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The Musical Work Cambridge University Press

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.

Mathematics and Music Oxford University Press

Musical Works and Performances A Philosophical Exploration Oxford University Press

Expressiveness in music performance Cambridge University Press

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 Oxford University Press

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 Musical Works and Performances A Philosophical Exploration

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

Theoretical Models and Intersections Cambridge University Press

How does the immediate experience of musical sound relate to processes of meaning construction and discursive mediation? This question lies at the heart of the studies presented in *Experience and Meaning in Music Performance*, a unique multi-authored work that both draws on and contributes to current debates in a wide range of disciplines, including ethnomusicology, musicology, psychology, and cognitive science. Addressing a wide range of musical practices from Indian raga and Afro-Brazilian Congado rituals to jazz, rock, and Canadian aboriginal fiddling, the coherence of this study is underpinned by its three main themes: experience, meaning, and performance. Central to all of the studies are moments of performance: those junctures when sound and meaning are actually produced. Experience-what people do, and what they feel, while engaging in music-is equally important. And considered alongside these is meaning: what people put into a performance, what they (and others) get out of it, and, more broadly, how discourses shape performances and experiences of music. In tracing trajectories from moments of musical execution, this volume a novel and productive view of how cultural practice relates to the experience and meaning of musical performance. A model of interdisciplinary study, and including access to an array of audio-visual materials available on an extensive companion website, *Experience and Meaning in Music Performance* is essential reading for scholars and students of ethnomusicology and music psychology.

The Cambridge History of Musical Performance Oxford University Press on Demand

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.

Pathways to Creative Performance 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 *Intentions 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.

Musical Works and Performances Palgrave Macmillan

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.

The Oxford Handbook of Music Performance, Volume 1 Routledge

First published in 2001, this work provides detailed information taken from the 'Programmes-as-Broadcast' daily log of output held at the BBC Written Archives Centre in Caversham. Arranged in chronological order, entries are given for broadcasts of first performances of musical works in the United Kingdom, and include details of: the date of the broadcast, the composer, the title of the work, performers and conductor. In addition to its usefulness as a reference tool, the Chronicle enables us to gauge the trends in twentieth-century British musical life, and the role of the BBC in their promotion.

Sociability, Reception, and Canon Formation Routledge

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The Musicalization of Art Routledge

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.

An Introduction Cambridge University Press

A 1999 overview of historical performance, surveying issues and suggesting future developments.

Music and the Benefit Performance in Eighteenth-Century Britain Oxford University Press, USA

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 Szlavnic, 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.

Cage/Deleuze/Events/Performances Routledge

Most music we hear comes to us via a recording medium on which sound has been stored. Such remoteness of music heard from music made has become so commonplace it is rarely considered. *Musical Performance: A Philosophical Study* considers the implications of this separation for live musical performance and music-making. Rather than examining the composition or perception of music as most philosophical accounts of music do, Stan Godlovitch takes up the problem of how the tradition of active music playing and performing has been challenged by technology and what problems this poses for philosophical aesthetics. Where does the value of musical performance lie? Is human performance of music a mere transfer medium? Is the performance of music more expressive than recorded music? *Musical Performance* poses questions such as these to develop a fascinating account of music today. musicians - but via some recording medium on which sound has been stored.

Selected Essays Oxford University Press

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 Reader, the Text, the Poem Lulu.com

Opening with an account of print portraiture facilitating Franz Liszt's celebrity status and concluding with Riot Grrrl's noisy politics of feminism and performance, this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to 'postmodernism', while crossing from Western art to the Middle East. Focused on music as a central experience of art and life, these essays scrutinize 'the musicalisation of art' focusing on the visual and performing arts and detailing significant instances of intra-art relations between c. 1840 and the present day. Essays reflect on the aesthetic relationships of music to painting, performance and installation, sound-and- silence, time-and-space. The insistent influence of Wagner is considered as well as the work and ideas of Manet, Satie and Cage, Thomas Wilfred, La Monte Young and Eliasson. What distinguishes these studies are the convictions that music is never alone and that a full understanding of the "isms" of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated.

Shared Concert Experiences in Screen Fiction Liverpool University Press

Mary Cyr addresses the needs of researchers, performers, and informed listeners who wish to apply knowledge about historically informed performance to specific pieces. Special emphasis is placed upon the period 1680 to 1760, when the viol, violin, and violoncello grew to prominence as solo instruments in France. Part I deals with the historical background to the debate between the French and Italian styles and the features that defined French style. Part II summarizes the present state of research on bowed string instruments (violin, viola, cello, contrebasse, pardessus de viole, and viol) in France, including such topics as the size and distribution of parts in ensembles and the role of the contrebasse. Part III addresses issues and conventions of interpretation such as articulation, tempo and character, inequality, ornamentation, the basse continue, pitch, temperament, and "special effects" such as tremolo and harmonics. Part IV introduces four composer profiles that examine performance issues in the music of Élisabeth Jacquet de La Guerre, Marin Marais, Jean-Baptiste Barrière, and the Forquerays (father and son). The diversity of compositional styles among this group of composers, and the virtuosity they incorporated in their music, generate a broad field for discussing issues of performance practice and offer opportunities to explore controversial themes within the context of specific pieces.

The Historical Performance of Music 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.

A Chronicle of First Broadcast Performances of Musical Works in the United Kingdom, 1923-1996 Bloomsbury Publishing USA

At first glance, mathematics and music seem to be from separate worlds—one from science, one from art. But in fact, the connections between the two go back thousands of years, such as Pythagoras's ideas about how to quantify changes of pitch for musical tones (musical intervals). Mathematics and Music: Composition, Perception, and Performance explores the many links between mathematics and different genres of music, deepening students' understanding of music through mathematics. In an accessible way, the text teaches the basics of reading music and explains how various patterns in music can be described with mathematics. The authors extensively use the powerful time-frequency method of spectrograms to analyze

the sounds created in musical performance. Numerous examples of music notation assist students in understanding basic musical scores. The text also provides mathematical explanations for musical scales, harmony, and rhythm and includes a concise introduction to digital audio synthesis.

Along with helping students master some fundamental mathematics, this book gives them a deeper appreciation of music by showing how music is informed by both its mathematical and aesthetic structures. Web Resource On the book's CRC Press web page, students can access videos of many of the spectrograms discussed in the text as well as musical scores playable with the free music software MuseScore. An online bibliography offers many links to free downloadable articles on math and music. The web page also provides links to other websites related to math and music, including all the sites mentioned in the book.

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