

# TEXT & ACT

*Essays on  
Music and Performance*

RICHARD TARUSKIN

# Text And Act Essays On Music And Performance

**Lawrence Beaumont  
Shuster, Somangshu Mukherji, Noé  
Dinnerstein**



## **Text And Act Essays On Music And Performance:**

Text and Act Richard Taruskin, 1995-09-07 Over the last dozen years the writings of Richard Taruskin have transformed the debate about early music and authenticity Text and Act collects for the first time the most important of Taruskin's essays and reviews from this period many of which now classics in the field Taking a wide ranging cultural view of the phenomenon he shows that the movement far from reviving ancient traditions in fact represents the only truly modern style of performance being offered today He goes on to contend that the movement is therefore far more valuable and even authentic than the historical verisimilitude for which it ostensibly strives could ever be These essays cast fresh light on many aspects of contemporary music making and music thinking mixing lighthearted debunking with impassioned argumentation Taruskin ranges from theoretical speculation to practical criticism and covers a repertory spanning from Bach to Stravinsky Including a newly written introduction Text and Act collects the very best of one of our most incisive musical thinkers

**Text and Act** Richard Taruskin, 2023 Musical Performance John Rink, 2002-12-12 Table of contents **Essays on Music and Performance** Richard Taruskin, 1995 This collection of essays and reviews offers an evaluation of the early music movement in an attempt to transform the debate about early music and authenticity

*The Musical Work* Michael Talbot, 2000-01-01 Like literature and art music has works But not every piece of music is called a work and not every musical performance is made up of works The complexities of this situation are explored in these essays which examine a broad swathe of western music From plainsong to the symphony from Duke Ellington to the Beatles this is at root an investigation into how our minds parcel up the music that we create and hear

The Oxford Handbook of Music Listening in the 19th and 20th Centuries Christian Thorau, Hansjakob Ziemer, 2019 An idealized image of European concert goers has long prevailed in historical overviews of the nineteenth and twentieth centuries This act of listening was considered to be an invisible and amorphous phenomenon a naturally given mode of perception This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes However as listening moved from the concert hall to the opera house street music and jazz venues new and visceral listening traditions evolved In turn the art of listening was shaped by phenomena of the modern era including media innovation and commercialization This Handbook asks whether how and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century and mobile devices in the twenty first Through these questions chapters enable a differently conceived history of listening and offer an agenda for future research

**Being True to Works of Music** Julian Dodd, 2020-07-15 *Being True to Works of Music* explores the varieties of authenticity involved in our practice of performing works of Western classical music Its key argument is that the familiar authenticity debate about the performance of such works has tended to focus on a side issue While much has been written about the desirability or otherwise of historical authenticity roughly performing works as they would have been performed under ideal conditions in the era in

which they were composed the most fundamental norm governing our practice of work performance is in fact another kind of kind of truthfulness to the work altogether This is interpretive authenticity being faithful to the performed work by virtue of evincing a profound far reaching or sophisticated understanding of it As such performers are justified on occasion in sacrificing some score compliance for the sake of making their performance more interpretively authentic Written in a clear engaging style with discussion of musical examples throughout this book will be of great interest to both philosophers of music and musicologists

**Classical and Romantic Music** David Milsom, 2017-07-05 This volume brings together twenty two of the most diverse and stimulating journal articles on classical and romantic performing practice representing a rich vein of enquiry into epochs of music still very much at the forefront of current concert repertoire In so doing it provides a wide range of subject based scholarship It also reveals a fascinating window upon the historical performance debate of the last few decades in music where such matters still stimulate controversy

*The SAGE International Encyclopedia of Music and Culture* Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader s Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader s Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

[A Companion to Narrative Theory](#) James Phelan, Peter J. Rabinowitz, 2008-04-15 The 35 original essays in *A Companion to Narrative Theory* constitute the best available introduction to this vital and contested field of humanistic enquiry Comprises 35 original essays written by leading figures in the field Includes contributions from pioneers in the field such as Wayne C Booth Seymour Chatman J Hillis Miller and Gerald Prince Represents all the major critical approaches to narrative and investigates and debates the relations between them Considers narratives in different disciplines such as law and medicine Features analyses of a variety of media including film music and painting Designed to be of interest to specialists yet accessible to readers with little prior knowledge of the field

**Together in Music** Renee Timmers, Freya Bailes, Helena Daffern, 2022 Recent years have seen a rise in interest in the musical ensemble as an exemplary form of creative group behavior This volume explores the organizational psychological and social processes at play within ensemble music making

*Baroque Music* Peter Walls, 2017-07-05 Research in the 20th and 21st centuries into historical performance practice has changed not just the way performers approach music of the 17th and 18th centuries but eventually the way audiences listen to it This volume beginning with a 1915 Saint Sa lecture on the performance of old music sets out to capture musicological discussion that has actually changed the way Baroque music can sound The articles deal with historical instruments pitch tuning temperament the nexus between technique and style vibrato the performance implications of musical scores and some of the vexed questions relating to rhythmic alteration It closes with a section on the musicological challenges to the ideology of the early music movement mounted principally in the 1990s Leading writers on historical performance practice are represented Recognizing that significant developments in historically inspired performance have been led by instrument makers and performers the volume also contains representative essays by key practitioners *The Music Libel Against the Jews* Ruth HaCohen, 2012-01-17 This deeply imaginative and wide ranging book shows how since the first centuries of the Christian era gentiles have associated Jews with noise Ruth HaCohen focuses her study on a musical libel a variation on the Passion story that recurs in various forms and cultures in which an innocent Christian boy is killed by a Jew in order to silence his harmonious musicality In paying close attention to how and where this libel surfaces HaCohen covers a wide swath of western cultural history showing how entrenched aesthetic theological assumptions have persistently defined European culture and its internal moral and political orientations Ruth HaCohen combines in her comprehensive analysis the perspectives of musicology literary criticism philosophy psychology and anthropology tracing the tensions between Jewish noise and idealized Christian harmony and their artistic manifestations from the high Middle Ages through Nazi Germany and beyond She concludes her book with a passionate and moving argument for humanizing contemporary soundspaces

The Routledge Companion to Applied Musicology Chris Dromey, 2023-09-19 The Routledge Companion to Applied Musicology brings together academics artist researchers and practitioners to provide readers with an extensive and authoritative overview of applied musicology Once a field that addressed music's socio political or performative contexts applied musicology today encompasses study and practice in areas as diverse as psychology ecomusicology organology forensic musicology music therapy health and well being and other public oriented musicologies These rapid advances have created a fast changing field whose scholarship and activities tend to take place in isolation from each other This volume addresses that shortcoming bringing together a wide ranging survey of current approaches Featuring 39 authors The Routledge Companion to Applied Musicology falls into five parts Defining and Theorising Applied Musicology Public Engagement New Approaches and Research Methods Representation and Inclusion and Musicology in for Performance that chronicle the subject's rich history and consider the connections that will characterise its future The book offers an essential resource for anyone exploring applied musicology

The Cambridge Companion to Bartók Amanda Bayley, 2001-03-26 This is a wide ranging and accessible guide to Bartók and his music

*Renaissance Music* Kenneth Kreitner, 2017-07-05 We know

what say a Josquin mass looks like but what did it sound like This is a much more complex and difficult question than it may seem Kenneth Kreitner has assembled twenty articles published between 1946 and 2009 by scholars exploring the performance of music from the fifteenth and sixteenth centuries The collection includes works by David Fallows Howard Mayer Brown Christopher Page Margaret Bent and others covering the voices and instruments debate of the 1980s the performance of sixteenth century sacred and secular music the role of instrumental ensembles and problems of pitch standards and musica ficta Together the papers form not just a comprehensive introduction to the issues of renaissance performance practice but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history

Mozart's Music of Friends Edward Klorman, 2016-04-21 This study analyzes chamber music from Mozart's time within its highly social salon performance context

**Mozart's Piano Music** William Kinderman, 2006-11-30 Mozart's emergence as a mature artist coincides with the rise to prominence of the piano an instrument that came alive under his fingers and served as medium for many of his finest compositions In *Mozart's Piano Music* William Kinderman reconsiders common assumptions about Mozart's life and art while offering comprehensive and incisive commentary on the solo music and concertos After placing Mozart's pianistic legacy in its larger biographical and cultural context Kinderman addresses the lively gestural and structural aspects of Mozart's musical language and explores the nature of his creative process Incorporating the most recent research throughout this encompassing study Kinderman expertly surveys each of the major genres of the keyboard music including the four hand and two piano works Beyond examining issues such as Mozart's earliest childhood compositions his musical rhetoric and expression the social context of his Viennese concertos and affinities between his piano works and operas Kinderman's main emphasis falls on detailed discussion of selected individual compositions

*Trends in World Music Analysis* Lawrence Beaumont Shuster, Somangshu Mukherji, Noé Dinnerstein, 2022-02-23 This volume brings together a group of analytical chapters exploring traditional genres and styles of world music capturing a vibrant and expanding field of research These contributors drawn from the forefront of researchers in world music analysis seek to break down barriers and build bridges between scholarly disciplines musical repertoires and cultural traditions Covering a wide range of genres styles and performers the chapters bring to bear a variety of methodologies including indigenous theoretical perspectives Western music theory and interdisciplinary techniques rooted in the cognitive and computational sciences With contributors addressing music traditions from Africa Asia Europe and the Americas this volume captures the many current directions in the analysis of world music offering a state of the field and demonstrating the expansion of possibilities created by this area of research

**A Musicology of Performance** Dorottya Fabian, 2015-08-17 This book examines the nature of musical performance In it Dorottya Fabian explores the contributions and limitations of some of these approaches to performance be they theoretical cultural historical perceptual or analytical Through a detailed investigation of recent recordings of J S Bach's Six Sonatas and Partitas for Solo Violin she demonstrates

that music performance functions as a complex dynamical system Only by crossing disciplinary boundaries therefore can we put the aural experience into words A Musicology of Performance provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures Fabian provides a case study in the repertoire while presenting new insights into the state of baroque performance practice at the turn of the twenty first century Through its wealth of audio examples tables and graphs the book offers both a sensory and a scholarly account of musical performance These interactive elements map the connections between historically informed and mainstream performance styles considering them in relation to broader cultural trends violin schools and individual artistic trajectories A Musicology of Performance is a must read for academics and post graduate students and an essential reference point for the study of music performance the early music movement and Bach s opus

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