



PERFORMANCE MANAGEMENT



Performance Practice

Jim Davis



Performance Practice:

Performance Practice Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musicians performers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field *European Theatre Performance Practice, 1900 to the Present* Geoff Willcocks, 2016-12-05 This volume captures the rich diversity of European performance practice evident in the twentieth and early part of the twenty first century Written by leading directors actors dancers scenographers and academics from across Europe the collection spans a broad range of subject areas including dance theatre live art multimedia performance and street protest The essays are divided into three sections on performers and performing staging performance representation and reception and document innovations in acting performance and stagecraft by key practitioners Articles also explore the ways that performance has been used to stage debates around major preoccupations of the age such as war the human condition globalization the impact of new technologies and identity politics This volume which features previously published performance manifestoes articles and book chapters on the most frequently discussed and debated topics in the field is an indispensable reference work for both academics and students *European Theatre Performance Practice, 1750-1900* Jim Davis, 2016-12-05 This volume contains key articles and chapters which represent both seminal and innovative scholarship on European theatre performance practice from 1750 to 1900 The selected topics focus on acting and performance staging including set design and lighting and audiences and are approached with a broad perspective as well as with in depth focussed analysis The volume captures the rich dynamic and variegated nature of European theatre throughout the late eighteenth and nineteenth centuries and provides a carefully selected body of significant texts on this important period of theatre history *Music Performance Practice in the Early 'Abbāsid Era 132-320 A.H./750-932 A.D.* George Sawa, Pontifical Institute of Mediaeval Studies, 1989 **Activating the Inanimate: Visual Vocabularies of Performance Practice** Celia Morgan, Filipa Malva, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2013 The dynamic exchange of perspectives that constituted the 2nd Global Conference of Performance Visual Aspects of Performance Practice demonstrated that the foundational concept of the project is a vibrant platform for sharing and extending ideas within all aspects of scenographic practice in performance This volume is a compilation of papers that formed the basic structure of that conference The first four chapters present a developing schema of visual languages within theatre From Beckett Ibsen Svoboda to Wilson they navigate the symbolic and visual prioritizing of postdramatic scenographic forms Part 2 reconsiders

the predetermined divisions that deflate experiential encounters with the inanimate Dance puppetry and slapstick provide examples of interaction between performers and their environment Part 3 addresses various renderings of design processes exploring the role of drawing fabric and body in creating a narrative Part 4 negotiates the sensitive interface between public and performance while looking at the Burning Man Festival flash mobs and opera media casting The final chapters represent a global collective of process strategies that confront the production and methodologies of meaning They engage with cultural presumptions and subjectivities in post Cultural Revolution China Spanish flamenco American Indian post colonial resistances and the traditions of Australian Aboriginal artists

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Risk, Participation, and Performance Practice Alice O'Grady, 2017-11-17 This book explores a range of contemporary performance practices that engage spectators physically and emotionally through active engagement and critical involvement It considers how risk has been re configured re presented and re packaged for new audiences with a thirst for performances that promote encourage and embrace risky encounters in a variety of forms The collection brings together established voices on performance and risk research and draws them into conversation with next generation academic practitioners in a dynamic reappraisal of what it means to risk oneself through the act of making and participating in performance practice It takes into account the work of other performance scholars for whom risk and precarity are central concerns but seeks to move the debate forwards in response to a rapidly changing world where risk is higher on the political economic and cultural agenda than ever before

The Monteverdi Vespers of 1610 : Music, Context, Performance Jeffrey Kurtzman, 2000-01-06 This is a thorough going study of Monteverdi s Vespers the single most significant and most widely known musical print from before the time of J S Bach The author examines Monteverdi s Vespers from multiple perspectives combining his own research with all that is known and thought of the Vespers by other scholars The historical origin as well as the musical and liturgical context of the Vespers are surveyed similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated A series of analytical chapters attempt to clarify Monteverdi s compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers including general and specific recommendations for performance where appropriate The book concludes with a series of

informational appendices including the psalm cursus for Vespers of all major feasts in the liturgical calendar texts and structural outlines for the Vespers compositions based on a cantus firmus an analytical discography and bibliographies of seventeenth century musical and theoretical sources *Classical and Romantic Performing Practice 1750-1900* Clive Brown, 2004-05-20 The past ten years have seen a rapidly growing interest in performing and recording Classical and Romantic music with period instruments yet the relationship of composers notation to performing practices during that period has received only sporadic attention from scholars and many aspects of composers intentions have remained uncertain Brown here identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance There is ample evidence to demonstrate that in many respects the sound worlds in which Mozart Beethoven Wagner and Brahms created their music were more radically different from ours than is generally assumed *European Theatre Performance Practice, 1580-1750* Robert Henke, 2016-12-05 This volume presents foundational and representative essays of the last half century on theatre performance practice during the period 1580 to 1750 The particular focus is on the nature of playing spaces staging acting and audience response in professional theatre and the selection of previously published research articles and book chapters includes significant works on topics such as Shakespearean staging French and Spanish theatre audiences the challenging aspects of the evolution of Italian renaissance acting practice and the hidden dimensions of performance The essays provide coherent transnational coverage as well as detailed treatments of their individual topics Considerations of theatre practice in Italy Spain and France as well as England place Shakespeare s theatre in its European context to reveal surprising commonalities and salient differences in the performance practice of early modern Europe s major professional theatres This volume is an indispensable reference work for university libraries lecturers researchers and practitioners and offers a coherent overview of early modern comparative performance practice and a deeper understanding of the field s major topics and developments

Collaboration in Performance Practice Noyale Colin, Stefanie Sachsenmaier, 2016-04-29 Collaboration between artists has been practised for centuries yet over recent decades the act of collaborating has taken different meanings This publication examines cultural philosophical and political issues tied to specific instances of collaborative practice in the performing arts Leading scholars and practitioners review historical developments of collaborative practice and reveal what it means to work together in creative contexts at the beginning of the twenty first century Key questions addressed include how artists are developing new ways of working together in response to contemporary economic trends the significance of collaborating across culture and what opportunities are apparent when co working between genres and disciplines Noyale Colin and Stefanie Sachsenmaier present these perspectives in three thematic sections which interrogate the premises of collective intentions the working strategies of current practitioners as well as the role of failure and compromise in collaborative modes

of creative work This volume is an invaluable resource for scholars practitioners and those interested in contemporary artistic methods of working

Franz Schubert's Music in Performance David Montgomery, 2003 In *Franz Schubert's Music in Performance* David Montgomery challenges many operative myths about the music of this great but often misunderstood Viennese master Chief among them is the lingering notion that Schubert was poorly trained but still managed to turn out brilliant if often flawed scores Modern adherents of this view believe that Schubert could not notate his own musical wishes accurately and that he was principally a creature of intuition Accordingly musicians might allow themselves wide intuitive leeway in the interpretation of his music Another myth challenged by Montgomery is that Schubert was a conservative or perhaps even a chronological throwback Opposing recent attempts to legitimize performer generated embellishment of Schubert's music in the style of the eighteenth century He clarifies Schubert's contributions to the radical intellectualism of nineteenth century romanticism The book offers six informative chapters ranging from aesthetics and acoustics to the specifics of tempo and expression plus an appendix of pertinent Viennese pedagogical sources In addition to many years of musicological research Montgomery brings long experience as a concertizing pianist and conductor to this engaging and controversial work

Performance Practices in Classic Piano Music Sandra P. Rosenblum, 1988-11-22 Examines the principles of performing the music of Haydn Mozart Beethoven and their contemporaries as revealed in a variety of historical sources

Library of Congress Subject Headings Library of Congress, 2007

Performing Beethoven Robin Stowell, 1994-09-08 The ten essays in this volume explore different aspects of the performance of instrumental works by Beethoven Each essay discusses performance issues from Beethoven's time to the present whether the objective be to realise a performance in an historically appropriate manner to elucidate the interpretation of Beethoven's music by conductors and performers to clarify transcriptions by editors or to reconstruct the experience of the listener in various different periods Four contributions focus on the piano music while another group concentrates on Beethoven's music for strings These chapters are complemented by an examination of Beethoven's exploitation of the developing wind choir an evaluation of early twentieth century recordings as pointers to early nineteenth century performance practice and an historical survey of rescoring in Beethoven's symphonies

A Guide to Library Research in Music Pauline Shaw Bayne, Edward Komara, 2020-02-20 *A Guide to Library Research in Music* introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book's organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of

copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching publications Style and Performance for Bowed String Instruments in French Baroque Music Mary Cyr, 2016-04-01 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 lisabeth Jacquet de La Guerre Marin Marais Jean Baptiste Barri re 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 **Romantic Violin Performing Practices** David Milsom, 2020 What are the key topics that define Romantic violin playing *Singers, Scores and Sounds* Ellen Hooper, 2022-12-30 This book develops ways of discussing musical practices to articulate a new approach to understanding connections between recordings singers and singing Centred around materials from the mid twentieth century this book focuses on a time when composers and performers were questioning the idea of authorship within their musical practice Materials drawn upon include recordings scores archival content visual art interviews and liner notes to develop a rich conception of practices of performance Analysis of performances include recordings of singers such as Cathy Berberian Linda Hirst Lor Lixenberg Angelika Luz and Meredith Monk Compositions by Cathy Berberian Luciano Berio John Cage and Manuel De Falla are considered The book utilizes these sources to examine the collective way in which singers and composers form practices as multiple transforming emergent and not hierarchical The book articulates with a detailed close consideration of specific instances in recordings and scores a relational understanding of performance This book will be useful reading for students and scholars of music analysis musicology performance practice and twentieth century vocal music Embodied Cognition, Acting and Performance Experience Bryon, J. Mark Bishop, Deirdre McLaughlin, Jess Kaufman, 2018-12-07 In this collection of essays the four branches of radical cognitive science embodied embedded enactive and ecological will dialogue with performance with particular focus

on post cognitivist approaches to understanding the embodied mind in society de emphasising the computational and representational metaphors and embracing new conceptualisations grounded on the dynamic interactions of brain body and world In our collection radical cognitive science reaches out to areas of scholarship also explored in the fields of performance practice and training as we facilitate a new inter and transdisciplinary discourse in which to jointly share and explore common reactions of embodied approaches to the lived mind The essays originally published as a special issue in Connection Science

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