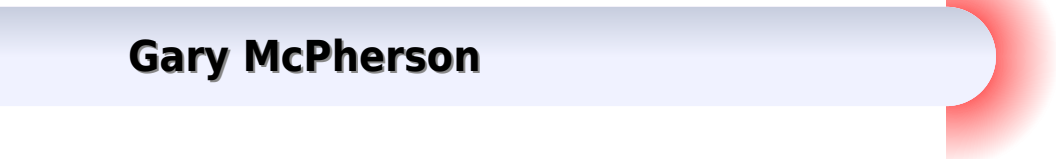


# Best Practice for Performance Management



# Performance Practice Performance Practice

**Gary McPherson**



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*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 Classical and Romantic Performing Practice 1750-1900 Clive Brown, 1999 This is for all performers and students of Classical and Romantic music It provides a textbook for the teaching of late eighteenth and nineteenth century performing practice in universities and colleges It will also be a guide for the enquiring listener Jacket

**Music Performance Practice in the Early 'Abbāsid Era 132-320 A.H./750-932 A.D.** George Sawa, Pontifical Institute of Mediaeval Studies, 1989 *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 Romantic Violin Performing Practices David Milsom, 2020 What are the key topics that define Romantic violin playing 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 *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

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**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 **Authenticity in**

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Chamberlain, Bernadette Sweeney, 2021-11-29 The Routledge Companion to Studio Performance Practice is a unique indispensable guide to the training methods of the world's key theatre practitioners Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks each set of exercises has been edited and contextualised by an expert in that particular approach Each chapter provides a taster of one practitioner's work answering the same key questions How did this artist work How can I begin to put my understanding of this to practical use Newly written chapter introductions put the exercises in context explaining how they fit into the wider methods and philosophy of the practitioner in question All 21 volumes in the original series are represented in this volume *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, 2009 Brahms Walter Frisch, 2003-01-01 In this title Walter Frisch provides a sensitive analytical commentary on Brahms's four symphonies as well as a consideration of their place within his oeuvre within the symphonic repertory of his day and within the broader musical culture of 19th century Germany and Austria **The Orchestral**

**Violinist's Companion, Volume 1 + 2** Martin Wulffhorst, 2025-06-10 Orchestermusiker im heutigen Berufsleben sind hochspezialisierte und hochqualifizierte Instrumentalisten Schon lange wurde erkannt dass die traditionelle Ausbildung an den Hochschulen zwar ein hervorragendes Fundament f r das Orchesterspiel legt den besonderen Anforderungen des Orchesterbetriebes aber nicht in allen Punkten gerecht wird Die vorliegenden B nde vermitteln F higkeiten und Kenntnisse die Orchestergeiger neben der normalen Hochschulausbildung und ber sie hinaus ben tigen Als Trainingsanleitung und Ratgeber k nnen sie die Musiker ber alle Stadien ihrer gesamten Laufbahn hinweg begleiten von der Probespielvorbereitung bis hin zur Bew ltigung der Langzeitbelastung beim t glichen Orchesterdienst Dabei bieten die B nde eine F lle von Themen aus den Bereichen betechneiken Blattspiel T gliche beroutinen Umgang mit dem Kr per Bogentechnik und Tonbildung Technik der linken Hand Pizzikatotechnik und spezielle Techniken Rhythmus und Ensemblespiel Notation und Auff hrungspraxis Einrichten von Orchesterstimmen Stilkenntnis Erarbeitung eines Kernrepertoires Probespielvorbereitung Bew ltigung von Auftrittsangst Bew ltigung des Orchesteralltags Verst ndnis f r das Orchester als soziales Umfeld Bew ltigung der physischen

und mentalen Langzeitbelastung im Orchester Beigefügt ist ein ausführliches kommentiertes Verzeichnis aller Orchesterstudien Sammlungen und aller themenbezogenen Bücher und Artikel einschließlich der wichtigsten Studien der letzten Jahre zur Performance Science Spezielle Kapitel zu allen wesentlichen Bühnen- und Spieltechniken enthalten Hunderte von Beispielen aus über 300 Orchesterwerken aus den Bereichen Symphonik Oratorium Oper Operette und Ballett aus der Zeit zwischen ca 1750 und 1950 Hinzu kommen spezielle Bühnenleistungen die der Orchestertechnik gewidmet sind Die Bühnenenden wenden sich an Studenten in speziellen Master Studiengängen im Orchesterspiel Probespielkandidaten Berufsanfänger erfahrene Orchestermusiker und Dirigenten und sind auch als Material für Kurse im Orchesterspiel geeignet Zusätzliches Material und Einführungsvideo auf [www.orch.info](http://www.orch.info)

New Directions in Mobile Media and Performance Camille Baker, 2018-09-03 New Directions in Mobile Media and Performance explores various performative projects and forms of expression that have emerged since the onset of the smartphone It focuses mainly on new concepts and developments that have emerged in mobile media performance It showcases the intimate and phenomenological mobile aesthetic that has been unfolding within networked performance and media art projects for over a decade and a half This aesthetic utilises the potential and affordances with each iteration and update of modern smartphones Themes of embodiment presence liveness and connection through mobile networked and remote technology are revisited in the context of HD mobile cameras selfies and live video streaming from the phone as well as the impact of peer production opensource and Maker culture on mobile media performance practices It explores the surge in development of wearable devices in performance as well as how the quantified self movement has affected performance works It deals with concepts and developments in intermedial performance that incorporate mobile and wearable devices especially from the artist's designer's or dramaturge's perspective as the creator and their creative process working with technology as a collaborator not just a tool or guide The book demonstrates how artists have repurposed the device transforming it from merely a communication device using voice and text only to become a new collaborative medium a full visual synaesthetic interactive and performative tool of deeper expression and social change It discusses seminal works and the evolution of the medium within intermedial digital art and performance practices as medium for artistic expression creative process and staged performances It focuses on projects and artists who have pushed mobile media performance beyond the conventional blackbox Emerging visual digital interactive tactile gestural and theatrical or performance projects that incorporate mobile or wearable devices used as vehicles for more challenging experimental experiential and immersive performative artworks are highlighted The book also contextualises Baker's own media research and performance practice within the larger landscape with the field It is bookended with interviews with the artists themselves on their creative process and intentions It is the outcome of three years of research of artistic works around the world interviews in person viewings of performances as well as incorporating and reflecting on her own ongoing practice and projects in context

*The Oxford Handbook of Music Performance* Gary McPherson, 2022 Takes an

interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket *Teaching Singing in the 21st Century* Scott D. Harrison, Jessica O'Bryan, 2014-05-14 This volume brings together a group of leading international researchers and practitioners in voice pedagogy alongside emerging academics and practitioners Encompassing research across voice science and pedagogy this innovative collection transcends genre boundaries and provides new knowledge about vocal styles and approaches from classical and musical theatre to contemporary commercial music The work is sure to be valuable in tertiary institutions schools and community music associations suitable for use by private studio teachers and will appeal to choral leaders and music educators interested in vocal pedagogy I thoroughly enjoyed reading this book and I am confident it will help bring all aspects of vocal pedagogy firmly into the 21st century Refreshingly many different areas of pedagogy are included in the text so we can all work together to more fully understand the singing voice Up to the moment research is included along with an exploration of the evolving contemporary styles of singing Further areas regarding teaching and curriculum in higher education are also reviewed All in all this text a crucial addition to a professional's vocal library Jeanne Goffi Fynn Teachers College Columbia University USA *Medieval Theatre Performance* Philip Butterworth, Katie Normington, 2017 The nature conditions and place of medieval theatre performance remain somewhat mysterious with scholarship in the field tending to be devoted to its context and to the texts themselves The essays in this volume seek to address this omission They consider such matters as the nature of performance in theatre dance puppetry automata the performed qualities of such events the conventions of performed work what took place in the act of performing and the relationships between performers and witnesses and what conditioned these relationships **The ^AOxford Handbook of Music Performance, Volume 1** Gary McPherson, 2021-12-24 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators

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