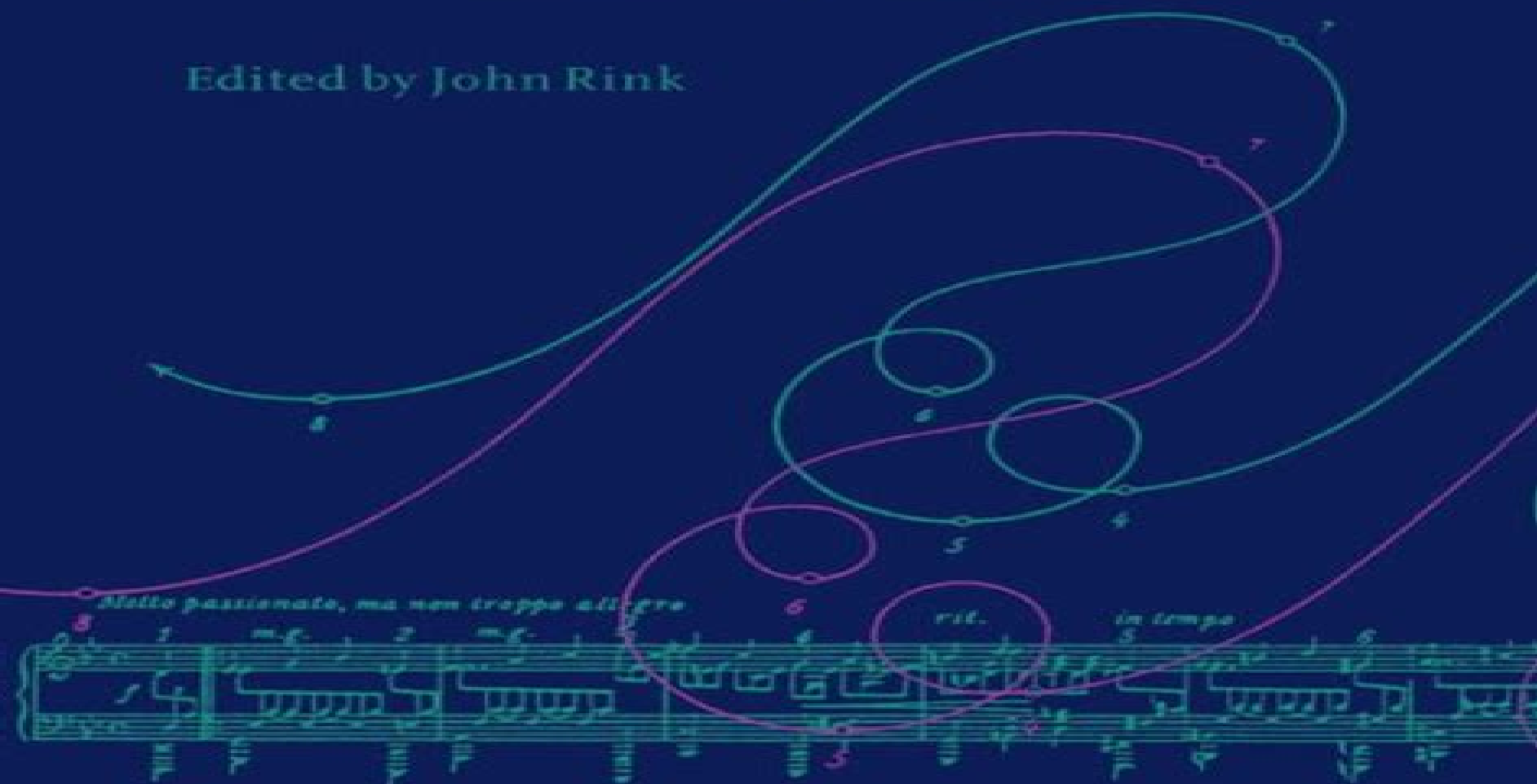


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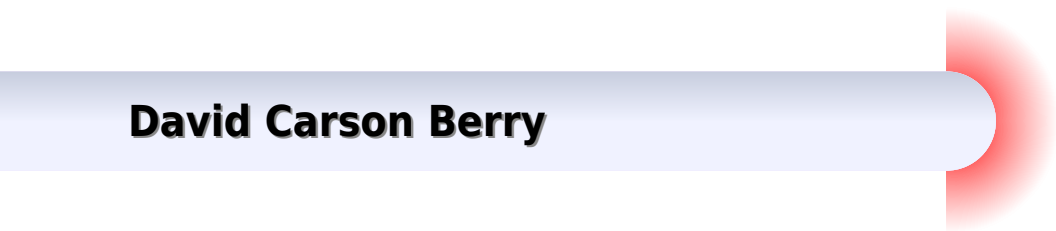
studies in musical interpretation

Edited by John Rink



The Practice Of Performance Studies In Musical Interpretation

David Carson Berry



The Practice Of Performance Studies In Musical Interpretation:

The Practice of Performance John Rink, 1995-12-07 The twelve essays in this volume reflect the most important trends in the study of musical performance Three areas are investigated the psychology of performance the semantics of performance and the relation between performance and analysis The first section broaches fundamental issues such as text expression musical motion and the role of practice in the acquisition of expertise The next four chapters address the shaping of structure and the projection of meaning in performance while the last four consider performance as analytical paradigm as dramatic narrative as act of criticism as temporal process Among the distinguished international authorship are many accomplished performers whose practical experience ensures that the book contains vital and stimulating insights into the interpretation of music and that it will speak to a wide musical audience Musical Performance John Rink, 2002-12-12

Table of contents **A Topical Guide to Schenkerian Literature** David Carson Berry, 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker we wish to announce the addition of this much needed bibliography The author a student of Allen Forte has created a work useful to a wide range of researchers music theorists musicologists music librarians and teachers The Guide is the largest Schenkerian reference work ever published At nearly 600 pages it contains 3600 entries 2200 principal 1400 secondary representing the work of 1475 authors Fifteen broad groupings encompass seventy topical headings many of which are divided and subdivided again resulting in a total of 271 headings under which entries are collected **Music, Analysis, Experience** Costantino Maeder, Mark

Reybrouck, 2015-12-07 Transdisciplinary and intermedial analysis of the experience of music Nowadays musical semiotics no longer ignores the fundamental challenges raised by cognitive sciences ethology or linguistics Creation action and experience play an increasing role in how we understand music a sounding structure impinging upon our body our mind and the world we live in Not discarding music as a closed system an integral experience of music demands a transdisciplinary dialogue with other domains as well Music Analysis Experience brings together contributions by semioticians performers and scholars from cognitive sciences philosophy and cultural studies and deals with these fundamental questionings Transdisciplinary and intermedial approaches to music meet musicologically oriented contributions to classical music pop music South American song opera narratology and philosophy Contributors Paulo Chagas University of California Riverside Isaac and Zelia Chueke Universidade Federal do Paran OMF Paris Sorbonne Maurizio Corbella Universit degli Studi di Milano Ian Cross University of Cambridge Paulo F de Castro CESEM Departamento de Ci ncias Musicais FCSH Universidade Nova de Lisboa Robert S Hatten University of Texas at Austin David Huron School of Music Ohio State University Jamie Liddle The Open University Gabriele Marino University of Turin Dario Martinelli Kaunas University of Technology International Semiotics Institute Nicolas Marty Universit Paris Sorbonne Maarten Nellestijn Utrecht University Ma gorzata Paw owska Academy of Music in Krakow M nica Pedrosa de P dua Federal University of Minas Gerais UFMG Piotr Podlipniak

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Grounding the Analysis of Cognitive Processes in Music Performance Linda Kaastra, 2020-10-25 Through the systematic analysis of data from music rehearsals lessons and performances this book develops a new conceptual framework for studying cognitive processes in musical activity Grounding the Analysis of Cognitive Processes in Music Performance draws uniquely on dominant paradigms from the fields of cognitive science ethnography anthropology psychology and psycholinguistics to develop an ecologically valid framework for the analysis of cognitive processes during musical activity By presenting a close analysis of activities including instrumental performance on the bassoon lessons on the guitar and a group rehearsal chapters provide new insights into the person instrument system the musician's use of informational resources and the organization of perceptual experience during musical performance Engaging in musical activity is shown to be a highly dynamic and collaborative process invoking tacit knowledge and coordination as musicians identify targets of focal awareness for themselves their colleagues and their students Written by a cognitive scientist and classically trained bassoonist this specialist text builds on two decades of music performance research and will be of interest to researchers academics and postgraduate students in the fields of cognitive psychology and music psychology as well as musicology ethnomusicology music theory and performance science Linda T Kaastra has taught courses in cognitive science music and discourse studies at the University of British Columbia UBC and Simon Fraser University She earned a PhD from UBC's Individual Interdisciplinary Graduate Studies Program

Interpreting Chopin: Analysis and Performance Alison Hood, 2017-05-15 Music theory is often seen as independent from even antithetical to performance While music theory is an intellectual enterprise performance requires an intuitive response to the music But this binary opposition is a false one which serves neither the theorist nor the performer In Interpreting Chopin Alison Hood brings her experience as a performer to bear on contemporary analytical models She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin casting new light on the composer's preludes nocturnes and barcarolle An extension of Schenkerian analysis the specific combination of five aspects distinguishes Hood's method from previous analytical approaches These five methods are attention to the rhythms created by pitch events on all structural levels a detailed accounting of the musical surface strict use of analytical notation following guidelines offered by Steve Larson a continual concern with what have been called strategies or premises and an exploration of how recorded performances might be viewed in terms of analytical decisions or might even shape those decisions Building on the work of such authors as William Rothstein Carl Schachter and John Rink Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers

Topics in Musical Interpretation Sezi Seskir, David Hyun-su Kim, 2022-09-29 While interpretation of musical scores is amongst the most frequent of musical activities it is also strangely one of the least researched This collection of essays seeks to remedy this

deficit by illuminating ways in which today's curious musician interested in probing beyond the dictates of a faintly understood score can engage more deeply and thoughtfully with the act of interpretation. Skilful musical interpretation draws on a vast range of knowledges. The chapters of this collection accordingly address a similarly broad set of issues including notation, rhetoric, theory, historiography, performers, past and present, instrument builders, concert presenters, reception history and more. Written by leading experts from a variety of musical subdisciplines, these essays are designed to be accessible and practically relevant for musical performance. Many of the chapters utilize case studies and as such will be useful for university and conservatory level students as well as music scholars. The chapters in this book were originally published as a special issue of the *Journal of Musicological Research*. *The Music Practitioner* Jane W. Davidson, 2017-07-05. Useful work has been done in recent years in the areas of music psychology, philosophy and education, yet this is the first book to provide a wide assessment of what practical benefits this research can bring to the music practitioner. With 25 chapters by writers representing a broad range of perspectives, this volume is able to highlight many of the potential links between music research and practice. The chapters are divided into five main sections. Section one examines practitioners' use of research to assist their practice and the ways in which they might train to become systematic researchers. Section two explores research centred on perception and cognition, while section three looks at how practitioners have explored their everyday work and what this reveals about the creative process. Section four focuses on how being a musician affects an individual's sense of self and how others perceive him or her. The essays in section five outline the new types of data that creative researchers can provide for analysis and interpretation. The concluding chapter discusses that key question: what makes music affect us in the way it does? The research findings in each chapter provide useful sources of data and raise questions that are applicable across the spectrum of music-related disciplines. Moreover, the research methodologies applied to a specific question may have broader application for readers wishing to take on research themselves. *Musical Excellence* Aaron Williamson, 2004-06-17. Offers performers, teachers and researchers new perspectives and practical guidance for enhancing performance and managing the stress that typically accompanies performance situations. It draws together the findings of pioneering initiatives from across the arts and sciences. **Research and Research Education in Music Performance and Pedagogy** Scott D. Harrison, 2013-10-07. This volume is an innovative collection that transcends national boundaries and provides new knowledge about approaches to research and research education in music. The collection brings together leading thinkers and practitioners in music research from Europe, Asia, North America and Australia. The book is designed to serve as a resource for university music departments and conservatoires and offers insights into the development of research programs in this context.

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