



Linguistic turn of performance and phenomenology in perspective

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Summary

In this article, we outline a proposal for an approximation between the linguistic turn of performance and the method of scientific investigation or phenomenological epistemological paradigm. In fact, we launched a substantive hypothesis based on possible correlations between the plans considered in the aforementioned epistemological proposition. These supposed correspondences may be confirmed or refuted in the final considerations of this work. We investigated the possible interfaces between the spheres under study using the analytical-descriptive method based on a bibliographic review. Musical Imagination, represented by the phenomenon of the creative impulse of the Creative Process ("*poiesis*") embodied in the musical improvisation verified in the *make music or make sound*, is permeated by the sphere of the Linguistic Turn of Performance in a reciprocal, collaborative and mutual way with the aim of promoting artistic-cultural action in its linguistic-communicative integrality.

Key words: Phenomenology. Linguistic turn of performance. Musical Imagination. Creative process ("*poiesis*"). Make music.

Abstract

In this article, we outline a proposal to approach the linguistic turn of performance with the method of scientific investigation or phenomenological epistemological paradigm. In fact, we launch a substantive hypothesis based on possible correlations between the plans considered in the aforementioned proposition of an epistemological nature. These supposed correspondences may be confirmed or invalidated in the final considerations of this work. We investigate the possible interfaces between the spheres under study through the analytical-descriptive method based on a literature review. The Musical Imagination, represented by the phenomenon of the creative impulse of the Creative Process ("*poiesis*") embodied in the musical improvisation verified in *music making or sound making*, is permeated by the sphere of the Linguistic Turn of Performance in a reciprocal, collaborative, and mutual way with the aim of promoting artistic-cultural action in its linguistic-communicative integrality.

Keywords: Phenomenology. Linguistic turn of the performance. Musical Imagination. Creative Process ("*poiesis*"). Music making.

1. Introduction

A method is understood as a path to reach a certain end. Demo (1991), states that greater importance should not be given to the method than to the research itself, with the most important being achieving the research objectives. Inside of this thought, Wright Mills (*apud* Oliveira, 1998), recommends that researchers look for a basis in expressive authors and, in this way, they can also each be their own theoretician, elaborating their own method. Parra Filho (2000) highlights that, while certain sciences make use of deductive reasoning, others establish their laws and theories based on induction. For Chauí (1994), "a good method is one that allows you to truly know the greatest number of things with the least number of rules". (CHAUÍ, 1994, p. 77).

In this article, we outline a proposal for an approximation between the linguistic turn of performance and the method of scientific investigation or phenomenological epistemological paradigm.

It is clear that Japiassu (1977) advocates the fact that, etymologically, epistemology means discourse ("*logos*") about science ("*episteme*") having emerged in the 19th century.

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referred to as an epistemological proposition. These supposed correspondences may be confirmed or refuted in the final considerations of this scientific article.

Regarding the Phenomenological Method, we will dialogue with different theorists, namely: Berger (1941), Merleau-Ponty (1971), Japiassu (1977), Oliva (1990), Lakatos and Marconi (1992, 1995, 1999, 2003), Japiassú and Marcondes (1996), Husserl (2001), Vergara (2003), Severino (2007) and Morin (2013).

TWO Phenomenological method

The Phenomenological Method, born mainly in the work of Edmund Husserl (1859-1938), according to Vergara (2003), opposes the positivist current as it is a subjectivist tradition questioning the excessive prioritization of the object in the constitution of true knowledge. In this support, it proposes another way of conceiving the reciprocal relationship between subject and object. It is, then, a research method, an epistemological paradigm and a philosophical current. According to Triviños (1987), extraordinarily popular currents of thought after the end of the Second World War, such as existentialism, were fed from the phenomenological source.

From this point of view, the Phenomenological Epistemological Method or Paradigm aims to study the essence and manifestations of things by observing the object or phenomenon through the senses. This is what we infer from the teachings of Severino (2007).

Therefore, Phenomenology, as an epistemological paradigm, proposes to build a method free of prepositions for all sciences, immediately considering what is present in the subject's consciousness. According to the author Edmund Husserl (*apud* Severino, 2007), the objects of Phenomenology are immediate data taking intuition into account. In this sense, Severino (2007) prescribes that:

Phenomenology, born mainly in the work of Husserl, will refer to a first experience of knowledge (the eidetic experience, moment of original intuition), in which subject and object are pure poles - noetic/noematic - of the relationship, not yet being anything or entity. Pure founding activity of everything that comes after. As an epistemological paradigm, Phenomenology starts from the presupposition that all factual knowledge (that of factual or positive sciences) is based on original knowledge (that of eidetic sciences) of an intuitive nature, made possible by the intentional condition of our subjective consciousness. Thanks to the intentionality of consciousness, we can have an eidetic intuition, apprehending things in their original condition of pure phenomena, as they originally appear and reveal themselves, suspending all other interventions that occur in the subject/object relationship. The phenomenon manifests itself in its originality when the subject/object relationship is "reduced" to the bipolar relationship noesis/noema, noetic pole/noematic pole. (SEVERINO, 2007, p. 99 and 100).

In other words, it will address the intuition, sensation or instinct of the *first moment or initial impulse*. It's just about describing, not analyzing or explaining.

Basically, it states that any observed phenomenon (object of research) depends on the observer's point of view (it depends on the perspective of the people who are living and experiencing it): it therefore has a subjective (transcendental) character. In this sense, the Phenomenological Vision is also guided by the approach originating from the domain of Metaphysics. In this sense, it opposes Positivism by questioning the existence of measurable, observable, testable and predictable phenomena based on Experimentation as a necessary condition for the establishment of scientific statements *true or valid*. Thus, it criticizes the mechanistic character of the conception of the universe and the deterministic character of the conception of the Method. From this angle, contemporary French epistemologist Morin (2013) defends the principle of thought that seeks to (re)connect knowledge that, for a long time, has been treated in a fragmented, compartmentalized, departmentalized, stagnant and disaggregated way, generating gaps in the production of knowledge .

For Berger (1941), phenomenology would therefore be responsible for promoting a rigorous investigation of the immense field of transcendental subjectivity without losing sight of the ultimate evidences and, simultaneously, finding in themselves its absolute justification.

In this vein, Oliva (1990) reports that Feyerabend defended "anarchism as a precondition for the effective progress of scientific knowledge and as the only way to avoid scientific authoritarianism, whose central idea [sic] is that 'nothing is worth outside of science'".

For his part, Merleau-Ponty (1971) maintains that we are inseparable from the world, in reality we are a being-in-the-world. In this context, Triviños (1987) sharply points out that:

Phenomenology is the study of essences, and all problems, according to her, once again define essences: the essence of perception, the essence of consciousness, for example. But also the

phenomenology is a philosophy that replaces essences in *existence* and does not think that man and the world can be understood in any other way than from his "*facticity*". It's a philosophy *transcendental* which puts in "*suspended*", to understand them, the statements of the natural attitude, but also a philosophy according to which the *world is always "there"*, before reflection, as an inalienable presence, and whose effort is to rediscover this naive contact with the world to finally give it a philosophical status. It is the ambition of a philosophy that aims to be a "*exact science*", but also an exposition of space, time and "*lived world*". It is the test of a *direct description of our experience as it is*, without any consideration for your *psychological genesis* and with the causal explanations that the sage, the historian or the sociologist can provide of it; However, Husserl, in his last works, mentions a "*genetic phenomenology*" and same "*a constructive phenomenology*". (TRIVIÑOS, 1987, p. 43).

In this plethora of ideas, emphasize that, according to the Phenomenological Epistemological Method or Paradigm, all factual knowledge (factual or positive sciences) is based on original knowledge (eidetic sciences); worth chalking, in a "*a priori*" in *intuitive nature* made possible by the intentionality of our subjective consciousness.

Hence the so-called *eidetic intuition*, which represents the learning of things in their original condition (ie, as pure phenomena, as they initially appear and reveal themselves) with all other interventions that occur in the subject/object relationship suspended.

According to Japiassu and Marcondes (1996), the world of life is what is accepted as data or presupposition constituting our daily experience. In these terms, the aforementioned authors argue that it is the real "[...] in its pre-theoretical and pre-reflective sense" (JAPIASSU; MARCONDES, 1996, p. 190). Husserl (2001), in turn, comments that reflection must begin by returning to the description of the lived world.

Within this scope, a "reductionist" view can be considered; given that, in order to know the world, explanations must be purified of all evolution and historicity. In these intricacies, disjunctions occur between subject-object and object-environment so that the object can be controlled, measured and verified based on subjective parameters. In this scenario, the investigative method applies positive and negative rules in the phenomenological attitude. Negative rules consist of excluding or suspending (putting in parentheses): every subjective or psychological influence, every previous theory about the object and every affirmation of tradition (including that of science itself). Positive rules are about seeing all the data and describing the object by analyzing it in all its complexity. Therefore, as a result, only the *original and subjective intuition of the first instant or initial impulse*.

Certainly, in everyday scenes, people are in constant movement resulting from the act of communication. That is, the *Linguistic Phenomenon* generates body movements and gestures performed according to the natural rhythm of speech. In this sense, we have the presence of the vernacular language and the movements or gestures of the anatomical-physiological composition according to prosody (that is, the rhythm of speech).

It is worth saying, the *interpersonal encounters* promoted generate events, facts or happenings based on *improvisation* of the linguistic contents spoken by people in the experiential context of their lives and in the conformation or transformation of the human world in the historical-spatial course. To that end, the *do linguisti* represented by the linguistic fact embodied in the practice of human activities is adopted as a primary action.

Even so, the entire communication process would be doomed to failure without the help of human inventiveness and imagination that fill in the gaps and fill the demands present in the improvisatory character of oratory or rhetoric. Effectively, following Bottomore (1997), this is the notion of "praxis" introduced by K. Marx, according to which free, universal, creative and self-creative human mediation is carried out through production (of doing, creation, elaboration) materializes in practical or concrete terms the ordering of the conditions of existence and construction of life. In this vein, Vazquez (1977) even uses the term *creative praxis* in the sense of enabling new situations and needs to be faced so that the reorganization of new actions and synthetic solutions is concretely planned with a view to overcoming conflicts and challenges found in the world of work. Obviously, these guidelines were applied to the musical field. On this basis, it is noted that, with the evolution of Research Methodology entering the field of Phenomenology, we can prospect for greater participation and involvement of the *imagery*

340 of the instrumentalist within the scope of pianistic performance, having the *Make Music* while calling me *Do Linguistic* as a starting and ending point for artistic-cultural activity. In the meantime, we will resort to the statement of Adorno (1975), who, when looking comparatively at musical language and verbal language, found similarities between them. Therefore, the perspective of music as a language constitutes a valid, acceptable and coherent statement, whether for aesthetic analysis or with regard to artistic practice.

At this juncture, Hermeneutics is directly linked to Phenomenology. Indeed, Hermeneutics will propose that all knowledge is necessarily an interpretation made by the subject based on the symbolic expressions of human productions (it is important to say: codes, symbols or cultural signs).

Similarly, human reality only makes itself known in *fabric of culture*, understood as a symbolic web

responsible for the specificity of human existence both individually and collectively. And, in the cultural sphere, language occupies a prominent place as a symbolic system aimed directly at this expression.

Therefore, Phenomenology constitutes an interactionist view. Indeed, the “real concrete” is revealed through this *social interaction (relationship)* between subject and object through the *creative process (or “poiesis”)*

. In this range of thoughts, there is no way to separate the meaning of the creative process (or “*poiesis*”) of the definition welcomed and adopted by us of *Music Imagination*

(see our book “Interfaces between Musical Imagination and Pianistic Technique”).

In fact, it is at the interface, conjunction, intersection, point of contact or territory of overlap between the aforementioned planes (it is important to underline: creative process, or “*poiesis*”, and musical imagination) that music reveals itself as a language capable of expressing the feelings, designs, reasoning, desires and most intimate and deep desires of people: which populate both the structural and conjunctural settings of environments permeated by human action.

Therefore, as a result of the phenomenon of speech (orality), the individual's expression or communication embodied in *Creative Practice of Sound or Musical Making* gives rise to musical improvisation as the result of a discursive action based on rhetoric or oratory

Consequently, this *speak musically* (understanding of music as language) originates in the Musical Imagination and unfolds through a *Creative Process (or “poiesis”)* active or open formed by imaginative decisions in which the versatility, plurality or multiplicity of means and technical resources constitutes an essential factor for the successful communication of the musical message in an expressive, inventive, imaginative, sensitive and dynamic way in a given historical and sociocultural context.

This is how the Phenomenological Method practices Hermeneutics; that is, it performs techniques for interpreting meanings, messages, experiences, points of view.

Therefore, in line with the teachings of Lakatos and Marconi (1992, 1995, 1999), the analysis of language, in different forms of discourse, constitutes the central activity of hermeneutic research. As exponents of this philosophical trend we highlight the following authors: Foucault, Deleuze, Guattari, Mafesoli, Baudrillard, Morin, among others.

Etymologically, hermeneutics derives from Hermes, who, in Greek mythology, was the messenger of the gods. Hermes had the task of understanding the language of the gods and transmitting it to mortal men. Recognized your “*status*” of science, Hermeneutics is based on epistemological subsidies provided by Psychoanalysis, Dialectics and Structuralism. As such, it considers that the entire reality of human existence is expressed in a symbolic dimension. In this condition, hermeneutic understanding requires the analysis of the context or the different subjective perspectives involved.

The phenomenological method seeks, through Hermeneutics, to understand a phenomenon, interpret it and perceive, through sensation or sensitivity, its meaning based on the life story, the experiences of the people involved in the event, fact or happening in question. . It is, then, about rescuing other dimensions of human experience supposedly neglected by modern philosophers, such as: feeling, passion, vitality, instinctive energies and affectivity. That said, the main sources of research for the researcher who uses the Phenomenological Method are: analysis and interpretation of texts, diaries, biographies, reports focused on everyday life, case studies, observation.

3 Theoretical Reference

3.1 Performance

Next, we will deal in an exploratory way with the guiding axis that promotes the intertwining, transversality or crossing between musical imagination, musical education, language, research, performance and improvisation, that is, the unifying point of the instances.

341 In fact, below we will discuss the Concept of Performance and the Linguistic Turn of Performance. Before, however, we deal specifically with the so-called linguistic “turn” or “turn” of Performance,

It is necessary that we refer to the conceptualization of the term Performance, differentiating it from similar meanings in order to avoid confusion and contradictions in our study.

Therefore, we will conduct our work under the aegis of structuring or basic foundations that are well founded, fixed, established, grounded, supported, substantiated and grounded.

3.2 The concept of performance

In the human sciences, enormous difficulties are noted in defining and using the concepts that designate cultural phenomena. This also applies to the area of music, where it is common to notice a certain amount of confusion when researchers seek to understand what the terms interpretation and performance mean.

This is what we infer from the lesson by Kuehn (2012), the author we used as a theoretical reference for this study. In this summary, one of the objectives of this work is to demonstrate how the concepts execution, interpretation and performance differ in meaning and purpose. It is worth reiterating that the concepts interpretation and performance designate distinct processes and, as they differ in meaning and purpose, one of the goals is to reach a very clear and rigorous conceptual distinction between the two.

Thus, in the paradigm proposed by Kuehn (2012), the concepts of reproduction, interpretation and musical performance can be brought together to constitute a distinct and, at the same time, more comprehensive foundation of interpretative practice(s). Based on a careful analysis of the concept of musical reproduction, the trinomial musical reproduction, interpretation and performance is proposed as a conceptual framework for teaching and researching interpretative practice(s).

Considering Musical Imagination as the mainspring and ejector focus or driving element of the creative process embodied in artistic activity, we have that:

[...] the theoretical field of the discipline increases in its scope, migrating from a notion based almost exclusively on interpretation to that of a multiform artistic process with great productive and transformative potential that also includes the extra-musical elements of reproduction [...] although – in relation to the classical-romantic tradition – the interpretative element and the decorum of a rigorously normative ethics predominate, this does not mean that the performative aspect represents a less productive or attractive element for the interpreter, researcher or musical critic (KUEHN, 2012, p. 1, 11).

Starting from an analysis of conceptualizations in technical-formal terms with consequences in the results of periodic evaluations, Kuehn (2012) considers that:

Well, sometimes used as synonyms, sometimes presented in an interchanged sense, it is still common to notice a certain confusion in the use of the terms interpretation and performance. If the lack of rigor can perhaps be admitted in common sense, in terms of a theory of interpretation or performance, it proves to be fatal, since for any investigation that claims to be scientific it is essential that the concepts be defined clearly. on which it is built. Such an understanding is also essential when we wish to develop studies on a given problem, as is our case. It is therefore urgent to develop a more solid conceptual foundation for the interpretative practice(s). It is also necessary to clarify a series of inconsistencies that the confusing use of the terms “interpretation” and performance has brought to the area. I even believe that it is not an exaggeration to say that the lack of a substantive foundation has been an obstacle in the development of more consistent theoretical models for the discipline. (KUEHN, 2012, p. 2).

In fact, according to Kuehn (2012), artistic practices have always been connected with the theoretical support that gave them consistency. Therefore, musical reproduction, composition and theory or philosophy constituted spheres that fed each other. Starting from an analysis of different moments in history, it is clear how the dialogue between musical creation (the composer), execution (the performer) and intellectual or philosophical production can be fruitful, productive and prolific.

According to Kuehn (2012), in previous historical periods, the exercise of reproduction was always linked to that of composition and musical theory. Furthermore, the composer was also the interpreter of his own work (and vice versa). This model, however, became obsolete and atrophied, given the specialization of the social distribution of work and functions. Regarding this consideration, Dunsby (2006) teaches that:

Wagner is, certainly, the greatest example of theory linked to [sic] practice, because who would dare say that Wagner theorized without producing great art, and who would dare insinuate that what Wagner wrote did not enhance his art? In one form or another, these types of knowledge exist in abundance. (DUNSBY, 2006, p. 11).

The 21st century, in turn, as demonstrated by Antunes (2017), has shown itself to be the season of unification of instances and versatility, multifunctionality or polyvalence. In this regard, the great “turn of the key” consists of going back to the idea of the master teacher of trade and craft guilds, a feudal practice in which the master constituted a reference or source of knowledge for his disciples in the most diverse areas, eliminating compartmentalization or specification of knowledge aimed at mechanical, limited, utilitarian, behaviorist and static industrial work characteristic, above all, of the so-called “Second Industrial Revolution”.

In fact, the apprentice received global training and knowledge of all branches of knowledge in the artisanal workshop. In this endeavor, it was not limited to the mere formal transmission or apparent assimilation of knowledge; but to the integral, material and substantial training of the apprentice to carry out all phases of work with creativity and autonomy. Thus, the educational model of craft corporations was built on a comprehensive, integral and integrative paradigm based on the perspective or dynamics of community society. Furthermore, it emphasized the autonomy and creativity of production processes. According to the lesson or understanding of Trindade (2012):

Trades education did not distance itself from the corporate system, on the contrary, due to its integral and integrative nature, it was considered one of the main mediating activities of medieval society. Preliminarily, we can conceptualize it as a pedagogical model of a non-systematic nature that outlined the practical exercise of crafts and socialization to the ideology and morals intrinsic to the Crafts Corporations, which issued and monitored its regulations. In the workshop, the apprentice received global training and knowledge of all phases of the work. He was prepared to perform the job autonomously. (TRINDADE, 2012, p. 128).

According to the teaching expounded by Antunes (2017), in contemporary sociability, craftsmanship, as a product of the past, persists in ways other than that incorporated by industrialism (whose apex was identified by the era of utilitarian education referring to the “Taylorian-Fordist” model). and by machinery interfering in the constitution of education.

In the same sense, Saviani (1991, 2011) teaches that today's education presents similar features to the educational practice of professional corporations. Now, in the work and education system of the craft workshop, it was found that: the worker controlled all the activity processes; he had possession of the instruments of work; had autonomy over the time and pace of work; and defined the price of the product based on its use and consumption value. As for the teaching profession, education is situated within the scope of *non-material work*. Indeed, we can glimpse that in teaching activities: the class, for example, is something that presupposes, at the same time, the presence of the teacher and the presence of the student. In other words, the act of teaching is inseparable from the production of this act and its consumption. The class is, therefore, produced and consumed at the same time. In this sense, the aforementioned author, Trindade (2012), postulates that:

It is clear that the professional activity was succumbed over time by the transformations of the ever more industrial and machine-based reality. Initially, Europe, by adhering to the new dimensions of the means of production (steam engine) changed the property structure. We can call this the “first industrial revolution”. Afterwards, with the United States as a preliminary scenario, Taylorist and Fordist management inaugurates the concentration of capital in joint-stock companies (the large corporation) in which the forms of work organization represent the new dimension of the structure of authority. This is what is commonly called the “second industrial revolution”. Recently and in a more diffuse scenario, the phenomenon of the “third industrial revolution” has been classified as technological (or scientific-technical). The current revolution is based on new technologies centered on information technology and telecommunications, that is, on the role of knowledge. It refers to a revolution in the dimension of the qualification structure. In this perspective, while the first industrial revolution required new forms of work organization, subjecting living work to the discipline of industry and, although in the minority, needing more qualified workers; the second revolution, that is, that of work organization methods, made possible the use of large-scale means of production and created new qualifications; and, finally, the information and knowledge characteristic of the current revolution allowed other forms of mobilization of the means of production and labor administration. Each of these revolutions gave rise to a new social division of labor, namely: the first, endorsed the bourgeoisie as the class that owns the means of production and the workers as the class that owns their own labor power; the second, consolidated the bureaucracy by proliferating directors and definitively placing workers as subordinates to the production process; and the third is bringing the development and strengthening of professions in contrast to groups of unskilled or low-skilled workers (TRINDADE, 2012, p. 101).

343 In effect, today's education, in its formative processes, represents a contextualized, resignified, reworked and reinstated to the past as a requalification of the production relations of life and existence established in the old craft guilds. It is important to highlight that it represents the overcoming or synthesis of the past understood from the perspective of the continuity of society. Likewise, the history of education incorporates by overcoming artisanal pedagogy at the nexus of transformations in the world of work.

With this theoretical apparatus in hand, the wealth of knowledge enables the construction and consolidation of thought towards an open, creative, autonomous, liberating and sustainable attitude with regard to musical education,

musical performance and improvisation. In this context, musical improvisation gains importance, as it brings to light a whole range of psychophysical possibilities related to the spontaneity of creative processes in both areas: musical education and performance.

Based on the vision that is consistent with Kuehn's (2012) statements regarding performance, it urges separating its meaning from the notions of musical reproduction, musical execution and interpretation. We have seen that these are different moments consistent with the creative process reflected in the performance as a whole, understood as a more plural and broader term. Thus, Kuehn (2012) warns that:

Therefore, initiatives that promote exchange between composers, musicians and performers who work "in the market" would also have an extraordinarily beneficial effect on the production of knowledge. Even though the university was, from the beginning, destined for this purpose, it is good to remember that there should not be any monopoly in the generation of knowledge. One way to recover the lost link between the practical and theoretical production of music would be to gradually promote the integration of different disciplines with theoretical and practical content. In our case, it is recommended the integration of theoretical disciplines of historical and systematic musicology with the disciplines of musical "creation", such as composition, harmony, free instrumental practice and instrumental performance (interpretive practices) [...] *Roughly speaking*, it is about evaluating what exactly the performing arts and *performance art* have to offer (or teach) interpretive practices (a discipline that paradoxically was not conceived as *performance art*). In this context, let us remember again ADORNO's postulate (2005, p. 206, 237), according to which "music is mimicry to the extent that certain gestures result in musical sound". Therefore, the presented model opens up space for theoretical support in which the widespread concept of *performance* emerges in fact founded as a new specialization in the area of music [...] it is based on these principles and premises that both the concept of "interpretive practice" and "interpretive practices" increase considerably in their scope; (KUEHN, 2012, p. 3, 11).

We can glimpse, therefore, in the aforementioned author's proposal, the same tone or nuance in agreement with the perspective of the feudal master teacher cited elsewhere as a transformative educational practice capable of resizing teaching activity for the present day towards an integrative, integral and interactive conception that encompasses composers, sociologists, philosophers, performers, musicologists, etc. In this sense, a solid and comprehensive musical training manifests itself both in the articulation of ideas and in the actual musical production (performance).

Furthermore, the notion of Interpretation, according to Dourado (2004, *apud* Kuehn, 2012), in its own etymology, dates back to Greco-Roman Classical Antiquity. Thus, it is assumed that the Latin verb "*interpret*" originates from the expression "*inter petros*" denoting and pointing to something "between stones". In this meaning, the term "Interpretation" designates, in music, the singular reading of a composition having as its starting and ending point its recording in signs or graphic signs corresponding to the musical notation that forms the image of the Musical Text, Musical Content or Score. as musical writing consecrated customarily in the historical-temporal and sociocultural course through both written and oral tradition. Therefore, the interpreter seeks to transform images and abstract musical ideas into sound in the most faithful way possible while decoding the symbols or codes represented and written in the Score; which are the result of an entire tradition accepted by convention over the years in the most diverse geographic and social spaces. In this perspective, the meaning of Interpretation is closely linked to the musician-performer's previous musical understanding of the work. This time, the Score is considered as a kind of "script", "template", "model", "original", "standard", "starting point", "path" or "map" in order to reach the unveiling the "truth" of the work and discovering the "treasure" embodied in the Composer's thoughts or "essence". In this sense, it can be confused with the possibility of reproducibility or the condition of "Musical Reproduction". Therefore, it corresponds to a modality of "Applied Musicology", in which the idea of "Knowing how to interpret" consists of the correct identification, recognition and application of musical patterns, codes and symbols. Indeed, this process requires deep reflection and analysis. Since it is not a fact or event of a spontaneous nature or an event whose occurrence is the result of derivation via direct intuition, it requires a considered stance accompanied by both theoretical and empirical knowledge. When it comes to

344 a transformative activity, interpretative practice demands from the musician-performer dedication, responsibility, specific knowledge, deep understanding and verticalized knowledge.

Within this scope, according to Kuehn (2012), Interpretation corresponds to the task of bringing to light, mainly, what is among the indications written in the writing of the score by the Composer (and not just the literality of what is written).

According to Schenker (2000, *apud* Kuehn, 2012), the historically established notation hardly represents more than the ancient neumes (they are the basic elements of the musical notation system before the invention of five-line stave notation) requiring the interpreter to look for the meaning behind the symbols, signals or codes. In this sense, it is the field of knowledge that systematically deals with the processes that involve the transformation of the text

in sound and its techniques. This field presents two interfaces placed in dialogue. It consists, on the one hand, of theoretical elaboration focused on formal analysis and composition. On the other hand, it constitutes the practical application of aesthetic principles and values that focus on the execution of a specific musical work. In short: the idea of Interpretation is equivalent to the notion of a Musical Work as a historical, timeless, perfect, ready, finished, closed, static, impersonal, objective and corporeal product (physical, real and concrete element - the Score: documented idea). To reveal its real content, a rigorous cognitive exercise of an analytical-rational order is necessary, as we will see when dealing with the so-called linguistic "turn" or "turn" of Performance (also known as the Linguistic Turn of Performance). Still following Kuehn (2012), many authors sometimes use expressions related to musical presentation as a fact, event or artistic event as a performance or public presentation on stage, and sometimes use terms that refer to theory, exposition, rhetoric, discourse, the teaching and the lecture to designate the Musical Work. There is also a third group of theorists who use the terminology "Musical Reproduction". We therefore have three meanings. One, from "Musical Reproduction". The second refers to the interpretative practice and the characteristics (permanent or variable, traditional or altered, immutable or changeable) of the way of musical performance. While the third corresponds to the concert as a social event, close to what is understood as "performance" in Anglophone (that is, English-speaking) countries. Different authors have chosen the term "Musical Reproduction", because it allows the attribution of both interpretation and performance as active principles. In this way, the moment of musical reproduction can also be both the moment of performance and the moment of interpretation of a composition due to the broader, broader and more comprehensive character of the term in question. In this assertion, we have, as supported by Kuehn (2012):

In other words, conceiving musical reproduction as a far-reaching dynamic process, the elements of *interpretation*'s from *performance* become categories with which the artistic event can be analyzed and critically evaluated [...] Therefore, the effective realization of a musical reproduction implies the *performance*, like this *ad litteram* also the interpretation of a musical composition [...] therefore, the essence of musical reproduction lies in its mimetic process of which both the interpretative element and the performative element constitute active principles [...] 12) therefore, the term "musical reproduction" should not be taken as a synonym for interpretation or performance, but rather as a comprehensive concept that designates the moment in which a composition is presented or "played" musically; 13) therefore, the concept of musical reproduction extends to the mimetic aspect, the performative act, interpretation, execution, as well as the functioning of internal and external rules of a musical presentation on stage (KUEHN, 2012, p. 9, 11).

Therefore, the *reproductive process* of music can occur either through interpretation or through performance. Of course, the term "Musical Reproduction" is *open and indeterminate concept* (in the sense that limitations, restrictions and obstacles cannot be imposed or hindered).

According to Kuehn's (2012) exposition, the term "Musical Reproduction" was probably used by Schenker for the first time. In this support, when criticizing the distorted and adulterated role that musical reproduction occupied in the musical environment, Schenker (2000, *apud* Kuehn, 2012) claimed a "true reproduction" or faithful to the content of the Musical Work.

In the same spirit, Schönberg (1989, *apud* Kuehn, 2012) uses the word "Execution" instead of "Interpretation" in order to curb the exaggerations of some interpreters who placed themselves above the Music and the Composer.

According to the composer's assertion: "An intelligent performer, who is truly 'a servant of the work', someone whose mental agility is equivalent to that of a thinker of music – such a person will act like Mozart, Schubert or others" (SCHÖNBERG, 1989, p. 116, *apud* KUEHN, 2012, p. 11). It should be noted, however, that the composer under discussion also used the expression "Musical Reproduction". When outlining the guidelines for his project to develop a theory of "Musical Execution", the composer under analysis claims that: "The highest principle of all musical reproduction is what the composer wrote [must be played] in such a way that every note can be heard clearly" (SCHÖNBERG, 1984, p. 319, *apud* KUEHN, p. 11).

In this sense, the celebrated piano professor at the Saint Petersburg Conservatory, Vladimir Nielsen (former disciple of Nadezhda Golubovskaya) recommended that the interpreter treat idiomatic and language

of each Composer with absolute reverence, maintaining seriousness, sobriety, austerity, the wisdom and fidelity of the musical discourse to the Text that originated it and served as a creative basis. According to Kuehn's teaching (2012), still regarding Schönberg:

To clarify the positions: despite having recognized the importance of a correct or adequate interpretation, the process of creating a musical work ends for Schönberg precisely with the creation of the score. Reproduction represents for him (who is a composer) something superfluous and, when it occurs, the interpreter is seen as a mere "performer" or "executor" of the score. Hence, for Schönberg, objectivity and clarity represent absolutely central attributes for interpretation. This positioning takes Schönberg to another

question: "Is performance necessary? Not the author, but the audience only needs it" (apud [sic] KOLISCH, 1983, p. 9). Let's continue with the composer: "Interpretation is necessary to fill the gap between the author's idea and the contemporary ear, [and depends] on the listener's ability to assimilate in his time" (SCHÖNBERG, 1984, p. 328); (KUEHN, 2012, p. 8).

It is irreproachable to state that Schenker (2000, *apud* Kuehn, 2012), according to the aforementioned author, had already noted that:

Basically, the composition does not need performance to exist. Silently reading a score is enough to prove its existence; it is enough for the sound to appear in a form only imagined in the mind. The mechanical realization of a work of musical art can therefore be considered superfluous" (SCHENKER, 2000, p. 3 *apud* KUEHN, 2012, p. 8).

With this subsidy or theoretical contribution, we can allude that, according to Kuehn (2012):

"Interpretation" designates, in music, the singular reading of a composition based on its register which, represented by a set of graphic signs, forms the "sound image". The interpreter decodes the graphic signals, transforming them more faithfully into sound parameters. Therefore, "interpreting" is directly linked to understanding the elements that structure a work, such as: pitch, melody, rhythm, harmony, tonality and musical time. Other elements characterize music as language. Among them are articulation, punctuation, form and meaning. Phrasing and cohesion or coherence are also part of this category. All of this demands, on the one hand, an introverted stance, focused on analysis and theoretical reflection (in the Aristotelian sense of contemplation rather than action), while, on the other hand, it demands instrumental practice (i.e., the interpretative practice itself) [...] 5) before it can be adequately reproduced, the composition needs to be understood in its most diverse parameters and aspects; 6) based on the information that the signals transmit through the image of the text, the composition is reproduced by a kind of mimesis or mimetic action that transforms it back into musical sound (KUEHN, 2012, p. 10, 11).

Certainly, in line with the mention by Kuehn (2012), "Performance" studies date back to the British John Langshaw Austin (1911-1960), who, as a philosopher of language, developed a "theory of speech acts" ("*speechact theory*"), in which he brings together elements of linguistics and the philosophy of language. It is important to highlight that the theory in question constituted a true paradigm shift in the study of humanities and social sciences with ramifications, developments, repercussions, impacts, influxes, marks and echoes that are unfolding today. Based on Linguistics, Austin (1975) proposed the theory of the "performative act or utterance" (or "speech act theory - "*speech-act theory*") of the philosophy of language (performative vision of language) influencing the so-called "performative turn" in the field of music, thanks to the interdisciplinary and transdisciplinary research field known as "*performance studies*."

Regarding the "speech act theory", Kuehn (2012) highlights the creative character of utterances for the construction or production of the realities of the social world. Also called "*linguistic turr*" or "linguistic turn", Austin considers that human beings not only *reproduce*, through language or speech, the world around you. Indeed, language itself has creative capacity. She is able to *create*, through certain statements, new facts that can affect the reality of the social world (for example, when the couple is declared husband and wife in a wedding ceremony) constituting, generating or forming new realities and sociocultural contexts. Therefore, the words uttered are not necessarily a mere consequence of the world around people; since the social world itself can also be constituted according to statements. There is, therefore, a *dialectical and historical relationship* (or historical-dialectic) of reciprocity and mutuality. As Bakhtin (1992, 1999) points out:

[...] every utterance, even in the immobilized form of writing, is a response to something and is constructed as such. It is nothing more than a link in the chain of speech acts. Every inscription prolongs those that preceded it, engages in a controversy with them, relies on the active reactions of understanding, anticipates them (BAKHTIN, 1999, p. 98).

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In this direction, we also find the studies of Vygotski (1998, 2000), worthy of note due to the assertion that the systematization of conceptual thinking is carried out through a process of internalization of accumulated experience; which occurs through social practice, language and relationships that the subject establishes in their cultural environment.

This time, Austin (*apud* Kuehn, 2012) seeks to investigate what happens at the moment of the "performative act" of speech

("speech-act"). Their research deals with themes that are consistent, in their postulates, with the conception of music as a language, presenting similarities in the sense of endorsing or sanctioning language as a basis for itself. So language is based on itself.

Indeed, although interdisciplinarity and transdisciplinarity are distinct concepts, both are applicable to the topic under analysis. We have that interdisciplinarity corresponds to a concept that refers to the process of connection or association existing between two or more disciplines that collaborate with each other based on something that is common between them and proposes the ability to dialogue between the different sciences, making knowledge understood as a whole, not as fragmented parts. It's about adding knowledge or layer of information. In transdisciplinarity, there is intercommunication between disciplines based on an organizing or complex thought that goes beyond the disciplines themselves in such a way that there are no borders between them, seeking maximum interaction and respecting their singularities. Thus, each one contributes to the most complete common knowledge possible without transforming them into a single discipline. It is about organizing, scheduling, ordering, filtering or decanting knowledge. From this perspective, interdisciplinarity considers dialogue between disciplines; however, it continues to be structured within the spheres of disciplinarity. One step further and we would have the idea of transdisciplinarity, where there would no longer be borders between disciplines and other sources and levels of knowledge would be considered. Thus, transdisciplinarity is an approach that aims at the unity of knowledge by articulating elements that pass between, beyond and across disciplines in a search for understanding the complexity of the real world. Both ideas emerged to overcome the concept of discipline, which is configured by the departmentalization or compartmentalization of knowledge into different subjects and is marked by the approach of each discipline in a fragmented and isolated way from the others. Regarding the term "Performance", Kuehn (2012) explains:

While the definition of the terms "reproduction" and "interpretation" did not present any major difficulties, the notion of performance has resisted a satisfactory definition in the area of music. It was in the second half of the 20th century that this term began to spread massively in the musical field – perhaps also as a result of the numerous emigration of German-speaking composers, performers and intellectuals to the United States. At the same time, the connotation of the term performance expanded its scope, spreading across different areas of knowledge, from philosophy to sport. For all these reasons, the term requires even more clarification regarding its function and meaning within and outside the strictly musical scope. (KUEHN, 2012, p. 7).

Although the original reference to the linguistic and philosophical context of speech circumstances, Austin's "performative act" theory (*apud*Kuehn, 2012) shares a series of affinities with the interpretative practice of music. On this mat, there would be a kind of attraction between them. Thus, the similarities evoked between both interfaces would have made it possible for the performative "turn" or "awakening" seen in the field of linguistics to also occur in the field of music.

To reach a common denominator, Kuehn (2012) seeks to formulate the active principle of the performative process through the following conceptual equation:

act + action = performance

As a result, according to the same author, we have that:

The result brings us to another key element of artistic performance: scenic representation and acting, that is, the actor, the mime and their mime. We reveal, so to speak, the extraordinary breadth of meaning that the (symbiotic) relationship of the mimetic-gestural element engenders in the art of music. (KUEHN, 2012, p. 7).

As for the central function of the mimetic or scenic element in music, this dimension coincides with Adorno's point of view (2005, *apud*Kuehn, 2012), for whom:

The central relationship between mimicry and music becomes evident in the sphere of reproduction [...] Music is mimicry insofar as [...] certain gestures result in musical sound. Music is, so to speak, the acoustic objectification of facial mimicry, which, in a certain way, would have been separated from it historically (ADORNO, 2005, p. 206, 237 *apud*KUEHN, 2012, p. 14).

In this turn, Kuehn (2012) offers us a conceptual overview of "Performance" in the Arts in a broad, systematic and comprehensive way, considering it a multiform artistic process that also includes the extra-musical elements of reproduction. Let us listen to his words:

Performance, therefore, in music, it refers us first and foremost to the physical presence on stage, to the body and voice, not only in relation to certain performance techniques on the instrument but also as a means and way of interacting with the viewing public. Its active elements are, above all, in the gestural representation of whoever is "playing" a composition

musical, that is, in the interpreter, in the conductor's chironomy, in mime and in biomechanical movements with their particular techniques and "schools" (regional or national). Much like what happens in the field of music, we can also observe in the plastic and visual arts a tendency towards performative actions that critically occupy public space (*happening, environment, action painting or body art*). As a result, these events often turn into spectacles [sic] widely publicized by the media. In the performing arts, the concept of *performance* is associated more with the movement and mime-gestural representation of the actor on stage than with the content of their utterances, generally under the umbrella of interpretation. From the point of view of the cultural industry, that is, of entertainment and mass culture, it is not exactly the interpretation and its statements that matter most, but the *performance*—that is, the *show*. This fact clearly shows that there are musical genres in which the "art of performance", while the musical content appears in the background. Be that as it may, if it is also a good *performer*, the interpreter is committed to "convincing" with his *performance* not only in an instrumental way but also visually, that is, mime-gestural. Considering that relatively little is still known about the real effect that music has on man and the environment, the musician-performer needs to be prepared not only technically but also in terms of ethics to be able to explore all these resources in a "sustainable" way. Everything that has been said to define and delimit the conceptual field of *performance* becomes even more evident in the case of the circus, where acrobats, jugglers and other artists strive (and triumph) in their performances, in which case we cannot talk about interpretation. Also at music mega events *popwe* noticed the predominance of performative elements, in which all types of lights and images, the "multimedia effects", are more reminiscent of a circus show than an actual performance. For all this, the use of the term *performance* it needs more consideration when applied to different aspects of musical practice [...] 8) for a musical reproduction to be configured as a performance, the presence of the public is essential (that is, the environment must be that of a performance); 9) although every individual reproduction is peculiar and unique in its sound and temporal parameters, it is also related in some way to other reproductions or recordings of the same composition (to the extent that it may have already accumulated a certain number of interpretations, or which may have been the subject of controversy regarding the choice of certain interpretative options) [...] for all this, the elements reported here start to engender a process in which one migrates from a notion based almost exclusively on interpretation to that of a multiform artistic process that also includes the extramusical elements of reproduction (KUEHN, 2012, p. 8, 9, 11).

Regarding the wide-ranging trinomial composed of the notions or ideas of "Reproduction", "Interpretation" and "Performance", as concepts that represent distinct principles, the aforementioned author considers:

The trinomial also alludes to three absolutely fundamental elements of musical practice: 1) the mimetic of reproduction; 2) the comprehensive and contemplative interpretation; and 3) the performative, hence the idea of gesture, staging and spectacle. As the category of reproduction is the most comprehensive, it also encompasses the others. On one side of the figure, we place the elements *intramusical* that structure the work musically, while, on the other, we place the elements *extramusical* which put the musician-performer literally "on stage", that is, in the spotlight. This is also the moment in which the composition is "updated" both aesthetically and socially (music as a binder of social identity). In this way, at the moment of reproduction, a kind of agonal field is restored, so to speak, in which the musical forces of the composition (rhythmic, harmonic, dynamic, structural elements, etc.) interact with the corporeal and gestural materiality of the composition. *performance*, the social and natural environment (acoustic, for example) of the reproduction site. Used separately, no other concept would do justice to the scope that the concept of "musical reproduction" establishes, because: 1) the term "execution" implies something mechanical that does not take into account the playful and creative aspect of musical reproduction; 2) the term "interpretation" does not allow its application to bodily aspects, that is, the mime-gestures of the musician-performer; and 3) the term *performance* it is not to be confused with the interpretative and contemplative aspect of reproduction [...] The concepts of reproduction, interpretation and performance also represent distinct principles, where each field can constitute the object of a wide variety of analyses. Therefore, the proposed model is not restricted to the classical-romantic genre. Depending on the genre and musical language in question, one or another category may be preferred as a starting point for the analysis. Of any

In this way, both the proportional measure and the quality of each categorical element will be directly reflected in the result of the reproduction [...] in this way, reproduction, interpretation and performance form three central categories of the artistic-musical process and are not confused [...] (KUEHN, 2012, p. 9, 10, 11).

In other words, it is at the moment of "Performance" that the Musical Tradition itself is renewed, given new meaning and resized considering the aesthetic and social values present at the moment of "Musical Reproduction". That said, we can begin the schematic classification of *four concepts* that act as vectors of *make music*, namely: 1) Musical Reproduction: designates the realization "*hic et nunc*" ("here and now") of a musical composition based on its text or score (as a historical record, the text represents the "objective" or "objectified" part of the composition insofar as it was prepared to serve reproduction as a basis support) and encompasses both musical interpretation and performance (since it constitutes an open and indeterminable concept). In this task, the musician-performer proceeds mimetically (i.e., by "*mimesis*" or mimetic action). As it is a historical process, there is no reproduction that could be considered "ultimate" or "definitive". In this sense, «Musical Reproduction» updates Musical Tradition (the way in which a Musical Work is customarily reproduced over the years). In view of the above, it encompasses, concentrates and encompasses the concepts of Musical Execution, Musical Interpretation and Musical Performance as it is broader and more comprehensive; 2) Musical Execution: means the mere action or technical-mechanical reproduction of the notation or basic writing of the score without any playful or creative nuances: respecting the notes, rhythms and pauses. In view of this, it constitutes the mere decoding, simplistic decipherment or reading of the Musical Piece; 3) Musical Interpretation: corresponds to the realization of musical expressiveness and artistic content embodied in aesthetic thought involving musical conception, gestures or mimetics linked to phraseology, plasticity, pitch, melodic line, texture, tessitura or extension, dynamics,agogical, harmony, rhythm, musical tempo or tempo, tonality, modulation, form and structure or construction of the musical work, articulation, inflection, intonation, punctuation, sound of the time, style, character, attribution of musical meaning, giving shape to phrases, etc. It concerns reading a text with the intention of transforming it back into musical sound parameters. Thus, we have that: reading + interpretative practice = work (in the sense that it needs to be understood in form and content, as well as in its historically and socially contingent language parameters). On this plinth, it presupposes a contemplative attitude and an introverted posture, highlighting or highlighting the cognitive-analytical and rational factors in relation to the object of study in order to acquire the appropriate *musical understanding* of the elements listed considering music as language. While, on the other hand, it demands the practice of instrumental technique; 4) Musical Performance: covers the theatricality connected to intramusical content in its scenic aspect and the dynamics of extramusical movements manifesting mainly in scenic, mime, gestural and visual representation on stage (discarded presentations of mere exhibition; empty of artistic meaning or significance -cultural; endowed with "mannerisms" or standardizations; exaggerated; "clichéd"

or standardized; designed by so-called motivations *show off* to try to get out of the trivial or commonplace, but in a vulgar and senseless way; driven by the desire to differentiate themselves, however uncommitted to the necessary pianistic-musical refinement, demonstrating artistic-intellectual irresponsibility, etc.).

In this way, supported by Kuehn (2012), the externalization of extramusical content already elaborated in previous stages requires *preparation and rehearsal* prior or anticipated so that the *communication and interaction process* with the public through a *audiovisual language* intelligible. In this case, he says with living experience, "*hic et nunc*" ("here and now", simultaneity or instantaneity) of the stage, spontaneity and *improvisational nature of the presentation*, the gestures and bodily aspects of the musician-performer in relation to the way and means of making music with the instrument in the *meeting* with the audience. The terms concert, recital, staging, "*show*" and spectacle refer to performance as an artistic and sociocultural event or fact.

Similarly, Kuehn's (2012) view of Performance does not differ from this nuance, elucidating that:

Furthermore, it covers the technical elements that involve its execution with the instrument and that highlight certain musical elements of a composition. Its function is to highlight specifically musical content, thus making it clearer to the viewer. By employing mimetic, mime and gestural techniques, the performer employs them as a means of underlining certain elements *intramusical* to the viewing public. To achieve this, there are a series of techniques and elements *extramusical*, such as those of scenic representation, in which, even if only gesturally, the musician-performer resembles a "mime" or "actor". In this way, we come closer to the concept of *embodiment* as "physical presence on stage", which, in its professional version, includes a kind of *coaching* or psychophysical [sic] training program for the artist or *performer* train your memory, and to prepare for certain stage situations that demand intense physical and emotional stress. [...] A *performance* is mainly in the elaboration of the elements *extramusical* of musical reproduction. This category includes gestures, mimicry and the musician's technical dexterity on the instrument (virtuosity). All these elements are related to corporeality,

that is, the act of “playing” the music. Essentially *extrovert*, refer to *externalization* of content already created in previous stages, but which is now generated through means other than purely musical ones. Having a strong playful character, they can also cover multimedia effects, as well as musical and visual production. “Perform” therefore means “act” and “transform”. Its function is in the interaction with the spectator public, who is not perceived passively as a mere “receiver” but, in a sense, *broad*, also as “actor”. In this process, each party assumes a certain social role that stimulates and feeds each other (KUEHN, 2012, p. 9, 10).

We use this conceptual framework and start from these premises in the teaching work area with our piano students; regardless of age, level of piano proficiency and number of students in the same class or class. It is worth mentioning that we also use this conceptual scaling in the Monitoring discipline.

Therefore, in our teaching practice, we have figured or listed the conceptual subsidies mentioned above with the aim of streamlining the artistic work process.

3.3 The linguistic turn of performance

By way of exordium, we bring to the collection an important contribution from Kuehn (2012):

After all the advances in musicological research, it makes no sense to revisit historical music like someone who simply goes to a museum. It is necessary to recreate it through lively interpretations that bring it into contemporary times. It is at the moment of its reproduction that the composition goes through a process of “updating”, the scope of which goes beyond the notion of “interpretation”. Hence also the need to more rigorously designate and delimit the elements of the performative process of transforming image into sound. Although, for a long time, this aspect has been relegated by musicological research, it is clear that the performance practice of the concertist and conductor demands, in addition to musical knowledge, also an understanding of their mime and gestural representation on stage. (KUEHN, 2012, p. 3).

Therefore, of classical-romantic origin, the concept of Musical Work is problematic and needs to be redefined; as well as the relationship between image, musical notation and sound. Consequently, the meanings in question reveal a series of contradictions, paradoxes, inconsistencies, obscurities, nonsense and inconsistencies. According to this conception, the expansion of the notion of “Performance” began to encompass presentation, execution, realization, functioning and both the internal and external conditions of artistic representation as a whole. With regard to the so-called “Second Industrial Revolution”, in the second half of the 19th century and the first decades of the 20th century, we have the dizzying development of industrial machinery and the increase in the capacity for technical reproducibility. In this regard, Kuehn (2012) points out:

With the improvement of technologies in different recording media, not only the composition but also the interpretation became reproducible, and could thus become a new object of musicological investigation. Consequently, the concrete possibility of comparing different performers in categories such as artistic individuality, historical fidelity and musical expressiveness in audio and video has had an enormous impact in practically all social spheres and has allowed the status of a work of art to extend to mechanical reproduction as well. of a composition. In short, the study of interpretative practice as a category of technical analysis and music historiography constitutes a discovery of the 20th century [...] (KUEHN, 2012, p. 6).

Due to the historical circumstances mentioned above and conceptual aspects, Kuehn (2012) states that Theodor Adorno (1903-1969) preferred to adopt, in his theory, the term “musical reproduction”. Likewise, the term “Musical Reproduction” can be understood as the realization in sound terms of a Musical Work based on the Score as a representation of the “sound image”. Indeed, Adorno (2003, *apud* Kuehn, 2012) emphasized, regarding

350 of “Musical Reproduction”, which:

In what way can the reading of a work reveal the degree of freedom it provides for the interpreter who performs it – this seems to me to be the central task of a theory of reproduction, which, however, as a theory, could not penetrate what is fused indissolubly in its configuration and which, in its fullness, involves the imitator as a whole man (ADORNO, 2003, v. 19, p. 441 *apud* KUEHN, 2012, p. 12).

Therefore, for the philosopher and musicologist in question, every musical reading constitutes an interpretation endowed with freedom whose

limits still lack definition; since the concept of “Musical Reproduction” involves the work, the performer and the interpretation in an inseparable whole. Thus, despite the fact that the performer of a Musical Work can be identified as, in addition to being an interpreter, an “imitator”; musical reproduction also involves aspects of human integrality (that is, ethical, political and social issues) and must provide plenitude. In this way, the Adornian concept designates “Musical Reproduction” as an occurrence “*on site*” of a Musical Work made based on a written record in the form of text or sheet music. Therefore, breaking with the mechanical denotation that the term acquired with the technological improvement of industrial media and mass media, Adorno (2003, 2005) *apud* Kuehn, (2012) understands the term “Musical Reproduction” as embracing or incorporating the element “*hic et nunc*” (“here and now”) of the Work of Art as the unity of its presence in the very place where it is located.

With this basis, the entire history of the Musical Work is linked to its phenomenological presence as an artistic fact or unique, living, dynamic, changeable, unrepeatable and indispensable social event. In fact, the very concept of a Musical Work begins to be reclassified, resized, reworked, reoriented, rewritten, revised, redescribed, reidentified, reauthenticated, reinvented, resignified and recircumscribed into a new taxonomy. Thus, its nature as a sociocultural and artistic event, social fact or sound event stands out within a phenomenological perspective loaded with essential or substantial symbolism, meaning and content.

Such contents consist of transformative and creative materials or elements of the realities or contexts of the modes of production of life and the conditions of human existence.

Furthermore, the phenomenological dimension of “Performance” provides new ways of living and experiencing life, as well as the body itself generating means of historical-critical intervention on the natural and social environment acting or acting in culture with a view to transforming certain behaviors (vision “*behaviorist*”) socially dictated or conditioned by the capitalist mode of production in its intrinsic contradictions.

In this supplement, Kuehn (2012) provides us with the record that:

Until the mid-1970s, approximately, cultural studies were focused mainly on questions about their textuality and understanding (hermeneutics) (which, in practice, meant that work and text are confused). In subsequent decades, however, academic research began to focus on the *performance* as an artistic and social event. Ultimately, it was as a sociocultural event that the *performance* could become a research category in social anthropology and ethnomusicology (“social fact” or “sound fact”). Also noteworthy is the trend seen in *performance* as an inexhaustible source of experience, that is, of life (or experience) and the body (*embodiment*). Another trend uses the performative act as an action that acts critically on the social or natural environment, often with the aim of pointing out certain socially conditioned patterns of behavior, staging them to, thus, expose their paradoxical aspects. In short, as aesthetic paradigms focused on the relationship between subject and object were being questioned, people were also awakened to the extraordinary potential of *performance* as an instrument of artistic, political and social intervention (FISCHER-LICHTE, 2004, p. 15-22, 29, 153). (KUEHN, 2012, p. 8).

In fact, there is no Musical Work without someone playing or singing it. Therefore, the concept of Musical Work is subordinated to the variables time and space. Likewise, it is also subject to subjectivity or personality (character “*intuitu personae*” or “on account of the person” (non-transferable, inalienable and unavailable) of the interpreter.

Therefore, in the case of a re-reading, or rather, a “personalized reading” of the musical text or score, the concept of “Musical Reproduction” also encompasses Interpretation as an “element” *hic et nunc* (“here and now”) in which a composition is reproduced by the musician-performer as an act of recreation (“*poiesis*”).

This Phenomenological View of the Musical Work characterizes, in its approach, the so-called Linguistic Turn of Performance. Nevertheless, the aforementioned Phenomenological Vision is supported by solid scientific bases that substantiate the so-called Phenomenological Method already discussed, redesigning the subject and object relationship. In Music, the Phenomenological Method has repercussions based on the Linguistic Turn (“*linguistic turn*” or linguistic turn) of Musical Performance (also called performative turn).

According to this conception, the Musical Work is not constituted by the Score, Musical Text or Musical Content.

351 In this scope of thought, the Musical Work represents something alive, open, dynamic, changeable, rich in nuances and variations in flow. Thus, it is not closed, prefixed, ready, perfect or finished; but open and capable of creation through the *imaginative process with an improvisatory character*.

From this perspective, it breaks with the positivist formalism present in the conservatorian or conservatorist tradition, granting greater freedom to the interpreter in relation to the composer's thinking in essence. Within this premise, Kuehn (2012) talks about John Cage (1912-1992):

Hence, it would initially be logical to conclude that the silent reading of a musical work could not, under any circumstances, constitute a performance, were it not for certain paradoxes that break with traditional aesthetic paradigms. One of these paradigms is, without a doubt, that of subject and object. O

Composer John Cage (1912-1992), an American disciple of Schönberg, certainly has the merit of having pointed out some of these paradoxes. Furthermore, he is remembered for his contribution to the performative element in concert music (KAPP, 2002, p. 460-468; FISCHER-LICHTE, 2004, p. 24). Cage's compositions and concerts mainly highlight the enormous critical and social potential of the performative act. By carrying out the act of musical reproduction itself *ad absurdum*, Cage's performance questions the traditional paradigm of interpretation and even that of "concert", which it ends up inverting. This is what happens with the 1952 composition, titled 4' 33". The number in the title indicates exactly the time during which the pianist (or other instrumentalist or group formation) must, during the three movements of the piece, remain seated next to their instrument, without, however, playing a single note [...] on the other hand, for Cage, the cycle of creating a musical work ends only with the performance. This is the core that differentiates (and distances) Cage and other contemporary conceptions from those of Schenker and Schönberg. In any case, it is curious to note that here a point of view that heralds of romanticism, such as the composers Liszt and Wagner, previously defended, seems to be radicalizing (KAPP, 2002, p. 456-457 and 461). (KUEHN, 2012, p. 8).

Finally, the Phenomenological conception of Performance considers that the relationship between text and music is precarious and paradoxical. Therefore, the text is nothing more than a rudimentary record of the composition. Thus, it can be said that every reproduction represents a kind of "update" of an "original" (the definition of which requires separate research).

In this anchoring, it is made clear that this bias even allows the "updating" of the Musical Tradition itself through historically subsequent reproductions in each sociocultural context, as we have already highlighted.

Therefore, the cycle of creation of a musical composition ends only with its reproduction on stage (and not with its writing) and, in the absence of a musical reproduction itself, the score is considered to represent only the historical record of the composition. (and not the "work itself") resizing, oxygenating, airing, renewing and giving new meaning to the concept of Musical Work as we previously emphasized.

Finally, it is worth highlighting that the Performance Linguistic Turn has practical application both for memorized presentations (or "offline") as well as those generated either by Sight Reading (LPV) or by musical improvisation (or "online").

Final considerations

In view of the above, we can infer the intrinsic relationship between the so-called Linguistic Turn or Turn of Performance and the Scientific Method or Phenomenological Epistemological Paradigm. In other words, it is at the moment of performance that the musical tradition itself is renewed, resignified, reconfigured and resized considering the aesthetic and social values present at the moment of performance in a continuous, dynamic, lively and constant interactionist flow. In this summary, we have seen that, with the evolution of Research Methodology, we can prospect for greater participation and involvement of the *imagery* of the instrumentalist within the scope of pianistic performance, having the *Make Musicas* a connecting link for the *Do Linguisticas* a starting and ending point for artistic-cultural activity. Furthermore, the improvisatory character of the performance (here simply called musical improvisation), responsible for the freshness of the presentation, is guaranteed by the interaction between artist and audience, similar to the relationship between interlocutors in the phenomenon of oral or non-oral communication (even in the case of using LIBRAS – Brazilian Sign Language) requesting the use of the performer's imagery in order to highlight the dynamic and lively aspect of the performance through the engaged participation of the entire body during the Musical or Sound Making.

It is imperative to highlight that we started from a technical-mechanical conception of the so-called musical performance that sought to automate individuals through ready-made patterns or finished stereotypes, we went through scientific technicality with natural and positivist bases aiming at the faithful realization of the musical content and we arrived at the based performance in the subjective-personal, phenomenological and psychomotor aspects of the pianist-performer. In such a way that

352 The progress of scientific approaches over the years highlights the importance of *Musical Imagination* in pianistic practice (title, in fact, of our Master's Dissertation) walking "*pari passu*" with oxygenation of the ways of conceiving musical activity. In this sense, we have the prevailing methodology of Musical Imagination combined with the Creative Process ("*poiesis*") as a guiding thread of study, practice and performance leads to the development of musical vocabulary as a corollary of the activity of *musical improvisation* underlying the inner world present in the imagery of the performer-instrumentalist. In this context, the improvisation provided by "*poiesis*" gives the musician greater freedom, airing the performance and bringing a freshness unrelated to the "smell of study".

This time, it is observed that the poetic meaning contained in the improvisatory, spontaneous and free character of the performance can be achieved with creativity and naturalness. Thus, musical improvisation

Creativity is an essential component for its development.

We have seen that, depending on the theoretical basis exposed, the concept and application of the idea of Musical Imagination is in line with the formulation or characterization of the essence of the expression Creative Process (or "*poiesis*") have an intimate connection with the musical thought present in the Phenomenological Epistemological Method or Paradigm applied to Performance through the Turn, Turn or Linguistic Turn of Performance. Likewise, as a result of the phenomenon of speech (orality), the individual's expression or communication embodied in the *Creative Practice of Sound or Musical Making* based on Musical Imagination, it gives rise to musical improvisation as the result of a discursive action based on rhetoric or oratory

. Therefore, this *speak musically* (understanding of music as language) originates in the Musical Imagination and unfolds through a *Creative Process* (or "*poiesis*") active or open formed by imaginative decisions in which the versatility, plurality or multiplicity of means and technical resources constitutes an essential factor for the successful communication of the musical message in an expressive, inventive, imaginative, sensitive and dynamic way in a given historical and sociocultural context. In this limbo, the Musical Imagination, using the *musical improvisation*, relies on the Phenomenology present in the Linguistic Turn of Performance in order to rhetorically expose the content of the Musical Text to the public, considering music as a language, idiom or vehicle for the free expression of thoughts, feelings, sensations, desires, images, representations, symbols, genuinely human signs, codes and ideals.

Thus, we have the Musical Imagination, supported by the Creative Process ("*poiesis*"), using musical improvisation present in *make music or make sound* extracts from the Phenomenology found in the so-called Linguistic Turn or Guidance of Performance the material or substrate necessary for the concretization, materialization and perfection of its expressive ideals. In fact, it removes its material from both interfaces placed in a dialogical relationship, equipping itself, empowering itself and instrumentalizing itself through the resources and means offered with the aim of promoting interaction, connection, cooperation, collaboration, integration, socialization or interactivity. between human beings and satisfy their linguistic-communicative verve. In other words, Musical Imagination makes use of musical improvisation as an expressive way within the context of linguistic-communicative action embodied in the Creative Process ("*poiesis*") of the assembly of a given Musical Work acting through the Phenomenology found in the Linguistic Turn of Performance.

Therefore, Musical Imagination seeks inspiration for instrumental and vocal practice in the Linguistic Turn of Performance; that is, the parameters and vestments necessary in order to freely express the contents specific to the headquarters of human relationships in a synchronous way or in real time. In this way, Musical Imagination uses the premises verified in the Hermeneutic or Phenomenological apparatus of the Linguistic Turn of Performance to effectively carry out linguistic-expressive skills and abilities within the communicative context specific to the human conditions of existence and production of life through the intermediation of Praxis activated by the exercise of the Creative Process ("*poiesis*"). In this north, it is necessary to glimpse that the Praxis revealed by the Musical Imagination shared with the Creative Process ("*poiesis*") searches the Linguistic Turn of Performance for the tools, weapons and techniques fundamental to artistic-musical expressiveness.

In other words: Musical Imagination, represented by the phenomenon of the creative impulse of the Creative Process ("*poiesis*") embodied in the musical improvisation verified in the *make music or make sound*, is permeated by the sphere of the Linguistic Turn of Performance in a reciprocal, collaborative and mutual way with the aim of promoting artistic-cultural action in its linguistic-communicative integrality. Furthermore, in these terms, we have that artistic practice or musical fact reconfigures, reworks, reorganizes, reorients and readjusts itself into a transformative, liberating, dynamic, living, changeable, critical-reflexive, emancipatory, creative and sustainable experience or experience. Therefore, we glimpse that the Praxis on screen is achieved through the conception of Musical Imagination adopted in conjunction with the meaning of Creative Process ("*poiesis*"). We also verified that the understanding of Music as a phenomenon of Language constitutes, along with the contents mentioned above, a possible axis of connection or means of crossing between Phenomenology and the Linguistic Turn of Performance (also called "Turn" or Performative "Turn").). In this way, we found that musical improvisation can therefore promote the identification of the *make music* as a starting point for the union of the two interfaces in question, namely: Research and Musical Performance.

In a practical way, it is noted that an education focused on creative processes privileges creative expression and the flow of inventiveness in a spontaneous, natural and free way. It is extremely important that educators are prepared to not only teach music in a professorial and autocratic way, but also to sensitize students by producing the *empowerment* capable of generating safe, conscious, responsible, confident and convincing artists and teachers. In this way, students will be impacted

and marked through significant, personal, active, critical-reflective and relevant learning, providing sustainability, legitimacy and credibility to the democratic process configured in the collective study of all those involved.

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