

Turino's Categorisations of Musical Practices. (2008)

Practice	Characteristics
Presentational	<p>Emphasis on presentation of the music to a separate group- a clearly delineated 'audience'. The typical 'classical concert' model.</p> <p>Focus of attention is on the (re) creation of musical artefact e.g. the realisation of a musical score</p> <p>The score leads to the perception of music as an object and its notation allows for formal complexity</p> <p>Technical skills are highly valued in realising technical complex scores</p>
Participatory	<p>Primary aim is not on the production of a musical object but to create a musical event which prizes social interaction.</p> <p>High value placed on improvisation and extemporisation skills;</p> <p>The characteristics of the musical style are not set in stone but understood as a set of resources which are 'refashioned' in every performance or improvisations</p> <p>Musical forms tend to be simpler with a high level of repetition;</p> <p>Less clearly delineated musical roles.</p>
High Fidelity	<p>This practice is based primarily around the use of digital technologies to:</p> <ul style="list-style-type: none"> • 'capture' presentational and participatory events for 'commoditisation' i.e. to sell-on in the form of CDs or MP3 files etc. • Capture sounds for later digital manipulation e.g. sampling and looping
Studio Art	<p>Here the technology is foregrounded- it is obvious.</p> <p>Studio art may involve some of the following:</p> <ul style="list-style-type: none"> • The creation and manipulation of sonic material which is distinctive and not necessarily imitative of acoustic or conventional electronic instruments (New sound worlds) • Combining digitally produced sound with live electronic or acoustic performance • Web-based collaborative composing and performance;

References

Turino, T. (2008). *Music as Social Life*. Chicago. The University of Chicago Press

Spruce, G with Matthews, F. (2012) 'Musical Ideologies, practices and pedagogies' in Philpott, C. and Spruce, G. *Debates in Music Education*. Abingdon. Routledge.