Mozart Sonata In A Major K331 Analysis

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Data Analysis, Machine Learning and Applications Christine Preisach 2008-04-13 Data analysis and machine learning are research areas at the intersection of computer science, artificial intelligence, mathematics and statistics. They cover general methods and techniques that can be applied to a vast set of applications such as web and text mining, marketing, medical science, bioinformatics and business intelligence. This volume contains the revised versions of selected papers in the field of data analysis, machine learning and applications presented during the 31st Annual Conference of the German Classification Society (Gesellschaft für Klassifikation - GfKl). The conference was held at the Albert-Ludwigs-University in Freiburg, Germany, in March 2007.

Expressiveness in music performance Dorottya Fabian 2014-07-03 What does it mean to be expressive in music performance across diverse historical and cultural domains? What are the means at the disposal of a performer in various time periods and musical practice conventions? What are the conceptualisations of expression and the roles of performers that shape expressive performance? This book brings together research from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to these questions about the meaning, means, and contextualisation of expressive performance in music. The contributors to this book explore expressiveness in music performance in four interlinked parts. Starting with the philosophical and historical underpinnings crucially relevant for Western classical musical performance it then reaches out to cross-cultural issues and finally focuses the attention on various specific problems, including the teaching of expressive music performance skills. The overviews provide a focussed and comprehensive account of the current state of research as well as new developments and a prospective of future directions. This is a valuable new book for those in the fields of music, music psychology, and music education.

Reading Musical Interpretation Julian Hellaby 2017-07-05 Performance studies in the Western art music tradition have often been dominated by the relationship of theoretical score-analysis to performance, although some recent trends have aimed at dislodging the primacy of the score in favour of assessing performance on its own terms. In this book Julian Hellaby further develops these trends by placing performance firmly at the heart of his investigations and presents a structured approach to analysing the interpretation of a musical work from the perspective of a musically informed listener. To enable analysis of individual interpretations, the author develops a conceptual framework in which a series of performance-related categories is arranged hierarchically into an 'interpretative tower'. Using this framework to analyse the acoustic evidence of a recording, interpretative elements are identified and used to assess the relationship between a performance and a work. The viability of the interpretative tower is tested in three major case studies. Contrasting recorded performances of solo keyboard works by Bach, Messiaen and Brahms are the focus of these studies, and analysis of the performances, using the tower model, uncovers an interpretative rationale. The book is wide-ranging in scope and holistic in approach, offering a means of enhancing a listener's appreciation of an interpretation. It is richly illustrated with examples taken from commercial recordings and from the author's own recordings of the three focal works. A CD of the latter is included.

The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding 2019-11-19 Music Theory has a lot of ground to cover. Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail, as other new topics become more pressing. The short time we spend with them in the classroom belies the complexity (and, in many cases, the contradictions) underlying these concepts. This book takes the time to tarry over these complexities, probe the philosophical assumptions on which these concepts rest, and shine a light on all their iridescent facets. This collection presents music-theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music-theoretical project on the largest scale. The approaches individual authors take range from philosophical, historical, or analytical to systematic, cognitive, and critical-theorical-covering the whole diverse spectrum of contemporary music theory. In some cases authors explore concepts that have not yet been widely added to the theorist's toolkit but deserve to be included; in other cases concepts are expanded beyond their core repertory of application. This collection does not shy away from controversy. Taken in their entirety, the essays underline that music theory is on the move, exploring new questions, new repertories, and new approaches. This collection is an invitation to take stock of music theory in the early twenty-first century, to look back and to encourage discussion about its future directions. Its chapters open up a panoramic view of the contemporary music-theoretical landscape with its expanding repertories and changing guiding questions, and offers suggestions as to where music theory is headed in years to come.

Focal Impulse Theory John Paul Ito 2021-01-05 Music is surrounded by movement, from the arching back of the guitarist to the violinist swaying with each bow stroke. To John Paul Ito, these actions are not just a visual display; rather, they reveal what it really means for musicians to move with the beat, organizing the flow of notes from beat to beat and shaping the sound produced. By developing "focal impulse theory," Ito shows how a performer's choices of how to move with the meter can transform the music's expressive contours. Change the dance of the performer's body, and you change the dance of the notes. As Focal Impulse Theory deftly illustrates, bodily movements carry musical meaning and, in a very real sense, are meaning.

Storytelling in the Piano Studio Crystal W. Wu 2018 The purpose of this study is to explore the integration of narrative analysis into the lessons of pre-college level piano students. The advanced theoretical analysis of musical narrative will be made applicable to pre-college piano students at various levels of understanding. This idea was inspired by Jerome Bruner's concept of a spiral curriculum. Students will not necessarily be familiar with all of the intricacies and terms used in narrative analysis, but they can be taught to recognize the basic requirements of narrative analysis. The repertoire that is used in this dissertation is limited to mostly intermediate level repertoire appropriate for pre-college level piano students. Chapter 1 discusses the relevant aspects of music and meaning that will be needed to understand the analyses that follow. The study primarily uses the narratological approach of Byron Almén but also draws on the semiotic approach of Robert Hatten. Chapter 2 introduces the first stage of narrative analysis by recognizing marked moments and oppositions in several pieces from intermediate level repertoire. The next four chapters provide complete narrative analyses using Byron Almén's theory of musical narrative. Chapter 3 uses Beethoven's Für Elise to illustrate a tragic archetype, and Chapter 4 examines a romance archetype using Schumann's "Träumerei." Chapters 5 and 6 provide analyses of the more complex ironic and comic archetypes, using the first movement of Mozart's Piano Sonata in C Major, K. 545 to illustrate irony and the last movement of Mozart's Piano Sonata in A Major, K. 331 to illustrate comedy. Chapter 7 presents a complete analysis of a romance narrative using an advanced-level piece, the first movement of Beethoven's Piano Sonata in E-flat Major, Op. 81a. A summary and conclusion is provided in the final chapter. The research and analysis undertaken in this dissertation show a variety of ways in which narrative analysis can be used as a tool for students, teachers, and performers.

Schenkerian Analysis David Beach 2019-03-06 Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive and Form, Second Edition is a textbook directed at all those—whether beginners or more advanced students—interested in gaining understanding of and facility at applying Schenker's ideas on musical structure. It begins with an overview of Schenker's approach to music, and then progresses systematically from the phrase and its various combinations to longer and more complex works. Unlike other texts on this subject, Schenkerian Analysis combines the study of multi-level pitch organization with that of phrase rhythm (the interaction of phrase and hypermeter), motivic repetition at different structural levels, and form. It also contains analytic graphs of several extended movements, separate works, and songs. A separate instructor's manual provides additional advice and solutions (graphs) of all recommended assignments. This second edition has been revised to make the early chapters more accessible and to improve the pedagogical effectiveness of the book as a whole. Changes in musical examples have been carefully made to ensure that each example fully supports student learning. Informed by decades of teaching experience, this book provides a clear and comprehensive guide to Schenker's theories and their applications.

10th Annual Conference Cognitive Science Society Pod Cognitive Science Society 2019-12-20 First Published in 1988. A collection of papers, presentations and poster summaries from the tenth annual conference of the Cognitive Science Society in Montreal, Canada August 1988.

Unfoldings Carl Schachter 1999 Introduction: A Dialogue between Author and Editor I: Rhythm and Linear Analysis.

Music, Mind and Structure Eric Clarke 1989 First Published in 1989. Routledge is an imprint of Taylor & Francis, an informa company.

Conceptualizing Music Lawrence M. Zbikowski 2002-11-14 This book shows how recent work in cognitive science, especially that developed by cognitive linguists and cognitive psychologists, can be used to explain how we understand music. The book focuses on three cognitive processes--categorization, cross-domain mapping, and the use of conceptual models--and explores the part these play in theories of musical organization. The first part of the book provides a detailed overview of the relevant work in cognitive science, framed around specific musical examples. The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied, including the emergence of musical syntax and its relationship to musical semiosis, the problem of musical ontology, the relationship between words and music in songs, and conceptions of musical form and musical hierarchy. The book will be of interest to music theorists, musicologists, and ethnomusicologists, as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles.

Voice-leading analysis of music 1: the foreground The Open University This 20-hour free course introduced 'voice-leading' or 'Schenkerian' analysis of tonal music, focusing on the 'foreground level' of voice leading.

Status Report on Speech Research 1994

What Is a Cadence? Markus Neuwirth 2015-04-23 The variety and complexity of cadenceThe concept of closure is crucial to understanding music from the "classical" style. This volume focuses on the primary means of achieving closure in tonal music: the cadence. Written by leading North American and European scholars, the nine essays assembled in this volume seek to account for the great variety and complexity inherent in the cadence by approaching it from different (sub)disciplinary angles, including music-analytical, theoretical, historical, psychological (experimental), as well as linguistic. Each of these essays challenges, in one way or another, our common notion of cadence. Controversial viewpoints between the essays are highlighted by numerous cross-references. Given the ubiquity of cadences in tonal music in general, this volume is aimed not only at a broad portion of the academic community, scholars and students alike, but also at music performers. Contributors Pieter Bergé (KU Leuven), Poundie Burstein (City University of New York), Vasili Byros (Northwestern University), William Caplin (McGill University), Felix Diergarten (Schola Cantorum Basiliensis), Nathan John Martin (Yale University / KU Leuven), Danuta Mirka (University of Southampton), Markus Neuwirth (KU Leuven), Julie Pedneault-Deslauriers (University of Ottawa), Martin Rohrmeier (Massachusetts Institute of Technology), and David Sears (McGill University)

Voice-leading analysis of music 3: the background The Open University This 20-hour free course explored 'voice-leading' analysis of tonal music, focusing on the largest-scale stage or 'background level' of this analysis.

Computational Music Analysis David Meredith 2015-10-27 This book provides an in-depth introduction and overview of current research in computational music analysis. Its seventeen chapters, written by leading researchers, collectively represent the diversity as well as the technical and philosophical sophistication of the work being done today in this intensely interdisciplinary field. A broad range of approaches are presented, employing techniques originating in disciplines such as linguistics, information theory, information retrieval, pattern recognition, machine learning, topology, algebra and signal processing. Many of the methods described draw on well-established theories in music theory and analysis, such as Forte's pitch-class set theory, Schenkerian analysis, the methods of semiotic analysis developed by Ruwet and Nattiez, and Lerdahl and Jackendoff's Generative Theory of Tonal Music. The book is divided into six parts, covering methodological issues, harmonic and pitch-class set analysis, form and voice-separation, grammars and hierarchical reduction, motivic analysis and pattern discovery and, finally, classification and the discovery of distinctive patterns. As a detailed and up-to-date picture of current research in computational music analysis, the book provides an invaluable resource for researchers, teachers and students in music theory and analysis, computer science, music information retrieval and related disciplines. It also provides a state-of-the-art reference for practitioners in the music technology industry.

Sonata in A, K. 331 (Complete) Wolfgang Amadeus Mozart 1990-10-01 Maurice Hinson has included a wealth of background information and analysis in this edition of Mozart's Sonata in A. Topics covered include the context in which the piece was written, character of the piece and formal analysis, plus other performance suggestions designed to increase the student's understanding of the structure and context of the piece, resulting in a more accurate stylistic performance.

The Analysis and Cognition of Melodic Complexity Eugene Narmour 1992-11 In this work, Eugene Narmour extends the unique theories of musical perception presented in The Analysis and Cognition of Basic Melodic Structures. The two books together constitute the first comprehensive theory of melody founded on psychological research. Narmour's earlier study dealt with cognitive relations between melodic tones at their most basic level. After summarizing the formalized methodology of the theory described in that work, Narmour develops an elaborate and original symbology to show how sixteen archetypes can combine to form some 200 complex structures that, in turn, can chain together in a theoretically infinite number of ways. He then explains and speculates on the cognitive operations by which listeners assimilate and ultimately encode these complex melodic structures. More than 250 musical examples from different historical periods and non-Western cultures demonstrate the panstylistic scope of Narmour's model. Of particular importance to music theorists and music historians is Narmour's argument that melodic analysis and formal analysis, though often treated separately, are in fact indissolubly linked. The Analysis and Cognition of Melodic Complexity will also appeal to ethnomusicologists, psychologists, and cognitive scientists.

A Topical Guide to Schenkerian Literature David Carson Berry 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected.

Selected Intermediate to Early Advanced Piano Sonata Movements Wolfgang Amadeus Mozart 2005-05-03 Musicians have long treasured the Mozart sonatas for their symmetry and perfection. This volume presents single movements as well as complete sonatas (K. 282, 283, 545 and 570) for study by the advancing pianist. The sonatas provide ample opportunity for developing control, technical facility, a singing style, and balance and voicing. The preface gives Dr. Hinson's helpful suggestions on pedaling, ornamentation, articulation and dynamics, as well as a suggested order of study. Careful editing allows the teacher and student to make informed choices in interpreting these masterpieces.

Energy Fields Electrophotonic Analysis in Humans and Nature Konstantin Korotkov 2013-02-01 This book presents the state of the art, principles and ideas of Electrophotonic analysis based on Gas Discharge Visualisation (GDV) technique, known as well as Electrophotonic Imaging (EPI). This approach, celebrating now 15 years after developing the first GDV instrument, has a strong scientific foundation with thousands of researchers, doctors and practitioners using it in the world. Electrophotonic methods allow to study Energy Fields of humans, water, materials and environment. Conceptual background and practical approaches are presented in this book.

Musical Form and Analysis Glenn Spring 2013-08-29 Understanding the way music unfolds to the listener is a major key for unlocking the secrets of the composer's art. Musical Form and Analysis, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper-level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcheson present all of the standard topics expected in such a text, but their

approach offers a unique conceptual thrust that takes readers beyond mere analytical terminology and facts. Evocative rather than encyclopedic, the text is organized around three elements at work at all levels of music: time, pattern, and proportion. Well-chosen examples and direct, well-crafted assignments reinforce techniques. A 140-page anthology of music for in-depth analysis provides a wide range of carefully selected works.

Graphic Music Analysis Eric Wen 2019-02-14 This book approaches Schenkerian analysis in a practical and accessible manner fit for the classroom, guiding readers through a step-by-step process. It is suitable for advanced undergraduates and graduate students of musicology, music theory, composition, and performance, and it is replete with a wide variety of musical examples.

Advanced Schenkerian Analysis David Beach 2013-06-19 Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form is a textbook for students with some background in Schenkerian theory. It begins with an overview of Schenker's theories, then progresses systematically from the phrase and their various combinations to longer and more complex works. Unlike other texts on this subject, Advanced Schenkerian Analysis combines the study of multi-level pitch organization with that of phrase rhythm (the interaction of phrase and hypermeter), motivic repetition at different structural levels, and form. It also contains analytic graphs of several extended movements, separate works, and songs. A separate Instructor's Manual provides additional advice and solutions (graphs) of all recommended assignments.

Music Theory Essentials Jason W. Solomon 2019-03-15 Music Theory Essentials offers an antidote to music theory textbooks that are overly long and dense. Focusing on the essentials, this text provides a clear-cut guide to the key concepts of music theory. Beginning with no assumptions about music theory knowledge, the book covers the core elements of music fundamentals, diatonic and chromatic harmony, post-tonal theory, and popular music in a single concise volume. Emphasizing critical thinking skills, this book guides students through conceptualizing musical concepts and mastering analytic techniques. Each chapter concludes with a selection of applications designed to enhance engagement: Exercises allow students to apply and practice the skills and techniques addressed in the chapter. Brain Teasers challenge students to expand their musical understanding by thinking outside the box. Exploring Music offers strategies for students to apply learned concepts to the music they are currently learning or listening to. Thinking Critically encourages students to think more deeply about music by solving problems and identifying and challenging assumptions. A companion website provides answers to book exercises, additional downloadable exercises, and audio examples. Straightforward and streamlined, Music Theory Essentials is a truly concise yet comprehensive introduction to music theory that is accessible to students of all backgrounds.

Time, Action and Cognition Françoise Macar 2013-04-17 This volume is the outcome of the NATO Advanced Research Workshop on Time, Action and Cognition. which was held in Saint-Malo, France, in October 1991. The theme - time in action and cognition of time - was sparked by growing awareness in informal meetings between mostly French-speaking time psychologists of the need to bring together time specialists in the areas of development, motor behavior, attention, memory and representations. The workshop was designed to be a forum where different theoretical points of view and a variety of empirical approaches could be presented and discussed. Time psychologists tended to draw conclusions restricted to their specific fields of interest. From our own experience, we felt that addressing a common issue - possible relationships between time in action and representations of time - could lead to a more comprehensive approach. We are endebted to NATO for allowing us to bring this idea to fruition. We take this opportunity as well to express our thanks to Cognisciences (Cognisud section) -- an active interdisciplinary research organization - for its financial backing and the CNRS for its scientific support.

The Science and Psychology of Music Performance Richard Parncutt 2002-04-18 What type of practice makes a musician perfect? What sort of child is most likely to succeed on a musical instrument? What practice strategies yield the fastest improvement in skills such as sight-reading, memorization, and intonation? Scientific and psychological research can offer answers to these and other questions that musicians face every day. In The Science and Psychology of Music Performance, Richard Parncutt and Gary McPherson assemble relevant current research findings and make them accessible to musicians and music educators. This book describes new approaches to teaching music, learning music, and making music at all educational and skill levels. Each chapter represents the collaboration between a music researcher (usually a music psychologist) and a performer or music educator. This combination of expertise results in excellent practical advice. Readers will learn, for example, that they are in the majority (57%) if they experience rapid heartbeat before performances; the chapter devoted to performance anxiety will help them decide whether beta-blocker medication, hypnotherapy, or the Alexander Technique of relaxation might alleviate their stage fright. Another chapter outlines a step-by-step method for introducing children to musical notation, firmly based on research in cognitive development. Altogether, the 21 chapters cover the personal, environmental, and acoustical influences that shape the learning and performance of music.

The Oxford Handbook of Topic Theory Danuta Mirka 2014-10-16 Topics are musical signs that rely on associations with different genres, styles, and types of music making. The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross-references between eighteenth-century styles and genres. While music theorists and critics were busy classifying styles and genres, defining their affects and proper contexts for their usage, composers started crossing the boundaries between them and using stylistic conventions as means of communication with the audience. Such topical mixtures received negative evaluations from North-German critics but became the hallmark of South-German music, which engulfed the Viennese classicism. Topic theory allows music scholars to gain access to meaning and expression of this music. The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations. The volume grounds the concept of topics in eighteenth-century music theory, aesthetics, and criticism. Documenting historical reality of individual topics on the basis of eighteenth-century sources, it relates topical analysis to other methods of music analysis conducted from the perspectives of composers, performers, and listeners. With a focus on eighteenth-century musical repertoire, The Oxford Handbook of Topic Theory lays the foundation under further investigation of topics in music of the nineteenth, twentieth, and twenty-first centuries.

Organized Time Jason Yust 2018-05-15 Organized Time is the first attempt to unite theories of harmony, rhythm and meter, and form under a common idea of structured time. Building off of recent advances in music theory in essential subfields-rhythmic theory, tonal structure, and the theory of musical form--author

Jason Yust demonstrates that tonal music exhibits similar hierarchical organization in each of these dimensions. Yust develops a network model for temporal structure with an application of mathematical graph theory, which leads ultimately to musical applications of a multi-dimensional polytope called the associahedron. A wealth of analytical examples includes not only the familiar tonal canon-J.S. Bach, Mozart, Schumann--but also lesser known masters of the musical Enlightenment such as C.P.E. and J.C. Bach, Boccherini, and Johann Gottlieb Graun. Yust's approach has wide-ranging ramifications across music theory, enabling new approaches to musical closure, hypermeter, formal function, syncopation, and rhythmic dissonance, as well as historical observations about the development of sonata form and the innovations of Haydn and Beethoven. Making a forceful argument for the independence of musical modalities and for a multivalent approach to music analysis, Organized Time establishes the aesthetic importance of structural disjunction, the conflict of structure in different modalities, in numerous analytical contexts.

Unfoldings : Essays in Schenkerian Theory and Analysis Department of Music Queens College and Graduate School Carl Schachter Distinguished University Professor Emeritus, City University of New York 1998-12-04 Carl Schachter is, by common consent, one of the three or four most important music theorists currently at work in North America. He is the preeminent practitioner in the world of the Schenkerian approach to the music of the eighteenth and nineteenth centuries, which focuses on the linear organization of music and now dominates discussions of the standard repertoire in university courses and in professional journals. His articles have appeared in a variety of journals, including some that are obscure or hard to obtain. This volume gathers some of his finest essays, including those on rhythm in tonal music, Schenkerian theory, and text setting, as well as a pair of analytical monographs, on Bach's Fugue in B-flat major from Volume 1 of the Well-Tempered Clavier and Chopin's Fantasy, Op. 49.

Analysis of 18th- and 19th-century Musical Works in the Classical Tradition David Beach 2012 Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition is a textbook for upper-level undergraduate and graduate courses in music analysis. It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music—the formal, harmonic, rhythmic, and voice-leading organizations—as well as its unique features. It develops an in-depth approach that is applied to works by composers including Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. The book begins with foundational chapters in music theory, starting with basic diatonic harmony and progressing rapidly to more advanced topics, such as phrase design, phrase expansion, and chromatic harmony. The second part contains analyses of complete musical works and movements. The text features over 150 musical examples, including numerous complete annotated scores. Suggested assignments at the end of each chapter guide students in their own musical analysis.

Journal of Music Theory 1999

Hugo Riemann's System Der Musikalischen Rhythmik und Metrik, Part Two Bradley Clark Hunnicutt 2000

Qualität und Struktur des Übens bei musikalisch hochbegabten Jugendlichen Stella Kaczmarek 2012

Virtual Music David Cope 2004-01-30 Virtual Music is about artificial creativity. Focusing on the author's Experiments in Musical Intelligence computer music composing program, the author and a distinguished group of experts discuss many of the issues surrounding the program, including artificial intelligence, music cognition, and aesthetics. The book is divided into four parts. The first part provides a historical background to Experiments in Musical Intelligence, including examples of historical antecedents, followed by an overview of the program by Douglas Hofstadter. The second part follows the composition of an Experiments in Musical Intelligence work, from the creation of a database to the completion of a new work in the style of Mozart. It includes, in sophisticated lay terms, relatively detailed explanations of how each step in the process contributes to the final composition. The third part consists of perspectives and analyses by Jonathan Berger, Daniel Dennett, Bernard Greenberg, Douglas R. Hofstadter, Steve Larson, and Eleanor Selfridge-Field. The fourth part presents the author's responses to these commentaries, as well as his thoughts on the implications of artificial creativity. The book (and corresponding Web site) includes an appendix providing extended musical examples referred to and discussed in the book, including composers such as Scarlatti, Bach, Mozart, Beethoven, Schubert, Chopin, Puccini, Rachmaninoff, Prokofiev, Debussy, Bartok, and others. It is also accompanied by a CD containing performances of the music in the text.

A History and Critical Analysis of Piano Methods Published in the United States from 1796 to 1995 Debra Brubaker 1996

Analysis of Tonal Music Allen Clayton Cadwallader 2007 Introduces the fundamental principles of Schenkerian analysis within the context of the music itself.

Music and the Mind Irène Deliège 2011-02-17 Music and the Mind brings together an outstanding, international team of authorities from the fields of music and psychology, to celebrate the life and work of John Sloboda. In addition the book reviews and takes stock of where the field of music psychology stands 25 years after Sloboda's classic work 'The Musical Mind' first appeared.

Expressive Forms in Brahms's Instrumental Music Peter H. Smith 2005-07-07 "This book is a substantial and timely contribution to Brahms studies. Its strategy is to focus on a single critical work, the C-Minor Piano Quartet, analyzing and interpreting it in great detail, but also using it as a stepping-stone to connect it to other central Brahms works in order to reach a new understanding of the composer's technical language and expressive intent. It is an original and worthy contribution on the music of a major composer." —Patrick McCreless Expressive Forms in Brahms's Instrumental Music integrates a wide variety of analytical methods into a broader study of theoretical approaches, using a single work by Brahms as a case study. On the basis of his findings, Smith considers how Brahms's approach in this piano quartet informs analyses of similar works by Brahms as well as by Beethoven and Mozart. Musical Meaning and Interpretation—Robert S. Hatten, editor

Music Technology with Swing Mitsuko Aramaki 2018-11-23 This book constitutes the refereed proceedings of the 13th International Symposium on Music Technology with Swing, CMMR 2017, held in Matosinhos, Portugal, in September 2017. The 44 full papers presented were selected from 64 submissions. The papers are grouped in eight sections: music information retrieval, automatic recognition, estimation and classification, electronic dance music and rhythm, computational musicology, sound in practice: auditory guidance and feedback in the context of motor learning and motor adaptation, human perception in multimodal context, cooperative music networks and musical HCIs, virtual and augmented reality, research and creation: spaces and modalities.