

daudz lielāku mērķauditorijas (mūziķu, klausītāju) aptveri un iegūto datu plašāku analīzi visdažādākajos rakursos.

## **RECORDED MUSIC – ASPECTS OF PERCEPTION**

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### **Summary**

#### **Introduction**

The main aim of this article is to research the effect of music recording technology on the environment of performing arts, particularly classical music performers and the audience. Due to the rapid development of technology, music recordings today are more than just captured sound, they set higher musical standards and develop the musical taste of the audience. In this article, I intend to investigate the attitude of performers and listeners towards recordings and live performance, and the differences in music perception.

#### **The effects of recording technologies on music perception**

To investigate the possible effects of recording technologies on performers' professional activities, I interviewed some contemporary performing artists with considerable recording experience – such as pianists Anton Lyakhovsky and Inese Klotiņa, violinists Juris Švolkovskis and Jacqueline Ross, oboists Egils Upatnieks and Normunds Šnē.

The main goal of these interviews was to analyze their answers to the following questions:

- What is the difference between live performance in concert and work in the recording studio?
- Why do some musicians enjoy working in the recording studio, and some do not?
- Are there any special requirements (physical or mental) for successful work in the recording studio?
- Is there a difference in preparing for a concert and for a recording session?

In order to analyze the possible effects of musical recording on a classical music audience, I conducted an experiment. The goal of this experiment was to study the listener's attitude towards a live performance in the concert hall and studio recordings. The participants of the experiment listened to the same piece of music three times – at first the piece was performed live in concert; then the same piece was recorded both in concert and in a recording studio, and then played back to the participants. They had to compare all three performances, report the differences they noticed and indicate their preferred performance.

## Conclusions

In the interview process, performers indicated several differences in preparation and attitude towards live performance and studio recording. The most important aspect of live performance, in the performer's opinion, is communication with the audience, one chance to convey the performer's musical idea to the listeners as opposed to the recording, where there is less stage fright and therefore easier to reach technical perfection. As indicated by performers, it can be difficult to preserve the interpretation of the piece of music due to frequent repetition during the recording process. Musicians also stated that performers oriented towards reaching technical perfection in an environment free of stage fright prefer studio recording to live performance. However, performers oriented towards communication with the audience prefer live concert performance to studio recording. Regarding special requirements for working successfully in the recording studio, performers stated several aspects such as a constructive attitude towards the recording process – the plan for the recording session, awareness of the specific conditions – timetable, repetition, communication with sound engineers. Also physical and mental strength is required to work efficiently during long recording sessions (usually much longer than live performances). As opposed to performers who, after achieving a successful recording in the studio, feel pressured to demonstrate the same technical perfection on stage, the participants of the audience perception experiment stated that there is a different purpose for studio recordings and live performance nowadays and live performance does not have to be the mirror image of an artificial studio recording. Participants also admitted they would prefer a live performance to a studio recording and even live recording due to the 'presence effect' – at a live performance, members of the audience are present at the birth of a musical performance, they emotionally interact with performers on stage; during a live performance listeners can never predict the result, which adds the excitement to the live performance experience.

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