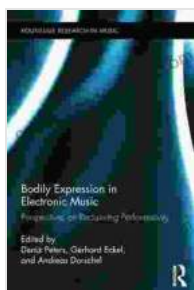


# Perspectives On Reclaiming Performativity: Routledge Research In Music

**Editors: Elizabeth Haddon and Jane W. Davidson**

This book explores the concept of performativity in music, examining how it has been used and understood in different contexts and disciplines. It brings together a range of perspectives from scholars in music, performance studies, and cultural studies to offer a comprehensive overview of the field.



## Bodily Expression in Electronic Music: Perspectives on Reclaiming Performativity (Routledge Research in Music Book 2) by Robin Frederick

★★★★☆ 4.1 out of 5

Language : English  
File size : 2294 KB  
Text-to-Speech : Enabled  
Screen Reader : Supported  
Enhanced typesetting : Enabled  
Word Wise : Enabled  
Print length : 241 pages



The book is divided into three parts. The first part, "Theoretical Perspectives," provides a foundation for understanding performativity in music. The chapters in this section explore the different ways that performativity has been theorized, from its origins in speech act theory to its more recent applications in music and performance studies.

The second part of the book, "Performativity in Practice," examines how performativity is manifested in different musical genres and contexts. The chapters in this section explore the ways that performativity is used to create meaning and communicate with audiences in a variety of musical settings, from classical music to popular music.

The third part of the book, "Reclaiming Performativity," considers the future of performativity in music. The chapters in this section explore the ways that performativity can be used to challenge traditional notions of music and performance. They also discuss the ways that performativity can be used to create new and innovative forms of musical expression.

This book is an essential resource for anyone interested in the concept of performativity in music. It offers a comprehensive overview of the field, and it provides a range of perspectives from leading scholars in the area.

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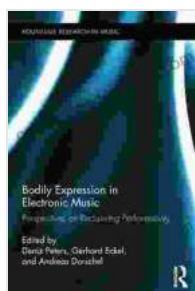
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## About the Editors

**Elizabeth Haddon** is Professor of Music at the University of California, Berkeley. She is the author of several books, including *Music as Performance: A Philosophical Inquiry* and *The Performance of Emotion in Music*.

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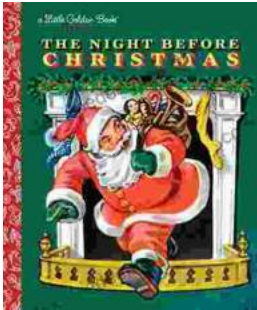
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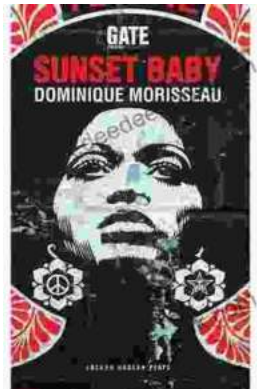
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