



Building Interdisciplinary Bridges Across Cultures

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Abstract

The aim of this paper is to provoke and stimulate creative thinking toward a re-evaluation of the role and practices of modern musicology and music analysis. Such a re-evaluation is overdue and necessary in order to reintegrate music practices and outputs that have previously been separated by traditional, cultural and class-based boundaries, and to open up channels of discourse and debate between practitioners (spread across diverse fields and scenes), musicologists, listeners/consumers/experiencers of music. Through a survey of current trends in music composition, production and performance, musicology, and related areas of semiotics and phenomenology, we will look for clues to inform new, inclusive, accessible approaches to musicology: approaches that not only look at the cultural context, lyrical and musical languages that are being used, but that also consider how the sounds, made and heard, speak to us on a level of intersubjective perception. The current factions in traditional and popular music musicology seem to be speaking different languages; on one side, a strong tendency towards traditional notation-based musical analysis and a concentration on intra-musical processes, on the other, considering the recorded artefact as the primary text and analysis focusing on cultural references and 'musics' role in society as a symbolic system. But increasingly these approaches cannot cater for music that transcends genre, that cannot be written down, that makes use of new and original tonal palettes, that exists in forms other than scores and recordings, that, through the providence of constantly evolving technologies, sounds like nothing else. It is important that we, as a community of researchers and practitioners, recognise the limitations of current musicological models and challenge each other to discover more elegant solutions that allow our peers, colleagues and students a way of digging deeper into the vast resources of contemporary music making to discover new knowledge and adequately contextualise and reflect on the experience of music and sound in the 21st century.

Bio

Leah Kardos is a musician and educator active in contemporary classical, experimental, media and commercial music circles. She has published writings on the arts of record production, digital creativities, popular music and the semiotics of sound. A signed artist with Bigo & Twigetti, her creative work focuses on the communicative power of timbre, memory and pattern recognition, and the beauty of spaces, having recently worked with performers and ensembles such as Ben Dawson, Laura Wolk-Lewanowicz, The Ukulele

Orchestra of Great Britain, and Australian chamber orchestra Ruthless Jabiru. Originally from Brisbane, Australia, she currently lectures in music at Kingston University, London.