
Musical Works And Performances A Philosophical Exploration

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ZION DECKER

Theoretical Models and Intersections Bloomsbury Publishing USA

Recordings of works composed for band and suitable for grades 2-5.

Musicians in the Making Routledge

Like literature and art, music has "works". But not every piece of music is called a work, and not every musical performance is made up of works. The complexities of this situation are explored in these essays, which examine a broad swathe of western music. From plainsong to the symphony, from Duke Ellington to the Beatles, this is at root an investigation into how our minds parcel up the music that we create and hear.

Music and Performance in the Later Middle Ages Cambridge University Press

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.

Essays on Music and Performance Cambridge University Press

Being Time invites a deep consideration of the personal experience of temporality in music, focusing on the perceptual role of the listener. Through individual case studies, this book centers on musical works that deal with time in radical ways. These include pieces by Morton Feldman, James Saunders, Chiyoko Szlavncics, Ryoji Ikeda, Toshiya Tsunoda, Laurie Spiegel and André O. Möller. Multiple

perspectives are explored through a series of encounters, initially between an individual and a work, and subsequently with each author's varying experiences of temporality. The authors compare their responses to features such as repetition, speed, duration and scale from a perceptual standpoint, drawing in reflections on aspects such as musical memory and anticipation. The observations made in this book are accessible and relevant to readers who are interested in exploring issues of temporality from a broad range of disciplinary perspectives.

Grounding the Analysis of Cognitive Processes in Music Performance Lulu.com

Stephen Davies addresses such questions as: What are musical works?; are they discovered or created?; of what elements are they comprised?; how are they specified?; what's a performance? ; and, is it possible to perform old music authentically?

The Biology of Musical Performance and Performance-Related Injury Oxford University Press

Music performance requires a high degree of physical skill, yet until recently, musical training has paid little attention to the considerable demands made on the mind and body. The Biology of Musical Performance and Performance-Related Injury presents singers and instrumentalists with accurate information on the physical processes that underlie their craft. The book provides a concise overview of the biological principles associated with performance technique while assuming no prior scientific knowledge, making it accessible to both musicians and to health professionals who treat performance-related medical conditions. Author Alan H. D. Watson explains the concepts and techniques of music performance, discussing themes such as posture and the back; movements of the arm and hand and associated problems; breathing in singers and wind players; the embouchure and respiratory tract in wind playing; the larynx and vocal tract in singers; the brain and its role in skill acquisition and aural processing; and stress and its management. Watson offers performers and teachers the tools they need to create a rational approach to the development and communication of technique. He also provides insight into the origins of performance-related injury, helping to reduce the risk of such problems by encouraging a technique that is sustainable in the long term. Each chapter includes several illustrations and an extensive bibliography for further reading. To support the text, a CD-Rom is included, featuring original diagrams that clearly illustrate the relevant aspects of body structure and function, explaining and illuminating key concepts through an extensive set of animations, sound files, and videos.

Musical Works and Performances Liverpool University Press

Explores the idea that our aesthetic responses and art behaviors are connected to our evolved human nature reaching back hundreds of thousands of years to our humanoid ancestors. Examines

human aesthetic interest in animals, decouples human beauty from mate selection, and weighs the arts as biological, social, or mixed adaptations.

Teaching Music Through Performance in Band Bloomsbury Publishing USA

Through the systematic analysis of data from music rehearsals, lessons, and performances, this book develops a new conceptual framework for studying cognitive processes in musical activity. *Grounding the Analysis of Cognitive Processes in Music Performance* draws uniquely on dominant paradigms from the fields of cognitive science, ethnography, anthropology, psychology, and psycholinguistics to develop an ecologically valid framework for the analysis of cognitive processes during musical activity. By presenting a close analysis of activities including instrumental performance on the bassoon, lessons on the guitar, and a group rehearsal, chapters provide new insights into the person/instrument system, the musician's use of informational resources, and the organization of perceptual experience during musical performance. Engaging in musical activity is shown to be a highly dynamic and collaborative process invoking tacit knowledge and coordination as musicians identify targets of focal awareness for themselves, their colleagues, and their students. Written by a cognitive scientist and classically trained bassoonist, this specialist text builds on two decades of music performance research; and will be of interest to researchers, academics, and postgraduate students in the fields of cognitive psychology and music psychology, as well as musicology, ethnomusicology, music theory, and performance science. Linda T. Kaastra has taught courses in cognitive science, music, and discourse studies at the University of British Columbia (UBC) and Simon Fraser University. She earned a PhD from UBC's Individual Interdisciplinary Graduate Studies Program.

Expressiveness in music performance Cambridge University Press

What are musical works? Are they discovered or created? Of what elements are they comprised? How are they specified by notations? What makes a performance of one piece and not another? Is it possible to perform old music authentically? Can ethnic music influenced by foreign sources and presented to tourists genuinely reflect the culture's musical and wider values? Can recordings substitute faithfully for live performances? These are the questions considered in *Musical Works and Performances*. Part One outlines the nature of musical works, their relation to performances, and their notational specification. Works for performance differ from ones that are merely for playback, and pieces for live rendition are unlike those for studio performance. Pieces vary in the number and kind of their constitutive properties. The identity of musical works goes beyond their sonic profile and depends on their music-historical context. To be of a given work, a performance must match its contents by following instructions traceable to its creation. Some pieces are indicated via exemplars, but many are specified notationally. Scores must be interpreted in light of notational conventions and performance practices they assume. Part Two considers authenticity in performance, musical traditions, and recordings. A performance should follow the composer's instructions. Departures from the ideal are tolerable, but faithfulness is central to the enterprise of work performance, not merely an interpretative option. When musical cultures interact, assimilation from within differs from destruction from without. Even music subject to foreign influences can genuinely reflect the musical traditions and social values of a culture, however. Finally, while most works are for live performance, most performances are experienced via recordings, which have their own, distinctive characteristics.

This comprehensive and original analysis of musical ontology discusses many kinds of music, and applies its conclusions to issues as diverse as the authentic performance movement, the cultural integrity of ethnic music, and the implications of the dominance of recorded over live music.

Performing Knowledge Routledge

The Process That Is the World grapples with John Cage not just as a composer, but as a philosopher advocating for an ontology of difference in keeping with the kind posited by Gilles Deleuze. Cage's philosophy is not simply a novel method for composition, but an extensive argument about the nature of reality itself, the construction of subjects within that reality, and the manner in which subjectivity and a self-creative world exist in productive tension with one another. Over the course of the study, these themes are developed in the realms of the ontology of a musical work, performance practices, ethics, and eventually a study of Cagean politics and the connection between aesthetic experience and the generation of new forms of collective becoming-together. The vision of Cage that emerges through this study is not simply that of the maverick composer or the "inventor of genius," but of a thinker and artist responding to insights about the world-as-process as it extends through the philosophical, artistic, and ethical registers: the world as potential for variance, reinvention, and permanent revolution.

A Philosophical Exploration Palgrave Macmillan

This book examines the relationship between narrative film and reality, as seen through the lens of on-screen classical concert performance. By investigating these scenes, wherein the performance of music is foregrounded in the narrative, Winters uncovers how concert performance reflexively articulates music's importance to the ontology of film. The book asserts that narrative film of a variety of aesthetic approaches and traditions is no mere copy of everyday reality, but constitutes its own filmic reality, and that the music heard in a film's underscore plays an important role in distinguishing film reality from the everyday. As a result, concert scenes are examined as sites for provocative interactions between these two realities, in which real-world musicians appear in fictional narratives, and an audience's suspension of disbelief is problematized. In blurring the musical experiences of onscreen observers and participants, these concert scenes also allegorize music's role in creating a shared subjectivity between film audience and character, and prompt Winters to propose a radically new vision of music's role in narrative cinema wherein musical underscore becomes part of a shared audio-visual space that may be just as accessible to the characters as the music they encounter in scenes of concert performance.

The Musicalization of Art Routledge

The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this *History* brings together research from leading scholars and historians and, importantly, features contributions from accomplished performers, whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing

the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice, from the earliest times to today.

A Guide to the Art of Musical Performance CRC Press

We talk not only of enjoying music, but of understanding it. Music is often taken to have expressive import--and in that sense to have meaning. But what does music mean, and how does it mean? Stephen Davies addresses these questions in this sophisticated and knowledgeable overview of current theories in the philosophy of music. Reviewing and criticizing the aesthetic positions of recent years, he offers a spirited explanation of his own position. Davies considers and rejects in turn the positions that music describes (like language), or depicts (like pictures), or symbolizes (in a distinctive fashion) emotions. Similarly, he resists the idea that music's expressiveness is to be explained solely as the composer's self-expression, or in terms of its power to evoke a response from the audience. Music's ability to describe emotions, he believes, is located within the music itself; it presents the aural appearance of what he calls emotion characteristics. The expressive power of music awakens emotions in the listener, and music is valued for this power although the responses are sometimes ones of sadness. Davies shows that appreciation and understanding may require more than recognition of and reaction to music's expressive character, but need not depend on formal musicological training.

Being Time Cornell University Press

In *Beyond the Score: Music as Performance*, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it has inhibited performance practices, placing them in a textualist straightjacket. *Beyond the Score* has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars-including musicologists, music theorists, and music cognition scholars-everywhere.

Shared Concert Experiences in Screen Fiction Scarecrow Press

Reveals how the musical benefit allowed musicians, composers, and audiences to engage in new professional, financial, and artistic contexts.

Composition, Performance, Study Routledge

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The Cambridge History of Musical Performance Oxford University Press on Demand

How do musical analysis and performance relate? In a unique collaborative approach to this question, theorist-pianist Daphne Leong partners with internationally renowned performers to interpret twentieth-century repertoire. Imaginative explorations of music by Ravel, Schoenberg, Bartók, Schnittke, Milhaud, Messiaen, Babbitt, Carter, and Morris illuminate focal issues such as the role of embodiment, the affordances of a score, the cultural understanding of notation, the use of metaphor, and--to round out the viewpoints of theorist and performers with those of composer and listeners--the role of structure in audience reception. Each exploration engages deeply with musical structure, redefined to encompass the creative activity of composers, performers, analysts, and listeners. Performances, demonstrations, and interviews online complement the book's written text; practical application and pedagogical guidance round out theoretical and analytical content. The collaborations themselves demonstrate different dimensions of knowledge at the intersection of analysis and performance, and illustrate Leong's theory of the things and people that facilitate cross-disciplinary collaboration in music. They also exemplify the antagonisms and synergies that emerge when theorists and performers meet. Both flexibly and rigorously conceived, *Performing Knowledge* is a brave crossing of disciplinary divides between scholarship and practice, a work of analysis shaped by the voices of performers.

Beethoven's Symphonies Arranged for the Chamber Oxford University Press

"The book contains thorough analyses of 100 of the most significant works for strings and full orchestra, Grades 1-6. Researched and compiled by scholarly musicians and teachers around the country, the book gives important information on each musical selection, including composer and composition information, historical background, technical requirements, stylistic considerations, musical elements, suggestions for additional listening, and a guide to selected references"--
Publisher's website.

Case Studies in Musical Temporality Oxford University Press

How do we define improvised music? What is the relationship of highly improvised performances to the work they are performances of? How do we decide what are the important parts of an improvised musical work? In *Intents and Purposes*, Eric Lewis uses a series of case studies to challenge assumptions about what defines a musical work and musical performance, seeking to go beyond philosophical and aesthetic templates from Western classical music to foreground the distinctive practices and aesthetics of jazz. Pushing aside the assumption that composition and improvisation are different (or even opposed) musical practices, Lewis's philosophically informed approach revisits key topics in musical ontology, such as how to define the triangle of composer-performer-listener, and the status of live performances in relation to scores and recordings. Drawing on critical race theory, feminist theory, new musicology, sociology, cognitive science, and genre theory, Lewis opens up new questions about agency in performance, as well as new ways of considering the historical relationships between improvisational practices with roots in different cultural frameworks. By showing how jazz can be both art, idea, and action all at the same time, Lewis offers a new way of seeing any improvised musical performance in a new culturally and aesthetically rich context.

Music, Performance, and the Realities of Film Cambridge University Press

During the twentieth century, electronic technology enabled the explosive development of new tools

for the production, performance, dissemination and conservation of music. The era of the mechanical reproduction of music has, rather ironically, opened up new perspectives, which have contributed to the revitalisation of the performer's role and the concept of music as performance. This book examines questions related to music that cannot be set in conventional notation, reporting and reflecting on current research and creative practice primarily in live electronic music. It studies compositions for which the musical text is problematic, that is, non-existent, incomplete,

insufficiently precise or transmitted in a nontraditional format. Thus, at the core of this project is an absence. The objects of study lack a reliably precise graphical representation of the work as the composer or the composer/performer conceived or imagined it. How do we compose, perform and study music that cannot be set in conventional notation? The authors of this book examine this problem from the complementary perspectives of the composer, the performer, the musical assistant, the audio engineer, the computer scientist and the musicologist.