

3: Performance, what Performance?

Quotes, Texts and Sources

Breaking Through into Performance

Dell Hymes 1975 'Breaking through into Performance'

http://www.morrissey.unibe.ch/lecture/03_Hymes_1975_Breakthrough_into_Performance.pdf

Bauman and Briggs

'the doing of folklore – the artistic *event* – and the performance situation, involving performer, art form, audience, and setting – both of which are central to the developing performance approach to folklore' (Baumann 1975: 291)

'a unifying thread tying together the marked, segregated esthetic genres and other spheres of verbal behavior into a general unified conception of verbal art as a way of speaking' (Baumann 1977: 5)

'[performance] offers to the participants a special enhancement of experience, bringing with it a heightened intensity of communicative interaction which binds the audience to the performer in a way that is specific to performance as a mode of communication' (Baumann 1977: 43)

Notion of Entextualisation

Ritual

Merriam-Webster Dictionary defines 'ritual' as

'a sequence of activities involving gestures, words, and objects, *performed in a sequestered place*, and performed according to set sequence' (italics added)

Turner

Notion of Social Drama

'the major genres of cultural performance ... and narration ... not only originate in the social drama but also continue to draw meaning and force from the social drama' (Turner 1987: 94)

The Suffolk Miracle (Holland Handkerchief)

It's of an old and a wealthy man,
He had a daughter so sweet and grand,
So neat she was, handsome and tall
And had a most beautiful face withal

Many a squire a-courting came,
But none of them could her favour gain,
Until there came a poor widow's son
T'was found that he was her chosen one.

Soon as her father came this to hear,
He separated her from her dear,
For four score miles this maid was sent,
To her aunt for her father's discontent.

One night as she lay in her bedroom,
Her love appeared out of the gloom.
He touched her hand and to her did say,
"Arise my darling and come away."

'Twas with this young man she got on behind
And they rode swifter than any wind.
But not one word this young man he spake,
But, "My dearest dear, how my poor head aches!"

Her holland handkerchief she drew out
With it wrapped his aching head about.
She's kissed his pale lips and she did say,
"My dearest dear, you're as cold as clay."

When she knocked on her father's door,
The sight of her love she saw no more.
"Oh Father dear, you sent for me
By such a kind messenger," said she.

He wrung his hands and tore his hair,
Much like a man in deep despair;
"On yonder mountain your young man died
in yonder churchyard his body lies."

And this young maid she then arose,
And straightaway to the churchyard goes,
She rose the corpse that was nine months dead,
And found her handk'rchief bound 'round his head.

Singing along in Concerts

CS&N 1991 *The Acoustic Concert* (<https://www.youtube.com/watch?v=Mjbq6K2ziDQ>) 'Teach Your Children' 1:21:45

see also 2002 Paul McCartney *Back in the USA* audience singing along with Beatles songs (https://www.youtube.com/watch?v=d_DgvOtzFwQ at 10:18 ‘All My Loving’)

Performance Continuum

representational performance

‘Such performances, furthermore, are not just any ritual or any artistic experience, but specifically *musical* ones. They take place in public, characteristically through a co-operating group of enactors (in notable contrast to the relatively solitary acts of some other artistic experiences), and are made up of the joint participation of a number of people in the combined visual, kinaesthetic and acoustic experience which, in its various manifestations, is in our culture defined as live performance.’ (Finnegan 2007 [1989]: 338; italics mine)

Hybrid Performances

	impromptu song (1)	family gather- ing (2)	camp fire sing song (3)	jam session (4)	get- together/ gathering (5)	folk club (singers night)(6)	folk club (guest night)(7)	pub gig (8)	staged performa nce (9)	recor- ding(10)
a) <i>pre-arranged</i>	-	-	-	-	±	+	+	+	+	+
b) <i>announced</i>	-	-	±	-	±	+	+	+	+	±
c) <i>programme</i>	-	-	-	-	-	±	+	+	+	±
d) <i>need for feedback</i>	+	-	-	-	±	+	+	+	+	+
e) <i>rehearsed</i>	-	-	±	-	±	±	+	+	+	+
f) <i>need for perfection</i>	-	-	-	-	-(±)	-(±)	±	±	+	+
g) <i>time-bound</i>	-	-	±	±	±	+	+	+	+	±
h) <i>audience/co- i) participant</i>	±	+	+	±	±	+	+	+	±	-
j) <i>participation</i>										
k) <i>listeners in addition to audience</i>	-	±	-	±	+	-	-	+	+	-
l) <i>accom- panied by other activities</i>	±	+	+	±	+	+	+	+	-	-

Martin Said to his Man

Martin said to his man,

Fie, man, fie

Martin said to his man,

Fie, man, fie

Martin said to his man,

Fill thou the cup and I the can

Thou hast well drunken, man

Whos the fool now.

I saw a man in the moon

Drinking wine out of St. Peters shoon

I saw a goose wring a hog

And a snail bite a dog.

I saw a mouse chase a cat
And a cheese eat a rat.

I saw a cat chase a hound
fifty feet above the ground

References

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