

Hearing Performance as Music

Chris McRae

Abstract: In this essay, I consider three recent texts that take specific musical performances as their subject of inquiry in order to argue for the continued study of music as performance and for an expanded study of performance *as* music. These include, Nicholas Cook and Richard Pettengill's edited collection *Taking it to the Bridge: Music as Performance*, Andrew S. Berish's *Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1950s and '40s*, and Maria Cizmic's book, *Performing Pain: Music and Trauma in Eastern Europe*. I offer a brief review of these three texts in order to chart possible directions for the study of music as performance. I also make the case, based on the work accomplished in these texts, that studying music in terms of performance opens up new possibilities for thinking about performance as an explanatory model or heuristic and embodied method.

Keywords: music, music as performance, performance as music

Music takes shape in and as performance. Stages are set for musical performance from concert halls, amphitheaters, and nightclubs to recording studios, car radios, and personal living spaces. Sounds are produced by the performances of musicians: cymbals crash, horns echo, and voices reverberate. Audiences engage in rituals of listening: from the careful and solitary placement of headphones to the communal standing, sitting, and dancing at live concerts (large and small). Music is scripted and rehearsed, improvised and practiced, created and shared. Music is valued and categorized. People organize around and are organized by musical genres, specific musicians, and particular songs. Music marks and is marked by identities, cultures, and bodies. Music is deployed culturally in the service of meanings and understandings, emotions and feelings, aesthetics and consumption.

Chris McRae (PhD, Southern Illinois University, Carbondale) is an Assistant Professor in the Department of Communication at the University of South Florida where he teaches courses in Performance Studies. He is the author of *Performative Listening: Hearing Others in Qualitative Research* and several essays on music, pedagogy, and listening.

As performance, music is an aesthetic and cultural form that is notably explored by scholars in musicology and performance studies. The questions and conversations about music as performance reveal important insights about cultural production, embodied practices, and aesthetic methods. Continuing to explore and hear music in terms of performance can add to an already rich area of inquiry. Studying music as performance can yield insights about values, politics, aesthetics, identity formations, histories, ideologies, materiality, and countless other matters of social and cultural practice. Listening to and raising questions about music as performance can also expand understandings about the function of performance as a cultural practice and a method of inquiry. In other words, thinking about music as performance might transform the ways performance is conceptualized and deployed in the study of cultures and cultural practices.

In this essay, I consider three recent texts that take specific musical performances as their subject of inquiry in order to argue for the continued study of music as performance and for an expanded study of performance *as* music. These texts are exemplary in their focus on music as performance with a variety of social and cultural consequences. I offer a brief review of these three books in order to chart possible directions for the study of music as performance. I also make the case, based on the work accomplished in these texts, that studying music in terms of performance opens up new possibilities for thinking about performance as an explanatory model or heuristic and embodied method. I begin by situating my review of these texts within ongoing conversations in musicology and performance studies about the relationship between music and performance.

Music and Performance

Musicologist Christopher Small offers an important conceptualization of music in terms of performance in his emphasis on the importance of human action in the production of music (8). Small offers the term *musicking* as a way to shift focus from music as a static object to an active process. He explains: "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (9). His call for attention to the ways all musical performances (and all aspects of musical performances) are, in his words, "to music," works to invite the study of the processes and performed aspects of music making.

This emphasis on music as process clearly invites the study of music in terms of performance and performance studies by defining music in terms of *action*. Musicologist Nicholas Cook also argues for the study of music in terms of performance; however, he contends that both music as process and music as product invite a performance perspective. He explains, "Process and product,

then, are not so much alternative options as complementary strands of the twisted braid we call performance” (20). For Cook, separating music as process, or action, from the qualities of music as product (for example discrete works, songs, and events) is not always possible or necessary for the consideration of music in terms of performance (9). A performance approach to the study and consideration of music raises questions about the interplay of actions and texts, and of fixed and moving qualities and characteristics.

Cook argues for particular focus on the performer and performing body in the study of this relationship between process and product in music (23). This position is in line with the work of feminist musicologists who argue for the importance of the body in the production of music. Working from Judith Butler’s conceptualization of gender as performed Suzanne G. Cusick argues:

If bodily performances can be both constitutive *of* gender and metaphors *for* gender, then we who study the results of bodily performances like music might profitably look to our subject as a set of scripts for bodily performances which may actually constitute gender for the performers and which may be recognizable as metaphors of gender for those who witness the performers’ displays. (14-15).

For Cusick the relationship between the body and music is of critical importance to understanding the culturally scripted and gendered implications of music performance. Susan McClary is similarly interested in the cultural and social effects of music as performance. She says, “That is, the more I know about these compositions as cultural entities the more I admire what they attempted and what they accomplished as agents participating in social formation” (78). A focus on music as performed and as performance leads to the recognition and understanding of the ways music always forms and is formed by culture and bodies.

Cusick goes on to explain that gender is a significant aspect of the performance and analyses of music, but it is not the only possible way of approaching music as culturally meaningful. She explains, “While my goal is to use such complementary thinking as a means to better understand the intersections of music and gender, a corollary goal of such thinking would be to restore a recognition of the body’s actual contribution to the web of meanings understood by the word music” (21). Music is necessarily an embodied practice, and the meaningfulness of music depends on bodies performing and, therefore, creating certain meanings.

This attention to and call for the consideration of the cultural effects and embodied consequences of music in musicology is in accord with a performance studies approach to various cultural forms and practices. As Judith Hamera explains, “Performance is central to contemporary views of culture as enacted, rhetorical, contested, and embodied. It functions as an organizing trope for examining a wide range of social practices” (2). Music is a social and cultural

practice that is enacted and performed. Performance offers an invaluable perspective on the function of music. Hamera goes on to explain:

Performance is both an event and a heuristic tool that illuminates the presentational and representational elements of culture. Its inherent 'eventness' ('in motion') makes it especially effective for engaging and describing the embodied processes that produce and consume culture. As event or as heuristic, performance makes things and does things, in addition to describing how they are made or done. (6)

Performance as a mode of inquiry is well positioned to consider music as performance by providing language for making sense of music as embodied, active, and created. Performance as a mode of inquiry is also well positioned to hear the ways music, as an embodied cultural form, produces and is produced by various social and cultural practices.

In the introduction to special issue of *Cultural Studies <=> Critical Methodologies* on Music and Performance Studies, Stacy Holman Jones explains that performance offers a way for understanding music as creative, generative, and potentially utopian ("Singing" 267). She explains: "In shifting the focus of musical analysis from composition and text to performance, our approach highlights the interactional, political, emotional, and emergent in music" (268). Performance raises questions about music as an active and interactive cultural and aesthetic form. For Holman Jones and the authors in the special issue, hearing music in terms of performance raises questions that are interested in the political, cultural, and ideological functions of music. She explains:

And although a strict attention to genre and form might point to the critical and transformative potential of *some* of these musics (for example, queercore punk or jam bands) while pointing up the reversals and failings of *others* (for example, vocal standards or pop), what unites these disparate musical perspectives is our emphatic interest in music's *performance* on stage and on record; in the lives of the performers, audiences, and writers; and for the explicit purpose of singing, telling, asking, renaming, reclaiming, and imaging something more. (268)

Performance is deployed in the service of understanding the particularity of music as an embodied cultural practice and form. Performance is also used as a mode for engaging in critique and for uncovering and recognizing the transformative and generative possibilities of musical performance.

Music, explored in terms of performance by scholars in musicology and performance studies, functions as a rich site of inquiry. There are at least four ways a performance approach engages in the study of music as performance. First, music functions as cultural form that can be explained in terms of performance. For example, music understood as verb and action (musicking) can be explained in terms of enactment and specific embodied practices. The study

of music invites the language of performance as an explanatory frame for hearing and exploring various forms of musical performance and production.

Second, music functions as an important cultural artifact that can be considered as a site for producing cultural values, politics, and identities. For example, musical performances can be considered and analyzed in order to explain how cultures and identities are made and maintained by performers and audiences (Pineda 184-89; Albrecht 379-94; Johnson 99-119; Auslander "Performance" 1-13; Auslander "Musical" 110-18; McRae "Singing" 326-33). Music can also be considered as a cultural practice with material consequences in relationship to specific contexts, histories, and ideologies (Dimitriadis 355-68; Holman Jones *Torch* 113; Shoemaker 295-306; McRae "Miles" 304-16). As cultural artifact, music performance offers a wide variety of insights about the formations and practices of various cultures.

Third, music can be explored and explained in terms of embodiment and the relationship between bodies and musical performances. Bodies produce and are produced by music in ways that are politically and culturally specific (Holman Jones "Women" 217-35; Cusick "Gender" 480, Saddik 112-22). Music is experienced and made sense of by bodies in specific cultural contexts (DeChaine 80-86, Blau 307-18, Walser 125). McClary is particularly concerned with the political value of the social and cultural influence on musical meanings (*Feminine* 26). She says, "By far the most difficult aspect of music to explain is its uncanny ability to make us experience our bodies in accordance with its gestures and rhythms" (23). For McClary, musical meanings and effects are felt and understood in and by specific bodies. As an embodied cultural form, music raises questions about the relationship between individual performance and experiences and larger social and cultural meanings.

Finally, music might be deployed and analyzed as a performance method. For example Tracy Stephenson Shaffer and Joshua Gunn discuss the use of music in Shaffer's staged production of *The Secret Life of Bees* in order to demonstrate the often unpredictable interpretations, experiences, and critiques made possible by the use of music in performance (45). They explain, ". . . we cannot prescribe a specific use for music in performance because it will always take on a life of its own among listeners," is precisely what makes it so appealing as a research area (41). In addition to the use of music in performance, music is also used as an aesthetic form and method for engaging in research questions. Omi Osun Joni L. Jones and Sharon Bridgforth use jazz as a method for theatrical composition. They explain, "Theatrical jazz borrows many elements from the musical world of jazz—a respect for truth in the present moment, improvisation, process over product, ensemble synthesis, solo virtuosity, simultaneity, collaboration, and audience engagement" (139). Tami Spry uses the musical forms of jazz and swing as a "performative ethos" for exploring "issues of racial accountability, embodied theorizing, and the ethical implications of an aesthetic/epistemic praxis in autoethnography" (272).

Performance approaches and hears music as an action, as a cultural artifact, as an embodied cultural form, and as a performance method. A performance studies approach to music attends to the creative and generative implications of music; and can raise a variety of questions and learn a great deal from the social, cultural, and individual uses of music. Music, conceived of as performance, may be instructive about questions of identity, culture, embodiment, location, emotions, politics, memory, creative practices, and countless other themes and issues connected to human performance. The continued consideration of music in terms of performance by both performance studies scholars and musicologists is a productive line of inquiry that can not only engage music in a way that accounts for effects and experience of music, but I argue that hearing music in terms of performance can also add to and transform the ways performance is conceptualized and enacted. In other words, music might be explained in terms of performance, but performance might also be conceptualized, researched, and practiced in terms of music.

In order to develop an explanation of how music performance might speak to and transform broader understandings of performance (and the study of performance) I consider and briefly review three recent books that center on music as performance. The work in these books from musicologists and performance studies scholars extend and add to ongoing conversations regarding music as performance, as well as offer a starting place for hearing performance as music.

Music as Performance

In their edited collection, *Taking it to the Bridge: Music as Performance*, Nicholas Cook and Richard Pettengill present essays from scholars in musicology and performance studies, that center on the question of music as performance. Cook and Pettengill's objective is to create an interdisciplinary bridge between performance studies and musicology in the consideration of music as performance. They turn to research in musicology that attends specifically to questions of performance in music; and to performance studies research that centers on music as performance. Cook and Pettengill are particularly attuned to the Music as Performance (MAP) working group formed by performance studies scholars in the Association for Theatre in Higher Education (ATHE) (3). They explain:

If musicology generally involves working from scores and sounds toward an understanding of cultural contexts, then the MAP approach can be seen as extending the musicological purview: it adds a more comprehensive understanding of the meaning-producing potential of performances that includes the effects of musicians' stage interactions and demeanor, or of gestures and modes of (un)dress, as well as of audience behavior, critical interpretation, and historical representation. In this way, musicology and performance studies can be seen as highly complementary. (6)

By offering a bridge between performance studies and musicology Cook and Pettengill present a collection of essays that focus on the various ways music might be understood as performance, as well as, the various ways performance studies might provide theoretical insight into the study of music.

The fifteen essays in *Taking it to the Bridge* are loosely organized into three categories by Cook and Pettengill. First, there are essays that center on questions of theory and method; the second grouping of essays work to unpack the meanings of specific performances; and the final section considers the relationship between music performance and technology (13). This way of categorizing the essays in the volume is also suggestive of a broader conceptual frame for thinking about music as performance. That is to say, first a performance studies approach brings a theoretical and methodological framework to the study of music, second this approach offers a way of interpreting the meanings of musical performances, and third a performance studies approach provides a strategy for analyzing new and different forms of musical performance.

The essays that focus on a theoretical and methodological approach to the study of music as performance consider musical performances as exemplary of ongoing conversations, issues, and concerns within the field of performance studies. In particular these essays tend to focus on the implications of certain performance choices, questions of framing, and the roles of performers and audiences. Susan Fast considers the implications of liveness and technology, the relationship between audience and performer, and the constitution of a live performance event using the example of the concert film *U2 3D* (33). Richard Pettengill attends to the embodied and improvisational performances of the musicians in *The Grateful Dead* (42-48). In his chapter, Phillip Auslander offers an extended discussion of the nature of improvisation in jazz music, and works to trouble the conception of improvisation as spontaneous and independent of a specific social arrangement between audience and performer (52-67). Each of these essays demonstrates the ways theories of performance might be deployed to explain and analyze musical performances as social phenomenon.

In his essay "Bridging the Unbridgeable?," Nicholas Cook considers the possible relationship between empirical approaches to musicology and performance based approaches that center on questions of human agency (78). Cook proposes that these two seemingly unrelated endeavors might complement each other by offering layers of insights about specific musical performances (83). For Cook, theorizing music as performance creates an opening for bridging multiple perspectives and approaches to studying music (84). Phillip Gossett considers the relationship between performer and composer in his critique of the possibility of subversion of musical compositions by performers (87-99). Cook and Gossett's essays work to extend and expand musicology by bringing a performance studies perspective to bear on questions of musical meaning and music as performance.

The essays centering on interpretations of specific musical performances point to the significance of music as a cultural form that might enact and constitute a variety of social relationships, responses, and political critiques. Dana Gooley considers the implications of the performance of pianist Sigismond Thalberg in Vienna, Austria in 1848 in the context of political conflict and revolution (102-110). Joseph Roach provides a performance studies based analysis of the cultural meanings and implications of the New Orleans jazz funerals (125-133).

Other essays in this grouping interpret the significance of performers and musicians. Aida Mbowa considers the embodied performances and experience of listening to Abbey Lincoln as politically and culturally significant (135-150). Margaret F. Sivilonis analyzes the political, gendered, and racialized implications of the performances and performance (of) identities of the musical groups, Labelle and Parliament (155-175). Daphne A. Brooks discusses the performances of Lauryn Hill as culturally meaningful in terms of gender, race, and musical genre (180-198). In these chapters, performance offers a way of explaining and studying the cultural and social meaningfulness of particular musicians.

Another approach to the interpretation of music as performance is demonstrated through essays that consider the staging and experience of musical performance. For example, Jason King turns to the film *Michael Jackson's This is It* as a musical performance exemplary of spectacle, presence, and affective "good feeling" (204-232). Maria M. Delgado's essay describes composer Carles Santos's avant-garde music theatre productions and the ways music is deployed as an aesthetic form for understanding and exploring questions of representation, identity, and culture (237-256). Ingrid Monson offers a discussion of the sensory experience of the performance of *Tchekiwe* by bala player and composer, Neba Solo. In her analysis of this performance, Monson offers and relies on access to a digital recording of the music as a way of engaging the aural qualities of the music (262-276). In each of the chapters that focus on the interpretation of music, the language and assumptions of a performance perspective provide an opening for the interpretation and analysis of musical forms, musicians, and experiences as dynamic and always situated in social and cultural contexts.

The final two chapters of the book explicitly consider the relationship between music as performance and digital technologies. Roger Mosley uses the video games *Guitar Hero* and *Rock Band* as case studies for exploring the relationship between playing digital games and playing music (283). The context of music based video games offer a starting place for Mosley to analyze and raise questions about the significance of play in the performance of music (284-305). For David Borgo, the performance of music in the context of cyberspace raises questions about the experience and production of music. Building on Christopher Small's notion of musicking, he proposes the concept of "transmusicking" to encompass music practices that are enabled by digital and network technolo-

gies (322). Borgo draws attention to and calls for research that attends to the ways music as a cultural, aesthetic, and social practice is transformed by the possibilities of digital technologies and cyberspace (344). In these two chapters, performance studies functions as a frame for theorizing the nuances of music performance in the social and cultural context of digital technologies and media.

In the foreword of the collection, musicologist Elisabeth Le Guin offers an important reminder of the historical relationship between performance and text. Rather than upholding the binary distinction between text and performance as a construct that must be dismantled, Le Guin points to the ways texts and performances have historically been entangled. She reminds, “Until very recently in its history, reading *was* performance” (xii). The separation of text (and the reading and writing of texts) from performance is a recent phenomenon. Therefore, for Le Guin, the recognition of the ways text and performance are always interconnected frames the project of *Taking it to the Bridge* as also addressing a recent phenomenon (xii). Music and performance are always already entangled, and the work of bridging the study of music as text with the study of performance is the work of cultivating recognition of the entangled position of music and performance.

Overall, Cook and Pettingill’s edited collection presents an excellent range of examples of the ways performance studies theories and perspectives attend to the relationship amongst music, performance, and cultural contexts. *Taking it to the Bridge* demonstrates the ways performance provides a framework and language for theorizing music. The collection also highlights the value of emphasizing the implications of music as performance relationship to a wide variety of cultural and digital contexts. A performance studies approach presents an appropriate vocabulary and a dynamic context for the continued study of music as performance. Similarly, music offers a breadth of possibilities for understanding and theorizing performance broadly. As the essays in *Taking it to the Bridge* demonstrate, music complicates and adds nuance to the conversations surrounding multiple performance theories, music amplifies the importance of interpreting the social and cultural significance of performance, and music indicates the possibilities and questions of performances in emerging digital contexts.

Taking it to the Bridge sets out to bridge the study of music with the study of performance, and while the study of music is certainly complemented by a performance studies approach, performance studies is also enhanced by the possibilities of music. The next two books I consider offer extended examples of the ways the study of music might extend and expand the study of performance.

Music Performance, Location, and Movement

In his book, *Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1950s and ‘40s*, Andrew S. Berish develops an analysis of the “specificity of

sound” (1). Berish carefully and thoroughly listens for the relationship between jazz music and “spatial experience,” questions of mobility, and the experience of place. For Berish, music is always connected to cultural practices and meanings. He explains:

Musical sounds themselves have a kind of semantic content. That content is much more indeterminate and flexible than spoken and written language, but it is nonetheless real and identifiable. To delineate this interaction between sound and discourse means correlating music analysis with a sensitive accounting of how people understood these sounds (17).

In order to account for the cultural particularities regarding the performance of music the musical performances must be considered in addition to any consideration of extra-musical qualities.

Berish successfully demonstrates an approach to music that considers musical qualities *and* the various contextual, historical, and cultural factors that surround musical performances in his emphasis on hearing music as a “spatial practice” (23). For Berish, this analysis relies first on an attention to the “spatial practices of the people involved in making music” (25). In other words, he attends to the ways music is performed in various locations by various actors. Second, Berish examines the ways spaces and representations of space “enable and constrain musical performances (25-26). This includes questions of transportation, infrastructure, and the regulation of spaces including racial segregation (26). Third, Berish considers the various ways certain musical performances might function to create “representational spaces” and spatial experiences in sound (26). Finally, Berish argues for a utopian understanding of music performance in his contention that “music does not only engage existing spatial arrangements; it allows the creative expression of new ones” (26). His approach to music as a spatial practice functions to hear music as performance that is constituted in and by locations, and that also actively works to generate locations. In this book, Berish analyzes the specific musical performances of Jan Garber, Charlie Barnet, Duke Ellington, and Charlie Christian. Berish demonstrates the link between the performances of these musicians and the production of place, mobility, and values.

Berish begins with a discussion of the connection between musical performance and the ideological constitution of place. He considers the example of performances of sweet jazz that took place in the Casino Ballroom in the tourist destination of the city of Avalon on Catalina Island in order to demonstrate the connection between musical genre and the formation of particular social values and structures, namely racial segregation and resistance to the modernization of the 1930s and 1940s in the United States (34-35). In regards to the kinds of musical performances allowed by the Wrigley family, the owners of the ballroom, Berish explains, “By regulating the sounds of the ballroom—the cultural centerpiece of the island experience—they could work to protect one especially

potent avenue of cultural infiltration” (71). The regulation of musical performances is one contributing factor in Berish’s analysis of the relationship amongst musical performances, the formation of place, and the production of social values. He also considers specific musical examples, the textures and sounds of musical performances, and the relationship between music and the cultural discourses surrounding these performances.

In order to provide a specific example of the relationship between musical performance and particular social and cultural values, Berish turns to the song “Avalon,” which functioned as kind of anthem for Avalon the city (50). In his survey of the different recordings of the song “Avalon,” Berish articulates a link between musical variations, cultural discourse on race, and location. The performance and arrangement of “Avalon” recorded by Jan Gerber’s band musically produces a rhythm that Berish argues, “suggests body movements that the managers and owners of the ballroom wanted, precisely because it aligned so well with their larger ideology. This is the sound of middle-class activity at an American resort—relaxed with focus and direction” (65). Not only did this performance work to re-produce particular social and cultural values in terms of movement and bodies, but it also worked to maintain racial segregation. Berish explains, “The band made sense in relation to other groups, and with race and musical practice so intimately intertwined, it was deeply marked by the careful avoidance of racially freighted musical gestures” (66). This musical performance and the musical performances allowed at the Casino Ballroom, functioned as an attempt to create a place marked by racial segregation.

Following his discussion of Avalon, Berish turns to the musical performances of Charlie Barnet as exemplary of geographic, musical, and social mobility (77). Berish considers the specific performance of the song “Pompton Turnpike,” by Barnet’s band as directly related to and reflective of the social and cultural values of mobility and experience of space, movement, and community enabled by the automobile and the construction of roads following the Great Depression (91-98). He explains:

With “Pompton Turnpike” the road and the automobile, two of the most powerful symbols of modern development, align with the popular dance band music of the era to create in sound a temporary sonic place embodying values at odds with a segregated American society riven by racial divisions” (98).

Berish explains the links between specific musical choices in Barnet’s performance of this song with larger social and cultural events in order to make the case for the ways music reflects, enacts, and reimagines social values and practices.

In his discussion of the musical performances of Duke Ellington, Berish argues, “The musical performance of a place is not a thing but a dynamic process, a social interaction between people and musical sound” (121). For Berish, considering specific performances of Ellington’s band through what he refers to as

a “hermeneutic of place,” demonstrates the ways these performances work to imagine, create, and enact possibilities for community through the interactions of the musicians and the extra-musical aspects of the music. Berish contends the performances of Ellington’s Orchestra in 1946 at the Chicago Civic Opera House of “Air-Conditioned Jungle” and *The Deep South Suite*, function as a laboratory for presenting different possibilities for the configurations of “spatial and social relationships” (165). These musical performances not only work to create and maintain places, but they also function to re-imagine place in ways that work toward utopian possibilities.

In his analysis of the musical performance of jazz guitarist Charlie Christian, Berish uses a hermeneutic of place in order to hear and explain the spaces represented in and by Christian’s performances and musical style (169). Berish argues, “Throughout his short but dynamic recording career, Christian captured the energy of the era’s migrations at the same time that he fashioned new musical places that bridged the fragmented geography of his life” (172). In the example of Christian’s musical performances, Berish pays particular attention to the relationship between the idea of movement in music and the embodied performance that creates and enacts this experience (180-195). In particular, Berish argues Christian’s musical performances are suggestive and representative of his own personal moving “across a changing national geography” (195). Berish locates his analysis in a consideration of the style of solos played and recorded by Christian, biographical information regarding Christian’s performances, and the variations of Christian’s recordings of the songs “Flying Home” and “Solo Flight” (195-201).

In his conclusion, Berish suggests a relationship between air travel in the 1940s and changing styles and performances of jazz. Flying functions as yet another way of experiencing and conceptualizing changing spaces and social relationships that can be understood in specific musical performances and recordings. In particular, Berish points to Jimmie Lunceford’s band playing the song “Stratosphere” (210-217). Berish hears this musical performance as reflective of the emerging changes in mobility and the experience of space.

Throughout *Lonesome Roads and Streets of Dreams* Berish offers his analysis of the relationship amongst musical performances, historical events, and cultural practices. He contends, “Because music is an activity not a thing we can understand it as a process that organizes not just sound waves but also people in time and space” (217). Each of his case studies function to support this overarching argument. Musical performances are aesthetically and culturally scripted in ways that enable and constrain social interaction and particularly understandings and experiences of specific places.

By approaching music as a performance, Berish reveals the social, cultural, and spatial consequences of specific musical performances. This approach and analysis of music as performance functions as an important reminder about the ways performances broadly function to organize “people in time and space.”

The use of a hermeneutics of space offers a way of hearing the social, cultural, and historical significance of musical performances and recordings, but a hermeneutics of space might also offer a way of hearing the broader implications of other aesthetic and cultural forms of performance. Using performance as a hermeneutic to study and analyze the implications of music allows for an interpretation that hears the social, cultural and embodied impact of music. In the final book I consider, performance is again used as a means for interpreting specific musical performances in a way that demonstrates the versatility of performance as an approach to inquiry, as well as the depth of significance of music as a cultural form.

Music Performance, Pain, and Trauma

In *Performing Pain: Music and Trauma in Eastern Europe*, Maria Cizmic presents four case studies in order to consider the ways musical performances function as acts of witnessing that perform and produce responses and commentary on traumatic events specifically in the context of Eastern Europe (3-8). In addition to considering the performative function of specific musical works in terms of composition and embodiment, Cizmic also discusses the implications of audience response to these pieces. In this book, Cizmic takes a hermeneutic approach to questioning and understanding the ways music works to engage issues of trauma and loss (23). Performance provides a framework for understanding and explaining the ways musical compositions engage and add to various cultural and social understandings of trauma and loss (24). By approaching music as performance, Cizmic offers insights into the connections amongst music, embodiment, cultural meanings and memories, and the socio-cultural phenomenon of trauma and loss (26).

In the first case study of the book, Cizmic considers the relationship between Russian composer Alfred Schnittke's Concerto for Piano and Strings and historical memory in the context of the traumas of the Soviet era (30-31). She argues, "A triangulation between music, history, and trauma theory leads to a consideration of how this concerto might very well 'bear witness' to its cultural moment" (31). Cizmic begins with a discussion of the ways trauma functions to alter the experience of time and memory, and she suggests that music might work to exemplify this idea. She explains, "Musical works can metaphorically perform fragmentation, disruption, silence, continuity, mourning, or yearning, as expressions related to trauma and recovery that participate in wider cultural and social attempts to interpret trauma" (41). Schnittke's composition functions as a structural example and analogy for understanding and presenting "several different discourses: a contemporaneous preoccupation with truth, realism, suffering, and history; postmodernism theories and trends during the 1970s and '80s; and trauma theory" (42). This analysis and interpretation of music works to position composition as entangled with cultural, theoretical, and temporal

concerns. In other words, music performance contributes to the (re)production of cultural experience and understanding in and through the form of its composition.

Schnittke's development and use of polystylism in his compositions is of particular interest. This technique incorporates adaptation and allusion of various musical styles, and raises questions about historical time and "nonlinear connections between the past and the present" (46). For Cizmic, the use of polystylism productively performs and points to experiences of time and history that are consistent with theories of trauma (48). She explains, "Schnittke's Concerto for Piano and Strings performs trauma by invoking and breaking down teleology—a musical parallel to the ways in which traumatic memory disrupts normative, linear memory" (54). Cizmic's interpretation of Schnittke's composition takes into consideration the historical and cultural location of this music, and she attends to the form of the composition as not merely reflective of a cultural and historical moment, but also as productive of and responsive to that moment. She states:

Schnittke's music may very well bear witness to a crisis of truth by musically performing that very crisis—drawing upon shards of recollections without asserting any finale that might offer resolution. The concerto performs its own breakdown as a way to aesthetically and formally participate in a broader social concern for history and perform the manifold ways in which traumatic memory can be fragmentary, nonlinear, disrupted, interrupted, and silent. (66)

Cizmic's interpretation of Schnittke's composition and compositional style contributes to an understanding of music performance as a culturally reflexive aesthetic form.

In the second case study, Cizmic turns to the embodied qualities of musical performance in her interpretation of Galina Ustvol'skaya's Piano Sonata Number 6. This composition calls for the pianist to "play with 'hammering force'" (67). Cizmic considers the embodied performance of this composition as a form of bearing witness to trauma (67). She explains, "By putting a pianist in a position to feel discomfort, Ustvol'skaya's sonata addresses the epistemology and representation of suffering, a concern central to discussions of pain across disciplines" (68). Cizmic explains Ustvol'skaya's sonata in the political and cultural context of 1980s Eastern Europe and the fall of communism; and she explains, "Ustvol'skaya's music engages an overlapping set of concerns: a general sense of crisis, universalized spirituality, sacralized suffering, moral authority and integrity, truth, and pain" (70).

By centering her interpretation on the embodied experience of the performer of Piano Sonata Number 6, Cizmic argues that "performative acts and sensations constitute musical meaning" (76). Performances of this particular composition yield an enactment of pain or as Cizmic clearly states, "Acts and sensa-

tions of pain that one might encounter in a variety of forms in reality work their way into the performance of Ustvolskaya's sonata—simply put, hitting a hard surface for an extended period of time will hurt" (76). Learning, practicing, and performing this composition involves the cultivation of an embodied knowledge negotiation of the physical realities of pain (88-90). The significance of the pain involved in and enacted by the performance of this sonata is also related to the cultural and historical moment of the composition (90). As Cizmic explains, "Examining the physical acts of playing Ustvolskaya's piano sonata demonstrates the ways in which the embodied nature of musical performance registers, reacts to, and interacts with social discourse" (96). This interpretation of the implications for performing this particular musical composition points to and builds on conversations about the way performance constitutes a way of knowing, a way of presenting, and a way of engaging with social, cultural, and historical contexts.

The third example Cizmic considers is the use and function of Arvo Pärt's composition *Tabula Rasa* and specifically the movement, "Silentium," in the film *Repentance*. In her discussion Cizmic centers on "the ways in which these works intersect with a wider, East European and Soviet discourse regarding memory, trauma, and loss in the late twentieth century" (99). Cizmic interprets the significance of the contextual position of Pärt's compositional style in terms of music history, cultural location, and religion (113-118). Of Pärt's music she explains:

By rejecting progress both in terms of music history and as a way to organize the composition of a piece, *Tabula Rasa* blends early music influences, religious concerns, and stasis to create a cyclical experience of time in which all these elements coexist and interconnect—a kind of critical response to Soviet rhetoric regarding progress and religion. (118)

The use of this music in the film *Repentance* provides Cizmic with the opportunity to interpret the ways the specific musical qualities and characteristics of Pärt's composition produce a sense of trauma, memory, loss, and empathy (118-130). She explains, "'Silentium' provides an affective—mournful—interpretation of the film's events and the elements of Soviet history they invoke" (132). The juxtaposition of music and film demonstrates the ways music performs interpretations and responses that can extend and add to other aesthetic forms.

The final musical example Cizmic engages is Henryk Górecki's Third Symphony. The analysis of this composition considers the ways the music works to perform and respond to trauma both indirectly in terms of musical form, and directly through the connection of the composition to specific traumatic events. Cizmic begins with a discussion of the connections amongst the formal use of musical quotation in Górecki's Third Symphony, the style of the composition,

and the political and cultural context of Poland, World War II, and Polish Catholicism (135-138). She explains:

Many of Górecki's compositional choices can be heard as sonic metaphors for psychological and emotional responses to trauma and loss. Such formal and aural analogies draw upon the lived experiences of grief and recovery from trauma, perform them in musical terms, and thereby constitute a form of witnessing . . . (138).

In this example, music performance functions to illustrate and (re)present specific human experience and emotions. Cizmic offers a detailed description of the musical elements that work to illustrate and metaphorically demonstrate concepts of grief, mourning, and response to trauma (139-155).

Cizmic then turns to the implications of the response to and reception of Górecki's composition in the context of a broader social discourse regarding trauma (155). This relationship is constituted in part through the use of this symphony in Tony Palmer's film, *Symphony of Sorrowful Songs*, in which Górecki's symphony is presented in juxtaposition with scenes of Auschwitz. The conflicting response to the film as a representation of the Holocaust and trauma, and the use of the composition in this film, raise important questions about the culturally specific experience and meanings of trauma (155-161). Cizmic explains, "Once people engage music for its affective qualities, there is no guarantee that such ascription of emotional meaning will remain stable as a work circulates in public conversations and participates in the contentious nature of remembering trauma" (166). Górecki's symphony is evocative of a sense of mourning and loss, but this musical example also demonstrates the ways the use of music can function to offer multiple possible understandings and interpretations of trauma and loss.

Throughout *Performing Pain: Music and Trauma in Eastern Europe*, Cizmic effectively demonstrates the function of music as performance that works to present and represent the complexity of human experiences and emotions. By attending to the formal qualities and elements of musical compositions, the embodied performance of music, and the socio-cultural context of music, Cizmic articulates an understanding of music as performance in terms of grief, trauma, and loss. This extended consideration of the role of music performance in relationship to trauma also suggests the possibility for considering the implications of the formal, embodied, and contextual factors of music *and* performance in regards to a variety of other human experiences and emotions.

Performance as Music

Music resonates with performance. The study of music as performance, and in terms of performance, is a collaboration that, in musical terms, is harmonious. Music is always already a form of performance and therefore performance stud-

ies offers a wide range of tools, theories, perspectives, and modes of inquiry that allow researchers to highlight, or amplify, the multiple layers of cultural, social, and aesthetic implications of a variety of musical performances, musical styles, and musical contexts. The work presented by Cook & Pettengill, Berish, and Cizmic demonstrates and exemplifies the advantages and possibilities of studying music in relationship to performance studies. Studying music from a performance studies perspective offers endless possibilities for insights and examples about music. However studying performance in terms of music might also offer endless possibilities for new insights and examples for performance. In this conclusion, I imagine and provide a description of the idea of hearing performance as music in order to suggest the transformative opportunities music offers the study of performance.

Hearing performance as music emerges from the premise that performance is music. Just as music is always already a form of performance, performance is always already a form of music. Performance is music that is a productive and embodied act characterized by resonance, reverberations, harmonies, tempos, rhythms, and melodies. Performance is music created when bodies interact with technologies, instruments, and other bodies in order to expressively create aesthetic, cultural, and social insights, critiques, and/or meanings. Performance is music that is contextual and that interacts with audiences in shared and mediated spaces. Performance is music that amplifies bodies, histories, and politics. Performance is music that is difficult to describe using language because performance is music that always exceeds language.

Hearing performance as music opens the possibilities for using the logic of music as a hermeneutic for interpreting the social and cultural significance of performance. Performance might provide a useful hermeneutic for analyzing music, but what possibilities emerge when music is the hermeneutic for interpreting performance? Music invokes logics of hearing, sound, and the aural when attending and attuning to performance. Hearing performance as music privileges a sensory orientation that is grounded in a phenomenology of auditory experience (Ihde, 15). Hearing performance as music requires attention to the embodied act of listening. As Don Ihde explains, "I do not merely hear with my *ears*, I *hear* with my whole body" (44). Music, as an interpretive frame for studying performance, functions to emphasize the importance of the body in performance, and in the experience of performance.

Hearing performance as music also opens and expands questions regarding the implications of performance in terms of context, culture, history, politics, and technology. Research on music as performance clearly demonstrates the cultural, historical, and political implications of musical performances. The kinds of research questions about music as performance demonstrated by Berish, Cizmic, and Cook & Pettengill's edited collection, are questions that might serve as the starting place for developing new questions about other forms of performance. In this way, hearing performance as music is a matter of identify-

ing and recognizing the ways human performances (musical and otherwise) are embedded in social, cultural, historical, and political structures and systems.

Performance is certainly a generative approach for the study of music as performance. Performance helps uncover the significance of music as an embodied, social, and cultural form. Music performance can also teach us about performance broadly. Hearing performance as music is a matter of activating the possibilities of performance by engaging with the embodied and formal elements of performances. Hearing performance as music asks the researcher to listen to performance and to hear the ways performances shape and are shaped by larger structures and systems. Hearing performance as music calls for an engagement with performance that is embodied and that strives to listen for the possibilities in the dynamic sounding of all performance.

Works Cited

- Albrecht, Mario.M. "Acting Naturally Unnaturally: The Performative Nature of Authenticity in Contemporary Popular Music." *Text and Performance Quarterly* 28.4 (2008): 379-95. Print.
- Auslander, Philip. "Musical Personae." *TDR: The Drama Review* 50.1 (2006): 100-19. Print.
- . "Performance Analysis and Popular Music: A Manifesto." *Contemporary Theatre Review* 14.1 (2004): 1-13. Print.
- Berish, Andrew S. *Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1950s and '40s*. Chicago: U of Chicago P, 2012. Print.
- Blau, Jnan. A. "A Phan on Phish: Live Improvised Music in Five Performative Communities." *Cultural Studies=>Critical Methodologies* 10.4 (2010): 307-19. Print.
- Cook, Nicholas. "Between Process and Product: Music and/as Performance." *Music Theory Online* 7.2 (2001): n. pag. Web. 1 March 2009.
<http://mto.societymusictheory.org/issues/mto.01.7.2/mto.01.7.2.cook.html>.
- Cook, Nicolas and Richard Pettengill (Eds.) *Taking it to the Bridge: Music as Performance*. Ann Arbor: U of Michigan P, 2013. Print.
- Cizmic, Maria. *Performing Pain: Music and Trauma in Eastern Europe*. New York: Oxford UP. 2012. Print.
- Cusick, Suzanne G. "Gender, Musicology, and Feminism." *Rethinking Music*. Eds. Nicholas Cook and Mark Everist. Oxford: Oxford UP, 1999. 471-98. Print.
- . "Feminist Theory, Music Theory, and the Mind/Body Problem." *Perspectives of New Music* 32.1 (1994): 8-27. Print.
- DeChaine, D. Robert. "Affect and Embodied Understanding in Musical Experience." *Text and Performance Quarterly* 22.2 (2002): 79-98. Print.
- Dimitriadis, Greg. "Hip Hop to Rap: Some Implications of an Historically Situated Approach to Performance." *Text and Performance Quarterly* 19 (1999): 355-69. Print.

- Hamera, Judith. "Introduction: Opening *Opening acts*." *Opening Acts: Performance in/as Communication*. Ed. Judith Hamera. Thousand Oaks, CA: SAGE Publications, 2006. 1-10. Print.
- Holman Jones, Stacy. "Singing It the Way She Hears It." *Cultural Studies=>Critical Methodologies* 10.4 (2010): 267-70. Print.
- . *Torch Singing: Performing Resistance and Desire from Billie Holiday to Edith Piaf*. Lanham: AltaMira, 2007. Print.
- . "Women, Musics, Bodies, and Texts: The Gesture of Women's Music." *Text and Performance Quarterly* 19 (1999): 217-35. Print.
- Ilde, Don. *Listening and Voice: Phenomenologies of Sound*. 2nd ed. Albany: State U of New York P, 2007. Print.
- Johnson, E. Patrick. "Performing Blackness Down Under: The Café of the Gate of Salvation." *Text and Performance Quarterly* 22.2 (2002): 99-119. Print.
- Jones, Omi Osun Joni L. and Sharon Bridgforth. "Black Desire, Theatrical Jazz, and *River Sea*." *TDR: The Drama Review* 58.4 (2014): 136-46. Print.
- McClary, Susan. "Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism." *Perspectives of New Music* 32.1 (1994): 68-85. Print.
- . *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991. Print.
- McRae, Chris. "Miles Away from 'The Cool.'" *Text and Performance Quarterly* 34.3 (2014): 304-316. Print.
- . "Singing 'I Will Survive': Performance as Evolving Relationship." *Cultural Studies=>Critical Methodologies* 10.4 (2010): 326-33. Print.
- Pineda, Richard D. "Will They See Me Coming? Do They Know I'm Running? Los Lobos and the Performance of *Mestizaje* Identity through Journey." *Text and Performance Quarterly* 29.2 (2009): 183-200. Print.
- Saddik, Annette J. "Rap's Unruly Body: The Postmodern Performance of Black Male Identity on the American Stage." *The Drama Review* 47.4 (2003): 110-27. Print.
- Shaffer, Tracy Stephenson and Joshua Gunn. "'A Change is Gonna Come': On the Haunting of Music and Whiteness in Performance Studies." *Theatre Annual* 59 (2006): 39-62. Print.
- Shoemaker, Deanna. "Queer Punk Macha Femme: Leslie Mah's Musical Performance in Tribe 8." *Cultural Studies=>Critical Methodologies* 10.4 (2010): 295-306. Print.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Middletown, CT: Wesleyan UP, 1998. Print.
- Spry, Tami. "Call it Swing: A Jazz Blues Autoethnography." *Cultural Studies=>Critical Methodologies* 10.4 (2010): 271-82. Print.
- Walser, Robert. "The Body in the Music: Epistemology and Musical Semiotics." *College Music Symposium* 31 (1991): 117-26. Print.



This work is licensed under the Creative Commons Attribution-NonCommercial-No Derivative Works 5.0 License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/5.0/>; or, (b) send a letter to Creative Commons, 171 2nd Street, Suite 500, San Francisco, California, 94105, USA