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Interdisciplinary perspectives on musical performance: Historical and recent research

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The wide semantic range of the noun ‘performance’ and of the verb ‘to perform’ in English is an essential precondition for the most recent theories of musical performance. No single corresponding term can be found in many other languages, and one must resort to different nouns and verbs in order to imperfectly translate some specific connotations of ‘performance’. To fill a gap which is conceptual more than strictly terminological, the increasingly widespread familiarity of scholarly research with the English language has led to the direct incorporation of the term in many languages, although its use can reveal different degrees of semantic coverage. Consequently, ‘performance’ in other languages can be welcomed as a technical term, barely tolerated as a too general or inaccurate term, accepted and used with reference to the original linguistic context or in connection with a particular theory of performance or epistemological framework. The reflection on musical performance is irremediably influenced by such linguistic dynamics, which makes ‘performance’ a term endowed with diversified and extremely variable affordances, that is, a metaphorical key for opening many different theoretical doors. This is partly true also for English-speaking scholars, who use ‘musical performance’ in many ways, relying on different theoretical, epistemological and ontological premises. In considering a wide range of approaches to musical performance inside and outside the English-speaking world, this terminological and conceptual frame will be constantly considered.

This chapter has a twofold goal: to offer a historical overview of ethnomusicological research on musical performance to date (part 1), and to identify recent approaches to musical performance that exhibit discontinuity with past scholarship of historical musicology (part 2). In actual fact, ethnomusicologists

have always dealt extensively with musical performances, even if theoretical efforts devoted specifically to the concept of ‘musical performance’ are a quite recent practice. Conversely, historical musicologists have generally subsumed musical performance under such categories as ‘realisation’ or ‘sonorous rendering’ of a musical work, ‘interpretation’ of a musical text, ‘execution’ of a score’s instructions, while only recently – receiving impetus from other disciplines – have they come to face the problem of performance as such, that is, of ‘music as performance’. Consequently, while ethnomusicologists may benefit from a historical framework which puts the conceptualisation of performance into relief, historical musicologists may take advantage of an overview of the most influential projects and outcomes in the interdisciplinary research field of musical performance.¹

1. Musical performance in ethnomusicology: A historical overview

The first contributions of ethnomusicology to the study of musical performance

Since ethnomusicologists mostly deal with music created and transmitted without the aid of writing, it goes without saying that their main study focus has always been musical performance. The possibility of fixing the sound offered by the development of recording technologies that occurred at the end of the nineteenth century, and the adaptation of Western music notation to the needs of folk music (Bartók and Lord 1951) allowed music to be transposed, albeit partially, in scores or sound documents that could be listened to again, analysed and compared. However, the pioneers of the discipline were already aware that the sound outcome was not the only reason for interest in the study of musical performance. An emblematic case is that of Eric von Hornbostel who, through the analysis of wax cylinder recordings of some African xylophones, described both the scalar models and the motor patterns used by the musicians, thus opening the field to the study of musical gesture (Hornbostel 1928).

It is perhaps precisely the implicit centrality of musical performance that has long caused the ethnomusicologist to feel little need to open an organic theoretical reflection on the topic. It was only in the 1970s that the first theoretical models and operating frameworks for the study of musical performance from an intercultural perspective started to be developed. Some of these arose from the debate within the discipline, while others were enriched by the comparison with various fields of study whose focus was not necessarily music, which opened new interesting perspectives of interdisciplinary research. Most of these were developed from fieldwork conducted on specific musical cultures, often related to small communities.

Despite their apparent diversity due to the variety of geographic locations and musical cultures taken into consideration, what most of these models have

in common is the ethnographic approach. A shared assumption is that musical performance must be understood in relation to other aspects of culture. Not isolating sound from the context, directly observing, being in the field, living the experience of the performance both with the musicians and the audience has long been the method favoured by ethnomusicologists. In addition to specific studies on the different musical cultures of the world, the ethnographic approach can be considered as the main contribution ethnomusicology has made to the study of musical performance.

If we look back over the history of musical performance research, we can identify three main analytical perspectives that ethnomusicology has offered to this field of study. The first consists in elaborating analytical models useful for identifying the set of rules of a musical system through the comparison between a certain number of executions. Decoding the musical systems of other cultures, reconstructing the grammar of musical languages different from that of Western art music, has always been one of the most compelling challenges of ethnomusicology. Since ethnomusicologists often have to deal with musicians whose implicit knowledge is not explicitly spoken, they have elaborated other strategies to access the deep structures of the music they are studying.

In her keynote address at one of the first symposiums on musical performance organised by ethnomusicologists, Norma McLeod proposes to distinguish between *ideal version*, defined as the transcendent, abstract ideas of all performances and *real version*, the momentary end-products of an art form (McLeod 1976), re-proposing a concept that has long been known to scholars of orally transmitted music. Every musical performance is the actualisation of a virtual model that is in the musician's head and that respects certain rules. Therefore, each execution of the same piece will contain both variable elements and constants. By comparing various versions with each other we are able to recognise the variations, but above all to identify their deep structure. The study on variants in Romanian folk melodies conducted by Constantin Brăiloiu (1931), the analyses made by John Blacking (1971), Simha Arom (1985; 1991), Gerard Kubik (2010) and Paul Berliner (1978) on the music of Sub-Saharan Africa or those of Giovanni Giuriati on Southern Italy dance music (Giuriati 1982), as well as several contributions collected in recent volumes edited by Michael Tenzer (Tenzer 2006; Tenzer and Roeder 2010) are just some of the countless examples that can be cited.

The second approach consists in investigating how the human body is involved in both music and dance performance. Pointing out that 'concepts alone do not produce music', Alan Merriam isolates four major kinds of behaviour in relation to the production and organisation of sound. One of these, physical behaviour, 'refers to the fact that in order for sound to be produced, people must flex their fingers and use their lips and diaphragm if the sound is to be produced on a music instrument; or they must manipulate the vocal cords and the diaphragm if the sound is to be vocal' (Merriam 1964: 103). Another ethnomusicologist, John Blacking, has investigated the biological basis of making music and the relationship between body, mind and culture, laying

the foundations for the birth of the anthropology of the body. He claims that: ‘the mind cannot be separated from the body. ... it is in the areas of nonverbal communication, especially dancing and music, that we may observe mind at work through movements of bodies in space and time’ (Blacking 1977: 18). But at the same time, he points out that: ‘The mind/body dichotomy can be partly explained as a cultural phenomenon, as an artefact of certain modes of production and social formations’ (Blacking 1977: 18).

The awareness of a culturally-based use of the body (Carpitella 1976) gives rise to the first investigations on embodiment in musical performance. Ethnomusicological research on motor patterns in music was conducted by John Blacking (1955; 1959) and Gerard Kubik (2010) in Africa, and by John Baily (1985) in Asia. These early studies focused on the action of the body on musical instruments. But the body is also a social body. Especially on ritual occasions, it interacts with other bodies whose placement in space contributes to leading the performance and giving meaning to the ritual itself (Nketia 1989). Research on this topic has been conducted by Anthony Seeger on the *Mouse Ceremony* of the Suyá from Mato Grosso (Seeger 1987), by Bernard Lortat-Jacob on the multipart vocal music during Holy Week in Castelsardo in Sardinia (Lortat-Jacob 1996), by Dana Rappaport on Indonesian temple music (2013), by Glaura Lucas on the Afro-Brasilian Congado (2013) and by Giovanni Giuriati on Southern Italy Carnival dance music (see his chapter in this volume).

The study of the relationship between music and body necessarily involves dance as well. Blacking claims that:

Explanations of differences in styles of music and dance must therefore begin with an account of the choices that musicians and dancers make in the course of performance – choices about patterns of sound and movement, that are inevitably related to decisions made in the course of social interaction in other fields.

(Blacking 1979: xv)

This quotation allows me to introduce the third – and perhaps the most significant – contribution ethnomusicology has made to the study of musical performance, that is the analysis of the relationship between sound and context. According to Gerard Béhague, one of the first and foremost advocates of this approach, ‘the “music itself” only exists in performance contexts and that, in effect, as performance is all we have, it should be our primary source of study’ (Béhague 2006: 11). The ethnography has been considered as the most appropriate methodology for investigating the musical performance intended both as a process and an event involving social actors who interact with each other in compliance with specific rules (Frisbie 1980; Herndon and McLeod 1979; Béhague 1984).

The theoretical bases for the development of this approach were mostly laid in the 1970s, inspired by folklore studies in the ‘ethnography of speaking’, research on verbal art as performance (Bauman and Sherzen 1974; Bau-

man 1975, 1977), and in particular by the concepts of 'cultural performance' (Singer 1972) and 'pure performance' (Abrahams 1972, 1975). Some basic concepts such as 'musical occasion' (Herndon 1971), 'musical event' (Asch 1975), and the relationship between 'content' and 'context' (McLeod 1975) were initially more clearly defined. Proposals for even more detailed theoretical models then followed. Ruth Stone provides a list of eleven assumptions implicit in the study attitude toward the 'music event', often understood as a synonym for 'performance' (Stone 1982). Steven Feld includes performance among the six broad areas that have to be taken into consideration for the study of music as a total social fact (Feld 1984). Regula Qureshi developed an effective model for the analysis of the relationship between sound and contextual input (Qureshi 1987). Anthony Seeger proposed a holistic approach for studying musical performance (Seeger 1980, 1987), while Jeff Todd Titon elaborates a performance-centred model for folklife studies (Titon 1988).

New paradigms in ethnomusicological research

Since the mid-1980s, new approaches to the study of performance have taken hold in the ethnomusicological field. In an even more interdisciplinary perspective, ethnomusicologists have developed new theoretical frameworks that have been applied to different musical cultures.

Moving away from a structuralist approach, Charles Keil questioned the centrality of syntax as the main element that conveys emotion and meaning to music. Conceiving music more as a process than a product, he claims that, especially in jazz and in various cultures of the world,

music is not so much about abstract emotions and meanings, reason, cause and effect, logic, but rather about motions, dance, global and contradictory feelings; it's not about composers bringing forms from on high for mere mortals to realize or approximate, it's about getting down and into the groove, everyone creating socially from the bottom up.

(Keil 1995: 1)

According to Keil, the power of music mainly lies in texture and process, in sound and groove, intended as the result of the participatory discrepancies between musicians in performance (Keil 1987, 1995). Along with Steven Feld, Keil proposed a new way of thinking about performance, focusing on timbre, microrhythm features, interaction and perception and audience gratification (Keil and Feld 1994).

Inspired by Keil and other scholars, such as the anthropologist Gregory Bateson, the psychologist Mihály Csíkszentmihályi and the semiologist Charles Sanders Peirce, and also by an extensive fieldwork experience in the Peruvian Altiplano (Turino 1993), Thomas Turino proposed his four-field model of music making. In order to discern between different phenomena all included under the noun 'music' but ontologically distinguished by different social relations, musical practices and roles, ethics and relationship with tech-

nologies, Turino suggests the four categories of *Participatory performance*, *Presentational performance*, *High Fidelity* and *Studio Audio Art* (Turino 2008).

Charles Keil, in an article published in the *Ethnomusicology* journal, calls the scientific community 'to become performance theorists and applied sociomusicologists in addition to doing ever better ethnomusicology' (Keil 1998: 304–5). In this case, Keil is referring to the field developed under the rubric of performance studies, inspired by the seminal works of Erving Goffman on performing in everyday life (Goffman 1959), and the anthropologist Victor Turner, who explored both rituals and social drama as processes (Turner 1968, 1987). Inspired by this increasingly widespread interdisciplinary approach, a number of musicologists started looking at performance from a new perspective (Madrid 2009), basing their model on the theoretical frameworks developed at New York University (Schechner 1988, 2002) or at Northwestern University (Conquergood 2002, 2013), the two main branches of the discipline in the United States. The former (NYU) borrows analytical tools from anthropology, drama and theatre studies, feminist gender theory, semiotic, movement analysis, and psychology; the latter (NU) was mostly influenced by linguistic, speech analysis, and an idea of performance as both the subject and the method of study.

This new approach shifts the object of ethnomusicological analysis from a perspective in which the performance is the actualisation of a musical text (a musical pattern, a melody, a song) within a specific context, to a more inclusive approach which considers the performance in relation to larger issues such as political power, the possibility of internal contradiction within society, gender, race, and modernity. In this new perspective, the role of the researcher and his/her ethnographic authority are radically reconsidered (Kisliuk 1998; Bendrups 2001). As Michelle Kisliuk states:

I define the ethnography of performance in part as a narrative evocation of interaction and meaning of performance – that is, enacted culture – wherein the role of the ethnographer must be written into the text, not as the usual dry, pat description of the author or, at the other extreme, as a heroic 'character' ... but as a continuously interwoven awareness and exploration of the interpersonal negotiations, power dynamics, and epistemological grappling involved in research and writing.

(Kisliuk 1998: 12–3)

Deborah Wong's idea of 'performative ethnography' follows the same path. She borrows and elaborates the concept of 'performativity' from linguistic (Austin 1962) and gender studies (Butler 1990) which is applied to ethnographic research (Denzin 2003). Her intent is to study musical performance as a social change agent, focusing on the impact it has on the life of performers, audiences and the ethnographer (Wong 2008).

On the side of empirical research, many steps forward have been made in recent years thanks to the development of new technologies for the capture and analysis of sound and movement. Furthermore, the fruitful relationship

between ethnomusicology and cognitive science has opened up new and stimulating fields of research. A fresh contribution to studying musical performance has been provided by computational ethnomusicology, an interdisciplinary approach that unites ethnomusicologists and engineers using computer tools to analyse music from all over the world (Tzanetakis et al. 2007; Gómez et al. 2013; Tzanetakis 2014). The various research projects have often developed specific software and algorithms, useful for a quantitative approach to the analysis of aspects of musical performance such as pitch and melodic patch (Six et al. 2012; Caro Repetto and Serra 2016; Kroher et al. 2018), rhythm and tempo (Cornelius et al. 2012) and so on.

Empirical analysis, cognitive science suggestions and entrainment theories have been developed in an ethnomusicological perspective by Clayton, Sager and Will (2005) and subsequently applied to specific case studies concerning musical performance in Indian classical music (Clayton 2007) and Afro-Brazilian *Congado* rituals (Lucas et al. 2011). Audiovisual recording analysis and motion capture technologies were successfully used for a number of studies concerning musical gestures (Dahl et al. 2010); the way in which the body is involved both in performing and teaching (Fatone et al. 2011); the interaction between musicians and audience (Leante 2017), and also more generally to analyse types of embodied interactions in performances different from those usually studied by Western cognitive scientists and/or absent in the Western musical culture (Bonini Baraldi 2013, 2017).

Interplay is a central part of the theoretical framework on competence and interaction in music proposed by Benjamin Brinner (1995), who theorises four constellations of concepts for the analysis of interaction within and across stylistic and cultural boundaries. His theory is based on extensive fieldwork and a long experience as a performer of Javanese gamelan music and refers to a wide range of works in the fields of ethnomusicology, anthropology, and cognitive psychology (Brinner 1995).

The fact that we can find performers in every part of the world who directly compose their music at the moment in which it takes place opens the field to the study of improvisation in musical cultures. The topic has been approached by ethnomusicologists in research that ranges from cognitive studies to detailed musical analysis (Lortat-Jacob 1987; Nettl and Russell 1998; Solis and Nettl 2009). The relationship between musical structure and the meaning of musical performance has been recently investigated by Richard Widdess (2006), whose methodology includes both an ethnographic and fruitful collaborative analytical approach (Widdess 1994; Sanyal and Widdess 2004).

One of the latest original research paradigms on music performance developed in the ethnomusicology domain, albeit with an interdisciplinary perspective involving ethnography, psychology and embodied music cognition theories, is the one proposed in the book *Experience and Meaning in Music Performance* by Clayton, Dueck and Leante (2013). Their interest in the relationship between bodily involvement in music and the way people talk about music led them to combine verbal reports about musical experi-

ences, empirical methods of data collection and an ethnographic approach in order to analyse performance in its relation with experience – how listeners as well as performers encounter music – and with meaning, understood in its double nature of discourses that shape the musical experience, and embodied ideas or concepts whose meanings are tied to physical experiences of musical performance.

In recent years, dialogues about the state of the ethnomusicology have taken place. New theories and methods have been developed, proposed and discussed, and new subjects have become even more central, largely redefining and redesigning the role of the discipline in relation to other academic and public spheres. An effective report of current research directions was provided by Jennifer Post (2006, 2018). Despite the great variety of themes to which the discipline has turned its attention, performance, investigated in relation to embodiment and cognition, technologies, gender or as a form of cultural resistance, and ethnography, whose field of action has been extended from physical to digital sites, continues to be a crucial issue in contemporary ethnomusicology.

Ethnomusicologists and performers

Although it is quite common for musicologists, who normally grow up in the culture whose music they are studying, to have trained as performers, the same cannot be said for ethnomusicologists. Many of them have been trained in Western art-music before or while studying ethnomusicology. Others were skilled musicians in other musical cultures before undertaking their academic training. Some of them learned to perform as a research technique, considering it as a fundamental part of their fieldwork.

In his seminal article ‘The challenge of bi-musicality’ Mantle Hood argued that training in basic musicianship was fundamental to a real comprehension of theoretical studies (Hood 1960). Thus, performing non-Western music became, first at UCLA, and then in many other universities in the USA, part of the curricular activities for undergraduate and graduate students in ethnomusicology. Such a fact brought Solís to edit a book focusing on teaching in world-music ensembles, in which the contributors, each with his/her own background and perspective, reflect on a number of topics concerning pedagogical and ethical issues (Solís 2004).

Witzleben identifies some recurring types of performance-related activities that occur for most ethnomusicologists during their fieldwork. His nine-point list ranges from ‘taking up entirely new instruments or genres in response to discoveries in the field’ to ‘composing for the traditions being studied’ (Witzleben 2010: 150–1). A significant example of this last point is the one reported by Steven Feld on his fieldwork among the Kaluli, during which he composed a number of songs in the local style, an experience ‘that brought me closer to the performance aesthetic and brought some Kaluli closer to talking with me about its inner dimensions’ (Feld 1990: 237). Feld, who used to

be a professional jazz trombonist, has been involved several times both as a producer and as a performer in musical projects developed during his research as an ethnomusicologist. *VoxLox*, the label he founded in 2003, released a number of CDs where he plays with musicians he met during his fieldwork in Accra, Ghana.²

Many ethnomusicologists consider learning to perform as a useful way to better penetrate the music society they are dealing with. Titon claims that an experientially based music knowledge can ‘lead to a more general understanding, not only of music but of people – of others and of oneself’ (Titon 1995: 287–8). Baily states that learning to perform is a crucial part of research methodology (Baily 2001), and that live performance should be considered a primary outcome just like scholarly writings, multimedia, and documented recordings (Baily 2008).

In this perspective, the case of those musicians who go to Europe or North America to study ethnomusicology and then return to their home country for their fieldwork is particularly interesting (Chao Pian 1992; Stock, Chou 2008). Wayan Sudirana is a Balinese musician and graduate from the Indonesian Arts Institute who was awarded a PhD in Ethnomusicology in the USA. In an unpublished article,³ he compares the traditional learning process and Balinese musical pedagogy with both his own experience at the Balinese Arts Institute and the new pedagogical method he developed as a music teacher at the University of British Columbia.

The border between performer and scholar is even more nuanced in cases such as the one of Nicholas Gray, Senior Lecturer in the Music of South East Asia at SOAS University of London, who analyses the processes of musical variation in the Balinese *gendér wayang*, the quartet of metallophones that accompany the Balinese shadow puppet theatre (Gray 2011). In 2017 he released the self-titled experimental debut album *My Trickxy Spirit*, based on his expertise and passion for gamelan music,⁴ and, in a scientific article, he analysed his own composition for gamelan ensemble entitled *The Birth of Kala* (Gray 2013).

2. Musical performance in musicology and beyond: An overview of recent research

Recent musicological projects

In disciplinary practices the category of ‘contingency’ need not necessarily be understood as ‘arbitrariness’ but also as ‘context dependency’ (Hooper 2006: 42). If this is true, one can assume that disciplinary contingencies are symptomatic of the growing and expanding interest in musical performance. Contingencies are represented in this case by the occasion of the international conference from which this volume originated: *Investigating Musical Performance: Towards a Conjunction of Ethnographic and Historiographic Per-*

spectives (Fondazione Giorgio Cini, Venice 8–10 July 2016). In actual fact, the conference bore witness to how scholarly interest in musical performance was experiencing a boom in that year on the international level. Most participants were involved in relevant projects:

1. The *Groupe de Recherches Expérimentales sur l'Acte Musical* (GREAM) directed by Pierre Michel at the University of Strasbourg is still active as a 'laboratory of excellence'. Its scope of expertise in musical performance extends in multiple directions, including musical aesthetics, music ontology, historical and empirical musicology and it encourages the exploration of all possible musical repertoires with special focus, on the one hand, on the experimental dimension and, on the other, on interdisciplinary relationships.⁵
2. The project *Von 'Exekution' zu 'Performanz'. Eine Begriffsgeschichte musikalischer Aufführung seit dem 18. Jahrhundert*, directed by Hermann Danuser at Humboldt University and supported by the Deutsche Forschungsgemeinschaft, originally included three research areas: performance of the virtuoso in the nineteenth century (*Das Ereignis des Virtuosen: Paganini und das Pariser Konzertleben, 1830–40*, by Camilla Bork); musical performance in film (*Zur Dramaturgie musikalischer Ereignisse im Film*, by Tobias Plebuch); International Summer Courses for New Music Darmstadt intended as event and performance (*Ereignis Darmstadt. Die Internationalen Ferienkurse für Neue Musik 1964–1990 als ästhetischer, theoretischer und politischer Handlungsraum*, directed by Dörte Schmidt and Pietro Cavallotti at the University of the Arts, Berlin).⁶
3. The Department of Musicology and Cultural Heritage in Cremona (University of Pavia) was about to publish *Registrare la performance. Testi, modelli, simulacri tra memoria e immaginazione* (Garda and Rocconi 2016), which originated from a project directed by Michela Garda and Eleonora Rocconi, based on a number of seminars on musical performance and on different meanings of 'registrare', including 'to take note' through texts and 'to record' through the media.
4. The Art and Humanities Research Council (AHRC) *Research Centre for Musical Performance as Creative Practice* (CMPCP), directed by John Rink and based at the Universities of Cambridge in partnership with King's College London, the University of Oxford and Royal Holloway, University of London and also including a collaboration with the Guildhall School of Music & Drama and the Royal College of Music, was developed between 2009 and 2015. Its impact on research already promised to be unprecedented, thanks to the five different research projects coordinated respectively by John Rink (*Creative learning and 'original' music performance*), Eric Clarke (*Creative practice in contemporary concert music*), Tina Ramnarine (*Global perspectives on the 'orchestra'*), Nicholas Cook (*Music as creative practice*) and Daniel Leech-Wilkinson (*Shaping music in performance*). The CMPCP also included doctoral research programmes, international conferences organised by the Performance Studies Network (PSN) and a

huge number of guest-edited special issues of journals like *Music Theory Online*, *Empirical Musicological Review*, *Nineteenth-Century Music Review* and *Music Performance Research* to name but a few. In terms of research volumes, the project's impact on international research can today be referred to two different phases: the publication of Nicholas Cook's monograph *Beyond the Score: Music as Performance* (Cook 2013) which set the tone for the whole project, and the full deployment of the impact of the CMPCP, represented by five volumes in the Oxford University Press series "Studies in Musical Performance as Creative Practice" published between December 2017 and March 2018 and corresponding to the aforementioned projects – the four edited volumes *Distributed Creativity* (Clarke and Doffman 2017), *Music and Shape* (Leech-Wilkinson, Prior 2017) *Musicians in the Making* (Rink, Gaunt and Aaron 2017) and *Global Perspectives on Orchestras* (Ramnarine 2018), and the concluding monograph *Music as Creative Practice* (Cook 2018).⁷

5. The AHRC research project *Interpersonal Entrainment in Music Performance* (IEMP) directed by Martin Clayton at Durham University from 2016 to 2018 with co-investigators Tuomas Eerola (Durham), Peter Keller (University of Western Sidney) and Antonio Camurri (University of Genoa) was in its initial phase.⁸ The project's output resulted in two articles (Jakubowski et al. 2017; Eerola et al. 2018) and a set of tools for quantifying and tracking movement from videos.⁹
6. Moreover, the conference involved Philip Auslander, the first scholar to apply the methodologies of one specific strand of performance studies to music. Performance studies are generally connected to Richard Schechner, who devoted his activity to the foundation and development of the Department of Performance Studies at the Tisch School of the Arts (The New York University) and of the journal *The Drama Review*. This particular approach to performance relies on an interdisciplinary field that originated from the interaction of Victor Turner's anthropological research and Schechner's theatrical practice and research, and later expanded to many different disciplines including philosophy, ethnographic research, cultural studies, psychoanalysis, literary criticism, feminist theory and queer studies. Following a personal path to performance studies, closer to media studies, Auslander has published such outstanding books on popular music as *Liveness: Performance in a Mediatized Culture* (Auslander 1999, 2008) and *Performing Glam Rock: Gender and Theatricality in Popular Music* (Auslander 2006a) and a series of methodological reflections on musical performance (e.g. Auslander 2004, 2006b, 2006c), including a recent rethinking of some of his earlier positions (Auslander 2013, 2015).

The unprecedented attention to musical performance revealed by the projects and perspectives involved in the conference was symptomatic of a wider interest for this topic and of a significantly active research field. For example, Auslander was also involved in the project *Sound und Performance* at the Gesellschaft für Theaterwissenschaft, University of Bayreuth, which en-

compassed an international conference (Bayreuth, 4–7 October 2012) and the collective volume *Sound und Performance. Positionen, Methoden, Analysen* (Ernst et al. 2015). The volume basically relies on German traditions of performance studies, represented by Erika Fischer Lichte, and media studies, represented by Friedrich Kittler. Yet, as far as music and musical performance are concerned, the editor's introduction only refers to Auslander's research and to the seminal article in which Cook discussed the conditions and limitations of two different paradigms labelled 'music and/as performance' (Cook 2001).

Music as performance

The previous references suggest the extent to which the discussion of musical performance on the international level relies on Auslander's impactful research in the field of performance studies and that of Cook in the field of musicology. The reasons for their impact belong in the common paradigm, which today can be subsumed under the motto 'music as performance'. Its main feature consists in putting aside the musical text (as a score). In actual fact, the recent reformulations of their respective reflections, albeit diverse in many respects, exhibit a radically anti-textualist approach (Cook 2013; Auslander 2013, 2015), and this is partly due to their mutual influence. This is particularly evident in Cook, whose earlier reflection proposed an intriguing definition of the musical text as 'script for performance' (Cook 2001), which in later developments has been significantly attenuated and reinterpreted in purely social terms (Cook 2013: 260, 273, 275), also on account of Auslander's critical remarks (Auslander 2006c: 111).

Yet, notwithstanding the shared paradigm, there are significant differences. First, Auslander's approach to performance is by definition global. In performance studies, it is actually 'performance' that has the widest possible range of meanings: a dimension that can be virtually referred to all human behaviour. The New York Department of Performance Studies' website currently welcomes visitors with the words: 'Performance is everywhere – we study how it works'.¹⁰ Performing arts, including music, are considered as particular forms of 'performance', and musical performances, seemingly paradoxically, are performances whose main goal is *not* to perform music. As Auslander puts it, 'music is an expressive resource musicians use to perform their personae, not the other way around' (Auslander 2015: 533; he also refers to Auslander 2006c). As to performance studies, Cook proposes a moderate position, that is, open to the possibility of studying musical performance also specifically as a performance *of* music – even if his idea of music reaches beyond the score.

A second difference between the two approaches has recently emerged thanks to Auslander's partial rethinking and clarification:

I emphasized performance analysis in my first manifesto ... and I remain committed to the value of thick description of musical performances. But thinking in dichotomies reifies conventional understandings of music and performance by reducing musical performance into components we are comfortable labeling with one term or the other,

rather than facing the challenge to understand musical performance as something other than music plus performance. ... I see musical performance not as an alloy that can be broken down into constituent parts, but as elemental.

(Auslander 2015: 538; he refers to Auslander 2004)

Contrary to Auslander, Cook conceives of musical performance as a multi-layered 'construct' which can be disassembled and analysed in many different ways, even if he prefers to analyse music as sound rather than as score (by the way, for Cook, 'music as performance' often means just 'music as sound' or 'music as sound process', which explains the direct inclusion of recorded tracks in the 'performance' category).

A third difference strikingly emerges in the conclusion of Auslander's aforementioned contribution, which derives exactly from the performance studies approach:

Perhaps ... the solution to the disciplinary dilemma I identified in 2004 is to recognize that there is no dilemma, no ontological or epistemological gap between music and performance that need bridging. Music 'is' what musicians 'do'.

(Auslander 2015: 541)

On his part, Cook emphasises the epistemological (and ontological) gap between 'music as performance' and 'music as text', which does not prevent both scholars from sharing a drastically negative view of the traditional paradigms of historical musicology, whose strong commitment to the more 'abstract' form of existence of music as text, score and notation Cook traces back to 'Plato's curse' (Cook 2013: 8–32).

The problem of text

To get to music as performance it is not necessary to opt for a complete exclusion of texts and scores from theory and analysis – above all in the field of 'art music' or, more precisely, in the written tradition, which inevitably continues to use scores not only as 'scripts for performance' (Cook 2001), but also as cultural instantiations and objects of social circulation, in the form of specific 'editions' (Broude 2012). The shift from 'the musical text' in the singular to the phenomenal multiplicity of 'editions', however, should be able to exorcise at least a part of the old curse.

Not all of the latest research on musical performance is anti-textualist. On the other hand, it is possible to recognise some problems in the concept of 'musical text' also from within historical musicology. To quote a few but significant examples, one can problematise the text by making the relation between score and performance far more complex than anti-textualist approaches suppose (de Assis, Brooks and Coessens 2013); or offer a systematic discussion of the many possible relations between 'idea', 'text' and 'performance', as clearly emerges in opera studies (Della Seta 2014); or rely on historical semantics and conceptual history in order to analyse the different meanings of 'performance'

in relation to other terms and in other languages (Danuser 2015); or propose a more nuanced epistemological shift from ‘text-based renderings of highly idealised musical works’, to music ‘operating *with but beyond text*’, to artistic ‘experimentation’ (de Assis 2018: 13, 19).

However, paradigms do not change once and for all, or just in one direction. Today, research on musical performance, including that on written art music, emphasises performance ‘as such’, which in some respects was neglected in the past, albeit not completely. The pendulum swings towards performance as a consequence of cultural dynamics on the international level, but it is just a phase of an oscillation in research practices. In many contexts, scores are still part of the game: they are published, bought, read, used, visible in performance, they circulate. In other words, they are as ‘real’ and ‘effective’ as performances themselves and as the media – one could add that they also represent a specific medium. Thus, with only apparent paradox, performance studies could offer a useful tool for future theorisation: the concept of ‘performativity’ as it is applied to media as well as to literary texts. Scores are not only used in and for (some) performances: with their presence in performances they ‘do’ something – they also ‘perform’ many functions.

Practice and/as theory

Epistemological rethinking in musicology is also influenced by a growing attention to musical practice. Newfound claims emerging from the hard sciences against the primacy of theory over practice found fertile ground in the field of creative arts and music in particular, because of the global rethinking that was underway in musicology. This approach was extensively explored by John Rink in past decades (Rink 2002) and has undergone a recent evolution (Rink 2017). Paradigms and approaches in this particular field are extremely diverse but they share most of the epistemological premises under different names. The field of the arts and of creative industries in general has witnessed the proposal of such concepts as ‘performative research’ (Haseman 2006, relying on John Langshaw Austin’s speech act theory) and ‘practice as research’ (Barrett and Bolt 2007; Nelson 2013; Dogantan-Dack 2015). In general, this approach has developed through a fertile interrelation between ‘practice-led research’ and ‘research-led practice’ (Smith and Dean 2009; Penny 2014) in their specific application to the creative arts. Other scholars have proposed the notion of ‘research-creation’ so as to put ‘creativity’ into relief (Stévance and Lacasse 2017) – which is exactly what the CMPCP’s essential notion of ‘creative practice’ also does (Clarke and Doffman 2017; Rink, Gaunt and Aaron 2017; Cook 2018).

The leading concept at the Orpheus Institute (Ghent) is ‘artistic research’ (Schwab 2018; de Assis 2018). In this particular field of research, texts are everything but dismissed. On the contrary, the score/sound relation and the problem of musical notation are considered as central to musical performance in the art music environment (de Assis, Brook and Coessens 2013) – even if

they propose to overcome the idea of ‘interpretation’ for the benefit of a ‘logic of experimentation’ (de Assis 2018) which significantly changes role and functions of texts. This kind of theorisation of the relation between text and performance relies, on the one hand, on the concept of the score as a ‘script for performance’ (Cook 2001) – without, however, adopting Cook’s radically anti-textualist reformulations (Cook 2013) – and, on the other, on Gilles Deleuze’s peculiar combination of empiricism and vitalism in philosophy as applied to musical performance (de Assis and Giudici 2017).

Shifting epistemologies and interdisciplinarity

Both in theory and in practice, recent research on performance in musicology often highlights the epistemological gap between music as text and music as performance. This has the advantage of encouraging awareness about the meta-theoretical premises of music research in general, including ethnographic, historical and empirical approaches. In this respect, it may be useful to add further reflection: once we recognise that musicological approaches are inevitably based on epistemological choices and positions – and not on nature, truth, necessity or teleology – we should also be aware of the fact that most of these choices, which can be both made explicit and criticised, are in any case reversible. The discovery and cultivation of new research areas do not necessarily imply that old fields have to be abandoned, or that they will not be cultivated again in the future. This should prompt respect for any kind of research on musical performance, including studies that are not intended to reach beyond – or *that* beyond – the score.

However, the investigation of musical performance reaches beyond musicology. To understand the extension of recent research it is relevant to assume that musical performance encourages radical interdisciplinarity. If the contiguity between musicology and media studies establishes an obvious interdisciplinary field of research for musical performance in today’s ‘mediatized culture’ (Auslander 1999, 2008), it is the field of ‘empirical musicology’ (Cook and Clarke 2004; Clarke 2004) – which increasingly resorts to the contribution of psychology and cognitive neuroscience and encourages the deployment and development of new technologies – that represents the most active and diversified research area. The neurological study of musical performance is also a relevant field in itself, with plenty of possible applications and promising future developments, in the field of music therapy too. Finally, the growing area of disability studies offers new insights on embodied musical performance. The following notes offer an overview of these recent developments.

Musical performance in and through the media

One relevant dimension of musical performance in recent times is its reception and perception through media environments. The concept of ‘liveness’ introduced by Philip Auslander (1999) in his theoretical and analytical ac-

count of popular music on television and in other media has directly influenced the latest work on the topic not only in this same domain (Stanyek and Piekut 2010) but also in the field of art music. Besides modern music (Sanden 2013), opera studies is a branch of musicology that adopts and discusses ‘liveness’ as a main category (Senici 2009, 2010; Esse 2010; Georgi 2014; Irina 2016).

The role of musical performance in the age of recording and particularly of record production and reproduction has been widely explored in the domain of recorded art music (Philip 2004; Fabian 2008) and in the specific relation between performance, culture and technology (Bayley 2010). The AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) in the United Kingdom (2004–2009), directed by Nicholas Cook with Daniel Leech-Wilkinson, John Rink and Peter Hill, represented the most impactful work in this field (Leech-Wilkinson 2009). The results were inherited by the aforementioned CMPCP: most chapters of Cook’s *Beyond the Score* (2013) are specifically devoted to performance as recorded music as well as to recorded music as performance, which implies a very broad concept of ‘performance’, including media performativity.

As regards screen media, the role of musical performance in film music has been widely explored of late. Recent books have devoted particular attention to musicians and musical performance in documentary films (Cohen 2012) and to the role of concert experience in fiction films as an occasion to explore the question of the multi-layered ‘reality’ of film as a medium (Winters 2016). Musical performance as live film practice in current applications to silent film is another newfound focus (Donnelly and Wallengren 2016). This field also includes scholarly attention for videogames based on musical performance (Miller 2009, 2012).

Finally, more attention is being paid to the role of musical performances and particularly of concerts in the shared virtual space and on online networks. The most intriguing reflections have concerned performances realised live in – and experienced through – Second Life (Wennekes 2009; Sant 2009). More in general, wireless networked music performance has developed into a significant research field (Lazzaro and Wawrzyniek 2001; Sawchuk et al. 2003; Alexander, Renaud and Rebelo 2007; Alexandraki et al 2008; Gabrielli and Squartini 2016).

Musical performance between the brain and the body

‘Embodiment’ and ‘embodied cognition’, identify a promising area in recent studies of musical performance. Such studies find their general framework in Marc Leman’s *Embodied Music Cognition and Mediation Technology* (2007). The approach has recently also been extended to musical composition (Nagy 2017). Another significant contribution is Alexandra Pierce’s *Deepening Musical Performance through Movement: The Theory and Practice of Embodied Interpretation* (2007), where movement is interpreted mainly as a means to

improve musical performance.

We have also to mention a specific strand of semiotic approach to gesture (Gritten and King 2006), which rapidly evolved towards new perspectives (Godøy and Leman 2010; Gritten and King 2011) which also included a specific focus on the analysis of musical performance (Rink, Spiro and Gold 2011).

Concerning technology, new instruments have been developed in the last few years to study musical interaction and performance, starting from the threshold of the twenty-first century (Paradiso 1999), passing through a special issue on *The Journal of New Music Research* on “Music Performance Monitoring and Data Analysis” (see Demoucron 2012), until the latest results (Maes, Nijs and Leman 2018).

As for experimental studies of musical performance in rather practical terms, suffice it to mention a range of possible applications. These include methods for assisting performers (Caruso et al. 2016) and for assessing gestures in relation to specific musical targets (Desmet et al. 2012); analysis of bodily gestures based on machine learning (Amelynck 2014); studies related to coordination and negotiation between performing musicians in ensemble music (Loehr and Palmer 2011; MacRitchie et al. 2017), and research on expert skill and virtuosity in musical performance (Overton 2006; Geeves et al. 2014). The latest *Routledge Companion to Embodied Music Interaction* (Lesaffre, Maes and Leman 2017) offers an overview of the most recent research strands.

Recent contributions on embodied cognition are devoted to the specific notion of ‘entrainment’. This was introduced in the field of ethnomusicology (Clayton, Sager and Will 2004), used as a specific element of ‘observational analysis’ (Clayton 2007) and developed into a more general, theoretical definition in recent years (Clayton 2012). In the field of empirical musicology, the notion has been connected with cognitive reflection on bodily gesture. The latest discussions have involved critical remarks that propose an expansion of the notion to include a spatiotemporal dimension instead of the cultivation of an exclusively rhythmic understanding of entrainment (Leman 2012; Leman and Maes 2014) and also a response that proposes to overcome such implicit dichotomies as cognition vs. embodiment and perception vs. performance so as to develop the whole potential of the concept of ‘entrainment’ (Geeves and Sutton 2014). On the other hand, rhythmic entrainment has an active role in music therapy (Trost, Labbé and Grandjean 2017).

Neurological studies have often intersected musical perception and performance, starting from general overviews (Oscar and Perry 1999; Wittmann and Pöppel 1999). The musician’s brain has been defined as ‘a model of neuroplasticity’ (Münte, Altenmüller and Jäncke 2002). The shift of focus from ‘perception’ to ‘performance’ is the specific goal of the volume of *The Neurosciences and Music II* (Avanzini et al. 2006) and of some articles in the special issue on “The Biological Foundations of Music” in a volume of the *Annals of the New York Academy of Sciences* (Parsons 2006). Subsequent-

ly, new research on the neurology of music performance emerged (Altenmüller 2008). More specifically, neurology has dealt with auditory-motor interactions (Zatorre, Chen and Penhune 2007), jazz improvisation and its perception (Limb and Braun 2008), piano performance (Parsons et al. 2005), imagery of and during musical performance (Lotze et al. 2003; Zatorre and Halpern 2005; Lotze 2013).

Musical performance in music therapy, psychology and disability studies

Musical performance has always had a special meaning for music therapy. Attention is now shifting to the relation between music therapy and neuroscience. In this respect, the recent *Oxford Handbook of Neurologic Music Therapy* (Thaut and Hoemberg 2014) includes chapters on a number of therapies related to different kinds of musical performance under such acronyms as Therapeutic Instrumental Music Performance (TIMP), Melodic Intonation Therapy (MIT), Vocal Intonation Therapy (VIT), Therapeutic Singing (TS) and Musical Executive Function Training (MEFT). More recent articles consider the cross-fertilisation between music therapy and neuroscience as the most compelling and intriguing challenge for future research (Altenmüller, Finger and Boller 2015; O’Kelly 2016).

Recent strands of psychology started to systematically address musical performance in the late 1990s (Gabrielsson 1999). The *Oxford Handbook of Music Psychology* (Hallam, Cross and Thaut 2011) offers a whole section on “Musical Performance”. This is edited by Richard Parncutt and organised as follows: ‘Measurement and models of performance’, ‘Planning and performance’, ‘Sight-reading’, ‘Performing from memory’, ‘Movement and collaboration in musical performance’, ‘Emotion in music performance’, ‘Optimizing physical and psychological health in performing musicians’. The list of contents in itself provides an overview of the whole range of possible perspectives and topics in this research field. Moreover, music psychology has dealt with specific topics, such as the perception of jazz performances (Engel and Keller 2011) and temporal perception during performance (Pfordresher and Palmer 2006). Music performance anxiety is another relevant aspect and has been widely discussed. Contributions to this topic range from quantitative analysis (Kokotsaki and Davidson 2003) to more general discussion from the point of view of psychology (Kenny 2011).

In recent years increasing attention has been devoted to the relation between music and disability. In this study field the role of musical performance is generally relevant. Besides the theory of disability in music (Lerner and Straus 2006), recent accounts on this topic have focused more and more on musical performance in such different kinds of music as jazz (Lubet 2011) and popular music (McKay 2013) among others. After the thorough exploration of disability especially in art music (Straus 2011), an *Oxford Handbook of Music and Disability Studies* has appeared (Howe et al. 2016), including many chapters on performing music. A just-published book focuses entirely on this specific topic of musical performance (Téllez Vargas 2018).

Notes

- 1 This chapter is equally divided between the two authors: part 1 is the work of Marco Lutz, the introduction and part 2 are the work of Alessandro Cecchi.
- 2 The complete list of recordings published by Steven Feld can be found at www.stevenfeld.net/audio-cd (accessed 31 December 2018).
- 3 The article entitled ‘The Method of Learning and Teaching in Balinese Gamelan Rehearsal’ can be downloaded from Wayan Sudirana’s personal page <https://ubc.academia.edu/WayanSudirana> (accessed 31 December 2018).
- 4 *My Tricky Spirit, My Tricky Spirit*, CD, Bad Elephant Music, BEM048.
- 5 See <https://gream.unistra.fr/> (accessed 31 December 2018).
- 6 Three monographs have been published so far. See Spaltenstein 2017; Langeloh 2018; Emter 2018.
- 7 See <http://www.cmpcp.ac.uk> (accessed 31 December 2018).
- 8 See <https://musicscience.net/projects/iemp/> (accessed 31 December 2018).
- 9 See <https://github.com/paolalborna/Video-Tools> (accessed 31 December 2018).
- 10 See <https://tisch.nyu.edu/performance-studies> (accessed 31 December 2018).

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