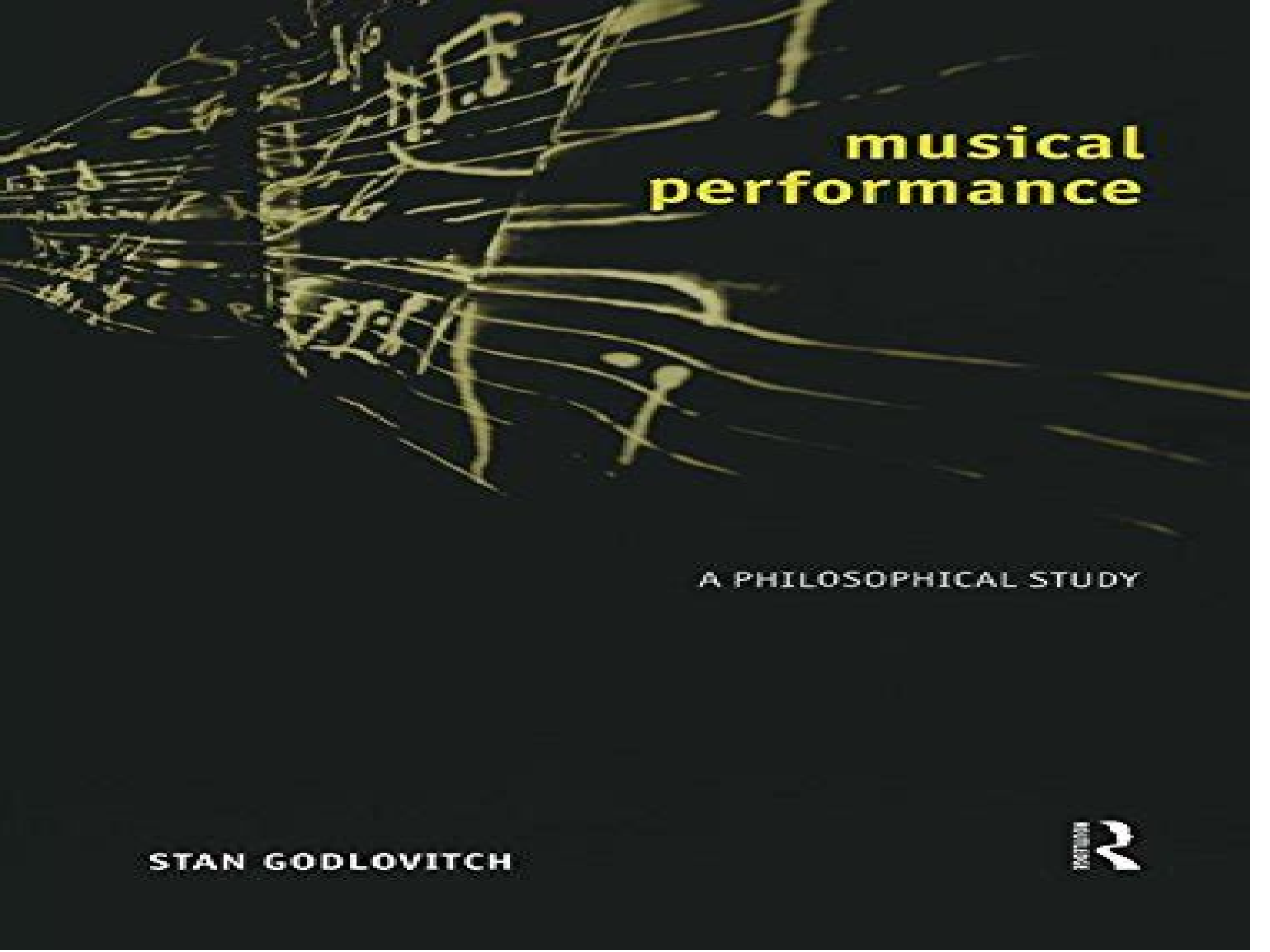


The background of the cover is a dark, textured surface. Overlaid on this are several horizontal, slightly wavy lines in a light, golden-yellow color. These lines resemble musical staves. Scattered across these staves are various musical symbols, including eighth and sixteenth notes, stems, and beams, also in the same golden-yellow color. The overall effect is that of a close-up, slightly blurred view of a musical score or a digital representation of musical notation.

musical performance

A PHILOSOPHICAL STUDY

STAN GODLOVITCH



Musical Performance A Philosophical Study

Peipei Pang



Musical Performance A Philosophical Study:

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Western Music and Philosophy Tomás McAuley,Nanette Nielsen,Jerrold Levinson,Ariana Phillips-Hutton,2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it Expressiveness in Music Performance Dorottya Fabian,Renee

Timmers,Emery Schubert,2014 This book brings together researchers from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to questions about the meaning means and contextualisation of expressive performance in music Philosophy of the Performing Arts David Davies,2011-05-02

PHILOSOPHY OF THE PERFORMING ARTS David Davies s Philosophy of the Performing Arts is long awaited Not since Paul Thom s For an Audience has a book in the Anglo American philosophical tradition focused so clearly exclusively informatively and fairly on all the performing arts I will use this book in my classes James Hamilton Kansas State University author of The Art of Theater In this outstanding philosophical study David Davies subjects the different conflicting literatures characterizing works performances and their relationships to critical review en route to developing his own integrated theory Covering classical music to jazz Shakespeare to Brecht dance to performance art this is essential reading for anyone interested in the performing arts Stephen Davies University of Auckland author of The Philosophy of Art Philosophical inquiry concerning the performing arts has tended to focus on music specifically classical music which is assumed to provide a model for understanding the performing arts as a whole This book engages with this belief and critically explores how the classical paradigm might be extended to other musical genres to theater and to dance Taking in key components of artistic performance improvisation rehearsal the role of the audience the embodied nature of the artistic performer the book examines similarities and differences between the performing art forms and presents the key philosophical issues that they bring into play These reflections are then applied to the disputed issue of those contemporary artworks usually classified as performance art Assuming no prior knowledge of the subject matter this book provides an accessible yet sophisticated introduction to the field and a comprehensive framework for thinking about the performing arts **Contemporary**

Dimensions in Nigerian Music Charles Aluede,Albert Oikelome,2021-01-04 From ancient to contemporary times music in the area known as Nigeria has passed through different stages of transmutation Primarily transmitted through oral means

has in the last century received significant scholarly attention Areas like folksong documentation ethno organological studies popular music studies and art music have continued to feature in scholarly discourse Societal dynamism allows room for scholarly reassessment and evaluation of aspects of Nigerian music thus reflecting change and continuity in the area It is within this cusp that this book looks at contemporary trajectories in Nigerian music

Musical Performance Guerino Mazzola, 2010-11-16 This book is a first sketch of what the overall field of performance could look like as a modern scientific field but not its stylistically differentiated practice pedagogy and history Musical performance is the most complex field of music It comprises the study of a composition's expression in terms of analysis emotion and gesture and then its transformation into embodied reality turning formulaic facts into dramatic movements of human cognition Combining these components in a creative way is a sophisticated mix of knowledge and mastery which more resembles the cooking of a delicate recipe than a rational procedure This book is the first one aiming at such comprehensive coverage of the topic and it does so also as a university text book We include musicological and philosophical aspects as well as empirical performance research Presenting analytical tools and case studies turns this project into a demanding enterprise in construction and experimental setups of performances especially those generated by the music software Rubato We are happy that this book was written following a course for performance students at the School of Music of the University of Minnesota Their education should not be restricted to the canonical practice They must know the rationale for their performance It is not sufficient to learn performance with the old fashioned imitation model of the teacher's antetype this cannot be an exclusive tool since it dramatically lacks the poetical precision asked for by Adorno's and Benjamin's micrologic Without such alternatives to intuitive imitation performance risks being disconnected from the audience

Adventures in Music Theatre Henry Little, 2004

Musical Works and Performances Stephen Davies, 2001-06-07 What are musical works Are they discovered or created Of what elements are they comprised How are they specified by notations What makes a performance of one piece and not another Is it possible to perform old music authentically Can ethnic music influenced by foreign sources and presented to tourists genuinely reflect the culture's musical and wider values Can recordings substitute faithfully for live performances These are the questions considered in *Musical Works and Performances* Part One outlines the nature of musical works their relation to performances and their notational specification Works for performance differ from ones that are merely for playback and pieces for live rendition are unlike those for studio performance Pieces vary in the number and kind of their constitutive properties The identity of musical works goes beyond their sonic profile and depends on their music historical context To be of a given work a performance must match its contents by following instructions traceable to its creation Some pieces are indicated via exemplars but many are specified notationally Scores must be interpreted in light of notational conventions and performance practices they assume Part Two considers authenticity in performance musical traditions and recordings A performance should follow the composer's instructions Departures from the ideal are tolerable

but faithfulness is central to the enterprise of work performance not merely an interpretative option When musical cultures interact assimilation from within differs from destruction from without Even music subject to foreign influences can genuinely reflect the musical traditions and social values of a culture however Finally while most works are for live performance most performances are experienced via recordings which have their own distinctive characteristics This comprehensive and original analysis of musical ontology discusses many kinds of music and applies its conclusions to issues as diverse as the authentic performance movement the cultural integrity of ethnic music and the implications of the dominance of recorded over live music

The Philosophy of Music William Pole, Hamilton Hartridge, 1924 **"The"**
Philosophical Review ,1892 **Canadian Philosophical Reviews** ,2000 **Authenticities** Peter Kivy, 1995 How are we to assess the current popularity of period instruments and early music performance For musicians and audiences alike the historical authenticity movement has increasingly influenced the performance of classical music It has given us claims Peter Kivy new and rewarding ways of listening to our musical repertory as well as silly vulgar and unrewarding ones He believes that theory now overrules the ear in arguing for and justifying particular aesthetic decisions In his customary engaging style Kivy here mounts a philosophical inquiry into the desirability of using or re creating historical performance Authenticity has become so widely accepted he writes that why it should be accepted has become an unasked indeed a forgotten question among the converted In *How to Be Authentic* the first section of his book he examines four different kinds of authenticity in the second part *Why to Be Authentic* he suggests how to evaluate them Discussing issues that he cares about passionately Kivy provides ammunition for both camps those who follow authentic performance practice and those who do not It is his hope that this book provides the groundwork for dialogue between musicians and philosophers I look forward to that he says and to being when it comes in the thick of things

The Performer's Role Charise Y. Hastings, 2006 Often overlooked in musical analysis the performer plays an important role in the recreation of musical works This dissertation incorporates the performer's perspective by focusing on social physical and mental processes of learning and playing music in the classical piano repertory Drawing on studies in music and narrative the author argues that a narratological approach can extend beyond the listener's perspective to analyze the performer's experience

Abstract **The Philosophical Review** Jacob Gould Schurman, James Edwin Creighton, Frank Thilly, Gustavus Watts Cunningham, 1892 An international journal of general philosophy *Comptes Rendus Philosophiques* ,2000 **IRASM** ,2001 *Dutch journal of music theory* ,2007

Listening to Popular Music, Or, How I Learned to Stop Worrying and Love Led Zeppelin Theodore Gracyk, 2007 Publisher description

The book delves into Musical Performance A Philosophical Study. Musical Performance A Philosophical Study is a crucial topic that must be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Musical Performance A Philosophical Study, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Musical Performance A Philosophical Study
 - Chapter 2: Essential Elements of Musical Performance A Philosophical Study
 - Chapter 3: Musical Performance A Philosophical Study in Everyday Life
 - Chapter 4: Musical Performance A Philosophical Study in Specific Contexts
 - Chapter 5: Conclusion
 2. In chapter 1, this book will provide an overview of Musical Performance A Philosophical Study. This chapter will explore what Musical Performance A Philosophical Study is, why Musical Performance A Philosophical Study is vital, and how to effectively learn about Musical Performance A Philosophical Study.
 3. In chapter 2, the author will delve into the foundational concepts of Musical Performance A Philosophical Study. The second chapter will elucidate the essential principles that need to be understood to grasp Musical Performance A Philosophical Study in its entirety.
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 6. In chapter 5, the author will draw a conclusion about Musical Performance A Philosophical Study. This chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Musical Performance A Philosophical Study.

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