

1: Public Musicology Symposium – Golden Pages for musicologists

The Society for Musicology in Ireland (SMI) was founded in to serve the growing community of musicologists in Ireland. In it was recognised as a charity whose prime task is the advancement of musicological research both nationally and internationally.

Instead, musicology focuses on the history and cultural contexts of music. Professionals also emphasize that musicology, while it heavily examines music in the historical context, is not limited to the past; many examine the popular music of today. Do You Need a PhD? Because musicology is so heavily research-oriented, most programs are at the graduate level. Students should take music theory and history courses, become involved in world music groups, and study traditional instrumental performance. And while he believes many musicologists are unable to do serious performing because of the commitment to teaching and researching, he says many musicologists approach the field from a performance background. Zohn is a flutist who performs professionally part-time. Herrera, a trained classical guitarist. Career Options While the typical trajectory for a musicologist is earning a PhD, researching and getting published, and teaching at the university level, there are many other options in terms of career choices. If you choose not to pursue advanced degrees, a background in music history or musicology can be essentially interpreted as a liberal arts degree. Other positions in education: Arts administration and management: Music technology and recording: Tips for Finding a Program Make sure the school offers flexibility in which courses you can take. Who will teach your courses? Look for potential mentors and private instructors. What ensembles and performance groups are open to you to join? Schools with world music groups, such as African dance ensembles, steel drum groups, and more offer great exposure and education. Keep an open mind. Thomas Riis of UC-Boulder. She graduated from Indiana University Bloomington with a B. Ethnomusicology, on the other hand, has focused on non-Western music. With the blurring of the lines between the two, a sample of class topics at colleges and universities throughout the US and abroad includes the following: All aspects of classical music Jazz.

2: Welcome to the website of the Society for Musicology in Ireland | Society for Musicology in Ireland

Stephen Graham reflects on the nature of musicology as a discipline, particularly on its failure to gain a foothold in public debate, and considers the state of musicology in Ireland ahead of the symposium on the same subject at UCD on 4 April. The cover image of Prince's album Musicology. 'The.

Share Musicology in Ireland Stephen Graham reflects on the nature of musicology as a discipline, particularly on its failure to gain a foothold in public debate, and considers the state of musicology in Ireland ahead of the symposium on the same subject at UCD on 4 April. What is musicology for? Perhaps the question can be better formulated as who is musicology for? At its most basic and fundamental level, musicology can be defined as the study of music using scholarly methods. This study has traditionally occurred in scholarly contexts, existed within the support structure of humanities research grants and institutional funding, and been disseminated through academic presses, although all that is slowly changing with the growth in open access journals and web-mediated music discourses. Many subdisciplinary partitions exist within this broad disciplinary remit. Of course these somewhat sharp methodological divisions rarely hold in practice. The variety and scope of the musicological subdisciplines, both in terms of subject and method, speak of the deep historical roots and of the broad cultural purview of their parent discipline. Namely; what or who is musicology for? Musicology does not necessarily aim for widespread exposure. It has aimed, throughout its history, at clarifying and adding to important questions of aesthetics and culture; at constructing a canon of musical value in every sense of the term ; and at training composers and musicologists in analysis and music theory. Apart from a couple of hackneyed usual suspects at least in the UK , it is fair to say that philosophy and cultural theory does not receive its fair shrift in public debate. A better comparison is with literature, and in particular literary theory. Reading and writing are vital everyday activities to most people; reading and writing in a critical or literary way are vital activities to a lot of people. Not so musicologists, despite the cultural prevalence of music of all forms. Of course the doing of musicology necessarily involves a process of translation from sonic to literary or intellectual discourse we cannot analyse music through music; that is what music itself is for , in a way that analysis of books does not. However, the complete absence of musicologists from public debate is galling nevertheless. The second point of comparison likely emerges out of the first. There exists a large group of people for whom music is a vitally important intellectual and aesthetic pursuit, and who are far from averse to engaging with the objects of their affection on intellectual, critical and analytical levels. These people read philosophy and challenging literature whether that literature be speculative fiction published on the internet or mainstream literary novels , watch all types of films and television and drama, and listen to a huge variety of music. And, whilst all these figures were or are clearly doing interesting work in their own right, what they do is fundamentally separable from the particular concerns and ability of musicology. Ditto again the wildly exciting but culturally mute analyses of Allen Forte and others. To take a final and, again, fairly arbitrary example: It is not that musicology should be understood as some kind of master discipline within writing on music conceived in its broadest sense, nor indeed that it should be understood as being superior to the local forms of writing I have picked on here. It is merely the case that it offers things to the reader eager for critical engagement with music as a cultural or as simply a sonic practice that are unavailable elsewhere. Is the perennial separation of popular audiences and musicological writings the result of the failure of musicology to communicate its existence and its findings, or does the fault lie instead with cultural prejudice against theoretical sophistication and intellectual reflection? Providing a definitive answer to this question is probably impossible, but it is my guess that it would lie somewhere in the middle of these two poles. If musicology has a fragile position in culture internationally, its position in Ireland, at least historically, has been even frailer. The same could be said of the musicological discipline in Ireland. It has sought to retrieve the idea of music in the Irish mind as an object worthy of serious attention and scholarly study. It is also important to remark on the welter of musical activity that went on in the island regardless. That Ireland can be said to have been bereft of such institutions, in the main, until the s, speaks more clearly of its historic musical in some respects! An important expression of that encouragement

of musical culture can be found in the gradual foundation and accumulation in Ireland of musical institutions based on European models. That musicological model is characterised in practice by a preoccupation with the institutions of European musicology. Thus the new Irish musicology would have at its heart the impulse shared by Adorno and the new musicologists that sees music as being expressive of culture. White also maintains the possibility of seeing a musical work as expressive only of itself. Hard, notes-in-themselves analysis should thus also find a place in Irish musical studies according to White. The tension we can then identify in Irish musicology between European and American influences is resolved somewhat in the sheer plurality of the discourse as it exists presently on the island. White recognises this, and heaps praise in the aforementioned essay on the extension of the Anglo-American style that he identifies therein. So Musicology in Ireland is a comparatively healthy state, even if it fails to form or influence public debate in the ways pleaded for in the first half of this article. The absence of even one undergraduate programme in popular music at an Irish university, apart from the practically-inclined BA in Commercial Modern Music at DIT, is as shameful as the situation of parlous musicological neglect which obtained more generally in the s was, and is something that needs to be addressed soon if musicology in Ireland is to claim any sort of credibility. Symposia such as the UCD event are welcome. They serve the vital intra-disciplinary function of marking progress, taking stock, and inscribing something like a historical definition point on which future histories will hang. Full details of the symposium available [here](#). He blogs at [www](#). To add a listing see [here](#). For advertising visit [this link](#).

3: Musicology Ireland (www.enganchecubano.com) - Welcome to the website of the Society for Musicology

JSMI is Ireland's first peer-reviewed journal for musicology (from).

While the emphasis was on delegates from the island itself, a healthy number of countries and universities were represented. Over one hundred delegates from twenty-five universities in Canada, England, France, Germany, Spain, the USA, and all over Ireland presented papers on a broad range of topics: As Dr Gareth Cox, the conference organiser, noted, in the three years since the inaugural SMI conference the number of papers presented has doubled. The SMI Conference was a celebration of the growth, diversity and good standing of research in music throughout the country. But, considering that these official gatherings of Irish musicologists are still in their infancy, what can one envision for their future? Some speakers bypassed the audiovisual requirements form, instead providing their own demonstrations of the music in question. Personally, I found this a rather refreshing way to communicate with the audience. Discussing the use of guitar as a continuo instrument, Sweeney very entertainingly gave his own demonstration of a typical tuning on a five-course guitar. Another paper to engage members in this way was by Anna M. Singing sections of the presentation herself, Dore, along with Sweeney, was one of the few presenters at the conference to make use of their own performing abilities in a presentation. A weekend of academic papers can also be long and tiring; a live performance, if possible, of musical examples is surely to be recommended. Categorisations of Music Discussions that go off on a tangent to the papers often seem to be at odds with the purpose of the papers themselves. At times, however, these tangents have a way of highlighting the issues at the heart of the material. One such discussion was that concerning the use of terminology by which we describe music on the island. Speaking from the floor, Dr. Barra Boydell suggested that the context of presenting to an Irish audience, among whom there was ongoing discourse on terms such as folk music and traditional music, was one reason for the ease with which those words were used in the session. It is hard to imagine a time when all will agree a definitive or supremely ethical way with which to describe any music, on or off this island. The emergence of an Irish branch of the International Council for Traditional Music and its recent postgraduate and general symposia means that there is now more provision than ever of suitable fora for debate. Bilingualism Considering the growing number of musicologists in this country who conduct their work in either Irish or English or both, it would be nice to hear papers in both languages at the meeting, a point that arises from all previous SMI conferences. Could there in future be a facility for translation at the annual conference, similar to that at other conferences in Ireland? Given the many researchers on the island, it would be nice to facilitate those who conduct their work bilingually to present their work bilingually. As the Journal of the Society for Musicology in Ireland itself already uses both Irish and English as its main languages, and if conferences form an important step for academics in the process of their research by using them as a public testing-ground before publication, then it makes sense to also facilitate and encourage the submission of conference papers bilingually. While one naturally avoids portraying the whole musicological community in Ireland as one homogenous glob, themes of musical influence, identity, mythology, and nationhood all returned repeatedly. Centering on the history of the Limerick Music Association LMA , he examined its contribution to the development of chamber music in Ireland. Paul Collins, speaking about Psallite Sapienter and Catholic church music in Limerick between and , emphasized the contribution made by Belgian organists to the musical life of the city. In addition to working in Limerick churches, the Belgians also gave private lessons in organ, singing and harmony, thereby contributing to the wider development of music in Ireland. William Caplin, delivered his keynote address to the conference audience. Even more vital, from the point of view of postgraduate researchers in Ireland, is the support for these new research directions as displayed in the conference programmes of each SMI organising committee since Hopefully as the society and its annual symposia continue to grow in size and stature their critical strength as a forum for new areas and methods of research in Irish musical studies, as well as for the more established areas, will be maintained. Professor Jan Smaczny, who is to be congratulated at taking over the presidency of the SMI at the conference, displays continued leadership in this area two years on. What has become of the conference proceedings documents of

the SMI? If every conference is not, as was originally planned after Maynooth, to result in a collection of papers and a circulation of the informal conference proceedings, would it not be prudent to at least make an audio recording of each paper presented on the day, or even podcasts or mp3s available over the internet? Besides posterity, to have at least some record of the papers – not to mind including the subsequent discussions, sound recordings and musical examples which form important parts of most presentations – would be an immediate boost for the study of musicology in Ireland. The reputation of the SMI is that of providing a receptive and welcoming atmosphere for first-time presenters, and was, by all accounts, no different. It is also encouraging to see that the SMI conference has since incorporated poster presentations, as some projects are best expressed in the visual. This new facility is also a welcome addition for postgraduates who, while in the initial stages of the research process, would still derive much benefit from a forum for presentation and discussion of their work and ideas without the raw ritual of a full paper presentation. Another idea that might further encourage postgraduate presentations is designating a prize for the best postgraduate paper at the conference, for instance. This is in place in many other musicological conferences and, even if not of monetary value, such acknowledgement would surely give great strength to those on the cusp of contemplating a life in musicology and academia. Furthermore, how about a reception, with a workshop or talk, for postgraduates at the conference? At the time of writing, the first SMI student representative, Ms. Anne Hyland Cambridge, has been elected, and the postgraduates are already looking to where the second postgraduate SMI conference will take place. By all accounts, this new bifurcation of conference activity in the society merits a separate and full review, but suffice to say here that the first postgraduate conference displayed a healthy and vibrant postgraduate community, itching for opportunities to create and question dialogue on music and musicology in Ireland. It will be exciting to see what further changes the student presence on the council will bring to the SMI dynamic in future. The field of research of music in Ireland is maturing, with more research publications available or in planning, increased conference and symposium activity on the island and more consideration of previously unexplored topics. With its healthy number of postgraduate students offering papers, and a range of research, presenting and chairing styles at work, the SMI Conference encapsulated that energy.

4: Society for Musicology in Ireland - Musicology Conferences

The Journal of the Society for Musicology in Ireland (JSMI) exists to promote Irish musicological scholarship. Hence, one of its main goals is the presentation of musicological work related to Ireland.

5: BPM Vol.9 | Helen Gubbins 'A Forum for the Practice of Musicology in Ireland'

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

6: Musicology: A World of Possibilities

Journal of the Society for Musicology in Ireland. likes. JSMI is Ireland's first peer-reviewed musicological journal. It is published exclusively.

7: Society for Musicology in Ireland Annual Plenary Conference

Review Graduate Program details of Musicology in Maynooth Ireland from Maynooth University, Ireland. Course Information The MA in Musicology degree offers students with strengths in musicology and/or analysis the opportunity to develop their knowledge of historical musicology.

8: Journal of the Society for Musicology in Ireland | Open Music Library

*Irish Musical Studies: 1: Musicology in Ireland [Gerard Gillen, Harry White] on www.enganchecubano.com *FREE* shipping on qualifying offers. This volume covers aspects of medieval and baroque organology, source studies, notation, music theory and analysis.*

9: JSMI - Journal of the Society for Musicology in Ireland in Undefined by www.enganchecubano.com

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