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1 Introduction: The Classical Paradigm in the Performing Arts
2 The Scope of the Paradigm in Classical Music; 3 Jazz, Rock, and the Classical Paradigm; 4 Non-Western Music and the Classical Paradigm; 6 The Scope of the Classical Paradigm: Theater, Dance, and Literature; 1 Introduction: Berthold and Magda Go to the Theater; 2 Theatrical Performances and Performable Works; 3 Challenges to the Classical Paradigm in Theater; 4 Dance and the Classical Paradigm; 5 The Novel as Performable Work?; Part Two Performance as Art; 7 Performances as Artworks

1 Introduction: Spontaneous Performance in the Arts
2 The Artistic Status of Performances Outside the Classical Paradigm; 3 The Artistic Status of Performances Within the Classical Paradigm; 8 Elements of Performance I: Improvisation and Rehearsal; 1 Introduction; 2 The Nature of Improvisation; 3 Improvisation and Performable Works: Three Models; 4 Improvisation and Recording; 5 The Place of Rehearsal in the Performing Arts; 9 Elements of Performance II: Audience and Embodiment; 1 Can There Be Artistic Performance Without an Audience?; 2 Audience Response

3 The Embodied Performer and the Mirroring Receiver
10 Performance Art and the Performing Arts; 1 Introduction; 2 Some Puzzling Cases; 3 What is Performance Art?; 4 When Do Works of Performance Art Involve Artistic Performances?; 5 Performance as Art: A Final Case; References; Index

Sommario/riassunto

This book provides an accessible yet sophisticated introduction to the significant philosophical issues concerning the performing arts. Presents the significant philosophical issues concerning the performing arts in an accessible style, assuming no prior knowledge Provides a critical overview and a comprehensive framework for thinking about the performing arts Examines the assumption that classical music provides the best model for thinking about artistic performance across the performing arts Explores wa
