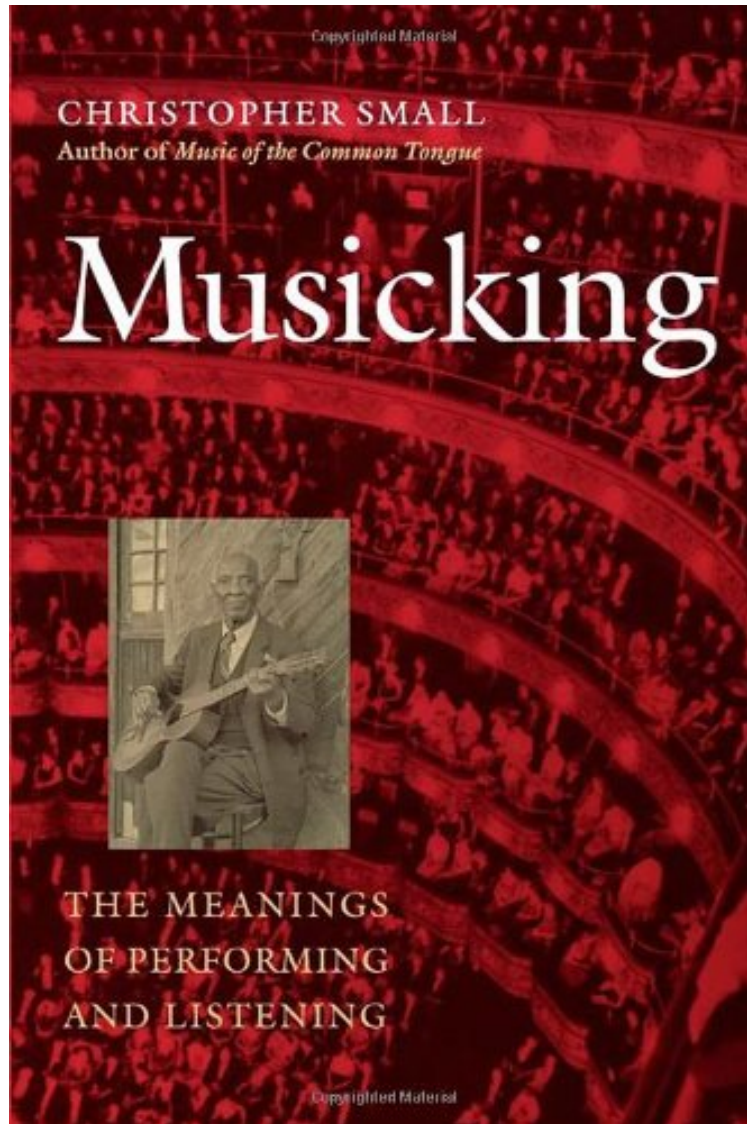


(Mobile book) Musicking: The Meanings of Performing and Listening (Music/Culture)

Musicking: The Meanings of Performing and Listening (Music/Culture)

Christopher Small

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Christopher Small : Musicking: The Meanings of Performing and Listening (Music/Culture) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Musicking: The Meanings of Performing and Listening (Music/Culture):

1 of 1 people found the following review helpful. Thoughtprovoking and extremely relevant By Theatrefox The book I have been longing to read for at least 20 years. Anyone prepared to examine their relationship with (classical) music

and the social structures surrounding it will be challenged and perhaps delighted by the insights of the author. European readers, especially those influenced by the Early Music movement, may find some remarks limited by their origin in the author's specific context. No matter: read it anyway! 1 of 1 people found the following review helpful. Informed, intelligent, and insightful By Bethany D Christopher Small explores the significance of making music (musicking) in how it forms individuals, relationships, and culture. Well-versed in the tradition of Western Art Music, yet also touches on popular music and the music of other cultures to extend and explain his insights. 2 of 3 people found the following review helpful. ... to friends in the music and performing worlds and recommend it without reservation By Bill Fischer/Dancing Bear absolutely compelling interpretation of the components of performance I speak of this book regularly to friends in the music and performing worlds and recommend it without reservation

Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower. Using Gregory Bateson's philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

[Small is] a perfect outsider critic, the kind of wise, generalizing mind who sees the whole picture; he is the opposite of a striving, circumspect academic who has followed the trail of specialization toward the goal of tenure. Though educated in the classical tradition and thoroughly at home with its canon, Small has shown a rare catholicity of interests . . . like all gurus, Small teaches more about how to live in relation to the subject matter than he does about the subject matter itself . . . Small's strength is openness. He fiercely believes in the universality of musical experience and seeks to make understanding of it accessible to the general reader . . . His most personal book, *Musicking* can be seen as a bold divestment of his own cultural training, ending in the man standing naked before his peers. *Lingua Franca*