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# Musical Work Reality Or Invention Liverpool University Press Liverpool Music Symposium

**udkosc: an immersive musical environment** - and musical decisions made during the composition and creation of tele-harmonium, an interactive mixed-reality musical work created in the environment. 1. introduction computer-based rendered environments have played an extensive role in the production of rich audio-visual experiences within the realms of digital cinema and **sample pitch: show will be 1 to 3 pages in length: author ...** - (themes: reality-based, fantasy fulfillment, talent performance, comedy) ... there are big dreams... in washbuckle, missouri the regional theatre holds open casting calls for their annual musical review. some members of the troupe have dreams of making it to broadway or hollywood. others are content in being the star of washbuckle, missouri ... **musical theatre - yola** - and beyond, denizens of the musical theatre have done much to revise and reshape reality. one of the broadway producers for whom i worked made a point of revising his bio every few months, saying, "no one in this business can resist revising a script." songwriter jerry herman explained this tendency when he had two of the characters **research skills and applied research view online (semester 1)** - musical biography: towards new paradigms - jolanta t. pekacz, c2006 book the musical work: reality or invention? - michael talbot, 2000 book the musical work: reality or invention? - michael talbot, liverpool music symposium, 2000 book politics, feminism, and contemporary music theory - pieter c. van den toorn, 1991 article what do feminists want? **music and identity - georgetown university** - music and identity simon frith ... to ritualize a reality that is within it.u ... sorts of musical identity, but how the musics work to form identities is the same. the distinction between high and low culture, in other words, describes not something caused by different (class-bound) tastes, but is ... **what is mathematical music theory? - university of michigan** - levels of musical reality, hugo riemann there is a distinction between three levels of musical reality. physical level: a tone is a pressure wave moving through a medium, "ton" psychological level: a tone is our experience of sound, "tonempfindung" **establishing the elements of music groundwork** - establishing the elements of music groundwork now that you have learned about the instruments of music and several famous composers, you are ready to start your training on how to listen to music. you will do this by learning about the elements of music. i have selected 6 elements of music that will help you learn the basic principles of **legal issues involved in the music industry** - - musical works (that is, "musical compositions" or "songs"): both the music and the lyrics to a song, or each of them separately, can constitute a copyrightable musical work. **prelude - an augmented reality ios application for music ...** - this work is brought to you for free and open access by the honors college at scholarworks@bgsu. it has been accepted for inclusion in honors projects by an authorized administrator of scholarworks@bgsu. repository citation brown, kristen, "prelude - an augmented reality ios application for music education" (2014).honors projects. 112. **music and mood: where theory and reality meet** - the reality of music listening, but theoretical models do not cover ... of music should thus be at the very heart of musical science." nevertheless, the affective aspects of music have just started ... the most influential first work formally analyzing music and mood using psychological methodologies is probably **social work and social problems : a contribution from ...** - 1 social work and social problems: a contribution from systems theory and constructionism (published in international journal of social welfare, 23 (4), pp. 431-442) prof dimitris michailakis tefsa - platform for theory-driven research in social work **metaphysics: ontology of the arts - philosophylumbia** - what is art? what sort of thing is a work of art—a physical object, an event, ideal kind, imaginary entity, platonic form, type? is there just one kind of woa or are there substantive ontological differences between, say, paintings, sculptures, and musical works? how is art bounded by time and space? what would a geography of art look like? **streetcar named desire - outline - drum** - musical madness in a streetcar named desire nichole maiman, master of arts, 2004 thesis directed by: assistant professor jennifer delapp department of musicology in both the 1947 play and 1998 opera, a streetcar named desire, both tennessee ... loss of reality testing, and marked disorders of ...

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