

## Beyond The Score Music As Performance

It is undeniable that technology has made a tangible impact on the nature of musical listening. The new media have changed our relationship with music in a myriad of ways, not least because the experience of listening can now be prolonged at will and repeated at any time and in any space. Moreover, among the more striking social phenomena ushered in by the technological revolution, one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach. In response to these new social and perceptual conditions, the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification. Concentrated listening, the form of musical reception fostered by Western art music, now appears to be but one of the many ways in which audiences respond to organized sound. Cinema, for example, has developed specific ways of combining images and sounds; and, more recently, digital technology has redefined the standard forms of mass communication. Information is aestheticized, and music in turn is incorporated into pre-existing symbolic fields. This volume - the first in the series *Musical Cultures of the Twentieth Century* - offers a wide-ranging exploration of the relations between sound, technology and listening practices, considered from the complementary perspectives of art music and popular music, music theatre and multimedia, composition and performance, ethnographic and anthropological research. 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.

Copyright specialists have often focused on the exploitation of copyright of music and on infringement, but not on the question of how copyright conceptualises music. This highly topical volume brings together specialists in music, musicology and copyright law, providing a genuinely interdisciplinary research approach. It compares and contrasts the concepts of copyright law with those of music and musical performance. Several tensions emerge between the ideas of music as a living art and of the musical work as a basis for copyright protection. The expert contributors discuss the notions of the musical work, performance, originality, authorship in music and in copyright, and co-ownership from the disciplinary perspectives of music, musicology and copyright law. The book also examines the role of the Musicians' Union in the evolution of performers' rights in UK copyright law, and, in an empirical study, the transaction costs theory for notice-and-takedown regimes in relation to songs uploaded on YouTube. This unique study offers an interdisciplinary perspective for academics, policymakers and legal practitioners seeking a state-of-the-art understanding of music and copyright law.

Igor Stravinsky left behind a complex heritage of music and ideas. There are many examples of discrepancies between his literate statements about music and musicians and his musical compositions and activity. Per Dahl presents a model of communication that unveils a clear and logical understanding of Stravinsky's heritage, based on the extant material available. From this, Dahl argues the case for Stravinsky's music and his ideas as separate entities, representing different modes of communication. As well as describing a triangular model of communication, based on a tilted and extended version of Ogden's triangle, Dahl presents an empirical investigation of Stravinsky's vocabulary of signs and expressions in his published scores - his communicative mode towards musicians. In addition to simple statistics, Dahl compares the notation practice in the composer's different stylistic epochs as well as his writing for different sizes of ensembles. Dahl also considers Stravinsky's performances and recordings as modes of communication to investigate whether the multi-layered model can soften the discrepancies between Stravinsky the literate and Stravinsky the musician.

*Sound and Score* brings together music expertise from prominent international researchers and performers to explore the intimate relations between sound and score and the artistic possibilities that this relationship yields for performers, composers and listeners. Considering "notation" as the totality of words, signs, and symbols encountered on the road to an accurate and effective performance of music, this book embraces different styles and periods in a comprehensive understanding of the complex relations between invisible sound and mute notation, between aural perception and visual representation, and between the concreteness of sound and the iconic essence of notation. Three main perspectives structure the analysis: a conceptual approach that offers contributions from different fields of enquiry (history, musicology, semiotics), a practical one that takes the skilled body as its point of departure (written by performers), and finally an experimental perspective that challenges state-of-the-art practices, including transdisciplinary approaches in the crossroads to visual arts and dance.

Al meer dan 25.000 keer gelezen en geluisterd in Nederland en België! Dé internationale sexy bestsellersensatie vol humor. Hannah Wells heeft een enorme crush op Justin Kohl, de hunk van het footballteam. Maar hoe kan ze ervoor zorgen dat hij haar eindelijk ziet staan? Garrett Graham is de populaire aanvoerder van het ijshockeyteam. Maar hij kan ijshockey wel vergeten als hij niet snel zijn filosofiegemiddelde verbetert met behulp van bijles. Hij laat zijn oog vallen op de sarcastische brunette die als enige van de klas een goed cijfer heeft gehaald voor het tentamen dat hij over moet doen. Het enige probleem: zij heeft helemaal geen zin om hem te helpen. Garrett is echter niet voor één gat te vangen en bedenkt een sluw plan: zij geeft hem bijles, en hij doet een tijdje alsof hij haar vriendje is. Als Hannah namelijk een paar keer als zijn date op feestjes wordt gezien, zal ze daarmee ongetwijfeld de aandacht van Justin trekken. In een vlaag van verstandverbijstering gaat Hannah akkoord met de deal. Dat kan niet misgaan... toch? De deal is het eerste deel in de *Off Campus*-serie van Elle Kennedy, die zich afspeelt op de fictieve Briar University. Alle delen zijn los van elkaar te lezen. Ook schreef ze een serie van vier boeken getiteld *Briar U*.

This book explores the transformation of ideas of the material in late twentieth- and early twenty-first-century musical composition. New music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux. Engaging with thinkers

such as Theodor Adorno, Sara Ahmed, Zygmunt Bauman, Rosi Braidotti, and Timothy Morton, the author considers music's relationship with changing material conditions, from the rise of neo-liberalisms and information technologies to new concepts of the natural world. Drawing on musicology, cultural theory, and philosophy, the author develops a critical understanding of musical bodies, objects, and the environments of their interaction. Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently.

*Music, Time, and Its Other* explores the relation between the enigmatic character of our temporal experiences and music's affective power. By taking account of competing concepts of time, Savage explains how music refigures dimensions of our experiences through staking out the borderlines between time and eternity. He examines a range of musical expressions that reply to the deficiency born from the difference between time and an order that exceeds or surpasses it and reveals how affective tonalities of works by Bach, Carolan, Debussy, Schoenberg, Messiaen, and Glass augment our understanding of our temporal condition. Reflections on the moods and feelings to which music gives voice counterpoint philosophical investigations into the relation between music's power to affect us and the force that the present has with respect to the initiatives we take. *Music, Time, and Its Other* thus sets out a new approach to music, aesthetics, politics, and the critical roles of judgment and imagination. Music research has entered something of a Golden Age. Technological advances and scholarly inquiry have merged in interdisciplinary studies—drawing on psychology, neuroscience, evolutionary biology, anthropology and other fields—that illuminate the musical nature of our species. This volume develops, supports and challenges that body of research, examining key issues in the field, such as the difficulty of writing about music, the formation of musical preferences, the emotional impact of musical sounds, the comparison of music and language, the impulse for making music and the connection between music and spirituality. The presence of the phenomenological body is central to music in all of its varieties and contradictions. With the explosion of scholarly works on the body in virtually every field in the humanities, the social as well as the biomedical sciences, the question of how such a complex understanding of the body is related to music, with its own complexity, has been investigated within specific disciplinary perspectives. The *Oxford Handbook of Music and the Body* brings together scholars from across these fields, providing a platform for the discussion of the multidimensional interfaces of music and the body. The book is organized into six sections, each discussing a topic that defines the field: the moving and performing body; the musical brain and psyche; embodied mind, embodied rhythm; the disabled and sexual body; music as medicine; and the multimodal body. Connecting a wide array of diverse perspectives and presenting a survey of research and practice, the Handbook provides an introduction into the rich world of music and the body.

Until recently, ideas of creativity in music revolved around composers in garrets and the lone genius. But the last decade has witnessed a sea change: musical creativity is now overwhelmingly thought of in terms of collaboration and real-time performance. *Music as Creative Practice* is a first attempt to synthesize both perspectives. It begins by developing the idea that creativity arises out of social interaction—of which making music together is perhaps the clearest possible illustration—and then shows how the same thinking can be applied to the ostensibly solitary practices of composition. The book also emphasizes the contextual dimensions of musical creativity, ranging from the prodigy phenomenon, long-term collaborative relationships within and beyond the family, and creative learning to the copyright system that is supposed to incentivize creativity but is widely seen as inhibiting it. *Music as Creative Practice* encompasses the classical tradition, jazz and popular music, and music emerges as an arena in which changing concepts of creativity—from the old myths about genius to present-day sociocultural theory—can be traced with particular clarity. The perspective of creativity tells us much about music, but the reverse is also true, and this fifth and last instalment of the *Studies in Musical Performance as Creative Practice* series offers an approach to musical creativity that is attuned to the practices of both music and everyday life.

Eckhart Tolles *De kracht van het Nu*, hét spirituele boek van het afgelopen decennium, nodigt je uit je over te geven aan het Nu. Bevrijd jezelf van je constante denken! Tolle's praktische en mystieke boodschap reikt ons transcendenten waarheden aan die ons vrij maken. Om de weg te gaan die wordt beschreven in *De kracht van het Nu* dien je de identificatie met je analytische geest en het daardoor gecreëerde onechte zelf, het ego, te laten varen. We zijn ons denken niet. We kunnen onszelf van psychische pijn verlossen. Je authentieke kracht wordt pas gemobiliseerd door je over te geven aan het Nu. Hier vinden we vreugde en zijn we in staat ons ware zelf te omarmen. Daar komen we er ook achter dat we al 'heel' en 'volmaakt' zijn. Velen zullen tijdens het lezen van dit boek vaststellen dat de grootste blokkades om in het Nu te komen onze relaties zijn, dat wil zeggen de manier waarop we in onze relaties staan. Relaties kunnen echter ook een toegang zijn om tot verlichting te komen, mits we ze wijs benutten zodat ze bijdragen aan onze bewustwording en we daardoor in staat zijn meer liefde te geven. Als we volledig aanwezig kunnen zijn en iedere stap in het Nu kunnen zetten, kunnen we de werkelijkheid ervaren van zaken als 'overgave', 'vergeving' en 'het onnoembare'. Zo kunnen we onszelf openstellen voor de transformerende ervaring van *De kracht van het Nu*.

Today's music theory instructors face a changing environment, one where the traditional lecture format is in decline. The *Routledge Companion to Music Theory Pedagogy* addresses this change head-on, featuring battle-tested lesson plans alongside theoretical discussions of music theory curriculum and course design. With the modern student in mind, scholars are developing creative new approaches to teaching music theory, encouraging active student participation within contemporary contexts such as flipped classrooms, music industry programs, and popular music studies. This volume takes a unique approach to provide resources for both the conceptual and pragmatic sides of music theory pedagogy. Each section includes thematic "anchor" chapters that address key issues, accompanied by short "topics" chapters offering applied examples that instructors can readily adopt in their own teaching. In eight parts, leading pedagogues from across North America explore how to most effectively teach the core elements of the music theory curriculum: Fundamentals Rhythm and Meter Core Curriculum Aural Skills Post-Tonal Theory Form Popular Music Who, What, and How We Teach A broad musical repertoire demonstrates formal principles that transcend the Western canon, catering to a diverse student body with diverse musical goals. Reflecting growing interest in the field, and with an emphasis on easy implementation, *The Routledge Companion to Music Theory Pedagogy* presents strategies and challenges to illustrate and inspire, in a comprehensive resource for all teachers of music theory.

*Performing Music History* offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance, history, and practice: the musicians themselves. Fifty-five celebrated artists—singers, pianists, violinists, cellists, flutists, horn players, oboists, composers, conductors, and jazz greats—provide interviews that encompass most of Western music history, from the Middle Ages to contemporary classical music, avant-garde innovations, and Broadway musicals. The book covers music history through lenses that include "authentic" performance, original instrumentation, and social context. Moreover, the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities: 1) their high esteem in the music world as immediately recognizable names among musicians and public alike; 2) their energy and devotion to scholarship and the recovery of endangered musical heritages; and 3) their considerable skills, media savvy, and showmanship as communicators. Introductory essays to each chapter provide brief synopses of historical eras and topics. Combining careful scholarship and lively conversation, *Performing Music History* explores historical contexts for a host of fascinating issues.

*Music and/as Process* brings together ideas about music and the notion of process from different sub-fields within musicology and from related fields in the creative arts as a whole. These can be loosely categorised into three broad areas – composition, performance and analysis – but work in all three of these groups in the volume overlaps into the others, covers a broad range of other musicological sub-fields,

and draws inspiration from, non-musicological fields. *Music and/as Process* comprises chapters written by a mix of scholars; some are leaders in their field and some are newer researchers, but all share an innovative and forward-thinking attitude to music research, often not well represented within 'traditional' musicology. Much of the work represented here started as papers or discussions at one of the Royal Musical Association (RMA) Music and/as Process Study Group Annual Conferences. The first section of the book deals with the analysis of performance and the performance of analysis. The historical nature of music and the recognition of pieces as musical 'works' in the traditional sense is questioned by the authors, and is a factor in the analyses which address processes in composing, performing, and listening, and the links between these, in three very different but interlinking ways. These three approaches posit new directions and territory for musical analysis. The second section builds on the first, framing performance and/as process from the individual perspectives of the authors and their experiences as practitioners. Music by Berio, de Falla, music by the authors and their collaborators, and music composed for the authors are explored through looking at processes of interpretation and risk; processes which further undermine the ontology of the musical 'work' as traditionally understood, and bring the practitioner as active agent to the foreground of an examination of musical discourse. The third section encounters and questions the musical 'work' at its inception, exploring composition and/as process through its encounters with performance, analysis, collaboration, improvisation, translation, experimentation and cross-disciplinarity. Through explorations of new music, the way in which practitioners relate to music frame a personal and reflective account of the creative process, finally looking beyond music to musicology.

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.

What, exactly, is knowledge of music? And what does it tell us about humanistic knowledge in general? *The Thought of Music* grapples directly with these fundamental questions—questions especially compelling at a time when humanistic knowledge is enmeshed in debates about its character and future. In this third volume in a trilogy on musical understanding that includes *Interpreting Music and Expression* and *Truth*, Lawrence Kramer seeks answers in both thought about music and thought in music—thinking in tones. He skillfully assesses musical scholarship in the aftermath of critical musicology and musical hermeneutics and in view of more recent concerns with embodiment, affect, and performance. This authoritative and timely work challenges the prevailing conceptions of every topic it addresses: language, context, and culture; pleasure and performance; and, through music, the foundations of understanding in the humanities. The publisher gratefully acknowledges the Joseph Kerman Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

This work, edited by Sheila Whiteley and Shara Rambarran, brings together a multidisciplinary group of scholars who address issues such as artistic agency, the relationship between reality and illusion or simulation, and the construction of musical personae, subjectivities, and identities in a virtual world.

The composer and pianist Michael Finnissy (b. 1946) is an unmistakable presence in the British and international new music scene, both for his immeasurable generosity as prolific composer for many different types of musicians, major advocate for the works of others, and performer and conductor who has also been a driving force behind ensembles; he was also President of the International Society for Contemporary Music from 1990 to 1996. His vast and enormously varied output confounds those who seek easy categorisations: once associated strongly with the 'new complexity', Finnissy is equally known as composer regularly engaged with many different folk musics, for working with amateur and community musicians, for a long-term engagement with sacred music, or as an advocate of Anglo-American 'experimental' music. Twenty years ago, a large-scale volume entitled *Uncommon Ground: The Music of Michael Finnissy* gave the first major overview of the output of any 'complex' composer. This new volume brings a greater plurality of perspectives and critical sensibility to bear upon an output which is almost twice as large as it was when the earlier book was published. A range of leading contributors – musicologists, composers, performers and others – each grapple with particular questions relating to Finnissy's music, often in ways which raise questions relating more widely to new music, and provide theoretical foundations for further of study both of Finnissy and other composers.

*Beyond the Score* Music as Performance Oxford University Press

Between early 1806 and early 1807, Ludwig van Beethoven completed a remarkable series of instrumental works. But critics have struggled to reconcile the music of this banner year with Beethoven's "heroic style," the paradigm through which his middle-period works have typically been understood. Drawing on theories of mediation and a wealth of primary sources, *Beethoven 1806* explores the specific contexts in which the music of this year was conceived, composed, and heard. As author Mark Ferraguto argues, understanding this music depends on appreciating the relationships that it both creates and reflects. Not only did Beethoven depend on patrons, performers, publishers, critics, and audiences to earn a living, but he also tailored his compositions to suit particular sensibilities, proclivities, and technologies.

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

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.

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.

The impact of Hegelian philosophy on 19th-century music criticism Music's status as an art form was distrusted in the context of German idealist philosophy which exerted an unparalleled influence on the entire nineteenth century. Hegel insisted that the

content of a work of art should be grasped in concepts in order to establish its spiritual substantiality (*Geistigkeit*), and that no object, word or image could accurately represent the content and meaning of a musical work. In the mid-nineteenth century, Friedrich Theodor Vischer and other Hegelian aestheticians kept insisting on art's conceptual clarity, but they adapted the aesthetic system on which this requirement had been based. Their adaptations turned out to be decisive for the development of music criticism, to such an extent that music critics used them to point out musical content and to confirm music's autonomy as an art form. This book unravels the network of music critics and philosophers, including not only Hegel but also Franz Liszt, Franz Brendel, and Eduard Hanslick, whose works shaped public opinions of music.

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 *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.

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.

Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the 'new musicology'. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified, and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with postmodernism, this volume also explores topics that are less established; among them: modernism and affect, modernism and comedy, modernism versus the 'contemporary', and the crucial distinction between modernism in popular culture and a 'popular modernism', a modernism of the people. In doing so, this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence.

This collection of essays honours Kevin J. Vanhoozer by representing the current state of evangelical hermeneutics in light of his work. The volume consists of three parts: *The Biblical Script*, *Great Performances*, and *Theodrama Today*. Each part contains wide-ranging contributions from well-known scholars, who address important topics for contemporary hermeneutics in dialogue with Vanhoozer's influential work. Kevin J. Vanhoozer is today's leading evangelical theologian of biblical interpretation. He is one of the most influential voices in contemporary hermeneutics, and in academic theology he is one of his generation's most influential evangelicals.

*World Music Pedagogy, Volume V: Choral Music Education* explores specific applications of the World Music Pedagogy process to choral music education in elementary, middle, and high school contexts, as well as within community settings. The text provides clear and accessible information to help choral music educators select, rehearse, and perform a diverse global repertoire. It also guides directors in creating a rich cultural context for learners, emphasizing listening, moving, and playing activities as meaningful music-making experiences. Commentary on quality, commercially available world music repertoire bridges the gap between the philosophy of World Music Pedagogy and the realities of the performance-based choral classroom. All chapters open with a series of vignettes that illuminate the variety of possibilities within multiple K-12 contexts, providing the reader with a sense of how the ideas presented might look "on the ground." Ready-to-integrate activities serve as concrete and pedagogically sound examples to guide directors as they develop their own instructional materials according to the needs of their choir. Content features choral and vocal music-making traditions from South and West Africa; Latin America; Southeast, East, and South Asia; the Pacific Islands; Australia; New Zealand; Scandinavia; and the Baltics.

Het derde deel in de grappige en steamy *Off Campus*-serie van Elle Kennedy. Alle delen zijn los van elkaar te lezen. Dean Di Laurentis krijgt altijd alles wat hij wil. Hij is nog geen meisje tegengekomen dat zijn charmes kan weerstaan. Totdat hij Allie ontmoet. Allie Hayes gaat bijna afstuderen, maar heeft nog geen idee wat ze daarna wil gaan doen. En ze heeft het ook nog eens net uitgemaakt met haar vriend. Een rebound met Dean, de one night stand-koning van het populaire ijshockeyteam, kan ze niet weerstaan. Maar één ding weet ze zeker: een herhaling van de wilde nacht met Dean gaat er niet komen. Dean heeft een geweldige nacht met de gevatte Allie, en hij blijft daarna maar aan haar denken. Maar Allie zegt dat het bij die ene keer moet blijven en dat ze alleen vrienden wil zijn. Dat laat Dean niet zomaar gebeuren en hij zet alles op alles om Allie te veroveren. Het einde is het derde deel in de *Off Campus*-serie van Elle Kennedy, die zich afspeelt op de fictieve Briar University. Alle delen zijn los van elkaar te lezen. Het eerste deel, *De deal*, werd in Nederland en België al meer dan 25.000 keer gelezen en geluisterd. Ook schreef Elle Kennedy een serie van vier boeken die zich in dezelfde omgeving afspeelt, getiteld *Briar U*.

"It has long been suggested that films have changed the way we listen, but cinema's contribution to broader listening cultures has only recently started to receive serious academic attention. Taking this issue as its central topic, *The Oxford Handbook of Cinematic Listening* explores-from philosophical, archival, empirical, and analytical perspectives-the genealogies of cinema's

audiovisual practices, the relationship between film aesthetics and listening protocols, and the extension of cinematic modes of listening into other media and everyday situations. Featuring scholars from musicology, film studies and literary studies, ethnomusicology and sound studies, media and communications and psychology, this Handbook aims to foster new ways of thinking about the intersection between the history of listening and the history of the moving image. It offers a wealth of original case studies and novel perspectives that show how cinematic listening is constantly being redefined in relation to shifting historical, spatial, textual and theoretical frameworks"--

*Music, Dance, and Drama in Early Modern English Schools* is the first book to systematically analyze the role that the performing arts played in English schools after the Reformation. Although the material record is riddled with gaps, Amanda Eubanks Winkler sheds light on the subject through an innovative methodology that combines rigorous archival research with phenomenological and performance studies approaches. She organizes her study around a series of performance-based questions that demonstrate how the schoolroom intersected with the church, the court, the domicile, the concert room, and the professional theater, which allows her to provide fresh perspectives on well-known canonical operas performed by children, as well as lesser-known works. Eubanks Winkler also interrogates the notion that performance is ephemeral, as she considers how scores and playtexts serve as a conduit between past and present, and demonstrates the ways in which pedagogical performance is passed down through embodied praxis.

A transnational history of the performance, reception, translation, adaptation and appropriation of Bizet's *Carmen* from 1875 to 1945. This volume explores how Bizet's opera swiftly travelled the globe, and how the story, the music, the staging and the singers appealed to audiences in diverse contexts.

Een schitterend, genre-overstijgend verhaal voor de fans van Sarah J. Maas en Veronica Roth, maar ook van Audrey Niffenegger en Diana Gabaldon Schwabs Schemering-trilogie wordt verfilmd door de makers van *Spiderman*, *The Fast and the Furious* en *John Wick* Frankrijk, 1714. Als Adeline LaRue wordt uitgehuwelijkt, smeekt ze om meer tijd en een leven in vrijheid. Haar wens gaat in vervulling, maar tegen een vreselijke prijs. Addie zal eeuwig leven, en is gedoemd te worden vergeten door iedereen die ze ontmoet. Zelfs haar ouders vergeten hun dochter op slag en jagen haar hun huis uit. Ontheemd en alleen begint Addie aan een betoverend avontuur dat eeuwen en continenten omspant. Van de achttiende-eeuwse salons van Parijs tot de straten van het moderne New York: Addie leert overal overleven. Maar terwijl haar tijdgenoten de geschiedenisboeken in gaan, blijft Addie onopgemerkt bestaan. Dag na dag, jaar na jaar. Tot ze op een dag een boekhandel in stapt en iemand haar voor het eerst in driehonderd jaar herkent... In de pers 'Intelligent, grappig en sexy. Schwab is een nieuwe ster aan het fantasyfirmament.' *The Independent* 'Schwab schrijft boeiende fantasyverhalen die de lezer vanaf de eerste pagina grijpen en meeslepen in een magische wereld.' *NBD Biblion* 'Geweldig creatief en vindingrijk.' *The Guardian* 'Heeft alles om een klassieker te worden. Dit boek is goud waard.' Deborah Harkness, auteur van *Allerzielen* 'Wie vinden onze lezers de beste auteurs van het jaar? Lucinda Riley, Karin Slaughter en V.E. Schwab.' *Chicklit.nl*

*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.

Soaring skyscrapers, deep-dish pizza, and improv comedy may be what the city is best known for, but they are only the beginning of Chicago's story. It could take a lifetime to experience everything this one-of-a-kind town has to offer. But what if you only have a few days to explore? You're in luck! The one hundred adventures in this candid insider's guide promise an authentic taste of the Windy City whether you're taking a weekend-sized bite or sticking around for the buffet of a lifetime. You'll find seasonal and themed itineraries to make planning your explorations easier. Discover which blues club locals swear by, pay a visit to a quiet green space hidden in plain sight, or dig in to an ice cream cone piled high with five different flavors! If you're visiting for the first time, or you're lucky enough to call Chicago home, these one hundred iconic experiences should top your to-do list. No matter when you visit or how long you stay, as you cross off each item, you're certain to learn something new and have fun in the process.

This book examines the nature of musical performance. In it, Dorottya Fabian explores the contributions and limitations of some of these approaches to performance, be they theoretical, cultural, historical, perceptual, or analytical. Through a detailed investigation of recent recordings of J. S. Bach's *Six Sonatas and Partitas for Solo Violin*, she demonstrates that music performance functions as a complex dynamical system. Only by crossing disciplinary boundaries, therefore, can we put the aural experience into words. *A Musicology of Performance* provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures. Fabian provides a case study in the repertoire, while presenting new insights into the state of baroque performance practice at the turn of the twenty-first century. Through its wealth of audio examples, tables, and graphs, the book offers both a sensory and a scholarly account of musical performance. These interactive elements map the connections between historically informed and mainstream performance styles, considering them in relation to broader cultural trends, violin schools, and individual artistic trajectories. *A Musicology of Performance* is a must read for academics and post-graduate students and an essential reference point for the study of music performance, the early music movement, and Bach's opus.

Written by a world renowned conductor and composer, this highly provocative critique of modern conducting is sure to spark debate in the music world.

*Classical Concert Studies: A Companion to Contemporary Research and Performance* is a landmark publication that maps out a new interdisciplinary field of Concert Studies, offering fresh ways of understanding the classical music concert in the twenty-first century. It brings together essays, research articles, and case studies from scholars and music professionals including musicians,

music managers, and concert designers. Gathering both historical and contemporary cases, the contributors draw on approaches from sociology, ethnology, musicology, cultural studies, and other disciplines to create a rich portrait of the classical concert's past, present, and future. Based on two earlier volumes published in German under the title *Das Konzert* (The Concert), and with a selection of new chapters written for the English edition, this companion enables students, researchers, and practitioners in the classical and contemporary music fields to understand this emerging field of research, go beyond traditional disciplinary boundaries and methodologies, and spark a renaissance for the classical concert.

*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 Gérard 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. Contents: Foreword by Series Editors; Foreword by Workshop Organizers; *Mathemusical Engagement: Without Our Consent* (Paul Schoenfield); *Approaches to Musical Expression in Harmonix Video Games* (Eran Egozy); *Motion and Gravitation in the Musical Spheres* (Elaine Chew); *Mathemusical Creativity: Improvising in Creative Symbolic Interaction* (Gérard Assayag); *Music, Creativity, and Computers* (Margaret A Boden); *Tiling Canons as a Key to Approaching Open Mathematical Conjectures?* (Moreno Andreatta); *Shaping Performance: Musical Motives in Performance: A Study of Absolute Timing Patterns* (Neta Spiro, Nicolas Gold and John Rink); *Playing with Variables: Anticipating One Particular Performance of Bach's Goldberg Variations* (Bernard Lanskey and Stephen Emmerson); *The Informatics Philharmonic in the Indiana University Summer String Academy* (Christopher Raphael); *Educating the Mathemusical: Mathematical Thought and Empirical Approaches in Higher Education in Music* (Jian Yang); *Action and Symbol: An Essential Tension* (Jeanne Bamberger); *Educating the Mathemusical: Balancing the Equation* (Don McLean); *Geometries: Graph-theoretic and Geometric Models of Music* (Richard Cohn); *In Quest of Musical Vectors* (Dmitri Tymoczko); *A Topological Approach of Musical Relationships* (Jean-Louis Giavitto and Antoine Spicher); *List of Contributors*. Readership: Advanced secondary school students; post-secondary school students; and scientists, mathematicians, musicians and members of the public interested in the mathematical music sciences.

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