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MUSIC, ANALYSIS, AND THE BODY: EXPERIMENTS, EXPLORATIONS, AND EMBODIMENTS

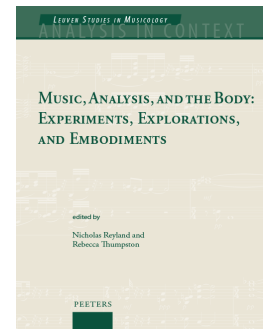
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Analysis in Context. Leuven Studies in Musicology, 6

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Summary:

How do our embodied experiences of music shape our analysis, theorizing, and interpretation of musical texts, and our engagement with practices including composing, improvising, listening, and performing? *Music, Analysis, and the Body: Experiments, Explorations, and Embodiments* is a pioneering and timely essay collection uniting major and emerging scholars to consider how theory and analysis address music's literal and figurative bodies. The essayists offer critical overviews of different theoretical approaches to music analysis and embodiment, then test and demonstrate their ideas in specific repertoires. The range of musics analysed is diverse: Western art music sits alongside non-Western repertoires, folk songs, jazz, sound art, audio-visual improvisations, soundtracks, sing-alongs, live events, popular songs, and the musical analysis of non-musical experiences. Topics examined include affect, agency, energetics, feel, gesture, metaphor, mimesis, rehearsal, subjectivity, and the objects of music analysis – as well as acoustic ecology, alterity, class, distraction, excess, political authority, sensoriality, technology, and transcendence.



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MUSIC, ANALYSIS, AND THE BODY:
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ANALYSIS IN CONTEXT. LEUVEN STUDIES IN MUSICOLOGY

This peer-reviewed series aims at consolidating recent trends in music analysis in which analytical and historical research are seen as interdependent. Compositions will not be analysed in order to prove the validity or propose the universality of any particular theory but rather to disclose their specificity within the historical context in which they originated. This approach may include aesthetic ideas, compositional and listening strategies, sociological conditions, theoretical systems, or genre conventions. Consequently, the aims, methods and results of analysis may be as widely divergent as music history is (historical research as a tool of analysis). On the other hand, if musicology is to include the study of musical works of art, a contextual analysis of compositions is indispensable (analysis as a tool of historical research). *Analysis in Context* is addressed to an international readership.

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Edited by

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For Stacey

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