



Universiteit
Leiden
The Netherlands

Mediating from within: metaxical amplification as an alternative sonic environment for classical music performance

Amaral, H.

Citation

Amaral, H. (2022, November 17). *Mediating from within: metaxical amplification as an alternative sonic environment for classical music performance*. Retrieved from <https://hdl.handle.net/1887/3486333>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3486333>

Note: To cite this publication please use the final published version (if applicable).

References

- Abbate, Carolyn. 2004. 'Music—Drastic or Gnostic?' *Critical Inquiry* 30: 505-536.
- Abbing, Hans. 2006. 'From High Art to New Art' [Inaugural Lecture]. Amsterdam: University of Amsterdam. Accessed June 1, 2022. https://www.researchgate.net/publication/254909087_From_High_Art_to_New_Art.
- Abramović, Marina. 2019. 'A Different Way of Hearing - The Abramović-Method for Music'. *Alte Oper Frankfurt*. Accessed June 7, 2022. <https://www.alteoper.de/en/abramovic.php>.
- Adorno, Theodor Wiesengrund. 1976 [1962]. *Introduction to the Sociology of Music*. Translated by E. B. Ashton. New York: The Seabury Press.
- Adorno, Theodor Wiesengrund. 2005 [1928]. 'Schubert'. *19th-Century Music* 29 (1): 3-14.
- Akhtar, Nameera, and Ann Morton Gernsbacher. 2007. 'Joint Attention and Vocabulary Development: A Critical Look'. *Language and linguistics compass* 1 (3): 195–207.
- Alloa, Emmanuel. 2010. 'Par-delà la reconnaissance. L'attention comme paradigme pour une éthique asymétrique'. *Alter. Revue de Phénoménologie* 18: 125-141.
- Alloa, Emmanuel. 2020. 'Aristotle on Mediacy'. In *Classics and Media Theory*, edited by Pantelis Michelakis, 147-165. Oxford: Oxford University Press.
- Amaral, Heloisa, Karin Hellqvist, and Ellen Inga Hannesdóttir. 2021. *Impossible Situations. Concerts in the Making*. Stockholm: n.p.
- Amaral, Heloisa. 2020a. 'Between Speakers and Splinters: How Musical Performance Stages the Archive'. In *Traces of VANG. Suspended Spring*, edited by Alberto Bernal, Marina Hervás Muñoz and Anna Margules Rodriguez, 199-212. Madrid: CentroCentro.
- Amaral, Heloisa. 2020b. 'Producing Situations: How Performer-Curators Are Rethinking Roles and Formats'. *OnCurating* 44, edited by Lars Petter Hagen and Rob Young, 23-30. Accessed July 22, 2022. https://www.on-curating.org/issue-44-reader/producing-situations-how-performer-curators-are-rethinking-roles-and-formats.html#.Yt_ZCy8RrOR.
- Amaral, Heloisa. 2021a. 'Musical Materiality: Concert Formats, Curatorial Concerns and Promiscuous Interactions'. In *Contemporary Piano Music: Performance and Creativity*, edited by Madalena Soveral, 349-380. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Amaral, Heloisa. 2021b. 'Yearning to Connect. A Short Introduction to Music Curatorship'. Accessed May 1, 2022. <https://www.researchcatalogue.net/view/733406/819883/0/0>.
- APA. 2022a. 'free-floating attention'. *APA Dictionary of Psychology*. Accessed June 29, 2022. <https://dictionary.apa.org/free-floating-attention>.
- APA. 2022b. 'attention'. *APA Dictionary of Psychology*. Accessed May 29, 2022. <https://dictionary.apa.org/attention>.

- Aristotle. 1995. 'Prior Analytics'. In *The Complete Works of Aristotle. The Revised Oxford Translation*, edited by Jonathan Barnes, 116-314. Princeton: Princeton University Press.
- Aristotle. 1995. 'On The Soul'. In *The Complete Works of Aristotle. The Revised Oxford Translation*, edited by Jonathan Barnes, 1719-1857. Princeton: Princeton University Press.
- Augustine, Saint. 1991. *Confessions*. Translated by Henry Chadwick. New York: Oxford University Press.
- Auslander, Philip. 2008 [1999]. *Liveness. Performance in a Mediatized Culture*. Second edition. London & New York: Routledge.
- Auslander, Philip. 2011. 'Lecture on digital liveness in historical, philosophical perspective'. Accessed May 19, 2022.
<https://richardwindeyer.com/2011/06/17/philhttps://richardwindeyer.com/2011/06/17/philip-auslander-on-digital-liveness-in-historical-philosophical-perspective/>.
- Austin, John. 1963. *How to Do Things with Words*. Oxford: Clarendon Press.
- Bailey, Peter. 1996. 'Breaking the Sound Barrier: A Historian Listens to Noise'. *Body & Society* 2 (2): 49-66.
- Bailie, Joanna. 2017. 'Transcribing Reality: how the nature of audio and visual media have affected culture, perception, and the role of the artist'. Doctoral Thesis. City University of London: School of Arts and Social Sciences.
- Balzer, David. 2014. *Curationism: How Curating Took Over the Art World and Everything Else*. Toronto: Coach House Books.
- Barth, George. 2018. 'Effacing Modernism, or How to Perform Less Accurately Through Listening'. *Historical Performance* 1: 148-189.
- Barthes, Roland. 1981. *Camera Lucida. Reflections on Photography*. Translated by Richard Howard. New York: Hill & Wang.
- Bataille, Georges. 1955. *Manet*. Lausanne: Skira.
- Baudrillard, Jean. 1994 [1992]. 'Pataphysics of the Year 2000'. In *The Illusion of the End*, by Jean Baudrillard, translated by Chris Turner, 1-9. Cambridge: Polity Press.
- Baudry, Jean-Louis. 1975. 'Le dispositif'. *Communications* 23 (Psychanalyse et cinéma): 56-72.
- Beaudoin, Richard. 2021. 'Gould's Creaking Chair, Schoenberg's Metric Clarity'. *Journal of the Society for Music Theory* 27 (1).
- Benjamin, Walter. 1999. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin. Cambridge and London: The Belknap Press of Harvard University Press.
- Beraneck, Leo L. 2008. 'Concert Hall Acoustics'. *Journal of the Audio Engineering Society* 56 (7/8): 532-544.
- Berger, John. 1972. *Ways of Seeing*. Episode 1. London: BBC.
- Bergson, Henri. 1911 [1907]. *Creative Evolution*. Translated by Arthur Mitchell. New York: Henry Holt and Company.
- Bishop, Claire. 2013. *Radical Museology: Or What's 'Contemporary' in Museums of Contemporary Art?* London: Koenig Books.

- Bismarck, Beatrice von, and Irit Rogoff. 2014. 'Curating/Curatorial'. In *Cultures of the Curatorial*, edited by Beatrice von Bismarck, Jörn Schafaff and Tom Weski, 21-40. Berlin: Sternberg Press.
- Bonds, Mark Evan. 2014. *Absolute Music. The History of an Idea*. New York: Oxford University Press.
- Boren, Braxton. 2018. 'History of 3D Sound'. In *Immersive Sound. The Art and Science of Binaural and Multi-Channel Audio*, edited by Agnieszka Roginska and Paul Geluso. New York and London: Routledge.
- Born, Georgina (interview by Juliana Hodkinson). 2017. Gender and social relations in New Music: Tackling the octopus'. *Seismograf*.
- Bourdieu, Pierre. 1977. *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.
- Brown, Alan S., and Jennifer L. Novak-Leonard. 2011. 'Getting in on the Act. How arts groups are creating opportunities for active participation'. *The James Irvine Foundation*. October. Accessed June 3, 2022. <https://folio.iupui.edu/bitstream/handle/10244/950/Getting-in-on-the-act-2011OCT19.pdf?sequence=1>.
- Buch, Esteban. 2018. 'De l'autonomie de l'art comme concept et comme valeur en aval de Hegel'. In *A la frontière des arts: Lectures contemporaines de l'esthétique adornienne*, edited by Wilfried Laforge and Jacinto Lageira, 113-121. Paris: Editions Mimésis.
- Bünger, Erik. 2009-2011. *A Lecture on Schizophonia*. (Exhibition 31-05-2017 until 26-06-2017). Berlin: Berlinische Galerie Landesmuseum für Moderne Kunst, Fotografie und Architektur.
- Burland, Karen, and Stephanie E. Pitts. 2014. *Coughing and Clapping: Investigating Audience Experience*. Farnham: Ashgate.
- Cage, John, (interview by Michael Kirby and Richard Schechner). 1965. 'An Interview with John Cage'. *The Tulane Drama Review* 10 (2): 50-72.
- Cage, John. 1961. *Silence. Lectures and Writings by John Cage*. Hanover: Wesleyan University Press.
- Caznok, Yara Borges. 2015. *Música: Entre o Audível e o Visível*. São Paulo: Unesp.
- Chion, Michel. 1994. *Audio-Vision: Sound on Screen*. New York: Columbia University Press.
- Cioni, Fernando. 2018. 'Italian Alternative Shakespeare. Carmelo Bene's Appropriation of Hamlet'. Edited by Silvia Bigliazzi. *Skenè. Journal of Theatre and Drama Studies* 4 (1): 163-182.
- Citton, Yves. 2017. *The Ecology of Attention*. Malden: Polity Press.
- Citton, Yves. 2018. 'Vidy + Conférence – Yves Citton – L'attention: entre commerce et arts' [Video]. Accessed June 6, 2022. <https://vimeo.com/260531356>.
- Cobussen, Marcel. 2017. *The Field of Musical Improvisation*. Leiden: Leiden University Press.
- Coleman, Michael and Emmanuel Moran (Directors). 2017. *The Art of Listening* [Music Documentary]. Accessed June 30, 2022. <https://www.colemanfilm.com/the-art-of-listening>.

- Cone, Edward T. 1982. 'Schubert's Promissory Note: An Exercise in Musical Hermeneutics'. *19th-Century Music* 5 (3): 233-241.
- Cone, Edward. 1968. 'The Picture and the Frame: The Nature of Musical Form'. *Musical Form and Musical Performance*: 11-31. New York: Norton
- Cook, Nicholas. 1998. *Music: A Very Short Introduction*. Oxford: Oxford University Press.
- Cook, Nicholas. 2001. 'Between Process and Product: Music and/as Performance'. *Music Theory Online* 7 (2). Accessed May 4, 2022. <https://www.mtosmt.org/issues/mto.01.7.2/toc.7.2.html>.
- Cooke, James Francis. 1999. *Great Pianists on Piano Playing: Godowsky, Hofmann, Lhevinne, Paderewski and 24 Other Legendary Performers*. Mineola: Dover.
- Corbin, Alain. 2016a. *Histoire du Silence. De la Renaissance à nos jours*. Paris: Albin Michel.
- Corbin, Alain. 2016b. *Le Miasme et la jonquille: l'odorat et l'imaginaire social, XVIIIe – XIXe siècles*. Paris: Flammarion.
- Craenen, Paul. 2008. *Tubes* [Video]. Accessed June 22, 2021. <https://www.youtube.com/watch?v=Yo6b4yHeEO8&t=85s>.
- Craenen, Paul. 2022. 'Nomadic musicianship'. In *The Promise of Music. Hopes and expectations in higher music education*, edited by Paul Craenen, 19-40. Antwerp & Apeldoorn: Garant.
- Crary, Jonathan. 2001 [1999]. *Suspensions of Perception: Attention, Spectacle and Modern Culture*. Cambridge: The MIT Press.
- Daniels, Dieter, and Inke Arns. 2018. *John Cage: 4'33"– Sounds Like Silence: Silence Today*. 2nd edition. Leipzig: Spector Books.
- Danuser, Hermann. 1992. *Musikalische Interpretation*. Lilienthal: Laaber Verlag.
- Danuser, Hermann. 2015. 'Execution—Interpretation—Performance: The History of a Terminological Conflict'. In *Experimental Affinities in Music*, edited by Paulo de Assis, 177-196. Leuven: Leuven University Press.
- de Assis, Paulo. 2018. 'Virtual Works—Actual Things'. In *Virtual Works—Actual Things: Essays in Music Ontology*, edited by Paulo de Assis, 19-44. Leuven: Leuven University Press.
- de Assis, Paulo (et al.). 2014. 'Rasch 11: Loving Barthes'. Accessed June 30, 2022. <https://www.researchcatalogue.net/view/99320/99321>.
- Deleuze, Gilles, and Jonathan Strauss. 1991. 'The Fold'. *Yale French Studies* 80 (Baroque Topographies: Literature/History/Philosophy): 227-247.
- Deleuze, Gilles. 1987. 'Sur Leibniz Les principes et la liberté. Lecture given at Vincennes - St Denis'. *Webdeleuze*. Accessed June 22, 2021. <https://www.webdeleuze.com/textes/258>.
- D'Errico, Lucia. 2018a. *Powers of Divergence: An Experimental Approach to Music Performance*. Leuven: Leuven University Press.
- D'Errico, Lucia. 2018b. *Aberrant Decodings* [Video]. Accessed June 29, 2022. <https://www.youtube.com/watch?v=P3hLQBVt9To>.
- D'Errico, Lucia. 2021. 'What Can Artistic Research Do?' [Inaugural Lecture]. Salzburg: University Mozarteum Salzburg.

- Derrida, Jacques. 1972. 'Signature, Événement, Contexte'. In *Marges de La Philosophie*, by Jacques Derrida, 367-393. Paris: Les Éditions de Minuit.
- Dibben, Nicola. 2001. 'What do we hear, when we hear music?: Music perception and musical material'. *Musica Scientiae* 5 (2): 161-194.
- Dorian, Frederick. 1966. *The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day*. New York: W. W. Norton & Company.
- Dreyfus, Laurence. 2007. 'Beyond the Interpretation of Music'. *Dutch Journal of Music Theory*, 253-272.
- Duchamp, Marcel (interview by Joan Bakewell). 1968. Late Night Line-Up'. London: BBC.
- Elias, Norbert. 2000 [1939]. *The Civilizing Process. Sociogenetic and Psychogenetic Investigations*. Edited by Eric Dunning, Johan Goudsblom and Stephen Mennel, translated by Edmund Jephcott. Malden: Blackwell Publishing.
- Elsaesser, Thomas. 2017. 'Media Archaeology as a Symptom'. Accessed May 19, 2022. <https://www.youtube.com/watch?v=3PX1-7WSP88>.
- Ernst, Sophie. 2016. *The Magic of Projection. Augmentation and Immersion in Media Art* [Doctoral Dissertation]. Leiden: University of Leiden.
- Ernst, Wolfgang. 2013. *Digital Memory and the Archive*. Minneapolis and London: University of Minnesota Press.
- Ernst, Wolfgang. 2014. 'Chronopoetics of Techno-Archival Memory'. *Dis Continuity*. Edited by Jan Rohlf. Berlin: CTM. 44-49.
- Ernst, Wolfgang. n.d. 'Texts and Notes on Media Archaeology'. *Musik und Medien. HU Berlin*. Accessed November 14, 2020. <https://www.musikundmedien.hu-berlin.de/de/medienwissenschaft/medientheorien/ernst-in-english/NOTES/PDF/medarch-notes.pdf>.
- Farnsworth, Brandon, and Rosanna Lovell (eds.). 2020. 'GRiNM x OnCurating'. *OnCurating* 47. Accessed June 29, 2022. <https://www.on-curating.org/issue-47.html#.Yrxxpy8RrOQ>.
- Fischer-Lichte, Erika. 2008. *The Transformative Power of Performance. A new aesthetics*. Translated by Saskya Iris Jain. New York: Routledge.
- Foucault, Michel. 1976 [1969]. *The Archaeology of Knowledge*. New York: Harper Books.
- Foucault, Michel. 1977 [1975]. *Discipline and Justice*. Edited by Alan Sheridan. New York: Vintage Books.
- Foucault, Michel. 2001 [1966]. *The Order of Things. An Archaeology of the Human Sciences*. London and New York: Routledge.
- Freud, Sigmund. 1999 [1912]. 'Ratschläge für den Arzt bei der psychoanalytischen Behandlung'. *Gesammelte Werke - Chronologisch geordnet, Bd. VIII: Werke aus den Jahren 1909 – 1913*. Frankfurt am Main: Fischer.
- Freydank, Sylvia, and Michael Rebhahn (eds.). 2019. *Darmstädter Beiträge zur Neuen Musik*. Special Edition (Curating Contemporary Music). Mainz: Schott Music.
- Fried, Michael. 1967. 'Art and Objecthood'. *The Berkeley Center for New Media*. Accessed June 1, 2022. <https://atc.berkeley.edu/201/readings/FriedObjcthd.pdf>.

- Frost, Thomas. 1965. *Glenn Gould plays Beethoven Sonatas, Opus 10 Complete* [Liner notes]. Columbia Masterworks MS6686.
- Gadamer, Hans-Georg. 2013. *Truth and Method*. Translated by Joel Weinsheimer and Donald G. Marshall. London, New Delhi, New York and Sydney: Bloomsbury.
- Gembris, Heiner. 2011. 'Entwicklungsperspektiven zwischen Publikumsschwund und Publikumsentwicklung Empirische Daten zur Musikausbildung, dem Musikerberuf und den Konzertbesuchern'. In *Das Konzert*, edited by Martin Tröndle, 61-82. Bielefeld: transcript Verlag.
- Giesecking, Walter, and Karl Leimer. 1997 [1932-1938]. *Piano Technique*. Mineola: Dover Publications.
- Gillam, Jess. 2022. 'Why are more young people listening to classical music?' In *This Classical Life*. BBC 3 Radio. Accessed May 30, 2022. <https://www.bbc.co.uk/programmes/articles/3fJxHMxXScgPNrFkqWkZ7PJ/why-are-more-young-people-listening-to-classical-music>.
- Girod, Antoni. 1997. *Tennis. La Préparation Mentale*. Paris: Amphora.
- Glicenstein, Jérôme. 2015. *L'Invention du Curateur. Mutations dans l'art contemporain*. Paris: Presses Universitaires de France.
- Glicenstein, Jérôme. 2019. 'Aesthetic Experience and its Dispositifs'. In *Darmstädter Beiträge zur Neuen Musik* (Defragmentation. Curating Contemporary Music): 90-97.
- Godøy, Rolf Inge. 2015. 'Sound and Gesture' [Video]. Accessed May 11, 2022. <https://www.youtube.com/watch?v=0OKICvD--wY>.
- Goebbels, Heiner. 2010. 'Aesthetics of Absence: Questioning Basic Assumptions in Performing Arts'. Accessed July 22, 2022. <https://www.heinergoebbels.com/download.php?itemID=28>.
- Goehr, Lydia. 1992. *The Imaginary Museum of Musical Work. An Essay in the Philosophy of Music*. Oxford: Clarendon Press.
- Goehr, Lydia. 1996. 'The Perfect Performance of Music and the Perfect Musical Performance'. *New Formations* 27: 1-22.
- Gold, Phil. n.d. 'Six Great Pianists Tackle the Liszt B Minor Sonata'. *Enjoy the Music.com*. Accessed May 19, 2022. http://www.enjoythemusic.com/magazine/music/0710/classical/liszt_b_minor_sonata.htm.
- Gorelik, Gregory. 2016. 'The Evolution of Transcendence'. *Evolutionary Psychological Science* 2: 287-307.
- Gould, Glenn. 1966. 'Prospects of Recording'. *Library and Archives Canada*. Accessed July 22, 2020. <https://www.collectionscanada.gc.ca/glenngould/028010-4020.01-e.html>.
- Gould, Glenn. 1989. 'Let's Ban'. In *The Glenn Gould Reader*, edited by Tim Page, 245-249. New York: Alfred A. Knopf.
- Groys, Boris. 2013. 'Becoming Revolutionary: On Kazimir Malevich'. *e-flux Journal* 47. Accessed July 22, 2022. <https://www.e-flux.com/journal/47/60047/becoming-revolutionary-on-kazimir-malevich/>.

- Groys, Boris. 2008. 'The Topology of Contemporary Art'. In *Antinomies of Art and Culture. Modernity, Postmodernity, Contemporaneity*, edited by Terry Smith, Okwui Enwezor and Nancy Condee, 71-82. Durham & London: Duke University Press.
- Gumbrecht, Hans Ulrich. 2004. *Production of Presence. What Meaning Cannot Convey*. Stanford: Stanford University Press.
- Hagen, Lars Petter, and Rob Young (eds.). 2020. 'Curating Contemporary Music' *OnCurating* 44. Accessed June 29, 2022. https://www.on-curating.org/files/oc/dateverwaltung/issue-44/PDF_to_Download/Oncurating_44_WEB.pdf.
- Hanson, Alice M. 1985. *Musical Life in Biedermeier Vienna*. Cambridge and New York: Cambridge University Press.
- Haraway, Donna J. 2016. *Staying with the Trouble. Making Kin in the Chthulucene*. Durham and London: Duke University Press.
- Harman, Graham. 2005. *Guerrilla Metaphysics. Phenomenology and the Carpentry of Things*. Chicago and La Salle, Illinois: Open Court.
- Harper, Douglas. n.d. 'Distraction (n.)'. *Online Etymology Dictionary*. Accessed June 30, 2022. <https://www.etymonline.com/word/distraction>.
- Hatten, Robert S. 2001. 'Lecture 8: Gesture and the Problem of Continuity'. *Open Semiotics Resource Center*. Accessed June 10, 2022. <http://projects.chass.utoronto.ca/semiotics/cyber/hat8.html>.
- Hayles, N. Katherine. 2007. 'Hyper and Deep Attention: The Generational Divide in Cognitive Modes'. *Profession* 187-199.
- Heidegger, Martin. 1962. *Being and Time*. Translated by John Macquarrie and Edward Robinson Oxford: Blackwell.
- Heinich, Nathalie. 2012 *De la visibilité: Excellence et singularité en régime médiatique*. Paris: Gallimard.
- Heister, Hanns-Werner. 2003. *Konzertwesen*. In *Die Musik in Geschichte und Gegenwart (MGG)*, Vol. 5, edited by Ludwig Finscher, 686-710. Kassel: Bärenreiter.
- Helbich, David. 2012. 'Audience Observations' [Video]. Accessed June 1, 2022. <https://www.youtube.com/watch?v=FOGukaG77ZE>.
- Helbich, David. 2012. 'Seated' [Video]. Accessed June 1, 2022. <https://www.youtube.com/watch?v=FOGukaG77ZE>.
- Hendrix, Jimi. 1967. 'Jimi Hendrix Experience - Wild Thing' [Video]. Accessed June 30, 2022. <https://www.youtube.com/watch?v=FehfuJlabqM>.
- Herbert, Ruth. 2018. 'Modes of Music Listening and Modes of Subjectivity in Everyday Life'. *Journal of Sonic Studies* 2. Accessed May 1, 2022. <https://www.researchcatalogue.net/view/225321/225322/4025/0>.
- Hobsbawm, Eric. 1977[1975]. *The Age of Capital. 1848-1875*. London: Abacus.
- Hobsbawm, Eric. 1996[1962]. *The Age of Revolution. 1789-1848*. New York: Vintage Book.

- Holdgraf, Chris, W. De Heer, B. Pasley, J. Rieger, N. Crone, J.J. Lin, and R.T. Knight. 2016. 'Rapid tuning shifts in human auditory cortex enhance speech intelligibility'. *Nature Communications* 7 (1): 1-15.
- Horowitz, Joseph. 2011 [1983]. *Arrau on Music & Performance*. Mineola: Dover Publications.
- Huber, Nicolaus A. 2011. *Beds and Brackets (1990)* [Video]. Accessed May 17, 2022. <https://www.youtube.com/watch?v=QC9NqGmqJY>.
- Hübner, Falk. 2009. *Thespian Play* [Video]. London: Central School for Speech and Drama.
- Hübner, Falk. 2013. 'Shifting Identities. The Musician as Theatrical Performer' [Doctoral Dissertation]. Leiden: Leiden University.
- Hunter, Mary. 2005. 'To Play as if from the Soul of the Composer: The Idea of the Performer in Early Romantic Aesthetics'. *Journal of the American Musicological Society* 58 (2): 357-398.
- Husserl, Edmund. 1969 [1929]. *Formal and Transcendental Logic*. Translated by Dorion Cairns. The Hague: Martinus Nijhoff.
- Idema, Johan. 2012. *Present! – Rethinking Live Classical Music*. Rotterdam: n.p.
- Ingold, Tim. 2020. 'Thinking Through the Cello'. In *Thinking in the World. A Reader.*, edited by Jill Bennett and Mary Zournazi. London: Bloomsbury Academic.
- James, Williams. 1931 [1890]. *The Principles of Psychology*, Vol 1. New York: Henry Holt and Company.
- Jensen, Wilhelm. 2016 [1902]. *Gradiva: Ein pompejanischen Phantasiestück*. Berlin: Hofenberg.
- Johnson, James H. 1995. *Listening in Paris. A Cultural History*. Berkeley and Los Angeles: University of California Press.
- Kagel, Mauricio (interview by Lothar Prox). 1982. 'Abläufe, Schnittpunkte – montierte Zeit'. *Grenzgänge, Grenzspiele*. Programme book of the Frankfurter Feste, edited by Dieter Rexroth. 115-122.
- Kane, Brian. 2014. *Sound. Unseen. Acousmatic Sound in Theory and Practice*. Oxford: Oxford University Press.
- Kant, Immanuel. n.d. [1790]. 'The Critique of Judgement'. *The Titi Tudorancea Bulletin*. Accessed May 23, 2022. https://www.titudorancea.com/z/immanuel_kant_the_critique_of_judgement.htm
- Kenyon, Nicholas. 2012. 'Performance today'. In *The Cambridge History of Musical Performance*, edited by Colin Lawson and Robin Stowell, 3-34. Cambridge: Cambridge University Press.
- Kostelanetz, Richard. 2003. *Conversing with Cage*. New York and London: Routledge.
- Krämer, Sybille. 2013. 'Kehrseiten der Performanz Über die Produktivität der Leerstelle und die Kreativität des Übertragens' In *Performing the Future. Die Zukunft der Performativitätsforschung*, edited by Erika Fischer-Lichte and Kristiane Hasselmann, 161-175. München: Wilhelm Fink.
- LaBelle, Brandon. 2018. 'Noise, Over-Hearing, and Cage's 4'33''. In *John Cage: 4'33"– Sounds Like Silence: Silence Today*, 45-52. Leipzig: Spector Books.

- Lachenmann, Helmut. 2015. *Got Lost* for voice and piano. Performed by Ingeborg Dalheim and Heloisa Amaral. Accessed May 17, 2022. https://www.youtube.com/watch?v=PXgvmD5J_wU.
- Lamb, Catherine. 2018. *prisma interius VII* for violin and keyboard (Video). Accessed July 31, 2022. <http://hellqvistamaral.com/media-1>
- Ledent, David. 2008. 'L'invention du concert. Une révolution du sens musical'. *Appareil* 1 (Le Milieu des Appareils). Accessed June 30, 2022. <http://journals.openedition.org/appareil/83>
- Ledent, David. 2009. 'L'institutionnalisation des concerts publics. Enjeux politiques et esthétiques'. *Appareil* 3. Accessed April 30, 2019. <http://journals.openedition.org/appareil/809>.
- Leech-Wilkinson, Daniel. 2020. *Challenging Performance* [e-book]. Accessed May 25, 2022. <https://challengingperformance.com>.
- Lehmann, Hans-Thies. 2006. *Postdramatic Theatre*. Translated by Karen Jürs-Munby. London and New York: Routledge.
- Lévi-Strauss, Claude. 1966 [1962]. *The Savage Mind*. London: Weidenfeld and Nicolson.
- Liljestam, Lars. 2013. 'Research on music listening: From Typologies to Interviews with Real People'. *Volume!*, 10 (1). Accessed May 1, 2022. <http://journals.openedition.org/volume/3733>.
- Machado, Fernanda Murad. 2010. 'Construction d'un Univers Fabuleux: L'Écrivain et le Lecteur dans l'Œuvre d'Amadou Hampâté Bâ' [Doctoral Dissertation]. Paris: Université Paris IV.
- Maciunas, George. 1988 [1962]. 'Lecture Neo-Dada in Music, Theater, Poetry, Art'. In *Fluxus: Selections from the Gilbert and Lila Silverman Collection*, edited by Clive Phillpot and Jon Hendricks, 25-27. New York: The Museum of Modern Art.
- Malabou, Catherine. 2019. *Le Temps [Time]*. Paris: Hatier.
- Mauss, Marcel. 1973 [1936]. 'Techniques of the Body'. *Economy and Society* 2: 70-88.
- Mauss, Marcel. 1985 [1938]. 'A Category of the Human Mind: The Notion of Person; The Notion of Self'. In *The Category of the Person: Anthropology, Philosophy, History*, edited by Michael Carrithers, Stevens Collins and Stevens Lukes, translated by H. D. Wells, 1-25. Cambridge: Cambridge University Press.
- McLuhan, Marshall. 1994 [1964]. *Understanding Media: The Extensions of Man*. Cambridge and London: Routledge.
- Meierhans, Christophe. 2014. *Some use for your broken clay pots*. Black Box Teater, Oslo.
- Monsaingeon, Bruno. 1998. *Richter, writings and conversations*. Arles: Actes Sud.
- Nancy, Jean-Luc. 2002. *À l'écoute*. Paris: Galilée.
- Neuhaus, Henrich. 1998 [1958]. *The Art of Piano Playing*. Translated by K. A. Leibovitch. London: Kahn & Averill.
- Nicolas, François. n.d. 'La Société d'exécutions musicales privées (1919-1921)'. *Entretemps*. Accessed May 10, 2022. <http://www.entretemps.asso.fr/Nicolas/TextesNic/SEMP.html>.

- Orning, Tanja. 2014. 'The Polyphonic performer. A study of performance practice in music for solo cello by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler and Simon Steen-Andersen' [Doctoral Dissertation]. Oslo: Norwegian Academy of Music.
- Pasiecznik, Monika. 2012. 'Belgium'. Accessed June 1, 2022. <https://pasiecznik.wordpress.com/2012/08/10/belgium/>.
- Perec, Georges. 1980. *La Vie Mode d'Emploi*. Paris: Le Livre de Poche.
- Philip, Robert. 2004. *Performing Music in the Age of Recording*. New Haven and London: Yale University Press.
- Poe, Edgar Allan. 1845. 'The Purloined Letter'. *PoeStories.com*. Accessed May 20, 2022. <https://poestories.com/read/purloined>.
- Ranchetti, Giulia, and Joseph Doubtfire. 2015. 'Curator as Artist as Curator'. *Joseph Doubtfire*. Accessed June 7, 2022. <http://josephdoubtfire.com/Curator-as-Artist-as-Curator>.
- Rancière, Jacques. 2009. 'The Intolerable Image'. In *The Emancipated Spectator*, by Jacques Rancière, translated by Gregory Elliott, 83-106. London & New York: Verso.
- Rebstock, Matthias. 2011. 'Strategien zur Produktion von Präsenz'. In *Das Konzert*, 143-151. Bielefeld: transcript Verlag.
- Rimini Protokoll. 2019. 'Uncanny Valley' [Programme Notes]. *Kunstenfestivaldesarts..*
- Rind, ed. 1769. 'Virginia Gazette'. *Colonial Williamsburg*. Accessed May 5, 2022. <https://research.colonialwilliamsburg.org/DigitalLibrary/va-gazettes/VGSinglePage.cfm?issueIDNo=69.R.22>.
- Ritzenthaler, Mary Lynn. 2015. 'Preserving Books'. *Prologue Magazine* 47 (2). Accessed June 7, 2022. <https://www.archives.gov/publications/prologue/2015/summer/preserving-books.html>.
- Roberts, Maddy Shaw. 2020. 'Research shows huge surge in Millennials and Gen Zers streaming classical music'. *Classic FM*. Accessed May 30, 2022. <https://www.classicfm.com/music-news/surge-millennial-gen-z-streaming-classical-music/>.
- Rogoff, Irit. 2013. 'Infrastructure'. *Former West*. Accessed April 26, 2022. <https://formerwest.org/DocumentsConstellationsProspects/Texts/Infrastructure>.
- Ross, Alex. 2010. 'The Rest Is Noise' [Blogpost]. Accessed May 23, 2022. https://www.therestisnoise.com/2005/02/applause_a_rest.html.
- Russolo, Luigi. 2004 [1913]. *The Art of Noises*. ubu classics. (online). Accessed 30 July 2022. http://www.artype.de/Sammlung/pdf/russolo_noise.pdf
- Rutherford-Johnson, Tim. 2021. 'Behind the Curtain'. In *Impossible Situations. Concerts in the Making*, by Heloisa Amaral, Karin Hellqvist and Ellen Inga Hannesdóttir, 124-127. Stockholm: n.p.
- Salmen, Walter. 1988. *Das Konzert. Eine Kulturgeschichte*. Munich: C.H. Beck.
- Sanden, Paul. 2009. 'Hearing Glenn Gould's Body: Corporeal Liveness in Recorded Music'. *Current Musicology* 88: 7-34.

- Sanden, Paul. 2013. *Liveness in Modern Music: Musicians, Technology, and the Perception of Performance*. New York: Routledge.
- Sartre, Jean-Paul. 1956. *Being & Nothingness*. Translated by Hazel E. Barnes. New York: Philosophical Library.
- Schaeffer, Pierre. 2017 [1966]. *Treatise on Musical Objects. An Essay across Disciplines*. Translated by Christine North and John Dack. Oakland: University of California Press.
- Schaeffer, Pierre. 1979. 'La Leçon de Musique'. *Artsonores*. Accessed June 20, 2022. <https://fresques.ina.fr/artsonores/fiche-media/InaGrm00212/pierre-schaeffer-la-lecon-de-musique.html>
- Schechner, Richard. 2006. *Performance Studies. An introduction*. New York and London: Routledge.
- Schubert, Franz. 1918. *Sonata (in B Dur) for piano D960*. Leipzig: Breitkopf & Härtel.
- Schwarz, Ori. 2015. 'The Sound of Stigmatization: Sonic Habitus, Sonic Styles, and Boundary Work in an Urban Slum'. *American Journal of Sociology* 121 (1): 205-242.
- Scott, Anna. 2014. 'Romanticizing Brahms: Early Recordings and the [De]Construction of Brahmsian Identity' [Doctoral Dissertation]. Leiden: Leiden University.
- Scott, Derek B. 1994. 'The Sexual Politics of Victorian Musical Aesthetics'. *Journal of the Royal Musical Association* 119 (1): 91-114.
- Serafin, Stefania. 2005. 'Acoustics of the Intonarumori'. *ASA Acoustical Society of America*. Accessed May 30, 2022. <https://acoustics.org/pressroom/httpdocs/149th/serafin.html>.
- Setton, Maria da Graça Jacintho Setton Jacintho. 2002. 'The Theory of Habitus in Pierre Bourdieu: A Contemporary Reading'. *Revista Brasileira de Educação* 20: 60-70.
- Skålevik, Magne. 2006. 'Diffusivity of Performance Spaces - Its Significance to Perceived Sound Quality from Directive Sources'. Paper presented at the Joint Baltic-Nordic Acoustics Meeting 2006, 8-10 November 2006, Gothenburg, Sweden. Accessed May 18, 2022. https://www.akutek.info/Papers/MS_Diffusivity.pdf.
- Smørðal, Jan Martin. 2016. *All Play* [Video]. Accessed June 14, 2022. <https://vimeo.com/188272959>.
- Solomos, Makis. 2008. 'Xenakis-Varèse et la Question de la Filiation'. In *Edgar Varèse. Du son organisé aux arts audio*, edited by Timothée Horodyski and Philippe Lalitte, 139-170. Paris: L'Harmattan.
- Spigel, Lynn. 1992. *Make Room for TV. Television and the Family Ideal in Postwar America*. Chicago and London: The University of Chicago Press.
- Stanislavski, Constantin. 1989 [1936]. *An Actor Prepares*. Translated by Elizabeth Reynolds Hapgood. New York: Routledge.
- Steen-Andersen, Simon. 2010[2003]. *Rerendered for piano solo and two assistants*. Fredriksberg: Edition S – music→sound→art.
- Steen-Andersen, Simon. n.d. *Rerendered* [Video]. Accessed May 17, 2022. <https://www.youtube.com/watch?v=gTivjuoiVec>.

- Stendhal, M. de. 1992 [1824]. *Vie de Rossini*. Paris: Librairie Ancienne Honoré Champion.
- Sterne, Jonathan. 2003. *The Audible Past*. Durham & London: Duke University Press.
- Stiegler, Bernard. 2002 [1996]. 'The Discrete Image'. In *Echographies of Television*, by Jacques Derrida and Bernard Stiegler, translated by Jennifer Bajorek, 145-166. Cambridge: Polity Press.
- Stockfelt, Ola. 2006. 'Adequate Modes of Listening'. In *Audio Culture. Readings in Modern Music*, edited by Christoph Cox and Daniel Warner, 88-93. New York: Continuum.
- Szendy, Peter. 2008. *Listen: A History of Our Ears*. Translated by Charlotte Mandell. New York: Fordham University Press.
- Taruskin, Richard. 1995. *Text and Act. Essays on Musical Performance*. New York and Oxford: Oxford University Press.
- Terranova, Tiziana. 2012. 'Attention, Economy and the Brain'. *Culture Machine*. Accessed June 6, 2022.
<https://culturemachine.net/wp-content/uploads/2019/01/465-973-1-PB.pdf>.
- Tjøgersen, Kristine. 2016. *Travelling Light 2*. Oslo: Aurora.
- Tröndle, Martin. 2011. 'Worum es gehen soll'. In *Das Konzert*, edited by Martin Tröndle, 9-20. Bielefeld: transcript Verlag.
- Tröndle, Martin. 2021. 'A Concert Theory'. In *Classical Concert Studies. A Companion to Contemporary Research and Performance*, edited by Martin Tröndle, 11-28. New York and London: Routledge.
- Tsing, Anna Lowenhaupt. 2015. *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins*. Princeton and Oxford: Princeton University Press.
- Vanderhaeghe, Christina. 2018. 'Schubert is altijd een beetje zingen'. Unpublished review.
- Varèse, Edgard. 1959. 'Le Destin de la Musique est de Conquérir la Liberté'. *Liberté: Musique de Notre Temps* 1 (5): 276-283.
- Vieira De Carvalho, Mário. 2011. 'Musical Autonomy as a Referential System'. In *Music and its Referential Systems*, edited by Barbo Matjaž and Thomas Hochradner, 7-23. Vienna: Hollitzer Wissenschaftsverlag.
- Ward, Gerald W.R. (ed.). 2008. 'Ground'. In *The Grove Encyclopedia of Materials and Techniques in Art* (GEMTA), 266-271. Oxford: Oxford University Press.
- Weber, William. 2001. 'Concert'. In *New Grove Dictionary of Music and Musicians*. Oxford: Oxford University Press.
- Weber, William. 1997. 'Did People Listen in the 18th Century?' *Early Music. Anniversary Issue: Listening Practice* 25 (4): 678-691. Accessed July 20, 2020.
www.jstor.org/stable/3128412.
- Wesseling, Janneke. 2016. *The Perfect Spectator. The Experience of the Art Work and Reception Aesthetics*. Amsterdam: Valiz.
- Westerman, Jonah. 2016. 'The Dimensions of Performance'. Accessed June 7, 2022.
<https://www.tate.org.uk/research/publications/performance-at-tate/dimensions-of-performance>.

- Williams, Susan. 2019. 'Finding Focus. Using external focus of attention for practicing and performing music'. Accessed June 24, 2021.
<https://www.researchcatalogue.net/view/497578/497694/0/0>.
- Wolff, Maryanne. 2018. 'Screen Time Is Changing Our Brain Circuitry. To help young readers, we need a better understanding of what that might mean'. *Medium*. Accessed June 6, 2022. <https://medium.com/s/story/screen-time-is-changing-our-brain-circuitry-53fe7e06359e>.
- Wouters, Cas. 1998. 'How Strange to Ourselves are our Feelings of Superiority and Inferiority? Notes on Fremde und Zivilisierung by Hans-Peter Waldhoff'. *Theory Culture & Society* 15 (1): 131-150.
- Wyllie, Irvin G. 1954. *The Self-Made Man in America. The Myth of Rags to Riches*. New Brunswick: Rutgers University Press.