

## Analysing Musical Multimedia

Accompanying CD includes Kramer's composition Revenants 32 variations in C Minor.

Investigating Musical Performance considers the wide range of perspectives on musical performance made tangible by the cross-disciplinary studies of the last decades and encourages a comparison and revision of theoretical and analytical paradigms. The chapters present different approaches to this multi-layered phenomenon, including the results of significant research projects. The complex nature of musical performance is revealed within each section which either suggests aspects of dialogue and contiguity or discusses divergences between theoretical models and perspectives. Part I elaborates on the history, current trends and crucial aspects of the study of musical performance; Part II is devoted to the development of theoretical models, highlighting sharply distinguished positions; Part III explores the relationship between sign and sound in score-based performances; finally, the focus of Part IV centres on gesture considered within different traditions of musicmaking. Three extra chapters by the editors complement Parts I and III and can be accessed via the online Routledge Music Research Portal. The volume shows actual and possible connections between topics, problems, analytical methods and theories, thereby reflecting the wealth of stimuli offered by research on the musical cultures of our times.

Making Music with Soundsoffers a creative introduction to the art of making sound-based music. It introduces the elements of making compositions with sounds and facilitates creativity in school age children, with the activities primarily for 11-14 year old students. It can also be used by people of all ages becoming acquainted with this music for the first time. Sound-based music is defined as the art form in which the sound, rather than the musical note, is the basic unit and is closely related to electronic music and the sonic arts. The art of sound organisation can be found in a number of forms of music--in film, television, theatre, dance, and new media. Despite this, there are few materials available currently for young people to discover how to make sound-based music. This book offers a programme of development starting from aural awareness, through the discovery and organisation of potential sounds, to the means of generating and manipulating sounds to create sequences and entire works. The book's holistic pedagogical approach to composition also involves aspects related to musical understanding and appreciation, reinforced by the author's online pedagogical ElectroAcoustic Resource Site (EARS II).

Music videos promote popular artists in cultural forms that circulate widely across social media networks. With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites, the music video has become available to millions worldwide, and continues to serve as a fertile platform for the debate of issues and themes in popular culture. This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video, with the specific aim of examining the industry contexts, cultural concepts, and aesthetic materials that videos rely upon in order to be both intelligible and meaningful. Easily accessible to viewers in everyday life, music videos offer profound cultural interventions and negotiations while traversing a range of media forms. From a variety of unique perspectives, the contributors to this volume

undertake discussions that open up new avenues for exploring the creative changes and developments in music video production. With chapters that address music video authorship, distribution, cultural representations, mediations, aesthetics, and discourses, this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form.

The study of music within multimedia contexts has become an increasingly active area of scholarly research. However, the application of such studies to musical genres outside the 'classical' film canon, or in television and other media remains largely unexplored in any detail. Tristian Evans demonstrates how postminimal music interacts with other media forms, focusing on the film music by Philip Glass, but also taking into account works by other composers such as Steve Reich, Terry Riley, John Adams and others inspired by minimalist and postminimal practices. Additionally, Evans develops innovative ways of analysing this music, based on an interdisciplinary approach, and draws on research from areas that include philosophy, linguistics and film theory. The book offers one of the first in-depth studies of Philip Glass's music for film, considering *The Hours* and *Dracula*, *Naqoyqatsi*, *Notes on a Scandal* and *Watchmen*, while examining re-applications of the music in new cinematic and televisual contexts. The book will appeal to musicologists but also to those working in the fields of film music, cultural studies, media studies and multimedia.

*Timing and Time Perception: Procedures, Measures, and Applications* is a one-of-a-kind, collective effort to present -theoretically and practically- the most utilized and known methods on timing and time perception.

*Recording Analysis: How the Record Shapes the Song* identifies and explains how the sounds imparted by recording processes enhance the artistry and expression of recorded songs. Moylan investigates how the process of recording a song transforms it into a richer experience and articulates how the unique elements of recorded sound provide essential substance and expression to recorded music. This book explores a broad array of records, evaluating the music, lyrics, social context, literary content and meaning, and offers detailed analyses of recording elements as they appear in a wide variety of tracks. Accompanied by a range of online resources, *Recording Analysis* is an essential read for students and academics, as well as practitioners, in the fields of record production, song-writing and popular music.

This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music.

This new series aims to explore the area of 'screen music'. Volume topics will include multimedia music, music and television, Hollywood film music, and the music of Bollywood cinema. Music and other sound effects have been central to a whole host of media forms throughout the twentieth century, either as background, accompaniment, or main driving force. Such interactions will continue to mutate in new directions, with the widespread growth of digital technologies. Despite the expansion of research into the use of music and sound in film, the investigation of sonic interactions with other media forms has been a largely under-researched area. *Music, Sound and Multimedia* provides a unique study of how music and other sounds play a central part

in our understandings and uses of a variety of communications media. It focuses on four areas of sound and music within broader multimedia forms - music videos, video game music, performance and presentation, and production and consumption - and addresses the centrality of such aural concerns within our everyday experiences. Charting historical developments, mapping contemporary patterns, and speculating on future possibilities, this book is essential for courses on sound and media within media and communications studies, cultural studies and popular music studies. Key features\* Charts a number of key developments in music and multimedia interactions\* Provides both historical overviews and theoretical analyses\* Features a number of in-depth case studies of important issues.

The study of music in commercials is well-suited for exploring the persuasive impact that music has beyond the ability to entertain, edify, and purify its audience. This book focuses on music in commercials from an interpretive text analytical perspective, answering hitherto neglected questions: What characterizes music in commercials compared to other commercial music and other music on TV? How does music in commercials relate to music 'outside' the universe of commercials? How and what can music in commercials signify? Author Nicolai Graakjær sets a new benchmark for the international scholarly study of music on television and its pervading influence on consumer choice.

Gender and Qualitative Methods outlines the practical and philosophical issues of gender in qualitative research. Taking a social constructionist approach to gender, the authors emphasize that the task of the researcher is to investigate how gender//s is//are defined, negotiated and performed by people themselves within specific situations and locations. Each chapter begins with an introduction to a specific method and//or research subject and then goes on to discuss gender as an analytical category in relation to it. Areas covered include: field work; life story; membership categorisation analysis; and analysis of gender in sound and vision. Written in a clear and accessible way, each chapter contains practical exercises that will teach the student methods to observe and analyze the effects of gender in various texts and contexts. The book is also packed with examples taken from women and men's studies as well as from feminist and other gender studies.

The Guided Reader to Teaching and Learning Music draws on extracts from the published work of some of the most influential education writers to provide insight, guidance and clarity about key issues affecting Music teachers. The book brings together key extracts from classic and contemporary writing and contextualises these in both theoretical and practical terms. The extracts are accompanied by a summary of the key ideas and issues raised, questions to promote discussion and reflective practice, and annotated further reading lists to extend thinking. Taking a thematic approach and including a short introduction to each theme, the chapters cover: Analysing your own work as a music teacher; Concepts of musicality; Notions of musical development and progression; Pedagogies for teaching music musically; Music inside and outside the school; Formal, informal and non-formal approaches to music education; Productive methods of assessment and transition for music education; Creativity and music education; Supporting the gifted and talented in music; Using ICT within music education. Aimed at trainee and newly qualified teachers including those working towards Masters-level qualifications, as well practicing teachers, this accessible, but critically

provocative text will be an essential resource for all teachers that wish to deepen their understanding of Music Education. For most of the history of film-making, music has played an integral role serving many functions - such as conveying emotion, heightening tension, and influencing interpretation and inferences about events and characters. More recently, with the enormous growth of the gaming industry and the Internet, a new role for music has emerged. However, all of these applications of music depend on complex mental processes which are being identified through research on human participants in multimedia contexts. The *Psychology of Music in Multimedia* is the first book dedicated to this fascinating topic. The *Psychology of Music in Multimedia* presents a wide range of scientific research on the psychological processes involved in the integration of sound and image when engaging with film, television, video, interactive games, and computer interfaces. Collectively, the rich chapters in this edited volume represent a comprehensive treatment of the existing research on the multimedia experience, with the aim of disseminating the current knowledge base and inspiring future scholarship. The focus on empirical research and the strong psychological framework make this book an exceptional and distinctive contribution to the field. The international collection of contributors represents eight countries and a broad range of disciplines including psychology, musicology, neuroscience, media studies, film, and communications. Each chapter includes a comprehensive review of the topic and, where appropriate, identifies models that can be empirically tested. Part One presents contrasting theoretical approaches from cognitive psychology, philosophy, semiotics, communication, musicology, and neuroscience. Part Two reviews research on the structural aspects of music and multimedia, while Part Three focuses on research examining the influence of music on perceived meaning in the multimedia experience. Part Four explores empirical findings in a variety of real-world applications of music in multimedia including entertainment and educational media for children, video and computer games, television and online advertising, and auditory displays of information. Finally, the closing chapter in Part Five identifies emerging themes and points to the value of broadening the scope of research to encompass multisensory, multidisciplinary, and cross-cultural perspectives to advance our understanding of the role of music in multimedia. This is a valuable book for those in the fields of music psychology and musicology, as well as film and media studies. The musicological study of popular music has developed, particularly over the past twenty years, into an established aspect of the discipline. The academic community is now well placed to discuss exactly what is going on in any example of popular music and the theoretical foundation for such analytical work has also been laid, although there is as yet no general agreement over all the details of popular music theory. However, this focus on the what of musical detail has left largely untouched the larger question - so what? What are the consequences of such theorization and analysis? Scholars from outside musicology have often argued that too close a focus on musicological detail has left untouched what they consider to be more urgent questions related to reception and meaning. Scholars from inside musicology have responded by importing into musicological discussion various aspects of cultural theory. It is in that tradition that this book lies, although its focus is slightly different. What is missing from the field, at present, is a coherent development of the what into the so what of music theory and analysis into questions of interpretation and hermeneutics. It is that fundamental gap that this book seeks to fill. Allan F. Moore presents a study of recorded popular song,

from the recordings of the 1920s through to the present day. Analysis and interpretation are treated as separable but interdependent approaches to song. Analytical theory is revisited, covering conventional domains such as harmony, melody and rhythm, but does not privilege these at the expense of domains such as texture, the soundbox, vocal tone, and lyrics. These latter areas are highly significant in the experience of many listeners, but are frequently ignored or poorly treated in analytical work. Moore continues by developing a range of hermeneutic strategies largely drawn from outside the field (strategies originating, in the most part, within psychology and philosophy) but still deeply r

Between 1955 and 1975 music theatre became a central preoccupation for European composers digesting the consequences of the revolutionary experiments in musical language that followed the end of the Second World War. The 'new music theatre' wrought multiple, significant transformations, serving as a crucible for the experimental rethinking of theatrical traditions, artistic genres, the conventions of performance, and the composer's relation to society. This volume brings together leading specialists from across Europe to offer a new appraisal of the genre. It is structured according to six themes that investigate: the relation of new music theatre to earlier and contemporaneous theories of drama; the use of new technologies; the relation of new music theatre to progressive politics; the role of new venues and environments; the advancement of new conceptions of the performer; and the challenges that new music theatre lays down for music analysis. Contributing authors address canonical works by composers such as Berio, Birtwistle, Henze, Kagel, Ligeti, Nono, and Zimmermann, but also expand the field to figures and artistic developments not regularly represented in existing music histories. Particular attention is given to new music theatre as a site of intense exchange – between practitioners of different art forms, across national borders, and with diverse mediating institutions. Bollywood movies and their signature song-and-dance spectacles are an aesthetic familiar to people around the world, and Bollywood music now provides the rhythm for ads marketing goods such as computers and a beat for remixes and underground bands. These musical numbers have inspired scenes in Western films such as *Vanity Fair* and *Moulin Rouge*. Global Bollywood shows how this currency in popular culture and among diasporic communities marks only the latest phase of the genre's world travels. This interdisciplinary collection describes the many roots and routes of the Bollywood song-and-dance spectacle. Examining the reception of Bollywood music in places as diverse as Indonesia and Israel, the essays offer a stimulating redefinition of globalization, highlighting the cultural influence of Hindi film music from its origins early in the twentieth century to today. Contributors: Walter Armbrust, Oxford U; Anustup Basu, U of Illinois, Urbana-Champaign; Nilanjana Bhattacharjya, Colorado College; Edward K. Chan, Kennesaw State U; Bettina David, Hamburg U; Rajinder Dudrah, U of Manchester; Shanti Kumar, U of Texas, Austin; Monika Mehta, Binghamton U; Anna Morcom, Royal Holloway College; Ronie Parciack, Tel Aviv U; Biswarup Sen, U of Oregon; Sangita Shrestova; Richard Zumkhawala-Cook, Shippensburg U. Sangita Gopal is assistant professor of English at the University of Oregon. Sujata Moorti is professor of women's and gender studies at Middlebury College. The research presented in this volume is very recent, and the general approach is that of rethinking popular musicology: its purpose, its aims, and its methods. Contributors to the volume were asked to write something original and, at the

same time, to provide an instructive example of a particular way of working and thinking. The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models. The team of contributors is an exceptionally strong one: it contains many of the pre-eminent academic figures involved in popular musicological research, and there is a spread of European, American, Asian, and Australasian scholars. The volume covers seven main themes: Film, Video and Multimedia; Technology and Studio Production; Gender and Sexuality; Identity and Ethnicity; Performance and Gesture; Reception and Scenes and The Music Industry and Globalization. The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state-of-the-art review of current research in a particular area. The companion's editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality, providing a comprehensive reference to the field.

When the story of modernity is told from a theological perspective, music is routinely ignored—despite its pervasiveness in modern culture and the manifold ways it has been intertwined with modernity's ambivalent relation to the Christian God. In conversation with musicologists and music theorists, this collection of essays shows that the practices of music and the discourses it has generated bear their own kind of witness to some of the pivotal theological currents and counter-currents shaping modernity. Music has been deeply affected by these currents and in some cases may have played a part in generating them. In addition, Jeremy Begbie argues that music is capable of yielding highly effective ways of addressing and moving beyond some of the more intractable theological problems and dilemmas which modernity has bequeathed to us. *Music, Modernity, and God* includes studies of Calvin, Luther, and Bach, an exposition of the intriguing tussle between Rousseau and the composer Rameau, and an account of the heady exaltation of music to be found in the early German Romantics. Particular attention is paid to the complex relations between music and language, and the ways in which theology, a discipline involving language at its heart, can come to terms with practices like music, practices which are coherent and meaningful but which in many respects do not operate in language-like ways.

In 'Music and Image in Concert' composer, graphic designer and writer Meghan Stevens explores the implications to music when images are presented in music concerts. But how do artistic directors ensure that listeners aren't more engaged by the images than the music? Stevens presents a number of concepts that aim to maintain musical salience over added image in the instrumental music concert. This is to avoid the situation that occurs in film where the music is backgrounded and often not heard or not remembered. These concepts cover a range of music-image characteristics including narrative, synchronisation, rhythm, tempo, meaning, emotion, structure, genre, integration, interpretation, voice and text. As there is little research in this new field, these original concepts draw on a number of other disciplines

including film, music-video, multimedia, cognitive psychology, psychomusicology, education and music philosophy. This book provides a practical approach for adding image to the music concert.

The analysis of film music is emerging as one of the fastest-growing areas of interest in film studies. Yet scholarship in this up-and-coming field has been beset by the lack of a common language and methodology between film and music theory. Drawing on the philosophy of Gilles Deleuze, film studies scholar Gregg Redner provides a much-needed analysis of the problem which then forms the basis of his exploration of the function of the film score and its relation to film's other elements. Not just a groundbreaking examination of persistent difficulties in this new area of study, *Deleuze and Film Music* also offers a solution—a methodological bridge—that will take film music analysis to a new level.

Where is the academic study of music today, and what paths should it take into the future? Should we be looking at how music relates to society and constructs meaning through it, rather than how it transcends the social? Can we 'remix' our discipline and attempt to address all musics on an equal basis, without splitting ourselves in advance into subgroups of 'musicologists', 'theorists', and 'ethnomusicologists'? These are some of the crucial issues that Nicholas Cook has raised since he emerged in the 1990s as one of the UK's leading and most widely read voices in critical musicology. In this book, collaborators and former students of Cook pursue these questions and others raised by his work—from notation, historiography, and performance to the place of music in multimedia forms such as virtual reality and video games, analysing both how it can bring people together and the ways in which it has failed to do so.

*Sonic Writing* explores how contemporary music technologies trace their ancestry to previous forms of instruments and media. Studying the domains of instrument design, musical notation, and sound recording under the rubrics of material, symbolic, and signal inscriptions of sound, the book describes how these historical techniques of sonic writing are implemented in new digital music technologies. With a scope ranging from ancient Greek music theory, medieval notation, early modern scientific instrumentation to contemporary multimedia and artificial intelligence, it provides a theoretical grounding for further study and development of technologies of musical expression. The book draws a bespoke affinity and similarity between current musical practices and those from before the advent of notation and recording, stressing the importance of instrument design in the study of new music and projecting how new computational technologies, including machine learning, will transform our musical practices. *Sonic Writing* offers a richly illustrated study of contemporary musical media, where interactivity, artificial intelligence, and networked devices disclose new possibilities for musical expression. Thor Magnusson provides a conceptual framework for the creation and analysis of this new musical work, arguing that contemporary sonic writing becomes a new form of material and symbolic design—one that is bound to be ephemeral, a system of fluid objects where technologies are continually redesigned in a

fast cycle of innovation.

Music-Dance explores the identity of choreomusical work, its complex authorship and its modes of reception as well as the cognitive processes involved in the reception of dance performance. Scholars of dance and music analyse the ways in which a musical score changes its prescriptive status when it becomes part of a choreographic project, the encounter between sound and motion on stage, and the intersection of listening and seeing. As well as being of interest to musicologists and choreologists considering issues such as notation, multimedia and the analysis of performance, this volume will appeal to scholars interested in applied research in the fields of cognition and neuroscience. The line-up of authors comprises representative figures of today's choreomusicology, dance historians, scholars of twentieth-century composition and specialists in cognitive science and performance studies. Among the topics covered are multimedia and the analysis of performance; the notational practice of choreographers and the parallel attempts of composers to find a graphic representation for musical gestures; and the experience of dance as a paradigm for a multimodal perception, which is investigated in terms of how the association of sound and movement triggers emotions and specific forms of cognition.

Through a theoretical and practical exploration of Jungian and post-Jungian concepts surrounding image, this book moves beyond the visual scope of imagery to consider the presence and expression of music and sound, as well as how the psyche encounters expanded images – archetypal, personal or cultural – on both conscious and unconscious levels. By closely examining music in film, Nagari considers music's complementary, enhancing, meaningful, and sometimes disruptive, contribution to expressive images. Chapters present a Jungian approach to music in film, highlighting how 'music-image' functions both independently and in conjunction with the visual image, and suggesting further directions in areas of research including music therapy and autism. Divided into three cumulative parts, Part I explores the Jungian psychological account of the music-image; Part II combines theory with practice in analysing how the auditory image works with the visual to create the 'film as a whole' experience; and Part III implements a specific understanding of three individual film cases of different genres, eras and styles as psychologically scrutinised 'case histories'. Music as Image will be of interest to academics and students in the fields of applied psychoanalysis and Jungian psychology, music, film and cultural studies. With implications for music therapy and other art-based therapies, it will also be relevant for practising psychotherapists.

We communicate multimodally. Everyday communication involves not only words, but gestures, images, videos, sounds and of course, music. Music has traditionally been viewed as a separate object that we can isolate, discuss, perform and listen to. However, much of music's power lies in its use as multimodal communication. It is not just lyrics which lend songs their meaning,

but images and musical sounds as well. The music industry, governments and artists have always relied on posters, films and album covers to enhance music's semiotic meaning. *Music as Multimodal Discourse: Semiotics, Power and Protest* considers musical sound as multimodal communication, examining the interacting meaning potential of sonic aspects such as rhythm, instrumentation, pitch, tonality, melody and their interrelationships with text, image and other modes, drawing upon, and extending the conceptual territory of social semiotics. In so doing, this book brings together research from scholars to explore questions around how we communicate through musical discourse, and in the discourses of music. Methods in this collection are drawn from Critical Discourse Analysis, Social Semiotics and Music Studies to expose both the function and semiotic potential of the various modes used in songs and other musical texts. These analyses reveal how each mode works in various contexts from around the world often articulating counter-hegemonic and subversive discourses of identity and belonging.

In *Thresholds* Marcel Cobussen rethinks the relationship between music and spirituality. The point of departure is the current movement within contemporary classical music known as New Spiritual Music, with as its main representatives Arvo P John Tavener, and Giya Kancheli. In almost all respects, the musical principles of the new spiritual music seem to be diametrically opposed to those of modernism: repetition and rest versus development and progress, tradition and familiarity versus innovation and experiment, communication versus individualism and conceptualism, tonality versus atonality, and so on. As such, this movement is often considered as part of the much larger complex called postmodernism. Joining in with ideas on spirituality as presented by Michel de Certeau and Mark C. Taylor, Cobussen deconstructs the classification of the 'spiritual dimensions' of music as described above. *Thresholds* presents an idea of spirituality in and through music that counters strategies of exclusion and mastering of alterity and connects it to wandering, erring, and roving. Using the philosophy of Martin Heidegger, Georges Bataille, Jean-Fran's Lyotard, Jacques Derrida and others, and analysing the music of John Coltrane, the mythical Sirens, Arvo P and The Eagles (to mention a few), Cobussen regards spirituality as a (non)concept that escapes categorization, classification, and linguistic descriptions. Spirituality is a-topological, non-discursive and a manifestation of 'otherness'. And it is precisely music (or better: listening to music) that induces these thoughts: by carefully encountering, analysing, and evaluating certain examples from classical, jazz, pop and world music it is possible to detach spirituality from concepts of otherworldliness and transcendentalism. *Thresholds* opens a space in which spirituality can be connected to music that is not commonly considered in this light, thereby enriching the ways of approaching and discussing music. In orde

*The Routledge Companion to Popular Music Analysis: Expanding Approaches* widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music. This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. "Expanded approaches" for popular music analysis is broadly defined as as exploring the pitch-class structures, form, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this

collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica, from the 1930s to present day, this companion explores these connections in five parts: Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm, Pitch, and Harmony Form and Structure Critical Frameworks: Analytical, Formal, Structural, and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, *The Routledge Companion to Popular Music Analysis: Expanding Approaches* offers nuanced and detailed perspectives that address the relationships between concert and popular music.

A state-of-the-art overview of the analysis of electroacoustic music, which includes discussions of a wide range of works. Musicians imagine music by means of functional models which determine certain aspects of the music while leaving others open. This gap between image and the experience it models offers a source of compositional creativity; different musical cultures embody different ways of imagining sound as music. Drawing on psychological and philosophical materials as well as the analysis of specific musical examples, Cook here defines the difference between music theory and aesthetic criticism, and affirms the importance of the ordinary listener in musical culture.

This is the first book to bring together many aspects of the interplay between religion, media and culture from around the world in a single comprehensive study. Leading international scholars provide the most up-to-date findings in their fields, and in a readable and accessible way. Some of the topics covered include religion in the media age, popular broadcasting, communication theology, popular piety, film and religion, myth and ritual in cyberspace, music and religion, communication ethics, and the nature of truth in media saturated cultures. The result is not only a wide-ranging resource for scholars and students, but also a unique introduction to this increasingly important phenomenon of modern life.

A distinguishing feature of video games is their interactivity, and sound plays an important role in this: a player's actions can trigger dialogue, sound effects, ambient sound, and music. This book introduces readers to the various aspects of game audio, from its development in early games to theoretical discussions of immersion and realism.

*Rethinking Music* offers a comprehensive re-evaluation of current thinking about music. In this book, 24 distinguished musicologists, music theorists, and ethnomusicologists review different dimensions of musical study, revealing a range of concerns that are shared across the discipline: the nature of musicological practice, its social and ethical dimensions, issues of canon and value, and the relationship between academic study and musical experience.

This stimulating *Very Short Introduction* to music invites us to really think about music and the values and qualities we ascribe to it. The world teems with different kinds of music-traditional, folk, classical, jazz, rock, pop-and each type of music tends to come with its own way of thinking. Drawing on a wealth of accessible examples ranging from Beethoven to Chinese zither music, Nicholas Cook attempts to provide a framework for thinking about all music. By examining the personal, social, and cultural values that music embodies, the book reveals the shortcomings of traditional conceptions of music, and sketches a more inclusive approach

emphasizing the role of performers and listeners. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Analysing Musical Multimedia is the first book to put forward a general theory of the manner in which different media - music, words, moving picture, and dance - work together to create multimedia. Though generally associated with contemporary developments, in particular music video and film, a general theory of musical multimedia also encompasses traditional genres such as song and opera. Critical writing in these areas, however, is genre-specific; this book seeks to establish principles, and a terminology for their description, that apply across the whole spectrum of musical multimedia. Beginning with a study of the way in which meaning is mediated in television commercials, Cook concludes with in-depth readings of Disney's *Fantasia*, Madonna's video *Material Girl*, and *Armide* (Godard's sequence from the collaborative film *Aria*). *Analysing Musical Multimedia* not only shows how approaches deriving from music theory can contribute to the understanding of multimedia, but also seeks to draw conclusions from the practice and further development of musical analysis.

Examines the role of music in motion picture films and its influence on the formation of cinematic ideologies.

Analysing Musical Multimedia Oxford University Press

*Radiohead and the Journey Beyond Genre* traces the uses and transgressions of genre in the music of Radiohead and studies the band's varied reception in online and offline media. Radiohead's work combines traditional rock sounds with a unique and experimental approach towards genre that sets the band apart from the contemporary mainstream. A play with diverse styles and audience expectations has shaped Radiohead's musical output and opened up debates about genre amongst critics, fans, and academics alike. Interpretations speak of a music that is referential of the past but also alludes to the future. Applying both music- and discourse-analytical methods, the book discusses how genre manifests in Radiohead's work and how it is interpreted amongst different audience groups. It explores how genre and generic flexibility affect the listeners' search for musical meaning and ways of discussion. This results in the development of a theoretical framework for the study of genre in individual popular music oeuvres that explores the equal validity of widely differing forms of reception as a multidimensional network of meaning. While Radiohead's music is the product of an eclectic mixture of musical influences and styles, the book also shows how the band's experimental stance has increasingly fostered debates about Radiohead's generic novelty and independence. It asks what remains of genre in light of its past or imminent transgression. Offering new perspectives on popular music genre, transgression, and the music and reception of Radiohead, the book will appeal to academics, students, and those interested in Radiohead and matters of genre. It contributes to scholarship in musicology, popular music, media, and cultural studies.

This selection of sixteen of Nicholas Cook's essays covers the period from 1987 to 2004 and brings out the development of the author's ideas over these years. In particular the two keywords of the title -*Meaning and Performance*- represent critical directions

