sound that are not music, such as human speech, and the sounds non-human animals and machines make. There are two further kinds of necessary conditions philosophers have added in attempts to fine tune the initial idea. Another is an appeal to aesthetic properties or experience Levinson a; Scruton As these references suggest, one can endorse either of these conditions in isolation, or both together. It should also be noted that only Jerrold Levinson and Andrew Kania attempt definitions in terms of necessary and sufficient conditions. Both Roger Scruton and Andy Hamilton reject the possibility of a definition in terms of necessary and sufficient conditions. The main problem with the first kind of condition is that every sound seems capable of being included in a musical performance, and thus characterizing the essentially musical features of sounds seems hopeless. Defenders of such a condition have turned to sophisticated intentional or subjective theories of tonality in order to overcome this problem. If one endorses only an aesthetic condition, and not a tonality condition, one still faces the problem of poetryâ€”non-musical aesthetically organized sounds. Levinson, who takes this approach, excludes organized linguistic sounds explicitly a. This raises the question of whether there are further distinctions to be made between arts of sound. Andy Hamilton defends a tripartite distinction, arguing that sound art, as opposed to both music and literature, was established as a significant art form in the twentieth century This is one reason that Hamilton endorses both tonal and aesthetic conditions on music; without the former, Levinson is unable to make such a distinction. On the other hand, by endorsing an aesthetic condition, Hamilton is forced to exclude scales and Muzak, for instance, from the realm of music. Kania a suggests that it is a mistake to think that music is necessarily an art, any more than language. He argues that we should distinguish music simpliciter from its artistic uses, just as we do in the cases of language and literature, depiction and painting, and so on. Kania argues that music is 1 any event intentionally produced or organized 2 to be heard, and 3 either a to have some basic musical feature, such as pitch or rhythm, or b to be listened to for such features. In doing so, however, it may be that Kania has slipped back into defining music as essentially artistic. Stephen Davies suggests that an adequate definition would have to deflect the complex nature of music, appealing at least to its intentional, structural, historical, and cultural aspects. Most theorists note that music does not consist entirely of sounds. Most obviously, much music includes rests. You

might think that silence can function only to organize the sounds of music. One counterargument is that an understanding listener listens to the rests, just as she listens to the sounds Kania Another is to provide putative cases of music in which the silences are not structural in the way ordinary rests are. Musical Ontology Musical ontology is the study of the kinds of musical things there are and the relations that hold between them. Recently there has been growing interest in the ontologies of other musical traditions, such as rock and jazz, and discussion of the methodology and value of musical ontology. We might divide musical ontologists into the realists, who posit the existence of musical works, and the anti-realists, who deny their existence. Realism has been more popular than anti-realism, but there have been many conflicting realist views. I begin with three unorthodox realist views before moving on to more orthodox Platonist and nominalist theories, concluding with a consideration of anti-realism. Idealists hold that musical works are mental entities. Collingwood and Sartre respectively take musical and other works to be imaginary objects and experiences. The most serious objections to this kind of view are that i it fails to make works intersubjectively accessible, since the number of works going under the name The Rite of Spring will be as multifarious as the imaginative experiences people have at performances with that name, and ii it makes the medium of the work irrelevant to an understanding of it. One might have the same imaginative experience in response to both a live performance and a recording of The Rite of Spring, yet it seems an open question whether the two media are aesthetically equivalent. David Davies argues that musical works, like all works of art, are actions, in particular the compositional actions of their composers An earlier defender of such a view is Gregory Currie , who argues that artworks are types of action, rather than the particular actions with which Davies identifies them. Although deciding between theories of musical ontology is always to some extent a matter of finding a balance between the benefits of a theory and its cost in terms of our pre-theoretic intuitions, action theories have a particularly hard row to hoe since they imply that an instance of a work is some action performed by a composer, rather than a performance. In order to make up for such damage to our intuitions the theoretical benefits of an action theory would have to be quite extensive. Guy Rohrbaugh has proposed a new ontological category for musical, and other multiple works of art For criticism of this view, see Dodd Most theorists think that some kind of Platonist or nominalist theory of musical works is more plausible than those so far considered. While this view is attractive because it appeals only to the least problematic kinds of entities, it faces serious challenges. Though many of our claims about musical works may be paraphrasable into claims about sets of possible performances, some seem to make intractable reference to works. For instance, most performances of The Rite of Springâ€”even including the possible onesâ€”include several wrong notes. Thus it is difficult to imagine how the paraphrase schema will avoid the nonsensical conclusion that The Rite of Spring contains several wrong notes. The solution to this problem seems to lie in an appeal to the work as independent of its various performances, but such an appeal seems unavailable to the nominalist. For a recent defense of nominalist theories against some standard objections, see Tillman Platonism, the view that musical works are abstract objects, is perhaps the currently dominant view, since it respects more of our pre-theoretic intuitions about musical works than any of the other theories. On the other hand, it is the most ontologically puzzling, since abstract objects are not well understood. Nonetheless, Platonism has been tenacious, with much of the debate centering around what variety of abstract object musical works are. The view is motivated by a number of features of musical practice, including the intuition that musical works are creatable, the attribution of various aesthetic and artistic properties to works, and the fine-grained individuation of works and performances e. In contrast to all these realist views stand those of the anti-realists, who deny that there are any such things as musical works. An early proponent of such a view is Richard Rudner , though it is difficult to say whether he is best interpreted as an eliminativist or a fictionalist, the two anti-realist views currently on the table. According to eliminativists, there are no such things as musical works, and thus we ought to stop trying to refer to them. For critical discussion, see Predelli and Stecker According to fictionalists, the value of discourse about musical works is not truth, and thus we ought not to abandon the discourse despite the non-existence of its subject matter, but rather adopt a different, make-believe attitude towards it or perhaps we already do so. See Kania c, b; for criticism, see Letts In the face of this, some theorists have pointed out that musical works are cultural entities, and thus the methodology appropriate to

uncovering their ontological status might be quite different from that of general metaphysics Goehr ; S. Davies ; Thomasson , Kania c. There currently seems to be as much interest in the methodological questions as in first-order theorizing. For recent examples, see Kania c; D. However, since the fundamentalist debate is about the basic ontological category to which works belong, resolving that debate may leave open many questions about the instantiation relation. Would producing harpsichord-like sounds on a synthesizer do just as well? There have been two sources of widespread confusion in the debate over authenticity in performance. Something may be more authentic in one regard and less authentic in another S. That this is not the case is clear from the fact that an authentic murderer is not a good thing S. Thus, our value judgments will be complex functions of the extent to which we judge performances authentic in various regards, and the values we assign to those various kinds of authenticity. The central kind of authenticity that has been discussed is authenticity with respect to the instantiation of the work. Most agree that the fullest such authenticity requires the production of the right pitches in the right order. Pure sonicists argue that this is sufficient e. Instrumentalists argue that such sounds must be produced on the kinds of instruments specified in the score e. Much of the debate is over what kinds of aesthetic or artistic properties are essential to musical works. As such, the debate reflects a wider one in aesthetics, musical and otherwise, between formalists or empiricists, or structuralists , who believe that the most important properties of a work are intrinsic ones, accessible to listeners unaware of the historical and artistic context in which it was created, and contextualists, who believe that a work is essentially tied to its context of creation. Stephen Davies has argued for a strong contextualism, claiming that one cannot give a single answer to the question of whether particular instrumentation is required for the fully authentic instantiation of a work. The more properties of an authentic performance a particular work specifies, the thicker it is. Thus for some works typically earlier in the history of Western music instrumentation is flexible, while for others for example, Romantic symphonies quite specific instrumentation is required for fully authentic performances. In addition to the question of what constitutes authenticity, there has been debate over its attainability and value. Those who question its attainability point to our historical distance from the creation of some works Young We may no longer be able to read the notation in which the work is recorded, or construct or play the instruments for which it was written. If so, full authenticity is not attainable. But we rarely have no idea about these matters, and thus we might achieve partial authenticity S. Those who question the value of authenticity often target kinds other than work-instantiation. Such arguments, though, have no consequences for the value of work-instantiation. Some argue that although we might attain an authentic instance of a work, the idea that we might thereby hear the work as its contemporaries heard it is wishful thinking, since the musical culture in which we are immersed enforces ways of listening upon us that we cannot escape Young Thus the point of such authenticity is questioned. In response, we may consider not only the possibility that we are in a better position to appreciate historical works than contemporary ones, but also the remarkable flexibility people seem to show in enjoying many different kinds of music from throughout history and the world S. For an excellent overview of the authentic performance debate, see S.

4: MUSIC AND CONCEPTS | Daniele SchÃ¶n and jerome daltrozzo - www.enganchecubano.com

Music and conceptualization. [Mark Andrew DeBellis] -- "This book is a philosophical study of the content of mental representations of music. The central problem it addresses is as follows: how is it possible to describe a listener's cognition using.

Of these concepts, music scholars have distinguished six which are most key. Concepts included within this essential group include duration, pitch, dynamics, tone, texture and structure. Duration does not necessarily refer to how long the entire piece of music is, but rather the length of the sounds being made. The combination of different durations determines the rhythm or beat of music within a piece. Different durations of sounds can change the speed of the beat or tempo within a piece. One phrase of the piece may have many fast, short sounds, which could indicate the tempo allegro or vivace while a piece with longer, drawn out sounds may be more lento. Students can learn duration by studying different notes and phrases while adding a physical action to each note, such as a stomp and clap. The clap can represent he note while the stomps can represent the beat. Using simple actions like this is a straight forward way to help students recognize different durations and note values. Music is rarely just one pitch â€” it would be hard on the ears to hear the same note over and over again, even if it was varying in duration and dynamics. The pitch of the note also includes their tone and the key signature. A note that is played even slightly off pitch will stick out and cause even untrained listeners to cringe! Pitch also refers to intervals, triads, major and minor scales. Scales â€” both minor and major are made up of tones and semi-tones. These variances in pitch can change the mood of a piece of music. An interval may sound happy â€” a major scale â€” or sad, a minor scale. A diminished triad may leave a sense of suspense that there is more to come. Pitch can also dictate mood. Teaching pitch is a crucial aspect of music education as this concept adds variety and complexity to a piece of music. Playing chords and encouraging students to determine whether they are major, minor, diminished or augmented will help them understand how pitch works to create atmosphere and harmony. It refers to how soft or loud a sound is â€” known as piano or forte in a musical score. It includes crescendo or diminuendo â€” the process of increasing or decreasing the loudness of the sound. Dynamics create drama and atmosphere within a piece of music. Sounds can be long and smooth, called legato, or short and sharp, staccato. Dynamics also refer to the way a piece of music is played. For example, a string instrument may play pizzicato which is when they pluck the strings with their fingers, rather than using the bow to make the sound. Accents are also part of the concept of dynamics, where emphasis is placed on certain notes within a phrase. Accents help create rhythm. Dynamics are relatively straight forward to teach. A music phrase can be played loud or soft for students then to repeat. If they are able to recognise the dynamics in the piece they will be able to repeat it as instructed. If they struggle to create a loud of soft sound themselves, they may not be able to understand different dynamics and may require further instruction. TONE Tone can be considered as the colour of a sound, or quality. Tone depends on the instrument being played. For example a violin might be considered as having a bright, sharp tone while a tuba may be described as having a warm and rich tone. Different tones play an important part in the dynamics of a piece of music, and can help create atmosphere or moods. A harp might be described as having a magical tone, and therefore creating a mystical atmosphere. Students can test this out by trying to sing firstly with an exaggerated nasal-sounding tone by singing through their nose, followed by singing while breathing out and pushing out their stomach muscles to help them understand the difference. There can be single notes played one at a time, or notes played together to form a chord, which produces a more complex harmony. Sounds can be played in unison or may be layered. A solo is when one person plays an instrument or sings on their own, carrying the main melody. In a group setting, the lead instrument or voice may carry the main tune, but others may form background sounds and tunes to compliment the melody. Students need to be thinking about how different sounds can be brought together to create harmony. Binary form is another type of musical structure commonly used. Binary form is where there are two different parts to the song. Ternary is a three-part music structure. There are a number of music structures â€” and some pieces of music have no structure whatsoever. Students should listen to music pieces carefully and decide what kind of structure the piece has. Teachers can

play certain pieces and have students say which part is the introduction, the bridge, the verse and so forth. Learning these concepts will help music students understand their own practice and performance. Students should be encouraged to consider all these concepts with composing or performing a piece of music. A memorable piece of music will have distinct aspects from each of these concepts to create something unique and expressive.

5: music_and_conceptualization

This book is a philosophical study of the relations between hearing and thinking about music. By applying the concepts and techniques of analytic philosophy the author explores the ways in which.

You might assume the root is the bottom note, but things are not so simple. Inversions Because of the special quality of octaves, you can shift any note in a chord by an octave, and the result is the same chord. You could conceivably say this is some other chord with a root of E There are actually 3 ways to represent the intervals in a major chord. The last is [0, 5, 9]. These are simply "rotations" or what musicians call inversions of the major chord. As a consequence, intervals are not the whole story. You need to know the root of a chord and put the root on the bottom to identify the chord type. Unfortunately, things can be a bit ambiguous, especially when there are more then three notes in the chord. Subtracting 12 from the last three pitches, we get [69, 60, 64, 67], which is just a permutation of the C-sixth chord. Voicing The fact that chord can exist in different inversions and that chord tones can appear in different octaves gives great flexibility to the composer. The arrangement of pitches in a chord is called the voicing. Chords are often voiced to so that there are only small pitch changes from the previous chord. Small pitch changes give a sense of continuity and melody. Another aspect of voicing is the spread between tones and doublings, meaning repetition of notes at octaves. Closed voicings minimize the distance between chord tones. The music notation just above shows closed voicing for the C-major triad. Open voicings have greater distance between chord tones. Some open voicings are shown below, and in the last chord, the root C and fifth G appear in two different octaves, an example of doubling. Here, chords are notated on a grand staff discussed earlier which is typically used for piano music and gives a wider pitch range than a single 5-line staff. Notice the top note of the first chord: This E could also be notated as the bottom line of the treble clef. Generally, the treble clef is played by the right hand and the bass by the left, but otherwise the note is the same. It is also good to be aware that notes below the treble clef are not necessarily lower in pitch, as in this case. The purpose of open voicings is to get a wider pitch spread. Alterations In popular music, it is common for performers and arrangers to alter chord voicings and even change chords. This can be done while still preserving the melody and the "function" of the harmony. Aside from octave doublings we saw in the discussion of voicing above , the following alterations are usually reasonable, and many other alterations and substitutions are possible: Major [0, 4, 7] Add major 7th [0, 4, 7, 11] Add major 6th [0, 4, 7, 9] Add major 7th and 9th [0, 4, 7, 11, 14] Minor [0, 3, 7] Add minor 7th [0, 4, 7, 10] Add major 6th [0, 4, 7, 9] Add minor 7th and major 9th [0, 4, 7, 10, 14] Dominant 7th [0, 4, 7, 10] Add major 9th [0, 4, 7, 10, 14] Add "flat 9" [0, 4, 7, 10, 13] Summary Chords are combinations of pitches. Chords are usually considered equivalent if they have the same set of pitch classes. Finding the root of a chord is non-trivial, but finding a set of actual pitches, given a root and the intervals of the chord such as in the table above , is easy. Choosing octaves and doublings for each pitch class in a chord is called voicing. Chords can also be altered to change the quality of the harmony. Form Musical form is a general term for structures above the level of melody, harmony, and rhythm. There is not a general theory of form, but many examples of how music is organized into larger structures. Motives, Phrases, Melody, and Chord Sequences We combine sequences of pitches, usually played in a specific rhythm to form melody. Often, melodies have substructure. A phrase is a kind of musical "statement" that usually feels incomplete. The end of a phrase is where you might take a breath if you are singing a song, but phrases that do not complete the melody usually end in a way that suggests more is to follow. How do you "suggest more is to follow"? One clue is that pitches that end on the tonic the initial note of the scale sound more "final" than others. A melody will generally sound incomplete unless it ends on the tonic. Sometimes, melodies include short distinctive phrases or sub-phrases called motives or sometimes motifs. Wikipedia image is public domain Chord sequences are the foundation of harmonic structure. Just as pitch sequences sound complete and come to rest on the tonic of a scale, chord sequences tend to end on the tonic chord, the triad consisting of the tonic, third, and fifth notes of the scale a major triad if in a major scale, and a minor triad if in a minor scale. There are many common chord progressions. Most songs are filled with "conventional" chord transitions but often have an unusual chord

transition or two. As with melody, rhythm, and harmony, if all the elements are completely expected and most likely, there are no surprises and the music can be very boring. On the other hand, if everything is a surprise, the music can sound completely incoherent, and again boring. Modern composers often struggle to get away from tonal harmony and the common musical stuctures discussed here. This often sounds random to ears unaccustomed to this approach. Interestingly, if you avoid tonal music, your choices are anything but random, so even atonal music has a lot of predictability which you learn to hear with experience. Common chord progressions are usually related to the interval of the fifth. In particular, a descending fifth is heard as a kind of resolution. Almost any movement up or down by a fifth within the scale is common. Although there are exceptions within almost every popular song, for the most part song melodies stay within a scale, and chords that accompany the melody also use pitches from the scale. Recall that the interval of a fifth is 7 semitones. If we shift transpose all notes of a chord up by exactly 7 semitones, this is called a chromatic transposition. If we shift within the scale, we would shift up by 4 scale tones. This is called a tonal transposition. Tonal transposition takes place within a designated scale or key.

6: Concept - Wikipedia

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Early in this development there appeared a dual division of emphasis that has remained throughout the history of the field. The second stresses music in its cultural context, no matter in what geographical area of the world and is concerned with music as human behavior and the functions of music in human society and culture. Consequently, its emphasis on musical structure is not as great, although it does use objective techniques of detailing a musical style to effectuate comparison between song bodies and to attack problems of diffusion, acculturation, and culture history. Thus one emphasis in ethnomusicology concerns the description and analysis of technical aspects of musical structure. In early writings this aim tended to be coupled with attempts to use the concept of social evolution to establish basic laws of the development of music structure through time. Particular attention was also directed toward the problem of the ultimate origin of music; and later, with the rise of Kulturkreis theories and particularly in connection with the study of musical instruments , detailed reconstructions of music diffusion from supposed basic geographical centers were attempted. The second emphasis in ethnomusicology was directed toward the study of music in its ethnologic context, and research in this area was influenced by American anthropology. As a result, extreme theories of evolution and diffusion were strongly discounted. Ethnomusicology has thus developed in two directions. On the one hand, music is treated as a structure that operates, it is presumed, according to certain principles inherent in its own construction. On the other hand, since music is produced by and for people, it must also be regarded as a product of human behavior operating within a cultural context and in conjunction with all the other facets of human behavior. The duality of music as a human phenomenon is thus emphasized in ethnomusicological studies; while musical sound has structure, that structure is produced by human behavior and operates in a total cultural context. Ethnomusicology has also been shaped by various historical processes. Arising at a time when virtually nothing was known outside Western and, to a certain extent, Oriental cultures, ethnomusicology placed heavy emphasis on the unknown areas of the worldâ€"Africa, aboriginal North and South America , Oceania, inner Asia, Indonesia. Thus the development of ethnomusicology to a considerable extent paralleled that of anthropology: Thus there arose in ethnomusicology a body of techniques and a system of analysis, which, while drawing upon studies of Western music, have taken some unique turns. Music structure Ethnomusicologists are engaged in a search for the proper balance between the basic parts of their discipline, and this search tends to be made within the framework of three major responsibilities felt by scholars in the field. The first of these areas is the technical study of music structure itself and of how it can best be learned, described, generalized, and compared in specific instances. Even here there is divergence of opinion, as one group of ethnomusicologists argues that the best way to learn a music system is by learning to perform in its style. Performance, most notably in Indonesian and Far Eastern orchestras and styles, is stressed by some scholars, and in many cases with notable results. On the other hand, this approach is criticized by those who hold that performance cannot be the ultimate goal of ethnomusicology and that the value of performance tends to be overstressed. Ethnomusicologists are agreed, however, that musical sound must ultimately be reduced to notation. Notation by ear in the field is considered unreliable because of the many nuances that are lost, and the usual procedure is to work by ear from tape or disc recordings. In recent years the possibilities of constructing electronic equipment that will give a far more accurately detailed transcription have been explored, and preliminary results indicate that such equipment may, indeed, be both feasible and useful. The precise transcription of scale systems tuned in intervals different from the Western scale remains somewhat difficult, although such measuring devices as the monochord, electronic equipment, and the cents system can, and do, bring a high degree of precision. Most ethnomusicologists, however, use the Western staff system for notation, employing various special signs to indicate pitch differences and discussing the precise tunings in the body of their report. Analysis is almost always couched in objective, arithmetical, and sometimes statistical terms, with frequencies of appearance of specific characteristics related to the total possibility of the sample. Those characteristics of the music usually considered include melodic range, level,

direction, and contour; melodic intervals and interval patterns; ornamentation and melodic de-vices; melodic meter and rhythm; durational values; formal structure ; scale, mode, duration tone, and subjective tonic; meter and rhythm; tempo; and vocal style. Other characteristics may be added by the individual student, and almost every body of song demands unique attention in some respects. There remain, however, a number of difficulties in the technical analysis of music. The first of these concerns transcription itself and the accuracy that can be achieved through the use of the human ear. Closely connected with this is the unresolved question of how accurate a transcription must be; that is, can one generalize, or must the accuracy be as high as that presaged by the advent of electronic equipment? A third problem concerns sampling. Theoretically, at least, the musical universe of any given people is infinite, and the questions are thus how large a sample yields reliable results and whether a larger sample will yield significantly different results from a smaller one. It must also be decided whether one type of song in a given culture is significantly different from another and, if so, whether these types must be treated separately or lumped together into a general set of results for the entire body of music. Finally, there is the major problem of which elements of a musical style are significant, and whether those that are significant are also characteristic. Despite these questions, the technical analysis of musical style has reached a point at which a high degree of precision is possible, and the directions in which analysis has thus far moved seem clearly to be those that will be refined and more fully exploited in the future. Associated with the study of musical structure is the study of musical instruments , taken from both the technical and the distributional points of view. Ethnomusicology has supplied detailed studies of the construction and tuning of instruments, as well as a precise classification of instruments according to the mechanism of sound production aerophones, chordophones, idiophones, and membranophones. Distributional and diffusion studies of instruments are found for many parts of the world. Music as human behavior Musical sound does not and cannot constitute a system that operates outside the control of human beings. It is thus a product of the behavior that produces it. Behavior includes a wide variety of phenomena, but within the rubric four particularly important facets can be segregated. The first of these refers to the physical behavior of the musician and his audience. In order to produce vocal sounds, the musician must control the vocal organs and the muscles of throat and diaphragm in certain ways; likewise, in producing instrumental music his breath control and manipulation of fingers or lips upon the instrument can only be achieved through training, whether the musician trains himself or is trained by others. It has further been noted that in performing, musicians take on characteristic bodily postures, tensions, and attitudes, and attempts are being made to correlate these with types of music styles. Similarly, the audience responds to music in physical and physiological ways, but little is known of this phenomenon cross-culturally. A second form of behavior in this context is the social behavior that accompanies music. In response to his social role, the individual musician behaves in specific ways according to his own concept of what that role entails, as well as in response to the pressures placed upon him by society at large. The third important aspect of music behavior concerns learning both on the part of the specialist and the layman. The musician needs training, whether it is achieved through imitation, apprenticeship, formal schooling, or some other device. Similarly, the nonspecialist learns his music system sufficiently to participate to some extent and certainly well enough to differentiate it from other systems. Finally, verbal behavior is involved in music to the extent to which analytic comment is made by members of a culture on their music system. Beneath the level of behavior as such, however, lies a deeper level, that of the conceptualization of music. Although little material of this kind is available as yet, the problems lie in the nature of the distinctions made between music and nonmusic, the sources from which music is drawn, techniques of composition, the inheritance of musical ability, and other questions of a similar nature. In other words, before music behavior can be acted out, there must be underlying concepts in terms of which the behavior is shaped. There exists, then, a continuum of levels of analysis in the study of musical behavior: There remains one further aspect of the continuum, however, and this appears in the acceptance or rejection of the final product both by the musician and by the members of the society at large. If the product is acceptable to both, then the concepts out of which it has arisen are reinforced and the behavior perfected insofar as possible; if, on the other hand, the product is not adjudged acceptable, then concepts must be changed and translated into different behavior in order to adjust the structured sound to what is considered proper. The

product thus inevitably feeds back upon the concept, which in turn shapes behavior so that the product, again, will be successful. Both here and on the behavioral level, ideas and techniques of musical training are of the utmost importance. Ethnomusicology and related fields Growing out of the studies of those interested primarily in music as human behavior has been a third area of responsibility for ethnomusicologists, and this concerns the relationship of the field to other kinds of studies. Two major avenues of research have opened here, the first in the relationship of ethnomusicology to the study of the other arts, and the second in its relationship to the social sciences. Relations with the arts. In respect to the arts as a whole, ethnomusicologists have begun to turn to problems of general aesthetics as these are illuminated by the cross-cultural perspective of comparative music studies. One such problem is the nature of what is called the aesthetic in Western culture, for those few ethnomusicologists who have considered the subject have in general agreed that the term does not translate well to other cultures, particularly those of nonliterate peoples where the underlying assumptions about music tend to run along different lines. There is a strong suggestion that for most peoples outside Western and Eastern civilization music may be a functional rather than an aesthetic complex in which major emphasis is placed upon what music does rather than philosophic speculation on what it is. This in turn has considerable bearing upon the Western assumption of the interrelatedness of the various arts. What empirical evidence is available seems to indicate that most other peoples do not conceive ideationally of the arts as structurally interrelated, and therefore this concept may well be applicable in the Western context alone. Similar problems that tend to bring evidence to these two major questions include synesthesia, intersense modalities, and so forth. The cross-cultural contribution of ethno-musicology in such problems is potentially considerable, and questions of this nature are being more and more widely considered. Relations with the social sciences. The relationship of ethnomusicology to the social sciences has already been indicated in that an ethnologic component is inherent in the basic organization of the field. As ethnomusicology continues to expand its orientation, it becomes more and more apparent that both ethnomusicologists and social scientists have overlooked a number of possibilities for fruitful cooperation between the two broad areas. The entire study of music as human behavior, of course, lies well within the sphere of social science , as does the application even of technical music analysis to problems such as acculturation, but there are other applications as well. Among these is the study of music as symbolic behavior, both in itself and as it relates to broader areas of the culture under study. Political, social, legal, economic, and religious concepts can all be symbolized in musical sound and behavior, and it is frequently to be noted that in the arts in general, among them music, symbolic expression tends to cut to the deepest levels of value and belief. Music operates for specific purposes in all cultures, and analysis of these processes reveals much about both specific and general behavior. Song texts are a badly neglected area of study, both in connection with music itself and with the wider culture. Studies have shown that language behavior in song may differ sharply from that in everyday discourse, with the stress in song often being placed upon the expression of otherwise unutterable feelings, thoughts, attitudes, and ideas; texts are thus very often an extremely important index to basic values. Texts, too, reveal psychological processes in the life of any given culture, such as when they indicate mechanisms of repression or compensation. It is well known that songs can serve functions of social control, as well as educational and historiographical functions. The relevance of music studies to social science is indeed great, and both disciplines might derive considerable benefit from recognizing this fact. Ethnomusicology, then, is currently in a phase of expansion and development wherein it is engaged in sorting out the kinds of studies of greatest importance to its development. By its very nature it is interdisciplinary, using the techniques, methods, and theories of both musicology and ethnology; from the fusion of the two it gains new and unique strengths. Journal of the Royal Society of Arts Journal of American Folklore Hood, Mantle Music, the Unknown. Pages â€” in Frank L. Harrison, Mantle Hood, and Claude V. Zeitschrift der Internationalen Musikgesellschaft 7: Kunst, Jaap Ethnomusicology. A supplement was published in Nettl, Bruno Theory and Method in Ethnomusicology. Kwabena Drumming in Akan Communities of Ghana. Seeger, Charles Preface to the Description of a Music. Wallaschek, Richard Primitive Music: As expression, music affects the listener as well as the player. It liberates feelings, but it also demands, on the part of the listener, receptiveness and an acquaintance with the style in question.

7: Musical Terms and Concepts | SUNY Potsdam

Debussy Piano Music for Visualisation and Conceptualization, Binaural Beats, Beta 13 0 Hz This project combines binaural beats with piano music of Claude Debussy. It's prooven that binaural.

Here are some simple music concepts and tools to share with your children. For those of you who have little or no experience teaching or playing music, getting your kids started seems like a very daunting task better left to professionals. So, we need to lead a little by example, and remember it is not the complexity of music, language and math are complex and we do OK with them it is the way we learn that is important. Start with a simple song A Simple Song by Sly and the Family Stone is one and teach it to them in pieces, either singing, clapping or both. I play guess what is playing in the car I have control of the CD player, and confess I sometimes bribe them to get them started. If they ask me a question "What does Baroque mean? I am musically curious and lead by example. I am not the "expert" I am the guide on the trail that points out the birds in the forest, and gets the to notice and chime in too. What kinds of patterns am I speaking of? Phrases, repeated and varied upon mostly. This is based on a very universal musical trait of pattern creation expectation then variation. Almost all music uses this in some way. Vivaldi is great because even on his repetitions he uses subtle orchestral variations in the arrangements so they are not EXACT repetitions but close enough in melodic shape to be recognized by the ear, but with more "flavor". Watch the youtube and look for repeating patterns that then deviate or vary, and you will see one of the fundamental principles of music. Below I will use silly sounds not to emulate the actual music but to show patterns. Feel free to sing along with your own nonsense syllables to get the point. First verse 5 sec mark Bada bum bum bum bada ba A Second verse repeats 8 sec mark Bada bum bum bum bada ba A with small variations Then the third varies from that pattern and expectation 10 sec mark Bada bum bada bum bum bum bada bum. B Then the whole three phrases repeat! So Vivaldi did it on a micro level and a macro level. Patterns, and patterns within patterns create expectations, which are then violated or varied from, then the original pattern is returned to later perhaps still changed, but recognizable for release and return "home", i. The art of it makes all the difference. Think of "99 bottles of beer on the wall" and how it is A, a higher A, B and B and then C, then repeats 99 times until you want to shoot some little campers. This is LOW art but easy to learn, hence we teach it to children and drunks. Yet for some reason, pattern creation and variation is like chewing gum for the ears, but we need new sticks patterns to keep the gum fresh or it gets stale. And that kind of AAB pattern is one of the hidden keys to musical enjoyment, because there are endless variations on that. I think the group ABBA named themselves for a popular song format of First verse, variation, repeat variation and back to first verse You can hear this and variations of it in all kinds of songs, Blues, Classical, Rock, Pop, percussion, it is everywhere if you start noticing, and it can become your building blocks to talk about virtually any music and notice its magic being built one phrase at a time. That might be done with dissonance tension and then harmony release or with tension being caused by expectation create a pattern, like above confusion variation and release being the return repeat of an earlier phrase. But it might be done by messing with your expectations as a style. Blues music has a universal 12 bar harmonic pattern, and it establishes the base harmony, then shifts to a new harmony, tension shifts again more tension and returns to the base key. It is a wheel of theme and variations, tension and release and that is how it hooks and rehooks us, but each bluesman does it a bit differently or we tune out. Most ethnic rhythms are the same in creating a pattern and then surprising you with a variation, it could be orchestration, timbre, tempo, syncopation, harmonically, melodically, rhythmically, any and all that put a little different spice on that same old blues rice and beans. It might just be a nice balance of all those spices, and that moving equilibrium. Hope this was good food for thought, they are simple tools but so basic you will find these elements everywhere. It is tough to write about these things, but once you start to look for them, you will find them in virtually everything you listen to, and it will give you new appreciation and tools to talk about and create with with your children on this life long journey of music making and appreciation. Most importantly, go on a journey of co-discovery with your spouse, friends and children all bringing new tidbits to chew on and talk about. We learn to speak as a child passively first, just listening and getting a

vocabulary that we begin to understand, only later do we begin to piece those bits of sound together and "jam" linguistically with our parents. Deepen your musical vocabulary, not with jargon, but with patterns and observations you can share and explain.

8: Music - Wikipedia

(B) Towards Concepts in Music According to Juslin (, pp.) "music might be viewed as a communication system in which composers code musical ideas in notation, performers recode from the notation to musical signal, and listeners recode from the acoustic signal to ideas".

Music can be said to be built by the interplay of melody, harmony and rhythm. Melodies are very distinguishable and are often singable. Each note played has a duration. The relation between durations refers to rhythm. But, before rhythm, lets talk about pulse. Like every living organism, music has a pulse - beats like that of the heart. And although we not always hear it, it is always there. Do you remember when children learn to clap their hands to follow songs? There is a constant, implicit, beat that happens periodically. In some cases, it is in fact played by instruments. For example, in Australian aboriginal music it is often played by clap sticks. But rhythm is not just a constant periodic beat. The beat or pulse is like its skeleton. Rhythm is how you inhabit the pulse. Rhythm is what results of combining notes of different durations, sometimes coinciding with the beat and sometimes not. For example, if you can notice in Reggae or Ska music, the guitar or keyboards most of the times play, at times, exactly opposite to the beat. And, last but not least: Usually, melodies are not just played alone by a solo instrument or a group of instruments playing the same thing. Sometimes this can be done by one instrument such as guitar or piano, but other times by several instruments like didjes or brass ensembles. There are many types of relations between two or more notes played at the same time, but they can be classified into two main divisions: An interval is a number that represents the amount of notes between one note and another in the diatonic scale C, D, E, F, G, A, B - the one we all know without sharps or flats b. This way, we call the interval C-G a fifth, and the interval E-A a fourth. There may be unisons where both notes played are the same , seconds, thirds, fourths, fifths, sixths, sevenths and octaves for example low C to high C. A step is the distance between one note and another in the chromatic scale the 12 tones mentioned before with sharps and flats. Remember that in the westernised scales, C is the same sound as Db, D is the same as Eb, and so on. Just take a look at a piano and see for yourself. Find C the black key right to C and Db the black key left of D. So now, names are given to the different types of intervals: C-C Finally, these intervals just named can be classified into consonance and dissonance: A little bit less but still very consonant: A little bit less consonant: Perfect fourths Still less, but still consonant: Thirds and sixths minor or major Dissonant: Seconds, sevenths, augmented fourths and diminished fifths. Last of all, in western cultures, minor intervals are usually associated with sadness, thoughtfulness or interiorness while major ones have been related to feelings of joy, happiness, brilliance, etc. But remember life is not always the same. Go ahead and play around. Remember when you play we are all part of nature and music is a way of uniting ourselves with Pacha Mama mother nature. Carlos Alberto Manrique Clavijo.

9: Exploring the Concepts of Music | Kent State Online Master of Music in Music Education

Middle Ages (also referred to as medieval music): Generally called the Middle Ages, this long historical era can be broken into several distinct developmental periods and falls between Classical Antiquity and the Renaissance.

Horizons in Neuroscience Research. While it is already well known that music can convey emotions, there is little evidence that it can also communicate concepts. We will first describe the theoretical framework that needs to be taken into account when studying conceptual processing in music. We will then present recent results that have been interpreted as signs of conceptual processing in music: These results are of interest in the discussion of whether separate neuronal networks or general cognitive resources are at work in processing concepts issued from different domains e. Moreover, they are relevant to musical memory and the issue of a musical mental lexicon and the representations it may contain. In another Greek myth, Orpheus was also able, using only his lyre and voice, to charm the powerful gods of hell. These early myths suggest that, since the ancient times, human beings have been fascinated by the power of music. The whole human history insists on the importance of In: Indeed, music is a very complex activity involving many aspects of human life. Among these, the communicative role is commonly considered as an important aim of music production and listening Koelsch and Siebel, , even if it is still not clear what kind of information music can communicate to the mind, and how. This does not go without difficulties. For instance, when musical conceptualization is considered, it might be extremely difficult to disentangle this cognitive mechanism from linguistic processes, and consequently, in the cognitive science of music, the comparison between language and music is extremely difficult to assess. In this chapter, we propose a review of the literature concerning the communicative aspect of music, with an emphasis on experiments suggesting that, implicitly or explicitly, some information provided by music might evoke not only emotions but also concepts. We will start by describing the theoretical framework required to study conceptual processing in music. A concept refers to a general and abstract representation of reality. Although a concept is a cognitive unit of meaning, we will prefer here the term "concept" instead of "meaning" because the latter if often associated with semantics, while the former does not necessarily involve linguistic mediated representations. Moreover, in addition to both intuition and conceptualization, each contact with reality leads to affects, feelings, and emotions. Human emotional processes comprise several cognitive, physiological, behavioral, and subjective components Paul et al. If we consider music as a human act of communication, such communication might arise via different pathways. The first one is the expressive power of music itself, through a complex organization of sounds. The second one is the expression of emotions by musicians while playing music. In this case which, for example, makes use of facial expressions or subtle rhythmic movements of the body , the communicative aspect of music is related to an affective attunement between participants through dynamic forms of vitality Stern, Musical communication might also involve linguistic significance but will never be limited to that. In this case, the elicited concept exceeds the verbal significance and includes much more feelings and images. Thus, when studying the communicative aspects of music, it is extremely difficult to separate the role of emotions feelings , meanings semantics, rhetoric, linguistic reference and concepts abstract verbal and non-verbal representations. Nevertheless, it seems established that there is not a unique neuronal network activated for all types of musical emotions. Moreover, different music may evoke different autonomic reactions. For instance, sad excerpts seem to produce larger changes in heart rate, blood pressure, skin conductance, and temperature compared to excerpts that elicit In: In the most extreme cases e. Traditionally, according to empirical studies on more standard musical experiences, only two emotional dimensions have been frequently studied: However, several other dimensions may also to be considered e. Using a multidimensional analysis of subjective scales of emotions to musical excerpts, Bigand et al. These results are in agreement with the hypothesis of Canazza et al. Thus, emotional perception to music would involve three main dimensions: Importantly, the aesthetic emotions are not the current life emotions. When, for instance, music is sad, the listener does not really become sad, but rather feels something which exemplifies the sadness Livet, Similarly, following De Schoelzer , a philosopher of music, In: This point, in our view, is critical. Dennett, by

inferring that every conscious knowledge is propositional in nature, pointed also to the relatedness between feelings and concepts. Thus, it is also not surprising to read statements that suggest the existence of consciously experienced abstract entities concepts in music, e. Indeed, in a recent review of the research on the links between music and language, Patel claimed that the concepts communicated by music would belong to three categories: The first electrophysiological evidence showing that conceptual processing may not only occur with language but also with music perception was provided by Koelsch et al. The authors showed that ten seconds of music i. Targets conceptually unrelated to the musical context showed a larger negativity of the Event-Related Potentials ERPs compared to related targets between and msec post-stimulus onset. This effect was interpreted as reflecting a modulation of the N, a negative ERP component peaking around msec post-stimulus onset Kutas and Hillyard, known to be sensitive to conceptual processing Fogelson et al. McPherson and Holcomb, ; Orgs et al. In a behavioral follow-up of Koelsch et al. Participants were significantly faster in a lexical decision task to targets related to the musical context compared to unrelated targets. Importantly, these two studies could only indirectly conclude for conceptual processing during music perception because they found their effects during target words perception with musical excerpts as contexts but did not test the perception of target musical excerpts. Since the musical excerpts used in these studies were rather long around 10 sec , it was very difficult to precisely know when the concept would emerge for each excerpt. Moreover, they used a particular type of music: This choice was driven by the results from previous N studies of conceptual processing in the auditory domain using environmental sounds Cummings et al. Grand-averaged ERPs at Pz to related thin lines and unrelated thick lines targets. Although the aim of these studies was to investigate non-verbal conceptual processing, it cannot be excluded that the reported effects were in fact due to a verbal i. Indeed, environmental sounds are strongly associated to labels. Two experiments were conducted to test conceptual relatedness using excerpts of concrete music. In an Experiment 1, pairs of stimuli consisted in a sound i. In an Experiment 2, a word was presented before a related or an unrelated sound. In these two experiments the N to the target i. These results suggest that non-environmental musical sounds can convey non-verbal concepts. Moreover, since target sounds mostly consisted in single isolated sounds, this was more an extension of previous research on environmental sounds than on music. Therefore, we decided to study conceptual relatedness effects using musical excerpts as targets. In order, to reduce the temporal uncertainty of the conceptual processing that arises from the use of "long" duration musical targets, as in Koelsch et al. The aim of a first experiment Experiment 1 was to replicate Koelsch et al. The aim of Experiment 2 was to study the influence of a linguistic context on the In: Experiments 1 and 2 showed a larger N component to targets following a conceptually unrelated compared to a related context Figure 1. The data of Experiment 1 confirmed that the processing of words is influenced by its conceptual relatedness with a musical context even if the duration of this context is only 1 sec. The Experiment 2, showing a N effect with musical targets, suggests that music may also convey concepts. This interpretation assumes that concepts can be carried by emotional feelings to music. We proposed that the conceptual relatedness effects reported in the two experiments were due to a matching between the concepts carried by emotional feelings to the excerpt timbre and the musical structure and the concepts elicited by the word. C The Automaticity of Conceptual Processing with Music The literature on N studies designed to test conceptual relatedness effect is strongly focused on the question of the automaticity of the cognitive mechanisms responsible for the N effect. Several authors reported an N effect e. Brown and Hagoort, ; Matsumoto et al. A relatedness effect on the N was also found with this implicit task LDT. However, the size of the effect was only about one third of the size found with the explicit task RJT. These data suggest that the processing of concepts conveyed by music is partly controlled i. More precisely, we decided to test whether the emergence of familiarity to a melody i. Perhaps the feeling of familiarity with a melody could reactivate concepts carried either by the melody itself or by the full musical piece it belongs to. This was tested with ERP recordings while participants were presented with highly familiar and less familiar melodies within a gating paradigm. In this paradigm, a musical excerpt is presented several times. A judgment of familiarity with the presented stimulus is requested. At each new gate, one tone is added e. We proposed that the feeling of familiarity with a musical excerpt could be accompanied by the processing of other mechanisms at the conceptual level that were at the origin of the modulation of the

N DISCUSSION If the definition of concepts refer to abstract determinations that can be generalized, we can conclude from the experiments cited in this review that music communicates not only emotions but also concepts. The main evidence for this, is the presence of a N response: What is less clear is whether the concepts conveyed by music are always supported by language i. Indeed, both priming experiments described above made use of words as targets or context, and hence might not fully disentangle relatedness based on semantic linguistic meaning from relatedness due to non-verbal concepts. However, the gating experiment pointed to the possibility of conceptual processing related to the feeling of familiarity during music listening only. We proposed the existence of amodal conceptual representations as a link between concepts evoked by sounds, emotions sound lexicon , and concepts evoked by words with a semantic level. More work needs to be done, for instance, with priming paradigms, by using short excerpts of music as context or target, asking for instance the subjects to minimize internal verbalization while performing the task. When we listen to a musical piece during a concert, we may experience simultaneously emotions e. Within this complexity, experimental cognitive neurosciences, with the aim to find neurobiological correlates, try to dissociate what would be an emotion, a meaning, or a concept. Since even philosophy defines emotions, feelings, and concepts with great difficulty, it is also not surprising that neurosciences use these notions without much questioning, reducing and simplifying them, possibly leading to experimental and epistemological artifacts. For instance, the small amount of musical emotions often reported in the literature e. Another challenge when working on meaning, concepts, and emotions in music is that little attention is paid to the level of consciousness while listening to music. If we discard the hypnotic state induced by some musical experiences, we may distinguish 3 levels of conscious experiences: It might be that musical experience elicits together meaning, concepts, and emotions during these 3 levels of consciousness. For instance, aesthetic emotions would occur mainly during a pre-reflexive In:

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