Musical Gestures:
Conceptualising, Communicating and Collaborating in Performance

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Declaration

This is to certify that to the best of my knowledge, the content of this thesis is my own work. This thesis has not been submitted for any degree or other purposes.

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.

Ethical approval has been granted for the study presented in this thesis from The Institutional Human Research Ethics Conservatorium Sub-Committee. Participants were required to read an information statement and sign a consent form prior to the collection of data.

Signed: ____MEG COHEN______________________Date: ___31/8/16___
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Abstract

Musical gestures communicate musical concepts between musicians and to audiences. Music is often considered an aural art form, but both aural and visual gestures may contribute to musical communication within ensembles, and between performer and audience. To date, aural and visual gestures have been examined from the audience’s perspective. This study aims to investigate performers’ conceptualisation and creation of musical gestures from the disciplines of mainstream performance (MSP) and historically informed performance (HIP). While aural gestures have been explored between these two disciplines, research has not yet considered them by physical gestures. Six string performers (3 MSP and 3 HIP) participated in an interview about music gestures in performance. The interview explored how musical gesture is conceived by performers, how they use it as a communicative tool, and its importance in collaboration within ensembles. All participants discussed how they approached performance through aural and visual means. Performers unanimously reported their aural gestures instinctively, but were also comfortable with the concept of visual gestures despite having never verbalised this before. For these performers, the visual element of performance was intuitive. This study makes an important contribution to recent work focused on audience reception of music performance by sound and sight. Music performance education must now consider the way performers approach performance from both aural and visual perspectives, so that music performance students are cognisant of the importance of both the sound and sight and equipped to address it in performance.
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1 Introduction

Musicians instinctively use musical gestures in performance. Traditionally, aural gestures are used to transmit musical ideas between performers and audiences, and between performers in an ensemble. Research into aural gesturing gives the notion that aural gestures transmit emotions, and offer information about both the period in history and the stylistic features of the music (Fabian, Schubert, & Pulley, 2010; Schubert & Fabian, 2006). This research has considered two disciplines of performance, mainstream performance (MSP) (after Fabian, 2015) and historically informed performance (HIP), from purely the aural perspective.

Music is considered an aural art, however the most controversial recent music research is discovering that music is in fact a multi-sensory phenomenon. Recent evidence suggests that performers convey emotions more reliably by sight than by sound (Davidson, 2012; Tsay, 2013). Visual gesturing communicates musical ideas effectively to audiences and between members of an ensemble. Audiences are capable of understanding the performer’s intentions from seeing these gestures. Ensemble performers communicate visually to coordinate timing and arrival points.

To date, music research has focused on the audience’s reception of aural and physical gestures. It has not yet explored the performer’s perspective on aural and physical gestures in performance. This study will investigate how performers conceptualise musical gestures, how these gestures are produced in performance, and how gestures are used to communicate with an audience and in collaboration with other musicians.
2 Literature Review

2.1 Conceptualising Music Performance

In preparation for performance, musicians make conscious decisions based on their interpretations of the music, and unconscious decisions based on their foundation of knowledge of the music. These stem from the two distinct information-processing systems in the brain, one conscious and deliberative and the other unconscious and intuitive. As a process of thinking, intuition plays a critical role in skilled decision-making (Salas, Rosen, & DiazGranados, 2009). Intuition comes from knowledge stored in the long-term memory that has been primarily acquired through associative learning. This is processed automatically and without conscious awareness (Betsch, 2008).

Performers incorporate both deliberate and intuitive decision-making processes during their practice, the proportion of each dependent on the performer's level of expertise (Bangert, Schubert, & Fabian, 2014). These two processes combine as the performer attempts to understand the procedures undertaken by the composer, considering that the performance of a piece of music is an aural and visual presentation of performers’ interpretation of the score (Barenboim & Said, 2002). One example of conscious versus unconscious decision-making is seen when analysing performers’ physical movements. While performing, musicians often do not focus on their bodily movements. Instead, their attention is on conceptual issues such as interpretation (Doğantan-Dack, 2011). Performers with increased skill levels experience mental representations of performances as becoming successively more removed from the movements involved (Gabrielsson & Juslin, 2003).
Musicians mentally prepare for the concert stage experience in the practice room. One challenge before a performance is balancing the transition from the isolation of individual practice to the social interactions experienced in a concert situation (Davidson, 2002). The most efficient means of concert preparation is mental practice, which is the cognitive rehearsal of a task prior to performance. The effectiveness of mental practice depends on the type of task assigned. Overall effectiveness increases with the duration of practice to retain information most successfully in the lead up to performance. Its success relies on two positive outcomes: 1) it offers the opportunity to rehearse and code behaviours for easy recall, and 2) it does not offer direct knowledge of results or visual and tactile feedback (Driskell, Copper, & Moran, 1994). Trombonists were instructed to practice in one of five conditions: 1) physical practice, 2) mental practice, 3) combined physical and mental, 4) mental with simulated slide movements, or 5) no practice. Trombonists who practiced under the third condition improved significantly over those practicing under the other conditions, at a rate of 25%. The study reveals that the outcome of traditional means of physical practice is greatly enhanced when combined with mental practice (Ross, 1985).

2.2 Communicating Musical Gestures

Gestures constitute a fundamental element of human communication. In the case of music, performers use gestures to communicate information in performance. Gestures express rather than denote: they do not point to something in the environment, but the information they contain and convey is related to the emotional domain (Camurri & Moeslund, 2010). They are the vehicle through which the performer shares his or her musical ideas. These gestures are communicated aurally or visually, and in doing so,
allow for affective communication between performer and listener (Fabian, 2015). Gestures can be categorised as either those *produced* by the performer or *evoked* through listening (Cadoz & Wanderley, 2000). Audience members perceive gestures as a multi-sensory phenomenon, as the performer’s aural and physical gestures are combined to communicate meaning and intention. As aural and physical gestures play different roles, both are important.

### 2.2.1 Aural Gestures

Performers use aural gesturing to bring out affects from the music (Butt, 1994). This goes beyond adding the performers own ideas to the piece, and involves an intellectual animation of the music to enable the listener to explore possible intentions of the composer (Ritterman, 2002). Interpretations in performance become boring if the performer simply repeats what has been done before. The interest is generated when new impulse or shape is given to the music (Barenboim & Said, 2002).

Performers have both a passive and an active relationship with the sound they create. The passive element comes from a performer listening to their sound, and the active element is the level of control that performers have over it. Take, for instance, the case of a piano score in which a *crescendo* is printed below a single note – a physical impossibility for the piano. The pianist, therefore, creates the illusion of the *crescendo* through phrasing and the use of the pedal (Barenboim & Said, 2002). In reality, however, the amount of control pianists have on the sound of a single tone is less than they think. This becomes apparent when analysing visual representations of sound curves created by pianists. Sound curves are the visual contours created by reverberation from when a note is created. Sound curves were produced from recordings
of single tones played by well-known piano virtuosi, and of the same note played by letting a weight fall on the keys. The two resulting sets of sound curves showed no visible differences (Jeans, 1927). These results demonstrate that even the most proficient pianist cannot alter the sound curve of a single tone, and refutes pianists’ deep-rooted convictions that the way the keys are touched will affect the tone quality of the modern piano. Furthermore, this reinforces the impact of visual information on listeners, who are influenced by the way in which the pianist strikes the keys (Doğantan-Dack, 2011).

The one instance of a purely aural performance is that of a sound recording. Performers think and act differently when recording an audio version of a piece as opposed to performing that piece live to an audience. Recordings present performers with anxiety and apprehension, as they hold conflicting roles for performers: recordings cannot live up to the ideal of a live performance, yet performers feel obliged to create a “perfect” performance (Blier-Carruthers, 2013).

2.2.2 Visual and Physical Gestures

Physical gesture is an important aspect of music performance, though its significance has been overlooked for some time in preference to aural gesture. Visual gesture is crucial to both recognising and communicating human intentions. Studies investigating the significance of physical gestures as a means of communicating music with audiences began in 1993, where participants watched clips of performers communicating with different expressive intentions and rated the performers’ expressivity. Each clip was either purely aural, purely visual (no sound), or combined audio and visual. Visual clips used a limiting visual condition known as point-light
technique, so that participants could see only purely movement-based, stylised visuals (Johansson, 1973). Ratings of purely visual clips produced the greatest scoring differences between the different expressive intentions. This suggested that the performers’ visual gestures were the most significant differentiators between each intention (Davidson, 1993).

Visual gestures communicate a range of information, for instance, enabling audiences to distinguish between different emotions. When participants are presented with performances of different emotional intentions, i.e. happy, sad, angry, and fearful, they are able to distinguish between the different emotions from performers’ body movements. This has been tested through the medium of dance (Dittrich, Troscianko, Lea, & Morgan, 1996) and music performance (Dahl & Friberg, 2007). In a similar case, participants were asked to rate different emotions after seeing and/or hearing clarinet performances with varied expressive intentions. Participants were only convinced by the different emotions portrayed when they were able to see the performance; just listening was not enough (Vines, Krumhansl, Wanderley, Dalca, & Levitin, 2005). A pianist was recorded performing under three movement directions – no movement, only head and facial movements, and full body movements. These visuals, matched with the same professional sound recording, were shown to participants. Participants were asked to rate the phrasing, dynamics, rubato and musicality of each clip. Despite hearing identical audio material, participants rated clips with full body movement highest across each category, suggesting not only that the increase of movement heightens audiences’ sense of musicality, but also that audiences
are easily influenced by what they see, which in turn effects what they hear (Juchniewicz, 2008).

Gestural aspects of a performer’s musical intentions can be localised to specific body areas. When participants watched performances with different emotional intentions, they were still able to identify the correct emotion with limited visual information i.e. when only select body parts were visible. Participants achieved this by linking emotional and gestural characteristics, where anger was recognised by jerky movements, happiness by large and fast movements, and sadness by slow and smooth movements. This was tested through various studies investigating the following instruments: with clips of marimba players displaying either only the upper body, torso, or head, (Dahl & Friberg, 2007), with clips of pianists (Davidson, 1994), and with clarinettists (Nusseck & Wanderley, 2009). Each instrument revealed one particular body area through which emotions were most effectively communicated – the head for marimba and piano, and the torso for clarinet.

Physical gestures and localised body cues provide enough information for audiences to accurately judge the quality of musical performances. When participants were asked whether they would choose purely audio or purely visual clips to select the winner of a piano competition, or audio-visual clips with an ‘incurred penalty’, a staggering majority chose audio (58.5%, over 14.2% for visual). Participants then saw and/or heard clips of the competition’s finalists, and were asked to select the winner. Both novice and musically trained participants reliably selected the winner based on silent video recordings, but neither category scored above chance in selecting the winner based on
audio or audio-visual recordings. Despite claiming to value sound above visuals, observers were convinced by the performers’ visual gestures alone (Tsay, 2013).

The visual aspect of musical performance is just as important for judging ensemble performances. Audiences were presented with audio-only, visual-only, and audio-visual clips of finalists in a chamber ensemble competition, and asked to select the winner. Despite identifying sound as the most critical information needed to evaluate the clips, audiences were significantly above chance (ie. <50%) at selecting the winner from visual-only clips, and below chance (ie. >50%) for audio-only and audio-visual clips. The study was replicated so that all aspects remained the same, except that visual-only clips allowed audiences to see only the leader of each group, for example the first violinist in a string quartet. Despite the limited visuals, audiences still scored well above chance in selecting the winner, and below chance for audio-only and audio-visual clips, in which the whole group was presented. A third study looked into the visual information from non-leaders in ensembles, and concluded that they alone did not allow audiences to score much more than chance in selecting the winning group. Therefore, the visual aspect of a performance gives audiences the most reliable information needed to select the winner, and the visual cues from the group’s leader contains more of this information than other members of the group (Tsay, 2014). When musically novice audiences selected the top-ranked orchestra from two possible clips, one of which was a non-ranked orchestra, it was only with visual aid that this was successfully achieved. Audience members chose at chance (ie. approx. 50%) for audio-only clips, slightly better than chance for audio-visual clips, and significantly above chance for visual-only
clips (Tsay, 2014). Audiences can detect the quality of a performance from the way the ensemble looks and moves, but not from how it sounds.

A performer’s body plays a critical role in producing a musical presentation, as it is part of the generation and perception of the performance, as discovered in a case study of The Eurhythmics’ Annie Lennox. From this analysis, movements were categorised as having either implicit or explicit expressive intentions: A bowed head suggesting sadness is an implicit gesture, whilst an arm gesture to cue the guitarist is explicit. The performer’s vocabulary of gestures not only co-existed, but was also integrated to become part of the functional movements of performing. In an attempt to understand how gestural elements help to make a performance meaningful, studies found that movement in performance 1) communicated expressive intention, 2) communicated to audiences, or co-performers, and 3) presented information about the performer’s personality (Davidson, 2001). The same can be said of an analysis of Fred Astaire singing ‘The Way You Look Tonight’, in which physical gestures were used to emphasise the meaning of the words. Astaire used chin and head movements to outline the melodic contour of the song (Zbikowski, 2011). The array of gestures used by a performer in concert draws from the performer’s desire to communicate musical and timing concepts with co-performers and to audiences.

Visual gesture is an important tool to communicate with audiences; hence performers must consider using their bodies effectively. In an investigation of how the body should move in order to express ‘inwardly imagined music’, four principles were compiled for performers to follow. These were intended to allow the matching of ideal tone qualities
with appropriate musical gestures. The principles were 1) balancing posture, 2) grounding body weight, 3) releasing shoulder and arm tension, and 4) using ‘weight throw’ to support the playing action. By testing these principles on classes of participants, research concluded that the exploration of musical sound in terms of its physical properties could achieve insights into how the music can be used most affectively (Pierce, 2003).

2.2.3 Multi-Sensory Gestures

Perceiving music is a multi-sensory act, as it is closely linked with bodily experiences: we perceive music with the help of visual and kinematic sensations in addition to the pure sound (Godøy, 2011). Multi-sensory communication occurs in interactions between baby and carer. Despite this form of communication combining several modalities (seeing, hearing and feeling) simultaneously, the baby is not preferential toward one in particular. Rather, the baby experiences combinations of visual, auditory and sensory information and perceives these without distinction. For example, a carer speaks to a baby while using hand gestures and facial expressions, and all three of these are represented in the baby’s mind as amodal and unified (Stern et al., 1998; Trevarthen, 2000). While this does not stay with us for the duration of our lives, it remains fundamental to our social and communicative skills (Kühl, 2011).

Used extensively, speech and gesture used cohesively reinforce each other, transmitting information more nuanced than either mode alone. Conversely, speech presented with mismatched gesture confuses meaning. Participants were told a story using gestures attributed to unrelated words. When asked to retell the story, participants’ memories were distorted through the experience of mismatched gestures. Participants needed an
agreement between both speech and gesture to understand and correctly remember the story (McNeill, Cassell, & McCullough, 1994). The roles of speech and gesture do not need to be equally balanced to communicate a message. When the use of gesture is increased, the role of speech decreases. Participants were presented with images and asked to communicate the spatial and colour information from these to observers. Participants who used gestures to communicate the information spoke less than participants who did not gesture. The gestures provided enough material to satisfy both participant and observer, making up for any reduction in words spoken overall. Participants intended their gestures to communicate the information rather than their speech (Melinger & Levelt, 2004). Another intersection between sound and visuals communicating meaning is lip reading, which aids both the perception and understanding of speech (Schwartz, Berthommier, & Savariaux, 2004).

Audiences perceive sound and visuals from a performance, regardless of the performer’s focus. A performer’s repertoire of tone colours is learnt and practiced kinaesthetically, which in fact relates directly to the movements and gestures of their performing body. The performer’s sonic goal of creating a beautiful tone is achieved through unifying tone colour and gesture, created by well-balanced physical adjustments to both their body and instrument (Godøy, 2011).

Aural and physical gestures are incorporated into rehearsals and performances to coordinate timing and expression across multiple performers. An investigation into the communication between pianists in a duet found that 90% of rehearsal time was spent playing rather than talking. The pianists spent these rehearsals communicating ideas and
musical direction through aural and visual gesturing, which became more integrated in the lead up to performance. For example, the pianist who initially moved the most moderated his movements, while the more modest pianist produced more movement. The pianists were conscious of this change, which was considered necessary for musical coherence. On the whole, pianists identified the need for an awareness of the other’s movements and musical ideas to present a successful performance (Doğantan-Dack, 2011).

2.3 Musical Communication and Interaction

Successful communication and interaction depends upon a team working together. In the instance of aviation, aircraft accidents most often occur because the team breaks down, even when the aircraft is deemed mechanically capable and all crewmembers are highly skilled. Stable teams perform best, as members become familiar with each other and develop a shared mental performance situation (Williamon & Davidson, 2002). For unconducted ensembles, successful performances require both trust and control. Musicians both conjure creative musical interpretations and hold responsibilities in performance. This personal involvement brings musicians together and enables them to perform without a conductor (Hackman, 2002).

Collaboration requires interpersonal skills to fulfil the group’s collective purpose and to resolve conflict (Khodyakov, 2007). Ensembles reach success only after a period of time together. These groups tend to spend more rehearsal time playing rather than talking (as in the case of the piano duos above), and are more interested in replicating the musical over the technical aspects of their rehearsals in performance (Younker & Burnard, 2004). Within a duo ensemble, in which both instruments are equal, leadership
issues, conflict and methods of compromise are recognised and dealt with through the use of well-established guidelines which ensure the duo’s continuing existence (Blank & Davidson, 2007).

The visual interaction that occurs between performers and their audience contains a large amount of communicative information. Visual impressions play an important part in how motivated audiences are to listen to a performance, all before a single note is played. Visual aspects of the performer’s presentation are critical to the assessments made by the audience, including dress, mannerisms, direction of gaze, and the physical gestures made when playing (Murnighan & Conlon, 1991). Participants evaluated the behaviours of a musician walking on stage and preparing to play. When the actions of the musician were considered appropriate, participants were more highly motivated to hear the performance than when the actions of the musician were deemed unacceptable or inappropriate. Thus, our evaluative judgments of a musical performance depend not only on what we hear but also what we see (Davidson, 2002).

Visual interaction and gesturing are used in ensemble performances for cueing and signalling, as well as communicating expression, shape, and character. These gestures help to define musical roles in a group, and performers come to know each other’s gestural dialect over time (Platz & Kopiez, 2013). A case study of the band The Corrs examined the nonverbal aspects of performance in order to understand the use and functions of physical gestures. The overriding gestural use was interactive movements between the four performers on stage to communicate with each other rather than with their audience, potentially due to the fact that all four band members were siblings.
Communication in different ensembles has undergone analysis to understand the use and functions of gestures. In the case of a string quartet, gestures are relied on when the group is newly formed. In this situation, leading gestures are important in not only keeping the ensemble together, but also increasing security in performance. Gestures are utilised to pass repeated musical ideas between performers, and communicate dynamics. Overall, larger gestures illustrate louder dynamics and vice versa. In the general coordination of a piece across performers, a ‘circular body sway’ ripples across the group to keep the ensemble together spatially and musically (Boyle, 2015). Conversely, in the case of singer-pianist duos, gestures are employed more between duos whose members are of similar expertise and/or greater familiarity. Gesture roles can be categorised under the following groups: 1) to ascertain tempo and timing through beat gestures and conducting, and 2) to convey musical phrasing and shapes through metaphoric and illustrative gestures (Davidson & Good, 2002).

The multiple roles of visual communication differ across rehearsal and performance situations. This relates directly to performers’ levels of expertise and their familiarity with co-performers. Vision is used as a basis of communicating information across members of a group, where the eyes are used to send and receive information. Groups use less visual cues as they become more familiar with one another, and develop the ability to ‘read’ fellow members over time (King & Ginsborg, 2011). In an analysis of co-performer interactions, a piano duet with assigned leader and follower roles performed whilst experiencing changing audio feedback. With full audio feedback, both
players took communicative responsibility despite the leader/follower instructions, yet with reduced audio feedback there was more reliance on the leader. The pianists emphasised and relied on visual cues with reduced audio feedback (Keller, Fabian, Timmers, & Schubert, 2014).

Jazz ensembles follow similar patterns of gesturing and communication, despite the generally uninhibited flow of the music and the use of improvisation. Improvisations are guided by the knowledge of which player takes the lead and when, musical cues, and nonverbal gestures e.g. head nods and gazes (Goebel & Palmer, 2009). These nonverbal gestures represent a symbolic language that explicitly communicates actions without speech. Groups build up a repertoire of these symbolic gestures as their meaning becomes mutually agreed upon. This repertoire is then used by group members to signal task intentions during a performance (Wittenbaum, Vaughan, & Strasser, 2002).

A majority of large-scale ensembles require a conductor to coordinate communication between performers. The conductor leads an ensemble most efficiently through nonverbal cues, in a similar fashion to the jazz groups described above (Rose, 1994). Interactive gestures have been categorised in the following three ways: 1) ‘regulators’, which show entries; 2) ‘illustrators’, which are self-explanatory movements, e.g. lowering hands to indicate *diminuendo*; and 3) ‘emblems’, which are culturally defined movements that vary between conductors and ensembles. Of these interactive gestures, regulators and illustrators are quicker to understand than emblems, which involve time to reach common understanding between the conductor and ensemble (Durrant, 1994). The conductor's job is to transform their own mental image of the music into gestures.
A conductor's hands demonstrate both meter and timing, and expressive features in the music. In addition to this, eye contact and facial expressions are important aspects of communication between a conductor and ensemble (Davidson & King, 2004).

In ensembles without conductors, the communicative responsibility is more evenly shared between members. A successful group promotes competent member behaviour, and vice versa. To understand what makes an ensemble run well requires a shared and coherent view of it’s purposes and processes (Johannsen & Nakra, 2010). Setting aside time for planning reduces redundant and ineffective communication and increases organisation (Hackman, 2002). Compared to those of a smaller scale, members of larger ensembles tend to participate and cooperate less, and so the group suffers from greater coordination problems. Therefore, due to these issues, planning is more important for larger groups (Wittenbaum et al., 2002).

Groups develop mental models consisting of shared knowledge, the purpose of the group, and the task or performance criteria (Stasser, Kerr, & Davis, 1989). Within an ensemble, members coordinate the task demands and likely task contributions of others, and regulate their own actions accordingly, which is termed in-process coordination (Rouse, Cannon-Bowers, & Salas, 1992). This process occurs during group performances, especially where improvisational elements occur. For example, jazz ensembles make many performance decisions on stage such as when and how a piece will end, how long solos will be, or when to change to a different section of the piece (Wittenbaum et al., 2002). These decisions become more natural as groups develop collective experiences over time.
The level of success in collaboration is dependent on the group’s ability to feel the music together, which is termed ‘flow’. A group performing in flow with consistent levels of energy across members supports a high quality of creative output (Wittenbaum et al., 2002). When a group is in flow, the inclusion of improvisational components allows the structured elements of the performance more freedom. The close and intimate experience of flow allows group members to cohesively anticipate the actions of their co-performers. Furthermore, members are required to undertake ‘parallel processing’, which incorporates both listening and responding to the group while playing (Gloor, Oster, & Fischbach, 2013). The same can be said for sports teams, where playing in flow means the game is played efficiently and effortlessly, and teammates rarely need to speak (Sawyer, 2006).

2.4 Historically Informed Performance

The concerns of communicating musical gestures covered thus far are interesting when compared to historically informed performance (HIP). Very little research to date has made this comparison, although it has the potential to offer additional information to this field.

HIP musicians aim to perform the music of the eighteenth century – and earlier – in a style reflective of the time of composition. HIP specialists claim that by studying period instrument treatises and applying examples of ornamentation, articulation, bowing, tonguing and fingering techniques to historical instruments or copies thereof, they are able to recreate some of the performing conventions that were typical of the time and region of the composition (Jimerson, 1999). Informed performance practice is thus a
balance of thorough scholarship and the implementation of performing techniques influenced by the performer’s contemporary perspective. Historical research is not the only aspect of HIP; informed performers are also required to acknowledge the aesthetic norms of the modern era (Fabian, 2015).

HIP involves both planned decision-making based on historical study, and intuitive decisions due to gaps in historical knowledge (Lang, 1997). The decision-making processes of a baroque cellist were recorded during the personal development and learning of J. S. Bach’s Cello Suites. This study investigated how many of these decision-making processes stemmed from the performer’s background knowledge of period practice. The study also compared decisions based on HIP research versus intuitive responses to the music, in practice and in performance. The study found that 65% of musical decisions were planned, with close association to HIP research, leaving the remaining 35% to intuitive decisions (Bangert, 2012). Historically informed performances consist of a high proportion of planned decision-making based on the historical context of the music. Commentary upon stylistically informed performers acknowledging aesthetic norms of the modern era (Fabian, 2015) and the necessity of decision making based upon (sometimes limited) historical evidence supports earlier statements regarding the spurious nature of performers establishing composers’ intentions.

2.4.1 Rhetoric

Gesture can be broadly conceived as a rhetorical device. Rhetoric is a method of conveying and transforming emotions, by bringing out the punctuations and articulations in the music (Bangert, Fabian, Schubert, & Yeadon, 2014). Rhetoric has
three major abilities, 1) to reinforce a partnership between the composer and the performer, 2) to act as a narrative to understand music’s meanings parallel to discourse, stories, or emotional states, and 3) to provide performers with a rationale for making emotional contact with their listeners (Tarling, 2004).

HIP musicians are orientated toward making the music ‘speak’ in the nature of an orator, by creating musically rhetorical gestures. This is commonly achieved through rhythmic flexibility and rubato, dynamic inflections, and free ornamentation (Haynes, 2007). The rhetorical aspect of gesture takes on the role of communicating music in the same way as speech, suggested by Francesco Geminiani in his 1751 treatise The Art of Playing on the Violin: “musick should be composed in imitation of a discourse…designed to produce the same effects that an orator does by the rising and falling of his voice” (Fabian, 2015).

### 2.4.2 HIP Versus Modern Performance

Research exploring the communication of HIP and MSP (mainstream performance) styles focuses on sonic differences between the two. Historical, or baroque performance is aurally distinguishable from MSP as musicians aim to convey different stylistic intentions. Conventional ideas of expressiveness in HIP are uneven dynamics, flexible tempo, rubato and vibrato (Geminiani, 1952). Features of performance that are specifically baroque are a narrower, steadier vibrato, faster and less fluctuating tempo, and more staccato articulation achieved through gaps between notes (Schubert & Fabian, 2006). Baroque intention can also be communicated with modern instrumentation. A violinist was recorded performing a romantic work twice, once with baroque intentions and once with romantic intentions, to see if participants could
identify the different expressive styles. The intentions of the violinist and perceptions of participants were found to match, demonstrating that concepts of what constitutes a baroque or modern performance are readily understood by performer and listener alike (Fabian et al., 2010).

To date, aural and visual gestures have been examined from the audience’s perspective, and have not yet considered the performers’ conceptualisation and creation of musical gestures. While aural gestures have been explored between the two disciplines of MSP and HIP, research has not yet considered them by physical gestures.

### 2.5 Aims

The aim of this study is to investigate musical gesture in performance. Gesture is a vital component of all stages of preparation, from the initial thought through to the final presentation. This study will focus on the following areas:

- The conception of musical gestures
- The production of gestures during a performance
- The interaction between performers on stage

These three areas are summarised as the processes of *conceptualising, communicating*, and *collaborating*. The initial component of the study will investigate performers’ mental and physical preparation, and their conceptualisation of a performance. Following this, the communication between performer and audience will be explored in terms of aural and visual gestures. This will take into account both how they transmit musical gestures, and how these are received by audience members. Finally, it will
investigate the types of gestures used by ensemble members, and the effect of both the size of, and familiarity with, the group.

The study’s participants represent HIP specialists, modern instrumentalists, and those who perform across both disciplines. Interesting to note were the differences that arose from their responses. The causes behind these are grounds for further study.
3 Method

3.1 Ethics

The Institutional Human Research Ethics Conservatorium Sub-Committee approved the study (see Appendix A). All participants in this study were provided with a Participant Information Statement (see Appendix B) and completed a Consent Form (see Appendix C).

3.2 Participants

Six professional musicians volunteered to take part in interviews. Participants were ultimately selected on the basis of representing a range of characteristics such as sex, age, instruments and performance styles. The performance styles of interest in this study were modern or mainstream performance and historically informed performance. Differences and similarities could thus be explored. Since the focus was on professional practice, the chosen participants had been employed as full-time musicians for at least 5 years.

Participants were three male and three female musicians between the ages of 25 and 54 ($M = 40$ years, $SD = 10.9$). Two were exclusively modern (classical) performers, two were exclusively baroque (historically informed) performers, and the remaining two identified as both modern and baroque performers. Participants comprised of specialists in the following instruments, violin (3), flute (1), viola (1) and harpsichord (1), with an average of 26.5 years playing experience ($SD = 15.7$) and 16.8 years of professional experience ($SD = 10.4$) on their primary instrument. Four participants had an average of
26 years experience on a secondary instrument ($SD = 13.2$). All participants had completed some form of tertiary music education.

**Table 1:** Performer Demographic

Including name, age, instrument, years of professional experience, and area of professional expertise. Years of professional experience refer to the number of years the participant has been employed as a full-time musician. Area of professional expertise refers to the participant’s employment as a musician.

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Instrument</th>
<th>Years Prof. exp.</th>
<th>Professional expertise</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greg</td>
<td>25</td>
<td>Violin</td>
<td>6</td>
<td>Orchestra</td>
</tr>
<tr>
<td>Andrew</td>
<td>29</td>
<td>Harpsichord</td>
<td>8</td>
<td>Freelance</td>
</tr>
<tr>
<td>Melinda</td>
<td>43</td>
<td>Period Flute</td>
<td>10</td>
<td>Teaching/Freelance</td>
</tr>
<tr>
<td>Michelle</td>
<td>43</td>
<td>Period/Modern Violin</td>
<td>21</td>
<td>Orchestra/Teaching</td>
</tr>
<tr>
<td>Naomi</td>
<td>46</td>
<td>Period/Modern Viola</td>
<td>24</td>
<td>Freelance/Teaching</td>
</tr>
<tr>
<td>Gordon</td>
<td>54</td>
<td>Violin</td>
<td>32</td>
<td>Teaching/Orchestra</td>
</tr>
</tbody>
</table>

- Greg is employed as a full-time orchestral musician. He also performs as a soloist and with a chamber group.
- Andrew is as a freelance musician who performs with small chamber ensembles and symphony orchestras.
- Melinda is a freelance musician who now has an emphasis on teaching both privately and through a university at this stage in her career.
- Michelle held a full-time orchestral position for many years and now teaches at a university.
– Naomi is a teacher and freelance performer.
– Gordon, like Michelle, now holds a university position after playing in an orchestra for many years.

3.3 Interview

The interview followed conventional qualitative thematic/content analysis (after Hsieh & Shannon, 2005). The interviews were divided into two sections: questions in the first section related to participants as performers, and questions in the second section related to the same individuals as audience members. The interviews opened with questions about performance experiences, for example, ‘How do you prepare for a performance?’ and ‘How aware of the audience are you in performance?’ Participants were given the option to discuss these questions in relation to a specific project or a forthcoming performance. No direct questions on the use of the body in performance were asked, but the topic was discussed more thoroughly once the participant initiated discussion.

Focusing on performance experience, the interviews proceeded to question participants on their perceptions of musical gesture. Interviewees were then asked to describe their experiences and preparation within different performance scenarios. These circumstances included performing in:

1. Symphony orchestra e.g. Sydney Symphony Orchestra
2. Chamber orchestra e.g. Australian Chamber Orchestra
3. Historical orchestra e.g. Australian Brandenburg Orchestra
4. Studio recording

Following on from this, participants were asked about how they communicated with performers on stage in performance. As questions did not directly distinguish between
modern and baroque performers, participants with a background in both areas compared their experiences.

In the second section of the interviews, where participants regarded themselves as audience members, questions covered choice of concert attendance, what participants look for in a concert, and whether they would rather listen to a CD of, or watch a DVD of a concert.

3.4 Procedure

An interview structure, including focused topic areas and prompt questions, was prepared to guide the interviews. Open-ended prompt questions were followed by individualised prompts. Participants were subsequently asked to elaborate on various points that had arisen. Interviews were held in small ensemble rooms at the Sydney Conservatorium of Music, with the exception of one audio-recorded phone interview. The face-to-face interviews were audio-visually recorded, and each session lasted between 25 to 45 minutes in length. Permission to record interviews was obtained before proceeding. Participants completed a demographic questionnaire indicating their gender, age, experience on their primary and, where applicable, secondary instruments, current and previous positions and degrees attained.

3.5 Analysis

Interviews were transcribed, and participants’ names were coded to ensure anonymity. Transcripts were analysed and read in depth to identify common themes. Significant or representative statements were highlighted and collated across participants, and recurrent ideas were grouped thematically. From this, interview transcripts were coded,
and exemplars of each code were selected. These processes are represented in the following Results section.
4 Results

Participants were invited to discuss performance preparation, experiences performing with different ensembles, and approaches to communicating with audiences and co-performers. As audience members, participants discussed concert-going experiences and selected audio or audio-visual preferences. Responses to these discussions are presented in accordance with the following themes: preparation and conceptualisation, communicating through both sound and visuals, and ensemble collaboration.

4.1 Preparing to Perform

The first step in preparing for a performance was knowing and understanding the score. It was important for participants to have this relationship with the music before attempting to play it. The score formed the basis for understanding the music they were preparing and gave the music context. This clarified musical decisions participants made in relation to balancing truth to the score and its interpretation. HIP participants had a more in-depth relationship with the score, as well as the preparation required from them prior to playing the notes. All HIP participants agreed upon the importance of situating the music in its historical context and understanding the background to the work, knowing the relevant texts associated with the period from which the work arose, and knowing the instrument and its relationship to both the score and surrounding texts. Owing to the nature of the music, HIP required laying more groundwork involving clear sets of rules to be followed.

*In preparing, the most important thing is to understand the score...understanding the content of the composition...you have to*
know yourself how the composer put the piece together and allow the 

rules of composition to dictate the performance, which is very clearly 
documented in sources, there’s no secret behind it. (Andrew)

4.1.1 Mental Preparation

Preparing for technical security allowed the mind to be free in performance. Participants’ methods for securing their technique most commonly involved visualisation and mental practice. By mentally rehearsing musical decisions, they were able to communicate their musical intentions confidently to audiences. This kind of mental preparation allowed everything to “come together” in performance (Gordon).

The only thing that helped me [prepare for performances] was 
making my own decisions, when I knew what I was going to do; there 
were no question marks in the music. (Melinda)

Organising aspects of the performance in practice removed some of the uncertainty that can come with performing, as well as stage fright and dealing with nerves. Mental preparation was important to overcome obstacles, such as those faced in preparation for high performance sports (Naomi), and preparing under time restrictions, which split preparation time between important aspects of the performance that require further practice, and “being able to trust yourself in knowing what you can just play…and not freak out” (Greg).

Effective mental preparation allowed participants to be flexible with possible performance outcomes. Participants categorised this as organised thinking. During
practice, some conscious and some intuitive decision-making processes were undertaken. The conscious decisions came from knowing the score and having musical goals, and the intuitive decisions arose from a trial and error process, as well as wanting the interpretation of the piece to be original and interesting.

\[ \text{It's the things you don’t predict. And you can’t predict everything so part of it is being flexible...so I'm always trying to imagine and prepare for possible scenarios. (Michelle)} \]

4.1.2 Beyond Technical Execution: Building Automaticity

Technical preparation was only one aspect of the work done before a performance. Participants were able to identify different ways to prepare for performances including technical and mental preparation, and visualisation to achieve automaticity. Participants worked toward automaticity in their planning so that they could focus on other aspects of the performance, not just the mechanical or technical. This allowed participants’ minds the freedom to focus on keeping the body free and relaxed, and keeping the music alive to create an inspired performance.

\[ \text{I think in performance the most important thing is that we can think properly. I want to have organised all the technical challenges in [the piece] so that there are no places where I don’t know what’s going to happen, so I know that it’s easy for me to play. And then I work on my general condition; I try to be as comfortable as I can, just so I have a balanced mindset. (Gordon)} \]
Visualisation allowed participants to situate themselves in the performance condition without an audience present. This technique meant different things to different people. For some, this meant seeing themselves on stage, where they would visualise the entire scenario, “down to the clothes I was wearing” (Michelle), and actually practiced in the clothes and shoes they would wear for the performance. For others it meant creating a performance map and planning possible outcomes and musical decisions.

*I do organise the way I will play something...will I do this up-bow like this or like this? Where is the energy? I have it organised so that I know at least what could happen, it gives you a realm of possibilities, and [you can] be clear about what is involved in these possibilities.*

*(Gordon)*

Participants emphasised that a performance concept was fluid and subject to change, depending upon how the performer felt on the day of the performance. No aspect of performance preparation involved rehearsing one definite planned possibility with the view to execute the same details each time, as it was felt that this would only lead to boring and unimaginative playing.

*I fear that [over-planning] will take away too much of the natural invention of the piece that has to happen on stage. If we plan everything and determine everything and just try to unpack it on stage we end up with a sterile performance...we are not going to engage the audience. There has to be an improvisatory element with what we do.*

*(Gordon)*
4.1.3 Conceptualising the Performance

Having a purpose for the performance was an important part of concert preparation.

*I think it’s very important to have a purpose with the piece – I want to know why I’m playing it, so I work on that quite a lot. I think about what I want to show the audience.* (Gordon)

Participants covered numerous purposes for their performances. Having a purpose was directly linked to participants making their own musical decisions and understanding the context of the performance, for example knowing who their audience was. A general concern pertaining to a performance’s purpose was to entertain and engage the audience. For HIP participants, the purpose lay in being true to the style of the music and its context, and being able to communicate this to audiences. This was pertinent to baroque performers, as they play the music of the eighteenth century in a notably different style to modern performers.

In order to fulfil the performance purpose, performers aimed for a free mental and physical state. Participants reported that a free body allowed for spontaneous and imaginative actions. The use of Alexander Technique was one mechanism employed by participants for optimal performance.

*Alexander Technique helped me a lot – having a knowledge of the anatomy of the body allows you to get maximum result from the practice...being able to execute sixteen notes in a bar and make it*
Audience was at the forefront of participants’ minds. Performers were aware of who their audience was, and what they required from the performance. This experience had evolved over time, as participants grew more accustomed to the performer-audience dynamic and became more comfortable when in concert. Participants reported early experiences of discomfort and nerves on stage, which came from a concern with the audience’s thoughts and attitudes toward the performance. In response to nerves, participants tried to block out or even ignore listeners, forming a metaphorical barrier between themselves and the audience. This only came down once participants had reached a level of confidence to know what they wanted to communicate to their listeners.

My relationship with the audience has changed in that I don’t get as nervous as I used to, because I’m a lot surer about what I want to offer them. I make my own musical decisions and I can communicate that, whereas I’m not thinking about what they’re thinking of me so much, which was the case earlier in my career. (Melinda)

Preparation for different kinds of performance involved knowing who the audience would be and what the performer’s role was for their audience.

You have to be consciously thinking about your role in preparation for concerts where you’re there to be a performer role model but also a teacher. You prepare with the teacher’s hat on, to explain the
preparation and the whys, because [the listeners] will want to pick it apart. (Naomi)

4.2 Communicating through Sound

Sound communication held importance for participants as both performers and listeners. As performers, participants worked toward effectively communicating aural gestures from the music and from their interpretation. This was most challengingly realised in studio recording situations, which demanded perfection through sound. Studio recordings presented a different set of challenges to live performance, as different aspects were required of the performers. Further to this, participants reflected on the learning aspect of recording, which allowed them to listen back to a performance and notice what worked, what didn’t come through, and how much more was needed from intended aural gestures. As listeners, participants formed a highly critical and analytical body, wanting a captivating performance.

4.2.1 Aural Gestures

Listeners believed their truest connection to the music to be through aural gestures. These were described as a programmatic attempt at realising the composer’s intentions, where an affect is not understood until it is played. For example, a written out rhythmic diminution, when played, becomes an accelerando representing passion or wind. Aural gestures were described also as compositional cells, and so by effectively communicating the cells of a work, the performer was able to communicate the nature of the music.
One element of communicating aural gestures relied on intuitive responses to the music, so that the result was not exactly what was written on the score, but a presentation of performers’ interpretation of the score.

*It’s something that’s written on the page that you don’t want to take too literally. There’s no other way to write that down – something that’s like a sweeping gesture, or something that sounds like wind, an effect.* (Greg)

### 4.2.1 HIP versus Modern

HIP participants referred to Musica Poetica as a term likened to aural gestures. While participants were able to derive rhetorical devices such as rising or falling figures or militaristic calls from the overarching term, they were not able to relate this to performance and execution. One attempt described the communication of aural gestures in HIP through articulation and inflexion, yet perhaps this translates better into physical realisations: participants attempted to aurally communicate physical explanations of gestures. Using the idea of a foot stomp to indicate a strong pulse was then articulated in the playing of that passage, rather than stomping the foot in performance.

### 4.2.2 Recording versus Live Performance

The preparation and attitudes toward recording involved very different mindsets to live performance. Participants emphasised a need for correctness and precision in recording, where little room was left for spontaneity and improvisation. Where planning had been dismissed from live performance, in recording it was essential. In recording, there is “no room for extemporaneous activity” (Andrew). An ideal recording scenario involved
thorough preparation before entering the recording studio to enable a well-developed performance with thoroughly discussed ideas.

> With [my chamber group] we tried to do three years [on a work] before we went into the studio and recorded it...so very planned and very prepared, well developed performances and very discussed and ripped apart ideas. (Naomi)

Comparing the mindset of a live performance, where you only have one chance, to a recording, where there is always another take that can be done, resulted in different pressures. The pressure in a live performance to nail it on stage dissipates in a recording studio. On the other hand, the pressure to realise the energy and excitement of a concert performance in the confines of the studio is problematic.

> Recordings are about detail obsession...you want to be technically really good, everything has to be in tune and perfect...it needs lots of time... obviously you can do things again, so in that sense you’re free...in recordings you have a different kind of pressure because you have to convey what you would convey in a concert. (Gordon)

A live, unrecorded concert is experienced only once, whereas a studio recording is a permanent documentation of the chosen works. Aside from wanting accuracy, participants tended to opt for a ‘safe’ option in recording, because anything too extreme would not sit well on a CD where the listening experience is repeated many times.
For the recording I would follow the rules... I don’t want to hear that beautiful improvised Mozart cadenza over and over again every time I listen to the recording. I’d much rather play a pre-written cadenza, something that sounds standard. Recordings lend themselves to correct, but not particularly exciting, performances, so I go for the boring option. (Andrew)

All participants struggled in recordings without the added dimension of audience interaction. The attempt to replicate this communication had negative effects on recordings, which were unable to capture the life and spirit of performing live. This was an experience shared by all participants.

I think you feel more comfortable but you don’t have any adrenaline, so the outcome is much more predictable but far less exciting. You need the spark of interaction. (Michelle)

Recordings required participants to work harder at communicating aural gestures.

Unfortunately we have recordings where you don’t have that physical gesture, but I think [it comes down to] the better you can be at communicating your gesture in sound. [sic] (Michelle)

4.2.3 Sounding it out – Learning from Recording

Listening back to recordings fostered positive learning experiences. Earlier in participants’ careers, these recordings were an opportunity to test ideas. Participants found that often these ideas did not come across strongly in the sound, and it was
through this process that they learnt the levels to which they had to go to achieve the sound they desired.

*I recorded a lot, and I was often surprised at how ineffective things were and how much you needed to do for it to be communicated. How you feel is not how you put it out and how it comes across.* (Michelle)

Listening to recordings allowed for focused listening, where participants were able to notice details not apparent whilst they were playing. In this way, preparation for and listening back to recorded practice was a means of problem solving for live performance, because the performance had been tested out in various ways, and theoretically the obstacles within the piece have been resolved. Reference was made to conductor Herbert von Karajan for his technique of recording works before performing them live, “so that the performances are very free because you know and have solved all the problems of the piece” (Gordon).

*I’ve always learnt from recordings, even as a student I learnt a tremendous amount from listening back and thinking ‘this is no good, this has to be better’, you learn to pay attention to certain things.* (Gordon)

### 4.2.4 Listening

Concert attendance was more about listening than watching. Participants reviewed their experiences as audience members, covering their desired outcomes for attending a concert, and factors governing their overall enjoyment. From this, it became clear that participants paid close attention to the aural element of performances, insisting on a
need to feel some connection or involvement with the music; visual elements were often considered secondary. Participants listening to concerts valued interesting interpretations, creativity and imagination from the performer/s.

For me, I like to be moved...whatever other things you’ve got going on disappear so you can purely focus on the music. You want to be convinced by the performers and what they’re saying. (Greg)

Beyond feeling a connection with the music, interviewees described the learning experience as crucial to positive outcomes in concert attendance. This came with an awareness that each performance of a work would be different, and regardless of whether the new interpretation was to the audience’s taste, something could always be gained from listening.

We can’t always expect to hear everything the same way. It is enlightening for me to hear a piece of music that I had never thought should go like that, even pieces that I have played a lot in orchestra, and to participate as a listener in this magnificent act of communication without the responsibility [of performing]. (Gordon)

Performances that gave expression or variation to the music were valued above correctness. This was described as “straining at the edges or stepping outside of what the music has offered” (Melinda). Comparing recordings of Haydn’s Creation conducted by Sigiswald Kuijken and John Elliot Gardner, this element was noticed and preferred to a ‘straighter’ performance:
In Kuijken’s, the general listening experience is great because you can actually hear all the parts, and you hear that spontaneity, you think, ‘wow this is a real performance’. And then Gardner’s is all very smooth and well done, and completely boring. (Andrew)

4.2.4.1 HIP versus Modern

All HIP participants attending baroque concerts would rather hear imaginative over authentic interpretations. This came down to appreciating “risk takers” – performers playing known works in a new, different and enticing way.

I enjoyed [recorder virtuoso] Maurice Steger’s concert just because he was willing to take risks. I knew how far away from the text he’d gone...I don’t often get that surprise and it’s really refreshing. When I go to concerts I want to hear a fresh interpretation, I don’t really care if it’s authentic, I actually would rather have imagination, creativity, and something I haven’t heard before. (Melinda)

4.3 Communicating through Visuals

Gesture is the language of music, and is therefore a strong vehicle for communicating musical ideas to audiences.

Music is gestural in essence – gesture is a very fundamental concept for music, it is not part of an external array of illustrative devices, it drives the music. Gesture is seminal to our playing because we have a movement-driven technique. We execute movement energy with our
Participants held differing views on the importance of visuals in performance. Despite this, they all described, directly or indirectly, their use of physical gestures to communicate musical ideas. The three major ideas discussed were the communication of musical thoughts, interaction with audiences, and the interplay between performers in an ensemble.

4.3.1 How important are Visuals in Performance

All participants acknowledged the importance of how they look and are seen in performance. The use of body movements and physical gestures were seen as indicators of a relaxed and comfortable performance, and one participant went as far as saying they wished they moved more in this natural way. Natural body movements, where nothing was forced or faked, had the ability to support what the participants were trying to do in the performance.

4.3.1.1 HIP versus Modern

HIP participants voiced concerns regarding the levels of physical gesture used in performance. For them, body movements and physical gestures held a different role in which visuals did not hold the purpose of attracting an audience’s attention.

*I think of myself in performance as a medium. I don’t think we should be the focal point of [the performance].* (Andrew)
So how important are the visuals? They definitely bring something to the table, as participants reflected – “It’s different, if you can see it or if you can’t” (Melinda). Seeing is learning, and participants learnt from watching other performers, an influence that began early on in their careers.

4.3.2 Communicating Musical Thought

Performers have the ability to use their bodies to emphasise a musical idea, for example raising eyebrows during a crescendo or closing eyes and swaying during a romantic melody. Gestures were practised into pieces, and also assisted participants in projecting spontaneous or improvised ideas to the audience in performances. Gesture and musical thought worked in a partnership where one did not exist effectively without the other – the gesture represented the musical thought.

I do organise the way I will play, but on the stage I just let things take care of themselves [if I have] unity of musical and gestural ideas, which I hopefully have created in my practice. (Gordon)

4.3.2.1 HIP versus Modern

For HIP participants, the function of gesture took on a more rhetorical form. There are many pre-existing gestures associated with historical musical ideas, for example indicating a strong beat with a leading gesture in the body, head or arm. HIP participants were more aware of conveying musical shapes in performance, and used some of these rhetorical gestures to guide their ideas during practice.

I think of the hand being in the air, or a foot stamp, that sort of thing, to guide my ideas and the music. (Melinda)


4.3.3 Communicating with Audiences

All participants were aware of physical gesture as a means of communicating with the audience. Although they all construed this differently, it lead to the same end goal of keeping the audience engaged and interested in the performance. All participants acknowledged the power of visuals and considered this in their own playing. Participants described the awakening of this awareness through watching others, considering that a live performance opens up more communicative possibilities than just through the sound.

_I remember watching the best and seeing how they held their bow when they were walking on stage – ‘I want to hold my bow like that.’ Because every little bit of what you do communicates something, not just when you’re playing._ (Michelle)

Physical gestures had the ability to show the audience how the performer was feeling. It was important to participants that the audience enjoyed performances, and this came down to participants’ gestures to show and share enjoyment. These gestures varied; some categorised this as performers showing that they were having a good time, because “if the performer’s not enjoying themselves on stage, then the audience doesn’t enjoy themselves” (Naomi). Others categorised this more as keeping an active mindset to keep the performance interesting, because predictable performances lead audiences to switch off.

_Having an audience there [makes me] want to play better. I want to emote slightly more...try to look engaged. I don’t do it in an_
intentional way that is not natural, I just try to look a bit more into the music. (Greg)

4.3.3.1 HIP versus Modern

For HIP participants, physical gestures came under the context of performing as an eighteenth century musician, who would have performed in court. From this, the most important aspect of visual communication was to appear at ease.

[As a historical performer] part of the act is making everything that is difficult look like it’s easy…you had to present yourself as a courtly musician, and that meant playing with grace and style. (Andrew)

4.3.4 Communicating with Performers

Physical gestures played different roles for participants depending both on the ensemble and their role within the ensemble. Participants described their experiences in symphony orchestras versus chamber orchestras.

Symphony orchestras emphasised those in leadership roles to use physical gestures to lead the rest of the ensemble, and those following to keep physical gestures to a minimum according to directions from section leaders and the orchestral panel. Leaders used body movement, eye contact, facial expressions and arm movements to indicate how a passage was to be played.

You can show someone how you’re going to play and how a phrase is going to go with your face, with your eyes, with your arm. (Greg)
As a section member, everything was filtered through section leaders in a chain-of-command style. Section leaders dictated the amount of body movement used by the section, but tutti sections tended not to move a great deal.

*In [symphony orchestras] you will be told, ‘Don’t move so much, let the principals do it’, so you just have to be aware that you have to feel it but not to indicate it as one of the tutti players.* (Naomi)

The experience was completely different for participants playing in chamber orchestras and smaller ensembles. Here, participants felt that both a lack of conductor and the reduced size of the group meant that each player was more exposed and held more responsibility for keeping the group together. This called for greater physical gesture and communication across the ensemble, and a more even spread of responsibility across the ensemble, regardless of leadership or tutti position. Without a conductor, performers had the same onus on them as they would in a chamber group.

*ACO, if you don’t move...! It’s chamber music. [sic]* (Naomi)

Participants spoke about the experience of performing for an extended period of time with the same group, where less physical gesturing was necessary because of the familiarity amongst players. Conversely, a lack of familiarity, as was the case for contract or freelance participants, required more movements and gestures.

*I’ve never been lucky enough to play with an ensemble for long enough to really experience the kind of communication that I think is possible, with just a look, or just that experience of playing the same
music again and again. Watching a Florilegium concert [early music ensemble], it was like they were putting on comfortable old coats, because they’ve been playing together for 20 years. (Melinda)

4.3.4.1  HIP versus Modern

Historical ensembles were closely linked to chamber ensembles, because often there was no conductor and the same principle of self-reliance applied. Participants performing in historical ensembles reported sharing strong visual and gestural communication.

[HIP groups] move all of the time – just because you do as an HIP player, the gesture is in the body. (Naomi)

Physical gestures helped to draw in surrounding players and keep the group together, as well as to effectively communicate musical ideas across the ensemble. Maintaining visual symmetry was achieved by locking in the outer sections of the ensemble, e.g. the first violins and double basses in a string ensemble, and unifying the group this way.

4.4  Ensemble Communication

Communication between members of an ensemble, whether planned or spontaneous, was intrinsic in conveying musical ideas, keeping the group together and maintaining some relationship with the audience. Planned communication tended to occur in larger ensemble settings, whilst smaller groups relied on instinct driven by all members. This instinct came down to the level of familiarity amongst players, as well as factors such as confidence and trust. There was some debate about using eye contact to communicate ideas in performance, and whether this was the most effective mode of communication.
Planning communication in a group depended very heavily upon the type of ensemble. Participants reported having vastly different experiences across chamber groups, chamber orchestras and symphony orchestras.

For HIP musicians playing in a chamber group, planning involved “the opportunity to explore democratic processing” (Andrew), and discussions came from source-based reading and research. This meant that all players were on equal footing.

Once this expanded to a chamber orchestra, the experience became more self-reliant. Participants felt that playing in a chamber orchestra required more preparation of the music than perhaps for a symphony orchestra, as each player was required to know all parts and the score, to some degree. This came down to the following factors: having no conductor, relying more heavily on their sense of hearing, and feeling more exposed as part of a smaller section of players.

Playing in a small band of people, you have to fit in; you’re more on your toes and more flexible. ACO is like a ride every single concert.

(Naomi)

Playing in a symphony orchestra was reported to be a highly planned experience, dictated primarily by the conductor. The conductor controlled communication across the orchestra, and the conception of the piece was through the conductor. In terms of practical planning, because rehearsals tended to take place in the concert venue, participants felt at ease in the preparation and execution of performances.
In [symphony orchestra] sections, because you’re practicing on stage in the concert hall, you’ve gotten used to the acoustic and how you fit into the section, it’s a much more planned experience, I know exactly what’s going to happen. (Naomi)

In comparing the two experiences of performing with a chamber ensemble and with a symphony orchestra, the former represents performing on the edge while the latter is a comfortable performance situation. The important thing that drew these two experiences together was the consistent level of awareness and being present in both performing situations: “it’s not to say you switch off any less” (Naomi).

4.4.2 Role of Instinct

Participants felt that instinct came into group performances once a level of trust was reached amongst players. Participants who had performed with the same ensemble over an extended period of time described the interplay between members of the group as a relationship like that of a family in which the people and their playing are so intimately known. Once this level of trust and understanding has been reached, groups were able to instinctively add things to the performance, such as unprepared rubato, because it would feel natural to do so together.

Instinct was closely related to ‘feeling’ the music. Participants had experiences where feeling the music together in a group made the music flow and all parts play together.
You can sense it when you start the piece together, if you’re relaxed and you feel confident, it’s really clear…it allows for spontaneity.

(Andrew)

4.4.3 Eye Contact – Help or Hindrance for Spontaneity

There was a clear division of thought on the role of eye contact in performance. Those who were in favour of using eye contact claimed that it was an effective means of communicating timing and togetherness in ensemble performing, and showed the audience that they were having a good time. Eye contact as communication was especially important in unconducted ensemble situations such as a chamber group or chamber orchestra, where players relied purely on each other for conveying musical ideas. Michelle drew on her experiences of watching cellist Emma Jane Murphy leading her section in the Australian Chamber Orchestra:

She never looked at her music, ever, and she was so engaged...she’d draw everyone in around her. It was very visual, and I suppose I tried to emulate that in my own playing, because I found it so exciting to watch. (Michelle)

Those against eye contact claimed that it hindered performers’ abilities to be free and spontaneous on stage, as this kind of communication should be felt. Participants related experiences of rehearsing a group with eyes closed, an experience which often meant “it [was] so much more together because you’re actually being instinctive about it” (Michelle). Those against eye contact emphasised that as long as co-performers
followed predetermined ‘rules’ of performance, eye contact was not necessary and potentially detracted from the listening that needed to happen within the group.

I find it a really good exercise to sit down together and to start the piece without looking at each other, which not only detracts from the performance, but also takes away from spontaneity. If you follow the rules of the game, you don’t need to look at each other. (Andrew)

As an audience member, seeing an ensemble looking a lot at each other was thought to be un-inclusive of the audience, as though “the chamber group or the orchestra is having their own private party and I’m not privy to this, I have to watch on as a silent observer,” but if you want to “invite the audience in to partake with what you’re doing…you should be looking at them!” (Andrew). Against this, it was argued that “if you’re looking at the audience then you’re not really focusing on what you’re meant to be doing, which is focusing on the music, what [you’re] playing and what’s going on around [you] on stage” (Greg).

4.5 Seeing versus Hearing

As audience members, participants valued sound above visuals, yet as performers, participants prepared visual communication for performances. When participants were asked whether they would prefer a CD or DVD recording of a music performance, a majority (4:2) chose CD, indicating their preference for audio material. Despite this, participants were aware of themselves visually when preparing for and during performances. Visual communication was an important part of performance preparation. Therefore, participants believed that their focus was on sound, though in actuality it was
both sound and visuals. This information is demonstrated in Table 2. From the Table, the breakdown of participants’ values is clearly illustrated. From key quotes on what participants valued as audience members (column 2), only two of the six participants (Andrew, Melinda) valued both visual and aural material. Comparatively, column 3 draws together participants’ unanimous values on themselves as performers having an awareness of the visual element of their playing, despite four of six participants disregarding this in their comments as audience members.
**Table 2:** Participants describe attitudes to performance from the perspective of themselves as an audience member, and themselves as a performer.

<table>
<thead>
<tr>
<th>Participant</th>
<th>As an audience member</th>
<th>As the performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greg</td>
<td><em>I would rather just use my ears...just listening to the music for the music’s sake, and not being distracted visually</em></td>
<td><em>I try to look engaged...look like I’m into the music...we are performers, so you’re trying to perform to the audience</em></td>
</tr>
<tr>
<td>Andrew</td>
<td><em>I think you feel like you’re more engaged [with a DVD]...because I’m used to looking and listening</em></td>
<td><em>I think of myself in performance as a medium... it doesn’t matter about the person; it matters about the sound.</em></td>
</tr>
<tr>
<td>Melinda</td>
<td><em>I don’t underestimate the part the visual plays... Maurice Steger is much more effective live because he puts on such a show.</em></td>
<td><em>I don’t move much when I play, but it’s something I would like to change, to have a more natural body movement.</em></td>
</tr>
<tr>
<td>Michelle</td>
<td><em>...just the aural experience is really illuminating and your imagination can run wild with the colours and sounds...you’re free from whatever you want to see.</em></td>
<td><em>I considered it all when I was performing...every little bit of what you do communicates something, how you walk on, how you hold your instrument...down to the clothes, the shoes.</em></td>
</tr>
<tr>
<td>Naomi</td>
<td><em>...sight is important as well as aural impression...but the sound is the most important thing.</em></td>
<td><em>If I’m not enjoying myself on stage, then the audience doesn’t enjoy themselves.</em></td>
</tr>
<tr>
<td>Gordon</td>
<td><em>I think the visual side is too distracting sometimes...I prefer a recording because you can concentrate better.</em></td>
<td><em>We execute energy with our bodies...gesture is seminal to our playing because we have a movement-driven technique.</em></td>
</tr>
</tbody>
</table>
5 Discussion

This study investigated musicians’ use of aural and visual gestures in performance. The purpose of this project was to explore the ways in which musicians conceptualised their aural and visual presentation in performance. The study examined how performers use and think of gestures in performance with other musicians, and to communicate with audiences. Participants were as comfortable with visual as aural gestures, and easily articulated their mental preparation processes as they enacted the groundwork for a concert. Their mental preparation facilitated ease of performance to achieve automaticity. Communicating with the audience involved a delicate balance between sounding musical and looking engaging. Participants were invested in the sound they created, but were conscious that the audience’s experience of their performance involved both aural and visual channels. They were acutely aware of both aural and visual communication with the audience and between performers in an ensemble. For these performers, this study confirmed that music was in fact a multi-sensory endeavour.

It was a novel concept for participants to consider both aural and visual gesturing in music performance. All participants were mindful of the visual aspect of their performances, yet none had ever articulated how they considered it in performance. Participants were comfortable discussing music performance by sight as well as by sound. In preparation for a concert, participants imagined the performance in its entirety and prepared both aural and visual communication. Participants were aware that
audiences experienced music with ears and eyes, and that these audience members were conscious that they received information from both channels.

5.1 Sight and Sound

Participants discussed both preparing to perform and what they received as an audience member. All participants clearly demonstrated their awareness of visual impressions in performance. Participants understood the importance of visual information in ensemble playing to convince audiences of unity in performance. Audiences regard visual information from ensemble playing high enough to judge the level of the performance (Tsay, 2014). New or temporary ensemble members used more physical gesturing in performance to counter for the lack of familiarity with the group. Over time, performers in an ensemble use physical movements less as sound begins to provide better information that is more directly connected to the most important goal of the group (Boyle, 2015). Ensemble members with a shared history of performing together used gesturing for timing purposes, particularly amongst leaders in the group.

Participants gave consideration to their visual presentation as an element of preparing to perform. They knew how they were going to enter the stage and had rehearsed in the shoes and clothes they would perform in. Before a musician has even started playing, the visual impressions they make play a critical part in how motivated audiences are to listen to the performance (Platz & Kopiez, 2013). Performers were aware of audiences’ judgements, and prepared their performances accordingly.
5.2 Preparation for Performance

Participants used mental practice to reinforce both their musical ideas and the purpose of the performance. Mental preparation allowed participants to feel secure so that there were no ‘question marks’ in the music. Participants needed to have strength in their own ideas for the performance before trying to communicate them to an audience. Mental practice allows for stylistic intentions to be conveyed from the performer to the audience (Fabian et al., 2010). It was important for these participants to prepare a concept for the performance. Participants stressed a clear difference between having a concept and planning too much of the performance. They avoided over-planning and formulaic performances to keep a natural energy and fresh life in the music. Preparing a performance without over-planning avoids arriving at a formula for performance (Barenboim & Said, 2002). Participants combined knowledge of the musical context with intuitive responses to the music to make musical decisions. They were aware that every performance had different possibilities of performance outcomes. This called for a certain degree of flexibility from the performer to account for any variables in the performance.

5.3 Ensemble Dynamics

Physical gesturing was crucial for communicating across an ensemble, as it kept the group together visually and musically. Visually, physical gestures aided coordination and alignment, and musically, gestures transmitted ideas about phrasing and dynamics across performers. Participants used visual interaction and gesturing in ensemble performances for cueing and signalling, as well as communicating expression, shape, and character (Platz & Kopiez, 2013). In this study, participants noted the increased
level of physical gesturing as a new or temporary member of an ensemble. Participants were aware that their modes of communication changed depending on how well they knew their group and increased familiarity facilitated more comfortable gestures and interactions. Groups experiencing a short-term level of familiarity rely more on gestures for timing and musical communication as performers get to know each other’s gestural dialect over time (Boyle, 2015).

Participants’ experiences within larger ensembles, such as symphony orchestras, changed their response to physical gesturing. Within a symphony orchestra, physical gesturing was the responsibility of those in leadership roles, for example the concertmaster or section leaders. Gestures filtered through leaders to the section members in a system of chain-of-command. Performers in leadership roles worked in collaboration with the conductor to present a unified performance. The conductor uses their hands and facial expressions to demonstrate timing and expressive features in the music (Davidson & King, 2004). Performing in conducted ensembles were more comfortable experiences requiring less individual responsibility for the performance.

Eye contact was a consistently useful device for communicating timing between ensemble members. It was also another way for musicians to share expressive ideas with co-performers by raising eyebrows, for example. The use of eye contact and visual cueing to communicate information between group members lessened according to the group’s familiarity (Khodyakov, 2007). For some participants, the use of visual cueing became less necessary as group members became more accustomed to each other’s musical decisions. Over time, group members are able to ‘read’ each other (King &
Ensembles developed a gestural dialect through the repeated experience of performing together for an extended period of time.

Experience performing as part of an ensemble differed depending on the group’s size. In large groups, participants felt more comfortable, as opposed to a small group where participants were more exposed. Group size exponentially impacted the levels of comfort experienced by participants, as well as their preparation processes and general involvement in the performance. Traditionally, ensemble size impacts the level of planning required for a group. Large, conducted ensembles require higher levels of planning to assist with coordination (Hackman, 2002). The higher level of planning in large ensembles put players at ease because they knew what to expect. Performing in a smaller ensemble was therefore more of a risk as every element was not mapped out beforehand. Smaller ensembles give players more freedom in performances without a conductor, but there is more responsibility placed on each player regarding timing and musicality (Stasser et al., 1989). The responsibility in small ensembles was more evenly spread amongst players, regardless of leadership or tutti positions. Factors such as confidence and trust were regarded highly in small ensembles without conductors, where group members relied on instinct driven by all members of the group.

5.4 HIP

HIP and MSP participants actually approached performance in similar ways. This study indicated that a musician’s performance style does not change their awareness of the importance of both visual and aural communication. HIP participants, unlike MSP, focused on the importance of knowing the score in preparation for performances. For them, HIP required a balance between rigorous scholarship, the use of period
instruments, and performing techniques influenced by the performers’ contemporary perspective (Bangert, Fabian, et al., 2014). Part of the role of the performer was to demonstrate a historically aware interpretation of the piece, and attempt to communicate this to audiences (Ritterman, 2002). HIP participants saw themselves as the medium through which the composer’s music was presented, and sought to have historically authentic performances.

Body movements and physical gesturing held different roles for HIP participants, not for attracting the audience’s attention, but more as a vehicle through which to present the music. HIP participants were aware that eighteenth century musicians would have performed in court, and thus sought to recreate historical element of the composition in performance. Gestures were seen as rhetorical, taken from texts of the time (Fabian, 2015). Rhetorical gestures were a method of conveying emotions by bringing out punctuations in the music (Bangert, Fabian, et al., 2014). HIP ensembles used strong visual communication and use of the body indicating the importance of gesture in performing historical music. HIP participants were aware that their visual information in performance communicated rhetorical gestures clearly to co-performers and to audiences.

5.5 Limitations and Future Directions

This study was a preliminary investigation of how musicians themselves conceptualise their performance by sound and sight. The study of six performers in two disciplines explored performers’ gestures to communicate musical ideas. The next step is to embed this into music education. This research plays an important role for music education, so that musicians learn to conceptualise their performance and its preparation by sound and
by sight, because that is how audiences receive it. This study was an exploration of aural and visual gestures from both their creation and reception.

5.6 Conclusions

This study aimed to investigate musical gesture in performance, in terms of conception, production and interaction. As the results suggested, all performers are aware of the functions of musical gestures, these gestures are not necessarily conscious, and gesture is a vital component of ensemble performance. In certain circumstances, an appreciable difference between responses from HIP and modern performers was also observed.

Recent research has demonstrated that audiences receive music through a combination of sound and sight (Dahl & Friberg, 2007; Tsay, 2013), and this study confirms that performers think in similar terms, and actually prepare for this multi-sensory presentation. This holds true for performers across HIP and modern styles. These findings indicate that music performance education should reconsider its sensory training methods, which in the past have focused more on aural aspects. As a result of this, we must train our students to think about both aural and visual gestures, and to prepare these for performance.

In addition to these performance and pedagogical implications, the results of this study have practical applications within gesture-related music research. Multi-modal performance is a significant and growing topic of investigation in the current field, and this study confirms the importance of considering aural and visual modes together. Research into aural gestures alone (and vice versa) only offers part of the picture.
6 References


APPENDIX A: ETHICS APPLICATION

Research Integrity
Human Research Ethics Committee

Tuesday, 2 February 2016

Dr Helen Mitchell
Email: helen.mitchell@sydney.edu.au

Dear Helen

I am pleased to inform you that the University of Sydney Human Research Ethics Committee (HREC) has approved your project entitled “Approaches to Professional Practice”. Details of the approval are as follows:

Project No.: 2015/887

Approval Date: 1 February 2016

First Annual Report Due: 1 February 2017

Authorised Personnel: Mitchell Helen; Cohen Meg;

Documents Approved:

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<thead>
<tr>
<th>Date</th>
<th>Type</th>
<th>Document</th>
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<tbody>
<tr>
<td>17/01/2016</td>
<td>Participant Info Statement</td>
<td>PIS Clean version</td>
</tr>
<tr>
<td>17/01/2016</td>
<td>Recruitment Letter/Email</td>
<td>Recruitment/invite doc clean version</td>
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<td>31/10/2015</td>
<td>Recruitment Letter/Email</td>
<td>Follow-up email</td>
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<td>27/10/2015</td>
<td>Questionnaires/Surveys</td>
<td>Demographic Form</td>
</tr>
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<td>27/10/2015</td>
<td>Interview Questions</td>
<td>Interview questions</td>
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<tr>
<td>27/10/2015</td>
<td>Participant Consent Form</td>
<td>Consent form</td>
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HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

Conditions of Approval

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
- All serious and unexpected adverse events should be reported to the HREC within 72 hours.
- All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
• Any changes to the project including changes to research personnel must be approved by the HREC before the research project can proceed.

• Note that for student research projects, a copy of this letter must be included in the candidate’s thesis.

Chief Investigator / Supervisor’s responsibilities:
1. You must retain copies of all signed Consent Forms (if applicable) and provide these to the HREC on request.

2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

Associate Professor Jennifer Rowley
Chair
Conservatorium of Music Ethics Review Committee

This HREC is constituted and operates in accordance with the National Health and Medical Research Council’s (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.
Research Integrity
Human Research Ethics Committee

Wednesday, 16 March 2016

Dr Helen Mitchell
Musicology Unit; Sydney Conservatorium of Music
Email: helen.mitchell@sydney.edu.au

Dear Helen

Your request to modify the below project submitted on 29 February 2016 was considered by the Deputy Chairs Review Committee (DCRC) at its meeting on 10 March 2016.

The Committee had no ethical objections to the modification/s and has approved the project to proceed.

Details of the approval are as follows:

**Project No.:** 2015/887

**Project Title:** Approaches to Professional Practice

**Approved Documents:**

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<tr>
<th>Date Uploaded</th>
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<th>Document Name</th>
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<tr>
<td>29/02/2016</td>
<td>Recruitment Letter/Email</td>
<td>Invitation offline</td>
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<tr>
<td>29/02/2016</td>
<td>Interview Questions</td>
<td>Skype video call script</td>
</tr>
</tbody>
</table>

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

[Signature]

Associate Professor Teresa Davis
Acting Chair
Human Research Ethics Committee

This HREC is constituted and operates in accordance with the National Health and Medical Research Council’s (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.
APPENDIX B: INFORMATION SHEETS

Sydney Conservatorium of Music

ABN 15 211 513 464

DR HELEN MITCHELL
SENIOR LECTURER

Room 2071
Conservatorium of Music C41
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1250
Facsimile: +61 2 9351 1287
Email: Helen.mitchell@sydney.edu.au
Web: http://www.sydney.edu.au/

APPROACHES TO PROFESSIONAL PRACTICE

PARTICIPANT INFORMATION STATEMENT

(1) What is the study about?

The study is investigating performers’ approaches to professional practice.

(2) Who is carrying out the study?

The study is being conducted by Meg Cohen, Masters student at the Sydney Conservatorium of Music, under the supervision of Dr Helen Mitchell Senior Lecturer.

(3) What does the study involve?

You will be asked to attend one demonstrative interview session.

At the session, you will be asked to discuss your performing practice, and invited to demonstrate any ideas that may arise with your instrument.

The entire interview session will be audio and video recorded.

You will also be asked a few questions to tell us a bit about you (eg. age, education, and music experience).

(4) How much time will the study take?

The recording session will take about an hour.

(5) Can I withdraw from the study?

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with The University of Sydney.

You may stop the interview at any time if you do not wish to continue, the audio and video recording will be erased and the information provided will not be included in the study.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants.
(7) Will the study benefit me?

This study will benefit music performers and music teachers by extending our understanding of professional performance practice. You will be offered detailed information on the results of the study when the project has been completed.

(8) Can I tell other people about the study?

Yes.

(9) What if I require further information about the study or my involvement in it?

When you have read this information, Meg Cohen is happy to discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Meg Cohen at mcoh4948@uni.sydney.edu.au.

(10) What if I have a complaint or any concerns?

Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep.
APPENDIX C: CONSENT SHEETS

Sydney Conservatorium of Music

ABN 15 211 513 464

DR HELEN MITCHELL
SENIOR LECTURER

Room 2071
Conservatorium of Music C41
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1250
Facsimile: +61 2 9351 1267
Email: Helen.mitchell@sydney.edu.au
Web: http://www.sydney.edu.au/

PARTICIPANT CONSENT FORM

I, .................................................................[PRINT NAME], give consent to my participation in the research project

TITLE: Approaches to Professional Practice

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher(s).

3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

4. I understand that my involvement is strictly confidential. I understand that any research data gathered from the results of the study may be published however no information about me will be used in any way that is identifiable.

5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

6. I understand that I can stop the interview at any time if I do not wish to continue, the audio and video recording will be erased and the information provided will not be included in the study.

Approaches to Professional Practice
7. I consent to:

- Audio-recording  YES ☐  NO ☐
- Video-recording  YES ☐  NO ☐
- Receiving Feedback  YES ☐  NO ☐

If you answered YES to the “Receiving Feedback” question, please provide your email address.

Email: ______________________________________________________

Signature

Please PRINT name

Date

Approaches to Professional Practice  Page 2 of 2