



Development of an Artistic Framework on Classical Music Performance Research Based on a Critical Review

Herry R. Djahwasi¹, Zaharul Lailiddin Bin Saidon¹

¹Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris, Malaysia
herry@fmmp.upsi.edu.my

Abstract. The core interplay of objectivity and subjectivity in classical music performance takes on a paradoxical nature when examining whether the performer is the object of the score or, conversely, the performer is the subject of the score. This conflicting perspective holds significance for the epistemological considerations within the realm of classical music performance research. The aim of this study is to examine and elucidate the epistemological implications of the dual role of performers as both objects and subjects in classical music performance. There are two phases of investigation of this study. In the first phase, this study entailed a comprehensive examination of three scholarly sources, which collectively offer a more comprehensive investigation of the concepts pertaining to objectivity and subjectivity from diverse viewpoints. In the second phase, a critical review of the three literatures will be developed in the form of an artistic framework in classical music performance. The significant of this study provides valuable insights into the intersection of music performance and knowledge acquisition, enriching our understanding of classical music interpretation and its complexities.

Keywords: Classical Music Performance, Epistemological Considerations, Artistic Framework, Critical Review.

1. Introduction

According to Cook [1, 2] the concept of classical music performance relies on the "relationship of mutual and shifting constraints between two kinds of text, score and sound" which refer to refers to the intricate and dynamic interaction between the written musical score (the musical notation on paper) and the actual sound produced when a piece of music is performed.

Similarly, Taruskin emphasized that a study in practice of performance, ideally, is an attempt, on the basis of documentary or statistical evidence, to bridge the gap between what is written in the old musical texts that survive in the form of score and what was actually sound which heard in typical actual performances [3]. In this perspective, the "relationship of mutual and shifting constraints between two kinds of text, score and sound.

The balance between objectivity and subjectivity remains a fundamental and enduring epistemological concern in the study of music performance. This relationship is fundamental in the field of music, particularly in classical music performance. The

statement by Dogantan-Dack encapsulates the essence of objectivity and subjectivity in classical music performance emphasizes the dynamic interplay between adhering to the score and introducing deliberate deviations as central to the performer's epistemological journey in acquiring knowledge about a musical composition and expressing that knowledge through their artistic interpretation [4].

However, the core interplay of objectivity and subjectivity in classical music performance takes on a paradoxical nature when examining whether the performer is the object of the score or, conversely, the performer is the subject of the score. The paradox arises from the divergent perspectives on whether performers are treated as passive objects or active subjects in classical music performance.

The assumption scores as subject of classical music performance, Dart [5, p. 13] writes 'The written text must never be regarded as a dead laboratory specimen; it is only sleeping, though both love and time will be needed to awaken it. But love and time will be wasted without a sense of tradition and of historical continuity Peter Kivy [6, p. 84] in his book *The Fine Art of Repetition* articulates that "Scores are definitive of works. Instrumentation instructions appear in scores. Therefore, instrumentation instructions are (in part) definitive of works." Similarly, Jackson state:

"Performance practice has held to the idea of a single authenticity. What is historically most accurate? What comes closest to recapturing a composer's original conception of how a work was to be performed?" [7]

Meanwhile, the assumption performance as subject of classical music performance Small [8] state that "Performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform". The same views also stressed Levinson [9, p. 242] that "Of course, not everything figuring in a score is a firm prescription, as opposed to a recommendation to the performer on achieving the best sort of performance."

This conflicting perspective holds significance for the epistemological considerations within the realm of classical music performance research. Furthermore, this study aims to explore the epistemological implications of performers' dual role as both objects and subjects in classical music performance and investigate how the integration of objective and subjective knowledge can be effectively achieved.

In the first phase, this study entailed a comprehensive examination of three scholarly sources, which collectively offer a more comprehensive investigation of the concepts pertaining to objectivity and subjectivity from diverse viewpoints. In the second phase, a critical review of the three literatures will be developed in the form of an artistic framework in classical music performance.

Keith Swanwick's book *"Musical Knowledge: Intuition, Analysis and Music Education"* is highly relevant in the context of developing an artistic framework in music performance research [10]. Swanwick argues that musical knowledge is composed of both analytical and intuitive elements, and that these two aspects of knowledge are intertwined in the process of music-making.

David C. Graves, in *the Art as a Rational Activity*, provides a framework for understanding how objectivity and subjectivity intersect in artistic endeavours, including music performance [11]. His ideas highlight the importance of technical proficiency and rational decision-making while also recognizing the essential role of subjective interpretation and personal expression in creating meaningful and impactful art.

Peter Dahl's "Music and Knowledge: A Performer's Perspective" illuminates the coexistence of objectivity and subjectivity in music performance [12]. It underscores the performer's epistemological journey of acquiring knowledge about a composition and applying subjective interpretation to create a deeply expressive and meaningful artistic experience for both the performer and the audience.

This significance of this study lies in its exploration of the conflicting perspective surrounding performers' dual roles and the epistemological implications thereof. It provides valuable insights into the intersection of music performance and knowledge acquisition, enriching our understanding of classical music interpretation and its complexities.

2. Methods

This study proposes an objective and subjective approach which is carried out in two stages. The objective approach is the first stage where the work is built based on the original compositional aspects. This stage is then outlined in the form of a concept whose role is to obtain and actualize repertoires parameters based on technical analysis, technical competence and music analysis which is implemented in characteristic of instrument. Meanwhile, the subjective approach is the next stage where the works is built based on the characteristics of my performer. Figure 1 illustrates the framework which I define as the artistic framework of classical music performance.

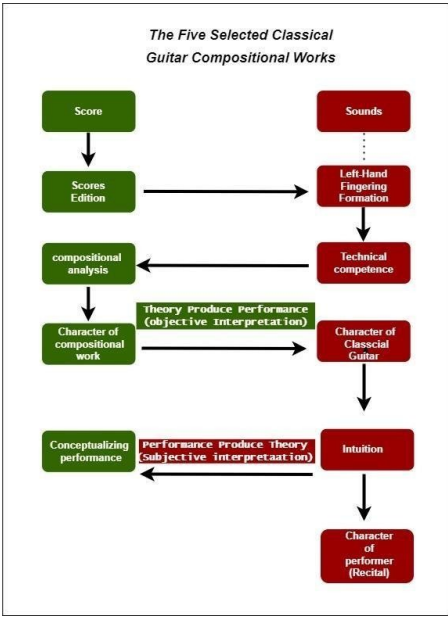


Fig. 1. Artistic framework

This study proposes an artistic framework as described in Fig.1 as an analytical model in music performance. In the context of this research, this model explains how theory

will shape performance and performance will shape theory. in the context of music performance research, the model aims to obtain three things. The first is to bridge the gap between what is written in the old musical texts that survived and what was actually heard in typical contemporary performances [3]. The second is to concentrate on the 'issues of how composers convey 'meaning' (defined in some way) in scores and how contemporary performers translate it into sound [13]. The third is to form an understanding of music as a multimodal phenomenon by involving the senses of sound, the senses of vision, and the senses of motion [14, p. 8] This artistic framework will then be described in detail in the methodology chapter.

3. Results and Discussion

The comparison of the key points related to the epistemological implications, definitions of subjective and objective knowledge, and the integration of objective and subjective knowledge as discussed in the works of Keith Swanwick [10], David C. Graves [11], and Dahl, P. [12]:

Table 1. Comparison of the epistemological implications.

Aspect	Swanwick [10]	Graves [11]	Dahl [12]
Epistemological Implications	- Emphasizes the existence of intuitive and analytical knowledge.	- Focuses on the philosophical and aesthetic dimensions of art.	- Examines the complex epistemological implications of performers as both objects and subjects in classical music.
Subjective Knowledge Definition	Intuitive knowledge - Personal understanding of music.	Subjective knowledge - Immediate apprehension through the senses.	Intuition - Perceptual and sensory processes in expressive musicianship.
Subjective Knowledge Acquisition	- Acquired through deep emotional connection to music.	- Acquired through direct interaction with the object of knowledge.	- Acquired through perceptual and sensory processes in expressive musicianship.
Objective Knowledge Definition	Analytical knowledge - Rooted in objectivity and systematic analysis.	Objective knowledge - Scientific knowledge.	Notational system - Knowledge of notation's denotation, structuring principles, connotation, and conventionality.

Objective Knowledge Acquisition	- Involves meticulous examination of the musical score and analysis.	- Involves analysis, breaking down and understanding causal relationships.	- Involves knowledge of notation, codex, phraseology, and conventions in music.
Integration of Objective and Subjective Knowledge	- Emphasizes the need for integration of intuitive and analytical knowledge.	- Artistic endeavour involves integrating objective and subjective features.	- Musicians must balance tradition and innovation in interpretations, combining notation with experience and understanding.

These summaries highlight the key concepts and perspectives regarding knowledge acquisition, definitions of subjective and objective knowledge, and the integration of these forms of knowledge in the context of music and art. Each author provides a unique viewpoint that contributes to the understanding of epistemological implications in their respective fields.

These key concepts encompass the central ideas discussed in the works of Keith Swanwick [10], David C. Graves [11], and Dahl, P. [12], highlighting the multifaceted nature of knowledge in the context of music and art, as well as the importance of integrating both objective and subjective dimensions.

The insights drawn from the literature highlight several key points. First, while music analysis is essential in understanding classical music performance, it does not necessarily need to rely on existing analytical models from a traditional musicological perspective. Second, the distinction between objectivity and subjectivity in musical performances corresponds to the relationship between logical knowledge and intuitive knowledge. Finally, the systematic separation of objective and subjective interpretations in music performance is already supported by well-established conceptual, philosophical, and artistic foundations.

4. Conclusion

The study on the development of an artistic framework for classical music performance has provided significant insights into the intricate interplay between objectivity and subjectivity in musical interpretation. By critically reviewing the perspectives of scholars such as Keith Swanwick, David C. Graves, and Peter Dahl, the research has elucidated the dual role of performers as both objects and subjects within the epistemological landscape of classical music.

The core of the study emphasizes that both intuitive and analytical knowledge are integral to the performer's understanding and execution of a musical composition. Intuitive knowledge, derived from personal experience and emotional engagement, complements the analytical knowledge rooted in systematic examination and technical proficiency. This balanced integration ensures that performances are both authentic to the composer's intentions and reflective of the performer's unique artistic identity.

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