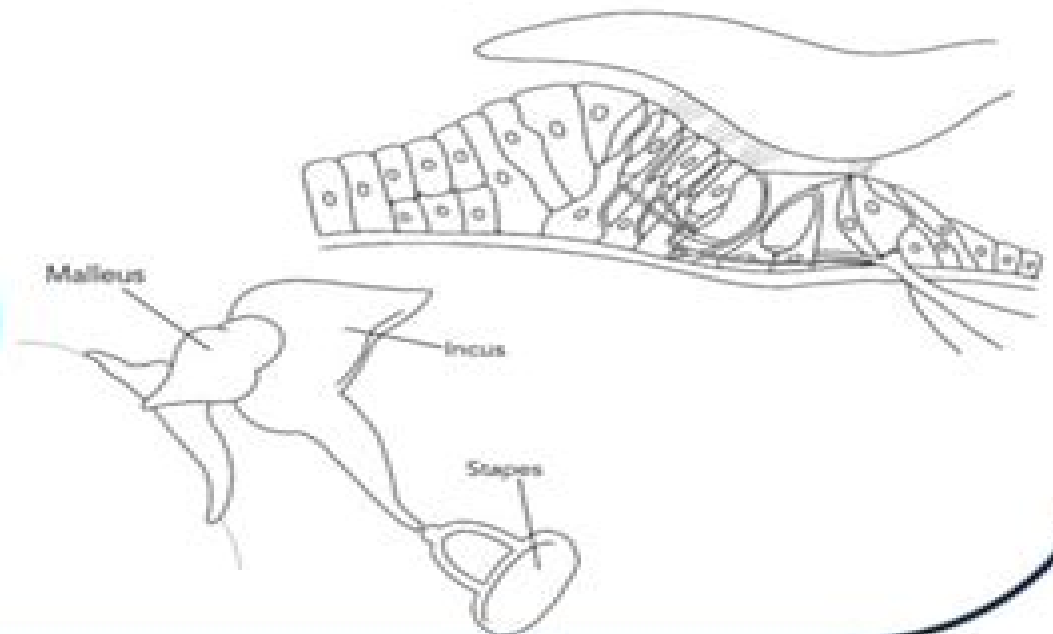


HOW WE HEAR STUDENT NOTES

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Second Sense Language Music And Hearing

Michael Custodis



Second Sense Language Music And Hearing:

The Second Sense Robin Maconie, 2002-05-07 In a visual culture hearing is the second sense and music is the art of hearing Kandinsky believed that music transcended painting and visual representation because it had the power to act directly and invisibly on the human spirit Because it is the only art to deal unequivocally with the real world of sound and its attendant perceptions of time motion and human mortality music remains a powerful and often controversial influence on human behavior Defining music in the broadest sense as any acoustic activity intended to influence the behavior of others and written in a clear conversational style for a non specialist readership The Second Sense draws on over 100 examples of recorded musical sources from throat singing to Beethoven and from traditional Japan to Boulez including a great many popular classics On the basis that Everything you hear is true true of yourself true of the music and true of the relationship between what you hear and how you hear it the author teases out the signs symbols and patterns of thought that arise from the way people hear the sounds people make and the instruments and environments that are designed and constructed to enhance the listening experience Maconie aims to do for music what Klee and Kandinsky did for art education and Marshall McLuhan for media studies

Musik im Prisma der Gesellschaft Michael Custodis, 2009 Angesiedelt an den Schnittstellen von Musikwissenschaft sthetik und Soziologie widmet sich die Studie zentralen Wertungen ber Musik in Romanen der Gegenwartsliteratur und j ngeren philosophischen Schriften Neben absichtsvoll ge u erten Meinungen betrifft dies jene Denkmuster die unbewusst im Sprechen und Schreiben kursieren und daher besondere R ckschl sse auf den gesellschaftlichen Umgang mit Musik erlauben Deutlich wird das Wirkungspotenzial dieser Denkmuster sobald man die verschiedenen Wertungsformen entlang soziologischer und kulturhistorischer Kategorien mit ihren musikgeschichtlichen Hintergr nden kontrastiert Der Autor diskutiert abschlie end an einem eigenen Modell wie die einzelnen Wertungen im kollektiven Wissen einer Gesellschaft interagieren und auf welche Weise die damit verkn pften sozialen Mechanismen auf Musik zur ckwirken Prof Dr Michael Custodis ist Professor f r Musik der Gegenwart und Systematische Musikwissenschaft an der Westf lischen Wilhelms Universit t M nster Neben der Auseinandersetzung mit NS Kontinuit ten im deutschen Nachkriegsmusikleben arbeitet er u a ber musik soziologische Themen Musik des 20 und 21 Jahrhunderts sowie Wechselwirkungen zwi schen popul rer und klassischer Musik

Musicologia Robin Maconie, 2010-07-09 In Musicologia meaning musical reasoning as distinct from a mere love of music author and composer Robin Maconie takes aim against the fashionable misconception that music is empty of meaning or auditory cheesecake Fresh and penetrating insights draw attention to the influence of musical analogy in the history of science and philosophy from ancient Greece to modern times Since music has always existed it is an expression of human consciousness The discoveries of Pythagoras Zeno Kepler Newton and Einstein would not have been possible without a tradition of musical acoustics The story of Musicologia unfolds in thirty one chapters from primordial considerations of silence communication selfhood balance and motion to focus on more

recent and specific issues of chaos order relativity and artificial intelligence showing that even the most controversial aspects of modern art music form part of a wider endeavor to engage with universal propositions of science and philosophy *The Way of Music* Robin Maconie, 2006-12-13 Here at last is a listener's guide to the hidden meanings of western classical music expressed in accessible jargon free language and drawing on universal listening experiences and skills *The Way of Music* is six booklets in one volume it is a study guide in attention training listening skills and music appreciation for students teachers and the general reader Each book is complete in itself to be read and used as part of a multilayered database of musical meaning Alternating aphorism and explanation Books 1 and 2 inquire into hearing and communication processes using the example of a barking dog while Books 3 and 4 extend the range of inquiry into the acoustics and performance of ethnic and classical music Book 5 offers a substantial survey of over 100 examples of recorded music providing a history of western music and culture and incorporating discussion and assignment topics The final book presents the range of class gender and cultural perspectives found in 101 adult student responses to the slow movement of Beethoven's Piano Concerto No 4 Drawing on Robin Maconie's earlier work *The Second Sense Language Music and Hearing* 2002 *The Way of Music* presents many of the same insights in highly encapsulated form for readers in the text message age taking the discussion of classical music out of music departments and returning it to a broader public and educational arena Student Observations You learn logic reason and a sort of sensitivity to the passage of time from listening to classical music Music when one is trained to listen helps to improve your senses Your sense of hearing is heightened you become more alert because you are concentrating on many different instruments and sounds simultaneously Music reaches beyond the improvement of academic performance to a realm of improvement of the human condition **Singing the Body Electric: The Human Voice and Sound Technology** Dr Miriama Young, 2015-06-28 Miriama Young explores the relationship between the human voice and recording technology offering startling insights into the ways in which recording affects our understanding of the human voice and more generally the human body She discusses a selection of musical works in which the human voice is captured transformed or synthesized using technology This book transcends time and musical style to reflect on the larger way in which the machine transforms our comprehension and experience of the human voice The book is an interdisciplinary enterprise that combines music aesthetics and musical analysis with literature and philosophy **Avant Garde** Robin

Maconie, 2012-03-01 Gertrude Stein and philosopher Alfred North Whitehead were unlikely friends who spent most of their mature lives in exile Stein in France and Whitehead in the United States Their friendship was based on a mutual admiration for the philosophical pragmatism of William James and skepticism toward the European tradition of intellectual abstraction extending as far back as Plato and Aristotle Though neither was musical both were leading exponents of a new orientation toward time and knowledge acquisition that would go on to influence succeeding generations of composers Through Virgil Thomson Stein came to influence John Cage and the New York school of abstract music through his teaching in the United

States Whitehead's philosophy of time and cognition came to be seen in America and abroad as an alternative to Newtonian neoclassicism an alternative clearly acknowledged in the metric modulations of Elliott Carter and Conlon Nancarrow as well as the post 1950 total serialism of Pierre Boulez and Karlheinz Stockhausen The seemingly unlikely influence of Stein and Whitehead on Thomson Cage Carter and the minimalists tells a remarkable story of transmission within and among the arts and philosophy one that Robin Maconie unravels through his series of essays in *Avant Garde An American Odyssey* from Gertrude Stein to Pierre Boulez Maconie explores from Hollywood to Harvard the way in which music functions as a form of communication across the boundaries of language serving the causes of trade and diplomacy through its representation of national identity emotional character honorable intention and social discipline The study of music as a language inevitably became the object of information science after World War II but as Maconie notes 60 years on music's refusal to yield to scientific elucidation has generated a stream of anti music propaganda by a powerful collective of celebrity science writers In a sequence of linked essays Stockhausen specialist Robin Maconie reconsiders the role of music and music technology through careful examination of key modern concepts with respect to time existence identity and relationship as formulated by such thinkers as Einstein Russell Whitehead and Stein along with Freud Schoenberg Wittgenstein and Marcel Duchamp This foray into art music science and philosophy is ideally suited for students and scholars of these disciplines as well as those seeking to understand more deeply the influence these individuals had on one another's work and modern music

The Second Sense Charles Burnett, Michael Fend, Penelope Gouk, 1991 **John Mansfield Thomson** Margaret Clark, 2003 When John Mansfield Thomson died in 1991 it was decided that something should be done to capture the essence of this eminent musicologist and aesthete while memories were still fresh In time a biography may be written but in the meantime we have this collection of memories and tributes They deal with Thomson's early life his student years the London period and his return to New Zealand Back cover **Studies in English Prose, Consisting of Specimens of the**

Language in Its Earliest, Succeeding, and Latest Stages Joseph Payne, 1881 *Journal of Dispute Resolution*, 2005

The Works of William Shakespeare William Shakespeare, 1890 **Bibliographic Guide to Music** New York Public Library. Music Division, 2003 **The Henry Irving Shakespeare, ed. by H. Irving and F.A. Marshall, illustr. by G. Browne** William Shakespeare, 1890 *Studies in English Prose* Joseph Payne, 1872 **Choice**, 2003 *The Works of William Shakespeare: General introduction and life of Shakespeare, by Edward Dowden. Hamlet. King Henry VIII. Pericles. Poems* William Shakespeare, 1890 **The Monthly Musical Record**, 1876 **Books In Print 2004-2005** Ed Bowker

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