



Studies Of Music Performance

**Dorottya Fabian, Renee
Timmers, Emery Schubert**



Studies Of Music Performance:

Musical Performance Guerino Mazzola, 2010-11-16 This book is a first sketch of what the overall field of performance could look like as a modern scientific field but not its stylistically differentiated practice pedagogy and history Musical performance is the most complex field of music It comprises the study of a composition's expression in terms of analysis emotion and gesture and then its transformation into embodied reality turning formulaic facts into dramatic movements of human cognition Combining these components in a creative way is a sophisticated mix of knowledge and mastery which more resembles the cooking of a delicate recipe than a rational procedure This book is the first one aiming at such comprehensive coverage of the topic and it does so also as a university text book We include musicological and philosophical aspects as well as empirical performance research Presenting analytical tools and case studies turns this project into a demanding enterprise in construction and experimental setups of performances especially those generated by the music software Rubato We are happy that this book was written following a course for performance students at the School of Music of the University of Minnesota Their education should not be restricted to the canonical practice They must know the rationale for their performance It is not sufficient to learn performance with the old fashioned imitation model of the teacher's antetype this cannot be an exclusive tool since it dramatically lacks the poetical precision asked for by Adorno's and Benjamin's micrologic Without such alternatives to intuitive imitation performance risks being disconnected from the audience The ^AScience and Psychology of Music Performance Richard Parncutt, Gary McPherson, 2002-04-18 Music educators and practicing musicians have failed to benefit as much as they could from the past two decades of music psychology research In this volume Parncutt and McPherson propose to improve the situation by describing new approaches informed by recent psychological research to teaching music learning music and making music at all educational levels The volume's twenty one articles cover the broad issues of the developing musician subskills of musical performance and instruments and ensembles

The Practice of Performance John Rink, 1995 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 **Advanced Musical Performance: Investigations in Higher Education Learning** Ioulia Papageorgi, Graham Welch, 2015-02-28 To reach the highest standards of instrumental performance several years of sustained and focused learning are required This requires perseverance commitment and opportunities to learn and

practise often in a collective musical environment This book brings together a wide range of enlightening current psychological and educational research to offer deeper insights into the mosaic of factors and related experiences that combine to nurture and sometimes hinder advanced musical performance Each of the book's four sections focus on one aspect of music performance and learning musics in higher education and beyond musical journeys and educational reflections performance learning and developing expertise and professionalism Although each chapter within its home section offers a particular focus there is an underlying conception across all the book's contents of the achievability of advanced musical performance and of the important nurturing role that higher education can play particularly if policy and practice are evidence based and draw on the latest international research findings The narrative offers an insight into the world of advanced musicians detailing their learning journeys and the processes involved in their quest for the development of expertise and professionalism It is the first book of its kind to consider performance learning in higher education across a variety of musical genres including classical jazz popular and folk musics The editors have invited an international community of leading scholars and performance practitioners to contribute to this publication which draws on meticulous research and critical practice This collection is an essential resource for all musicians educators researchers and policy makers who share our interest in promoting the development of advanced performance skills and professionalism

Highlights in Performance Science: Music Performance Anxiety Oscar Casanova, Michiko Yoshie, Patrick Gomez, Katarina Habe, 2023-12-19 [VIEW BOOK DETAILS](#) We are pleased to introduce the collection *Frontiers in Psychology Highlights in Performance Science Music Performance Anxiety* Music performance anxiety MPA has been defined as the experience of marked and persistent anxious apprehension related to musical performance For musicians performing in public is a demanding activity and the MPA can cause potential debilitating effects on their career and health regardless of age gender experience practicing time and music genre A greater understanding of the predicting factors of MPA has implications not only for theories of MPA but also for its prevention and management and more broadly for teaching and learning This collection will welcome and showcase a selection of articles about Music Performance Anxiety MPA authored by leaders in the field The work presented here highlights the broad diversity of research performed across the Performance Science field and aims to put a spotlight on the main areas of interest This collection aims to further support Frontiers strong community by shining a spotlight on our authors highly impactful research Performing Music Research Aaron Williamon, Jane Ginsborg, Rosie Perkins, George Waddell, 2021 What is it that drives people to undertake music research Such interest frequently grows from on the ground experiences as learners performers facilitators composers arts administrators and educators It can emerge for example from music teachers trying out new teaching methods performers wishing to know more about how to improvise effectively educators pursuing the most effective ways to structure music curricula musicians aiming to explain why their music enhances wellbeing among different groups of people and orchestral managers seeking to

promote and protect the health of their players At the heart of all of these enquiries lies a question of some sort and it is these research questions that determine the direction of the research to be undertaken Performing Music Research is a comprehensive guide to planning conducting analyzing and communicating research in music performance The book examines the approaches and strategies that underpin research in music education psychology and performance science It reviews the knowledge and skills needed to critique existing studies in these fields and to design and carry out new investigations Perspectives on qualitative quantitative and multistrategy methodologies are highlighted across the book in ways that help aspiring researchers bring precision to their research questions select methods that are appropriate for addressing their questions and apply those methods systematically and rigorously Each chapter contains a study guide comprising a chapter summary a list of keywords and suggestions for further discussion and the book concludes with a resources section including a glossary and supplementary material to support advanced statistical analysis The book's companion website provides information designed to facilitate access to original research and to test knowledge and understanding

Individuality in music performance Bruno Gingras, 2014-10-22 Humans are remarkably adept at identifying individuals on the basis of their facial features or other traits such as gait or vocal timbre Besides voice another auditory medium capable of carrying identity information is music Indeed certain famous musicians such as John Coltrane or Sonny Rollins need only to play a few notes to be unequivocally recognized Along with emotion and structural cues artistic individuality seems to be a key element communicated in music performance Yet the means by which individuality is expressed in performance as well as the cognitive processes employed by listeners to perceive identity cues remain poorly elucidated Other pertinent issues including the connection between a performer's technical competence and ability to convey a specific musical identity as well as potential links between individuality and career defining outcomes such as critical recognition and aesthetic appraisal warrant further exploration Quantitative approaches to the study of music performance have benefited greatly from MIDI technology and the application of computational methods leading to the flourishing of empirical music performance research over the last few decades More recently neuroimaging techniques have provided valuable insights into the neural mechanisms involved in the cognitive processes of performing music Nevertheless this field continues to benefit greatly from qualitative approaches given that the communication of affect and identity cues in music performance leads to a rich subjectivity of impressions that must be accounted for in order to lead to a greater understanding of this multifaceted phenomenon The aim of this Research Topic is to provide a forum for interdisciplinary research broadly related to the expression and perception of individuality in music performance Research methodology includes behavioral psychophysiological and neuroimaging techniques Both quantitative and qualitative approaches are presented The scope of this Research Topic includes laboratory studies as well as studies in real life performance settings and longitudinal studies on performers

Studies in Music, 1973 **Investigating Musical Performance** Gianmario Borio, Giovanni

Giuriati, Alessandro Cecchi, Marco Lutz, 2020-05-21 Investigating Musical Performance considers the wide range of perspectives on musical performance made tangible by the cross disciplinary studies of the last decades and encourages a comparison and revision of theoretical and analytical paradigms The chapters present different approaches to this multi layered phenomenon including the results of significant research projects The complex nature of musical performance is revealed within each section which either suggests aspects of dialogue and contiguity or discusses divergences between theoretical models and perspectives Part I elaborates on the history current trends and crucial aspects of the study of musical performance Part II is devoted to the development of theoretical models highlighting sharply distinguished positions Part III explores the relationship between sign and sound in score based performances finally the focus of Part IV centres on gesture considered within different traditions of musicmaking Three extra chapters by the editors complement Parts I and III and can be accessed via the online Routledge Music Research Portal The volume shows actual and possible connections between topics problems analytical methods and theories thereby reflecting the wealth of stimuli offered by research on the musical cultures of our times

Experience and Meaning in Music Performance Martin Clayton, Byron Dueck, Laura Leante, 2013 This book explores how the immediate experience of musical sound relates to processes of meaning construction and discursive mediation A unique multi authored work that both draws on and contributes to current debates in ethnomusicology musicology psychology and cognitive science it presents a novel and productive view of how cultural practice relates to the experience and meaning of musical performance

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 Oxford Handbook of Music Performance Gary McPherson, 2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket

The Topos of Music II: Performance Guerino Mazzola, 2018-03-28 This is the second volume of the second edition of the now classic book The Topos of Music The author explains his theory of musical performance developed in the language of differential geometry introducing performance vector fields that generalize tempo and intonation The author also shows how Rubato a software platform for composition analysis and performance allows an experimental evaluation of principles of expressive performance

theories **Expressiveness in music performance** Dorottya Fabian, Renee Timmers, Emery Schubert, 2014-07-03 What does it mean to be expressive in music performance across diverse historical and cultural domains What are the means at the disposal of a performer in various time periods and musical practice conventions What are the conceptualisations of expression and the roles of performers that shape expressive performance This book brings together research from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to these questions about the meaning means and contextualisation of expressive performance in music The contributors to this book explore expressiveness in music performance in four interlinked parts Starting with the philosophical and historical underpinnings crucially relevant for Western classical musical performance it then reaches out to cross cultural issues and finally focuses the attention on various specific problems including the teaching of expressive music performance skills The overviews provide a focussed and comprehensive account of the current state of research as well as new developments and a prospective of future directions This is a valuable new book for those in the fields of music music psychology and music education 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 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 **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 *Vall e 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 Update: Applications of Research in Music Education ,1992

Musicians in the Making John Scott Rink, Helena Gaunt, Aaron Williamson, 2017 Musicians are continually in the making tapping into their own creative resources while deriving inspiration from teachers friends family members and listeners Amateur and professional performers alike tend not to follow fixed routes in developing a creative voice instead their artistic journeys are personal often without foreseeable goals The imperative to assess and reassess one's musical knowledge understanding and aspirations is nevertheless a central feature of life as a performer *Musicians in the Making* explores the creative development of musicians in both formal and informal learning contexts It promotes a novel view of creativity emphasizing its location within creative processes rather than understanding it as an innate quality It argues that such processes may be learned and refined and furthermore that collaboration and interaction within group contexts carry significant potential to inform and catalyze creative experiences and outcomes The book also traces and models the ways in which creative processes evolve over time Performers music teachers and researchers will find the rich body of material assembled here engaging and enlightening The book's three parts focus in turn on Creative learning in context Creative processes and Creative dialogue and reflection In addition to sixteen extended chapters written by leading experts in the field the volume includes ten Insights by internationally prominent performers performance teachers and others Practical aids include abstracts and lists of keywords at the start of each chapter which provide useful overviews and guidance on content Topics addressed by individual authors include intrapersonal and interpersonal dynamics performance experience practice and rehearsal self regulated performing improvisation self reflection expression interactions between performers and audiences assessment and the role of academic study in performers development **Sound - Perception -**

Performance Rolf Bader, 2013-05-23 Musical Performance covers many aspects like Musical Acoustics Music Psychology or motor and prosodic actions It deals with basic concepts of the origin of music and its evolution ranges over neurocognitive foundations and covers computational technological or simulation solutions This volume gives an overview about current research in the foundation of musical performance studies on all these levels Recent concepts of synchronized systems evolutionary concepts basic understanding of performance as Gestalt patterns theories of choice as performance goals or historical aspects are covered The neurocognitive basis of motor action in terms of music musical syntax as well as therapeutic aspects are discussed State of the art applications in performance realizations like virtual room acoustics virtual

musicians new concepts of real time physical modeling using complex performance data as input or sensor and gesture studies with soft and hardware solutions are presented So although the field is still much larger this volume presents current trends in terms of understanding implementing and perceiving performance **The Musical Herald** ,1896

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