



# InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

## **Title: Musical Authenticity: Annotated Bibliography**

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**Compiled 18 Feb 1004 by John Roeder partially with reference to annotated bibliographies by Greg Myers and Laurel Parson.**

Spitzer, John. "Authenticity." *The New Harvard Dictionary of Music* [Revised 2d ed.] Ed. Don Michael Randel. Cambridge, MA: Belknap Press, 1986.

"In the context of Western art music, the nature of the link between a composer and a work that bears his or her name. Given a piece of music in a written or printed source and a composer's name transmitted with it, three questions may be asked. First, did the composer have anything to do with this music at all—is it authentic or spurious? Second, is this the authentic version in terms of scoring, number of movements, and the like, or is it an arrangement by another hand? Third, is this the authentic musical text with respect to pitches, rhythm, and the like as the composer wrote it, or has it been corrupted in transmission? An autograph may help to answer all three questions. If no autograph can be found the musicologist works from available prints and manuscripts, trying to establish first whether any of them can be traced back to the composer, and second, which readings of the musical text must be closest to the lost original. When source criticism fails at these tasks, the musicologist resorts to style criticism, comparing the work in question with other works by the supposed composer to evaluate the probability of authorship and to establish the most plausible reading... Sometimes an unequivocal answer is not possible, and the work must be assigned a place along a continuum stretching from authenticated at one end to spurious at the other.

"In ethnomusicology, the concept implies ages and stability in a musical tradition belonging uniquely to one culture."

**[n.a.] "Authentic." *The New Harvard Dictionary of Music* [Revised 2d ed.] Ed. Don Michael Randel. Cambridge, MA: Belknap Press, 1986.**

Authentic: (1) of a musical text, unequivocally linked with the composer to whom the work is attributed (2) In the study of folklore and folk music, belonging to a living, continuous folk tradition (often orally transmitted), as opposed to the corruption, imitation, or revival of a tradition (3) In performance practice, instruments or styles of playing that are historically appropriate to the music being performed.

**Moore, Allan F. "Authenticity as Authentication." *Popular Music* 21/2 (2002): 209-223.**

"In rock discourse, the term [authenticity] has frequently been used to define a style of writing or performing, particularly anything associated with the practices of the singer/songwriter, where attributions of intimacy (just Joni Mitchell and her zither) and immediacy (in the sense of unmediated forms of sound production) tend to connote authenticity. It is used in a socio-economic sense, to refer to the social standing of the musician. It is used to determine the supposed reasons she has for working, whether her primary felt responsibility is herself, her art, her public, or her bank balance. It is used to bestow integrity, or its lack, on a performer, such that an "authentic" performer exhibits realism, lack of pretence, or the like. Note that these usages do not mutually exclude one another, nor do they necessarily coincide, and that all are applied from the outside" (210)

"So, in acknowledging that authenticity is ascribed to, rather than inscribed in, a performance, it is beneficial to ask who rather than what, is being authenticated by that performance. Three types of response are possible, according whether it is the performer herself, the performer's audience, or an (absent) other who is being authenticated. Siting authenticity within the ascription carries

the corollary that every music, and every example, can conceivably be found authentic by a particular group of perceivers and it is the *success* with which a particular performance conveys its impression that counts, a success which depends in some part on the explicitly musical decisions performers make..." (220)

**Butt, John: "Authenticity," *Grove Music Online* ed. L. Macy (Accessed [17 Feb 2003]), <http://www.grovemusic.com>**

"The term 'authenticity' has been used in several senses relating to music. The most common use refers to classes of performance that might synonymously be termed 'historically informed' or 'historically aware', or employing 'period' or 'original' instruments and techniques..."

"The term 'authenticity' can also be applied, as in the popular art world, to works that are proved to be genuine, demonstrated by the work of a particular composer. However, even this, the simplest use of the term, is by no means unproblematic. Much music, especially before the Renaissance, was not written with the concept of a single, definitive composer in mind.

Furthermore, composers, even in the 19th and 20th centuries, may not have had total control over every element of production. Both scribes and publishers might modify a composer's notation to conform to a particular house style and might edit the music at several levels, with or without the composer's consent. Indeed, musical works created within an environment of copyright laws and commercial process almost inevitably involve multiple wills, all conspiring to create a distinctive 'authentic' work.

"The 'authenticity' of a work is often seen to be dependent on the 'authenticity' of its sources: if no manuscript or print directly connected with the composer is evident some editors have tended to exclude the work from the official output. Scholars have been reluctant to use issues such as style or quality as ways of authenticating a work; scientific textual study has often unseated the less certifiable assumptions of stylistic criticism. But the absence of evidence is not simply negative evidence for the authenticity of a work."

**Kemal, Salim and Ivan Gaskell. "Performance and authenticity" 1-11. In Kemal, Salim and Ivan Gaskell, eds. *Performance and Authenticity in the Arts*. Cambridge: Cambridge University Press, 1999.**

"Every art presupposes rules and standards by which it is made possible, and the authenticity of a work turns on its relation to and development of that origin." (4)

**Davey, Nicolas. "Art, religion, and the hermeneutics of authenticity" In Kemal, Salim and Ivan Gaskell, eds. *Performance and Authenticity in the Arts*. Cambridge: Cambridge University Press, 1999. 66-93./.**

(Following Heidegger, *Being and Time*): "Authenticity involves a resolute remaining within one's own possibilities, a resistance to becoming absorbed in the states of mind and projects characteristic of the everyday... In ethical authenticity it is we who come to stand, we who seek to reside in a condition which is open to the withdrawnness of our possibilities and we who resist capture by the mundane. In aesthetic authenticity, it is the art work which comes to stand and, in so doing, comes to reside in the closedness of its possibilities and resists capture by our interpretive projects." (82-83)

Godlovitch, Stan. "Performance authenticity: possible, practical, virtuous." In Kemal, Salim and Ivan Gaskell, eds. *Performance and Authenticity in the Arts*. Cambridge: Cambridge University Press, 1999. 154-174.

"Performance authenticity [is] analogous to a form of translation which entails building a theory about past musical practice. Theories are exploratory trials which aim to maintain coherence... To develop and maintain such a coherent theory, we [assign] to notations and discussions of previous works ... conditions of acceptable performance practice... that actually obtain just when the previous players, composers, and commentators hold those conditions acceptable." (161).

**Taruskin, Richard (with Leech-Wildinson, Daniel; Temperley, Nicholas; Winter, Robert).**

**"The limits of authenticity: A discussion" *Early music*, XII/1 (1984) 3-25.**

"Authenticity... is knowing what you mean and whence comes that knowledge. And more than that, even, authenticity in knowing what you are, and acting in accordance with that knowledge."

**Davies, Stephen. "The Ontology of Musical Works and the Authenticity of their Performance." *Nous*, 25/1 (1991): 21-41. Reprinted in *Themes in the Philosophy of Music* (New York: Oxford University Press, 2003), 60-77.**

"An authentic performance is (at least) an accurate performance of a work" (60)

"[A]n accurate performance is a performance that reproduces all that is constitutive of the work's individuality." (74)

"An inauthentic performance is a performance that misrepresents the work of which it is a performance while remaining recognizable as a performance of the given work, despite its inaccuracies." (73)

"what is to count as an authentic performance depends on presuppositions about the ontology of musical works, since the ontology determines what it is that constitutes the work as the individual it is..." (74)

**Davies, Stephen. "Transcription, Authenticity, Performance." *British Journal of Aesthetics* 18 (1988): 216-227. Reprinted in *Themes in the Philosophy of Music* (New York: Oxford University Press, 2003), 47-59.**

"Both performance and transcription take faithfulness to the composer's recorded musical ideas as one of their primary goals... Because transcriptions may be more or less faithful, like performances they may be assessed for their degree of authenticity. Authenticity in transcription is a relation notion that operates within the gap between transcriptions that are barely recognizable as such and transcriptions that preserve the musical content of the original work as fully as is consistent with respecting the characteristics of the medium for which the transcriptions is written." (54)

(the following are Parsons' summaries)

**Grier, James. *The Critical Editing of Music: History, Method, and Practice*. Cambridge: Cambridge University Press, 1996.**

Provides a theoretical framework for the appraisal and editing of texts. The work resides equally in the score and in the performing conventions that govern its interpretation at any given historical moment. The text is merely one state among many that a work may have. Problem of

choosing the most authoritative of several texts. Discusses facsimile editions, possibilities of electronic text presentation.

**Kivy, Peter. *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca and London: Cornell University Press, 1995.**

Philosophical critique of the concept of historically authentic performance; problem of intentionality, morality of authenticity; “sonic” and “sensible” authenticity. Final chapter deals with the relation of text, work, composer and performer.

**Goodman, Nelson. *The Languages of Art*. Indianapolis and New York: Bobbs-Merrill, 1968.**

Discusses the question of authenticity with respect to the musical score. There can be no such thing as a *forgery* of a known work, although there may be false attributions. “Copies of the [autograph] score may vary in accuracy, but all accurate copies, even if forgeries of [the composer’s] manuscript, are equally genuine instances of the score. Performances may vary in correctness and quality and even in ‘authenticity’ of a more esoteric kind; but all correct performances are equally genuine instances of the work.” Distinguishes between two basic kinds of artwork, based on the relationship between an artwork and a copy or duplication of it: in autographic art forms, even the most exact copy of an artwork is not considered authentic, whereas in allographic forms such as music, there are many possible alternative versions or “copies” of a composition, all of which may be considered “authentic” performances despite the differences between them.

“A forgery of a work of art is an object falsely purporting to have the history of production requisite for the (or an) original of the work. Where there is a theoretically decisive test for determining that an object has all the constitutive properties of the work in question without determining how or by whom the object was produced, there is no requisite history of production and hence no forgery of any given work. Such a test is provided by a suitable notational system with an articulate set of characters and of relative positions for them. . . Authority for a notation must be found in an antecedent classification of objects or events into works that cuts across . . . classification by history of production.” (122)

Distinguishes between “work-preservation,” as paramount, and “score-preservation,” as incidental. (178)

Still to track down:

**Greene, Gordon. “For Whom and why Does the Composer Prepare a Score?” *Journal of Aesthetics and Art Criticism*, 32/4 (1974): 503-507.**

Authenticity is manifested in composition, performance, and listening by manifesting an understanding of the aesthetic principles of the work and of the musical medium.