

The background of the book cover is a painting. It depicts two men in a dark, intimate setting. On the left, a man with dark hair and a mustache is shown in profile, playing a violin. He is wearing a dark suit with a white shirt and a dark tie. On the right, an older man with a white mustache and receding hair is looking towards the violinist. He is also wearing a dark suit. The painting has a soft, painterly quality with visible brushstrokes. The overall color palette is dark, with browns, blacks, and some highlights on the faces and clothing.

NICHOLAS COOK

*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, 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

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

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

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 Performance Analysis Madalena Soveral, Sara Zurletti, 2018-12-10 This collection of essays highlights different questions concerning music theory interpretation and performance Organized into four chapters the first section looks into interpretation from a hermeneutic perspective whereas the second analyses the application of this knowledge in musical practice The discussion turns in the third part to a new field of music theory broadly labelled as performance studies Focused on physical and psychological events this section broaches fundamental issues such as gesture bodily movement expression emotion a whole set of processes that act within the framework of performance The final section addresses the artistic practices in the 21st century across present day cultural contexts Proposing a space for reflection in which one tries to imagine the relation between the scientific field and the interpretative process this volume reflects the central issues of research in performance analysis establishing connections between different disciplines methodologies and research trends It will be of essential interest to researchers musicians and performers and music students **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.

Music, Dance, and Drama in Early Modern English Schools Amanda Eubanks Winkler, 2020-06-04. The first book to systematically analyze the role the performing arts played in English schools after the Reformation.

The Matter of Song in Early Modern England Katherine Rebecca Larson, 2019. This volume treats early modern song as a musical and embodied practice and considers the implications of reading song not just as lyric text but as a musical phenomenon that is the product of the singing body. It draws on a variety of genres from theatre to psalm translations, sonnets and lyrics and household drama to courtly masques.

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.

Re-Reading the Beethoven Violin Sonatas Daniel Tong, 2025-04-08. New readings of the ten Beethoven sonatas for piano and violin embracing both the performer's interpretation and the analyst's rigour. This book provides new readings of the ten Beethoven sonatas for piano and violin, many of which have been given surprisingly little attention by scholars to date. This may be because nine of the sonatas are relatively early works written between 1797-1803, with only the final sonata, Op. 96, 1812, standing apart. However, within these ten works, Beethoven demonstrates numerous aspects of his musical personality and compositional style. The analyses in this book engage with postmodern concerns such as hermeneutics, intertextuality, gender, humour, narratology and human interest, revealing characteristics within these sonatas that have been slow to come to light. Here are examples of the Beethovenian narrative that do not always encapsulate heroic struggle and triumph. In many of the sonatas, we find a witty, smiling composer at odds with the growling Beethoven iconography. Works within the violin sonata cycle interrogate the hypermasculine Beethoven trope before the last sonata is explored via a host of intertextual relationships with a body of early Romantic repertoire that emerged after Beethoven's

death Embracing both the performer's interpretation and the analyst's rigour or vice versa this work offers methodologies for performer's analysis whilst acknowledging that both disciplines are essential to any project that seeks to address the nature of music as it is experienced in time Early Music in the 21st Century Mimi Mitchell, 2024-09-18 This collection about the

early music movement will appeal to performers teachers academics instrument makers amateur musicians and music lovers With chapters about new ways to study teach perform and listen to early music there is something to appeal to everyone The diverse group of authors from young to established voices who live across the globe offer positive diverse exciting and challenging points of view about how the early music movement can go forward into the future **Early Sound**

Recordings Eva Moreda Rodriguez, Inja Stanović, 2023-02-28 The use of historical recordings as primary sources is relatively well established in both musicology and performance studies and has demonstrated how early recording technologies transformed the ways in which musicians and audiences engaged with music This edited volume offers a timely snapshot of a wide range of contemporary research in the area of performance practice and performance histories inviting readers to consider the wide range of research methods that are used in this ever expanding area of scholarship The volume brings together a diverse team of researchers who all use early recordings as their primary source to research performance in its broadest sense in a wide range of repertoires within and on the margins of the classical canon from the analysis of specific performing practices and parameters in certain repertoires to broader contextual issues that call attention to the relationship between recorded performance and topics such as analysis notation and composition Including a range of accessible music examples which allow readers to experience the music under discussion this book is designed to engage with academic and non academic readers alike being an ideal research aid for students scholars and performers as well as an interesting read for early sound recording enthusiasts **The Routledge Reader on the Sociology of Music** John Shepherd, Kyle

Devine, 2015-03-24 The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music Interest in music sociology has increased dramatically over the past decade yet there is no anthology of essential and introductory readings The volume includes a comprehensive survey of the field's history current state and future research directions It offers six source readings thirteen popular contemporary essays and sixteen fresh new contributions along with an extended Introduction by the editors The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists whether researchers teachers or students *The Cambridge*

Companion to Rhythm Russell Hartenberger, Ryan McClelland, 2020-09-24 An exploration of rhythm and the richness of musical time from the perspective of performers composers analysts and listeners *The Routledge Companion to Music, Autoethnography, and Reflexivity* Peter Gouzouasis, Christopher Wiley, 2024-12-18 The Routledge Companion to Music Autoethnography and Reflexivity represents a substantial contribution to the field of writing self reflexively about an

individual's practice within music studies In seven sections 22 original chapters by a diverse set of contributors consider writing about personal activities from the points of view of performance composition musicology and pedagogy drawing on a range of traditions from Western art music to popular music to ethnomusicology A robust critical framework is presented with coverage of historical and critical perspectives different methodologies and their ascendancy within the academy leading debates issues and approaches future directions The Companion cultivates new modes of engagement in music research enabling scholars and practitioners at all levels to identify and articulate their relationship to the wider sociocultural contexts in which they operate

The Normativity of Musical Works: A Philosophical Inquiry Alessandro Arbo, 2021-05-25 What do we mean when we talk about the identity of a musical work and what does such an identity involve What in fact are the properties that make it something worth protecting and preserving These issues are not only of legal relevance they are central to a philosophical discipline that has seen considerable advances over the last few decades musical ontology Taking into account its main theoretical models this essay argues that an understanding of the ontological status of musical works should acknowledge the irreducible ambivalence of music as an art of the trace and as a performative art It advocates a theory of the musical work as a social object and more specifically as a sound artefact that functions aesthetically and which is based on a trace informed by a normative value Such a normativity is further explored in relation to three primary ways of conceiving and fixing the trace orality notation and phonography

The Oxford Handbook of Time in Music Mark Doffman, Emily Payne, Toby Young, 2021-12-31 Offers insightful from a range of disciplines across the globe Focus on contemporary music and music making Highlights philosophical psychological and socio cultural perspectives on musical time Book jacket

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

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 Through the Looking Glass Richard H. Brown, 2019 *Through the Looking Glass* examines John Cage's interactions and collaborations with avant garde and experimental filmmakers and in turn seeks out the implications of the audiovisual experience for the overall aesthetic surrounding Cage's career As the commercially dominant media form in the twentieth century cinema transformed the way listeners were introduced to and consumed music Cage's quest to redefine music intentionality and expression reflect the similar transformation of music within the larger audiovisual experience of sound film This volume examines key moments in Cage's career where cinema either informed or transformed his position on the nature of sound music expression and the ontology of the musical artwork The examples point to moments of rupture within Cage's own consideration of the musical artwork pointing to newfound collision points that have a significant and heretofore unacknowledged role in Cage's notions of the audiovisual experience and the medium specific ontology of a work of art

Unveiling the Magic of Words: A Overview of "**Beyond The Score Music As Performance**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Beyond The Score Music As Performance**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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