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Music,
the **B**rain,
and
Performance

D a v i d E p s t e i n

Shaping Time Music The Brain And Performance

Kathleen Marie Higgins



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

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

Johannes Brahms Heather Platt, 2012-07-26 First published in 2011 *Johannes Brahms A Research and Information Guide* is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer and performer The second edition will include research published since the publication of the first edition and provide electronic resources

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, 2012-05-01 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 **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 Jane W. 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

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

Psychology of Music Siu-Lan Tan,Peter Pfordresher,Rom Harré,2010-03-31 Why are some disturbances of air molecules heard as noise while others are perceived as music What happens at the level of the sound wave the ear and the brain when we perform or listen to music How do musical abilities emerge and develop and become refined as one acquires musical expertise And what gives music its deep emotional significance and its power to influence social behavior across vastly different cultural contexts These are some of the primary questions defining the field called the psychology of music and driving the present volume This book provides an introduction to classic and current studies in the psychology of music combining a comprehensive summary with critical assessments of existing research The volume captures the interdisciplinary breadth of the field while covering central topics in depth Part One explores sound and music at an acoustic level explaining auditory events with

respect to the workings of the ear and brain Part Two focuses on perception and cognition of melody rhythm and formal structure Part Three examines the emergence and development of musical skills and turns to the most practical aspects of psychology of music music practice and performance Finally Part Four broadens the discussion to the question of meaning in music with respect to its social emotional philosophical and cultural significance Throughout both behavioral and neuroscientific perspectives are developed This book will be invaluable to undergraduate and postgraduate students in the fields of psychology and music and will appeal to anyone else who is interested in the psychology of music *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

The Origins of Music Theory in the Age of Plato Sean Alexander Gurd,2019-12-12 Listening is a social process Even apparently trivial acts of listening are expert performances of acquired cognitive and bodily habits Contemporary scholars acknowledge this fact with the notion that there are auditory cultures In the fourth century BCE Greek philosophers recognized a similar phenomenon in music which they treated as a privileged site for the cultural manufacture of sensory capabilities and proof that in a traditional culture perception could be ordered regular and reliable This approachable and elegantly written book tells the story of how music became a vital topic for understanding the senses and their role in the creation of knowledge Focussing in particular on discussions of music and sensation in Plato and Aristoxenus Sean Gurd explores a crucial early chapter in the history of hearing and gently raises critical questions about how aesthetic traditionalism and sensory certainty can be joined together in a mutually reinforcing symbiosis **Sermons That Sing** Noel A. Snyder,2021-08-17 Preaching and music are both regular elements of Christian worship yet they often don t interact or inform each other in meaningful ways Theologian pastor and musician Noel A Snyder considers how preaching that seeks to engage hearts and minds might be helpfully informed by musical theory so that preachers might craft sermons that sing

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