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Chain of Decisions in Musical Performance

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Abstract

In musical performance there are countless and different instances of decision-making (internal/external to the performer) or links that determine different interpretive sound results. This research shows the creation of a *chain of decisions* –this one can vary according to the musical genre and its artistic objective– which is based on communication/production processes conceived by Jean-Jacques Nattiez, Richard Schechner, Guerino Mazzola, Nicholas Cook, Antoine Hennion and Juan Pablo González. The main objectives are to describe and thoroughly explain these processes to avoid loss of information when analyzing the performances (and their contexts) and, by doing so, improve the understanding of the individual sound results achieved by performers. All these aspects are approached from the perspective of interdisciplinary performance studies.

Keywords: Performance studies, decisions, musical performance, musical production

Cadena de decisiones en la *performance* musical

Resumen

En la interpretación musical existen innumerables y diferentes tomas de decisiones (internas/externas al intérprete) o eslabones que determinan resultados sonoros interpretativos distintos unos de otros. Esta investigación muestra la creación de una *cadena de decisiones*, variable según el género musical y su objetivo artístico, basada en procesos de comunicación/producción trabajados por Jean-Jacques Nattiez, Richard Schechner, Guerino Mazzola, Nicholas Cook, Antoine Hennion y Juan Pablo González. Los objetivos principales son describir y detallar dichos procesos para evitar la pérdida de información a la hora de analizar las interpretaciones (y su contexto) y mejorar la comprensión de los resultados sonoros individuales que logran los intérpretes. Todos estos aspectos son abordados desde la mirada de los estudios

interdisciplinarios de la *performance*.

Palabras clave: estudios de la *performance*, decisiones, *performance* musical, producción musical

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Cadeia de decisões na performance musical

Resumo

Na performance musical, existem inúmeras e diferentes instâncias de decisão (internas/externas ao performer) ou conexões que determinam diferentes interpretações do resultado sonoro). Esta pesquisa mostra a criação de uma *cadeia de decisões*, variável de acordo com o gênero musical e seu objetivo artístico, que se baseia em processos de comunicação/produção trabalhados por Jean-Jacques Nattiez, Richard Schechner, Guerino Mazzola, Nicholas Cook, Antoine Hennion e Jean-Jacques Nattiez e Juan Pablo González. Os principais objetivos são descrever e detalhar esses processos para evitar a perda de informações ao analisar as performances (e os seus contextos) e, consequentemente, melhorar a compreensão dos resultados sonoros individuais alcançados pelos performers. Todos esses aspectos são abordados na perspectiva interdisciplinar dos estudos em performance.

Palavras-chave: estudos em performance, decisões, performance musical, produção musical

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102 El oído pensante, vol. 6, n° 2 (2018) ISSN 2250-7116
Article / Artigo / Artículo

M. A. Pitich. Chain of Decisions in Musical
Performance.

Introduction

Performance studies emerge as an interdisciplinary field, which is not the same as interprofessionality, of the performing arts (drama, speech and theatre) and, over time, they have become related to and specialized in anthropology, philosophy, linguistics, sociology, cultural studies, politics, musicology, and mathematics, among other areas (Shannon 2001). From the 80s, there have been two major research centers of performance studies worldwide: the United States and England. This work has its origin in both currents of investigation and aims to generate a communicative process called *chain of decisions* as comprehensive as possible that allows, in the future, to analyze the wide variability of results of musical interpretations.

To the purposes of the work, in the first several pages we are going to do extensive citing as a survey of existing relevant performance, communication and production process theories. Consequently, the sum of these investigations will serve to the re-construction of only one communication-production process applicable not only to musicological studies.

To begin with, when studying musical performance we find different meanings of the expression "musical performance" itself. Within the arts, *to perform* is to put on a show, a play in a theatre, a dance, a concert. *To perform*, according to Richard Schechner, "can also be understood in relation to: Being, Doing, Showing doing, Explaining showing doing" . Within the North-American current, Schechner defines performance as follows:

> Performances are made from bits of restored behavior, but every performance is different from every other. First, fixed bits of behavior can be recombined in endless variations. Second, no event can exactly copy another event. Not only the behavior itself – nuances of mood, tone of voice, body language, and so on, but also the specific occasion and context make each instance unique. What about mechanically, digitally, or biologically reproduced replicants or clones? It may be that a film or a digitized performance art piece will be the same at each showing. But the context of every reception makes each instance different. Even though every "thing" is exactly the same, each event in which the "thing" participates is different. The uniqueness of an event does not depend on its materiality solely but also on its interactivity –and the interactivity is always in flux (2013: 30).

In the same current, Lawrence Kramer speaks of a duality of meaning about performance:

> On the one hand, the performance is an interpretation of something. It is an action that stands apart from the work it interprets; it takes up an attitude, it imparts meanings that it may discover or construct or repeat or vary or just stumble into, and it becomes a term in a historical series or network of interpretive acts. In rare cases it approximates the event as such in the full philosophical sense. On the other hand the performance is a presentation of something to be interpreted. It is a rendition that blends together with the work accurately even though no two renditions are exactly the same (2011: 275).

To sum up, Kramer understands performance as realized action (interpretation) and as object (work). On the other hand of performance studies, Nicholas Cook –main voice of the English current– conceives musical performance in the following way:

> Performance, however, is an art of telling detail –detail that falls between the notes of musical texts and the words of literary ones. This means we have remarkably little idea how music sounded before the development of recording (2013: 3).
> Theorizing music as performance –as a social event in which meaning is produced, rather than as sounded writing that reproduces pre-existing meaning– helps to open up possibilities for both creating and experiencing music that outmoded thinking has closed off (2013: 7).

Up to this point, if we understand performance as action of interpretation (and not as object or work), we conceive that: fixed bits of behavior can be recombined in endless variations; no event can exactly copy another event; the specific occasion and context make each instance unique; and the context of every reception makes each instance different. Based on these statements, on one hand, it would be impossible to completely reconstruct or understand a performance (as interpretation or as object), and perhaps it will be true. But, on the other hand, this vision adds new parameters of studies not included until few years ago. Nowadays, performance studies within musicology investigate those details not emphasized by traditional conceptions. Currently, there is an attempt to understand music as a social event in which meaning is produced and opened up to infinite possibilities of creation (production) and experimentation (reception).

Musicology "problems"

Continuing with Cook's investigations, in addition to presenting new possibilities for the study of music, he strongly criticizes "traditional musicology" (2013) for having studied various areas of music including neither the optics of performance nor considerations regarding the performer.

> […] I referred to as the grammar of performance: a conceptual paradigm that constructs process as subordinate to product. That such a paradigm should be deeply built into musicology is not surprising: the nineteenth-century origins of the discipline lie in an emulation of the status and methods of philology and literary scholarship, as a result of which the study of musical texts came to be modeled on the study of literary ones. […] Moreover the traditional orientation of musicology towards the reconstruction and dissemination of authoritative texts reflected a primary concern with musical works as the works of their composers, understanding them as messages to be transmitted as faithfully as possible from composer to audience (Cook 2001: 2).
> Musical works underdetermine their performances, but to think of their notations as "scripts" rather than "texts" is not simply to think of them as being less detailed. (As I mentioned, performance routinely involves not playing what is notated as well as playing what is not notated; in this sense there is an incommensurability between the detail of notation and that of performance, so that notions of more or less are not entirely to the point.) Rather, it implies a reorientation of the relationship between notation and performance. The traditional model of musical transmission, borrowed from philology, is the stemma: a kind of family tree in which successive interpretations move vertically away from the composer's original vision (2001: 5).

Furthermore, he criticizes "new musicology" (2013) –both the *historically informed performance* and the *music-theoretical approach*– for several reasons. First, for having kept musicologists' studies in written historical documents where, according to him, words tend to be

vague, ambiguous or unintelligible. Second, for justifying them in psychological studies where the senses of expression and emotion were neglected. Cook intelligently summarizes his vision of *interdisciplinary performance studies* (as he calls them) and he thinks that the traditional conception of making musicology must be united to the "new" musicology in order to integrate all their study elements:

> […] established theoretical approaches based on score analysis have a part to play in the study of music as performance, though they need to be placed in context and weaned from their traditional fixation with structure. […] Again, music subsists in the collaborative action of people playing and working together, so that performance can be thought of as complex social interactions, and scores as scripting them. And at the same time the acoustic traces of real or fictitious performance –sound recordings– lend themselves to quantitative analysis, creating an opportunity to work empirically with large quantities of data, in contrast to the data-poor approaches characteristic of most musicology (2013: 2-3).

In accordance with previous criticism, the Chilean musicologist Juan Pablo González has his own point of view and tries to explain the interdisciplinary path that music and musicology should go through:

> The great absentees in this [musicological] debate have been the very actors of the [musical] industry, who have been unable to convene from the academic space of a congress. It is necessary, then, to develop participation strategies that grant not only interdisciplinarity, but also interprofessionalism to the studies of popular music [...].
> However, popular music has only benefited musicology, confronting it with greater degrees of analytical intertextuality, adding to the traditional syntactic and semantic relationship among text, music and expression, those generated by the seed of voice and performance, the visual narrative and the sound edited in a study [...]. This textual multiplicity calls for multiple disciplinary views, which enriches the listening to critical musicology[1] (2013: 94).

The concepts "interprofessionality" and "analytical intertextuality" are two fundamental aspects that define a great part of the objectives of this work since isolating a musicological, sociological, psychological or historical analysis is not enough to understand performance and, given the impossibility of the human mind to cover so many areas of knowledge, we are forced to conduct research together with different professionals or specialists.

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[1] "Los grandes ausentes en este debate [musicológico] han sido los propios actores de la industria [musical], a quienes no se ha sabido convocar desde el espacio académico de un congreso. Es necesario, entonces, desarrollar estrategias de participación que le otorguen no solo interdisciplinaridad, sino que interprofesionalidad a los estudios de la música popular […].
Sin embargo, la música popular solo ha podido beneficiar a la musicología, enfrentándola a mayores grados de intertextualidad analítica, al sumar a la tradicional relación sintáctica y semántica entre texto, música y expresión, las generadas por el grano de la voz y la *performance*, la narrativa visual y el sonido editado en un estudio […]. Esta multiplicidad textual llama a múltiples miradas disciplinarias, lo que enriquece la escucha de una musicología crítica".

Decisions

Over the last decades, some researchers have emphasized the importance of decisions made by one or more people, of those who intervene in musical performance and who are not always taken into account when working musicologically. The sociologist and musical critic Simon Frith said the following:

> Musicians write tunes and play solos; producers choose from different sound mixes; record companies and radio programmers decide what should be released and played; consumers buy one record rather than another and concentrate their attention on particular genres. The result of all these apparently individual decisions is a pattern of success, taste and style which can be explained sociologically (1987: 258).

Here, Frith is talking about all those decisions that determine the success or "pattern of success" that make a "hit" in pop music. Complementing this statement, English musicologist John Rink states that: "It cannot be denied that the interpretation of music requires decisions – conscious or otherwise- about the contextual functions of particular musical features and the means of projecting them" (2002: 35). Nicholas Cook says:

> There are decisions of dynamics and timbre which the performer must make but which are not specified in the score; there are nuances of timing that contribute essentially to performance interpretation and that involve deviating from the metronomically-notated specifications of the score. In ensemble music such unnotated but musically significant values are negotiated between performers (that is a large part of what happens in rehearsal). […]
> Certain music theorists have attempted to understand rock music as the creation of a single authorial persona ("the band"), rather than accepting that it results from the interaction of different individuals –not only the players but also, typically, producers, managers, and A & R personnel. A performance studies paradigm would turn this upside down and emphasize the extent to which even a Beethoven symphony, understood as a dynamic practice within contemporary culture rather than a historical monument, represents the work not only of the composer but also of performers, producers and engineers, editors, and commentators (2001: 4-5).

It can be concluded that there are individual and group decisions, both conscious and unconscious, of an interprofessional, intertextual and interdisciplinary nature that affect the result of musical performance.

It is important to highlight that musical performance –though it lives only in its "live" exhibition (in front of the public or the microphone)– has an existence before and after being. Simon Frith argues that by listening to music you not only listen to an interpretation, but that listening in itself is a performance, a re-interpretation: "to understand how musical pleasure, meaning, and evaluation work, we have to understand how, as listeners, we perform the music for ourselves" (1998: 203). Therefore, he distinguishes two different types of performances: performance *as musician* and performance *as listener*, and he continues:

> Just as a singer is both performing the song and performing the performance of the song, so we, as an audience, are listening both to the song and to its performance. For me this is a literal process: to hear music is to see it performed, on stage, with all the trappings. I listen to

106 El oído pensante, vol. 6, n° 2 (2018) ISSN 2250-7116
Article / Artigo / Artículo

M. A. Pitich. Chain of Decisions in Musical Performance.

records in the full knowledge that what I hear is something that never existed, that never could exist, as a "performance," something happening in a single time and space; nevertheless, it is now happening, in a single time and space: it is thus a performance and I hear it as one, imagine the performers performing even when this just means a deejay mixing a track, an engineer pulling knobs (1998: 211).

To complement this, Jnan Blau (2009) takes up the work of Pelias and VanOosting (1987) and parses the four useful ways of appreciating the function of *the performer* (as personal text, as social actor, as social activist, and as ethnographer) to finally apply it analysis to music:

> *As personal text*: the performer authorizes "personal consciousness before textual autonomy in the hierarchy of a performer's accountabilities" (Pelias and VanOosting 1987: 224) [...] there is a recognition that the musician makes interpretive and performative choices, and that the (f)acts of choosing/interpreting are not at all unimportant. Those choices, along with the musician's private life, become part of the music itself. […]
> *As social actor*: The musician wields music not just for her/himself but also, potentially, for the wider community. The performer participates in the idiosyncrasies of the wider social drama. [...] his/her performing always already plays into ongoing socio-cultural processes. […]
> *As a social activist*: recognizes that the musician possesses power. Here, musical performance can be marshaled, often explicitly and quite deliberately, in the service of a wider, socially-conscious agenda of disruption, change, and/or awareness-raising. […]
> *As ethnographer*: foregrounds the fact that performing music is generative in an extramusical sense; that the performer, through performance, often comes to understand more about a particular culture and, even, about culture itself (2009: 3-4).

In consequence, "music as event fully opens up music's text, music's performer, and music's audience to their polysemic possibilities and inter-influential realities" (Blau 2009: 5). This author describes this polysemic phenomenon in the following way: "The guiding principle is that the act of taking a text into one's body and performing it out loud for an audience is a process –a method– that yields knowledge and understanding. And this for both the performer and the audience member, who are both intertwined within the performance event" (Blau 2009: 9).

Before continuing, it is necessary to articulate all the exposed theory to clarify the direction of this work. We started by establishing a theoretical discussion position: Performance studies (Schechner, Kramer, and Cook). These studies have helped solve some "problems" in musicological research with "new" proposals (Cook and González). Within these, we emphasize the importance of decisions, the performer and the audience as variables in the study of music as a social event (Frith, Cook, and Blau). The theoretical journey continues describing some processes of communication in art (Nattiez, Hennion, Schechner, Mazzola, Cook, and González) to sustain the thesis in the theoretical creation of the *chain of decisions*. This chain, and each one of its links or processes, will fulfill the practical function of a research framework trying to cover the wide spectrum of musicological studies (spectrum that is not always taken into consideration, as it has been seen).

Process of art communication

In this instance, different communication processes are chronologically presented that will be combined to create the *chain of decisions*. In the first place, we start from the traditional scheme devised by Jean-Jacques Nattiez (1976): the semiological tripartition. A point that has not been thoroughly taken into account in the different readings and uses that have been given to this model is the fact that, in it, Nattiez involves information beyond the three already known classical levels: esthetic, immanent (neutral) and poietic. In the complete outline of his book we see the following:
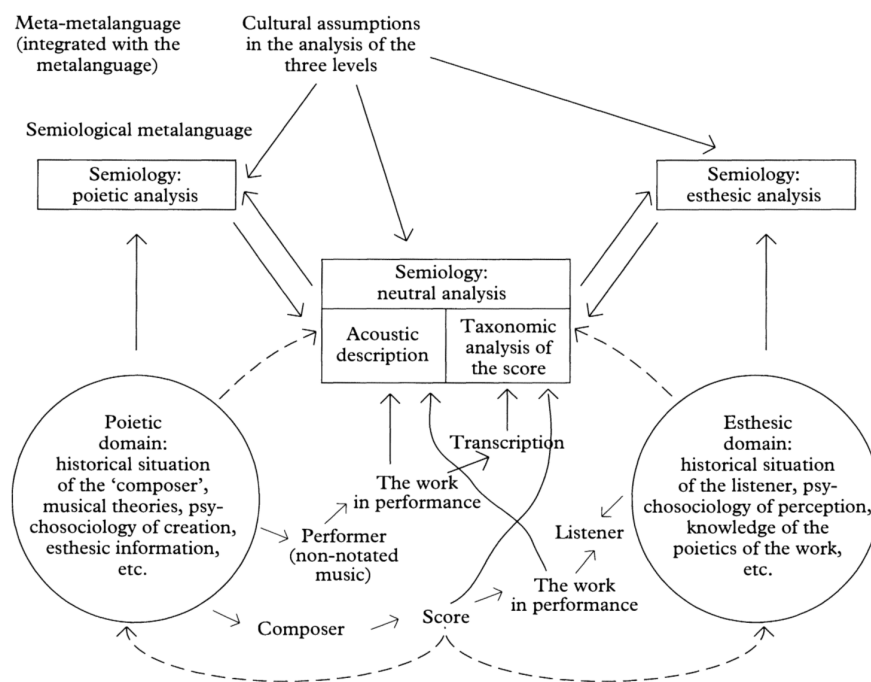
Image 1. Semiological tripartition (Jean-Jacques Nattiez 1976: 60).

In Image 1 we can see the space granted by Nattiez to the *performer*, to the *work in performance* and to the *cultural assumptions in the analysis of the three levels*, an aspect that generates what Nattiez calls *meta-metalanguage*. For decades we have seen how the Franco-Canadian semiologist seeks to explain the importance of inductive and external relations between musical factors that define a meta-metalanguage and not simply to classify or separate levels.

In the second place, much of Cook's musicological work argues the importance that "music was to be understood as in essence less a product than a process" and he continues "the traditional musicological insistence on seeing music as product rather than process represented a kind of cultural hegemony, an assertion of the values of high over low art" (2001: 2). Not only that, "performance values come to the fore: product is no longer so clearly separable from process, and there is a sense in which you might want to say it was a different song if another singer covered it" (2001: 3).

> [...] process and product form an insoluble amalgam: [...] in the case of recordings that
> product and process have become most inextricably intertwined. The recording (a
> marketable product) purports to be the trace of a performance (process), but is in reality
> usually the composite product of multiple takes and more or less elaborate sound
> processing—in other words, less a trace than the representation of a performance that never
> actually existed (2001: 5).
> [...] A more direct route to understanding music as performance might be to focus on the
> functioning of the performing body, both in itself and in relation to the other dimensions of
> the performance event (2001: 7).

In the third place, the sociologist Antoine Hennion (1993) in his doctoral thesis, *La passion musicale. Une sociologie de la médiation*, underlines the importance of the medium and mediation in musical performance. Hennion (2002) refers to the "art of presence" as an accumulation of mediators (instruments, scores, interpreters, stages, media, producers, lights, etc.), which are the sum of immediacy, the expression of a collective and the inner ideal. Through the diversity of intermediaries (human or material), the relationship or transition between performer, music and public is established. All of this happens in a common ground, where their parts should not be isolated. In a later article, Antoine Hennion explains how these intermediaries produce musical retranslations and not only technique retranslations, which produces a new meaning:

> In the case of music, the need for performance firstly implies the need for a chain of
> necessarily very heterogeneous intermediaries which replace the face-to-face encounter
> between a work and its audience: scores, "books", diagrams or grids, that is to say, a range of
> visual aid or substitutes for the work. [...] Now this model is precisely what the proliferation
> of mediators challenges, since their retranslations are musical and not simply technical: far
> from being unobtrusive neutral channels or passive mediums, they endow each passage with
> a new aesthetic, musical, signification (2015: 167).

Later, Hennion mentions the analyst-interpreter's task of reworking or re-creating the mechanical chain of production and how the intermediates and their different possibilities can define a musical genre:

> Rather than thinking of music in terms of a mechanical chain of servants stretching from
> creator to audience, we now have the very interesting notion of a series of stages when the
> inherited material must be reworked in order that it may play itself out again and be
> recreated, like another layer of necessary presence. [...] Instead, this implies perceiving that
> very different paths they take and gestures they involve reach for similar states and
> analogous effects: because music has so many mediators, it is possible for each genre to be
> determined by its intermediations, from the status of written scores to the performance of the
> interpreters, and from the staging of the event, to the postures and horizons of the audience,
> as well as the shape the collective experience takes (2015: 174).

In the fourth place, within *Performance Studies: An Introduction* and more specifically in the artistic genre theater, Richard Schechner (2013: 225) established a performance process divided into three stages with subdivisions; these are:

1. Proto-performance (proto-p)

Training / Workshop / Rehearsal
2. Live Performance
Warm-up / Public performances / Events-context sustaining / Cooldown
3. Aftermaths
Critical responses / Archives / Memories

Here, Schechner –complementing other analyses– devotes special attention to the moment of the live performance, establishing stages not well developed by musicologists such as the *warm-up*, the live external *events*, the *cooling* and those immediate previous (*proto-p*) and subsequent stages (*aftermaths*). This vision of live performance, along with its near stages, opens new research parameters that influence the sound result; for example, to the extent that physical warm-up before the concert is optimal, in the presence of greater difficulty, the body will be better prepared and will suffer less the consequences of muscle tension or elongation, producing a different sonority[2].

In the fifth place, Guerrino Mazzola (2011: 27) proposes a topography of the musical performance and he outlines it as follows:
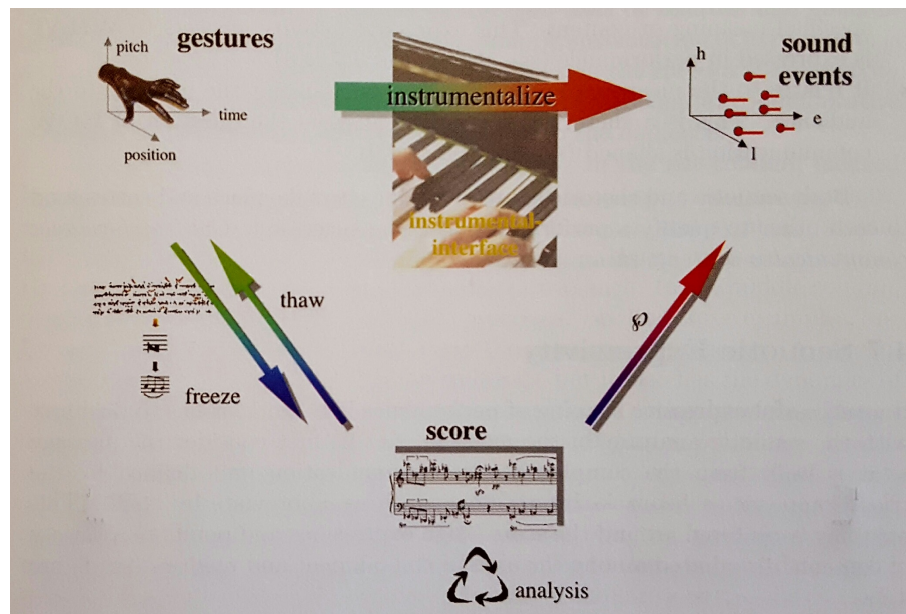
Image 2. Topography of performance (Mazzola 2011: 27).

Image 2 shows how the performance involves the score, the possibility of its analysis, then

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[2] Performance studies researchers, and perhaps most importantly, performance practitioners, take very seriously the notion of the body itself in performance events/phenomena/praxis, also known as embodied knowing or somatic knowledge. See Kerka (2002).

110 El oído pensante, vol. 6, n° 2 (2018) ISSN 2250-7116
Article / Artigo / Artículo

M. A. Pitich. Chain of Decisions in Musical
Performance.

the thaw of the symbols of the score in gestures that are transformed into sound events by means of the instrumental interface. One aspect that Mazzola incorporates –not considered by other authors– is the gesture that occurs when interpreting music and the qualities that compose it (height, time and position).

In the sixth place, Nicholas Cook again uses the term contractual relationship to outline the importance of the relationships present in musical performance (among composer-interpreter-listener) and defines it as follows:

> […] it is the performer's obligation to represent the composer's work to the listener, just as it is the listener's obligation to strive towards an adequate understanding of the work itself. And it is here, in a conception of the relationship between composer, performer and listener that extends from E. T. A. Hoffmann and Adolph Bernhard Marx to Schoenberg and Pierre Boulez (2013: 13).

Another aspect that Cook (2013: 11) points out is the reference of performers to the language of "authority", "duty", and "fidelity", where he mentions that the interpreter's idea of "duty" has traditionally come in two different versions: on the one hand, duty to the composer and, on the other one, duty to the work. In this vision, what is left aside is the personal duty of the interpreter for himself, his objectives or his producers, for example. In this process, traditional musicological thinking conceives the interpreter as a simple and transparent intermediary between the composer and the listener.

In the seventh and final place, the musicologist Juan Pablo González insists on expanding the field of musicological research encompassing the entire performative process, and he defines all its intermediaries as "co-authors" with the same purpose, an aspect not mentioned so far:

> Moreover, the conception of music in itself is modified by incorporating the performative process as defining in the resulting artistic product. The composer will not be enough to define all the musical traits of the song; the arranger, the producer, and especially the singer will be co-authors of this purpose. With popular music it makes sense, also, and it becomes possible to attend socially constructed meanings from their use and consumption, and from the mechanisms of production and distribution[3] (2013: 94).

Of all the arguments presented, the latter is the most comprehensive in terms of the musical performance process since it involves the mechanisms of production, distribution, use and consumption. One aspect that González does not develop as thoroughly as Schechner and Hennion do is, for example, the stages or sub-processes that construct each instance of

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[3] "Asimismo, la propia concepción de la música es modificada al incorporar el proceso performativo como definitorio en el producto artístico resultante. El compositor no será suficiente para definir todos los rasgos musicales de la canción; el arreglador, el productor, y, especialmente, el cantante serán coautores en este propósito. Con la música popular cobra sentido, además, y se hace posible atender a significados construidos socialmente desde su uso y consumo, y desde los mecanismos de producción y distribución".

El oído pensante, vol. 6, n° 2 (2018) ISSN 2250-7116
Article / Artigo / Artículo

M. A. Pitich. Chain of Decisions in Musical
Performance.

production, distribution, use or consumption in the musical market or activity.

Chain of decisions

After summarizing different studies on the communicative processes in musical interpretation, the present work proposes the creation of what I call a *chain of decisions*. It is the result of the addition of all the above-described processes (semiological tripartition, mediations, performance process, performance topology, contractual relationship and performative process), the aggregation of parameters not mentioned (pre production, post production and recording, among others) and the adaptation of each of their stages to a terminology commonly used within the artistic genre music. In addition, examples of each stage are listed for a better understanding. The scheme of the obtained decision chain is as follows:

Nattiez (1976)	Poiesis	Inmanent			Performers			Esthesic	
Hennion (1993)		Score	Professors	Producers	Performers		Mass media	Society	Critics
Schechner (2002)		Proto-p			Performance				Aftermath
Mazzola (2011)		Score/Analysis			Intrumentalize/Gestures			Sound Events	
Cook (2013)	Composer				Performer			Listener	
González (2013)		Distribution			Distribution				
		Production						Use/Consumption	

Pitich (2017)	Poietic	Inmanent	Proto-p	Pre-Production	Performance	Recording	Post-Production	Esthesic	Aftermath
	Composer	Editor	Training	Artistic Producer	PERFORMER/S	Characteristics of the studio	Artistic Producer	Public	Critical Responses
	Arranger	Copist	Study	Musical Producer		Edition	Musical Producer	Judges	Archives/Memories
	Copist	Score	Rehearsal	Manager		Mixing	Mass media	Individual Listening	CD/DVD/Online
						Mastering			
	I/O	I/O	I/O	I/O		I/O	I/O	I/O	I/O

Image 3. Chain of decision in musical performance.

If we divide Image 3 in two from the black rectangle, on top of it we can see the communication processes worked on above (by Nattiez, Hennion, Schechner, Mazzola, Cook and Gonzalez). Each of the links forming these processes are located in such a way that they reveal those points that were not studied in depth by the authors in the complete musical performance (with their previous and aftermaths); all these missing aspects are marked with rectangles in yellow. As mentioned before, the process referred to by Juan Pablo González is the only one that encompasses the *chain of decisions* completely (involving production, distribution, use and consumption), but this does not present a meticulous detail of each stage; it could only function as a general or macro level of the *chain of decisions* –it was distinguished in light blue.

On the other hand, in the inferior part of the black rectangle, one can observe the *chain of decisions* created and formed by nine links or links that can vary regarding their position, either before or after the musical interpretation, or they cannot be present (identified in the table with the symbol on/off: I/O). Only live performance (on the stage or in the recording studio) is the link that is always present and that functions as a "center of union" since all musical, social, commercial or critical-analytical acts are established from this. Each of these nine links can be formed by one or more people (in charge of the decisions) and, at the same time, a person can integrate more than one link, for example: a composer can be musical producer and interpreter at the same time or any other possible combination. When a person's actions are repeated in this chain, within the musical performance, the variables that depend on the different personal decisions diminish, which means that one can be closer (as long as there is direct contact with

this person which in most cases is through interviews) to a "correct" [4] sound-written result.

In order to demonstrate the importance and versatility of this tool, four general examples of different chains of decisions are presented, showing other possible combinations of links depending on distinct artistic productions (pop, free jazz, musical theater and classical dance):

RECORDING A POP ALBUM (in a studio)

Pre-Production	Poietic	Inmanent	Proto-p	Performance	Recording	Post-Production	Aftermath	Estesic
Artistic Producer	Composer	Score	Training	Musician/s	Studio characteristics	Press	CD/Online	Individual Listening
Musical Producer	Arranger		Study		Edition	Mass Media	Critical Responses	
Manager					Mixing	Image		
					Mastering			

CONCERT OF FREE JAZZ (live / unrecorded)

Pre-Production	Performance	Estesic	Aftermath
Press/Media	Musician/s	Public	Memories
Musical Producer	Soundman		

MUSIC THEATER -Broadway- (live recording)

Poietic	Inmanent	Proto-p	Pre-Production	Performance	Recording	Post-Production	Aftermath 1	Estesic	Aftermath 2
Composer	Score	Training	Artistic Producer	Performer/s	Room characteristics	Press	Critics	Public	Archives/Memories
Playwright	Libretto	Study	Musical Producer	Actor/s	Editing	Mass Medias			CD/DVD/Online
Arranger		Rehearsal	Manager/s	Dancers	Mixing				Prensa
Dramaturge			Press/Medias	Soundman	Mastering				

CLASSICAL DANCE (live / unrecorded)

Poietic	Inmanent	Proto-p	Pre-Production	Performance	Estesic	Aftermath
Choreographer	Labanotación	Training	Artistic Producer	Ballet	Critic/s	Critical Responses
Dresser/Stylist	Beauchamps	Study	Manager/s	Dancer/s	Public	Archives/Memories
Composer	Score		Prensa/Medios	Orchestra	Judges	DVD/Online

Image 4. Example of *chain of decisions* in pop, free jazz,
musical theatre and classical dance.

Image 4 shows how the links change positions or disappear according to the artistic genre (music, dance, theater, etc.). In this way, it is affirmed that this *chain of decisions* can be implemented in any other artistic genre like theater, dance, musical comedy, cinema, painting, etc., knowing that the order of its links is not always organized in the same way or the nine links are not always present.

We could say that, the order or presence of certain factors in the chain will depend on the personal, group, commercial or artistic objectives of the performance intended to be produced. Not only that, but also the importance or degree of participation that each link has in any chain also determines a particular artistic result. If a range of importance must be assigned within a performance, possibly the most important link is the performer/s, as mentioned above. The performer is the only piece that can never be missing, but on many occasions they cannot artistically fulfill themselves without the help of producers or music arrangers.

Another important point to note is that a *chain of decisions* can integrate a sub-chain that can be more or less complex than the main one. This can be explained simply. If our primary

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[4] I mean being closer to describing the compositional, sonic, emotional or "ideal" intentions of the composer, performer, producer, recording engineer, manager or any person in charge of the decisions.

research object is the live or recorded performance –that specific creative act, its context, its being before and after– it is important to recognize that many other "creative acts" occur because of it. For example: the edition of a score, the design of the album, the publicity, the image of the artist and many other factors.

This performative research framework has a second stage after the determination of the principal *chain of decisions*. Once all the links and their locations are detected, specific analysis tools or interviews should be used to better understand each case. These tools may vary according to the artistic genre, styles, research methods or the main purpose of a job. For example, if we take the first *chain of decisions* from Image 4, Recording a pop album (in a studio), we can exemplify the application of analytical resources for each link; a possible result would be:

RECORDING A POP ALBUM (in a studio)								
Pre-Production	Poietic	Inmanent	Proto-p	Performance	Recording	Post-Production	Aftermath	Estesic
Biographical analysis	Historical analysis	Analysis of score	Biographical analysis	Analysis of body expression	Recording Process Analysis	Publicity analysis	Analysis of the recording	Psychoacoustic analysis
Interview with producer/s	Biographical analysis	Interview with editors	Interview with musicians	Analysis of emotional expression	Interview with the engineer	Interview with producer/s	Reading criticism	Interview with listeners
Interview with manager/s	Interview with composer	Transcription of score	Influences	Interview with musicians	Interview to the technician	Mass Media Analysis	Album information	
	Interviewer with arranger		Vocational training	Historical analysis	Analysis of the recording act	Design analysis (image)		
				Biographical analysis	Analysis of the recording			
				Equipment used	Equipment used			
				Staging				
				Events-context				
Psychological analysis to all possible members of the chain								

Image 5. Analytical application into the *chain of decisions*.

As can be observed in Image 5, the most recurrent means in the analysis of the *chain of decisions* are historical, biographical sources and direct interviews with the members of each link. Inevitably, the direct explanation of the participants in the instances of decision-making is the optimal way to understand the results (sound, aesthetics, image, etc.) of a performance.

One aspect that has not been not incorporated in this work is the psychological frame or psychological study of each member of a *chain of decisions*. Although the importance of their influence in the decisions themselves is recognized, the tools and means necessary to carry out this study are not available. What is contemplated and can be evaluated through direct interviews with the participants or historical studies are the social relations between each link and how they affect the live performance or its repercussions. On the other hand, it was not considered relevant to develop a study of corporal expression, emotional expression, staging or events-context –all of them so characteristic of the performance studies–, since these are incorporated in the next stage of analysis.

In a final instance, being a little more ambitious with the framework of application of this *chain of decisions*, within performance studies, there is an area of research called "everyday life performance" (ELP). Without going far or delving into descriptive details about this new example, the following image shows the use of the *chain of decisions* in the architectural construction of a house:

114

El oído pensante, vol. 6, n° 2 (2018) ISSN 2250-7116
Article / Artigo / Artículo

M. A. Pitch. Chain of Decisions in Musical Performance.

CONSTRUCTION OF A HAUSE (Architecture)						
Poietic	Inmanent	Pre-production	Proto-p	Construction/Performance	Aftermaths	Estesic
Customer order	Planimetry	Authorization procedures	Cleaning the land	Construction of foundations	Provisional hand over of the house (guarantee)	Final hand over
Project design	Analog/Digital moke-up	Purchase of materials	Leveling out	Construction of the structure	Critiques or comments	
			Replant	Masonry walls		
			Earth movement	Insulation layers on walls		
				Roof construction		
				Electrical installation		
				Gas installation		
				Sanitary instalation		
				Underfloor		
				Whitewash		
				Ceilings		
				Floor and baseboards placement		
				Placing apertures		
				Paintwork		
				Decorations		
				Home furnishings		

Image 6. Example of a *chain of decision* in Architecture.

Conclusion

To conclude, in this paper I have emphasized the importance of knowing and thoroughly studying the complete process of performance or *chain of decisions* to avoid obtaining "erroneous" conclusions about artistic interpretations. It sought to generate a broad, interprofessional and interdisciplinary research framework to go beyond a hermeneutical analysis, an immanent analysis, a psychological study or a historical reading of the performance, its score or its recording. All these resources together, as fieldwork, are much more useful and necessary to understand the complex process of artistic production. In addition, it was possible to corroborate the versatility and application of this framework for artistic research. Finally, it should be noted that the creation of this *chain of decisions* is not decisive under any measure, the processes of artistic creation are infinite and, thanks to all these combinations, different artistic results arise. Consequently, the extension, modification or adaptation of this work is not ruled out.

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115 El oído pensante, vol. 6, n° 2 (2018) ISSN 2250-7116
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M. A. Pitich. Chain of Decisions in Musical Performance.

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Biography / Biografía / Biografia

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