

Contents

	List of illustrations Notes on contributors Preface	page ix
		X
		xiii
	Features of this book: a guide	xiv
	Introduction	
	J. P. E. HARPER-SCOTT	1
Part 1	Disciplines	5
1.	Music history	
	JIM SAMSON	7
	Art versus history	8
	Stylistic or social history?	9
	Oral histories	12
	Narratives in history	14
	Hidden agendas?	18
2.	Music theory and analysis	
	RACHEL BECKLES WILLSON	25
	Introduction	25
	What is analysis for?	27
	What is theory for?	31
3.	The sociology of music	
	KATHARINE ELLIS	43
	Introduction	43
	Sociologies of music	44
	The problem of "high art"	47
	Are geniuses made, not born?	50
	"Art worlds" and the music business	51
	"Cultural capital," social status, and identity	52

V



vi Contents

4.	The psychology of music	
	JOHN RINK	59
	What is psychology?	59
	What is the psychology of music?	60
	What do music psychologists do?	62
	How does "the musical mind" work?	66
	How do we learn music?	68
	How do we create music?	70
	What is expressed in music and how do we perceive it?	72
5.	Music aesthetics and critical theory	
	ANDREW BOWIE	79
	Introduction	80
	Analytical and Continental aesthetics	80
	Subjective and objective	81
	Aesthetics and history	82
	Judgment	83
	Absolute music	85
	Form and content	86
	Music, politics, and meaning: critical theory	87
	"New musicology"	89
Part 2	Approaches to repertoire	95
6.	World musics	
	HENRY STOBART	97
	Introduction. World Music(s): exclusions and inclusions	98
	Who studies world musics?	100
	Does music have a place?	104
	Can world music be mapped?	106
	Sounding authentic?	108
	Can we trust our ears?	109
7.	Early music	
	STEPHEN ROSE	119
	What is early music?	119
	How far can we recreate the music of the past?	121
	Music for the Church	123
	Secular music	126
		120
	Notation and the role of the performer	128



		Contents	vii
8.	Opera		
	DAVID CHARLTON	136	
	Opera as entertainment and ritual	136	
	Analyzing the workings of opera	141	
	Writing in the present	144	
	Opera's messages	146	
	Singing as persuasion	147	
	From semiotics to process	148	
9.	Concert music		
	ERIK LEVI	154	
	Introduction	154	
	Patronage and funding	155	
	Concert repertory in the nineteenth century	160	
	The twentieth century and beyond	167	
10.	Jazz		
	ANDREW BOWIE	176	
	Introduction	176	
	History and context	179	
	Improvisation and performance	181	
	Jazz as "critical music"	184	
	Jazz and the academy	185	
11.	Popular music		
	ELIZABETH EVA LEACH	188	
	What is popular music?	188	
	How do we study popular music?	193	
12.	Music in film and television		
	JULIE BROWN	201	
	Case study	201	
	Dividing film music for study	203	
	Approaches to textual study	208	
	How does it fit into the history of music?	211	
Part 3	Music in practice	219	
13.	Musical performance		
	TINA K. RAMNARINE	221	
	What is musical performance?	222	
	Musical performance as experience, process, and		
	embodied practice	223	
	Musical performance as a mode of interaction	224	
	Who performs?	226	



Index

viii Contents

	Learning musical performance	227
	The contexts and functions of music	230
	Social and political dimensions of musical performance	231
	Studying performance in higher education	233
14.	Composition	
	JULIAN JOHNSON	236
	Studying composition	237
	Working methods	238
	Composers, performers, and audiences	243
15.	Music technology	
	BRIAN LOCK	250
	Introduction: what is music technology?	250
	How is it studied?	251
	Composition	252
	Recording	257
	Composition and production	258
	Composing with sound	259
	Making music in home studios	261
	Multimedia, film, the Web	261
	Careers	262
	Courses	263
16.	The economics and business of music	
	NICHOLAS COOK	267
	Snapshot of 1825: Beethoven's Ninth and the music business	267
	The rise and fall of the music profession	271
	Giving music its due	274
	Classical music in the marketplace	278
	The music business between past and future	283

291