

Tensions In the Performance Of Music

A symposium edited by Carola Grindea
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New Edition
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Tensions In The Performance Of Music

Carola Grindea



Tensions In The Performance Of Music:

Tensions in the Performance of Music Carola Grindea, 1987 *Tensions in the Performance of Music* Carola Grindea, 1978 **The Psychology of Music** Diana Deutsch, 1999 On interpreting musical phenomena in terms of mental function *Advances in Personality Assessment* C. D. Spielberger, J. N. Butcher, Charles D. Spielberger, 2013-12-19 First published in 1985 This is Volume five of *Advances in Personality Assessment* The richness and diversity of the field of personality assessment is reflected in the contents of this volume In keeping with the general goals of the Series individual chapters report authoritative reviews and advances in theory and research in a number of areas These include applications of personality assessment to significant social problems methodological studies and reports of recent investigations using traditional objective and projective personality measures and newly developed assessment instruments The volume begins with a comprehensive review of the assessment of alcoholism and drug abuse with the Minnesota Multiphasic Personality Inventory *Music in Conflict* Nili Belkind, 2020-10-15 *Music in Conflict* studies the complex relationship of musical culture to political life in Palestine Israel where conflict has both shaped and claimed the lives of Palestinians and Jews In the context of the geography of violence that characterizes the conflict borders and boundaries are material and social manifestations of the ways in which the production of knowledge is conditioned by political and structural violence Ethical and aesthetic positions that shape artistic production in this context are informed by profound imbalances of power and contingent exposure to violence Viewing expressive culture as a potent site for understanding these dynamics the book examines the politics of sound to show how music making reflects and forms identities and in the process shapes communities The ethnography is based on fieldwork conducted in Israel and the West Bank in 2011 2012 and other excursions since then Author has followed the conflict by following the music from concert halls to demonstrations mixed city community centers to Palestinian refugee camp children's clubs alternative urban scenes and even a checkpoint In all the different contexts presented the monograph is thematically and theoretically underpinned by the ways in which music is used to culturally assert or reterritorialize both spatial and social boundaries in a situation of conflict **Music Talent & Performance** Henry Kingsbury, 2010-06-17 An anthropologist's unusual ethnography of an American conservatory **Congregational Music, Conflict and Community** Jonathan Dueck, 2017-04-28 *Congregational Music Conflict and Community* is the first study of the music of the contemporary worship wars conflicts over church music that continue to animate and divide Protestants today to be based on long term in person observation and interviews It tells the story of the musical lives of three Canadian Mennonite congregations who sang together despite their musical differences at the height of these debates in the late 1990s and early 2000s Mennonites are among the most music centered Christian groups in North America and each congregation felt deeply about the music they chose as their own The congregations studied span the spectrum from traditional to blended to contemporary worship styles and from evangelical to liberal Protestant theologies At their core the

book argues worship wars are not fought in order to please congregants musical tastes nor to satisfy the theological principles held by a denomination Instead the relationships and meanings shaped through individuals experiences singing in the particular ways afforded by each style of worship are most profoundly at stake in the worship wars As such this book will be of keen interest to scholars working across the fields of religious studies and ethnomusicology *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 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

Debates in Music Teaching Chris Philpott,Gary Spruce,2025-08-01 Debates in Music Teaching encourages both graduate and postgraduate students and practising teachers to engage with contemporary issues and developments in music education It introduces a critical approach to the central concepts and practices that have influenced major interventions and initiatives in music teaching and supports the development of new ways of looking at ideas around teaching and learning in music Bringing together leading international experts the chapters consider key issues in music education alongside reflective questions to help shape research and writing This second edition has been fully updated to reflect the latest debates in the field including the justification for music in the school curriculum music education and cognitive psychology the nature of musical knowledge addressing decolonisation partnerships in music education the nature of musical development social justice and music education the place of diverse musical genres and traditions in the music curriculum pedagogies of composing environmentally sustainable practices for teaching music with technology the professional journeys and identity of music teachers Written to help readers to form their own personal philosophy of music education and stimulate critical and creative thinking Debates in Music Teaching is essential reading for all student and practising music teachers

Studies in Musical Acoustics and Psychoacoustics Albrecht Schneider,2016-12-26 This book comprises twelve articles which cover a range of topics from musical instrument acoustics to issues in psychoacoustics and sound perception as well as neuromusicology In addition to experimental methods and data acquisition modeling such as FEM or wave field synthesis and numerical simulation plays a central role in studies addressing sound production in musical instruments as well as interaction of radiated sound with the environment Some of the studies have a focus on psychoacoustic aspects in regard to virtual pitch and timbre as well as apparent source width for techniques such as stereo

or ambisonics in music production Since musical acoustics imply subjects playing instruments or singing in order to produce sound according to musical structures this area is also covered including a study that presents an artificial intelligent agent capable to interact with a real analog player in musical genres such as traditional and free jazz *Musical Sound* Michael J. Moravcsik, 2012-12-06 This text has been out of print since 1990 it was originally published by Solomon Press in 1987 Several experts in the field have verified that the information in the book remains constant nothing has or will change in the basic science of musical sound It explains the science of musical sound without the encumbrance of detailed mathematics It will appeal to music lovers as well as students of music and students of physics It can easily be promoted with our physics program

Medical Problems of Performing Artists, 2008 **The Routledge Companion to Philosophy and Music** Theodore Gracyk, Andrew Kania, 2011-02-14 The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology

The Oxford Handbook of Care in Music Education Karin S. Hendricks, 2023 The Oxford Handbook of Care in Music Education addresses multiple conceptualizations of caring relationships in music education Principal themes of the handbook include philosophical perspectives on care and music education co creating caring relationships caring for wellbeing and human flourishing and care social activism and critical consciousness The essays highlight the essence of authentic relationships and shared experiences between teachers and learners extending previous conceptions of care to meet the needs of contemporary music learners and the teachers who care for about and with them

Black Music Matters Ed Sarath, 2018-08-15 Black Music Matters Jazz and the Transformation of Music Studies is one of the first books to promote the reform of music studies with a centralized presence of jazz and black music to ground American musicians in a core facet of their true cultural heritage Ed Sarath applies an emergent consciousness based worldview called Integral Theory to music studies while drawing upon overarching conversations on diversity and race and a rich body of literature on the seminal place of black music in American culture Combining a visionary perspective with an activist tone Sarath installs jazz and black music in as a foundation for a new paradigm of twenty first century musical training that will yield an unprecedented skill set for transcultural navigation among musicians Sarath analyzes prevalent patterns in music studies change discourse including an in depth critique of multiculturalism and proposes new curricular and organizational systems along with a new model of music inquiry called Integral Musicology This jazz black music paradigm further develops into a revolutionary catalyst for development of creativity and consciousness in education and society at large Sarath s work engages all those who share an interest in black white race dynamics and its musical ramifications spirituality and consciousness and the promotion of creativity throughout

all forms of intellectual and personal expression *On Popular Music and Its Unruly Entanglements* Nick Braae, Kai Arne Hansen, 2019-11-21 *On Popular Music and Its Unruly Entanglements* comprises eleven essays that explore the myriad ways in which popular music is entwined within social cultural musical historical and media networks The authors discuss genres as diverse as mainstream pop hip hop classic rock instrumental synthwave video game music amateur ukelele groups and audiovisual remixes while also considering the music's relationship to technological developments various media and materialities and personal and social identity The collection presents a range of different methodologies and theoretical positions which results in an eclecticism that aptly demonstrates the breadth of contemporary popular music research The chapters are divided into three major sections that address wider theoretical and analytical issues Broad Strokes familiar repertoire or concepts from a new perspective Second Takes and the meanings to arise from music's connections with other media forms Audiovisual Entanglements *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe* Thomas Hilder, 2014-10-16 The Sámi are Europe's only recognized indigenous people living across regions of Norway Sweden Finland and the Russian Kola peninsula The subjects of a history of Christianization land dispossession and cultural assimilation the Sámi have through their self organization since World War II worked towards Sámi political self determination across the Nordic states and helped forge a global indigenous community Accompanying this process was the emergence of a Sámi music scene in which the revival of the distinct and formerly suppressed unaccompanied vocal tradition of joik was central Through joiking with instrumental accompaniment incorporating joik into forms of popular music performing on stage and releasing recordings Sámi musicians have played a key role in articulating a Sámi identity strengthening Sámi languages and reviving a nature based cosmology Thomas Hilder offers the first book length study of this diverse and dynamic music scene and its intersection with the politics of indigeneity Based on extensive ethnographic research Hilder provides portraits of numerous Sámi musicians studies the significance of Sámi festivals analyzes the emergence of a Sámi recording industry and examines musical projects and cultural institutions that have sought to strengthen the transmission of Sámi music Through his engaging narrative Hilder discusses a wide range of issues revival sovereignty time environment repatriation and cosmopolitanism to highlight the myriad ways in which Sámi musical performance helps shape notions of national belonging transnational activism and processes of democracy in the Nordic peninsula *Sámi Musical Performance and the Politics of Indigeneity in Northern Europe* will not only appeal to enthusiasts of Nordic music but by drawing on current interdisciplinary debates will also speak to a wider audience interested in the interplay of music and politics Unearthing the challenges contradictions and potentials presented by international indigenous politics Hilder demonstrates the significance of this unique musical scene for the wider cultural and political transformations in twenty first century Europe and global modernity *Knowing Music, Making Music* Benjamin Brinner, 1995-12 Using illustrative examples from a variety of traditions Benjamin Brinner first examines the elements and characteristics of musical

competence the different kinds of competence in a musical community the development of multiple competences and the acquisition and transformation of competence through time He then shows how these factors come into play in musical interaction establishing four intersecting theoretical perspectives based on ensemble roles systems of communication sound structures and individual motivations These perspectives are applied to the dynamics of gamelan performance to explain the social musical and contextual factors that affect the negotiation of consensus in musical interaction The discussion ranges from sociocultural norms of interpersonal conduct to links between music dance theater and ritual and from issues of authority and deference to musicians self perceptions and mutual assessments

Music, Education, and Religion Alexis Anja Kallio, Philip Alperson, Heidi Westerlund, 2019-09-20 Essays examining the role of religion in music education from a variety of perspectives Music Education and Religion Intersections and Entanglements explores the critical role that religion can play in formal and informal music education As in broader educational studies research in music education has tended to sidestep the religious dimensions of teaching and learning often reflecting common assumptions of secularity in contemporary schooling in many parts of the world This book considers the ways in which the forces of religion and belief construct and complicate the values and practices of music education including teacher education curriculum texts and teaching repertoires The contributors to this volume embrace a range of perspectives from a variety of disciplines examining religious agnostic skeptical and atheistic points of view Music Education and Religion is a valuable resource for all music teachers and scholars in related fields interrogating the sociocultural and epistemological underpinnings of music repertoires and global educational practices The book serves as a study volume for all those who are active in this field and provides both systematic reflections and useful empirical studies A further impressive feature is the regional and religious breadth of the content presented and examined Wolfgang W M ller Reading Religion

Iranian Classical Music Laudan Nooshin, 2017-03-02 Questions of creativity and particularly the processes which underlie creative performance or improvisation form some of the central areas of interest in current musicology Yet the predominant discourses on which musicological thought in this area are based have rarely been challenged In this book Laudan Nooshin interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies examining their ideological underpinnings the relationships of alterity which they sustain and the profound implications for our understanding of creative processes in music The repertoire which forms the book s main focus is Iranian classical music a tradition in which the performer plays a central creative role Addressing a number of issues regarding the nature of musical creativity the author explores both the discourses through which ideas about creativity are constructed exchanged and negotiated within this tradition and the practice by which new music comes into being For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 30 years focusing on one particular section of repertoire dastg h Seg h and providing transcriptions of the performances as the basis for analytical

exploration of the music's underlying compositional principles This book is about understanding musical creativity as a meaningful social practice It is the first to examine the ways in which ideas about tradition authenticity innovation and modernity in Iranian classical music form part of a wider social discourse on creativity and in particular how they inform debates regarding national and cultural identity

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