

Authenticity in Music

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ABSTRACT

Authenticity in music is a complex that has intrigued musicians, scholars, and audiences for centuries. It refers to the perceived genuineness, sincerity, and originality of the musical expression, reflecting the artist's ability to convey genuine emotions and experiences. While authenticity is a subjective and evolving notion, it plays an essential role in shaping the listener's connection with the music and the artist. In the contemporary music, the pursuit of authenticity has been both celebrated and challenged. On one hand, artists who can genuinely express their thoughts and emotions through their craft often resonate deeply with audiences, fostering a sense of connection and understanding. This authenticity can be achieved through various means, such as personal storytelling, vulnerability, or innovative approaches to musical composition.

KEYWORDS

authenticity; music and artist; musical composition

INTRODUCTION

Initially, as Kivy (1995) lists five meanings of the term “authentic” from the *Oxford English Dictionary* that seem to bear some relevance to our topic:

1. Of authority, authoritative. (Possessing original or inherent authority.)
2. Original, firsthand, prototypical. (Opposed to copied.)
3. Really proceeding from its reputed source or author: of undisputed origin, genuine. (Opposed to counterfeit, forged.)
4. Belonging to himself, own, proper.
5. Acting of itself, self-originated, automatic. (The spontaneous or authentic motions of clockwork.)

Within current music scholarship, there is significant ambiguity attached to the phrase authenticity (Lawson, C. and Stowell, R, 1999; Le Huray, P, 1990; Stoicescu, A, 2020). For this purpose, Kenyon (1988) claims that, neither writer can shake completely the idea that we attempt in detached, objective fashion to perform the music as it really was.

Furthermore, notation is one of the fundamental criteria in performance (Butt, J, 1990). Most of the problems that emerge relate to notation in the sense of performance practice (Cook, N, 1998). Each notehead represents a separate note and how high or low the note is depend on how high or low on the page the notehead is (Howat, R, 2002). But at the same time, there are some components that do not signify the sound in a direct manner, but that signify something you should do to create the sound. For instance, Nicholas Cook states that, ‘una corda’ does not describe the sound but what you do to make the sound and this is the same principle that defines the type of notation known as ‘tablature’.

Rhythm is another problem during this period. It relates to the exaggerated already dotted rhythms, known as ‘overdotting’ in the overture, courante, and certain other movements, the practice of assimilating clashing rhythm and the French tradition of inequality (*notes*

inégaes). In particular, most of the evidence for this general practice of overdotting emanates from mid eighteenth-century German theorists and is relevant to German and Italian music (Cyr, M, 1992). However, the meaning of notation has changed, as an example for this, the interpretation on how dotted notes is read and played today compared with the eighteenth century.

There are several different rhythmic notations in pieces which have triplet rhythms, and of course, these notations may cause confusion and concern in modern performance in terms of interpretation and performance (Harnoncourt, N, 1995). The *notes inégales* also are included as a notation problem in this period. *Notes inégales* normally have been used in virtually all types of French Baroque music around 1700 such as Jean Rousseau (1687), Étienne Loulié (1696) and Monsieur de Saint Lambert (1702). It was generally applied consistently throughout a movement entirely according with the expression. Equally important, the tempo and character of the music must be calculated when one considers the degree of inequality. It is most suitable to the pieces that the melody is graceful, elegant, or flowing and the character of the pieces is gentle and pleasing. Tempo became one of the main problems in performing Baroque pieces. As a comparison, recently, the choice of tempo in modern music will depend on the type of music, the type of solo instrument or ensemble, the acoustic, the way words are set and the most important, the harmonic movement (Burton, A, 2002).

On the one hand, tempo rubato, is one of the indispensable elements in the Baroque pieces in order to provide the expression precisely in performance. One of the problems might arise when tempo rubato, which has been used regularly in one piece, is out of tempo.

Another problem is ornamentation. During the late seventeenth and early eighteenth centuries, the uses of ornaments were increased especially in French and North Germany. It is often to assume that trills in the Baroque period should always start on the upper notes, but this is far from the case. For instance, the keyboard *tremolo* and *tremoletti* discussed by Girolamo Diruta (1593) begin on the note, while Caccini's sung *gruppo* is an extended accelerating trill starting on the leading note of cadence; his trillo also accelerates, but consists of reiterations of a single note.

Moreover, appoggiaturas are related with late Baroque music, though undoubtedly existed earlier. In the late seventeenth century, the appoggiatura is the principal ornaments in French or French style music, *Vibrato* was also used in the Baroque period. Writers inform the 'close shake', *Tremolo*, *flattement* or *Bebung* as a type of ornament used to imitate the natural vibration of sound. Indeed, to use vibrato in performance, the performer should be aware not to change the pitch and affect the tuning in the written score.

Ultimately, authenticity in music is a deeply personal and subjective experience. Listeners, critics and artists themselves all bring their own perspectives and values to the table when evaluating authenticity. When it is an elusive ideal that can be difficult to define and measure, the quest for authenticity remains a vital aspect of artistic expression and an ongoing conversation within the music community.

RESEARCH METHODS

Researching authenticity in music involves exploring various methodologies to gain insights into the subject. Here are the research methods commonly in studying authenticity in music.

- 1) Qualitative Interviews: Conducting in-depth interviews with musicians, music producers, industry experts and listeners can provide valuable insights in their perspectives on authenticity in music. These interviews can help uncover personal experiences, motivations and beliefs about what constitutes authentic music.

- 2) Content Analysis: Analyzing music lyrics, compositions and performances can provide insights into the elements that contribute to perceived authenticity. Researchers can examine themes, lyrical content, musical structures and stylistic choices to identify patterns and understand how authenticity is expressed with different musical genres.
- 3) Case Studies: Conducting in-depth case studies of specific artists, albums or musical movements can offer a focused examination of authenticity. Researchers can explore the artistic processors, influences and creative decisions made by the artists as well as the reception and interpretation of their work by audiences and critics.

It is important to note that authenticity in music is a complex and subjective topic and combining multiple research methods can provide a more comprehensive understanding of the subject. Researches should also consider ethical considerations such as obtaining informed consent from participants and respecting the cultural and artistic integrity of the music being studied.

RESULTS AND DISCUSSION

When conducting research an authenticity in music, the result and discussion section of a study typically present the findings and provide an analysis and interpretation of the data collected.

- 1) Perceptions of Authenticity: present the findings related to how participants perceived authenticity in music. This can include their definitions and criteria for authenticity the importance on authenticity when evaluating music, and any common themes or patterns that emerged from their responses.
- 2) Authenticity and Musical Genres: Examine the participants perspectives on authenticity in relation to specific genres and whether certain genres are perceived as more authentic than others.
- 3) Implications and Future Directions: Summarize the main findings and discuss their implications for musicians, industry professionals and researchers.
- 4) Limitations: Acknowledge any limitations of the study such as sample size, participant bias or the specific focus of the research.

CONCLUSION

The meaning of authenticity is not entirely clear within current music scholarship. Hence, it may cause several layers of ambiguity that have been revealed from the past and from recent ideology in defining accurately the way to interpret the music. Reasonably, authenticity has been constituted from historical knowledge and ineluctably related to composer, performer, and audience as well. Indeed, these features are an indispensable benchmark to imply the strength for the authenticity in music. To make it clear, examples of notation and interpretation from the Baroque period have identified the contentious issues surrounding the notion of authenticity.

The research findings highlight those perceptions of authenticity in music are influenced by a range of factors. These factors include the artist's personal voice, artistic integrity, emotional resonance, originality and the ability to connect with the audience. Authenticity can be expressed through adherence to one's own experiences and emotions, pushing boundaries within a genre, or maintaining cultural traditions and heritage.

However, the commercial aspects of the music industry pose challenges to authenticity. The tension between artistic expression and market demands can sometimes lead artists to compromise their authenticity in pursuit of mainstream success. Additionally, technological

advancements and issues like cultural appropriation further complicate discussions around authenticity.

The research findings also reveal that authenticity is a subjective and context-dependent concept. Different individuals and communities may have varying interpretations and criteria for what they consider authentic music. This subjectivity underscores the complexity of defining and measuring authenticity. The study's implications suggest the need for a nuanced understanding of authenticity in music. Musicians and industry professionals can benefit from aligning their creative processes and decisions with their personal artistic vision to maintain authenticity. Furthermore, fostering open discussions and promoting diverse voices within the music community can contribute to a broader appreciation and recognition of authentic musical expressions.

Future research can continue to explore authenticity in music by examining the intersectionality of factors such as cultural background, gender, and race in shaping authenticity perceptions. Additionally, the impact of technology and digital platforms on authenticity in music could be further investigated, including the influence of streaming services, social media, and artificial intelligence on artists' authenticity. Overall, the concept of authenticity in music remains a dynamic and ongoing conversation, continually evolving alongside changes in artistic practices, industry dynamics, and societal values. Understanding authenticity in music requires a deep appreciation for individual expression, cultural contexts, and the ever-evolving nature of musical creativity.

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