



HOW TO ARRIVE AT THE FONDAZIONE GIORGIO CINI  
 From San Zaccaria Monumento, Train Station, Piazzale Roma,  
 Vaporetto line N. 2, every 12 minutes

INFO

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Dioskourides Di Samo, *Mosaico con musici*, Villa Di Cicerone, Pompei. Su concessione del Ministero dei Beni e delle Attività Culturali e del Turismo - Museo Archeologico Nazionale di Napoli.

## INVESTIGATING MUSICAL PERFORMANCE: Towards a Conjunction of Ethnographic and Historiographic Perspectives

8 – 10 July 2016 | Fondazione Giorgio Cini  
 Island of San Giorgio Maggiore, Venice



## INVESTIGATING MUSICAL PERFORMANCE: Towards a Conjunction of Ethnographic and Historiographic Perspectives

COORDINATED BY

Gianmario Borio, Giovanni Giuriati,  
 Alessandro Cecchi and Marco Lutzu

DISCUSSANTS

Nicholas Cook / University of Cambridge  
 Hermann Danuser / Humboldt-Universität zu Berlin  
 Bernard Lortat-Jacob / CNRS Paris

Musical performance is a cross-disciplinary field which is not only open to highly diverse perspectives, but also encourages a revision of theoretical and analytical paradigms. The topic has received increasing interest and attention over the past few years, as witnessed by many significant research projects involving seminars, conferences, workshops and publications. This conference builds upon two previous seminars held in 2012 and 2014 at the Fondazione Giorgio Cini and discusses a relatively less-explored facet of research in this area: a possible convergence between ethnographic and historiographic perspectives in investigating musical performance. To this purpose, the conference has brought together scholars from different backgrounds (ethnomusicologists, historical musicologists, popular music and jazz scholars) who will deal with the specific aspects considered in each of the four sessions.

The opening session (*Theory and Models*) proposes an extensive reflection on musical performance,

exploring the potential of a perspective capable of integrating well-established theoretical and methodological tools coming from ethnomusicology, historical musicology, performance studies and sociology. Significant points of contact among the various topics treated by studies on musical performance may clear the path for a multileveled, integrative and flexible framework of this kind. Concepts such as “persona”, “musical shape”, “embodiment” and “social context” allow for approaches which are not dependent on a specific genre or tradition, but address musical performance in all its complexity and presence.

The second session (*Social Interactions*) deals with aspects of social interaction understood either as a collaboration and/or competition between those who are actively involved in a given musical practice, or as the involvement of an audience – which includes all those who participate in various capacities in the way a performance unfolds. This is an issue that engages transdisciplinary musicological research. Social interactions differ radically, however, in diverse cultural areas and historical periods, furthermore following the peculiarities of musical genres and practices, locations or environments intended for performance, audience typologies, forms of participation and communication, and the functions that music can take on in different contexts.

The papers of the third session (*Gesture and Emotion*) open onto a broad field embracing philosophical, cultural, cognitive and physical aspects. Researchers are thus encouraged to reconsider the expressive or emotional aspects of musical



performance and discuss the global nature of musical experience, which is at the same time corporeal, acoustic, cognitive and social. To this regard, the voice is a preeminent means of expression due to its possible relationship with language and meaning. The voice is however also intimately connected to the body, whose presence on stage is the beneficiary of a specific training involving gesture. In ethnomusicology bodily movement is considered as a marker of a specific culture or musical style. This can be also approached from within a performance, depending on the specific position of one performer among others. Moreover, performances by charismatic musicians can contribute to changing the ways of feeling that belong to certain social groups.

The focus of the fourth session (*Analytical Methods*) lies on new semiographic systems and new technologies in data gathering, processing and presentation, dealing more generally with the tools needed to analyse a given performance. Within historical musicology, the study of interactions between performers and composers has had significant repercussions on analytical procedures above all with respect to timbre, which has been at the centre of compositional research since the second half of the twentieth century. In this same area, the relation between analyst and performer can be examined alongside the differences between structural analysis and a form of informed intuition intended for performance. Analyses in ethnomusicology have instead concentrated on defining the structural and stylistic features that appear in a given musical practice, involving the interplay between musicians and between the latter and other people attending a performance.

## FRIDAY 8 JULY Sala Barbantini

**2.30 pm**  
**SESSION 1: THEORIES AND MODELS**  
**CHAIR**  
Gianmario Borio / Università di Pavia

**2.30 pm**  
**Martin Clayton** / Durham University  
*Ethnomusicology, historical musicology and empirical methods in the study of performance*

**3.00 pm**  
**John Rink** / University of Cambridge

*Performing musical shape in theory and practice*

**3.30 pm | DISCUSSION**

4.00 pm | COFFEE BREAK

**4.30 pm**  
**Philip Auslander** / Georgia Institute of Technology  
*“Musical Personae” revisited*

**5.00 pm**  
**Travis A. Jackson** / University of Chicago  
*The ordinariness of performance (and its kin)*

**5.30 pm | DISCUSSION**

## SATURDAY 9 JULY Sala Barbantini

**9.00 am**  
**SESSION 2: SOCIAL INTERACTIONS**  
**CHAIR**  
Giovanni Giuriati / Sapienza, Università di Roma

**9.00 am**  
**Timothy D. Taylor** / University of California, Los Angeles  
*Musical performance as a medium of value*

**9.30 am**  
**Camilla Bork** / KU Leuven  
*Between music and noise: the discussion of portamento and its socio-aesthetic implications around 1830*

**10.00 am | DISCUSSION**

10.30 am | COFFEE BREAK

**11.00 am**  
**Laura Leante** / Durham University  
*Performers/audience interaction in North Indian classical music*

**11.30 am**  
**Martin Scherzinger** / New York University  
*Music’s techno-chronemics*

**12.00 pm | DISCUSSION**

**2.30 pm**  
**SESSION 3: GESTURE AND EMOTION**  
**CHAIR**  
Alessandro Cecchi / Università di Pisa

**2.30 pm**  
**John Covach** / University of Rochester & Eastman School of Music  
*The performer’s experience: positional analysis*

**3.00 pm**  
**Mary Ann Smart** / University of California  
*The manufacture of extravagant gesture: labour and emotion on the operatic stage*

**3.30 pm | DISCUSSION**

4.00 pm | COFFEE BREAK

**4.30 pm**  
**Michela Garda** / Università di Pavia  
*The physiognomy of the voice: vocal gestures in twentieth-century experimental music*

**5.00 pm**  
**Martin Stokes** / King’s College London  
*Towards a theory of sentimental gesture: the case of Abd al-Halim Hafiz (1929-1977)*

**5.30 pm | DISCUSSION**

## SUNDAY 10 JULY Sala Barbantini

**9.00 am**  
**SESSION 4: ANALYTICAL METHODS**  
**CHAIR**  
Marco Lutzü / Università di Cagliari

**9.00 am**  
**Janet Schmalfeldt** / Tufts University  
*Who’s keeping the score?*

**9.30 am**  
**Richard Widdess** / SOAS, University of London  
*What’s in a song? Historical, ethnographic and cognitive approaches to analysing a devotional song from Nepal*

**10.00 am | DISCUSSION**

10.30 am | COFFEE BREAK

**11.00 am**  
**Pierre Michel** / Labex GREAM, Université de Strasbourg  
*Towards a consideration of the contemporary musical work as a “work in progress”*

**11.30 am**  
**Francesco Giannattasio** / Sapienza, Università di Roma  
*Musical rhythm as dynamic product of performance interaction*

**12.00 pm | FINAL DISCUSSION**

**12.30 pm | CLOSING REMARKS**

## SATURDAY 9 JULY Auditorium ‘Lo Squero’

7.00 pm  
**CONCERT**

**Helmut Lachenmann**  
*Allegro sostenuto*  
for clarinet, cello and piano  
(1986-1988) | 35’

**MDI ENSEMBLE**  
Paolo Casiraghi / CLARINET AND BASS  
Giorgio Casati / CELLO  
Luca Ieracitano / PIANO

This brochure is valid as an invitation to the concert, to be shown at the entrance