



In Concert Performance

Gary McPherson



In Concert Performance:

In Concert Philip Auslander, 2021-01-04 The conventional way of understanding what musicians do as performers is to treat them as producers of sound some even argue that it is unnecessary to see musicians in performance as long as one can hear them But musical performance counters Philip Auslander is also a social interaction between musicians and their audiences appealing as much to the eye as to the ear In *In Concert Performing Musical Persona* he addresses not only the visual means by which musicians engage their audiences through costume and physical gesture but also spectacular aspects of performance such as light shows Although musicians do not usually enact fictional characters on stage they nevertheless present themselves to audiences in ways specific to the performance situation Auslander's term to denote the musician's presence before the audience is musical persona While presence of a musical persona may be most obvious within rock and pop music the book's analysis extends to classical music jazz blues country electronic music laptop performance and music made with experimental digital interfaces The eclectic group of performers discussed include the Beatles Miles Davis Keith Urban Lady Gaga Nicki Minaj Frank Zappa B B King Jefferson Airplane Virgil Fox Keith Jarrett Glenn Gould and Laurie Anderson

Rock Concert Performance from ABBA to ZZ Top Peter Smith, 2022-01-05 This book presents an analysis of 100 rock concert performances and attempts to answer the question What makes a truly great rock performance Author Peter Smith an experienced concert goer delves into his own recollections of experiencing rock performances over the last 50 years and with the support of his daughter Laura Smith analyzes 100 selected performances covering the themes of icons persona energy fandom venues communities politics art rock authenticity and maturity The approach taken is based upon qualitative analysis reflection and autoethnography The selected performances cover a range of diverse acts such as the Rolling Stones ABBA Sex Pistols Barbara Streisand David Bowie and the like

Music and Image in Concert Meghan Stevens, 2009 In *Music and Image in Concert* composer graphic designer and writer Meghan Stevens explores the implications to music when images are presented in music concerts But how do artistic directors ensure that listeners aren't more engaged by the images than the music Stevens presents a number of concepts that aim to maintain musical salience over added image in the instrumental music concert This is to avoid the situation that occurs in film where the music is backgrounded and often not heard or not remembered These concepts cover a range of music image characteristics including narrative synchronisation rhythm tempo meaning emotion structure genre integration interpretation voice and text As there is little research in this new field these original concepts draw on a number of other disciplines including film music video multimedia cognitive psychology psychomusicology education and music philosophy This book provides a practical approach for adding image to the music concert

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.

Artistic Practice as Research in Music: Theory, Criticism, Practice Mine Dogantan-Dack, 2016-03-03. Artistic Practice as Research in Music: Theory, Criticism, Practice brings together internationally renowned scholars and practitioners to explore the cultural, institutional, theoretical, methodological, epistemological, ethical and practical aspects and implications of the rapidly evolving area of artistic research in music. Through various theoretical positions and case studies and by establishing robust connections between theoretical debates and concrete examples of artistic research projects, the authors discuss the conditions under which artistic practice becomes a research activity, how practice-led research is understood in conservatoire settings, issues of assessment in relation to musical performance as research, methodological possibilities open to music practitioners entering academic environments as researchers, the role of technology in processes of musical composition as research, the role and value of performerly knowledge in music analytical enquiry, issues in relation to live performance as a research method, artistic collaboration and improvisation as research tools, interdisciplinary concerns of the artist-researcher and the relationship between the affordances of a musical instrument and artistic research in musical performance. Readers will come away from the book with fresh insights about the theoretical, critical and practical work being done by experts in this exciting new field of enquiry.

Documentation, Disappearance and the Representation of Live Performance M. Reason, 2006-09-22. The documentation of practice is one of the principle concerns of performance studies. Focusing on contemporary performance practice and with emphasis on the transformative impact of video photography and writing, this book explores the ideological, practical and representational implications of knowing performance through its documentations.

Expressiveness in Music Performance Dorottya Fabian, Renee Timmers, Emery Schubert, 2014. This book brings together researchers from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to questions about the meaning, means and contextualisation of expressive performance in music.

In Concert Performance Nikolai Dezhnev, 2012-04-18. In Concert Performance has earned Nikolai Dezhnev praise and international success that is unrivaled by any other contemporary Russian writer. A bestseller in Russia, it brings us with wit and insight into Russia's distressful past and perhaps equally distressful present while telling a brilliant love story that

surpasses time and space Lukary is a fallen angel sent back to earth to atone for his past In the form of a domovoi a good domestic spirit of Russian folklore he is sent to inhabit the apartment of an old Bolshevik woman who dies almost immediately At the old woman s funeral in the disguise of a dashing middle aged gentleman he encounters her niece Anna and falls madly in love with her interrupting the successful course of his penance Forced to choose between his journey to higher lucidity and earthly love he chooses the latter Fortunately for Lukary Anna and her husband a conceited no nonsense Russian physicist move into the deceased aunt s former home where Lukary proceeds to wreak supernatural havoc upon their daily lives in his effort to simultaneously woo Anna and badger her into ending her marriage Unfortunately for Lukary a demon sent to watch over him on earth has begun to conspire against him with Anna s husband And soon the havoc spreads far beyond the confines of a simple Moscow apartment In Concert Performance travels from contemporary Moscow to the times of the Spanish Inquisition and back again hitting more than a few points in between It is a fantastic tale a truly unique novel that is part romantic fantasy part meditation on love and time and part historical satire echoing the mixture of genres and stylistic sophistication of its only worthy comparison Mikhail Bulgakov s masterpiece The Master and Margarita

Teaching Music Performance in Higher Education Helen Julia Minors, Stefan Östersjö, Gilvano Dalagna, Jorge Salgado Correia, 2024-05-27 Higher Music Performance Education as taught and learned in universities and conservatoires in Europe is undergoing transformation Since the nineteenth century the master apprentice pedagogical model has dominated creating a learning environment that emphasises the development of technical skills rather than critical and creative faculties This book contributes to the renewal of this field by being the first to address the potential of artistic research in developing student centred approaches and greater student autonomy This potential is demonstrated in chapters illustrating artistic research projects that are embedded within higher music education courses across Europe with examples ranging from instrumental tuition and ensemble work to the development of professional employability skills and inclusive practices Bringing together diverse and experienced voices working within Higher Music Education but often also as professional performers this edited collection pairs critical reflection with artistic insight to present new approaches to curricula for teaching interpretation and performance It calls for greater collaboration between Higher Education and professional music institutions to create closer bonds with music industries and thereby improve students career opportunities Teaching Music Performance in Higher Education will appeal to scholars performers teachers but also students whose interests centre on innovative practices in conservatoires and music departments

Teaching and Evaluating Music Performance at University John Encarnacao, Diana Blom, 2020-04-28 Fresh perspectives on teaching and evaluating music performance in higher education are offered in this book One to one pedagogy and Western art music once default positions of instrumental teaching are giving way to a range of approaches that seek to engage with the challenges of the music industry and higher education sector funding models of the twenty first century Many of these approaches formal informal semi autonomous

notated using improvisation or aleatory principles incorporating new technology are discussed here Chapters also consider the evolution of the student play as a medium for learning reflective essay writing multimodal performance interactivity and assessment criteria The contributors to this edited volume are lecturer practitioners choristers instrumentalists producers and technologists who ground their research in real life situations The perspectives extend to the challenges of professional development programs and in several chapters incorporate the experiences of students Grounded in the latest music education research the book surveys a contemporary landscape where all types of musical expression are valued not just those of the conservatory model of decades past This volume will provide ideas and spark debate for anyone teaching and evaluating music performance in higher education

The Oxford Handbook of Music Performance Gary McPherson, 2022 The two volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians educators and scholars currently available It is aimed primarily for practicing musicians particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development educators with a specific interest or expertise in music psychology who will wish to apply the concepts and techniques surveyed in their own teaching undergraduate and postgraduate students who understand the potential of music psychology for informing music education and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators

The Science & Psychology of Music Performance Richard Parncutt, Gary McPherson, 2002 What type of practice makes a musician perfect What sort of child is most likely to succeed on a musical instrument What practice strategies yield the fastest improvement in skills such as sight reading memorization and intonation Scientific and psychological research can offer answers to these and other questions that musicians face every day In *The Science and Psychology of Music Performance* Richard Parncutt and Gary McPherson assemble relevant current research findings and make them accessible to musicians and music educators This book describes new approaches to teaching music learning music and making music at all educational and skill levels Each chapter represents the collaboration between a music researcher usually a music psychologist and a performer or music educator This combination of expertise results in excellent practical advice Readers will learn for example that they are in the majority 57% if they experience rapid heartbeat before performances the chapter devoted to performance anxiety will help them decide whether beta blocker medication hypnotherapy or the Alexander Technique of relaxation might alleviate their stage fright Another chapter outlines a step by step method for introducing children to musical notation firmly based on research in cognitive development Altogether the 21 chapters cover the personal environmental and acoustical influences that shape the learning and performance of music

[The Oxford Handbook of Music Performance, Volume 1](#) Gary McPherson, 2021-12-24 The two volume Oxford Handbook of Music Performance provides a resource that musicians scholars and educators will use as the

most important and authoritative overview of work within the areas of music psychology and performance science The 80 experts from 13 countries who prepared the 53 chapters in this handbook are leaders in the fields of music psychology performance science musicology psychology education and music education Chapters in the Handbook provide a broad coverage of the area with considerable expansion of the topics that are normally covered in a resource of this type Designed around eight distinct sections Development and Learning Proficiencies Performance Practices Psychology Enhancements Health Wellbeing Science and Innovations the range and scope of The Oxford Handbook of Music Performance is much wider than other publications through the inclusion of chapters from related disciplines such as performance science e g optimizing performance mental techniques talent development in non music areas and education e g human development motivation learning and teaching styles as well as the attention given to emerging critical issues in the field e g wellbeing technology gender diversity inclusion identity resilience and buoyancy diseases and physical and mental disabilities Within each chapter authors have selected what they consider to be the most important scientific and artistic material relevant to their topic They begin their chapters by surveying theoretical views on each topic and then in the final part of the chapter highlight practical implications of the literature that performers will be able to apply within their daily musical lives *Desired Artistic*

Outcomes in Music Performance Gilvano Dalagna, Sara Carvalho, Graham F. Welch, 2020-10-01 *Desired Artistic Outcomes in Music Performance* is about empowering musicians to achieve their professional and personal goals in music The narrative argues that developing musicians should be supported in conceptualizing and achieving their desired artistic outcomes DAO as these have been recognized as key elements in a successful career transition in and beyond their studies in higher education The text explores the nature of DAO and illustrates how higher education students can be enabled to explore and develop these The book draws on the findings from a range of exploratory studies which Bring to light connections between contemporary topics in music such as artistic research and career development Contribute to existing discussions on innovative pedagogical approaches in higher education in music and Offer theoretical models to support the broad artistic and professional development in young musicians This is a text grounded in theory and practice and which draws on case study examples as well as historical perspectives and coverage of contemporary issues regarding employment in the music industries The book will be of particular interest to aspiring music professionals and all those working in the areas of Music Education Performance Studies and Artistic Research **Music, Performance and African Identities**

Toyin Falola, Tyler Fleming, 2012-03-15 Cutting across countries genres and time periods this volume explores topics ranging from hip hop s influence on Maasai identity in current day Tanzania to jazz in Bulawayo during the interwar years using music to tell a larger story about the cultures and societies of Africa **The Psychology of Music Performance Anxiety** Dianna Kenny, 2011-06-16 Why are some performers exhilarated and energized about performing in public while others feel a crushing sense of fear and dread and experience public performance as an overwhelming challenge that must be endured

What are the factors that produce such vastly different performance experiences Why have consummate artists like Frederic Chopin Sergei Rachmaninoff Pablo Casals Tatiana Troyanos and Barbra Streisand experienced such intense music performance anxiety This is a disorder that can affect musicians across a range of genres and of all standards Some of the cures musicians resort to can be harmful to their health and detrimental to their playing This is the first rigorous exposition of music performance anxiety In this groundbreaking work Dianna Kenny draws on a range of disciplines including psychology philosophy phenomenology psychoanalysis and performance theory in order to explain the many facets of music performance anxiety that have emerged in the empirical and clinical literature She identifies some unifying guiding principles that will enhance our understanding of the condition and guide researchers and clinicians in the development of effective treatments The book provides a detailed conceptual framework for the study of music performance anxiety and a review of the empirical and clinical research on the anxiety disorders In addition it presents a thorough analysis of the concepts related to music performance anxiety its epidemiology and theories and therapies that may be useful in understanding and treating the condition The voices of musicians are clearly heard throughout the book and in the final two chapters we hear directly from musicians about how they experience it and what they do to manage it This book will lay a firm foundation for theorizing music performance anxiety and be of enormous value interest to those in the fields of music and music education clinical psychology and performance studies Cognition and Music Performance Gary Edward McPherson, Oscar Casanova, Francisco Javier Zarza-Alzugaray, Guadalupe López-Íñiguez, Laura Herrero, 2022-07-05 The Oxford Handbook of Assessment Policy and Practice in Music Education, Volume 2 Timothy Brophy, 2019-01-02 In the music classroom instructors who hope to receive aid are required to provide data on their classroom programs Due to the lack of reliable valid large scale assessments of student achievement in music however music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms From Australia to Taiwan to the Netherlands music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers In this two volume Handbook contributors from across the globe come together to provide an authority on the assessment measurement and evaluation of student learning in music The Handbook's first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions This volume also looks at technical aspects of measurement in music and outlines situations where theoretical foundations can be applied to the development of tests in music The Handbook's second volume offers a series of practical and US focused approaches to music education assessment Chapters address assessment in different types of US classrooms how to assess specific skills or requirements and how assessment can be used in tertiary and music teacher education classrooms Together both volumes of The Oxford Handbook of Assessment in Music Education pave the way forward for music educators and researchers in the field Music, Performance, and the Realities of Film Ben Winters, 2014-02-05 This

book examines the relationship between narrative film and reality as seen through the lens of on screen classical concert performance By investigating these scenes wherein the performance of music is foregrounded in the narrative Winters uncovers how concert performance reflexively articulates music s importance to the ontology of film The book asserts that narrative film of a variety of aesthetic approaches and traditions is no mere copy of everyday reality but constitutes its own filmic reality and that the music heard in a film s underscore plays an important role in distinguishing film reality from the everyday As a result concert scenes are examined as sites for provocative interactions between these two realities in which real world musicians appear in fictional narratives and an audience s suspension of disbelief is problematised In blurring the musical experiences of onscreen observers and participants these concert scenes also allegorize music s role in creating a shared subjectivity between film audience and character and prompt Winters to propose a radically new vision of music s role in narrative cinema wherein musical underscore becomes part of a shared audio visual space that may be just as accessible to the characters as the music they encounter in scenes of concert performance

Style and Performance for Bowed String Instruments in French Baroque Music Mary Cyr, 2016-04-01 Mary Cyr addresses the needs of researchers performers and informed listeners who wish to apply knowledge about historically informed performance to specific pieces Special emphasis is placed upon the period 1680 to 1760 when the viol violin and violoncello grew to prominence as solo instruments in France Part I deals with the historical background to the debate between the French and Italian styles and the features that defined French style Part II summarizes the present state of research on bowed string instruments violin viola cello contrebasse pardessus de viole and viol in France including such topics as the size and distribution of parts in ensembles and the role of the contrebasse Part III addresses issues and conventions of interpretation such as articulation tempo and character inequality ornamentation the basse continue pitch temperament and special effects such as tremolo and harmonics Part IV introduces four composer profiles that examine performance issues in the music of lisabeth Jacquet de La Guerre Marin Marais Jean Baptiste Barri re and the Forquerays father and son The diversity of compositional styles among this group of composers and the virtuosity they incorporated in their music generate a broad field for discussing issues of performance practice and offer opportunities to explore controversial themes within the context of specific pieces

Reviewing **In Concert Performance**: 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 really astonishing. Within the pages of "**In Concert Performance**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve 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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In Concert Performance Introduction

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