ON THE PHENOMENON OF MUSIC PERFORMANCE - A SHORT GUIDE FOR STUDENTS

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ABSTRACT

One of the oldest manifestations of the human being is singing. Along with the evolution of civilizations, musical instruments began to appear, having diversified and developed over time. From the earliest musical performance practices in various contexts and at different moments of the human life, to the grandiose concerts, recitals and opera performances in the world's most prestigious concert halls, using the most advanced instruments and techniques, the phenomenon of music performance has followed a complex path, culminating in the semantic supremacy of a language that has known universality. At this point in our lives, where a multitude of interpretative perspectives for a score have been reached, several questions naturally arise. What, how and who makes the difference between a banal interpretation and one that offers a moment of grace to the receiver of music? Can the musical score encompass all the language that the performing musician has to translate and transpose into the physical world? Are ethical, aesthetic and spiritual factors essential or optional in the process? From the mechanical execution of a musical text to its investment with meaning and vital energy, what are the steps, stages and forces that need to be engaged in the long process of acquiring the high status of a music performer?

The profile of the performer and of music performance is shaped by an investment of time, physical and intellectual effort, backed up by a vast culture and personal experiences, as well as other elements of a metaphysical nature.

Keywords: music, performance, students, guide, technique, expressiveness

INTRODUCTION

The topic of music performance already has a specialized body of literature, customized according to instrument or voice, genre or style, and historical period or culture. Nevertheless, there exists a set of factors that claim the role of a common denominator, regardless of the details that differentiate them. Whether we speak of Western or Eastern music, instrumental or vocal genres, monodic or symphonic music, music performance aspiring to the ideal will draw on the physiological, anatomical, energetic, psychological, and spiritual "cells" of any type of music, with the same supreme aim: to reach the human soul in its deepest recesses and the human mind in its most subtle processes, offering states of grace that are both revelatory and elevating.

Numerous prominent authors have addressed musical performance from diverse theoretical perspectives, revealing the complexity of this act and artistic phenomenon in the most profound, subtle, and philosophical ways. Igor Stravinsky offers a critical examination of performance in all its facets, emphasizing the essential distinction between an executant and a performer [1]. Jonathan Dunsby frames performance as a

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