

Performing MUSIC

Shared Concerns

JONATHAN DUNSBY

Performing Music Shared Concerns

Elaine King, Helen M. Prior



Performing Music Shared Concerns:

Performing Music Jonathan Dunsby, 1995 It is written in non technical language in order that the lay reader may easily gain an insight into how performers think and what they think about It is performers who bring classical music to a worldwide public and yet the public is largely unaware of what it feels like to perform music what aspects of the activity are a mystery even to the musicians themselves and which are amenable to scrutiny experiment and improvement Performing Music Jonathan Dunsby, 1996 Performing Music Shared Concerns is about various aspects of music making that have not previously been considered together and in this accessible form It deals with performance studies as a coherent subject exploring such issues as the ideas of anxiety and artistry recent thought in musical literature tensions between Romanticism and Modernism and the sound and design of music It is written in non technical language in order that the lay reader may easily gain an insight into how performers think and what they think about It is performers who bring classical music to a worldwide public and yet the public is largely unaware of what it feels like to perform music what aspects of the activity are a mystery even to the musicians themselves and which are amenable to scrutiny experiment and improvement This book offers a sustained but compact argument in a rich and entertaining narrative Musical Performance John Rink, 2002-12-12 Table of contents The String Quartets of Béla Bartók Dániel Péter Biró, Harald Krebs, 2014-04-25 B la Bart k 1881 1945 was one of the most important composers and musical thinkers of the 20th century His contributions as a composer as a performer and as the father of ethnomusicology changed the course of music history and of our contemporary perception of music itself At the center of Bart k s oeuvre are his string quartets which are generally acknowledged as some of the most significant pieces of 20th century chamber music The String Quartets of B la Bart k brings together innovative new scholarship from 14 internationally recognized music theorists musicologists performers and composers to focus on these remarkable works from a range of theoretical and methodological perspectives Focusing on a variety of aspects of the string quartets harmony and tonality form rhythm and meter performance and listening it considers both the imprint of folk and classical traditions on Bart k s string quartets and the ways in which they influenced works of the next generation of Hungarian composers Rich with notated music examples the volume is complemented by an Oxford Web Music companion website offering additional notated as well as recorded examples The String Quartets of B la Bart k reflecting the impact of the composer himself is an essential resource for scholars and students across a variety of fields from music theory and musicology to performance practice and ethnomusicology Music and Gesture Elaine King, 2017-07-05 This volume showcases key theoretical ideas and practical considerations in the growing area of scholarship on musical gesture The book constructs and explores the relations between music and gesture from a range of differing perspectives identifying theoretical approaches and examining the nature of certain types of gesture in musical performance The twelve chapters in this volume are organized into a heuristic progression from theory to practice from essay to case study Theoretical considerations about the interpretation of

musical gestures are identified and phrased in terms of semiotics the mimetic hypothesis concepts of musical force immanence quotation and topic and the work of musical gestures The lives of musical gestures in performance are revealed through engaging with their rhythmic properties as well as inquiring into the breathing of pianists the nature of clarinetists bodily movements and the physical acts and personae of individual artists specifically Keith Jarrett and Robbie Williams The reader is encouraged to listen to the various resonances and tensions between the chapters including the importance given to bodies processes motions expressions and interpretations of musical gesture The book will be of significance to musicologists theorists semioticians analysts composers and performers as well as scholars working in different research communities with an interest in the study of gesture New Perspectives on Music and Gesture Elaine King, Anthony Gritten, 2016-04-29 Building on the insights of the first volume on Music and Gesture Gritten and King Ashgate 2006 the rationale for this sequel volume is twofold first to clarify the way in which the subject is continuing to take shape by highlighting both central and developing trends as well as popular and less frequent areas of investigation second to provide alternative and complementary insights into the particular areas of the subject articulated in the first volume The thirteen chapters are structured in a broad narrative trajectory moving from theory to practice embracing Western and non Western practices real and virtual gestures live and recorded performances physical and acoustic gestures visual and auditory perception among other themes of topical interest The main areas of enquiry include psychobiology perception and cognition philosophy and semiotics conducting ensemble work and solo piano playing The volume is intended to promote and stimulate further research in Musical Gesture Studies Music and Familiarity Elaine King, Helen M. Prior, 2016-04-29 Familiarity underpins our engagement with music This book highlights theoretical and empirical considerations about familiarity from three perspectives listening musicology and performance Part I Listening addresses familiarity as it relates to listeners behaviour and responses to music specifically in regulating our choice and exposure to music on a daily basis how we get to know music through regular listening how comfortable we feel in a Western concert environment and music's efficacy as a pain reliever Part II Musicology exposes the notion of familiarity from varied stances including appreciation of music in our own and other cultures through ethnomusicology exploration of the perception of sounds via music analysis philosophical reflection on the efficiency of communication in musicology evaluation of the impact of researchers' musical experiences on their work and the influence of familiarity in music education Part III Performance focuses on the effects of familiarity in relation to different aspects of Western art and popular performance including learning and memorizing music examination of groove in popular performance exploration of the role of familiarity in shaping socio-emotional behaviour between members of an ensemble and consideration about the effects of the unique type of familiarity gained by musicians through the act of performance itself **Thriving, Surviving or Going Under** Erica Frydenberg, 2006-09-01 This book focuses on the stories of individuals cooperating teachers and student teachers undergraduate composers singers and non-singers

Hispanic and white students and instrumental music educators Individually and collectively these studies tell stories about the ways that people places and spaces in music education interact to shape identity from publisher description

Musical Imaginations David Hargreaves, Dorothy Miell, Raymond MacDonald, 2012 Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour though until recently they have been difficult to subject to empirical enquiry However music psychology and some allied disciplines have now developed both theoretically and methodologically to the point where some of these topics are now firmly within our grasp The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible Musical Imaginations is a wide ranging multidisciplinary review of the latest theory and research on musical creativity performance and perception by some of the most eminent scholars in their respective disciplines The topics addressed in this book include the investigation of creativity and imagination in music and emotion composition and improvisation performance and performance traditions listening strategies different musical genres and cultural belief systems social collaboration identity formation and the development of psychologically based strategies and interventions for the enhancement of performing musicians With creativity now a topic of significant interest this book will be valuable to all those in the fields of psychology sociology neuroscience education as well as to musicians themselves dealing with practical as well as theoretical issues in music therapy performance and education The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible This book undertakes a multidisciplinary review of these developments It contains a wide range of contributions by some of the most eminent scholars in their respective disciplines representing a comprehensive account of the state of the art of theory and research on musical creativity performance and perception

Musicians in the Making John Scott Rink, Helena Gaunt, Aaron Williamson, 2017 Musicians are continually in the making tapping into their own creative resources while deriving inspiration from teachers friends family members and listeners Amateur and professional performers alike tend not to follow fixed routes in developing a creative voice instead their artistic journeys are personal often without foreseeable goals The imperative to assess and reassess one's musical knowledge understanding and aspirations is nevertheless a central feature of life as a performer Musicians in the Making explores the creative development of musicians in both formal and informal learning contexts It promotes a novel view of creativity emphasizing its location within creative processes rather than understanding it as an innate quality It argues that such processes may be learned and refined and furthermore that collaboration and interaction within group contexts carry significant potential to inform and catalyze creative experiences and outcomes The

book also traces and models the ways in which creative processes evolve over time Performers music teachers and researchers will find the rich body of material assembled here engaging and enlightening The book s three parts focus in turn on Creative learning in context Creative processes and Creative dialogue and reflection In addition to sixteen extended chapters written by leading experts in the field the volume includes ten Insights by internationally prominent performers performance teachers and others Practical aids include abstracts and lists of keywords at the start of each chapter which provide useful overviews and guidance on content Topics addressed by individual authors include intrapersonal and interpersonal dynamics performance experience practice and rehearsal self regulated performing improvisation self reflection expression interactions between performers and audiences assessment and the role of academic study in performers development

Focal Impulse Theory John Paul Ito, 2021-01-05 Music is surrounded by movement from the arching back of the guitarist to the violinist swaying with each bow stroke To John Paul Ito these actions are not just a visual display rather they reveal what it really means for musicians to move with the beat organizing the flow of notes from beat to beat and shaping the sound produced By developing focal impulse theory Ito shows how a performer s choices of how to move with the meter can transform the music s expressive contours Change the dance of the performer s body and you change the dance of the notes As Focal Impulse Theory deftly illustrates bodily movements carry musical meaning and in a very real sense are meaning

With a Song in My Psyche Pearl Shinn Wormhoudt, 2001 This studies the psychology of singing and teaching singing It describes the musical brain the singer s mind body interaction the crucial early musical development the adolescent singer gender factors psychology of performance and the psychological basis for attaining greater artistry Cover

Tonality as Drama Edward David Latham, 2008 Drawing on the fields of dramaturgy music theory and historical musicology this book answers a question about twentieth century music Why does tonality persist in opera even after it has been abandoned in other genres

In(ter)discipline Gillian Beer, Beate Perrey, Malcom Bowie, 2017-12-02 Interdisciplinarity has dynamised the Modern Humanities like no other recent academic trend Yet this presents serious challenges involving both translation and affect how can we transmit facts and interpretations sense and sensations between disciplines between different artistic media between cultures between the private and the public sphere What are the advantages the difficulties and risks Another challenge concerns language if single disciplines have produced their own technologies of reading and writing this book examines and breaks the routine to propose alternative languages Some of the most distinctive voices in criticism both established and upcoming from literature music the visual arts psychoanalysis and philosophy amongst others show here their commitment to comparative thinking The challenge has been to reach beyond the jargon and the epistemological constraints of individual disciplines while remaining coherent and incisive The outcome successfully reveals new links between different forms of cultural expression Gillian Beer English Literature Science Writing Malcolm Bowie French Literature Psychoanalysis and Beate Perrey Music Poetry Psychoanalysis are the instigators of the

interdisciplinary research project New Languages for Criticism Cross Currents and Resistances which since 2002 has been under the auspices of CRASSH the Centre for Research in the Arts Social Sciences and Humanities at the University of Cambridge

Artistic Practice as Research in Music: Theory, Criticism, Practice Mine Dogantan-Dack, 2016-03-03 Artistic Practice as Research in Music Theory Criticism Practice brings together internationally renowned scholars and practitioners to explore the cultural institutional theoretical methodological epistemological ethical and practical aspects and implications of the rapidly evolving area of artistic research in music Through various theoretical positions and case studies and by establishing robust connections between theoretical debates and concrete examples of artistic research projects the authors discuss the conditions under which artistic practice becomes a research activity how practice led research is understood in conservatoire settings issues of assessment in relation to musical performance as research methodological possibilities open to music practitioners entering academic environments as researchers the role of technology in processes of musical composition as research the role and value of performerly knowledge in music analytical enquiry issues in relation to live performance as a research method artistic collaboration and improvisation as research tools interdisciplinary concerns of the artist researcher and the relationship between the affordances of a musical instrument and artistic research in musical performance Readers will come away from the book with fresh insights about the theoretical critical and practical work being done by experts in this exciting new field of enquiry

Absolute Music, Mechanical Reproduction Arved Ashby, 2010-06-07 Recordings are now the primary way we hear classical music especially the more abstract styles of absolute instrumental music In this original provocative book Arved Ashby argues that recording technology has transformed our understanding of art music Contesting the laments of nostalgic critics Ashby sees recordings as socially progressive and instruments of a musical vernacular but also finds that recording and absolute music actually involve similar notions of removing sound from context He takes stock of technology's impact on classical music addressing the questions at the heart of the issue This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life

Performer's Voices Across Centuries and Cultures Anne Marshman, 2012 This book and its accompanying website present the selected proceedings of the inaugural The Performer's Voice An International Forum for Music Performance and Scholarship directed by Dr Anne Marshman editor and hosted by the Yong Siew Toh Conservatory of Music National University of Singapore The chapters which were selected through a process of international peer review reflect the symposium's wide ranging interdisciplinary scope coupled with an uncompromising emphasis on the act of performance the role of the performer and the professional performer's perspective

Valuing Musical Participation Stephanie Pitts, 2016-02-17 Increasingly it is becoming evident that those involved in socio musical studies must focus their investigative lens on musical practice and articulation of the self on music and community involvement and on music as a

social medium for social relationships What motivates people to be involved in musical performance and how do they articulate these needs and drives What do performers gain from their involvement in musical activities How do audience members perceive their relationship to the performer the music and the event These questions and many more are addressed here with the benefit of detailed empirical work including case studies of a chamber music festival and a contemporary music summer school Pitts investigates the value of musical participation for performers and audience members in a range of contexts using a multi disciplinary approach to place new empirical data in the framework of existing theory and literature Themes examined include the shared musical experience the social structures of performing societies how people identify with music the values implicit in musical preferences the social responsibilities of the performer the audience view of concerts and festivals the social power of music and educational implications and responsibilities Pitts draws upon literature from musicology sociology and psychology of music ethnomusicology music education and community music to demonstrate the diversity of enquiry about musical behaviours The conclusions of the book are based upon empirical evidence gleaned through case studies with the data integrated thematically throughout to enable a greater depth of discussion than individual studies usually permit

The British Barbershopper Liz Garnett, 2017-07-05 Barbershop singing is a distinctive and under documented facet of Britain's musical landscape Imported from the USA in the 1960s it has developed into an active and highly organized musical community characterized by strong social support structures and a proselytizing passion for its particular style This style is defined within the community in largely music theoretical terms and is both highly prescriptive and continually contested but there is also a host of performance traditions that articulate barbershop's identity as a distinct and specific genre Liz Garnett documents and analyses the social and musical practices of this specialized community of music makers and extends this analysis to theorize the relationship between music and self identity The book engages with a range of sociological and musicological theoretical frameworks in order to explore the role of harmony ritual sexual politics performance styles and tag singing in barbershop This analysis shows how musical style and cultural discourses can be seen to interact in the formation of identity Garnett provides the first in depth scholarly insight into the British barbershop community and contributes to ongoing debates in the semiotics and the sociology of music

Interpreting Chopin: Analysis and Performance Alison Hood, 2017-05-15 Music theory is often seen as independent from even antithetical to performance While music theory is an intellectual enterprise performance requires an intuitive response to the music But this binary opposition is a false one which serves neither the theorist nor the performer In *Interpreting Chopin* Alison Hood brings her experience as a performer to bear on contemporary analytical models She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin casting new light on the composer's preludes nocturnes and barcarolle An extension of Schenkerian analysis the specific combination of five aspects distinguishes Hood's method from previous analytical approaches These five methods are attention to the rhythms created by pitch events

on all structural levels a detailed accounting of the musical surface strict use of analytical notation following guidelines offered by Steve Larson a continual concern with what have been called strategies or premises and an exploration of how recorded performances might be viewed in terms of analytical decisions or might even shape those decisions Building on the work of such authors as William Rothstein Carl Schachter and John Rink Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers

Reviewing **Performing Music Shared Concerns**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Performing Music Shared Concerns**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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