



Cross-Disciplinary Interplay  
between the Humanities,  
Technology and Musical Practice

**Thursday,  
March 8, 2012.  
2:15-4 p.m. in U73.**

Guest lecture in the seminar  
series

**Topics in the Aesthetics  
of Music and Sound,**

<http://soundmusicresearch.org/seminarsspring2012.html>.

## **Reflections on Improvisational Artistry and Style in Live Dance and Music Performance (via Skype)**

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**Abstract:** This presentation will explore the concepts of improvisational artistry and style as they pertain to what the performing artist does during a live dance or musical performance to both present the underlying structure of the work (either a choreographic plan or score) and to color it with his or her own expressive features and individual artistic signature. In general, the underlying idea will be that live dance and music performance requires the performer to draw upon both trained and natural capacities; ones that are 1) developed in the course of learning and performing within a particular artistic genre, 2) in accordance with the

intentions of a particular choreographer or composer, and 3) an enhancement of his or her own natural talents, capacities and sensitivities. Understanding this practice matters, I will suggest, because it lends weight to the idea that there are often art-relevant features of a live dance or musical performance that are not entirely constrained by a choreographic plan or musical score. This opens the door to the idea that in some cases these features may be so significant and overriding that we want to consider the performance, rather than the structure, to be the relevant work of art for philosophical study and analysis.

**ALL ARE WELCOME!**