

# Musical Works And Performances A Philosophical Exploration

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## VANG ALIJAH

[Cage/Deleuze/Events/Performances](#) University of Michigan 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?

### Style and Performance for Bowed String Instruments in French Baroque Music

OUP Oxford  
 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 Elisabeth 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.

### A Guide to the Art of Musical Performance

CRC Press  
 Nadia Boulanger - composer, critic, impresario and the most famous composition teacher of the twentieth century - was also a performer of international repute. Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions. This book considers how gender shaped the possibilities that marked Boulanger's performing career, tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon. Brooks investigates Boulanger's promotion of structurally motivated performance styles, showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history. The book explores the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork, in which musical form and meaning are ideally joined, and show how

her ideas relate to broader currents in French aesthetics and culture.

### Teaching Music Through Performance in Orchestra

Oxford 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

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

### An Introduction

Lulu.com  
 "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.

[The Historical Performance of Music](#) Oxford University Press, USA  
 'Musicians in the Making' explores the creative development of musicians in formal and informal learning contexts. It promotes a novel view of creativity, arguing that creative learning is a complex, lifelong process. Sixteen extended chapters by leading experts are featured alongside ten 'insights' by internationally prominent performers and teachers.

### Intention, Creative Variability and Paradox in Recorded Performances of the Piano Music of Maurice Ravel

Musical Performances A Philosophical Exploration  
 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 problematised. 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.

### Shared Concert Experiences in Screen Fiction

Routledge  
 Starting from the same nonfoundationalist premises, Rosenblatt avoids the extreme relativism of postmodern theories derived mainly from Continental sources. A deep understanding of the pragmatism of Dewey, James, and Peirce and of key issues in the social sciences is the basis for a view of language and the reading process that recognizes the potentialities for alternative interpretations and at the same time provides a rationale for the responsible reading of texts. The book has been praised for its lucid explanation of the multidimensional character of the reading process - evoking, interpreting, and evaluating the work. The nonliterary (efferent) and the literary (aesthetic) are shown not to be opposites but to represent a continuum of reading behaviors.

The author amply illustrates her theoretical points with interpretations of varied texts. The epilogue carries further her critique of rival contemporary theories.

*The Musical Work of Nadia Boulanger* Routledge

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.

*Musical Performance* Oxford University Press

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*Music, Performance, Meaning* SIU Press

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.

**A Guide to Understanding** Oxford 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.

*Twentieth-Century Music in Analysis and Performance* Cambridge University Press

*Musical Works and Performances* A Philosophical

Exploration Oxford University Press

*Experience and Meaning in Music Performance* 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.

*Beethoven's Symphonies Arranged for the Chamber* Cambridge University Press

"Volume 2 of the Oxford Handbook of Music Performance is designed around four distinct sections: Enhancements, Health and Wellbeing, Science, and Innovations. Chapters on the popular Feldenkrais method and Alexander technique open the volume, and these lead to chapters on peak performance and mindfulness, stage behavior, impression management and charisma, enhancing music performance appraisal, and how to build a career and the skills and competencies needed to be successful. The section dealing with health and wellbeing surveys the brain mechanisms involved in music learning and performing and musical activities in people with disabilities, performance anxiety, diseases and health risks in instrumentalists, hearing and voice, and finally, a discussion of how to promote a healthy related lifestyle. The first six chapters of the Science section

cover the basic science underlying the operation of wind, brass, string instruments, and the piano, and two chapters covering the solo voice and vocal ensembles. The final two chapters explain digital musical instruments and the practical issues that researchers and performers face when using motion capture technology to study movement during musical performances. The four chapters of the Innovations section address the types of technological and social and wellbeing innovations that are reshaping how musicians conceive their performances in the twenty-first century"--

*The Transactional Theory of the Literary Work* Scarecrow 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.

*Musical Performance* Bloomsbury Publishing USA

A guide to the art of performing live music. It provides musicians with tips on how to make a musical performance more exciting and rewarding.

*Distributed Cognition in Musical Activity* Cambridge University Press

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.

*A Philosophical Exploration* Bloomsbury Publishing USA

Reveals the importance of arrangements of Beethoven's works for nineteenth-century domestic music-making to the history of the classical symphony.

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