



**Thursday,
November 22, 2012
3:15-5 p.m. in U73**

Guest lecture in the seminar series
**Topics in the Aesthetics of
Music and Sound**

- arranged by **The Aesthetics of Music and
Sound** – www.soundmusicresearch.org –
**Cross-Disciplinary Interplay between the
Humanities, Technology and Musical
Practice**; Institute for the Study of Culture,
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<http://www.soundmusicresearch.org/seminarsfall2012.html>

Wittgenstein and Music Performance as Aesthetic Practice

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www.uib.no/rs/grieg/artikler/2012/01/tom-eide-osa

(Via Skype.)



Wittgenstein emphasizes that familiarity with a concept is to apply it correctly in action, knowledge is found in the correct use of the concept. *Learning* a concept is to achieve proper use within established conventions, to master the practice that is the concept's grammar. To *describe* a concept is to clarify the usage rules in the current context.

In music performance different sets of ways of playing constitute communities of practice. Being able to play in specific ways in a specific musical context shows that the player has knowledge in his playing. He is conversant with the current aesthetic practice and demonstrates knowledge of and sensitivity to the rules that apply. He is able to apply performance practice conventions to repertoire, such as a specific style in American jazz, Western art music or Norwegian folk music.

I understand ways of playing and sets of such as concepts and areas of knowledge. Knowing and practicing ways of playing as concepts are the knowledge in the communities of practice. Music performance cultures can be identified as representatives of historically and geographically localized styles and genres, characterized and constituted by their distinctive ways of playing.

Music performance *per se* can, due to its primary identity as art, to a limited extent be scientifically articulated by words and numbers, or by sheet music. In musical performance there can still be talk of concepts and knowledge, which in practice are articulated nonverbally as sounding music. Such knowledge is to use ways of playing (concepts) correctly in the music performance.

A subject-didactic approach to the concept of aesthetic practice, offering viewpoints on concept formation, appreciation, judgment and communication in art worlds, will contribute to the understanding of learning and knowledge in music performance.

ALL ARE WELCOME! 