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Musical Performance A Philosophical Study

Henry Little

Musical Performance A Philosophical Study:

Musical Performance Stanley Godlovitch,1998 In this work on the philosophy of music Stan Godlovitch considers music from the vantage point of active music making He consider playing traditions which have developed physical mastery to serve expressive ends

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Godlovitch considers music from the vantage point of active music making He consider playing traditions which have

developed physical mastery to serve expressive ends

Musical Performance Stan Godlovitch,2002-01-31 Most music we

hear comes to us via a recording medium on which sound has been stored Such remoteness of music heard from music made

has become so commonplace it is rarely considered Musical Performance A Philosophical Study considers the implications of

this separation for live musical performance and music making Rather than examining the composition or perception of

music as most philosophical accounts of music do Stan Godlovitch takes up the problem of how the tradition of active music

playing and performing has been challenged by technology and what problems this poses for philosophical aesthetics Where

does does the value of musical performance lie Is human performance of music a mere transfer medium Is the performance

of music more expressive than recorded music Musical Performance poses questions such as these to develop a fascinating

account of music today musicians but via some recording medium on which sound has been stored

Musical Expression and Performance Carl Humphries,2016

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

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 Thomas'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.

Virtue or Virtuosity? Jane O'Dea, 2000-09-30

Drawing upon the past two decades of burgeoning literature in philosophy of music, this study offers a comprehensive critical analysis of what is entailed in performance interpretation. It argues that integrity and other virtues offset the harm that virtuosity and rigid historical authenticity can impose on the perceptive judgment required of excellent musical interpretation.

Proposed are challenging and provocative reassessments of the appropriate roles for virtuosity and historical authenticity in musical performance. Acknowledging the competitive ethos of the contemporary music scene, it details the kind of character a performer needs to develop in order to withstand those pressures and to achieve interpretive excellence.

Performers are encouraged to examine and explore the ethical dimension of their art against their responsibilities to the diverse patrons they serve. Professional and student performers and instructors will appreciate this practical discussion of the ethical challenges performers confront when interpreting musical works.

The ethical discourse applies to instrumental performance studies, the history and theory of

music general music pedagogy and philosophy of music courses [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 *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 repertoire Drawing on studies in music and narrative the author argue that a narratological approach can extend beyond the listener s perspective to analyze the performer s experience Abstract

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

Adventures in Music Theatre Henry Little,2004 *Philosophy of Music Education Review* ,2016 **Comptes Rendus Philosophiques** ,2000 *Canadian Philosophical Reviews* ,2000 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 **Bulletin of the Council for Research in Music Education** Council for Research in Music Education,1997
Journal of Philosophical Research ,1990 IRASM ,2001

Enjoying the Track of Appearance: An Mental Symphony within **Musical Performance A Philosophical Study**

In a global consumed by displays and the ceaseless chatter of immediate interaction, the melodic elegance and mental symphony developed by the written word usually diminish in to the background, eclipsed by the constant noise and distractions that permeate our lives. Nevertheless, nestled within the pages of **Musical Performance A Philosophical Study** a charming literary treasure filled with raw emotions, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, that fascinating masterpiece conducts visitors on a mental journey, well unraveling the concealed melodies and profound impact resonating within each carefully crafted phrase. Within the depths of this moving assessment, we shall discover the book is key harmonies, analyze its enthralling writing model, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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