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HOGER SESSIONS

THE
MUSICAL
EXPERIENCE
OF
COMPOSER,
PERFORMER,
LISTENER

ATHENEUM NEW YORK

The Musical Experience Of Composer Performer Listener

Roger Sessions

The Musical Experience Of Composer Performer Listener:

The Musical Experience of Composer, Performer, Listener Roger Sessions, 1950 "The" musical experience of The Musical Experience of Composer, Performer, Listener. (Six composer, performer, listener Roger Sessions, 1974 Lectures Delivered, in the Summer of 1949, at the Julliard School of Music, New York City.) [With Musical **Notes.1.** Roger Sessions.1950 Musical Experience of Composer, Performer, Listener Roger Sessions, 2015-03-08 One of America's foremost contemporary composers professor of music at the University of California Roger Sessions here discusses the musical experience of the composer the performer the listener He believes this experience to be shared on in which all three participants play vital roles and in this book he speaks especially to the listener Mr Sessions finds that the artist public relationships has been shifted to that of producer and consumer in big business But his reply to his own question about a threat to the future of music is both a challenge and an expression of hope A fascinating little book that will be read with pleasure by people at all levels of musical education Originally published in 1950 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Roger Sessions Frederik Prausnitz, 2002-08-22 For more than half of his long life composer Roger Sessions was a commanding figure on the American musical scene He enjoyed the solid respect of his peers and as a teacher of a generation of composers and author of compelling writings on his craft his influence on musical thought remains profound Yet even in his lifetime his music endured vastly disrespectful neglect He was a difficult composer Sessions was well aware of it In a New York Times article he wrote I have sometimes been told that my music is difficult for the listener There are those who consider this as praise those who consider it a reproach For my part I regard it as in itself neither one or the other it is the way the music comes the way it has to come The way Sessions s music had to come is a recurrent focus of this biography As the story is told often in the composer's own words the complex picture emerges of a remarkable man who gradually and not very willingly learned to accept his unexpected lot as a difficult composer Frederik Prausnitz an acquaintance of Sessions and conductor of his work combines personal and musical insights to present this fascinating portrait of an influential yet often overlooked modernist composer The Musical Experience Janet R. Barrett, Peter R. Webster, 2014-07-15 The Musical Experience proposes a new concept musical experience as the most effective framework for navigating the shifting terrain of educational policy as it is applied to music education The editors and contributors define musical experience as being characterized by the depth of affective and emotional responses that music generates The chapters map out the primary forms of musical engagement performing listening improvising and composing as activities which play a key role in

classroom teaching They also address the cultural scope of musical experience which calls for the consideration of time place beliefs and values to be placed upon musical activities. The Musical Experience discusses how music teachers can most effectively rely on means of musical communication to lead students toward the development and refinement of musical skills understandings and expression in educational settings This book serves to expand upon the dimensions of musical experience and provides from the forefront of the field an integrated yet panoramic view of the educational processes involved in music **Understanding the Musical Experience** F. Joseph Smith, 1989 The Improvisation of teaching and learning Musical Dialogue Bruce Ellis Benson, 2003-02-27 This book is an important contribution to the philosophy of music Bruce Benson's concern is the phenomenology of music making as an activity. He offers a radical thesis that it is improvisation that is primary in the moment of music making It will be a provocative read The Music between Us Kathleen Marie Higgins, 2020-03-04 Higgins love of music and cultural variety is evident throughout She writes in a relaxed accessible sophisticated style Highly recommended Choice From our first social bonding as infants to the funeral rites that mark our passing music plays an important role in our lives bringing us closer to one another In this book philosopher Kathleen Marie Higgins investigates this role examining the features of human perception that enable music s uncanny ability to provoke despite its myriad forms across continents and throughout centuries the sense of a shared human experience Drawing on disciplines such as philosophy psychology musicology linguistics and anthropology Higgins s richly researched study showcases the ways music is used in rituals education work and healing and as a source of security and perhaps most importantly joy By participating so integrally in such meaningful facets of society Higgins argues music situates itself as one of the most fundamental bridges between people a truly cross cultural form of communication that can create solidarity across political divides Moving beyond the well worn takes on music's universality. The Music between Us provides a new understanding of what it means to be musical and in turn human Those who like Higgins deeply love music actually know something about it have open minds and ears and are willing to look beyond the confines of Western aesthetics will find much to learn in The Music between Us Journal of Aesthetics and Art Criticism The Aesthetics of Music Roger Scruton, 1999 Now available in paperback this is perhaps the first comprehensive account of the nature and significance of music from the perspective of modern philosophy and the only treatment of the subject which is properly illustrated with music examples The book starts from the metaphysics of sound distinguishes sound from tone analyses rhythm melody and harmony and develops a novel account of music as the intentional object of an imaginative perception The argument explores the various dimensions of musical organization and musical meaning and shows exactly how and why music is an expressive medium The Aesthetics of Music explains and criticizes many fashionable theories in the philosophy and theory of music and mounts a case for the moral significance of music its place in our culture and the need for taste and discrimination in both performer and listener The various schools of musical analysis are subjected to a critical examination and recent criticism of

tonality as the foundation of musical order are rehearsed and rejected Scruton defends the objectivity of aesthetic values lays down principles of criticism and ends with an energetic critique of modern popular music On the Nature of Musical Experience Bennett Reimer, Jeffrey E. Wright, 1992 On the Nature of Musical Experience discusses the shared beliefs of twenty prominent aestheticians composers theorists and educators and identifies fourteen features of musical experience as The Art of Teaching Music Estelle R. Jorgensen, 2024-06-06 The Art of Teaching Music takes up widespread phenomenon important aspects of the art of music teaching ranging from organization to serving as conductor to dealing with the disconnect between the ideal of university teaching and the reality in the classroom Writing for both established teachers and instructors on the rise Estelle R Jorgensen opens a conversation about the life and work of the music teacher The author regards music teaching as interrelated with the rest of lived life and her themes encompass pedagogical skills as well as matters of character disposition value personality and musicality She reflects on musicianship and practical aspects of teaching while drawing on a broad base of theory research and personal experience Although grounded in the practical realities of music teaching Jorgensen urges music teachers to think and act artfully imaginatively hopefully and courageously toward creating a better world Music and Sonic Art John Dack, Mine Doğantan-Dack, 2019-01-10 This volume brings together practitioners and theorists of music and sonic art Contributions explore a wide range of historical artistic pedagogical and critical issues from multiple perspectives emphasizing the continuities and links along a broad spectrum of hearing and listening practices and art making that use sound The Self-Restorative Power of Music Frank M. Lachmann, 2021-10-18 This book explores how we can understand the place of music from a self psychological perspective by investigating three journeys the one we take when listening to music the literal journey of the author from Nazi Germany to the United States and the subjective round trip between the past and the present Drawing on the work of Heinz Kohut the author examines how music can provide us with a way to reconnect with a sense of self and how this can manifest in psychological and physical ways There is particular reference to the work of Richard Wagner Cole Porter and Richard Strauss and an examination of how their music enabled them in times of stress and crisis to restore and maintain a more positive sense of self Finally the book looks back at the author s own experiences of music and the place of music in the Jewish world With clinical excerpts personal narrative and sophisticated psychoanalytic insights this book will appeal to all psychoanalysts wanting to understand the place of music in shaping the psyche as well as music scholars wishing to gain a deeper appreciation of the psychology of music
In Vivo Gabor Csepregi, 2019-04-30 The course of human life punctuated by unexpected and transformative moments is never uniform What are the characteristics of such life defining moments what responses do they evoke and how do they transform the lives of those who experience them In Vivo explores foundational questions and pivotal moments of the human experience engagement with a foreign culture the decision to break free from unfortunate experiences a generous action undertaken in the context of an otherwise regular day in terms of their life

altering potential Through illustrative examples both real and fictional Csepregi reveals the primacy of personal feelings in shaping human life and demonstrates the formative power of spontaneity outside the traditional context of formal education These moments and particularly the way they disrupt ordinary temporal order Csepregi argues are the lived experiences of our vitality In an age marked by increasing anxiety about the homogenizing tendencies of contemporary life In Vivo is timely and revelatory Informed by a range of philosophical thinking and examples from art music and literature it illustrates opportunities for meaningful reflection that are available to everyone and urges the reader to engage with them

Developing an All-School Model for Elementary Integrative Music Learning Carol E. Reed-Jones, 2014-03 The purpose of this study was to investigate the potential for increasing informal music making in elementary school culture and create a model of such music making Precedence for this model can be found in the literature of ethnomusicology educational psychology and learning theory multicultural music education and cultural anthropology Literature from four distinct traditions and contexts of music making in integrative sociocultural contexts sub Saharan African ngoma and Community Music as manifested in New Orleans second lines old time music and dance and summer camp music making was parsed with a philosophical lens to determine and assess possible areas of intersection between these four participatory cultures and North American public school culture Each of these five areas was examined through a comprehensive review of literature to define their salient characteristics. These characteristics were sorted to determine commonalities between areas and the zones of intersection became the basis for a speculative model of integrative music learning featuring the inclusion of musical opportunities and interludes throughout the school day thus taking school music beyond the confines of the music room Instruction in music classes would still continue enhanced in this model by supplemental learning opportunities inspired by the informal learning of traditional world musics the participatory practice of New Orleans second line parades old time music and dance and summer camp music culture This model of integrative learning is also informed by current educational best practices such as child centered learning peer tutoring experiential learning and multicultural perspectives It acknowledges the diversity of traditions consulted while aiming for the unity in their seemingly disparate disciplines Five universal characteristics were uncovered in the search for areas of intersection between North American elementary school culture child culture ngoma music making and Community Music style music making in New Orleans old time music and dance and summer camp contexts a Song b play c informal learning as evidenced by oral tradition peer tutoring self learning d kinesthetic learning and e contextualized learning as evidenced in the sociocultural uses of music and situated learning This model strives for the enactment of school music as a vital and integral part of daily school culture Music and Society in Early Modern England Christopher Marsh, 2013-05-02 Comprehensive lavishly illustrated survey of English popular music during the early modern period Accompanied by specially commissioned recordings International Handbook of Research in Arts Education Liora Bresler, 2007-03-05 Providing a distillation of knowledge in the various disciplines of arts education

dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research **The ^AOxford Handbook of Sound and Imagination, Volume 1** Mark Grimshaw-Aagaard,Mads Walther-Hansen,Martin Knakkergaard,2019-07-26 In this two volume Handbook contributors address the tendency to discuss musical imagination through terms like compositional creativity or performance technique correcting the current bias towards visual imagination Mark Grimshaw,Mark Grimshaw-Aagaard,Mads Hansen,Martin Knakkergaard,2019 In this two volume Handbook contributors address the tendency to discuss musical imagination through terms like compositional creativity or performance technique correcting the current bias towards visual imagination to instead highlight the many forms of sonic and musical imagination

Reviewing The Musical Experience Of Composer Performer Listener: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**The Musical Experience Of Composer Performer Listener**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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