



Experience and Meaning in Music Performance

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How does the immediate experience of musical sound relate to processes of meaning construction and discursive mediation?

This question lies at the heart of the studies presented in *Experience and Meaning in Music Performance*, a unique multi-authored work that both draws on and contributes to current debates in a wide range of disciplines, including ethnomusicology, musicology, psychology, and cognitive science. Addressing a wide range of musical practices from Indian raga and Afro-Brazilian Congado rituals to jazz, rock, and Canadian aboriginal fiddling, the coherence of this study is underpinned by its three main themes: experience, meaning, and performance. Central to all of the studies are moments of performance: those junctures when sound and meaning are actually produced. Experience—what people do, and what they feel, while engaging in music—is equally important. And considered alongside these is meaning: what people put into a performance, what they (and others) get out of it, and, more broadly, how discourses shape performances and experiences of music. In tracing trajectories from moments of musical execution, this volume a novel and productive view of how cultural practice relates to the experience and meaning of musical performance.

A model of interdisciplinary study, and including access to an array of audio-visual materials available on an extensive companion website, *Experience and Meaning in Music Performance* is essential reading for scholars and students of ethnomusicology and music psychology.

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