



Musical Performance Musical Performance

Julius August Philipp Spitta

Musical Performance

Musical Performance John Rink,2002-12-12 This book unravels the complexities of playing music and reveals aspects of learning playing and responding to music relevant to performances of all levels A survey of performance through the ages leads to a presentation of basic historical analytical and psychological concepts Four chapters follow on teaching development practice and memorization The next section considers the translation from score to sound physical projection ensemble playing and performance anxiety The final section addresses the act of listening the legacy of recordings music criticism and performers on performance

Investigating Musical Performance Gianmario Borio,Giovanni

Giuriati,Alessandro Cecchi,Marco Lutzu,2020-05-21 Investigating Musical Performance considers the wide range of perspectives on musical performance made tangible by the cross disciplinary studies of the last decades and encourages a comparison and revision of theoretical and analytical paradigms The chapters present different approaches to this multi layered phenomenon including the results of significant research projects The complex nature of musical performance is revealed within each section which either suggests aspects of dialogue and contiguity or discusses divergences between theoretical models and perspectives Part I elaborates on the history current trends and crucial aspects of the study of musical performance Part II is devoted to the development of theoretical models highlighting sharply distinguished positions Part III explores the relationship between sign and sound in score based performances finally the focus of Part IV centres on gesture considered within different traditions of musicmaking Three extra chapters by the editors complement Parts I and III and can be accessed via the online Routledge Music Research Portal The volume shows actual and possible connections between topics problems analytical methods and theories thereby reflecting the wealth of stimuli offered by research on the musical cultures of our times

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

The Biology of Musical Performance and Performance-related Injury Alan H. D. Watson,2009 The Biology of Musical Performance and

Performance Related Injury presents accurate information on the biological principles and physical processes that underlie the craft of musical performance It explains concepts and techniques without assuming prior scientific knowledge providing

relevance to both musicians and health professionals who treat performance related medical conditions It offers performers and teachers the tools they need to create a rational approach to the development and communication of technique and provides an insight into the origins of performance related injury helping to reduce the risk of such problems by encouraging a technique that is sustainable in the long term Highlights in Performance Science: Music Performance Anxiety Oscar

Casanova, Michiko Yoshie, Patrick Gomez, Katarina Habe, 2023-12-19 **VIEW BOOK DETAILS** We are pleased to introduce the collection *Frontiers in Psychology* Highlights in Performance Science Music Performance Anxiety Music performance anxiety MPA has been defined as the experience of marked and persistent anxious apprehension related to musical performance For musicians performing in public is a demanding activity and the MPA can cause potential debilitating effects on their career and health regardless of age gender experience practicing time and music genre A greater understanding of the predicting factors of MPA has implications not only for theories of MPA but also for its prevention and management and more broadly for teaching and learning This collection will welcome and showcase a selection of articles about Music Performance Anxiety MPA authored by leaders in the field The work presented here highlights the broad diversity of research performed across the Performance Science field and aims to put a spotlight on the main areas of interest This collection aims to further support *Frontiers* strong community by shining a spotlight on our authors highly impactful research **Music and Sound**

Generation in the AI Era Sølvi Ystad, Richard Kronland-Martinet, Tetsuro Kitahara, Keiji Hirata, Mitsuko Aramaki, 2025-10-09 This book constitutes the refereed proceedings of the 16th International Symposium on Computer Music Multidisciplinary Research CMMR 2023 held in Tokyo Japan during November 13 17 2023 The 37 full papers included in this book were carefully reviewed and selected from 120 submissions They were organized in topical sections as follows Artificial intelligence cognitive science and skill science for sound and music music and sound generation Emerging approaches and diverse applications computational research on music evolution computational musicology music recognition and creation tools music information retrieval and audio signal processing and HCI in music Musical Performance in the Times of Mozart and Beethoven Fritz Rothschild, 1961

Musical Performance in the Diaspora Tina K. Ramnarine, 2007 This book examines the place of musical performance in diasporic experience and in diasporic politics It illustrates how ethnographic investigation of musical performances contributes to the analysis of diaspora **Michael Costa: England's First**

Conductor Sir John Goulden, 2015-02-28 Among the major changes that swept through the music industry during the mid nineteenth century was how musical performances were managed and directed From a loose control shared between the violin leader musical director and maestro al cembalo to a system of tight and unified control under a professional conductor manager This process brought with it not only baton conducting in its modern form but also higher standards a new orchestral lay out and a more focused rehearsal regime The key figure in this process was Michael Costa whose uniquely powerful position in the operatic symphonic and choral worlds provide a fascinating insight into the politics and changing

aesthetics of the Victorian musical landscape **Beyond the Score** Nicholas Cook,2013 In Beyond the Score Music as Performance author Nicholas Cook supplants the traditional musicological notion of music as writing asserting instead that it is as performance that music is loved understood and consumed This book reconceives music as an activity through which meaning is generated in real time as Cook rethinks familiar assumptions and develops new approaches Focusing primarily but not exclusively on the Western art tradition Cook explores perspectives that range from close listening to computational analysis from ethnography to the study of recordings and from the social relations constructed through performance to the performing and listening body In doing so he reveals not only that the notion of music as text has hampered academic understanding of music but also that it has inhibited performance practices placing them in a textualist straightjacket Beyond the Score has a strong historical emphasis touching on broad developments in twentieth century performance style and setting them into their larger cultural context Cook also investigates the relationship between recordings and performance arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right Beyond the Score is a comprehensive exploration of new approaches and methods for the study of music as performance and will be an invaluable addition to the libraries of music scholars including musicologists music theorists and music cognition scholars everywhere *Musicians in the Making* Rink,Helena Gaunt,Aaron Williamon,2017-01

The Ethnography of Musical Performance Norma McLeod,Marcia Herndon,1980 Library of Congress Subject Headings Library of Congress. Cataloging Policy and Support Office,2013 **Notes from the Green Room** Paul G. Salmon,Robert G. Meyer,1998-08-14 Methods for overcoming pre performance jitters Notes from the Green Room explains the causes of musical performance anxiety and suggests methods for dealing with it effectively The authors show how proper preparation as well as techniques such as learning experiments relaxation training tension management and graded exposure to groups of various sizes can relieve the compulsion that often accompanies an individual's performance An essential resource for musicians at any level *Musical Topics and Musical Performance* Julian Hellaby,2023-01-31 The principal purpose of topics in musicology has been to identify meaning bearing units within a musical composition that would have been understood by contemporary audiences and therefore also by later receivers albeit in a different context and with a need for historically aware listening Since Leonard Ratner 1980 introduced the idea of topics his relatively simple ideas have been expanded and developed by a number of distinguished authors Topic theory has now become a well established branch of musicology often embracing semiotics but its relationship to performance has received less attention Musical Topics and Musical Performance thus focuses on the interface of theory and practice and investigates how an appreciation of topical presence in a work may prompt interpretative thoughts for a potential performer as well as how performers have responded to such a presence in practice The chapters focus on music from the nineteenth twentieth and twenty first centuries with case studies drawn from composers as diverse as Beethoven Scriabin and Peter Elvins Using both scores and recordings the book presents a variety of

original and innovative perspectives on the subject from a range of distinguished authors and addresses a neglected area of musicology and musical performance **Musical performance and reception** , *Musical times and singing-class circular* ,1889 **Musical News** ,1893 Monthly musical record ,1885 Johann Sebastian Bach, his work and influence on the music of Germany, tr. by C. Bell and J.A. Fuller-Maitland Julius August Philipp Spitta,1884

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