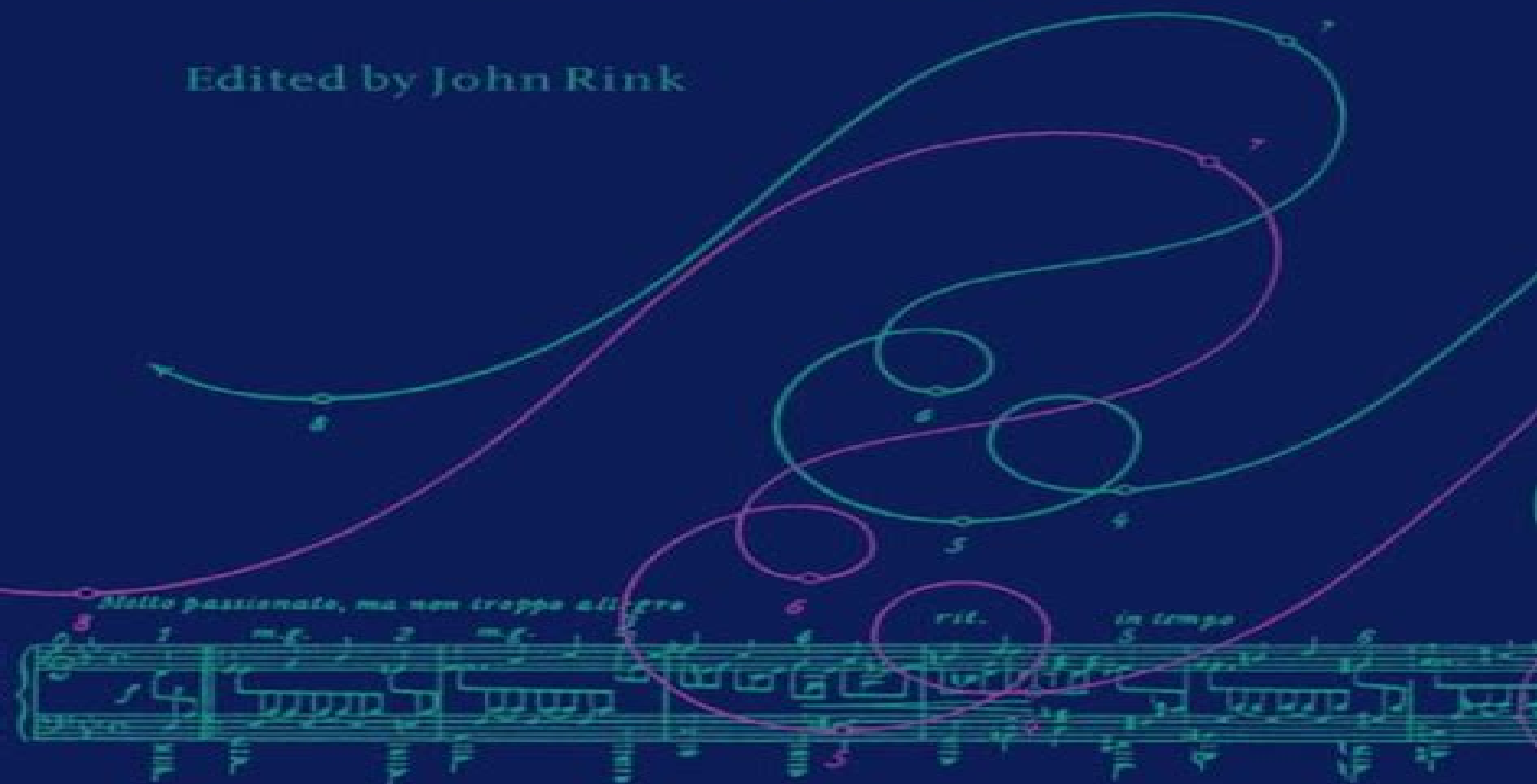


# *The practice of* performance

studies in musical interpretation

Edited by John Rink



# The Practice Of Performance Studies In Musical Interpretation

**Jeanice Brooks**



## **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

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

**Grounding the Analysis of Cognitive Processes in Music Performance** Linda

Kaasstra, 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 *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 **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 Adam Mickiewicz University Poznan Rebecca Thumpston Keele University Mieczys aw Tomaszewski Academy of Music in Krakow Lea Maria Lucas Wier d Aarhus University Lawrence M Zbikowski University of Chicago **The Music**

**Practitioner** JaneW. 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 the 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

**Choral Conducting and the Construction of Meaning** Liz Garnett,2017-07-05 It is a truism in teaching choral conducting that the director should look like s he wishes the choir to sound The conductor s physical demeanour has a direct effect on how the choir sings at a level that is largely unconscious and involuntary It is also a matter of simple observation that different choral traditions exhibit not only different styles of vocal production and delivery but also different gestural vocabularies which are shared not only between conductors within that tradition but also with the singers It is as possible to distinguish a gospel choir from a barbershop chorus or a cathedral choir by visual cues alone as it is simply by listening But how can these forms of physical communication be explained Do they belong to a pre cultural realm of primate social bonding or do they rely on the context and conventions of a particular choral culture Is body language an inherent part of musical performance styles or does it come afterwards in response to music At a practical level to what extent can a practitioner from one tradition mandate an approach as good practice and to what extent can another refuse it on the

grounds that we don't do it that way. This book explores these questions at both theoretical and practical levels. It examines textual and ethnographic sources and draws on theories from critical musicology and nonverbal communication studies to analyse them. By comparing a variety of choral traditions it investigates the extent to which the connections between conductor demeanour and choral sound operate at a general level and in what ways they are constructed within a specific idiom. Its findings will be of interest both to those engaged in the study of music as a cultural practice and to practitioners involved in a choral conducting context that increasingly demands fluency in a variety of styles. **Musical Excellence**

Aaron Williamon, 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. The Musical Work of Nadia Boulanger

Jeanice Brooks, 2013-04-25 Nadia Boulanger, composer, critic, impresario and the most famous composition teacher of the twentieth century, was also a performer of international repute. Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions. This book considers how gender shaped the possibilities that marked Boulanger's performing career, tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon. Brooks investigates Boulanger's promotion of structurally motivated performance styles, showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history. The book explores the way in which Boulanger's musical practice relied upon her understanding of the historically transcendent masterwork in which musical form and meaning are ideally joined and shows how her ideas relate to broader currents in French aesthetics and culture. **In the Process of Becoming**

Janet Schmalfeldt, 2017-02-03 This philosophically inspired approach to the perception of form in early nineteenth-century music invites listeners and especially performers to assess and participate in the interpretation of transformative formal processes as they unfold in time. It proposes new ways of hearing beloved works of the Romantic generation as representative of their striving for novel, intensely self-reflective modes of communication. Schubert's Late Music

Lorraine Byrne Bodley, Julian Horton, 2016-04-07 A thematic exploration of Schubert's style applied in readings of his instrumental and vocal literature by international scholars. **Tonality as Drama** Edward David Latham, 2008 Drawing on the fields of dramaturgy, music theory and historical musicology, this book answers a question about twentieth-century music: Why does tonality persist in opera even after it has been abandoned in other genres?

**Music in Profile** John Rink, 2023 Underpinned by author John Rink's internationally acclaimed scholarship and experience as a musician this book addresses fascinating topics in the field of musical performance studies concerning the history analysis and psychology of music as well as artistic research. It offers manifold practical insights into musical performance ranging from detailed technical features to overall shape. The volume has four main parts focusing on performance and performance studies, historical performance analysis and performance and artistic research. Case studies of romantic piano pieces appear throughout including Liszt's *Vallée d'Obermann*, Brahms's *Fantasien Op. 116* and select preludes and concertos by Rachmaninoff and Chopin. The book also includes discussions of recordings by such artists as Alfred Brendel, Artur Schnabel and Nikita Magaloff along with some outstanding performances in the International Fryderyk Chopin Piano Competition in 2015. Rink explores issues surrounding the identity and artistic voice of the performer by elucidating the sense making and decision making process underlying musical performance of all kinds. He also offers broad insights into musical ontology, epistemology and semantics in addition to demonstrating some of the methodologies now used to study performance. As a whole the book highlights the powerful effects that experiencing music in performance can have on those who take part in it in any capacity.

***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.

***Distributed Creativity*** Eric F. Clarke, Mark Doffman, 2017 Creative practice in music, particularly in traditional concert culture, is commonly understood in terms of a rather stark division of labour between composer and performer. But this overlooks the distributed and interactive nature of the creative processes on which so much contemporary music depends. The incorporation of two features, improvisation and collaboration, into much contemporary music suggests that the received view of the relationship between composition and performance requires reassessment. Improvisation and

collaborative working practices blur the composition performance divide and in doing so provide important new perspectives on the forms of distributed creativity that play a central part in much contemporary music Distributed Creativity Collaboration and Improvisation in Contemporary Music explores the different ways in which collaboration and improvisation enable and constrain creative processes Thirteen chapters and twelve shorter Interventions offer a range of perspectives on distributed creativity in music on composer performer collaborations and on contemporary improvisation practices The chapters provide substantial discussions of a variety of conceptual frameworks and particular projects while the Interventions present more informal contributions from a variety of practitioners performers composers improvisers giving insights into the pleasures and perils of working creatively in collaborative and improvised ways *The Oxford Handbook of Musical Variation* Jeffrey Swinkin, 2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation **Playing with Something That Runs** Mark J. Butler, 2014-06-02 The most familiar format of electronic dance music is the DJ set Performed live with turntables headphones twelve inch vinyl records and a mixing board these performances are largely improvised evolving in response to the demands of a particular situation through interaction with a dancing audience In *Playing with Something that Runs* author Mark J Butler draws on extensive interviews with musicians in their studios to provide an in depth look at this fascinating and unique genre of popular music



## **The Practice Of Performance Studies In Musical Interpretation** Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**The Practice Of Performance Studies In Musical Interpretation**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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