

NICHOLAS COOK

A painting of two men. On the left, a man with a beard and dark hair is playing a violin. On the right, an older man with a mustache and balding head is looking towards the violinist. The background is dark and textured.

*Beyond
the Score*

MUSIC AS PERFORMANCE

Beyond The Score Music As Performance

**Elaine Chew, Gerard Assayag, Jordan B
L Smith**

Beyond The Score Music As Performance:

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 *Beyond the Score*

Nicholas Cook, Professor of Music and Dean of Arts Nicholas Cook, 2015 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 produced 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

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Beethoven 1806 Mark Ferraguto, 2019 Beethoven 1806 examines a banner year in the creative life of Ludwig van Beethoven Drawing on theories of mediation and a wealth of primary sources it explores the specific contexts in which the music of this year was conceived composed and heard

Mathemusical Conversations: Mathematics And Computation In Music Performance And Composition Elaine Chew, Gerard Assayag, Jordan B L Smith, 2016-07-21 Mathemusical Conversations celebrates the understanding of music through mathematics and the appreciation of mathematics through music This volume is a compilation of the invited talks given at the Mathemusical Conversations workshop that took place in Singapore from 13-15 February 2015 organized by Elaine Chew in partnership with Gerard Assayag for the scientific program and with Bernard Lanskey for the artistic program The contributors are world experts and leading scholars writing on the intersection of music and mathematics They also focus on performance and composition two topics which are foundational both to the understanding of human creativity and to the creation of tomorrow's music technologies This book is essential reading for researchers in both music and mathematics It will also appeal more broadly to scholars students musicians and anyone interested in new perspectives on the intimate relationship between these two universal human activities

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 **Musical Practice as a Form of Life** Eva-Maria Houben, 2019-09-13

How is musical practice connected with everyday life Eva Maria Houben shows that performing music as an activity indeed as playing is a meaningful shift from an approach based on structural analysis Musical practice Eva Maria Houben contends can be understood as open and never finished Such an emphasis on repetition offers freedom from perfection productivity and purpose thus allowing meaning to unfold in specific situations places and relationships Musical practice can become a form of life and a reality in its own right The study includes musical examples from the 17th 18th 19th and 20th centuries as well as contemporary music **Making It Up Together** Leslie A. Tilley, 2020-04-03

Most studies of musical improvisation focus on individual musicians But that is not the whole story From jazz to flamenco Shona mbira to Javanese gamelan improvised practices thrive on group creativity relying on the close interaction of multiple simultaneously improvising performers In Making It Up Together Leslie A Tilley explores the practice of collective musical improvisation cross culturally making a case for placing collectivity at the center of improvisation discourse and advocating ethnographically informed music analysis as a powerful tool for investigating improvisational processes Through two contrasting Balinese case studies of the reyong gong chime's melodic norot practice and the interlocking drumming tradition kendang arja Tilley proposes and tests analytical frameworks for examining collectively improvised performance At the micro level Tilley's analyses offer insight into the note by note decisions of improvising performers at the macro level they illuminate larger musical discursive structural and cultural factors shaping those decisions This multi-tiered inquiry reveals that unpacking how performers play and imagine as a collective is crucial to understanding improvisation and demonstrates how music analysis can elucidate these complex musical and interactional relationships Highlighting connections with diverse genres from various music cultures Tilley's examinations of collective improvisation also suggest rich potential for cross-genre exploration The surrounding discussions point to larger theories of communication and interaction creativity and cognition that will be of interest to a range of readers from ethnomusicologists and music theorists to cognitive psychologists jazz studies scholars and improvising performers Setting new parameters for the study of improvisation Making It Up Together opens up fresh possibilities for understanding the creative process in music and beyond **Singers, Scores and Sounds** Ellen Hooper, 2022-12-30

This book develops ways of discussing musical practices to articulate a new approach to understanding connections between recordings singers and singing Centred around materials from the mid twentieth century this book focuses on a time when composers and performers were questioning the idea of authorship within their musical practice Materials drawn upon include recordings scores archival content visual art interviews and liner notes to develop a rich conception of practices of performance Analysis of performances include

recordings of singers such as Cathy Berberian Linda Hirst Lor Lixenberg Angelika Luz and Meredith Monk Compositions by Cathy Berberian Luciano Berio John Cage and Manuel De Falla are considered The book utilizes these sources to examine the collective way in which singers and composers form practices as multiple transforming emergent and not hierarchical The book articulates with a detailed close consideration of specific instances in recordings and scores a relational understanding of performance This book will be useful reading for students and scholars of music analysis musicology performance practice and twentieth century vocal music *Collaborative and Distributed Processes in Contemporary Music-Making* Richard Glover, Lauren Redhead, 2020-04-09 This volume represents the second proceedings of the Royal Musical Association's RMA Music and as Process Study Group It is not surprising that a large number of the contributors to the Music and as Process Study Group are active practitioners in the performance and composition of contemporary music The collaborations documented here represent the bringing together of disciplines joint work between practitioners who contribute their own specific areas of expertise to a composite creative activity and work that crosses disciplines in order to make a critical comment in each of them In this collection these three types of collaborative work describe an increasing amount of contemporary music practice In addition to the increasing involvement of practice in research the understanding and prevalence of practice methodologies in the form of practice research has also increased in musicology This volume reflects these concerns through contributions from authors who are all active practitioners in their respective fields of music performance composition improvisation and conducting The diversity of these contributions shows the variety of processes and practices that are currently being undertaken by proponents of the field of contemporary music These essays provide a snapshot of the current collaborative and distributed processes that are employed by today's contemporary music practitioners The chapters contained in this volume reveal the varied nature of the approaches to creativity in music making and the ways that these are distributed across its practitioners during each stage of the development of musical works

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Table of Contents Beyond The Score Music As Performance

1. Understanding the eBook Beyond The Score Music As Performance
 - The Rise of Digital Reading Beyond The Score Music As Performance
 - Advantages of eBooks Over Traditional Books
2. Identifying Beyond The Score Music As Performance
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Beyond The Score Music As Performance
 - User-Friendly Interface
4. Exploring eBook Recommendations from Beyond The Score Music As Performance
 - Personalized Recommendations
 - Beyond The Score Music As Performance User Reviews and Ratings
 - Beyond The Score Music As Performance and Bestseller Lists
5. Accessing Beyond The Score Music As Performance Free and Paid eBooks

- Beyond The Score Music As Performance Public Domain eBooks
- Beyond The Score Music As Performance eBook Subscription Services
- Beyond The Score Music As Performance Budget-Friendly Options
- 6. Navigating Beyond The Score Music As Performance eBook Formats
 - ePub, PDF, MOBI, and More
 - Beyond The Score Music As Performance Compatibility with Devices
 - Beyond The Score Music As Performance Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Beyond The Score Music As Performance
 - Highlighting and Note-Taking Beyond The Score Music As Performance
 - Interactive Elements Beyond The Score Music As Performance
- 8. Staying Engaged with Beyond The Score Music As Performance
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Beyond The Score Music As Performance
- 9. Balancing eBooks and Physical Books Beyond The Score Music As Performance
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Beyond The Score Music As Performance
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Beyond The Score Music As Performance
 - Setting Reading Goals Beyond The Score Music As Performance
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Beyond The Score Music As Performance
 - Fact-Checking eBook Content of Beyond The Score Music As Performance
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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