

# CONCEPTUALIZATION OF THE INSTRUMENTAL INTERPRETATIVE ACT FOR PERFORMING HIGH-QUALITY MUSIC

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**Abstract:** *The overlaps of elements that constitute the stratification plans of the interpretative characteristics are underlain by the conceptualization of the interpretative act with a view to obtaining high-quality music.*

**Key words:** *Interpretative act, performance, conceptualization, principles, quality.*

## 1. Conceptual premises

Noticing, over time, the performers' ever-increasing concern for acquiring high quality in music, I decided to analyze the conceptualization of the instrumental interpretative act in its defining lines. To play an instrument means, as far as it can be defined and explained, to recreate the composition, by filtering through one's own reflection mechanism, the initially perceived sounds by decoding the musical text that comes to life once with the performance that I will conventionally call I 1.

The unrepeatable nature of the interpretative unique moment is determined by the possible occurrence of the interpretations I2, I3,.....In. Starting from these existential premises of the multiple interpretations achieved by the same performer, at times T1-Tn, there is a storage possibility in derived and

conceptually similar, almost identical lines to the original interpretation I1.

Depending on the performer's received musical education, momentary psychological state and erudition, variation fluctuations of the performance may appear in terms of tempo, nuances, differentiated by similar, but not identical gradations, as well as technical elements accomplished in the same initial manner.

The overlap of elements that make up the stratification plans of the repetitive-natured interpretative characteristics is underlain by the conceptualization of the interpretative act, which is focused on achieving the preset interpretative plan.

The relation between the preset interpretative plan and the performance itself comprises concepts of rhythmical, melodic, harmonic, phenomenological and aesthetic nature, which influence the final achievement of the sounds that will complete the artistic, conceptual message,

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transformed into wave sounds reinterpreted by the audience perceiving the message, depending on the level of musical training, culture and sensitivity and on other interrelated factors.

The emotional stability, manifested during the study prior to the recital or concert; maintaining and following a rigorous study program, supported by the awareness of the personal biorhythm; alternating the effort with the physical and psychical relaxation will influence the final performance on stage, in front of the audience.

Mentally controlling the audience and overcoming stage fright may lead to a convincing performance, properly appreciated by the audience, who will surrender to the harmonies of the magical imaginative world that the weaving of sounds, rhythms, colours and nuances creates in the spiritual universe whereby the human being seeks to perceive the yet undeciphered, possible indecipherable meanings of his/her existence.

## **2. Conceptual applicability**

The religious, philosophical and scientific approaches succeeded in finding common nodal standpoints; nevertheless there equally are non-convergent points of view that enhance the mystery of the epochal elucidations. In this tumultuous landscape, through the thirst for knowledge, the instrumental performer activates – inquisitive entity that attempts and succeeds, to some extent, in explaining the inexplicable in word, by something even more inexplicable in its direct and initially apparent form, by sounds that intertwine in measures, rhythms, sonorous effects, rhythmical stops and restarts of the imagination, underlain by an initial musical text that deliberately takes shape

and vanishes at a time; the decision to conceptually apply the influential elements in the framework of the interpretative act only apparently belonging to him/her.

The inexplicable in music, the implicit in knowledge and the apparent in philosophy mark every conceived sound in a form concentrated on the cortex, giving it the freedom, by entering the physical plane, to always reconstruct itself anew; keeping however the prevailing principles that confer individuality on itself.

The risk to lose the imaginative senses conceived in the performer's preset interpretative plan is diminished by the conceptual basis that he/she has acquired through study, erudition and talent, not least. The overflow of the instrumental performance is not just an attempt to restore the musical past pertaining to a historical period or to a composer, be he/she even contemporary; it stands for an energy flow that comprises the performer's knowledge, his/her explainable, musical and philosophical concepts, the historical features whereon one attempts to rebuild the past and, not in the least, the inexplicable in word and music whereon the musical thoughts rich in message are construed.

The audience indirectly adheres to the performer's conceptual thinking mechanism, through the preset and direct interpretative plan, through the performance perceived by way of sounds that blend the codified ideas, metamorphosed into sonorous waves floating towards the audience's neural bridges – audience consisting of spiritual entities that unify their perceptive capacities, assessing and emitting through applause, a level of endorphins, primarily differentiated according to the quality of the performance.

### 3. Reasoning mechanisms and imaginative perception.

The success of a show, recital, concert or other artistic manifestation is closely connected to the quality reached by the performer who undertakes to play the music of one or several composers. The accurate intonation, the rhythmical precision, the use of a well-graded palette of nuances, in accordance with the historical period wherein it is framed, the refined emphasis on the stylistic and interpretative features through the adequate use of the technical and expressive means confer on the musical pieces more value and, ultimately, a fair assessment from the audience who reinterprets the music destined for and gifted to them.

How could the instrumental interpretative act influence the conceptualization? Without ideas, principles and values – models whereon the creative interpretation is rebuilt and recreated, this one cannot be valued at maximum return rate in the artistic field. To know how to anticipatively approach a musical passage, to hear it before its “birth” by dint of sound and to creatively dose the accord chains that envelop the melodic lines making up a certain score, complex system of conventional and non-conventional symbolism, which is waiting to be metamorphosed into expressive states – mean to be very close to interpretative perfection, relying on the knowledge and application of the concepts systematically acquired through education and continuous preoccupation for attaining the ultimate accomplishment.

The challenge of a new recital or concert determines us to always strive for better, to painstakingly and skilfully attempt to always play better, these endeavours of self-improvement revealing our desire to be role models for the others; our competition spirit stimulating us to study

more assiduously with a view to accumulating information, both musical and complementary to the artistic sphere, in order to rise above the others; however, deprived of altruism, our approach becomes almost useless and has a fine egocentric touch. A human being deliberately detaches from reality. The human entities’ level of imaginative perception exists and may be differentiated; for such a notion there is no unit of measure. Neither Einstein nor other great geniuses of the world, even if they may have tried, succeeded in classifying or in explaining the imaginative perception but at recognized existence level; however, no quantifiable value or hierarchical-level system could have been conferred on it, which would have allowed the explanation: “*The concept-image is the one of the “matter wave”. The mental realization of this concept-image unquestionably presents a series of difficulties, because welding contradictory elements is incumbent on itself. This realization is not however more difficult than the one faced by the concept-image of the energy particles, which was circulated such a long time ago by Robert Planck’s quantum theory*” [1]. Precisely for these reasons, the performers’ attempts to please the audience on the basis of overrated criteria cannot exist; or, if they exist, they cannot be credible.

### 4. Relativity of rational thought

Music is something real to the extent we want to know and perceive it this way; nevertheless, the art of sounds transcends the earthly realm, crossing the temporal and physical barriers.

The phenomenon itself need not and cannot be explained in analyses and words; the rest are just somewhat naïve attempts; it simply exists, it comes to life from the souls, it lives, dies and comes again alive

as in a repetitive cycle that does not know the temporal axis or deliberately ignores it, in order not to dispel the magic imbuing and enveloping the complex universe engendered by God's will, Who has ennobled the human being with feelings subordinated to the Great Art and has enclosed them within the "Souls' music for the hearts", which want to remain sensitive in order to achieve accomplishment in music and for music.

The path towards accomplishment means to a certain extent continuous improvement. The nihilism of the principles did not necessarily lead towards progress, but it maintained the smouldering fire of the controversy whence new combating principles of the forerunners' ideas arose afresh, predecessors who discovered the truths with relative stability in time. *"It might seem unfortunate to us that a search for a perfect language should lead to the conception of a language related to quite restrained and reserved environments. But it is a "democratic" illusion of ours to think that perfection goes apace with universality"* [2].

The discovery of new concepts and the re-interpretation of the pre-existing ones have always influenced the process of performing music of ever-increasing quality. The idea that the human being must become perfect in terms of technique, performance, expression stands for a path of active improvement, for a means of respecting the audience whom we address, for a communication bridge with the fellow beings whom we relate with, for a socialization support that we grant to those around us and that we receive in our turn from them, permanently endeavouring to keep away from us the conditioning phenomenon that might spoil the relationship between the ever more strongly personalized human beings: *"There are two major types of definitions as regards communication. The first sees*

*communication as a process whereby A sends a message to B, message with a certain effect upon the latter. The second reckons communication as signification negotiation and exchange, process wherein the culturally determined persons and the reality interact so that they should contribute to bringing forth meaning and to bringing about understanding"* [3].

Keeping the human qualities in the desire for "robotized" perfection of the instrumental technique does not include error, but the aspiration towards the impeccable, towards the flawless achievement of the scalar, harmonic and polyphonic passages, integrating the role model into a consistent and creative performance of the musical texts, which serve as a model but not as a template of stereotypical performances, deprived of inspiration and existential pulse; the "fair" rendering of the music by performance only signifying a first step in achieving the interpretative act.

The convergence of the theoretical and practical, applicative language-elements leads the performer to success and convincing performances – carriers of genuine messages. The control over the movements, the development of self-control over the states felt by the performer himself/herself will influence the quality of the instrumental act.

The combination of the term "act" and of the term "instrumental" definitely stands for the active part of this association, indicating the action not only at the level of movement combination, which includes the instrumental skills and abilities; but, beyond the physical movement, we are shown the movements of thought, the active concern of the brain for rapidly analysing and making decisions in performance. High quality in performance is itself a sometimes tortuous path towards perfection, always close to being reached, means attaining the result of our searches

and putting our concepts into practice, not with a view to realizing the proposed approach itself, but in order to restore the artwork that the composer created and the performer deciphered in the light of his musical thought coordinates, accomplished through questions and answers that found their place in the musical form synthesized in clear and refined ideas, deprived of the artificiality that has frequently manifested its tendencies to take hold of human thought.

The crystallisation of instrumental theories on the approach to music significantly raised the instrumentalists' performance level. Technical passages hard to solve in the past have become easily approachable by instrumentalists who nowadays hold the "key" of simplicity and accuracy in flawlessly solving difficult technical passages. It is first and foremost about an evolution of thought, of the clarifying concepts of ideas at the level of the approach to the musical text.

Withal, the young-performer generations have benefited from new scientific discoveries that have facilitated the path towards knowledge, shortening the time of arrival to the desired truth, necessary for one to solve the complex issues that make up music in its form of indispensable phenomenon to the social environment. The musician or non-musician philosophers' thoughts, engendered for instance by Emil Cioran or Petre Țuțea show us their concern for sincerely associating, interpreting and philosophising in the sphere of music, and of art in general, be it painting, sculpture or other areas: "*Nature invites you to a fragrant and aerial amazement, to a tearless ecstasy and to an unearthly voluptuousness of memories. Therefore you feel no longer bound by any object and you can no longer believe in anything except your detachment from the worldly*" [4].

Neither Brâncuși nor Enescu claimed to have expressed all their thoughts through

sculpture or music, not even Eminescu cleared through poetry his love for Veronica Micle, their searches only reflecting the genially and simply expressed desire, avoiding and leaving the emphasis to the weak, who will merely deal with the formers' creation, assessed through the proofs of their critical preoccupations. Nevertheless, despite the historical-nature restorations, similarly noticed in complementary fields to music, we must never forget that high quality in instrumental musical performance requires from the performer, technical accuracy, expressive conception, confidence, frailty and exuberance, dream, daydream and reality, the explicable and inexplicable, poetry, prose, philosophy, religion and deification, and not in the least soul, life, feelings and hope that by music we have become and we will become better in order to resist the challenges of life we are gladly living as a gift that, of too much love for the worldly realm, we would never like to let go ...

## 5. Conclusions

Presetting the interpretative plan and becoming aware of the instrumental-performance moments, variable from one performance to another, create the conceptual premises for the forward-looking thought, with leading role in the effective achievement, in the sonorous plan of the instrumental musical performance, following a known path, to be first confirmed by the performer and then by the audience.

The relational recurrence between the initial theories and their applicability entails a philosophical path and a creative one. The explanation of musical senses through image and colour formation in the cortex may enrich instrumental performance by the superimposition of the imaginary plans and their projection in the physical plan through the sonorous waves

propagated on the basis of real and imaginary combined elements. The proportion of the two elements cannot be quantified, given the fluctuating nature of the performances, even if achieved by the same musician, taken as demonstrative analytical standard and made at short and successive time intervals:

*“Creativity has a specific sense and a more general sense. Broadly, creativity is the capacity to discover and interweave new possibilities. The general conception of creativity is underlain by four stages:*

- *preparation – the stage wherein we try to find solution for problems, resorting to the usual methods.*
- *incubation (meditation), rational ideas appear in the unconsciousness, related to problem solving.*
- *Illumination (clarification), unexpected, but conscious moment, when the problem is solved.*
- *clarification – verification; the confirmation test for having solved the respective problem” [5].*

The accuracy of performance, the framing in the musical style of the artwork, the refined gradation of nuances and the well-conceived phrasal articulation, substantiated through the actual knowledge of all expression peculiarities of the musical language, will enhance the value of the performance and will assess the quality level reached by the performer. The path towards accomplishment initially goes through imperfection.

The contrast of the two elements will entail, along time, the progress of one element over the other.

The ascension of the rational and imaginary elements is in constant motion. Without attempting to define something that cannot be completely defined in words, quality in performance is, to a certain extent, the best shape likely to be attained by a performer, resorting to all means of artistic expression that he/she has

acquired through assimilation at a higher level, both by musical education and by all educational modalities and means that he benefited from.

Regardless of the clarifying trends that the paper herein submitted to some extent, I dare say music is the only one that can show in a refined way, with elegance, spontaneity and boundless creativity, the path chosen and successfully followed by human beings, God’s creations whose conscience has been endowed with the continuous and inciting desire for accomplishment, for the quality in performance dreamt of and attained only by those who get body and soul involved, without sparing their resources for days to come.

Talent, hard work and perseverance are the ingredients of a possible success. Those in their possession who want to usefully combine them will reach the heights of glory and will attain high quality in performance. Are there only few elected humans for this accomplishment?

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