

Contents

<i>List of illustrations</i>	page ix
<i>Notes on contributors</i>	x
<i>Preface</i>	xiii
<i>Features of this book: a guide</i>	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

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
Notation and the role of the performer	128
The changing status of the composer	130

	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	

	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
	<i>Index</i>	291