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Shaping Time Music The Brain And Performance

Marilyn Nonken



Shaping Time Music The Brain And Performance:

Shaping Time David Epstein, 1995 Epstein investigates the relationship between the ineffable art of music and the hard science of neurobiology He integrates philosophic and scientific inquiry to formulate a theory of the fundamental yet elusive quality in music time Derived from an analytical study of motion tempo and emotion *Shaping Time* offers a theory of the way we perceive perform and interpret music Epstein suggests that audience satisfaction with a musical performance results from timing trajectories established by the performer at the beginning of the piece When the timing of a performance conflicts with audience anticipation listeners experience physical and affective discomfort Epstein applies his thesis to a wide range of examples for the repertoire 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 *Musical scrapbook* Andrei Pogorilowski, 2018-04-07 Andr Pogoriloffsky was born in Bucharest Romania in February 1968 Starting with 1982 he studied music independently helped by several private professors In 1989 A P started to hear in his head a strange yet beautiful music that he was unable to notate Short excerpts were presented on the piano to his musician friends who confirmed that the temporal fabric of that music could not be rendered satisfactorily with help from the traditional bar rhythmical semiography Between that point and 1994 A P tried to formulate a theory and a notation for that music the first result being his first published book *Energies of musical time essential studies of pulsatory functionalism* In the late 90s A P discovered cognitive musicology and started to merge his own discoveries with the bulk of scientific contributions from this interdisciplinary domain After abandoning several approaches the final result a book called *The music of the Temporalists* The author is currently living in his hometown Bucharest along with his wife Simona and his daughter Ina **Swinglines** Fernando Benadon, 2024-06-07 The way rhythm is taught in Western classrooms and music lessons is rooted in a centuries old European approach that favors metric levels within a grand symmetrical grid *Swinglines* encourages readers to experience rhythms even gridded ones as freewheeling affairs irrespective of the metric hierarchy It shows that rhythms traditionally framed as deviations and non isochronous have their own identities They are coherent products of precise musical thought and action Rather than situating them in the neither here nor there author Fernando Benadon takes a more inclusive view one where isochrony and metric grids are shown as particular cases within the universe of musical time **Analyzing the Music of Living Composers (and Others)** Jack Boss, Brad Osborn, Tim S. Pack, 2014-07-24 *Analyzing the Music of Living Composers and Others* is a collection of essays that grew out of the 2010 annual meeting of the West Coast Conference of Music Theory and Analysis The stated purpose was to apply traditional music analytic techniques as well as new innovative techniques to describing the music of composers of the late 20th and early 21st centuries The goal was to take steps toward making the music of our time a bit less impenetrable for our colleagues students and other listeners by showing how it follows varies and sometimes controverts the

organizational schemes of older music This collection includes chapters analyzing music of older eras as well including a number that throw light on the analysis of recent music in unexpected ways and there are also several chapters that propose innovative analytic approaches to recent popular music and jazz *Music and Embodied Cognition* Arnie Cox, 2016-09-06 Taking a cognitive approach to musical meaning Arnie Cox explores embodied experiences of hearing music as those that move us both consciously and unconsciously In this pioneering study that draws on neuroscience and music theory phenomenology and cognitive science Cox advances his theory of the mimetic hypothesis the notion that a large part of our experience and understanding of music involves an embodied imitation in the listener of bodily motions and exertions that are involved in producing music Through an often unconscious imitation of action and sound we feel the music as it moves and grows With applications to tonal and post tonal Western classical music to Western vernacular music and to non Western music Cox s work stands to expand the range of phenomena that can be explained by the role of sensory motor and affective aspects of human experience and cognition **Body, Sound and Space in Music and Beyond: Multimodal**

Explorations Clemens Wöllner, 2017-04-07 Body and space refer to vital and interrelated dimensions in the experience of sounds and music Sounds have an overwhelming impact on feelings of bodily presence and inform us about the space we experience Even in situations where visual information is artificial or blurred such as in virtual environments or certain genres of film and computer games sounds may shape our perceptions and lead to surprising new experiences This book discusses recent developments in a range of interdisciplinary fields taking into account the rapidly changing ways of experiencing sounds and music the consequences for how we engage with sonic events in daily life and the technological advancements that offer insights into state of the art methods and future perspectives Topics range from the pleasures of being locked into the beat of the music perception action coupling and bodily resonance and affordances of musical instruments to neural processing and cross modal experiences of space and pitch Applications of these findings are discussed for movement sonification room acoustics networked performance and for the spatial coordination of movements in dance computer gaming and interactive artistic installations Text and Act Richard Taruskin, 1995-09-07 Over the last dozen years the writings of Richard Taruskin have transformed the debate about early music and authenticity Text and Act collects for the first time the most important of Taruskin s essays and reviews from this period many of which now classics in the field Taking a wide ranging cultural view of the phenomenon he shows that the movement far from reviving ancient traditions in fact represents the only truly modern style of performance being offered today He goes on to contend that the movement is therefore far more valuable and even authentic than the historical verisimilitude for which it ostensibly strives could ever be These essays cast fresh light on many aspects of contemporary music making and music thinking mixing lighthearted debunking with impassioned argumentation Taruskin ranges from theoretical speculation to practical criticism and covers a repertory spanning from Bach to Stravinsky Including a newly written introduction Text and Act collects the very best of one

of our most incisive musical thinkers Visualizing Music Eric Isaacson,2023-05-02 To feel the emotional force of music we experience it aurally But how can we convey musical understanding visually *Visualizing Music* explores the art of communicating about music through images Drawing on principles from the fields of vision science and information visualization Eric Isaacson describes how graphical images can help us understand music By explaining the history of music visualizations through the lens of human perception and cognition Isaacson offers a guide to understanding what makes musical images effective or ineffective and provides readers with extensive principles and strategies to create excellent images of their own Illustrated with over 300 diagrams from both historical and modern sources including examples and theories from Western art music world music and jazz folk and popular music *Visualizing Music* explores the decisions made around image creation Together with an extensive online supplement and dozens of redrawings that show the impact of effective techniques *Visualizing Music* is a captivating guide to thinking differently about design that will help music scholars better understand the power of musical images thereby shifting the ephemeral to material *Silence, Sounds, Music* Florian Freitag,Laura Katharina Mücke,Peter Niedermüller,2025-02-20 This book examines the intersections of silence with immersive arts and experiences Silence and immersion may seem antithetical while immersion is supposedly induced by acoustic and other stimuli silence is commonly understood as the absence or opposite of sound Since the eighteenth century however silence has been established as a multifarious and polyvalent cultural concept Immersion in turn though often used as a simple all inclusive term has old and complex ontological and epistemological roots Organized into three parts this book brings critical historical and theoretical debates on silence into dialogue with different notions of immersion The 16 theoretical articles and case studies engage in discovering and questioning the continued prominence of both concepts in aesthetics culture and media Covering music film digital visual and performance art theater video games and theme parks the chapters discuss both highly canonical and rarely examined artifacts Written by scholars from Germany Austria France and Switzerland the interdisciplinary collection includes perspectives from musicology film studies cultural and media studies gender studies art history and philosophy *Silence Sounds Music* addresses both an academic and a wider audience It will be of interest to anyone interested in music sound immersive experiences the so called experience economy and contemporary art and culture *Brahms and the Scherzo* Ryan McClelland,2016-04-15 Despite the incredible diversity in Brahms s scherzo type movements there has been no comprehensive consideration of this aspect of his oeuvre Professor Ryan McClelland provides an in depth study of these movements that also contributes significantly to an understanding of Brahms s compositional language and his creative dialogue with musical traditions McClelland especially highlights the role of rhythmic metric design in Brahms s music and its relationship to expressive meaning In Brahms s scherzo type movements McClelland traces transformations of primary thematic material demonstrating how the relationship of the initial music to its subsequent versions creates a musical narrative that provides structural coherence and generates expressive meaning

McClelland's interpretations of the expressive implications of Brahms's fascinatingly intricate musical structures frequently engage issues directly relevant to performance. This illuminating book will appeal to music theorists, musicologists, working on nineteenth-century instrumental music and performers.

The Music between Us Kathleen Marie Higgins, 2020-03-04 Higgins' love of music and cultural variety is evident throughout. She writes in a relaxed, accessible, sophisticated style. Highly recommended. Choice. From our first social bonding as infants to the funeral rites that mark our passing, music plays an important role in our lives, bringing us closer to one another. In this book, philosopher Kathleen Marie Higgins investigates this role, examining the features of human perception that enable music's uncanny ability to provoke, despite its myriad forms, across continents and throughout centuries, the sense of a shared human experience. Drawing on disciplines such as philosophy, psychology, musicology, linguistics, and anthropology, Higgins's richly researched study showcases the ways music is used in rituals, education, work, and healing, and as a source of security and perhaps most importantly, joy. By participating so integrally in such meaningful facets of society, Higgins argues, music situates itself as one of the most fundamental bridges between people, a truly cross-cultural form of communication that can create solidarity across political divides. Moving beyond the well-worn takes on music's universality, *The Music between Us* provides a new understanding of what it means to be musical and, in turn, human. Those who, like Higgins, deeply love music actually know something about it: have open minds and ears and are willing to look beyond the confines of Western aesthetics will find much to learn in *The Music between Us*. *Journal of Aesthetics and Art Criticism*

Radical Traditions Andrew Clay McGraw, 2013-11 In *Radical Traditions*, author Andrew Clay McGraw shows how music kontemporer embodies the tensions between culture as represented and lived. Through a highly interdisciplinary approach, this book presents an all-encompassing social and musical history of musik kontemporer.

The Notion of Syllable Across History, Theories and Analysis Domenico Russo, 2016-06-22 Any notion linguistically expressed, even one such as the syllable, is always the result of several different viewpoints. In order to take this into account, this book draws inspiration from the scheme of quaternion as conceived by Sir William Rowan Hamilton and later introduced in theoretical linguistics by Ferdinand de Saussure. The first term of the quaternion, *The Dawn of the Syllable*, is provided by historical observations. The second term, *Beyond the Sound of Syllables*, is composed of different descriptive analyses of the syllable carried out in some particular languages and dialects. The third term, *The Body of Syllables*, presents the analytical instrumental analysis of the syllable, while the fourth, *De Syllaba Ventura*, proposes some theoretical considerations.

The Musicality of Narrative Film D. Kulezic-Wilson, 2015-04-14 *The Musicality of Narrative Film* is the first book to examine in depth the film-music analogy. Using comparative analysis, Kulezic-Wilson explores film's musical potential, arguing that film's musicality can be achieved through various cinematic devices, with or without music.

Polycultural Synthesis in the Music of Chou Wen-chung Mary I. Arlin, Mark A. Radice, 2018-04-17 The displacement of Chou Wen-chung from his native China in 1948 forced him into Western European culture. Ultimately finding his vocation as a composer, he

familiarized himself with classical and contemporary techniques but interpreted these through his traditionally oriented Chinese cultural perspective The result has been the composition of a unique body of repertoire that synthesizes the most progressive Western compositional idioms with an astonishingly traditional heritage of Asian approaches not only from music but also from calligraphy landscape painting poetry and more Chou s importance rests not only in his compositions but also in his widespread influence through his extensive teaching career at Columbia University where his many students included Bright Sheng Zhou Long Tan Dun Chen Yi Joan Tower and many more During his tenure at Columbia he also founded the U S China Arts Exchange which continues to this day to be a vital stimulus for multicultural interaction The volume will include an inventory of the Chou collection in the Paul Sacher Stiftung in Basel Switzerland The Music Practitioner JaneW.

Davidson,2017-07-05 Useful work has been done in recent years in the areas of music psychology philosophy and education yet this is the first book to provide a wide assessment of what practical benefits this research can bring to the music practitioner With 25 chapters by writers representing a broad range of perspectives this volume is able to highlight many of the potential links between music research and practice The chapters are divided into five main sections Section one examines practitioners use of research to assist their practice and the ways in which they might train to become systematic researchers Section two explores research centred on perception and cognition while section three looks at how practitioners have explored their everyday work and what this reveals about the creative process Section four focuses on how being a musician affects an individual s sense of self and the how others perceive him or her The essays in section five outline the new types of data that creative researchers can provide for analysis and interpretation The concluding chapter discusses that key question what makes music affect us in the way it does The research findings in each chapter provide useful sources of data and raise questions that are applicable across the spectrum of music related disciplines Moreover the research methodologies applied to a specific question may have broader application for readers wishing to take on research themselves **Stravinsky and the Russian Period** Pieter C. van den Toorn,John McGinness,2012-05-10 Van den Toorn

and McGinness take a fresh look at the dynamics of Stravinsky s musical style from a variety of analytical critical and aesthetic angles Starting with processes of juxtaposition and stratification the book offers an in depth analysis of works such as The Rite of Spring Les Noces and Renard Characteristic features of style melody and harmony are traced to rhythmic forces including those of metrical displacement Along with Stravinsky s formalist aesthetics the strict performing style he favoured is also traced to rhythmic factors thus reversing the direction of the traditional causal relationship Here aesthetic belief and performance practice are seen as flowing directly from the musical invention The book provides a counter argument to the criticism and aesthetics of T W Adorno and Richard Taruskin and will appeal to composers critics and performers as well as scholars of Stravinsky s music *The Music of Harrison Birtwistle* Robert Adlington,2006-11-02

Harrison Birtwistle has become the most eminent and acclaimed of contemporary British composers This book provides a

comprehensive view of his large and varied output. It contains descriptions of every published work and also of a number of withdrawn and unpublished pieces. Revealing light is often cast on the more familiar pieces by considering these lesser known areas of Birtwistle's oeuvre. The book is structured around a number of broad themes, themes of significance to Birtwistle but also to much other music. These include theatre, song, time and texture. This approach emphasizes the music's multifarious ways of meaning, now that even the academic world no longer takes the merits of difficult contemporary music for granted. It is all the more important to assess what it represents beyond mere technical innovation. Adlington thus avoids in-depth technical analysis, focusing instead upon the music's wider cultural significance.

The Spectral Piano Marilyn Nonken, 2014-03-13

The most influential compositional movement of the past fifty years, spectralism, was informed by digital technology but also extended the aesthetics of pianist-composers such as Franz Liszt, Alexander Scriabin and Claude Debussy. Students of Olivier Messiaen such as Tristan Murail and Gérard Grisey sought to create a cooperative committed to exploring the evolution of timbre in time as a basis for the musical experience. In *The Spectral Piano*, Marilyn Nonken shows how the spectral attitude was influenced by developments in technology but also continued a tradition of performative and compositional virtuosity. Nonken explores shared fascinations with the musical experience which united spectralists with their Romantic and early Modern predecessors. Examining Murail's *Territoires de l'oubli*, Jonathan Harvey's *Tombeau de Messiaen*, Joshua Fineberg's *Veils* and Edmund Campion's *A Complete Wealth of Time*, she reveals how spectral concerns relate not only to the past but also to contemporary developments in philosophical aesthetics.

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