

Transcription as Interpretation: Changing the score ~~NOT~~ allowed!

In classical music practice, faithful reproduction is crucial. Twentieth-century emphasis on originality and ingenuity have highlighted the composers' ownership of their musical works and the invention contained in them (Kynt et al. 2010). A caricatural understanding developed where the composer-artist's masterwork is represented by the score, and the performer's task is to faithfully reproduce, or execute, these works, acting as subjects to the scores. (Stravinsky 1942, Harley 1955, Zecher 1991, Goehr 1992). Accordingly, these ideological developments resulted in a vague condescension toward transcription. In spite of transcription being ubiquitous in musical practice, and even easily accepted in other genres of music, these attitudes continue to persist in classical music circles today (Kynt et al. 2010, Dalton and Primrose 1988).

We oppose such prejudices towards transcription on the basis of artistic research, demonstrating their inherent place in musical practice as we seek to explore the possibilities of transcription for the performing artists. We take artistic research to be an approach in which the questions derive from musical practice and in which musical exploration and systematic reflection complement each other and merge into a dynamic unity. While we expect the results of our artistic research to be evidently relevant to the performance practice of classical music, we also expect to contribute to a better understanding of the (implicitly) assumed dualism between interpretation and the 'original' work in general.

In this co-authored paper, results of artistic research will be presented and performed. Ranging from the most traditional of transcriptions to live versions of acousmatic music, we demonstrate what a liberal attitude towards transcription can offer to the performance practice of classical music. Offering an in-depth reflection, we adduce reasons to doubt the ontological, epistemological, and moral-aesthetic assumptions underlying this ideology of the 'original' work and the role of the performer. For this purpose, next to the argument evinced through live performance, we will transfer a philosophical argument from the essay "On Interpretation" by Josef Mitterer (2013) to the musical context.

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Roxanne Dykstra (Mmus, Université de Montréal, Prix de Master, CNSMD Lyon) is a Canadian violist whose solo, chamber and orchestral violist has her regularly performing across Canada and Europe as a freelance player and as a member of the Portuguese National Symphonic Orchestra and Divino Sospiro baroque ensembles. Passionate about music's power to connect people, her work musically engages audiences of many backgrounds and experience levels. Roxanne appreciates how transcription plays such a large part in her career as a performer and teacher, and currently holds a position as Assistant at the Doctoral School in Artistic

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Katharina Neges studied History, German Philology, and Philosophy at the Alpen-Adria University Klagenfurt. After receiving her Master's Degree in Philosophy, she became a Research and Teaching Assistant for Theoretical Philosophy at the AAU. Her research focused mainly on Constructivism and the Non-dualizing Mode of Discourse.

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In her current position as a Research Assistant at the Artistic Doctoral School of the University of Music and Performing Arts Graz, she is working on the scientific foundations, the epistemological potentials and the ethical implications of the ongoing debates in Artistic Research, while completing her PhD.