

Between hedonism and atomism: Discrepancies in the performers' musical perception

Veronica Gaspar

Musical Performance Faculty, National University of Music Bucharest, Romania

The performer's double hypostasis—receiver and music maker, not just transmitter—entails different approaches, sometimes acting divergently, as well at the global level as at the sub-compounds of the musical text. Music is perceived mainly through its supra-segmental level, while the performance routine calls for a syntagmatic approach at a strict phonemic-morphemic level. Over the technical relationship between sounds, the Western music performer has to build the emotional expression through logic unities equivalent to words of a discourse undergoing several temporal and spatial hypostases on the way from the composer to the last participant of the musical process, the listener. Numerous trials aiming at an objective analysis comprise, beside traditional musical structures, also *ad hoc* “meaning units” extracted from imagery, memory cues, or gesture. However, the internal holistic representation of the Western performer is contradicted by both the concrete steps of his practical action and the detailed analytical features. This research tries to identify those musical “ideas” susceptible to play the role of intermediate links between perceptual meaning units and concrete gesture. An attempt aiming at bringing nearer analysis and living performance not only unifies the segmental elements, but ensures a necessary “space” for their psychological resonance.

Keywords: performers; analysts; meaning units; segmental; supra-segmental

Address for correspondence

Veronica Gaspar, 5-7 Biserica Amzei, Bucharest 010391, Romania; *Email:* gasparveronica@yahoo.com