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***The Performance of Music* by Alf Gabrielsson, Pages 523-557, 577-579 in:
The Psychology of Music, Second Edition edited by Diana Deutsch**

This section of the paper provides an extensive literature review of experiments regarding music performance, several models for music performance, and different attempts at performance evaluation. The literature review begins in late 19th century Europe, moves through the work done at Iowa University in the 1930s, and ends with a comprehensive look at contemporary investigations into various aspects of music performance. Gabrielsson then presents two major models (one in several forms) based on measurements, followed by two major models (and their related spin-offs) based on intuition. He ends the paper with a discussion of methods for performance evaluation.

The main message relayed by this half of the paper, after wading through the bulk of research presented, is that, despite the deceptively large body of work done in this field, there is much left to do. Tests of models and performance evaluation methods are as of yet inconclusive, and the models themselves have a tendency to leave the interpretation of individual performers out of the equation.

Overall, Gabrielsson's paper provides truly dry reading. The literature review, while obviously thorough, comes short of being as informative as its potential. Many papers are mentioned with the experiments briefly detailed, but not the results, and vice versa. Gabrielsson also fails to provide summaries of sections, making it difficult to cull meaning from the mentioned body of work. The paper ends without conclusion, adding to an already frustrating reading experience.

This paper would benefit from adjustments made to counteract the problems mentioned above. As a literature review piece, it contributes much to the field of research in performance, as it is truly comprehensive. The field will benefit from future research into other aspects of music performance: works of different composers (including early and more modern composers), performances by more artists, emotional states, etc. More models need to be developed, both to account for the score and the aspects of musicality (dynamics, tempo, accents, etc.) used to interpret and alter it, and to account for the fact that interpretations differ between performers, as well as within performers giving multiple performances of a single work (although these differences are understandably smaller). Though the models based on intuition seem to have captured more of the feeling of the music, perhaps there is a solid model based on measurement that will be able to do this as well (and will not be hindered by musical rules based upon solely one musician's opinion). The same can be said for models of performance evaluation.

There obviously remains a large amount of work to be done in the field of performance research. This paper offers a very good starting point for anyone beginning a review of what has been done in order to inform new work.