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THE ROLE OF GESTURE AND NON-VERBAL COMMUNICATION IN POPULAR MUSIC PERFORMANCE, AND ITS APPLICATION TO CURRICULUM AND PEDAGOGY

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A thesis submitted in partial fulfilment of the requirements of The University of West London for the degree of Doctor of Philosophy

June 2018

Abstract

Jane Davidson states that ‘the use of the body is vital in generating the technical and expressive qualities of a musical interpretation’ (2002, p. 146). Although technique and expression within music performance are separate elements, ‘they interact with, and depend upon, one another’ (Sloboda, 2000, p. 398) and, therefore, require equal consideration. Although it is possible for a musician to perform with exceptional technical prowess but little expression (Sloboda, 2000), it is important that the significance of the expressive qualities of the performer, and the ramifications of these on the delivery of the given performance, are acknowledged because whilst ‘sound is the greatest result of performance’ (Munoz, 2007, p. 56), music is not exclusively an auditory event; principally because ‘sound is essentially movement’ (Munoz, 2007, p. 56). As a performing art, music relies on the use of the physical self and body in the communicative process, and may require more than technical skill and proficient instrumental handling to be truly communicatively effective not least because, as stated by Juslin and Laukka, ‘music is a means of emotional expression' (2003, p. 774).

Through a designed interdisciplinary framework, this thesis examines the use of expressive gesture and non-verbal communication skills in popular music performance, and investigates how these communicative facets can be incorporated into popular music performance education within a higher education curriculum. To do this, this work explores the practices of student and professional musicians, focusing on the areas of gesture, persona and interaction, and uses ethnographic case studies, qualitative interview processes and extracts of video footage of

rehearsals and live performances to investigate the importance of the physical delivery of the given musical performance. The findings from these investigations are then applied to existing educational theories to construct a pedagogical approach which will provide student musicians with the knowledge and skill to understand the implications of the art of performance through assimilated study, allowing performers to develop their own unique style of artistic expression, and creating well-rounded, empathetic, and employable musicians who have a visceral understanding of their art form.

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Chapter One: Introduction

1.1 Background to the Research

There is a long-recognised history of the influence and inclusion of theatre in live popular music performance (Brown, 2014).[1] The level of infiltration varies between artists and between sub-genres of the composite popular music sphere, but include the deliberate theatrics of metal acts such as Alice Cooper, Kiss, and Marilyn Manson; the use of alternative performance identities, varying in degrees of physical complexity and variance from the unmistakably observable personae of David Bowie and Lady Gaga, to the unpretentious physicality of Nina Simone where 'part of the drama of [her] later years was watching the mask slip and the true wounded diva emerge, raging at the audience' (Brown, 2014). The aspect of pivotal importance to each of these examples, and many more besides, is the personification of the performing musician, which has the potential to have significant implications on how the music is perceived by both the performing musicians and the viewing audience. In music, conventionally 'it is the auditory information that defines the domain' (Tsay, 2013, p. 14580), but the prominence of the visual component intimates that the execution of popular music performance would benefit from an understanding of an amalgam of issues which extend beyond the accomplishment of secure and proficient instrumental handling. The multimodal nature of music performance is not limited solely to the popular genre, an umbrella term which houses a variety of styles, genres, cultural influences, and performance expectations. Chia-Jung Tsay (2013) highlights that the physical delivery by the performer also plays a pivotal role

[1] This influence and infiltration is reciprocal, with prolific popular music artists using their songwriting skills for long-running and successful music theatre shows. These include Benny Andersson and Bjorn Ulvaeus ('Chess'), Cyndi Lauper ('Kinky Boots'), Elton John ('Aida', 'Billy Elliot', 'The Lion King'), and Sara Bareilles ('Waitress, the Musical').

in the delivery of *classical* music; a genre in which, as stated by Simon Frith (1996b, p. 200), performance was previously considered to be 'designed to draw attention to the work' rather than pop performance which was conceived to be more performer-centred.[2] Nicholas Cook (2000) offers a differing viewpoint to Frith when he explains that, just as in popular music, the marketing of classical music performers is also centred on the vision of a 'star' musician, whose technical ability and skill is taken for granted, but whose appeal sits with their artistic vision. Cook writes that

> The record companies' advertisements do not in general sell Beethoven or Mahler as such; like motor manufacturers (whose commercials are all about personal style because their products are practically indistinguishable), the record companies are primarily engaged in brand marketing. So, what they sell is the interpretive version of the exceptional, charismatic performer: Pollini's interpretation of Beethoven, or Rattle's interpretation of Mahler. In other words, performers are marketed as stars, just as in pop music (2000, p. 12 – 13).

With Cook's warranted comments in mind, and if it is the performance style of the musician which is the unique, identifiable, and marketable (thus profitable) entity, then perhaps it is correct to assume that it is not adequate for a musician to be solely skilled in dexterous technical delivery? This is not to undermine the importance of technical skill, but there is reason to believe that to be able to execute a fully

[2] The research undertaken by Tsay (2013) focuses on the perceptions of both novice and professional musicians who were asked to identify the winner of a prestigious international classical music competition from the observation of the event via three contrasting formats – sound only, vision only, and the sound and vision together. Although the pre-conceived thoughts of over 80% of the participants of the study was that the sound-only extract would be the medium which would allow them to correctly identify the winner, the experiment showed that the participants who observed the *visual-only* extracts were the participants who identified the winner at a rate significantly above chance. The participants who observed the sound-only extract identified the winner at a rate *less* than chance. In her writing, Tsay acknowledges that it is deemed not to be the audible delivery of the technical musical rudiments which equate to a prize-winning performance but, instead, that 'motion, motivation, creativity and passion are perceived as hallmarks of great performance.' (2013, p. 14583)

‘convincing’ performance, musicians need to be aware of many additional, creative elements which assist in communicating the artistic message of the piece, and that the depiction of a musical work depends as much on communicative elements, as it does on the execution of the parameters of the performed piece (Cook, 2000).

1.2 The Formality of Popular Music Education

According to Lucy Green (2002), the provision of instrumental tuition in Britain was founded in the classical tradition in the mid-nineteenth century and, although there are differences between individual teachers, she identifies the central ideologies which characterise British classical instrumental teaching as being when the

> emphasis is placed upon the rigorous development of technique and its application to the sensitive interpretation of a limited repertoire of pieces; pupils and students are expected to practise regularly; and tuition and practice regimes involve a balance of technical exercises – such as scales, arpeggios or studies – and pieces of music (2002, p. 128).

In her seminal work, *How Popular Musicians Learn,* Green discusses the thoughts of Roger Scruton who stated that ‘we teach classical music because it requires disciplined study. Expertise in pop, on the other hand, can be acquired by osmosis’ (1996, quoted in Green, 2002, p. 99). This idea that classical music requires a type of discipline which is not needed in popular music insinuates that pop is the poor relation, and is thus relegated to a place where expertise and skill are acquired ‘without any conscious application’ (Green, 2002, p. 99). Although the informal learning approaches insinuated by the word ‘osmosis’ are the prevalent means that popular musicians use to acquire musical skills and knowledge (Green, 2018), Green criticises Scruton’s use of such opposing terminology as it intimates that ‘skills and knowledge which are acquired largely by ‘osmosis’ are for that reason, unworthy of

inclusion in or recognition by the processes of formal education' (2002, p. 100). Green explains that the informal learning environment and corresponding practices which 'form the essential core of most popular musicians' learning' (2008, p. 20) are

> associated with high levels of enjoyment, and can lead to advanced musicianship emphasising aural, improvisatory and creative aspects, many of which tend to be absent from the training of classical musicians (Green, 2018).

Green explains that

> the classical music world today enjoys a long tradition of different pedagogical methods, not all of which agree with each other necessarily, but most of which share some fundamental principles – such as placing importance on regular practice, planned progression, technical exercises and teacher-guidance (2018).

The educational environment which best facilitates this type of pedagogic approach and content is 'formal learning', which Michael Eraut (2000, p. 114) defines as having

- a prescribed learning framework
- an organised learning event or package
- the presence of a designated teacher or trainer
- the award of a qualification or credit
- the external specification of outcomes

Through Green's pivotal research, the connection between popular music and an informal learning environment is understood, but over the past few decades, formal learning environments have also become more prevalent for the popular musician, with learning opportunities such as instrumental lessons and graded exams now

widely available. The graded examination system is a ‘a time-honoured route: easy to understand and evaluate, and effective, but … only tells a small part of the story’ (Derbyshire, 2015a). In the report, *Musical Futures,* Sarah Derbyshire describes that graded exams provide students and parents with ‘traditional markers to validate their progress’ (2015b, p. 13), and whilst these markers are valuable, care should be taken not to over-generalise such formal learning indicators as being the only methods which equate to monitoring musical progress. This is particularly relevant when assessed criteria in graded popular music examinations do not allow a detailed discourse in assessing qualitative elements of musicianship such as gesture, persona, interaction and communication.[3] Many popular music students require an established and versatile skill-set which will allow them to forge successful careers in an industry which is continuously changing and developing (McLaughlin, 2017; Moir, 2017). These additional skills include the pivotal area of expressivity; the ability to create and deliver communicatively and emotionally enriching performances, capturing the essence and stylistic nuances of the song and genre, and demonstrating the personality and persona of the performing musician(s). Elements such as these require an intrinsic individual understanding of expressive communication from the performer, and as educators, we have a responsibility to create and use the necessary pedagogical tools to assist students with developing *all* areas of their musicianship, helping to ensure their ability to become empathetic, creative, well-rounded, and versatile musicians and performers.

[3] This is based on the assessed criteria set by the three largest examination boards who offer popular music performance graded examinations - Trinity College, London, Rockschool, and LCM Exams.

The foundation for exploring learning, teaching and practising expressivity in music performance was laid by Robert H. Woody (2000) who, through interviewing forty-six college musicians, undertook an investigation into the pedagogic inclusion of expressivity, and how this could best be achieved.[4] Although other research into the teaching of expressivity has been undertaken (e.g.: Karlsson, 2008, see Chapter Two), evidence suggests that 'though expressive skills are important in music performance, there is some evidence that teaching tends to focus on other aspects' (Karlsson, 2008, p. 9). Although the research of Woody (2000) provides the necessary groundwork for this, his influential work focuses on a classical music curricula, and further consideration is needed with regards to how expressivity can become an integral part of a higher education curricula for popular music. Although it is shown that students have an understanding of the importance of expressivity (Karlsson, 2008), there needs to be greater pedagogical help and support available in order to provide assistance in developing this crucial area of study. This research aims to investigate and address this gap in knowledge.

1.3 Research Aims and Approach

This qualitative, interdisciplinary research is an investigation into how the area of expressivity can be incorporated into popular music performance pedagogy at higher education level; thus, filling a gap in the pedagogical literature surrounding this area of scholarship. The question underpinning this research is:

> **How can the use of gesture, and other non-verbal communication skills, be better incorporated into popular music performance pedagogy?**

[4] This work (Woody, 2000) is discussed at greater length in Chapter Two and Chapter Eight.

To answer this, the following sub-questions will be explored:

1. What is the relationship between the gesture, and other non-verbal elements, and the musical performance?
2. How do the inclusion of gesture and other non-verbal elements affect the perceived delivery of the performance by the musicians themselves?
3. What is the best way of amalgamating these areas into the curriculum of popular music performance education?

These questions will be answered by investigating three inter-related areas of communication (persona, gesture, and interaction) which are of importance not only to the genre of music under discussion but also for the subject of musical interaction as a whole. The topic was approached in the following ways:

1. An ethnographic investigation into the rehearsal and performance practices of undergraduate popular music performance students, which focused on the physical delivery of the performed music, the communicative relationships between the performers, and their approaches to the rehearsal and live performance environments. A series of rehearsals and a corresponding live gig were filmed, and followed-up with a number of semi-structured interviews with the participants which focussed on areas arising from the process which related to the aims of the research questions for this project. In line with the ethical requirements of the University of West London, the names of the UWL student participants in the undertaken study have been anonymised. Therefore, they are referred to as Students A, B, C, D, E and F. Where

appropriate, throughout the writing, I have listed the instruments they perform if this offers a greater sense of clarity to the given context.

2. A qualitative investigation into the professional practice of expert musicians from the popular music genre; focusing on aspects of the physical delivery of the performed music, the inhabiting of a performance persona, the communicative relationships between the performers, and their approaches to the rehearsal and live performance environments. This investigation was undertaken using a semi-structured interview process.

The case study work with the undergraduate popular performance students is at the heart of this research. A decision was made not to include a case study investigation into the work of professional musicians as it could be viewed as intrusive of their professional practice. However, by including additional interviews with professionals, the results from these can be triangulated with both the data from the student case studies and the theoretical underpinnings used from the relevant subject areas under discussion.

1.4 Structure of the Thesis

Following this introductory section, the thesis is divided into a further eight chapters. In terms of the overall structure, Chapter Two is a review of the current literature available in the chosen subject areas, and provides evidence of where this research sits in that context and, therefore, where an original contribution to knowledge can be made. Chapter Three lays out the theoretical framework for this work, while Chapter Four describes and justifies the methodological choices, and the methods used to

collect and analyse the data. Chapters Five to Seven present the findings of the research in the three different topic areas, and in Chapter Eight, these findings are compiled and framed into a suggested pedagogical structure which demonstrates an understanding of the teaching methods and philosophies needed to deliver expressivity within a higher education environment. Chapter Nine brings the primary findings and results together, highlighting the importance and subsequent implications of these.

As stated earlier, the study of including expressivity within a higher education curricula for popular music needs much further consideration, and is relatively uncharted. In Chapter Two, key works from the areas of persona, gesture, musical interaction, and pedagogy are examined. The literature review demonstrates that although key texts are available in each of the areas of study, no previous study has amalgamated these topics together with a pedagogical purpose in mind. Therefore, an investigation into this subject is necessary.

Chapter Three is a detailed description of the varying philosophies which compile the chosen theoretical framework. Rather than implementing and describing this framework throughout the thesis, a thorough description is provided here and then the relevant areas have been amalgamated into the primary data chapters. This decision was made not only to demonstrate clearly the relationship between the chosen theories which comprise the framework, but also to provide a more coherent sense of flow in the following chapters. This chosen theoretical framework demonstrates a link between both an Ecological Approach to Perception (Gibson, 1979; Clarke, 2005), and Embodied Music Cognition (Cox, 2016) with theories of

Persona (Goffman, 1959; Auslander, 2006a), Joint Action Theory (Clark, 1996; Keller, 2008) and a Social Constructivism approach to teaching and learning (Vygotsky, 1978).

Chapter Four details the methodological choices made for this research, including the data collection and analysis techniques. To understand the working practice of musicians, an ethnographic approach was required, which was undertaken through two interconnected means. The first was undertaking case study projects with student musicians, where both rehearsal and performance processes were observed, followed by detailed interviews regarding various parts of the process. The second method consisted of interviews with professional musicians in the popular music field, which investigated and discussed the skills they engage with during their professional practice. Both the student case studies and the interviews with professionals were then subject to thematic analysis. The integration of existing video footage of live popular music performance is also described, which can be used as evidence to justify the areas of importance identified by the participants of both case studies.

Chapter Five is the first of three chapters that present the findings of the empirical research, and is focussed on the area of persona in popular music performance. The chapter argues the importance of the body as a text, and that by considering popular music from a performance studies, rather than musicological, viewpoint, what popular musicians are performing is not a musical work, but an identity. Through the theoretical underpinnings of musical personae (Auslander, 2006a) and dramaturgy (Goffman, 1959), the area of persona in popular music performance is placed at the

helm of a newly designed gestural framework which, throughout the duration of this thesis, aims to demonstrate the connection and relationship between the chosen areas of persona, gesture, and interaction. As a sub-strand of persona, the role of the performer as ‘a self with individual experiences and behaviours’ (Davidson and Correia, 2002, p. 244) is applied to the framework, with discussion and focus given to costume, facial expressions, imitation, personality and posture.

Chapter Six examines the inclusion of gesture and non-verbal communication in popular music performance, and applies different gestural categories proposed by François Delalande (1988) to the framework described above. The chapter then investigates how gesture can be used by performers to represent the ‘individual interpretations of the narrative or expressive/emotional elements of the music’ (Davidson and Correia, 2002, p. 244) by focussing on the parametric content of the delivered piece.

Chapter Seven investigates the subject of interaction in popular music performance, and begins by establishing the concerns and priorities of the performer in both rehearsal and performance settings. The chapter argues that the organisation of the working environment establishes different affordances and invariant properties which plays a pivotal role in the communication level of the performer. Focus is given to different components within inter-performer, and performer to audience communication and explores the effect of these relationships on the physical delivery of the performer.

Chapter Eight amalgamates the main findings of the previous three chapters and applies them to existing pedagogical theories to demonstrate how these areas can effectively be taught. It argues the case for a hybridised learning context (Smith, 2013) and that teaching expressivity needs a social constructivist approach which shifts the role of the teacher to that of a facilitator and that through social interaction and collaboration, the students themselves are involved in the transmission of new knowledge.

Chapter Nine draws together the findings from this research and demonstrates how the initial research questions have been answered, before discussing the implications of this research for the area of popular music performance education. Suggestions are made for future pieces of research, and the chapter closes with some final observations.

Chapter Two: Literature Review

2.1 Introduction

An overview and evaluation of the literature available on persona, gesture, interaction and the teaching of expressivity will identify the current gaps in knowledge this research intends to address. This chapter is subdivided into sections with titles that correspond with the different topic areas.

2.2 Musical Persona and the Placement of the Performer in Performance

In traditional musicology, emphasis is placed on the analysis of the musical score as the given text and 'the study of performance was understood as the examination of how such music text could be realized into sound' (Madrid, 2009, p. 4). In popular musicology and in the area of performance studies, the emphasis shifts so that 'the performance does not exist in order to present musical works, but rather, musical works exist in order to give performers something to perform' (Small, 1998, p. 8).[5]

This thesis discusses music from the viewpoint of the performer and therefore it is the role of the performer, and not the musical work (although there are undeniably some connections), which is of principal interest. Philip Auslander (2004) discusses the problem in the gap in the literature for those who wished to study musicians as performers, and not as executors of a musical work. Auslander was very clear in his

[5] Frith (1996, p. 200) highlighted the difference in the placement of the musical work in the two genres by stating that 'the classical concert performance is designed to draw attention to the work; the pop performance is designed to draw attention to the performer'. Whilst there are clear cultural differences and visual expectations between western classical and western popular music, Frith's ideology may now be a little dated as there are ever increasing instances where performers in the western classical genre (such as *Bond*, *Escala*, *Il Divo*, and *Katherine Jenkins*) present themselves with a less conventional aesthetic in order to appeal to a wider commercial audience.

desire to bridge the notable divide concerning the study of music and the study of performance, by focusing on 'the particulars of physical movement, gesture, costume, and facial expression as much as voice and musical sound' (2004, p. 3).[6] One of the works credited by Auslander with attempting to bridge this gap is *Performing Rites: On the Value of Popular Music* (Frith, 1996c). In this book, Simon Frith presents a cultural studies perspective of popular music as performance, and his seminal tripartite structure on the different categorisations of character in popular music performance remains an influential concept. Frith's thoughts are founded on the rationale that in addition to singing from their own perspective and their own experiences, pop singers are

> involved in a process of double enactment: they enact both a start personality (their image) and a song personality, the role that each lyric requires, and the pop star's art is to keep both acts in play at once (Frith, 1996c, p. 212).

Auslander (2004) built upon these ideas from Frith and coded his own three-way analysis, which could include instrumentalists as well as vocalists: 'The Real Person', 'The Performance Persona', and 'The Character'. These will be discussed in greater detail in Chapter Three. In a later work (Auslander, 2006a), he expands this idea further and proposes a carefully considered analysis which

[6] Although Auslander is not actively overlooking how performances are received by an audience, he admits that he is 'less concerned with the audience than with the performers themselves' (ibid, p. 4). As a result of the performance studies perspective, Auslander (2006a, p. 103) 'takes the presentation of the performer, not the music, to be the primary importance. This is similar in ethos to the concept of *personalism* conceived by Stan Godlovitch where the focus is on 'the individualistic in performance, the person-centred particularities of performance and manner' (Godlovitch, 1998, p. 140) and that 'performance is a way of communicating, not especially a work or a composer's notions, but a person, the performer, through music' (Auslander, 2006, p. 103).

> entails of thinking of musicians as social beings – not just in the sense that musical performances are interactions among musicians . . . but also in the larger sense, that to be a musician is to perform an identity in a social realm (Auslander, 2006a, p. 101).

In this work, Auslander provides a seamless alignment between his concept of musical persona and that of *dramaturgy;* a sociological theory conceived by Erving Goffman, which examines everyday behaviour. Goffman's concept of dramaturgy is of pivotal importance in the field of performance studies, but Auslander is quick to describe that he was not proposing 'in any sense a sociology of music . . . rather, a further step toward a performer-centred theory of musical performance' (Auslander, 2006a, p. 103). As a result of this performer-centred focus, the works of Auslander and Goffman have been influential throughout this research, with both theories discussed in more detail in the following chapter.

To conclude this section on persona, it is important to mention Allan Moore's pivotal work, *Song Means* (Moore, 2012). A chapter of this book is devoted to the concept of persona, during which Moore adapts Auslander's development of Frith's character scheme for use in analysing and interpreting recorded music; creating his own persona categories of *Performer, Persona* and *Protagonist.* By his own admission, Moore writes that 'I am less interested in musicians than I am in music' (2012, p. 180) so the sound of the music becomes the focus upon which he analyses his concept of persona. Although Moore uses an ecological approach to understand the concept of persona, the performance studies grounding of Auslander's work is more suited to the subject under discussion in this thesis.

2.3 Gesture

As a burgeoning field of musicology, ‘gesture has attracted increasing interest from musicologists in recent years’ (Clayton and Leante, 2013, pp. 188 – 189), much of which is built upon the research of scholars in the field of non-verbal communication (McNeill, 1992, 2005; Kendon, 2004, 2013). The parallels between gesture and speech, and gesture and music, should certainly be recognised, notably because despite the many differences between the structure of speech and the structure of music, they share the common denominator that the gesture is given as part of the communicative act.

In a musicological sense, the definition of the term *gesture* is wide-reaching, with a number of different connotations. Therefore, it is necessary to identify these different categories and establish a suitable sole definition for this research. In his pivotal research on the study of the gestures of classical pianist, Glenn Gould, François Delalande (1988) stated that there were primarily three gestural levels which encompass everything from the mechanical through to the symbolic; the ‘geste effecteur’ (‘effective gesture’), the ‘geste accompagnateur’ (‘accompanying gesture’) and the ‘geste figure’ (‘figurative gesture’). Delalande’s findings compartmentalise musical gesture into suitable subdivisions, and the primacy of his discoveries is adequately demonstrated in the significance of his research being infiltrated into other subsequent investigations and discussions on gesture in music performance (Cadoz and Wanderley, 2000; Iazzetta, 2000; Wanderley and Vines, 2006; Davidson, 2012a).

Delalande's (1988) concept of compartmentalising gesture into appropriate categories is not a unique notion; in certain instances, this work provided the benchmark for many pieces of future research, which used similar concepts but alternatively-named terminology. As an example, Delalande's 'effective gestures' should be considered identical to both 'instrumental gestures' (Cadoz, 1988; Cadoz and Wanderley, 2000) and 'sound-producing gestures' (Jensenius *et al.*, 2010). The idea of 'accompanying gestures' aligns with the concept of 'ancilliary gestures' (Wanderley, 1999; Wanderley and Depalle, 2004), 'expressive gestures' (Camurri *et al.*, 2004), 'expressive movements' (Davidson, 1993) and 'body language' (Dahl and Friberg, 2007).

As a demonstration of the increasing importance of music and gesture, Anthony Gritten and Elaine King (2006) edited a collection of essays from contributing authors on a variety of subject areas around the topic of music and gesture. Focusing largely on the classical music genre, the scope of the collected chapters is wide, and does not solely deal with the area of expressive gesture. Popular music performance is covered in the final chapter of the book: a contribution from Jane Davidson (2006) on the performance gestures of Robbie Williams, captured through the analysis of a live-recorded concert performance. Through this case study example, Davidson compares the lyrical content of the song, *She's the One,* to Williams' expressive gestures using Paul Ekman and Wallace V. Friesen's categories of non-verbal communication (Ekman and Friesen, 1969). Using this framework categorises the gestures delivered by Williams in a succinct manner, which is particularly affective because of the lyrical involvement and inclusion – the narrative of the lyric was found to have a close relationship with some of the gestures performed. This will be

discussed at greater length in the following chapters. In a vast array of acclaimed work, Davidson (1994, 2001; Davidson and Correia, 2002; Davidson and Kurosawa, 2005; 2006, 2007, 2012a; Broughton and Davidson, 2014) has been truly pioneering with her writing on gesture, expressivity and performance; encapsulating an array of musical genres and styles. In addition to her case study from 2006, Davidson has authored two others, one on Annie Lennox (Davidson, 2001) and another on The Corrs (Davidson and Kurosawa, 2005), both of which use the aforementioned kinaesthetic behaviour categories proposed by Ekman and Friesen (1969).[7] Davidson is not the only author to have applied the gestural categories from a theoretical framework taken from the field of gesture studies. Martin Clayton (2007) adapts the framework conceived by Bernard Rime and Loris Schiaratura (1991) in his analysis of a *khyal* performance by Vijay Koparkar. This reiteration of the ability to compartmentalise neatly and label the delivered gestures is a concept integrated throughout this research so that the analysed gestures can be classified accordingly.

Gritten and King edited a follow up collection of essays on the topic which demonstrated the 'veritable explosion of work on aspects of the music-gesture interface' (Gritten and King, 2011, p. 1) which had emerged since their previous publication. This is demonstrated in the variety of selected subject areas (which include conducting, interaction, rehearsal, semiotics, and solo performance) in western classical, popular and non-western genres. In their valuable contributing chapter, Elaine King and Jane Ginsborg discuss the situations in which 'performers use physical gestures in numerous ways' (2011, p. 177). Whilst relating to classical ensemble performance, rather than popular music performance, many of the facets

[7] Davidson's contribution to music pedagogy is discussed in section 2.5.

under investigation were similar, most notably the cause of the delivered interaction and gesture, and the musical and non-musical causes for their occurrence. That said, King and Ginsborg utilised both qualitative and quantitative methods of analysis, but the findings from their research were not intended to be utilised pedagogically. Follow-up interviews with the performers were not undertaken, and the importance of how these findings could be utilised and developed upon further were not discussed.

The contributing chapter from Mine Dogantan-Dack (2011), is one of a limited number of sources which deals with performance solely from the perspective of the performer. Rather than disregarding 'the importance of the score or of the listening activity' (Dogantan-Dack, 2011, p. 248), Dogantan-Dack is interested in 'scrutinizing the performer's perspective on what it is like to physically perform music' (2011, p. 248). In the majority of her research, Dogantan-Dack focuses on solo piano performance in the western classical tradition; the first-person approach used in this research draws parallels with hers. In a variety of her research writings, Dogantan-Dack draws on Mathis Lussy's (1874) qualitative theory of expressivity in music performance which suggests that 'expressiveness in performance is the behavioural manifestation in sound of the performer's affective response to the tonal and rhythmic features of the music' (Dogantan-Dack, 2014, p. 3). The importance of the musical parameters is paramount and is explored within this research, although

there are notable differences between the genre discussed by Dogantan-Dack and the western popular music focus of this writing.[8]

There is also a contributing chapter from Rolf Inge Godøy (2011), who, in the period of time between the two Gritten and King publications, himself co-edited an influential book with Marc Leman entitled *Musical Gestures: Sound, Movement and Meaning*. Godøy and Leman (2010) acknowledge the interdisciplinary nature of research on musical gestures by bringing together a collection of essays from a variety of methods and paradigmatic viewpoints. The contributing chapter from Sofia Dahl *et al*. features a comprehensive section on communicative gestures, where a criteria proposed by Davidson and Correia (2002) identify

> four aspects that influence the movements used in musical performances: 1) communication with co-performers, 2) individual interpretations of the narrative or expressive/emotional elements of the music, 3) the performers' own experiences and behaviors, and 4) the aim to interact with and entertain an audience. (Dahl *et al.*, 2010, p. 48)

In this chapter, Dahl *at al.* (2010) elaborate and describe three of the criteria listed above, but no further discussion is provided on the category involving the performers' own experiences and behaviours. Davidson and Correia's (2002) four criteria are used throughout this thesis (see Chapters Five, Six and Seven), including the category not explored further by Dahl *et al.* (2010), as this provides an intrinsic link to the subject of persona (see Chapter Five).

[8] The term musical parameters, rather than musical score, is used in this research because the emphasis in western popular music is not focussed on the production of a specific score. Stylistic nuances such as improvisational solos and melismatic developments in the vocal line mean that notation is not always considered the most appropriate method of capturing the ideas of the writer.

Godøy's (2010) contribution to the volume ('Gestural Affordances of Musical Sound') discusses the notion of *affordances,* a concept used in ecological psychology (Gibson, 1979), and how they can contribute towards helping us to understand the relationship between sound and gesture. Through a description of the action-perception cycle (discussed in Chapter Three), Godøy states the importance of understanding how music perception is both embodied and multimodal, and how these are related to the theory of Embodied Cognition. Embodied Cognition is the focus of Leman's (2010) chapter in the book, during which he 'explores the framework of embodied music cognition as a means for the study of gesture and the formation of musical meaning' (Leman, 2010, p. 127). Using quantitative analysis, he offers a comprehensive argument that gesture is best studied by combining first-, second- and third-person perspectives on the subject. These perspectives are determined not only by who is delivering the gesture, but also the function for which they are being used. Leman looks initially at a third-person perspective of studying gesture, and describes this as a viewpoint which 'focuses on the objective, and in principle repeatable, measurement of moving objects' (2010, p. 131). This perspective is measured quantitatively, and 'in respect of all objects that have an extension' (Leman, 2010, p. 131), meaning that the measurement of the movement of body parts could be obtained through methods such as kinetic sensors (Leman, 2010). The quantitative techniques on which the third-person perspective is based include 'objective measurement, feature extraction, and pattern matching' (Leman, 2010, p. 134), and these each provide information regarding characteristics of body movement. However, Leman acknowledges that 'to reveal properties of body movement as gesture, a more detailed level of analysis may be needed' (2010, p. 134). Quantitative analysis using such data capturing techniques is not undertaken in

this research (see Chapter Four), therefore a third-person perspective on gesture is not considered to be needed and, as such, is not utilised.

In contrast, both first- and second-person perspectives are used. A first-person perspective, as the name suggests, is 'based on self-observation and [the] interpretation of experiences' (Leman, 2010, p. 127), and can be split into either action-based, or experience-based approaches to gesture. An action-based approach is when gesture is studied from the viewpoint of an individual's own action-oriented ontology, and in order for an action to become part of a personal ontology, it has to be a part of either the subject's embodied imagination or body schema (see Chapter Three). In an experience-based approach to gesture, the 'focus is on gesture in relation to the subject's personal experience or sensitivity' (Leman, 2010, p. 139) and, methodologically, one of the key ways to capture this information is through in-depth interviews (Leman, 2010). Leman's first-person perspective on gesture aligns with this research because of the placement of the performer in the data collection process, ensuring that the personal experience of the individual is of paramount importance. Of equal importance is Leman's (2010) second-person perspective, in which, as opposed to it being solely considered as an expression of personal experience, 'gesture is seen as the expression of a communicative act' (Leman, 2010, p. 142). This provides a link to the use of gesture in musical communication and interaction, which is discussed in Chapter Seven.

Although the combination of Leman's perspectives on gesture is not used in this research, the theoretical foundations of his work, with the use of an Ecological Approach to Perception, and Embodied Cognition, is extremely relevant. The

chapters by Godøy, and Leman, detailed above, stand alongside the scholarly work of Eric Clarke (2010, p. 131), Arnie Cox (2001, 2011, 2016), W. Luke Windsor (2012), and Simon Zagorski-Thomas (2014a, 2014b) on such subjects. The theoretical features of these areas are explored in greater detail in Chapter Three.

2.4 Musical Interaction, and Ethnographic Studies

Ethnomusicologists focus on 'investigations concerning human individuals and cultural particulars' (Clayton, Dueck and Leante, 2013) and Martin Clayton's work on gesture in music from a variety of cultures (although most specifically on Indian classical music) draws on the theory of Embodied Cognition, as well as focussing on the concept of 'entrainment' which is one aspect of Joint Action Theory (Clark, 1996).[9] Clayton's work is highly influential, and a large amount of his output studies a variety of areas which are related to this research; notably, gesture (Clayton, 2007), and musical interaction (Clayton, 2012, 2013). Clayton is currently working on an AHRC funded project entitled *Interpersonal Entrainment in Music Performance* (Clayton *et al.*, 2018) which is the first cross-cultural study looking at the coordination of movements within music ensembles. Although it covers an extensive collection of musical cultures – 'from the jembe music of West Africa to North Indian classical music to Western jazz' (Anon, n.d) – there is unlikely to be any pedagogical focus to the work (which is also the case in Clayton's aforementioned works) even if Western popular music was to be a featured area of study.

Amanda Bayley's ethnographic research encompasses different musical genres, most notably her work in classical music ensembles with the Kreutzer Quartet and

[9] See Chapter Three for a detailed discussion on Embodied Cognition, and Joint Action Theory.

Michael Finnissy (Bayley, 2011), and her popular music study with singer-songwriter Jo Beth Young, producer Mike Howlett, bass player Jonny Bridgwood, drummer Chris Taylor, engineer Andrew Bourbon, the Bergerson Quartet, and arranger John Cameron (Bayley, 2013). These two studies involve an amalgam of musical partnerships which are beyond the confines of this thesis, but Bayley's position within the study – as an outsider with an insider's knowledge – is of crucial importance. This is discussed in detail in Chapter Four.

In both pieces of work, Bayley (2011, 2013) references the ethnographic study undertaken by Jane Davidson and James Good (2002) which 'examined the social and musical co-ordination between members of a student string quartet in rehearsal and performance' (Bayley, 2013). Although the Davidson and Good (2002) study involved a string quartet, rather than a pop ensemble, there are a number of similarities which prove influential: notably, the fact that the study is centred around student musicians, and the subsequent criteria which they, and Bayley, have used in the process of analysing the video recordings. These criteria are discussed in detail in Chapter Four.

2.5 Pedagogical Approaches to Expressivity

Successful pedagogical approaches to the teaching of music performance have been in existence from the early twentieth century, and schools of thought such as Dalcroze, Kodaly, and Suzuki enjoy great success and esteemed reputations. Whilst there are differences between the three approaches, they share commonalities through the inclusion of solfège and the fostering of an organic approach to music

learning, with the use of the body being a primary focus in both the Dalcroze and Kodaly systems; primarily with the former as

> Dalcroze's pedagogical approach, *Eurhythmics,* draws on human behaviours such as breathing and walking, aiming to integrate and strengthen links between the body and brain through kinaesthetic awareness for musical engagement'. (Davidson, 2012a)

The pedagogical approach suggested in this research is very different from the aforementioned methods, because of the age range of the pupils, the teaching methods and approach deployed, and the genre of music covered.

Academically, the concept of teaching expressivity has been considered in the work of Robert H. Woody (2000), Patrik Juslin *et al.*, (2004), Jessika Karlsson, (2008), Bogdan Minut (2009), Jane Davidson (2012b) and Shawn Michael Condon (2015), and these all present interesting and valid suggestions and findings. In his doctoral thesis, Minut (2009) proposes an integration of Stanislavski's naturalistic approach to character acting in theatre into choral rehearsals. The epitome of representational theatre[10], Stanislavski's philosophy was based around the concepts of believability and realism, with performers trained to use *emotion memory*, 'the psychological quality of recalling past experiences from the actor's personal life that also brings back certain feelings and emotions' (Minut, 2009, p. 56), thereby conveying a sense of plausibility in the performed text. Applying acting techniques to classical singing was not a new concept; Stanislavski himself had realised the parallels between acting and music and had undertaken work with the singers of *Opera Studio*,

[10] A detailed discussion of presentational and representational theatre is given in Chapter Five.

developing ‘an application of his acting ‘system’ to the world of music’ (Minut, 2009, p. 30). Minut’s system and genre of study are different from those adopted in this research. A detailed discussion of presentational and representation theatre is given in Chapter Five.

Condon states that ‘a well-rounded music education should include aspects of musical appreciation and music performance’ (2015, p. 1) and his study also focuses on undergraduate performance students (just vocalists, excluding instrumentalists). He also decides to base his pedagogical suggestions on the GERMS framework compiled by Juslin (2003):

> a psychological approach to expression in music performance that could help to provide a solid foundation for the teaching of expressive skills in music education (Condon, 2015, p. 1).[11]

Although a proportion of the structure is relevant, it is not something around which the pedagogical framework of these findings are based.

Juslin’s GERMS framework is also part of the PhD research of Jessika Karlsson (2008) whose aim ‘was to develop and evaluate a new method teaching emotional expression in music performance based on psychological theory and research’ (Karlsson, 2008, p. 25). She uses both qualitative and quantitative methods to deduce findings and her research is focused on the teaching of expressivity to instrumentalists, rather than to vocalists. The three major studies undertaken

[11] The GERMS model is also used as the basis for a conference presentation by Peiris-Perera (2015) which focuses on the *Emotional Expression* (E) element of Juslin’s concept.

throughout the work investigate different areas; identifying the problems with current teaching methods in the area, evaluating the performance and usability of a newly-designed computer program (Feel-ME) which was focused on helping to improve the emotional expression of performers, and an investigation of whether the opinions of musicians regarding 'computer-assisted teaching of expression reflect general attitudes towards computers or preferences concerning the precise feedback contents' (Karlsson, 2008, p. 25). Although Karlsson's research is focused towards finding novel approaches to the teaching of expressivity, there are many differences between her work and this work, notably how the integration of computer-assisted learning could help deliver the teaching of this element. Interestingly, the results found that although the computer program gave extremely specific and precise results, students preferred human interaction and some questioned what a machine could teach humans regarding expressive delivery. The proposed curriculum in this work will not be supported by the quantitative aspects of scientific analysis of gesture and expression, and there is an array of topic areas included in this curriculum design which are not featured in Karlsson's valuable and innovative research.

Identifying suitable teaching techniques and methodologies in order to portray information about expressivity is crucial. Woody (2000) presents an explorative study concerned with the teaching of expressivity in music performance, that focuses on three main areas – 'learning expressivity', 'teaching expressivity', and 'practicing expressivity'. Highlighting an awareness that expressivity is an area which should be practiced as much as technical rudiments was an invaluable realisation, and results from questionnaires demonstrated that the instructional approach of the teacher greatly influences how expressivity is applied and integrated into the development of

their skill set. Woody paraphrases the thoughts of Alf Gabrielsson and Patrik Juslin (1996), and Roger Kendall and Edward Carterette (1990), by stating that

> the communication of expressivity through a musical composition can be understood as having several sequential components, including the inspiration of the composer, the produced written score, the interpretative and expressive intentions of the performer(s), the produced sounding music, and the perception and emotional response of the listener. (2000, p. 14)

Woody chooses to focus on the shift from the performer's expressive intentions to the resulting sound of the music, which he determines are the two elements of the five that are the responsibility of the performing musician. However, the perception that 'the expressive intentions of a performer are accomplished only if they are translated or 'recoded' into acoustic properties of sound' (Woody, 2000, p. 14) suggests that it may be perceived that music expressivity is a purely auditory experience, rather than a multi-modal experience. Nonetheless, through the findings of his research and from referencing the work of Davidson (1993, 1994, 1995), Woody later states that 'many vocalists correctly identified that expressivity is largely conveyed through non-aural performance aspects, such as facial expression, physical posture, and body movement' (2000, p. 21).[12] Great importance is also given to the results of expressivity on the experience of the listener – which is outside of the confines of this research – and although valuable teaching techniques are discussed and suggested, no formal curriculum design is offered.

[12] Although no firm evidence is provided, the inclusion of the musical score as a facet would suggest that the participants of the case study were students of the western classical tradition, which again differs from this approach.

Finally, it would be inappropriate not to mention the vast catalogue of pedagogical work undertaken by Jane Davidson, whose contribution to the fields of both music performance, and music education research is world-leading. Her work covers a tremendous variety of areas including social and musical co-ordination (Davidson and Good, 2002); the role of practice (Sloboda *et al.*, 1996); developing performance ability (Davidson, 2002); co-performer communication (Williamon and Davidson, 2002) and expressive bodily behaviours in instrumental music performance (Broughton and Davidson, 2014). Her pedagogic output is varied and covers topics including the role of bodily movement in learning and performing music (Davidson, 2012), the use of gesture in children's singing (Liao and Davidson, 2007; Liao and Davidson, 2015); investigating assessment strategies for singers (Coimbra, Davidson and Kokotsaki, 2001) and adult learners (Sataloff and Davidson, 2012). As mentioned earlier, Davidson's research covers a variety of musical genres, and whilst her work will be discussed throughout this thesis, the educational output of this writing differs from Davidson's because of the chosen combination of subject areas, and the implementation of the selected underpinning pedagogical theories. These differences are the primary reasons that separate it from the educational work discussed in more detail in Chapter Eight. This literature review focusses solely on the instructional approaches to expressivity, whereas the pedagogic work discussed towards the end of this thesis is centred on how more generalised educational theories can be utilised and applied in this subject area.

2.6 Chapter Summary

This chapter has provided a comprehensive overview of the key figures and works included within each topic area of this thesis. As a result of the structure of this work,

elaborations on the detailed meaning of certain theoretical elements have been avoided, and are better placed elsewhere in the thesis. In the field of gesture, there are many other scholarly sources which could have been included in this review but which lies beyond the parameters of this research, such as the work of prolific gesture scholars in the field of linguistics such as Adam Kendon (2004, 2013), David McNeill (1992, 2005) or Cornelia Müller (2014), whose absorbing work focuses on the connection between gesture and speech. Although there are similarities between gesture and speech, and gesture and music (see Section 2.3), this research focuses on the use of gesture in a much broader framework, which often includes non-verbal communication. Therefore, the reliance on the inclusion of a linguistic element is not always necessary.

This literature review shows that although there exists a plethora of absorbing and pivotal work concerning persona, gesture and interaction in music performance, there is relatively little work on these areas in current western popular music. More pivotally, there is also no work which combines these subject matters, whilst maintaining a pedagogical focus and being underpinned by ecological and embodied theoretical approaches to performance. Therefore, an investigation into this is necessary. This thesis provides new knowledge by offering an interdisciplinary study which combines theories from the areas of performance studies, popular musicology, psychology, ethnomusicology and pedagogy in order to shed new light on the connection between the areas of persona, gesture and interaction, and how these subject areas can be applied to curriculum, teaching and learning in university-based higher music education.

Chapter Three: Theoretical Constructs

3.1 Introduction

The underpinning theoretical structure which supports, grounds and guides this research is based on a series of inter-related theories from the areas of persona, gesture, interaction and pedagogy. Each of these theories are connected in ways which help to identify and explain expressive gesture and non-verbal communication in popular music performance.

This chapter starts with a discussion of perception. An ecological approach, and a focus on the link between perception and action, shows how the environment in which we are situated provides a series of invariant properties and affordances which can link to the expressive gestural affordances identified in music making. This links to an explanation of Embodied Cognition, and Mimetic Behaviour, and how one of the ways we seek understanding of a topic area is through the use of metaphor, and an appreciation of both image and event schemata.

The area of persona and Erving Goffman's (1959) sociological adaptation of dramaturgy, leads into a discussion of Herbert H. Clark's (1996) Joint Action Theory and how this can be applied to a musical environment. This collaborative idea links to a discussion on Social Constructivism as a pedagogical theory and how successful learning can be achieved in a collective environment.

3.2 Ecological Approach to Perception

'Perception is our sensory experience of the world around us and involves both recognising environmental stimuli and actions in response to these stimuli' (Cherry, 2016). The perceptual approach to vision established by James Gibson (1979), known as the ecological approach to perception stands in contrast to traditional theories of perception which rely on the individual to construct their own perception of reality from individually formed hypotheses.[13] Instead, the ecological approach stresses the importance of the organisation of the surrounding environment, and the information which is given to the perceiver from the environmental source. Therefore, in contrast to conventional theories of perception, what is important 'is to consider what is *directly specified* by environmental information – not what a perceiving organism can interpret in [sic], or construct from, a stimulus' (Clarke, 2005, p. 17 – 18; emphasis in original). Perceptual data is determined by the properties of the surrounding environment, which creates direct forms of interpretation by the perceiver (Zagorski-Thomas, 2014a), and it is this interaction between us and the environment which shapes much of our interpretation. This information needs no intervention from more superior cognitive knowledge such as that from past experiences or shared knowledge to infer what is perceived, because 'there is enough information in our environment to make sense of the world in a direct way' (McLeod, 2008).

[13] This viewpoint is known as an *indirect approach* to perception because of the way that the perceiver forms a perception of the viewed stimulus.

3.2.1 The Link Between Perception and Action

Perception is an active process, and the perceiver is continuously changing position in the environment to obtain new sources of stimulation. This also aids in discovering more about the environment.

Figure 3.1: Lars Ulrich. **Photo:** www.loudwire.com

Eric Clarke writes that 'actions lead to, enhance, and direct perception, and are in turn the result of, and response to, perception' (2005, p. 19). There are many actions undertaken by a musician, the principal one of which is delivery of the musical sound; the provision of the intended music. Musically speaking, the term *action* is synonymous with *movement,* both in terms of sound-producing gestures (such as bowing a violin, or depressing a piano key) and ancillary, expressive gestures. Although they are not directly correlated to the production of sound, 'they certainly accompany aspects of musical sound production in a potentially predictable manner and in many cases affect the sound that is produced, or at least seem to.' (Windsor, 2011, p. 47).[14] Upon execution, in keeping with Gibson's ecological theory, these actions specify objects [the performer(s) and their instrument(s)] and events (the given gestural movements) which are recognised by the sensory systems of the

[14] The causal relationship between the expressive gesture and the produced sound is discussed at length in Chapter Six.

observer (Windsor, 2011).[15] Owing to the concurrent stimulation of several sensory systems, it will be argued here that perception is a multimodal process. As an example, the physical gesture given by a drummer, in preparation for the delivered sound, will indicate to the observer the force with which the drum will be hit, thus implying a corresponding volume and tone which will be heard.[16] The picture of Lars Ulrich (figure 3.1) demonstrates this – one does not have to hear the drum to have a perceptual understanding of the type of sound which is being produced. In other words 'we do not perceive sound just for itself but as a source of information about the various bodily gestures that create that sound' (Windsor, 2011, p. 55).

Windsor (2011) uses the phrase 'parallel gesturing' to refer to the execution of two different gestures which are delivered concurrently. As a result of the multi-modal nature of gesture in music performance, parallel gestures can occur both *across* modalities as well as within a single modality. As an example of parallel gestures occurring across more than one modality, a singer may be moving their hand up and down whilst delivering the variable pitches of a melismatic run, thus combining accompanying and figurative gestures (Delalande, 1988 – see Chapter Two). In contrast, a musician could be performing a diminuendo alongside a rallentando within a musical phrase, and whilst these are both examples of figurative gestures (Delalande, 1988), they each occur just within the aural modality. Both of these particular examples could be said to be 'complementary parallel gestures', but there are also examples of 'contradictory parallel gestures' (Windsor, 2011), an example of

[15] In the case of this research, the observer is a fellow performer, but in a wider sense, the observer is likely to be defined as an audience member.

[16] This gestural preparation is called the 'prefix' (Jensenius *et al.*) and is discussed further in Chapter Five (section 5.4).

which would be the figurative gesture (Delalande, 1988) of an accelerando leading up to a cadential movement.

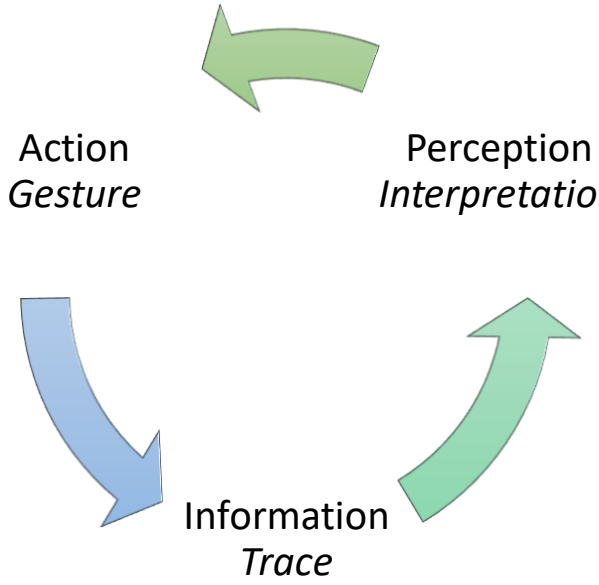

Figure 3.2:
Windsor's (2011, p. 61) action-perception-information cycle for a single musician.

The importance of the link between action and perception in an ecological approach can be shown in the perception-action cycle; a 'circular flow of information that takes place between the organism and its environment in the course of a sensory-guided sequence of behaviour towards a goal' (Cutsuridis, Hussain and Taylor, 2011, p. 1). Windsor (2011) adapts the traditional perception-action cycle to create his action-perception-information cycle for a single musician (shown in figure 3.2). In this situation, the given action provides perceptual information which then directs further action (Windsor, 2011), and Windsor places the action as a gesture which could be either functional (such as Delalande's (1988) effective gesture) or ancillary (such as Delalande's (1988) accompanying gesture); therefore affording more options for the potential meaning.

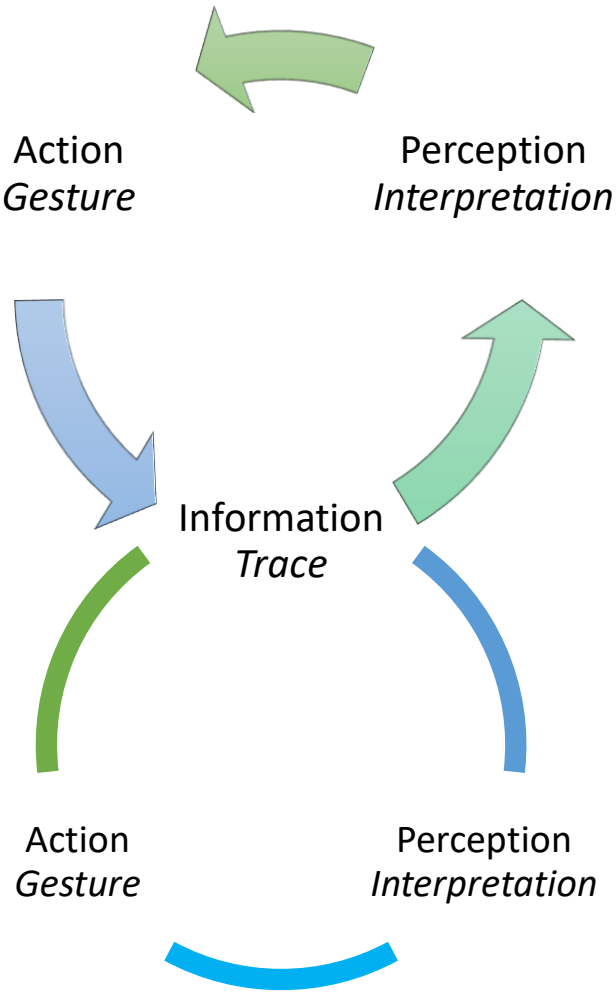

Figure 3.3: Windsor's (2011, p. 62) action-perception-information cycle for a musician and an additional listener/observer.

The action-perception-information cycle becomes more complex when one is considering the action of an ensemble; individual performers who share Common Ground (see Chapter Seven) with the resulting goal. Figure 3.3 demonstrates how Windsor's (2011) action-perception-information cycle is expanded when an additional party enters the loop.

When the cycle operates seamlessly – with each member of the ensemble clearly understanding the intentions of the others – there are few problems. However,

errors[17] in reading gestural communication between performers which occur at the *perception* stage of the cycle will cause a break in the seamless transition from one phase to another. The action-perception pairing plays a pivotal role in what Giacomo Novembre and Peter E. Keller call Interpersonal Entrainment – i.e.: 'the spatiotemporal anticipation and coordination between two or more individuals engaged in rhythmic behaviour' (2014, p. 2).

3.2.2 Attunement to the Environment

From an ecological approach, a significant component which aids the perception of the given action is the contribution of the surrounding environment. Gibson's consideration of the environment concerns structures as opposed to mechanisms (Braund, 2008) and 'a structural analysis of the environment centres on the individual's continuous transactions with meaningful features of the environment' (Braund, 2008, p. 127). Our surrounding environment is not static, but rather a continuously changing and moving entity, full of rich information, and as individuals, we engage with our environment to help contribute to this consistently changing state. It is important to realise that one understands their environment from *their* position in it, and that behaviour is altered depending on the social aspect of the environment. As an example, someone may understand that the venue is the same venue at a sound check as it is in the reciprocal live performance which will occur only a few hours later, yet their behaviour will be altered because of the way they *think* they should behave because of the social aspect of the environment.

[17] There are only 'errors' in as much as they result from the two performers having different interpretations; It is not being suggested that there is always a right or a wrong way of interpreting a gesture.

3.3 Invariant Properties and Affordances

As a result of the direct nature of perceptual learning and patterns of experience, it is learnt that ‘certain features of a particular experience always, or often, lead to particular results’ (Zagorski-Thomas, 2014b). Although these results and encounters are not precisely the same each time, perception is based on ‘the identification of certain aspects of experience that remain the same while the details may differ’ (Zagorski-Thomas, 2014b). These certain aspects are known as Invariant Properties (Gibson, 1979) – features which remain constant in the perceived environment – and are a central tenet of ecological psychology.

Within music, there are a variety of features which can be regarded as invariants, which should be considered as ‘descriptions of characteristics of the stimuli for perception’ (Goldstein, 1981, p. 193). Invariants are wide-ranging and can include motifs, rhythmic patterns which are representative of specific styles of music, and the timbre of the performed instruments. This is verified by Clarke who describes how a musical sound can identify a range of invariants,

> from the instruments and human actions that make it, through the musical structures, styles and genres to which it belongs, to the social conditions from which it arises and to which it contributes (2012, p. 341).

Invariant Properties produce Affordances which, in ecological perception, are ‘structured pieces of information in the environment, information that makes action possible’ (Hawes, 2016, p. 58). Affordances of an object represent the action that they allow because of mutual specification by the animal and the surrounding environment. For example, a book affords reading, or throwing, and it is by the

means of the affordances that ‘meaningful relationships arise from the environment’ (Cano, 2006, p. 3).

When applying the idea of affordances to music making, a suitable place to start may be with the relationship between the musicians themselves, and the instruments they are playing. The connection between the performer and their instrument is directly linked to the concept of gesture-as-action, using both effective and accompanying gestures (Delalande, 1988) because the way the body moves with the instrument can equally affect the technical and expressive delivery of the performer. John Baily acknowledges the importance of the interaction between the body and the instrument when he writes that

> the way the human body is organised to move is, in certain respects, a crucial element in the structure of music. A musical instrument is a type of transducer, converting patterns of body movement into patterns of sound. There is a precise isomorphism between music structure and movement structure … the interaction between the human body, with its intrinsic modes of operation, and the morphology of the instrument may shape the structure of the music, channelling human creativity in predictable directions (Baily, 1992, p. 194).

The body acts as a mediator between the surrounding environment and the delivered gesture, and in acting as such, the body constructs and develops a repertoire of gestures, which should be considered as ‘a collection of movements made to achieve a particular goal (actions) linked with the experiences and sensations resulting from such actions’ (Visi, Schramm and Miranda, 2014, p. 2). The gesture/action repertoire is discussed further in Section 3.4.

In addition to responding to the ability of their users, instruments themselves can also have inherent affordances, such as the way they are played (the structural layout of the instrument will instantly afford to the user how it should be played; a drum kit, for example, affords to be hit), and the acoustic properties (the pitch range, and the tone of the sound being produced, will afford a genre and style to which the instrument generally belongs, as well as the types of composition they may or may not have as their repertoire).[18]

The sound of the performed instrument affords behavioural responses from the performer, which are specified not only by the sound made, but also from the viewpoint of the perceiver within that cultural environment (Moore, 2012). The same is true when different amalgams of instruments are in an ensemble together. The recent collaboration between Pete Tong, Jules Buckley and The Heritage Orchestra (see figure 3.3.) demonstrates this well because, despite the presence of a 65-piece orchestra, it is the amalgam of these instruments in conjunction with others which affords the understood cultural meaning of the performance to the perceiver.[19] Even within different genres of popular music, the music and behaviour affords different treatment. For example, owing to the different cultural associations which

[18] Luke Windsor and Christophe de Bezenac (2012) discuss 'The Happy Xylophone*:* Acoustics Affordances Restrict an Emotional Palate, an article by Michael Schutz *et al.* (2008) in which the authors discuss the affordances offered by the instrument, and the repercussive effect on the types of compositions written for it. Schutz *et al* discover that

> the avoidance of minor-key works on xylophone by both composers and performers is consistent with the idea that instruments restricted to producing tones with short durations, bright timbres, and high pitch heights are unable to mimic the speech cues used to convey sadness and/or depression (2008, p. 126).

[19] It is important to remember that the aesthetic presence of elaborate, genre-appropriate lighting and visual stimuli also contribute to affording the intended style.

accompany the genres, ‘house’ and pop music afford different physical responses and deliveries from their respective performers and audience members.

Figure 3.3: Pete Tong, Jules Buckley, and The Heritage Orchestra.
Photo: www.ents24.com

3.3.1 Expressive Gestural Affordances in Music Making

Marc Leman writes that

> the most distinctive features of the human expressive system are that it is sensitive to expressive affordances in the environment and that it provides expressive responses to those affordances. (2016, p. 39)

Ruben Lopez Cano (2006) proposes a typology of musical affordance which he splits into two categories, Manifest Motor Activity and Covered Motor Activity, and describes the former category as

> kinetic interpretant signs of the musical signs, or else as kinetic interpretants of logical and emotive interpretative signs that have previously interpreted the musical signs’ (Cano, 2006, p. 5)

which refers to the physical movements which are afforded to the individual from the music being performed.[20] He sub-divides this into four categories: Non-Musical Movements and Postures, Paramusical Movements, Ritualisation and Dance. Each of these are now discussed in turn.

Figure 3.4: Craig David. **Photo:** www.independent.co.uk

3.3.1.1 Non-musical Movements and Postures

These focus on movements which are non-musical, but usually deemed as cultural in their origin. Examples of these culturally created affordances could be 'the gesticulation of rap singers' (Cano, 2006, p. 5) (see figure 3.4) or the mudras (emblematic hand movements) (see figure 3.5) used in Indian iconography (McCord, 2016).

As a result of our own cultural upbringings and circumstances, we each have a vocabulary of expressive gestures which are inherent to us. The cultural origin of gestures comes from a biological inclination to want to express. Leman explains that one of the first ways we start communicating as infants is by using reflexes, which transform into expressive gestures through learning, and over time – 'humans need several years of learning to habituate to these cultural expressive forms' (Leman, 2016, p. 40). Although the musical genre itself may afford the use of specific culturally created gestures, ambiguity can occur when the

[20] The latter category will be discussed in Section 3.3 (Embodied Cognition).

performing musician is not rooted in that heritage themselves. An example of this can be shown with recent collaboration between Coldplay and Beyoncé*, Hymn for the Weekend.* Cano (2006, p. 5) writes that culturally created affordances are 'typical of normal gesticulations developed by those groups that the music addresses or represents' and whilst some of the instrumentation used in *Hymn for the Weekend* can be considered to be an aural affordance of the depicted culture, the song itself is typical in structure and musical content of western popular music. As a result of embodying traditional mudras*,* as well as wearing traditional Desi clothing with accompanying mattha-patti, and mehendi body art, Beyoncé (as a western popular music singer) was widely criticised for cultural appropriation in the music video (see Horton, 2016) although it could be argued that she is depicting a character in the intended storyline of the music video (even though the lyrical narrative is not dependent on the representation of a non-western tradition). The adaptation of a character in order to portray such expressive gestures and movements will be discussed in Chapter Five.

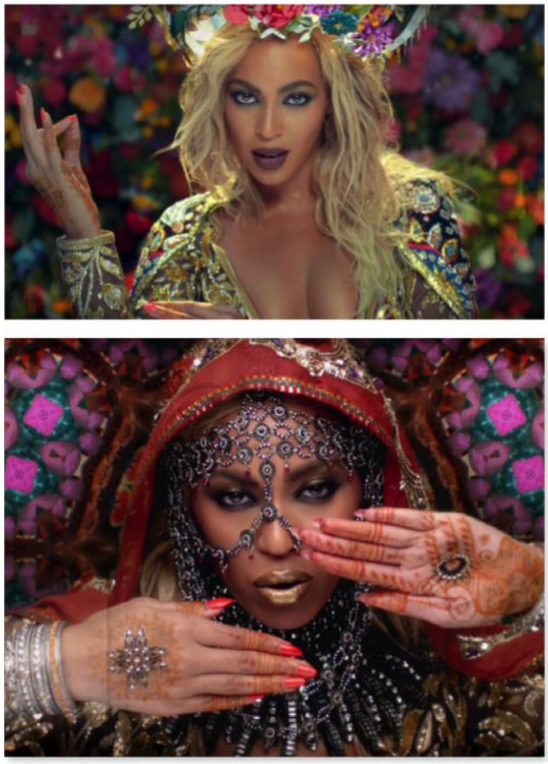

Figure 3.5: Beyoncé Knowles.
Photos: www.fromthegrapevine.com and www.indianexpress.com

3.3.1.2 Paramusical Movements

These are 'all kinetic and postural activity resulting from imitating or synchronising with any given element in the music' (Cano, 2006, p. 5).[21] Cano subdivides this heading into the following categories:

1) General Basic Synchronisation;
2) Kinetic and Postural Activity Related to Particular Musical Genres;
3) Executant Mimesis.

The first category is defined as physical movements which are manifested from a metric feature of the performed song – this is 'the most physical level as it represents a direct linking between sound properties and corporal activity' (Cano, 2006, p. 5). The second category, Kinetic and Postural Activity Related to Particular Musical Genres, refers to movements which are in keeping with the stylistic nuances of the performed genre of music. Cano explains that

> there are genres that lend themselves to certain specific movements. Hard rock prefers vigorous and vertical up and down head movements. Pop music prefers smoother movements from side to side (Cano, 2006, p. 5).

The final category involves 'imitating the playing of musical instruments and other actions producing sounds as well as any associated kinetic activity' (Cano, 2006, p. 5). A detailed explanation of this can be found in Section 3.4.1.

[21] Although Cano's writing is focused on the perspective of an observer, the possibilities he suggests are still relevant when the focus is on the viewpoint of the performer.

3.3.1.3 Ritualisation

Cano refers to ritualisation as 'motor routines with specific rules inserted into more complex text-activities', where 'music and movement are only a part of the entire performance' (Cano, 2006, p. 6). He uses the example of children's games accompanied by movement, and that these activities are important because in tacitly connecting musical elements or events with particular actions, children develop an understanding of the foundations of physicality in their musical ability (Cano, 2006). Christopher Small (1988) discusses that the act of ritual attached to the performance of musical works extends beyond the musical delivery, and encompasses all aspects of the experience, including the behaviour of the audience. Behaviour can become a form of ritual through cultural observation and participation (see Fonarow, 1996)[22], and Ellen Dissanayake (2006) suggests that an understanding of how emotions can be manipulated in ritualised behaviours, and in ritual ceremonies, can also ensure a greater understanding into the subject of musical emotion. Small (1998) discusses the interconnectivity of ritual and emotion, and how they are both concerned with relationships, and the way in which humans relate to each other. Gesture can play a significant part in this, and through its use,

> those taking part in the ritual act articulate relationships among themselves that model the relationship of their world as they imagine them to be and as they think (or feel) that they ought to be (Small, 1998, p. 95).

[22] Fonarow (1996) discusses the use of physical placement in the British indie music scene, and discovers that

> physical placement is an indicator of the participant's level of orientation to the musical performance, the type of physical activity that participant will be engaged in, as well as the participant's age, experience, and professional status. (Fonarow, 1996, p. 33)

This includes the use of ‘emblems’ (Ekman and Friesen, 1969, 1981). An emblem is described as ‘a symbolic body movement that has high agreement with a direct verbal translation, or dictionary definition’ (Kurosawa and Davidson, 2005, p. 115). The meaning of an emblem has a cultural focus because it is recognised and understood by ‘all members of a group, class or culture’ (Kurosawa and Davidson, 2005, p. 115). Within musical performance, an example of an ‘emblem’ would be the hand gestures of a rap artist, such as those described in Section 3.3.1.1.

Wendy Fonarow (1996) uses Goffman’s (1974) concept of Frame Analysis to describe how a gig has a specific participant framework, which ‘provides a frame for the interpretation of activities, a sense of how actions and utterances are to be taken’ (Fonarow, 1996, p. 33). Fonarow explains that these participant frameworks provide guidelines and expectations for the behaviours in the event, and how different roles requires different activities and different behaviours, from those involved in the communicative ritual taking place. As an example, Samantha Dieckmann and Jane Davidson (2017) discuss ‘One Love Manchester’ – a pop gig headlined by Ariana Grande, which was staged as a tribute to the victims of the terrorist attack which took place at the end of her show held at Manchester Arena on 22nd May 2017. Fonarow explains that

> the gig is a ritual that performs the category of ‘youth’, designating it as a liminal stage characterized by modes of engagement different from the modes of engagement reserved for older audiences. (Fonarow, 1996, p. 34)

Dieckmann and Davidson (2017) write that ‘pop concerts are built on a known repertoire of songs, which the audience predicts. This assists in the ritual

communication of emotion'. By default, there is an expectation of the songs which will be heard, and the subsequent behaviour of both the performing musicians and the audience members through the songs performed. Dieckmann and Davidson (2017) describe how this was shown through One Love Manchester, with the song choices exemplifying the expected, and understandable, mood of the crowd:

> Coldplay's touching performance of Fix You allowed for the expression of mourning and collective grief. Robbie Williams led the audience in a version of his song Strong, changing the lyrics to, "Manchester we're strong, we're strong. (Dieckmann and Davidson, 2017)

This kind of performer – audience communication and sharing allows 'a temporary experience of equality and comradeship between many people' (Dieckmann and Davidson, 2017). These pivotal communicative relationships used in music performance are discussed at greater length in Chapter Seven.

3.3.1.4 Dance

Noel Carroll and Margaret Moore write that 'dance has an intimate relationship with the music' (2008, p. 414), with much dance being coordinated specifically with the music, rather than being separated from it. In addition, Carroll and Moore continue to explain that

> dance has been dedicated to either performativity interpreting that music – that is, calling attention to aspects of its qualities and structures – or expanding upon it, by either reinforcing or completing structural or qualitative, including emotionally qualitative, tendencies in the music. (2008, p. 414)

Although the study of dance is beyond the remit of this research, it would be inappropriate not to mention the prevalence of dance within popular music

performance. It should also be acknowledged that, although both popular music and dance involve movement, the study of dance requires a very different consideration of gesture. Specific characteristics of the performed music may afford themselves to dance, as mentioned in the quote above.

3.4 Embodied Cognition

For performers, musical embodiment involves 'performing, planning, and otherwise thinking about musical performance' which connects closely to the physical movements of performance (Cox, 2016, p. 21). Ecological theory establishes the structure for Embodied Cognition which 'acknowledges and investigates the inextricable intertwining of mind and body, perception and action, [and] doing and thinking'. Zagorski-Thomas reaffirms this by stating that 'our intellect and our bodily experience are inextricably entwined' (Zagorski-Thomas, 2014a, p. 96).[23] Leman describes that music is corporeally experienced and that the human body acts as a mediator between the musical mind and the physical environment. Using this framework, 'music is performed and perceived through gestures whose deployment can be directly felt and understood through the body, without the need for verbal descriptions' (Leman, 2010, p. 127).

Leman (2012, p. 5) explains that, as a paradigm, Embodied Music Cognition is based on a series of viewpoints:

[23] Embodied Cognition stands in contrast to the Cartesian ideology of the mind-body divide.

*'*The Body as Mediator' and 'The Link with Subjective Experiences, such as Intentions, Expressions, Empathy, and Emotions'[24]

This concept is similar to the viewpoint of Maurice Merleau-Ponty (1945) which posits the body of the observer as the intermediary between the environment (which can be considered to be objective) and their own (subjective) experience of the same environment. Similarly, it is important to remember the juxtaposition of the nature of gestures, which could be described as objective because of the movement of body parts, but subjective because of the 'important experiential component that is related to intentions, goals, and expressions' (Leman, 2012, p. 5).

'The Gesture/Action Repertoire'

The body builds up a gestural repertoire based on the mediation between the environment and the experience. This catalogue of gestures 'is based on the idea that humans interact with the environment on the basis of actions, that is, movements that are made to achieve a particular goal' (Leman, 2012, p. 5).

'The Action-Perception Coupling'

Leman (2012) explains that the gesture/action repertoire (mentioned above) is part of a more involved structure which he terms as the Action-Perception Coupling System. This is a reliable indicator for prediction, involving areas surrounding 'musical intentions (musical action-goals)'. The interaction and parallelism between an amalgamation of low- and high-level cognitive loops results in a 'sensorimotor loop' (Leman, 2012), thereby recalling previously-learned fingering patterns, and providing communicative delivery of the sound. Indeed, Leman explains that 'action

[24] Leman (2012) lists these as two separate categories, but here they are discussed together because of the intrinsic commonalities between the two headings.

and perception are controlled by an action-perception coupling system involving different loops' (Leman, 2012, p. 6).

Relying on previously learned environmental knowledge and experiences is an intrinsic part of understanding why interaction should be considered embodied. Hearing a specific sound will result in a specific action from the perceiver;

> when an every-day sound is heard, the person will tend to act in relation to how that sound is produced. In contrast, when an abstract sound is heard, the person will tend to act in relation to particular parameters of the sound that can be reproduced by movements (such as general contours) (Leman, 2012, p. 6).

3.4.1 Mimetic Behaviour, and the Mimetic Hypothesis

One of the ways we can specify how music cognition is embodied is through the 'imitation of musical sounds and of the physical exertions that produce them' (Cox, 2016, p. 11), and this imitation can be both overtly and covertly demonstrated. The more evident overt imitation takes a "monkey see, monkey do" approach (Cox, 2016, p. 11) but of equal influence is covert imitation, which is not visible to an observer, but is present only in the mind of the participant or the observer. Imitation occurs when we pay attention to the way that others behave and this can occur in a variety of educational, artistic or social settings.[25] Arnie Cox (2016, pp. 11 – 12) explains that when we imitate (either overtly *or* covertly) we are seeking answers to the following implied questions '*What's it like to do that?'* and its twin question, '*What's it like to be that?'* This mirroring of perception and action is supported by recent

[25] Pedagogically, the role of (overt) imitation – which can be conscious or subconscious – can be considered as a form of learning. This will be discussed further in Chapter Seven.

neuroscience research on *mirror neurons* – ‘a group of specialised neurons that “mirrors” the actions and behaviour of others’ (Rajmohan and Mohandas, 2007, p. 66). Lakoff explains that mirror neurons

> are neural fibres connecting the pre-motor cortex (which “choreographs” complex actions) and the parietal cortex (which integrates perceptions). As a result, neurons in certain pre-motor areas fire whenever (i) we perform an action, or (ii) we perceive the same action being performed by someone else. These neurons link actions and perception. (2008, p. 284)

With regards to gesture, ‘each gesture is “choreographed” by pre-motor neurons and the same gesture by someone else can be recognized by the mirror neurons’ (Lakoff, 2008, p. 284).

Cox (2016) categorises overt mimetic behaviour as Mimetic Motor Action (MMA) and covert mimetic behaviour as Mimetic Motor Imagery (MMI), and these provide the foundation for the Mimetic Hypothesis (Cox, 2001, 2006, 2011, 2016); the principles of which are as follows:

I. ‘Part of how we comprehend the behaviour of others is by imitating, covertly (MMI) or overtly (MMA), the observed actions of others.
II. Part of how we comprehend music is by imitating, covertly or overtly, the observed sound producing actions of performers.’ (Cox, 2016, p. 12)

This imitation can take place within one modality or across modalities and Cox explains that ‘the strength of each form of mimetic participation varies from person to person’ (2006, p. 47). This determines the variable meanings which may be obtained from musical meaning and gesture. The variation in mimetic participation can occur

as a result of a variety of factors. For example, owing to direct experience, a pianist will have a greater understanding of the finger, arm and bodily movements needed to play the piano than would a guitarist, and an even greater understanding than would a non-musician. However, although the mimetic understanding can vary in quantity depending on personal experience, everybody will have *some* idea of the physical requirements of depressing the keys and moving their hands in a certain way to replicate a desired sound.

Through a process which starts with deliberate imitation, leading to considered practice, and culminating with the eventual ownership of the performed gesture, mimetic actions can be integrated into the body schema of the performer.[26] Cox (2016) explains that as the schema is formed, the awareness of imitation is forgotten, and the movement becomes part of a catalogue which is attributed to that executor. This occurs not only with visual movements such as gesture, but also with audible timbral features of a particular instrumentalist (e.g. Liam Gallagher's identifiable guitar tone), or the vocal nuances which are characteristic of a specific performer (e.g. the nasal tone, breathlessness, and emotive 'creak' which is distinctive of Britney Spears; the native lilt attributed to Delores O'Riordan of *The Cranberries*; or the rounded, anglicised vowel sounds of Dan Smith from *Bastille*). The music itself can afford a mimetic invitation to which the individual may respond. These responses can be overt or covert, and will differ between individuals due to differing personalities and preferences. Cox explains that 'composers most often create the mimetic invitation, or at least a schema for it' (2016, p. 47). It is argued

[26] This connects to The Conscious Competency Model of Assimilation; a pedagogical process, which will be discussed at length in Chapter Eight.

here that this may not be the case in popular music, and it is a frequent occurrence within this genre that the composer (the songwriter) may also be the performer; something which rarely happens in classical music. Cox certainly acknowledges the importance of the performer to 'realise, shape, and/or extend the mimetic invitation' (2016, p. 47), but I suggest that the performer is chiefly responsible for making this happen. As individuals, we will each respond to the mimetic invitation a piece affords in different ways. Cox discusses that this is the *listener's* contribution to a performance and writes that, liking a particular version of a piece 'is in part to like what it invites one to do' (2016, p. 48). However, it is suggested in this thesis that this is just as relevant for the performers of a piece, as the personal preference of certain songs will afford different kinds of behaviour from the performer. This is an important consideration within pedagogical settings for popular music – students are often easily demotivated when working on a song which is not of their personal choosing or preference. Teaching students the importance of finding a way to engage mimetically engage with all music is vital. This will be discussed in greater length in Chapter Eight.

The mimetic participation that results from the mimetic invitation discussed above offers a consideration for the area of Musical Affect*,* which 'includes what one feels in performing music and in response to musical stimuli' (Cox, 2016, p. 177). Whilst Cox (2016) principally discusses the concept from the viewpoint of a mimetically engaged listener*,* the same concepts can apply if the performer is mimetically engrossed with their own performance. This includes the execution of the musical content, feelings of concentration in passages of difficulty, or the coordination of actions in ensemble playing. However, a mimetically engaged listener will respond

favourably to these executions because their focus is on establishing an understanding of *what it is like to do that?* This is one of the key tenets of the mimetic hypothesis. As an example, an improvised solo which is perceived as intricate and technically virtuosic may receive applause from an audience who has a covert understanding of the difficulty needed to undertake the execution of the endeavour. The paradox to this is when the delivery of an element of perceived difficulty is not as problematic as it would appear, but the artist is aware that it is perceived by the audience to be so. This is discussed in Chapter Five.

3.4.2 Conceptual Metaphor and Image Schemata

One of the ways in which we can seek understanding of a topic is through metaphor - i.e.: 'conceptualising something from one category in terms of another category to which it normally does not belong' (Cox, 2016, p. 58). George Lakoff and Mark Johnson (1980, 1999) are two forerunners of the development in embodied cognition, and they offer the view that metaphor 'was not simply a manifestation of literary creativity, but was in fact pervasive in everyday discourse' (Zbikowski, 1998, p. 2). The conceptualisation mentioned at the start of this paragraph works by using

> properties, relations and entities that characterise one domain of experience and/or knowledge (source domain) to understand, think, plan, and talk about a second domain (target domain). (Jandausch, 2012, p. 1)[27]

With regards to the concept of metaphor, Cox explains that 'the experience (of something) to be understood metaphorically is the *target,* while the experience used

[27] Conceptual metaphors differ from linguistic metaphors. The former relies on the cognitive mapping process from the source domain to the target domain, whereas the latter is led by the conceptual metaphor formed because of this process. Lakoff and Johnson (1980) cite a number of examples: ARGUMENT IS WAR is considered a conceptual metaphor. Therefore, a linguistic metaphor which may stem from this could be 's/he shot down all of my arguments'.

to understand the target is the *source*' (2016, p.60; emphasis in original). The source domain is formed from corporeal perception and movement, and rooted in embodied experience, whilst the target domain is different in type to the aligned source domain but is always used to understand the inference from its corresponding source domain. The cognitive process connecting the two domains is known as Cross-Domain Mapping, which allows the two domains (for example, movement and music) to be aligned together by specifying 'precisely which details are mapped from the source domain to the target domain' (Cox, 2016, p. 61). Lawrence Zbikowski explains that cross-domain mapping is important in generating musical understanding because, as stated above, it allows music to be understood in connection with a variety of other domains, and because 'it provides a way to ground our descriptions of elusive musical phenomena in concepts derived from everyday experience' (2002, p. 84).

The details which Cox (2016) states are to be mapped from the source domain to the target domain (see the previous paragraph) are patterns known as Image Schemata, which are 'a schematic representation of a familiar, repeatedly experienced activity' (Zagorski-Thomas, 2014a, p. 9) resulting from the interaction between the organism and the environment. It is the mapping of the image schemata from the chosen source domain onto the parallel aspects of the target domain which allows the creation of conceptual metaphors. The repeated nature of the schema allows us to form a set of expectations about what is involved in that particular experience – i.e. based on our prior knowledge, how we have positioned ourselves in the world, and the abstract depictions of certain experiences that we have formed. Image schemata help to provide the foundation for metaphorical concepts and relationships and,

although the name may suggest otherwise, they are multimodal, rather than just visual, and 'the idea of an image is simply a way of capturing the organization inferred from patterns in behaviour and concept formation' (Zbikowski, 2002, p. 88).

Candace Brower succinctly describes the balance schema by way of an example. This schema,

> which we learn through the balancing acts of our own bodies, allows us to make sense of such diverse concepts as visual balance, emotional balance, balance of power, and balancing an equation (Brower, 2000, p. 324).

Brower goes on to explain that bodily image schemas involving *force* and *motion* seem to provide an underlying understanding to music. Evidence for this is found in the language used to describe music such as '*strong* and *weak* beats, *rising* and *falling* lines, voice *leading*, *leading* tones, [and] harmonic *goals'* (Brower, 2000, p. 324; emphasis in original). As such, musical meaning can arise from the cross-domain mapping which results from the mapping of the patterns of the image schemata (the source domain) onto the specific parameters of the musical work (the target domain). In other words, 'the image schemas that lend coherence to our bodily experience are metaphorically reflected in conventional patterns of melody, harmony, phrase structures, and form' (Brower, 2000, p. 325).

Image schemata which can be considered to play an essential function in our corporeal understanding of music are balance, centre-periphery, container, cycle, source-path-goal and verticality. These image schemata 'reflect basic features of our bodily experience of *space, time, force,* and *motion'* (Brower, 2000, pp. 326 – 327, emphasis in original), and generate the music-metaphoric notions of Musical Space,

Musical Time, Musical Force, and Musical Motion (Brower, 2000). As an example, the verticality schema (pictured) is an abstract structure of a variety of experiences which are indicative of this movement, such as 'climbing stairs, forming a mental image of a flagpole, and watching the level of water rise in the bathtub' (Zbikowski, 2002, p. 88).

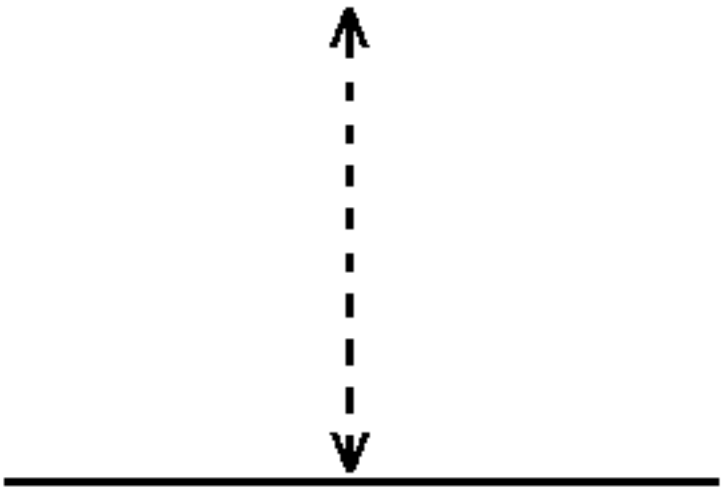

Figure 3.6: The verticality schema. **Picture:** www.mto.org

From a musical perspective, of this pictured schema, conceptual metaphors are evoked which use vertical space and movement (the source domain) upon which musical pitch (the target domain) may be mapped. Musical pitch refers not only to the notation found in a melodic line, but also to the overall tonality and key centres of the performed piece. Modulations of key can also be mapped onto the verticality image schema (see figure 3.6).

In addition to the movement of pitch, Johnson (2007) posits that the verticality schema may also be representative of tension. He discusses this with reference to the octave leap in the melodic line in Arlen and Harburg's *Over the Rainbow* and states that

> the slide from 'Some' (E-flat) up to 'where' (the octave) creates a tension, the felt tension as we move from the lower pitch to the higher pitch and feel the strain and increased energy required to reach to higher note (Johnson, 2007, p. 240).

Brian Kane elaborates on this further by stating that in addition to pitches moving from low to high, 'they are felt to do so in a gravitational field where lifting an object requires work and where the potential energy stored in such effort demands release' (2011).

This is shown in sections of the melodic line of Alicia Keys' cover version of *How Come You Don't Call Me.* Placed in the key of Db Major, portamento slides are found in the melodic line from Db3 – Db4 which demonstrates a feeling of rising tension. In the same manner that ascent signifies tension, a descending passage can also demonstrate the contrasting feeling of *release.* The rendition by Keys (2001) also demonstrates noteworthy examples, one of which is a phrase which starts on the tonic Db4 and descends melismatically to resolve on the tonic note an octave lower, providing a sense of resolution at the end of the phrase (see figure 3.7).[28]

Figure 3.7 An example of a descending melismatic phrase, representing harmonic resolution, taken from Alicia Keys' (2001) cover version of *How Come You Don't Call Me*

[28] In addition, the manner in which the interval is sung also influences the interpretation. Zagorski-Thomas (2017) elaborates on this by saying that

> some singers deliberately emphasise the effort and tension by making more of the slide, and others hint at more freedom and transcendence by making the leap effortless; for example, a short and un-laboured transition between pitches.

Zbikowski reinforces that

> it is important to emphasise that any diagram used to illustrate an image schema is intended to represent the key structural features and internal relations of the schema; it is not meant to summon a rich or mental picture that we somehow have “in mind” and use actively to structure our thought (2002, p. 89).

Understanding the key structural features and internal relations of the image schema is important in helping to understand why certain conceptual metaphors work innately more logically than others. Successful mapping between the source domain and the target domain relies on pairing similarities, not differences, between the two domains, and these correspondences are there to ‘preserve the image-schematic structure latent in each domain’ (Zbikowski, 2002, p. 90). George Lakoff and Mark Turner (1989) call this the Invariance Principle*,* which should not be thought of simply as ‘algorithmic processes that *start* with source domain structure and wind up with target domain structure’ (Lakoff, 1992). Instead, the principle relies on the preservation of the image-schematic structure in the target domain, and involves charting the image-schematic structure from the source domain thereby allowing the preservation of these similarities to continue to exist. Taking into account the invariance principle*,* Zbikowski explains that the up-down of the verticality schema can be used in conjunction with the movement of pitch ‘because of correspondences between the image-schematic structure of components of the spatial and acoustical domains’ (2002, p. 90). As such,

> mapping up-down onto pitch allows us to import the concrete relationships through which we understand physical space into the domain of music and thereby provide a coherent account of relationships between musical pitches. (Zbikowski, 2002, p. 90).

As a further example, Katie Wilkie, Simon Holland and Paul Mulholland (2013) discuss the mapping of source-path-goal image schema (see figure 3.8) onto the target domain of melody, which results in the conceptual metaphor of 'melody is movement along a path'. Wilkie *et al*. make reference to the invariance principle by reminding us that

> only the applicable aspects of the SOURCE-PATH-GOAL image schema are perceived to map to the concept of melody, namely the start and finish points and the locations, all of which map to notes within the melody (Wilkie *et al.,* 2013, p. 262)

This conceptual metaphor can be well represented if we consider the nature of staff notation, in which the horizontal placement and trajectory depict the motion of the piece at prominent locations, and also indicates the starting and finishing points of the path.

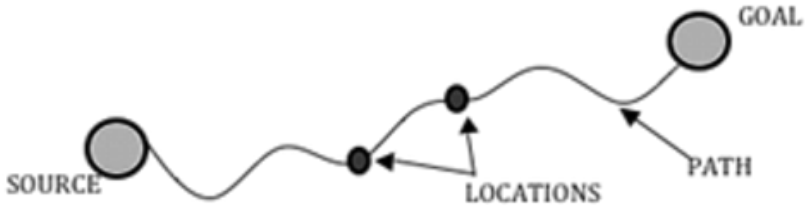

Figure 3.8: The source-path-goal image schema.
Photo: www.researchgate.net

3.4.3 Event Schemata

The notion of Image Schemata can be expanded upon when dealing with the concept of Event Schemata. These are complex cognitive structures that act as a form of 'script' for activity in given situations and with a given goal. These schemata are based on the behaviour we exhibit in specific situations, and which are established from previous experiences of events we perceive to be similar. Stephen

McAdams (1988) explains that *scripts,* devised by Roger Schank and Robert Abelson (1977), are the primary types of necessary actions which are needed to undertake 'various kinds of macro-events' (McAdams, 1988, p. 191). As an example, McAdams lists the actions needed in the script for attending a concert – 'leaving home, going to the concert hall, buying the ticket, sitting down, listening attentively, and going home' (McAdams, 1988, p. 191). This could also include situations such as knowing not to applaud between the movements in the performance of a classical symphony – notions which will have been learnt from previous social and event experiences. McAdams acknowledges that 'this is evidently very abstract and allows for all kinds of variation in its real-life manifestation' (McAdams, 1988, p. 191) because the script relates invariant properties with affordances. As such, each step of the script is open to change depending on the potential action which has been taken at the previous stage – a view which concurs with Gary Kendall who writes that

> the EVENT schema must be able to accommodate the diversity that exists in the types of 'events' that we encounter in everyday life and in the multi-level meanings that we ascribe to 'events (Kendall, 2008, p. 3).

Zagorski-Thomas explains that different invariant-property-to-affordance relationships can be embedded within each other and need not be thought of as only occurring singularly. For example,

> I may have a script for how to move my arm that relates the invariant properties of the sensation of my arm being in a particular position (which is cross-modally connected to the visual stimulus of seeing it in that position) with the affordance of moving in a particular direction (for example, what is possible because of my joints and muscles). This event schema for moving

my arm would, in turn, be part of many larger schemata; for example, playing the guitar (Zagorski-Thomas, 2017).

3.5 Persona

Auslander proposes that 'the entity the audience sees performing the music should be understood as the performer's *musical personae'* (2015a, p. 318; emphasis in original). Auslander's pivotal work on *persona* expands on a tripartite character structure proposed by Frith (1996), and these adaptations have been pivotal in describing the performance presentation of musicians in the popular music sphere. Identifying that there are three layers to the physical presentation of a performing popular musician, Auslander (2004) terms these 'the real person', 'the performance persona', and 'the character'. The first is reference to the actual person – the real personality and his/her characteristics (termed by (Frith, 1996) as 'The Performer as Human Being'). The 'performance persona' (Frith's 'star personality or image') is a public performance image that the consuming public associate with that individual. And the final category, 'the character' (Frith's 'song personality'), is considered to be the character depicted through the lyrical narrative of the song. In his initial concept, Frith (1996) focusses solely on the different layers of a popular vocalist's performance. However, Auslander wanted the ideology to include instrumentalists as well as vocalists, which is why he considers 'the character' to be an optional strata, stating that 'instrumentalists enact personae even if they seldom portray characters' (2015, p.69).

This thesis attests that Auslander's persona categories can be formed through the types of event schema which one develops for themselves as a performer. The concept of his 'performance persona' can be considered in different ways, but using

similar concepts. Firstly, performance persona may be seen principally in terms of the type of musician you are, and your performance style is considered in regard to how you have learnt to play your chosen instrument.

For example, the performance persona of Jimi Hendrix (see figure 3.9) is mainly remembered for the distinctive way in which he played the guitar. His mannerisms will have been built on event schema regarding this performance style, and also the kind of goals he may have had in mind about the type of player he wanted to project. This complex interaction between the different types of event schema one learns, helps to define oneself as a musician. Similarly, performance persona can be based on personality which, through activity, shows the kind of character goals one has. This is built on event schema because of the goals regarding the type of character one is inhabiting.

Figure 3.9: Jimi Hendrix
Photo: www.ulcradio.wordpress.com

Rather than considering musical persona as completely constructed, Auslander (2015a) suggests considering persona as a presentation of self. Understanding that the Performance Persona of a delivering musician does not have to be a completely artificial creation and adaptation is important – especially with regards to pedagogy and the teaching of music performance. Auslander believes that ‘musicians usually

appear as themselves playing music' (Auslander, 2006, p. 104) and if musical persona is considered to be an extension of the self, and not necessarily a fully artificial concept and creation, we should take into account Goffman's (1959) sociological adaptation of dramaturgy.[29] 'Life is a dramatically enacted thing' (Goffman, 1959, p. 78) and at the heart of dramaturgical theory is that human behaviour is observed and analysed through its context rather than by examining its causes. 'Like all presentations of self, musical persona is *situated;* it is the performance of a specific social role for a particular audience in a defined context' (Auslander, 2015a, p. 318; emphasis in original). For Goffman, performance is

> all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers' (1959, p. 22),

and this is present in a variety of social situations. Our demeanours and personalities adapt to fit in with the surroundings and expectations of the individuals engaged with this transactional process, and in which there are both intentional and unintentional expressions of communication (Goffman, 1959).

The intentional expression can be described as the deliberate act of communication, predominantly through verbal means – the right words spoken at the right time in the right order – which Goffman determines as 'the expression he gives'. The opposition to this is 'the expression he gives off' (Goffman, 1959, p. 14). These are the unintentional and, most likely, non-verbal forms of behaviour which, although deemed as a more theatrical and contextual approach, are most likely to describe

[29] Dramaturgy was originally a concept coined by German Philosopher, Gotthold Lessing.

the authentic feelings of the communicator. The expressiveness of the given action is of crucial importance and if a performance is deemed as successful, this is because the 'audience' views the 'actor' as he or she wants to be perceived – i.e. a performance can only be considered as 'real' when the intentions of the performer are considered to be genuine or sincere. Convincing an audience of genuine intent is a precarious and skilled endeavour, and this can become part of a cyclic movement of disbelief and belief, meaning that what starts off as simply performing may end up as actual belief. In other words, a contrived persona becomes reality. The impression of reality 'is a delicate, fragile thing that can be shattered by minor mishaps' (Goffman, 1959, p. 63) but if successful, the enactment of a persona can ultimately convince even the performer him- (or her-) self; persuading them that reality is actually that which has been contrived. This may provide some explanation as to why performers sometimes believe that they are completely 'themselves' in the performance.

At the heart of Goffman's theory is that we do not possess a *single* persona, but rather that we have multiple personae that we adopt in various different situations and circumstances. Therefore, one of the main ways in which one may determine context is not just based on their surroundings, but also on the way that other people are behaving in those particular surroundings; both of which will determine one's own behaviour. From a musical perspective, working within different types of ensemble will result in different behaviour depending on the personalities and behaviour of the other members *and* on the genre of the music being performed, which is also considered to be of equal importance. This is supported by Auslander who writes that 'just as any presentation of self is context-dependent, so musical

persona is genre dependent' (2015a, p. 318). Auslander also notes, in line with suggestions posed by Franco Fabbri (1981), that 'each genre carries with it expectations as to what musicians and audiences will look like and how they will behave and interact' (2015a, p. 318).

In addition to behaviour being determined by the ensemble in which one performs, behaviour can also alter when a musician is working on different *songs* (resulting from genre and stylistic expectations and norms as stated in the previous paragraph). Someone's behaviour as an accompanist is different from their individual behaviour as a soloist, and, on a moment-to-moment basis, their behaviour as an accompanist might be partially determined by how the musician they are accompanying performs as a soloist. There may be deviations of rhythm which they need to follow, or unplanned idiosyncrasies in the delivery of the given song. The concept of Goffman's dramaturgy with regards to the idea of *how* different event schema are associated with different contexts is, for this study, a key aspect of persona. This is because the way in which a musician behaves in a given situation is the demonstration of character that their fellow musicians, and the audience, will receive – i.e. they are not going to know anything about a different internal identity which the performer may be experiencing.

3.6 Joint Action Theory

Whereas Goffman's theory of dramaturgy studies interaction from a mainly psychological perspective (because it is related to the individual's perspective), the concept of Joint Action Theory focuses on interaction from a mini-sociological perspective. As the name suggests, 'a joint action is one that is carried out by an

ensemble of people acting in coordination with each other' (Clark, 1996, p. 3). Devised by Clark as a 'structured, socio-cognitive theory of "language in use"' (Arias-Hernandez *et al.*, 2011, p. 5), the focus of Joint Action Theory is on the coordination and integration of individual actions, which have been practised or prepared in isolation, but are brought together with the objective of achieving shared intentions. This is commonly identified as the differentiating factor between individual and joint actions, with shared intentions being 'essential for understanding coordination' (Knoblich, Butterfill and Sebanz, 2011, p. 60).

Individual actions are not integrated into joint actions purely by chance; the coordination and amalgamation of actions implies intent and this intent can be achieved through both verbal *and* non-verbal communication. Both communicative categories rely on pre-determined understandings - of either implicit or tacit means - and the determining and accepting of different roles (usually listener or speaker) by the members of the joint action. The successful delivery of a joint action is dependent on the efficiency and delivery of the executed roles, a thought concurred by Richard Arias-Hernandez *et al.* who state that

> to produce a successful joint action, listeners have to attend to a speaker's utterance and identify it, understand it, and decide to take up the speaker's proposal. On the other hand, speakers proposed joint actions to listeners by uttering speech correctly and presenting appropriate signals with their intended meaning and purpose (Arias-Hernandez *et al.*, 2011, p. 5).

Difficulties with communicative relationships in joint actions can occur when clashes arise regarding the roles undertaken, which is discussed in detail in Chapter Seven.

Intentionality is a key issue with the deliverance of joint actions; the secure execution of the intended actions is not a coincidence and there will be a target upon which all members of the communicative group will be focused. Following Philip Pettit and David Scheikard,

> if people perform a joint action intentionally, then they must each be focused on a common target: the behavior that they display together, in which each makes his or her contribution to the overall performance (Pettit and Scheikard, 2006, p. 21).

With regards to music performance, this common target is likely to be the delivery of a unified musical performance which demonstrates the successful integration of the different individual parts and nuances of the particular style or genre being performed.

3.6.1 Joint Action Theory in Music Performance

In explaining the difference between individual and joint actions in music performance, Clark (1996) offers the circumstances of a piano/flute duet. He explains that each musician (a participant in the joint action) performs 'participatory actions' which are described as 'individual acts performed as parts of joint actions' (Clark, 1996, p. 19). In this example, the flautist plays the flute part *as part* of the duet, as does the pianist with their part; these are individual actions. It is only when the two players perform together as a duet, that this is considered as a joint action. It is important to remember that the participants of a joint action do not have to be performing the same thing; Clark reiterates this when he explains that 'many joint actions have the participants doing dissimilar things' (Clark, 1996, p. 19). In this respect, this thesis proposes that rather than the goals of the performers having to

be shared (i.e. identical), they need to be compatible. For example, a keyboard player may have the same set of goals and event schemata as a guitarist and drummer in a trio in respect of creating a performance together, but the keyboard player's goals and schemata will be orientated to their own keyboard part, with the other two performers focused on their compatible, but not identical, performance schema.

Joint Action Theory is ideal for understanding and explaining the structures involved within ensemble performance in music. Although Clark uses music performance to provide examples for certain aspects of the theory, it was Peter Keller (2008) who first used Joint Action Theory extensively in research on music performance. Successful musical communication requires a variety of skills and factors which extend beyond the necessities of verbal communication. Whilst both are concerned with the delivery of an intended message, musical performance will require the unity and precision of rudimentary musical factors (such as dynamics, intonation, rhythm, and timing), as well as the communication of more expressive elements which may occur (such as pauses, or the deliberate manipulation of the stability of time signature). It is also crucial that the individual performers have a knowledge of the musical parts being delivered by fellow performers; this greatly enhances their understanding of how their part 'fits in' with those of the other musicians, thereby allowing for the successful management of miscommunication, that can occur in a live performance situation. Given the presence of an audience, it is highly likely that miscommunication is managed and addressed non-verbally in a live (music) performance. The use of expressive gesture as a vital communicative process affirms the multi-modal nature of music performance, and the importance of this

method of communication in joint action interpersonal coordination. Non-verbal communication will be discussed in further detail in Chapter Five.

When discussing music performance, the concept of Shared Intentions or Shared Goals involves 'acquiring knowledge about the music structure and the expressive intentions and playing styles of the ensemble members' (Keller, Novembre and Hove, 2014, p. 4). This knowledge can only really be gained through the undertaking of sufficient, adequate joint rehearsal. Whilst in classical music and to some extent music theatre, the structure of the performed piece is largely determined by the presence of the musical score, popular music tends to be a lot less restricted by such notational formalities. Whilst there is a set of expectations regarding the concert-order of pop performances there can, however, be far greater freedom with introductions, link sections and endings, and certainly a lot more malleability if any sections involving improvisation or audience participation are included. It is usual that a mutually accepted cultural language is formed between the performing musicians to ensure successful delivery of such examples of unity and structural accuracy. By default, these shared goals between performers are not evident in solo performance, although this thesis considers that there are shared goals between a performer and an audience in a solo environment. This will be discussed in Chapter Seven.[30]

[30] Other areas involving social and interpersonal coordination such as cooperation, leadership and trust are prevalent and important in the execution of joint actions. Keller *et al.* (2014, p. 7) emphasise the importance of such interpersonal coordination by stating that 'activities involving rhythmic interpersonal coordination [….] can create the feeling of expanding into the larger group, and have long been used to increase social bonding.' The areas of cooperation, leadership and trust will be discussed in Chapter Seven.

3.6.1.1 Situational Factors

In addition to the roles undertaken by the participants, there are also other situational factors which need to be in place in order to ensure successful joint action execution; namely the concepts of Common Ground and Shared Expertise. The former, as its name suggests, 'is shared awareness between participants of a joint action' (Arias-Hernandez *et al.*, 2011, p. 5). Common Ground is not purely locational, but includes an awareness of 'culturally shared knowledge, beliefs and assumptions' (Arias-Hernandez *et al.*, 2011, p. 5). To summarise, it is anything that has been jointly experienced, but is also 'a form of self-awareness' (Clark, 1996, p. 120). 'Shared Expertise' relates to a cultural community who possess 'a shared expertise that other communities lack' (Clark, 1996, p. 102). In the case of live music performance, the shared expertise is not only the ability to have proficient technical handling on their respective instruments, but also the ability to be able to execute this in coordination with others.

3.7 Pedagogical Theories – Social Constructivism and Situated Learning

Constructivism as a paradigm will be discussed in more detail in Chapter Four but, according to Rebecca-Anne Dibbs, it should be considered to be

> an extremely broad collection of loosely related philosophies that have the same central axiom: all knowledge is constructed by, rather than absorbed by or imparted to, a learner (Gibbs, 2014, p. 34)

Constructivist philosophies of learning are usually either focussed on Cognitive Constructivism (Piaget), or Social Constructivism (Vygotsky). Whilst the former is

focussed on learning and cognition as an individual process, Social Constructivism sees learning

> as a collective process spread across the individual's world. From this perspective learning is essentially an ongoing social process with understandings and capabilities emerging from social interaction with and within a group (Light, 2011, p. 3).

The main principle of social constructivism is that social interaction plays a necessary role in cognitive development and that, as learners, we have two developmental levels – our actual developmental level (what we know at the current time) and our potential developmental level (what we have the potential to know through engaging in social behaviour).

The difference between these two developmental levels is what came to be known as the Zone of Proximal Development (ZPD), which Lev Vygotsky described as

> the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978, p. 86). [31]

Vygotsky was interested in the relationship between learning and development, and the interaction between these two concepts. He believed that learning leads development and that these two processes do not coincide. Instead, Vygotsky believed that 'the developmental process lags behind the learning process; [and] this sequence then results in zones of proximal development' (Vygotsky, 1978, p. 90), which is where he believed that learning takes place. Learning 'is considered to be what students can do with assistance or scaffolding' (Dibbs, 2014, p. 36) and, as a

[31] Vygotsky created the definition adult guidance with the development of children in mind.

strategy which involves a learner performing a task with the support of a more knowledgeable other, scaffolding is necessary for ensuring progress and development through the zone of proximal development. Support from the scaffolding process can be ‘given the form of questions, hints, or instructions’ (Dibbs, 2014, p. 37) and as the student obtains more knowledge, the amount of scaffolding provided is reduced, enabling the learner to become ‘a more central participant in the community of practice’ (Dibbs, 2014, p. 36). As such, social interaction is a necessary component of the Zone of Proximal Development because of the premise that a greater range of skills can be achieved through working in collaboration with others, than can be achieved independently. This collaboration includes learning from fellow students (when situated in a group environment), as well as from the teacher. David Henson and Simon Zagorski-Thomas (forthcoming) further reinforce the close link between learning and the surrounding environment and circumstances in which the learning takes place ‘and that these will shape the way in which the learner thinks about the process as much as their own activities’ (Henson and Zagorski-Thomas, forthcoming).

The idea of learning through social interaction forms the basis of the concept of Situated Learning, which ‘takes as its focus the relationship between learning and the social situations in which it occurs’ (Lave and Wenger, 1991, p. 14). Light (2011, p. 6) writes that for Jean Lave and Etienne Wenger (1991), ‘learning occurs through practice and the social interaction that arises from it within communities of practice’ and that they have three interrelated key concepts: Situated Learning, Communities of Practice and Legitimate Peripheral Participation.

The former category focuses on the belief that ‘learning is a social process situated within particular socio-cultural contexts that shape learning through participation in its practices’ (Light, 2011, p. 7). In situated learning, ‘knowledge is context-specific, occurring through one’s environment and lived experiences’ (Kenny, 2016, p. 11). With this in mind, Ailbhe Kenny states that through situated learning, ‘music-making and musical learning cannot be divorced from context’ (Kenny, 2016, p. 11). There is also an emphasis on Implicit Learning*;* where learning happens organically and the student is often unaware that learning is actually taking place.

With social interaction being of pivotal importance to the concept of situated learning, it is logical that Lave and Wenger’s (1991) framework of Communities of Practice (CoP) is integral as it ‘provides the participation framework within which learning takes place’ (Light, 2011, p. 8). Lave and Wenger (1991) presented Legitimate Peripheral Participation ‘as central to the CoP framework where membership is constantly evolving to move from peripheral to full participation through engagement in practice’ (Kenny, 2016, p. 17). To avoid what Wenger *et al*. (2002, p. 144) call ‘toxic coziness’ which can arise from the familiarity and safety of prolonged membership of a particular CoP, ‘diversity is key to sustaining fluid and changing CoPs’ (Kenny, 2016, p. 17).

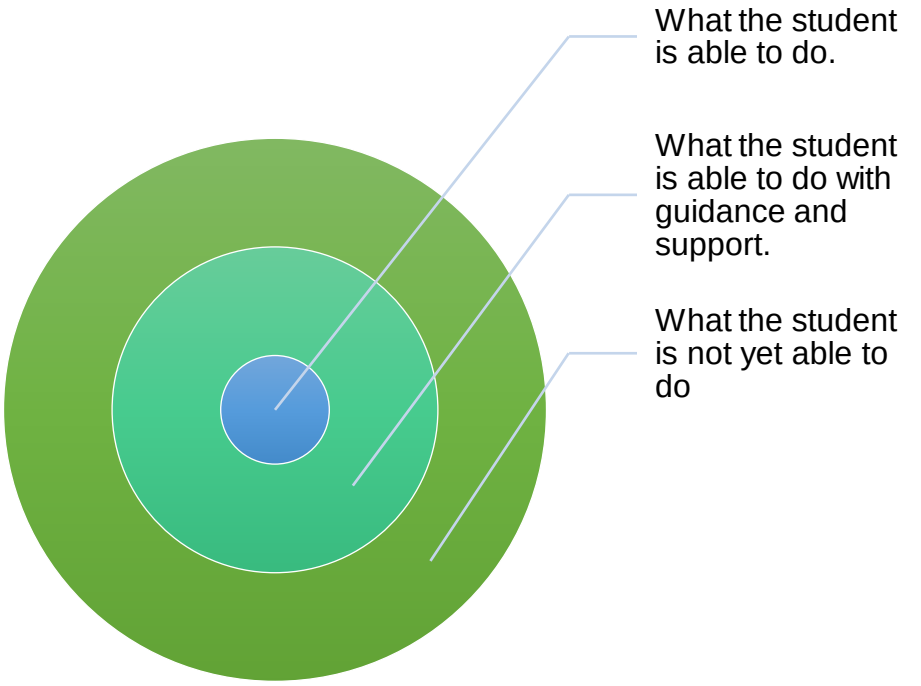

Figure 3.10:

Vygotsky's Zone of Proximal Development

Kenny (2016, pp. 18 – 19) extends the concept of CoP to musical communities and terms this Communities of Musical Practice (CoMP) focusing on 'the ways that distinct communities make meaning from and interpret their shared music-making experiences'. She expands Wenger's (1998) ideas of the link between learning and participation in what comprises a CoP, by expanding this to encompass a CoMP. The table overleaf is designed by Kenny (2016, p. 18) and demonstrates how Wenger's criteria for CoP can be adapted to a CoMP:

Criteria for CoP	Description	Kenny's study (CoMP)
Mutual Engagement (domain)	This explains the actual domain where regular interaction and sets of relationships form a common endeavour. Regular interaction is required for mutual engagement to develop.	The mutual engagement for CoMPs is the music-making group interactions such as rehearsals, workshops and performances. The relationships, interactions and negotiated meanings between the members are of relevance here as these are what essentially build the CoMP.
Joint Enterprise (process)	Related to the process itself this encapsulates the interactions, shared goals and negotiation that CoPs entail. Wenger describes this aspect as 'all the energy they spend' (1998, p. 78). It involves stated goals, negotiated goals and mutual accountability through collective practice. An appreciation of context is also required here.	Stated and negotiated aims of the music communities are relevant here. How the members problem-solve in response to the local context and situations negotiates the CoMP enterprise.
Shared Repertoire (practice)	This describes the actual practice, seen as shared ways of doing, joint pursuit and communal resources that make and negotiate meaning. Such indicators as stories, routine, gestures, jokes or conversations build on a history of mutual engagement to build these practices.	Within the CoMP explored, this consists of the practices or built-up communal resources that distinctly belong to each musical community. They use these practices to negotiate meaning through practice.

Source: Kenny (2016, p. 18)

Both the Zone of Proximal Development and the concept of Situated Learning are focussed on developing sets of event schemata. The ZPD is focused on breaking learning into manageable challenges and segments which meets the learning ability of that particular student. Too little challenge for a student results in a feeling of boredom and a lack of fulfilment, and too much challenge is likely to foster a feeling of anxiety (see figure 3.11). As an example, let us consider the situation of a student learning to improvise. This student already has a set of event schema which produce the necessary affordances to play the relevant scales which match the specific chord tones. Rather than acquiring all the event schema needed to become an improviser, the student needs to be guided to develop a set of schemata which are very close to the set they already own. The very nature of event schema is that they relate to contexts, and that we learn how to do something in a context. Through the use of conceptual blending and metaphor, we can understand how to put something into a

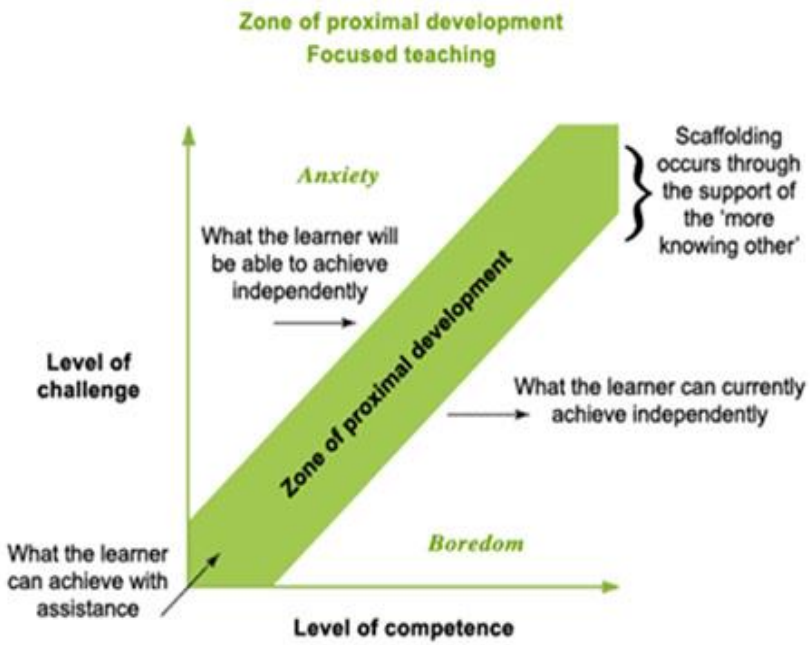

Figure 3.11: Zone of Proximal Development.

Picture: www.education.vic.gov.au

different context, but making considerable changes of context is difficult. For example, learning about harmony in a theoretical sense is learning about combinations of notes and sounds in one particular context. One person may understand that specific chord sequences make up specific cadential progressions, but if they *hear* them in an active musical context, it is going to be much harder for them to hear the connection between the knowledge they know and the sounds they hear. If they had undertaken the learning in the original context of musical activity, rather than theoretical understanding, this may not have been so difficult. It is the same knowledge, but applied in very different ways. For a popular musician, the concept of situated learning (learning to do things you want to learn in the specific context you are likely to have to undertake them) would mean that a more effective way of understanding harmony would be in a musical context. This is because this is likely to be the way a pop musician will need to use the skill in the future. A potential caveat to Situated Learning is to remember that, as teachers, we do not want the student to think that the chosen environment is the *only* place that that specific kind of activity can occur. Therefore, once the skill has been taught in a particular suitable context, then the nature of the zone of proximal development means that they should get the students to perform it in a different context, or for them to alter an aspect of what is being delivered.[32]

[32] This will be discussed with specific reference to the teaching of expressivity in Chapter Eight.

3.8 Chapter Summary

This chapter has provided an overview of the theoretical framework for this research, and has shown how the different concepts are inter-related and applicable for this work. The major points are summarised as follows:

- Using an ecological approach to perception, one can understand the importance of what is directly specified from the surrounding environment.
- It is this interaction between the perceiver and the environment which shapes our own interpretations.
- Perception is active, not passive and is a multimodal process, which is based on the identification of invariant properties which, in turn, create affordances.
- Gestures are afforded from the musical instrument being performed, and the musical genre to which the music belongs.
- Ecological theory forms a structure for embodied cognition, in which mind and body are inextricably linked. As such, music is corporeally experienced.
- The human body is a mediator between the musical mind and the surrounding environment, and mimetic behaviour is one of the ways we can specify how music cognition is embodied.
- Understanding can be made through the use of metaphor, image schemata and event schemata.
- A performance persona is formed through the types of event schemata one has developed for themselves as a performer.
- Goffman's (1959) sociological adaptation of dramaturgy allows us to understand that musical persona is not a completely constructed concept; it can be perceived as an extension of the self, and people each have multiple

persona which they adapt based on the environment in which they live and work.

- Joint Action Theory involves the coordination and integration of individual actions which are brought together to achieve shared goals.
- Social constructivism provides a cognitive structure regarding how learning can be achieved through the social interaction. The concept of Communities of Practice in Situated Learning (Lave and Wenger, 1991), explains how a participation framework is provided in which learning takes place.

Chapter Four: Methodology

4.1 Introduction

This chapter describes the methodological decisions which underpin the research questions under investigation. From here, a description is given of the chosen philosophical framework, research approach and methodology, data collection methods, analysis processes, and conclude with a discussion on the ethical issues surrounding this research.

4.2 Theoretical Framework

Gina Wisker states that

> a research paradigm, or perspective, is the underlying set of beliefs about how the elements of the research fit together and how we can enquire of it and make meaning of our discoveries (2008, p. 78).

This research is approached from a constructivist viewpoint, where 'individuals develop subjective meaning of their experiences – meanings directed toward certain objects or things' (Cresswell, 2009, p. 8). Subjectivity is an important factor to consider in this research; the inherent nature of music performance and non-verbal communication means that the delivered gesture may be a physical manifestation of internal, personalised memories, and that a more scientific approach, as shown in the positivist paradigm, is not deemed suitable for this work. Meanings are 'formed through interaction with others and through historical and cultural norms that operate in individuals' lives.' (Cresswell, 2009, p. 8) As such, interaction is an important facet within constructivist research, as well as acknowledging that the background of the

researcher themselves is highly likely to shape those given interpretations (Cresswell, 2009).[33]

4.3 Methodological Approach

Using a constructivist paradigm tacitly suggests that a qualitative approach to the research is most suitable. Qualitative research stands in contrast to the scientific, quantitative alternative, and suggests that 'rather than knowing the world directly, we sense, interpret, and explain it to ourselves' (Bresler and Stake, 2006, p. 272); meaning that emphasis is placed on using a holistic, descriptive, interpretative and empathetic methodology to answer the questions at the heart of the research (Bresler and Stake, 2006). Qualitative research is defined as 'any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification' (Strauss and Corbin, 1990, p. 17) and multiple sources of data are often used. Focused on subjective areas such as human interaction, lived experiences and motivation, qualitative research focuses on the meaning from the viewpoint of the participant, and not the researcher; utilising an interpretive inquiry, in a natural setting, and taking a holistic account of the research (Cresswell, 2009). Although the viewpoint of the participant is the primary focus, 'the researcher is involved and subjective, that is, informed by his/her personal experience in interaction with the people studied' (Kruger, 2008, p. 13).

Despite the perceived potential unreliability of qualitative research and analysis –

[33] It is important to note here that a constructivist approach to pedagogy is also deemed appropriate. This will be discussed in greater detail in Chapter Eight.

including the claims that it might be considered small-scale, anecdotal, inconclusive or biased – successful research using this approach has been undertaken by a variety of researchers on the area of expressive gesture in music performance; including work by Peter Elsdon (2006), Clayton (2007), Dogantan-Dack (2011), and Zbikowski (2011). Within the field of music education research, successful qualitative research has been undertaken by Woody (2000), Minut (2009) and Condon (2015). Although this research has been approached using a qualitative methodology, it is important to acknowledge that successful research given from a quantitative perspective has also been undertaken; including work by Nicola Dibben (2005), Marcelo Wanderley and Bradley Vines (2006), John Rink, Neta Spiro and Nicolas Gold (2011), and Nikki Moran (2013). Pedagogically, Karlsson's PhD thesis (2008) integrated elements of quantitative research very effectively and demonstrates that this approach should not be dismissed in music education research; a fact acknowledged by Helen Klieve, Wendy Hargreaves and Ron Morris who stated that 'there is a perception (perhaps misconception) that quantitative methods are more complex and inaccessible than their qualitative counterpart' (2014, p. 35). This alleged inaccessibility was not the reason for rejecting a quantitative methodology for this work, but rather that the pedagogical focus and goal of this thesis requires students to engage with broadly descriptive and gestural explanations of expressive activity that are best suited to a qualitative approach. The following table, figure 4.1, adapted from Andrea Sangiorgio (2015), demonstrates this further:

Quantitative Research	Qualitative Research	Why this should be a qualitative study
Tests hypotheses built from theory, and focuses on control to establish cause or permit prediction.	Generates understanding about complex, multiple realities. Focuses on interpreting and understanding a social construction of meaning in a natural setting.	**Purpose:** understanding the area of expressive gesture and non-verbal communication, in particular how these areas align with the delivery of a given musical performance.
Favours the laboratory/uses large sample sizes, and deals with statistical complexity.	Favours fieldwork, and deals with conceptual complexity.	**Setting:** case studies of student musicians in naturalistic rehearsal and performance environments.
Attends to precise measurements and objective data collection. Favours standardised tests and instruments that measure constructs, and often measures a single-criterion outcome (albeit multidimensional)	Attends to accurate description of process via words, texts, etc., and observations. Favours interviews, observations, and documents, and offers multiple sources of evidence (triangulation).	**Data Collection:** data is collected from observations and interviews. No statistical data is evident.
Uses instruments with psychometric properties	Relies on researchers who have become skilled at observing, recording, and coding (researcher as instrument).	**Researcher as instrument:** As the teacher-researcher, the data is collected through the undertaking of my observations and interviewing.
Performs data analysis in a prescribed, standardised, linear fashion, whilst conducting analysis that yields a significance level.	Performs data analysis in a creative, iterative, nonlinear, holistic fashion, and draws meaning from multiple sources of complex data. Conducts analysis that seeks interpretation and insight.	**Data analysis:** undertaken using Interpretive Phenomenological Analysis (IPA) which allows for the interpretation of the researcher to be integrated alongside the viewpoints of the interviewees.
Generates a report that follows a standardised format	Generates a report of findings that includes expressive language and a personal voice.	**Presentation of data:** The thesis is in a written format, with supporting video evidence as needed.

Quantitative Research	Qualitative Research	Why this should be a qualitative study
Bases its quality on criteria of validity and reliability.	Bases its quality on criteria of credibility, transferability, dependability, and confirmability.	**Quality:** the data will be a credible interpretation of the behaviours and viewpoints of the students and musicians; providing relevant information which can be used for pedagogy.

Figure 4.1. A comparison of quantitative and qualitative research, and why a qualitative approach is the chosen option for this research. Adapted from Sangiorgio (2015).

Although this study takes a qualitative approach, it is also indicative of being practice-led. Linda Candy states that practice-led research is 'concerned with the nature of practice and leads to new knowledge that has operational significance for that practice' (2006, p. 1) As such, the importance of my professional practice as both a teacher, and a performing musician, plays a necessary role in this writing, and this is considered to have positive pedagogic effects as 'education is ultimately concerned with the improvement of practice' (Bresler, 1995, p. 9).

4.4 Research Design

W. Newton Suter quotes Robert K. Yin (2009, p. 24) by writing that a qualitative research design is the 'logic that links data to be collected (and the conclusion to be drawn) to the initial questions of the study' (2011, p. 365). There is an amalgam of approaches under the umbrella of qualitative research which investigate the chosen phenomena in different ways, and it is not uncommon for qualitative research to use 'blended research designs' (Suter, 2011, p. 371) to encapsulate different contexts and methodologies. This research takes an ethnographic case study approach to both rehearsal and performance processes, which will now be justified and explained in more detail.

4.4.1 Ethnography

Rooted in anthropological research, ethnography studies the 'social interaction, behaviours, and perceptions that occur within groups, team, organisations, and communities' (Reeves, Kuper and Hodges, 2008, p. 512). Studying musical performance, particularly in an ensemble setting, means that the methodologies employed need to reflect the social settings of the participants, and, in the case of this research, the repercussive effect that these settings may have on the delivery of the given gesture and/or non-verbal communication skills. Gesture should be understood as a phenomenal aspect of music performance because it 'affords a focus on aspects of experience and meaning ... not easily captured by verbally mediated discussions of how music works and what is means' (Clayton, Dueck and Leante, 2013, p. 7). Therefore, traditional musicological methods which focus on information obtained or documented from musical texts (scores or recordings) tells us very little about the delivery of the given physical movement.[34] In order to understand the subjective physical delivery of the performer, a different approach is needed which allows the perspectives of the participating musicians to be documented; hence why an ethnographic methodology for this study has been chosen. Clayton reiterates the suitability of this approach when he states that

[34] The data collection methods associated with popular musicology have their descents in conventional musicological approaches. Julio Medivil (2013) uses the example of traditional musicology methods applied to popular musicology when he discusses Philip Tagg's (2013) analysis of Abba's hit *Fernando*; describing that Tagg's analysis 'connected musical codes like the flutes of the intro and the minor scale during the stanzas with the Andes, and the snare drum of the first stanza with the struggle for freedom' (2013, p. 199). This method of analysis tells us nothing of the actual meaning behind the reported symbolist interpretation because

> although Tagg recognised that codes are always inter-subjective and that interpretation is always influenced by context, he interprets the song without any verification by its producers and consumers and he alone decides what that music means (Medivil, 2013, p. 199).

> musical ethnography is the best route we have to discovering what is intended by musicians, and why. It also complements behavioural observation in clarifying the roles people occupy in performance and the ways in which relationships are understood, both musically and socially (2013, p. 36).

4.5 Data Collection Methods

It is common for researchers from a constructivist viewpoint (and its subsequent qualitative approach) to gather data using a variety of collection methods, and from an assortment of sources; a view endorsed by Nahid Golafshani who writes that

> constructivism values multiple realities that people have in their minds. Therefore, to acquire valid and reliable multiple and diverse realities, multiple methods of searching or gathering data are in order. (2003, p. 604)

In order to provide clarification, the table shown on the next two pages (figure 4.2), with headings taken from work by Moran (2007), outlines the sub-questions from this research, and the appropriate data collection and analysis techniques to be used to ensure that these are answered. Each of these areas is then discussed further.

Research Question: How can the use of gesture, and other non-verbal communication skills, be better incorporated into popular music performance pedagogy?

Research sub-questions	Data collection techniques to elucidate question	Suitable data analysis methods
What is the relationship between the gesture, and other non-verbal elements, and the musical performance?	Observing rehearsal and performance processes of case study ensembles which have been assembled particularly for this research – written observations (field notes), and video recordings to capture this information.	Qualitative analysis comparing the gesture and/or non-verbal element to the delivered musical content. This is with regards to both the parameters of the piece, and the communicative aspects of the performance.
	Semi-structured, ethnographic interviews with the case study participants, which are undertaken using a stimulated recall process. These interviews focus on the thoughts of the performers with regards to possible correlations between the gesture and/or non-verbal communication and the musical delivery – particularly centred on communication and interaction.	The responses from the participants are analysed using Interpretative Phenomenological Analysis (IPA).
	Separate semi-structured, ethnographic interviews with professional musicians.	Qualitative analysis of the transcripts generated from the interviews, using a coding process which identifies key themes, ideas and categories.
	Observation of video recordings of professional musicians in a live performance environment.	Qualitative analysis comparing the gesture and/or non-verbal element to the delivered musical content. This is with regards to both the parameters of the piece, and the communicative aspects of the performance.

How does the inclusion of gesture, and other non-verbal elements, affect the perceived delivery by the delivering musicians?	Observation of rehearsal and performance processes of case study ensembles which have been assembled particularly for this research – written observations (field notes), and video recordings to capture the information.	Qualitative analysis of the transcripts generated from the rehearsal process, which are then categorised appropriately (see section 4.7.1).
	Semi-structured, ethnographic interviews with the case study participants, which are undertaken using a stimulated recall process. These interviews are focussed on the thoughts of the performers with regards to musical delivery – particularly centred on communication and interaction.	The responses from the participants are analysed using Interpretative Phenomenological Analysis (IPA).
	Separate semi-structured, ethnographic interviews with professional musicians.	Qualitative analysis of the transcripts generated from the interviews, using a coding process which identifies key themes, ideas and categories.
What is the best way of amalgamating these areas into the curriculum of popular music performance education?	Using the data collected (see above) in conjunction with my experience as a teacher to hypothesise situations that would fulfil the necessary learning requirements.	Interpretative Phenomenological Analysis (IPA)

Figure 4.2 - Research sub-questions with data collection and analysis methods. Headings taken from Moran (2007).

4.5.1 Ethnographic Case Study

In education, ethnography has proven itself to be an appropriate framework in which to observe practice' (Barton, 2014, p. 97), and in order to make decisions regarding a suitable pedagogic approach to the teaching of expressivity, in its various guises, it was imperative to observe how students approached the learning and delivery of pieces in an ensemble environment, without any external input being offered. Observation is one of the key data collection methods of ethnographic research and Bayley highlights the learning importance of observation studies by stating that 'research findings resulting from observations of musicians' interactions during rehearsal can directly inform the practice of other composers and performers' (2011, p. 387). The objective of the observations was to monitor not only their expressive delivery, and the varying factors which were found to be of influence in this area, but also to examine the formation of any performance persona, to watch how the inter-ensemble communicative relationships were formed, to engage in a post-process discussion with the participants on these areas and others which may have arisen during the documenting process, and to establish areas which were in need of much more pedagogical exploration and inclusion. Although it was of benefit to the output of the research to have students involved in the data collection process, it was hoped that the participating students would also benefit educationally, and informatively, from the research. The communication of live music performance is a key aspect of a professional musician's skills, and allowing students to explore and understand this imperative skill area without the potential pressures of a commercial project and alongside a structured reflection of the process, would hopefully provide them with a much clearer insight into the communicative, technical and artistic skills of their musicianship; required in both live and recorded performance environments.

Creating an immersive learning environment by encouraging the students to prepare for performances as they would do in real life is an important facet of the pedagogical aspect of the research. However, for the students, because these projects were constructed for research, not commercial purposes there may also have been a sense of artificiality about the process and some members of the projects may not have taken it as seriously as they might have done in other circumstances, a point which was acknowledged by one of the participants during the interview process from the student project detailed in section 4.5.1.1.

One of the positive outcomes from this is that, as educators, we want to create a 'safe' environment for students who should not feel afraid or cautious about experimenting and making mistakes during the learning process. Therefore it is important to acknowledge that, in ways similar to the ethnographic research involving the Kreutzer Quartet and Michael Finnissy (Bayley, 2011), this research was undertaken in an environment which resembled a real life situation but which was openly understood by the participants to be for research purposes. This situation reflects a broader ethnographic problem; the result of the researcher immersing themselves into a cultural situation that they want to study is that they alter it.

Two separate case studies were undertaken with undergraduate participants, one with an ensemble, and the other with a soloist. The ensemble was comprised of first-year, undergraduate popular music performance students, and the solo study featured a pianist who, at the time of filming, was about to embark on his degree studies in the same field. An important consideration in selecting the case study students, was to ensure that they were each at the early stages of their higher

education experience. This is because although they would have each experienced performance teaching, they were unlikely to have encountered any pedagogic focus on the area of expressivity. As such, they were likely to be more receptive to the ideas generated by the discussions which occurred through the interview process.

Although the students were aware that they were being filmed for a research project, and also understood its overall purpose, they were not made aware of the particular areas under investigation. It was hoped that not disclosing specific information would help to ensure that the results were not biased by the students feeling that they should behave in a certain way in order to create the results that they assumed were desired.

4.5.1.1 Case Study 1 - Ensemble

The first of the undertaken projects took place over a six-month period, and the data collected was based on three separate rehearsal procedures, and a follow-up live performance of the prepared material. The students selected for this first project were all first-year, undergraduate, popular music performance students, and were selected in order to cover the following self-imposed parameters:

1) Participants should comprise of a variety of popular-music centred instrumentalists, including vocalists.
2) The ensemble should comprise of a balanced number of male and female participants; ensuring that not one gender type was given greater inclusion than the other.

3) The participants of the study should represent a suitable mix of personality types.[35]
4) The participants of the study should be varied in the level of their own performing experience.

In order to accommodate the different styles, tones and ranges of the participating vocalists, the students chose their own performance material, although they were encouraged to choose material which demonstrated a variety of styles and genres. It was hoped that variety with the stylistic choices would showcase different performance aspects and traits of the performing musicians. The songs chosen were *A Long Walk* (Jill Scott, 2000), *Aida* (Sarah McLachlan, 1997), and *You and I* (Lady GaGa, 2011) and the original ensemble line-up was three female singers, two guitarists, a keyboardist, a bassist, an accordionist and a drummer. As is archetypal of rehearsals in western popular music, rather than providing the students with full scores, they were encouraged to source the original recordings and bring an understanding of their individual parts to the first rehearsal.

The rehearsals and live performance were all held at the University of West London, and each event was recorded using a multi-camera set-up. I was present at all these events in a discreet, non-participatory role, undertaking and manually recording

[35] In order to examine the areas of leadership and trust, it was important that the ensemble was not made up solely of extraverted, or introverted, students, but to represent a realistic mix typical of a real-life working environment.

observed findings. In order to answer the research questions of this project, notes were specifically made concerning the following areas:

1) Comparing the use of expressive gesture in both the rehearsal and live performance environments, and which musical elements were found to be triggers for the delivery of such stimuli.
2) The interactive and communicative relationships between the performing musicians in both the rehearsal and live performance environments, and how they were used for musical purposes.
3) The non-musical interactive and communicative relationships between the performing musicians in both the rehearsal and live performance environments; focusing particularly on the areas of leadership and trust.
4) The students' approaches to independent learning and delivery of new pieces without the guidance of external input.

4.5.1.2 Case Study 2 – Soloist

In addition to the observations of the physical delivery of ensemble performers which featured vocalists (and the inclusion of the subsequent lyrical narrative), it was important to include observations focused on an instrumental performance. This study featured a recorded performance by a solo pianist, who performed three instrumental tracks; *All of Me* (comp. Jon Schmidt, 2011), *Body and Soul* (comp. Edward Heyman, Robert Sour, Frank Eyton and Johnny Green, 1930) and *River Flows in You* (comp. Yiruma, 2011). The participant was a male performer who, at the time of filming, was about to commence his first year of undergraduate popular music performance study at the Royal Northern College of Music.

This recording was taken without the presence of an audience, in a lesson environment, using a single-camera set-up. As with the other previous studies, I was present at the recording in a discreet, non-participatory role; undertaking and manually recording observed findings. Whilst the use of sheet music is tacitly discouraged in popular music performance, this participant used sheet music for two of the pieces, with the third being performed from memory. As a result of the different construction of this recording, notes were taken solely on the inclusion of expressive gesture in an instrumental performance, identifying which musical elements were found to be triggers for any physical movements.

4.5.2 Focus Groups and Individual Interviews

In addition to the follow-up interview processes which were undertaken as part of the aforementioned projects, a series of in-depth, semi-structured interviews with both professional musicians from the popular music genre, as well as with additional undergraduate popular music performance students were carried out. Semi-structured interviews were chosen as the interview structure because ‘with topics or questions predetermined, [they] allow latitude for probing and following the interviewee’s sense of what is important’ (Bresler and Stake, 2006, p. 295). The aim of all of these interviews was to gain further insight from practitioners and students on the topics at the centre of this research. In each scenario, I undertook the role of the interviewer and the interviews were all filmed using a single-camera set-up. The participants, a mix of vocalists and instrumentalists, were each known to me prior to the interviews, through professional practice.

4.5.3 The Position, Perspective, and Role of the Researcher

Qualitative research places a position of importance on the researcher, who should attempt ‘to make sense of, or interpret, phenomena in terms of the meaning people bring to them’ (Denzin & Lincoln, 2005). Pertti Alasuutari states that ‘qualitative analysis requires an absoluteness that differs from statistical research’ (1995, p. 11), meaning that the quality of the data collection and analysis processes are heavily dependent on the skills of the researcher; much more so than in quantitative research. This thought is concurred by Michael Patton who states that when it comes to data collection, ‘the researcher is the instrument’ (2002, p. 109). This undeniable importance may be pivotal in the undertaking of successful quantitative research, but may also be considered to be providing as much of a boundary, as an asset to the investigation, if the researcher is unprepared or inexperienced in conducting interviews.

In her study on the collaborative work between the Kreutzer Quartet, and Composer, Michael Finnissy, Bayley explains that her ‘reason for pursuing an ethnomusicological model for studying performance [was] to draw greater attention to insider perspectives’ (2011, p. 387). In spite of this, she highlights a warning by Stephen Cottrell which states that ethnographic data is “elucidated and edited’, and interpreted ‘by a single ethnographer, and scaffolded by the framework of his or her own theorizing’ (2004, p. 4, quoted in Bayley, 2011, p. 387). Bayley (2011) explains that Cottrell considers the distinction between etic and emic perspectives to be blurred in ethnographic research (because of the participant-observational fieldwork which is undertaken) whereas the division between researcher and participant in traditional musicological approaches is much clearer. In other qualitative

approaches, researchers will almost always adopt an emic perspective; it is considered to be 'one of the principal concepts guiding qualitative research' (Fetterman, 2008, p. 249).[36] With ethnography, the observation of, and involvement in, the culture under discussion can be considered to cause some blurred boundaries. However, Bayley defends these potential boundaries in her research by explaining that she *observed*, rather than *took part in*, the culture (the quartet) under observation, and that in choosing an ethnographic approach to both the rehearsal and the performance, she was able to synthesise the thoughts of the musicians whilst helping 'to bridge the gaps between the writer/observer and the subject' (2011, p. 388). Crucially, Bayley writes that

> My role as a cultural insider and simultaneously outsider to the Kreutzer Quartet reinforces Cook's point that 'Stable distinctions of insider and outside, Self and Other, emic and etic are no longer embedded in either musicological or ethnomusicological practice' (2008, p. 63). As an experienced viola player in string quartets, as well as larger chamber music ensembles and orchestras, I write as an outsider with an insider's knowledge. I participate in the tradition, interpret [ing it] according to indigenous standards (2011, p. 388).

The situation I found myself in with these two case studies is not dissimilar to the position outlined above. I was not a direct member of the ensembles featured in the studies, but as a professional popular musician, I have a familiar understanding of what they were striving to achieve.

[36] Grounded in a phenomenological perspective, thus depicting the insider's stance of reality, emic perspectives are 'fundamental to understanding how people perceive the world around them' and are 'shared views of cultural knowledge from the insider's "normative" perspective' (Fetterman, 2008, p. 249).

4.6 Data Analysis Methods

4.6.1 Qualitative Analysis

A study undertaken by Davidson and Good (2002) observed and documented the social and musical communications in rehearsals and live performance between the members of a student string quartet. Although focused on a student ensemble situated in the classical music genre, there are many parallels with the present study and this thesis. The video recordings of rehearsal and performance footage used for this study were analysed using the criteria developed by Davidson and Good (2002), which were later summarised by Davidson as being the following five categories:

- ‘Social conversation (general topics related to friendship, jokes, etc.).
- Nonverbal social interaction (related to non-musical issues, and including physical contact, gestures, degree of proximity, looking behaviours, etc.).
- Musical conversations (discussions about technical or expressive points in the music).
- Nonverbal musical interactions (gestures demonstrating a musical purpose: coordinating entrances and exits, expressive gestures for particular passages, etc.).
- Musical interactions (dynamics, timing profiles, and when the music starts and stops).’ (2004, p. 68)

Following this categorisation and analysis, different areas of the process were selected which directly related to the research questions under investigation, followed by a series of semi-structured interviews with the participants of the case studies.

4.6.2 Follow-up Interviews – Stimulated Recall

The interviews undertaken with the members of the case studies gave the participants the opportunity to:

1) Reflect on aspects of the rehearsal and performance processes.
2) Offer their views on more general concepts regarding the area of popular performance pedagogy.

Point two was answered in response to questions asked, but reflection and discussion on the rehearsal and performance processes employed a stimulated recall interview process. This provided

> an introspective research procedure which uses audio recordings, video footage, photographs or other aids to assist research participants to recall their experience of an event during post-event interviews. (MacKenzie and Kerr, 2011, p. 52)

The benefits of using a stimulated recall process are that the participants (in this case, the musicians) are given the opportunity to recall accurately the events which took place. By having a precise recollection, they are then able to offer their opinions on various aspects of meaning-making which, in the case of this research, involved their perception of both physical movements, and the communicative relationships, both co-performer and performer-to-audience.

4.6.3 – Interpretative Phenomenological Analysis

The thoughts and opinions proffered by the participants in the interview processes were interpreted using Interpretative Phenomenological Analysis (IPA); ‘a qualitative research approach committed to the examination of how people make sense of their…life experiences’ (Smith, Flowers and Larkin, 2009, p. 1). Informed by

hermeneutics (the concept of interpretation), IPA is ideally suited for studies involving a small sample size or single case studies, and suggests

> that human beings are sense-making creature and therefore the accounts which participants provide will reflect their attempts to make sense of their experience (Smith, Flowers and Larkin, 2009, p. 3).

Although first-hand access to the participants of the study is of paramount importance, it needs to be remembered that

> access to experience is always dependent on what participants tell us about that experience, and that the research then needs to interpret that account from the participant in order to understand their experience (Smith, Flowers and Larkin, 2009, p. 3).

From a positive perspective, IPA can produce comprehensive data which is specific to a certain group or individual, and encourages a familiarity with both the data and the participants which may not be possible in other forms of qualitative research. However, the interviewee needs to be aware that IPA should be used on the assumption that 'the interviewees do not express all their thoughts and feelings, so that what they say must be interpreted in the light of other observations of their behaviour' (Davidson, 2004, p. 65). This is a particularly important facet to remember because of the working relationship between the researcher and the participating students. As their teacher, there may be a possibility that they are giving the answers desired for this study. This concern is discussed further in section 4.7.

The phenomena being studied are detailed specifics located in the data which relate

to the first two sub-questions of this research. This precise information involves the connection between the given gesture or non-verbal element and the fundamental content of the performed piece, and which communicative relationships are demonstrated within popular music performance and how gestures or non-verbal features express and showcase these. This specific information is then related to the generalised theoretical discussion. Using IPA offers the opportunity to try and decipher the actions of the performers, thereby identifying the phenomena this study is seeking to interpret: the identification of particular types of gesture and non-verbal communication that fit into different typologies which are categorised from the data itself. By watching their performances via a stimulated recall process, the case study participants reflect on the data in order to understand the phenomenon of their gesture or non-verbal communication. Pedagogically, this is vital for student development, and can be applied to the classroom by giving the students opportunities to watch their performances and reflect on their practice. The phenomena the teacher wants them to present, or recognise, can be judged according to whether they are delivered to a satisfactory standard.[37]

4.6.4 – Transcription

Following the rehearsal – performance – interview process for each case study, a series of written transcriptions allowed for closer examination and scrutiny. The main features of interest from rehearsals and the performances were filed and then selected for detailed transcription, taking into account both conversational and gestural information. This included how gestural delivery correlated with musical

[37] This is discussed further in Chapter Eight.

content. Each of the interviews for the case studies and additional interviews with professional musicians and undergraduate students were fully transcribed. Although this was a time-consuming process, it allowed key words and prominent themes for each area of the research to be more easily identified.

4.7 Trustworthiness of the Data

Marja Kuzmanic (2009, p. 39) states that

> the importance of the relationship (with its characteristics) between research participants (interviewer and interviewee) for the outcome of a qualitative interview cannot be overemphasized and is as such of particular interest for the assessment of its validity (2009, p. 39).

Apropos the student projects, it was important to be particularly mindful of the student – lecturer relationship, and that it should not have a negative impact on either the data-gathering processes, or the reliability of the results. It could be suggested that the familiarity of the relationship helped to ensure that a more open and relaxed environment was achieved, in which the participants felt able to speak honestly about their thoughts; something that was easier to achieve with a level of trust and rapport between the interviewer and the interviewee. The importance of ensuring trust in qualitative data collection is vital as the question of data validity is a frequently discussed area with qualitative research. A definition of valid qualitative data is provided by Kuzmanic:

> validity, if it ought to retain the same name in qualitative research, refers to all steps of a research process separately and is hence manifold and multi-dimensional. It is constructed and reconstructed through the researcher's engagement and relationship with his or her research interests and topics (2009, p. 49)

The quality of the collected interview data could not have been achieved from other potential interviewees e.g. because they would not have been participants in the empirical research. Therefore, the viewpoints of these particular students were of vital importance. A perspective worth noting is that of Golafshani who states that 'the concept of reliability is irrelevant in qualitative research' (2003, p. 601). This is a view drawn from the thoughts of Caroline Stenbacka who suggests that reliability in a quantitative study is concerned with the 'purpose of explaining', whereas reliability in a qualitative study is for the purpose of 'generating understanding' (2001, p. 601). This study concurs with Stenbacka's concept of ensuring that qualitative data should generate an understanding, but disagrees that reliability is a completely redundant concept. Of welcome was Golafshani's (2003, p. 602) explanation that Yvonna Lincoln and Egon Guba (1985, p. 300) use the term 'dependability' when discussing qualitative research, which should be considered to parallel the view of 'reliability' in quantitative investigations.

Ensuring that the data is dependable, reliable and trustworthy in qualitative research involves the integration of triangulation methods; i.e. 'the combination of different methods, theories, data, and/or researchers in the study of one issue' (Flick, 2009, p. 475). Norman Denzin identified four different types of triangulation: 'data triangulation', 'investigator triangulation', 'theory triangulation', and 'methodological triangulation' (1989, p. 237 – 241). (This last classification can be sub-categorised as either 'within-method' or 'between-method'). Within this research, legitimacy of data has been verified by using 'between-method' methodological triangulation. The collected data has been triangulated using the information obtained in the literature review, the footage obtained in the video recordings, and the responses from the

interview process (see figure 4.3).

4.8 Ethics

Bayley writes that 'in order to avoid damaging reputations it is important to maintain respect for those who are the subject of any research enquiry' (2011, p. 392). With reference to the studies involving students from the London College of Music, full ethical clearance was obtained from the University of West London's Research Scrutiny and Ethics Committee. The interest, safety and welfare of the students was always placed above the interests of the research, and all participants were made aware of the rehearsal and performance events to be undertaken. Each of the students were asked to sign a consent form which, in addition to the rehearsal and performance requirements, stated that they were free to withdraw at any time from the research project, and that they were aware that participation in the project would in no way, positive or negative, have repercussions on their own academic work at the institution.[38] In conjunction with the requirements of the University of West London, the participating students have been anonymised within the writing, and are referred to as Students A, B, C, D, E and F. In order to offer a slightly greater degree of clarification, the instruments the students perform have only been listed when it is relevant to the surrounding context. Although the study started off as a group of nine students, because of issues involving the reliability of certain participants, it concluded as a group of six. Whilst this was a frustrating process, the validity of the research was not in question and all musical parts for the ensemble were covered.

[38] See appendix 1.

Within this writing, the professional musicians are referred to only by their Christian names, although full consent was obtained from them that their names could be used within the context of this research.

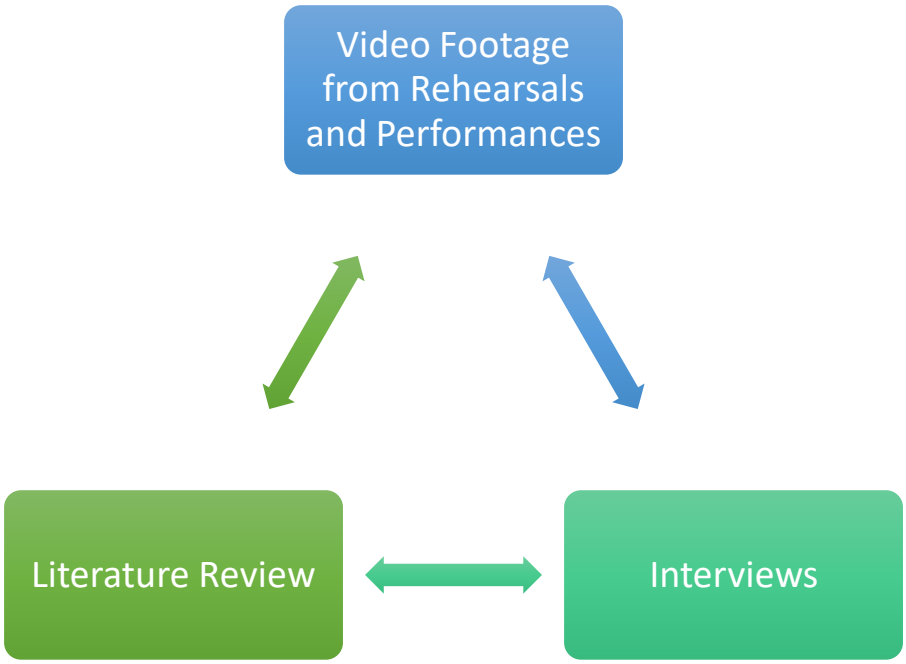

Figure 4.3: How the data is triangulated in this research

4.9 Chapter Summary

In this chapter, a rationale has been provided for the qualitative methodological approach and ethnographic design for this research. The chosen data collection methods accommodate the important viewpoints of both professional musicians and undergraduate students. It has been demonstrated how the sub-questions of the research will be answered through the use of a thorough data analysis process which represents reliability with the findings.

Chapter Five: Persona in Popular Music Performance

5.1 Introduction

Intricately interwoven with the use of gesture is the question about the source, authenticity and environment of its generating body. Frith holds the view that 'all live performance involves both spontaneous action and the playing of a role' and that 'in most pop genres, performance is, specifically, about being liked' (1996a, p. 207). With image, personality and performance seeming to be crucial factors in determining both commercial and musical success, the role of the central character in popular music performance should not be overlooked. Auslander explains that it may be correct to assume that 'musicians do not only play music; they also play roles' (2009, p. 304).

This chapter focuses on the area of persona in popular music performance, and focuses on the role of the performer and how this may manifest itself in the invention of a persona which, rather than being considered as a totally fictional entity, could be an *extension* of the real personality. Through a performance studies lens, a discussion is provided on how the use of event schema contribute to the construction of a persona and identity which then becomes associated with a particular musical act.

The area of persona sits at the head of a specifically designed gestural framework which identifies elements found to influence physically communicative responses in popular music performers. Through a discussion of elements related to 'the

performers' own experiences and behaviours' (Davidson and Correia, 2002), the areas of costume, facial expressions, imitation, personality and posture are examined to reveal how these facets affect the delivery of the performing musician.

5.2 The Body as a Text – Music and/as Performance

Within traditional musicology, the focus of what is being performed is often directed to the musical work, and this emphasis on text and theory 'hampers thinking about music as a performance art' (Cook, 2001, p. 1) because the discipline is inclined to be 'worshipful of the musical work and disdainful of performance' (Auslander, 2006a, p. 100). In his article, 'Between Process and Product*:* Music and*/*as Performance'*,* Nicholas Cook describes that the verb 'to perform' means 'that you perform *something,* you give a performance "of" something' (2001, p. 1; emphasis in original). In the same article, Cook proposes that pieces of music should be referred to as scripts and not texts, or works, because thinking of a script is to

> see it as choreographing a series of real-time, social interactions between players: a series of mutual acts of listening and communal gestures that enact a particular vision of society (2001, p. 5)

Philip Auslander (2006a) argues that in doing this, although Cook has moved away from a traditional musicological perspective, the attention of *what* is being performed still remains on the musical work – albeit now as a renamed version. Auslander (2006a) posits that by considering music performance through the ontological lens of performance studies (which negates the theoretical prevalence given to texts), and not the more conventional musicological norm, what is being performed stretches beyond the confines of the musical work. Auslander suggests that

> it does not necessarily follow that simply because the verb *to perform* demands a direct object, that the object of performance must be a text such as choreography, a dramatic script, or a musical work … in short, the direct object of the verb to perform need not be *something* – it can also be some*one,* an identity rather than a text (2006a, p. 101)

Alejandro Madrid explains that performance studies is founded on the idea of 'performativity' and that the concept, as understood by music and performance scholars, provides an emphasis on understanding 'what music does or allows people to do' (2009, p. 2) rather than asking what music is (through the analysis of the text or performance).[39] This can be demonstrated through the physical presentation of the artist, which includes 'the artist's/artists' persona, competence, approach, and style while performing' (Kartomi, 2014, p. 190), and personal identity should be considered to be as much of a performative construct as the musical work because it is something which can be performed. Auslander is 'unabashedly performer-centric' (Auslander, 2006a, p. 103), applying this position (principally) to popular musicology (2004) in the same way that Small (1998) and Stan Godlovitch (1998) did with classical music via their respective 'musicking' and 'personalism' models. By considering identity as a performative construct, it is correct to present that 'what musicians perform first and foremost is not music, but their own identities as musicians, their musical personae' (Auslander, 2006a, p. 102).

5.3 Performing an Identity

For this study, interviews were conducted with professional musicians regarding their use of personae in performance, and whether they felt that this was a completely

[39] The concept of performativity was originally coined in 1955 by linguist, J. L Austin, and developed as a speech-act theory in theatre and literary studies during the 1970s (Kartomi, 2014) but it has taken much longer to become a recognised concept in music.

artificial construction, or if their stage presentation was a close representation of their everyday demeanour. Accounts from these interviews suggest that popular performers are consciously aware of presenting a personal identity which is not a carbon copy of their more authentic selves; in other words, adopting a 'performance persona' (Auslander, 2006a). During the interview with professional musicians, Stef describes:

> I'm always pretending to be someone else. It helps me get over a little bit of nerves; I learnt that many years ago. Someone said to me – what I do is go out and pretend that I *am* my idol and that the crowd are seeing *that* person. So, I'm kind of playing a character – for the last, maybe, ten years, I've been doing that.

Jake expands on this by explaining that

> I'm pretty reserved, a pretty reserved character, but I think I let loose a little bit more when I'm onstage, but the thing is when I'm comfortable with something, that's what I do.

Sam held the same view about feeling comfortable whilst performing, and how this affects his performance persona:

> I just have an air of invincibility and I'll be confident on the mic. in a way which I wouldn't when I'm not onstage. There's that kind of alter ego air of confidence, which I think is part of me because I see confidence as being comfortable. But that largely comes through being a frontman, or a frontwoman, because they've always got a bit of attitude. If there's fire and energy coming through the music, then you need to reflect that in your persona somehow. And if the music is really mellow and gentle, it needs to reflect what you're playing; the energy that comes with that.

Stef similarly described a need to change his behaviour on stage depending on the performance situation and environment:

> I'm definitely a little bit larger-than-life on stage, but I think you have to change your behaviour depending on the gig – it depends on the job it is that you're doing.

In their chapter 'Will the real Slim Shady please stand up?: identity in popular music', Andy McKinlay and Chris McVittie write that

> identities are not straightforward descriptions of who we *are* or of how we are located in patterns or social relations. Rather, identities are what we *do* as we live our lives in interactions with others, and within the social and cultural contexts that we inhabit (2017, p. 138).

Through these interactions and social and cultural contexts, it can be suggested that identity is not a fixed, unchangeable human attribute but, rather, is continually in flux; a perspective stated by Frith who believes that 'identity is *mobile,* a process not a thing, a becoming not a being' (1996a, p. 109; emphasis in original). It is also a process which is likely to be regularly modified in response to the surrounding environment and the social interaction undertaken with others. The negotiation of identity within popular music performance is a complicated process for both a listener and a performer. Listeners can carve out identities through music based on their preferred genre, and the societal and cultural behaviours and expectations which are attributed to that style, and to the storyline of the lyrical narrative. Frith describes that music and identity share the commonality of being both performance and story, describing 'the social in the individual and the individual in the social' (Frith, 1996a, p. 109).

5.3.1 ‘Keeping it Real’ - The Real Person(a)?

As discussed in Chapters Two and Three, the three-way analysis of the use of persona in popular music performance developed by Auslander (2004), was an expansion of a tripartite schema originally devised by Frith (1996c). Frith’s categories focus solely on the pop singer, who he says is, firstly, seen as ‘personally expressive’ (1996c, p. 186); that is, singing from their own perspective and experiences. The process of double enactment Frith (1996c) describes is then built from this foundation of personal expressivity, with the undertaking of both a ‘star personality’ – the public image portrayed by the singer - and a ‘song personality’ – the role portrayed from the lyrical narrative.

The development of Frith’s schema presented by Auslander encompasses instrumentalists as well as vocalists, and his categories – ‘the real person’, ‘the performance persona’, and ‘the character’ – are not considered to be definitively separate classifications as they ‘may be active simultaneously in a given performance’ (Auslander, 2004). Serge Lacasse gives the example found in ‘’97 Bonnie & Clyde’ when concurrently presented are ‘Slim Shady (character), personified by the artist named Eminem (performance persona), whose real name is Marshall Mathers (real person)’ (2018, p. 20). In situations like this, where the three strata are so intrinsically linked, artists attempting cover versions of songs which encompass this amalgam should take the change in performance parameters into account. In this example, the different personae are well documented, and whoever undertakes the cover version is referencing the original three personae, but may not necessarily be performing any of them. The event schema constructed for each of the persona example demonstrated through the Slim Shady/Eminem/Marshall Mathers illustration, is not replicable because persona is constructed by a series of

event schema, and the sum total of event schema is the schema which constitutes the persona of the performer. The same could also be considered to be true with regards to songs which are clearly documented as autobiographical as, for the consuming audience, it may be problematic to differentiate *whose* emotions are portrayed during such a performance. Nicola Dibben poses the question that

> If pop is understood to be communicating authentic emotion in an intimate relationship with the listener, then whose emotions are these and to what extent is intimacy maintained in live performance, where 'private' emotions are performed to a mass audience? (2009, p. 321)

The performance of an autobiographical song presents an interesting merging of Auslander's schemata because 'the character' strata (the content of the lyric storyline) is also representative of 'the real person' because of the first-person context and situation of the narrative. It could additionally be argued that the 'performance persona' is also present because the artist is sharing what they *want* to share, not only through the music, but through the persona which has been represented and portrayed through media outlets. The public identity of the performer and the role of 'celebrity' can additionally complicate the binary tension between 'the real person' and 'the performance persona'. Michael Quinn discusses that the Prague School theory of acting condenses performance to three primary elements:

> the performer's personal characteristics; an immaterial dramatic character, residing in the consciousness of the audience; and a third, immediate term, the stage figure, an image of the character that is created by the actor, costume designer, director etc., as a kind of technical object or signifier (1990, pp. 154 – 55)

The former category is considered analogous to Auslander's 'real person' category, and the latter two categories are different aspects of Auslander's 'performance persona' strata. The pre-conceived expectations of the audience with regards to the type of performance the musician is expected to deliver is complicated further when the role of celebrity is included: in Quinn's theatrical example, this might also be true when an acting star who has a famous personality portrays a character that is very different (e.g. John Cleese or Lenny Henry performing Shakespearian characters). The performance persona of a celebrity has the power and potential to eclipse the musical content of the performance. As an example, Dibben (2009) discusses British pop star, Amy Winehouse, whose battles with drug and alcohol addictions were fused with a tempestuous relationship with her husband. In this writing, Dibben (2009) analyses a performance by Winehouse, in 2008, of *Rehab* – a self-penned, autobiographical song which was written following the insistence of Winehouse's management company that she attend a rehabilitation centre for her alcohol addiction problems. Consumed by alcohol, substances and inner-grief, Winehouse's performance is dogged with rhythmical ambiguities, unclear diction, vacant facial expressions, and sexually suggestive movements. With reference to the latter category, Dibben explains that 'these movements reveal the working of a private 'inner' self as opposed to an enacted song character' (2009, p. 330). Her movements, in particularly the ones in which she raises the bottom of her dress to reveal her thighs and crotch (Dibben, 2009), are examples of what Paul Ekman and Wallace Friesen (1969, 1981) identify as 'adaptors' – a form of kinesic behaviour[40] which Jane Davidson and Kaori Kurosawa define as being

[40] Ekman and Friesen's categories of kinesic behaviour are discussed in more detail in Section 5.9.

> personal behaviours like habits, which are acquired as adaptive efforts at earlier stages of life, to satisfy self needs, or to perform bodily actions, or to control emotions, or to evolve and maintain interpersonal contacts, or to learn instrumental activities. (2005, p. 116).

Winehouse's movements, as described by Dibben (2009) fall into the sub-category of 'self-adaptors', which cover a variety of, often habitual, movements which are used without intention. They become part of a physical vocabulary because they are 'learned in order to manage a variety of problems or needs' (Davidson and Kurosawa, 2005, p. 116), usually appearing with unease or fear, and commonly represent 'aggression against oneself or against another projected onto oneself' (Niemeier, 1997, p. 290). Self-adaptors can also be common physical representations of 'performance-related emotions' (Van Zijl and Sloboda, 2013), which may result from factors such as performance anxiety. These self-adaptors can include hand shaking, knee trembling or sweating.[41] [42]

Dibben's example of Winehouse, explained above, demonstrates that the lines of definition between 'the real person', 'the performance persona', and 'the character' are successfully blurred (Moore, 2012), because although some of her physical movements could be considered to demonstrate an understanding of the musical

[41] Whilst emotions such as these are less likely, but not impossible, to manifest themselves noticeably in a professional environment, they can be commonly expressed emotions in student and amateur performances - particularly in an assessment environment. Although the concept of performance anxiety is beyond the confines of this study, discussion surrounding creating a safe learning environment so that a self-conscious state is avoided when learning is discussed in Chapter Eight.

[42] There are two other sub-categories of adaptors: alter-adaptors and object-adaptors. Alter-adaptors involve touching another person (e.g. 'to develop affection and intimacy or withdraw and flight (Davidson and Kurosawa, 2005, p. 116)), and object-adaptors involve the non-functional use of an object (e.g. playing around with a pen but not writing with it) and are 'used more consciously than self-adaptors, but also indicate inner unrest' (Niemeier, 1997, p. 291).

processes and structures (Dibben, 2009), the movements described as sexually suggestive demonstrate a disconnect between the lyrical narrative and the overall narrative of the visual performance. Therefore, rather than relating to the musical content, Winehouse's movements are characteristic of an awkward portrayal of the inner self - which is often uncomfortable to witness – and is an aspect of her role as a celebrity which her fans have come to expect. In referencing the directly autobiographical nature of the song content, the open dedication of her songs to her imprisoned husband, and the adornment of a hair decoration emblazoned with his name, Dibben describes the 'emotional leakage' (2009, p. 330) demonstrated by her physical gestures as being evidence of Winehouse as a public figure, and not a fictional character depicted by the content of the lyrical narrative. Winehouse's auto-biographical multi-award winning album, *Back to Black* (2006), was bursting with heartache, sadness, cynicism, self-loathing and anguish. Such commercial success implied that Winehouse's personal demons dominated not only the publicity around her but also the content and presentation of her musical delivery - which had a repercussive effect on the 'character' she portrayed. This personal torment and pain was romanticised by the media and formed part of Winehouse's 'performance persona', a view concurred by Joan Anderman, who wrote that 'Winehouse is one of those rare musical birds whose wounds and frailties are part and parcel of her artistry' (2007). Anderman (2007) elaborates in discussing that Winehouse belonged to the same society as artists such as Billie Holliday, Janis Joplin, and Pete Doherty who made their musical success through personal struggles and addictions. This may then suggest that it is the fans that are, at least partially, to blame, and that by supporting troubled characters like Winehouse, the consuming public are encouraging such artists to continue on a path of self-destruction. Anderman also

discusses that ‘if loving those records makes the audience enablers, welcome to the dysfunctional relationship between tortured artists and the fans who adore them’ (2007). This rationale could be seen to mean that the consuming public were buying into Winehouse’s character and encouraging her to continue. As the tortured soul ‘character’, she sold millions of records and was critically acclaimed at the highest level, despite some of her later live performances, including the show analysed by Dibben (2009), containing notable musical inaccuracies and idiosyncrasies. Sheila Whitley wrote that rather than focusing on the musical content, ‘it is the intimacies of an individual’s personal life that averts such a fatal fascination’ (2006, p. 329). With this in mind, it may be true to state that Winehouse’s success would not have been the same without her public image and/or the character both she and her music represented. Therefore, in contrast to Lacasse’s (2018) description of the Slim Shady/Eminem/Marshall Mathers tripartite, where the three event schema (the real person, the performance persona and the character) are interlinked, but clearly defined, Dibben’s writing on Amy Winehouse exemplifies the blurring of these boundaries. In this case, the event schema constructed by Amy Winehouse cannot be replicated by any other artist; it is unique to her. She constructed a schema for her personality (both real person and performance persona) which was represented through her music. An imitation of one of her songs by a different artist, through a cover version, cannot replicate the unique blending of the categories she formed.

Further boundaries can be blurred when there is no clear delineation between the character in the lyrical narrative and the overall physical presentation of the performance persona. At the MTV Video Music Awards (VMAs) in 2003, Christina Aguilera, Madonna and Britney Spears performed a medley of two of Madonna’s

greatest hits – *Like a Virgin* and *Hollywood* – with Aguilera and Spears dressed as brides, and Madonna characterising a groom. Referring back to Auslander's idea of the split persona, it is important to acknowledge that whilst all three performers were in costume, here, the role of 'The Character' was not demonstrated as the link between the lyrical narrative and the visual display was only tenuously coupled with Spears and Aguilera dressed as virginal brides, which may be seen as a link to the title of one of the performed hits, *Like a Virgin*. However, the lyrical content of *Like a Virgin* is not representational either of the costumes worn, or the dance moves performed. It is suggested that this performance is best indicative of utilising the 'performance persona'. The presentation is laced with each performer strutting across the stage to choreographed, but sexually-suggestive, dance moves. The inclusion of heterosexual performers engaged in the act of lesbian kissing, with Madonna taking the sexually dominant role, could also perhaps be viewed as a subliminal nod towards her status as the experienced pop star, who could still dominate over her younger, (then) up-and-coming protégés. The performance became memorable because of the sensationalism surrounding the characterisation of the artists during the performance; the actual vocal performances from Aguilera and Spears were limited and it could be best summarised that Madonna's pitch control was somewhat dubious throughout. The featured on-stage, choreographed kisses became headline news; not because of the music, but for the gender role-reversal and lesbian theme that ran throughout it; reflected clearly in the use of persona and character that dominated the performance.

5.4 Alter Egos in Popular Music Performance

Vox writes that 'today's pop stars say they're all about being real – except for the ones who would like us to believe they're really someone else' (2007). The term

‘alter ego’ is used to describe a second self in the same physical body who is, generally considered, to be distinct from a person’s normal behaviour, character and personality. In contrast, Elizabeth Kate Switaj writes that ‘a performance that never ends becomes an identity and a life; duration may be all that separates a self from the persona’ (2012, p. 33). Alter egos were once thought to be used for ‘experimental artists’, for artists who were ‘recognised boundary pushers’ (Delaney, 2009) and brought to the public consciousness at a time when ‘sexual ambiguity and theatrical showmanship was as much a part of their acts as drums and guitars’ (Delaney, 2009).[43] Inhabiting a completely alternative performance persona may enable the creative freedom to explore new musical concepts in an alternative guise, and this is said to have contributed in the creation one of the most acclaimed albums in popular music history, The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band* (1967). In this project, each member undertakes a fictitious character, and the group recorded the album under a collective pseudonym. Although the alter ego concept was abandoned after the first two tracks on the album (Schonfeld, 2017), the concept of embodying alter egos allowed the band to experience artistic freedom and experiment with new sounds and a change of image.

Visually, there is a clear difference between The Beatles and Sgt. Pepper’s Lonely Hearts Club Band, and this is also true of David Bowie and Ziggy Stardust, Prince and Camille, and Lady GaGa and Jo Calderone. However, when the precarious line between that of an artistic alter ego and potential self-indulgence of the performer is

[43] The concept of alter egos is not exclusively for the popular genre. Jones (2012) writes that as far back at the 19th Century, Robert Schumann ‘would assume the roles of Florestan (capricious, impulsive) and Eusebius (thoughtful, meditative) in his music criticism and the composition of Davidbündlertänze, Op.6.’

crossed, it can leave observers confused about *who* the persona is that is seen. As an example, Ben Leach (2008) writes that Beyoncé Knowles claims that her alter ego, Sasha Fierce, is 'the more fun, more sensual, more aggressive, more outspoken, more glamourous side that comes out when I'm on stage' (2008), although there is little clear, visual difference between the 'two' performers. Sasha Fierce was musically represented on Beyonce's third studio album *I Am… Sasha Fierce* (2008); a double album which demonstrated contrasting, but interconnected, musical styles – the second disc was meant to represent the fiery side of Beyonce's alter ego. However, although the musical portrayal in the guise of Sasha Fierce sounds a little different, this could also be simply viewed as Knowles experimenting with a different musical style, and not portraying an alternative self.[44] In summary, the difference in 'performance' is not visible.

5.4.1 Born This Way?: Lady Gaga, Liveness, and the use of Performance Art in Persona

Switaj acknowledges that 'the precise demarcations between persona and authenticity are, to say the least, slippery' (2012, p. 36) but it would appear that singer-songwriter, Stefani Germanotta, is utterly submersed by the presence of her ubiquitous alter ego, Lady Gaga. In contrast to the situation regarding Beyonce/Sasha Fierce, the use of character is visible in every element of Gaga's musicianship and performance schema. Matthew R. Turner writes that, for Gaga,

[44] Other precarious uses of an alter ego include Mariah Carey and Mimi, Janet Jackson and Damita Jo, and Britney Spears and Mona Lisa. Spears cited *Mona Lisa* as the Director and star of the video for her hit single *Do Somethin'* (2004). In his article Ego Trap, Sam Delaney quotes Britney Spears as explaining that 'whenever I feel like being mean or……bustin' people around to get stuff right……. It's kinda easier to be called 'Mona Lisa' instead of Britney' (2009). Delaney mocks this by suggesting that 'that's not really an alter ego at all is it, Britney? That's just trying to justify your own selfish behaviour by blaming it on an imaginary friend' (2009).

‘performance is the reality. It is a self-conscious performance and construction of reality’ (2012, p. 201). An interesting trajectory to consider is that Lady Gaga defines herself not as a musician, but as a ‘Pop Performance Artist’ and is openly fascinated with the work of performance artists, particularly Yoko Ono and Marina Abramović. The difference between theatre and performance art is perilously balanced but Abramović herself describes it by stating that

> performance is the moment when the performer, with his own idea, step[s] his own mental and physical construction in the front of an audience, in a particular time. This is not theatre. Theatre, you repeat. Theatre, you play somebody else. Theatre is a black box. Performance [art] is real. In theatre, you can cut with a knife, and there is blood; the knife is not real and the blood is not real. In performance, the blood and the knife, and the body of the performer is real (2010).

Abramović’s definition centres on the subject of ephemerality in performance; a topic area which is complex and much discussed. Considering performance as an ephemeral event is one of the foundations to the field of Performance Studies (Schneider, 2012), and Barbara Kirschenblatt-Gimblett writes that ‘the ephemeral encompasses all forms of behaviour – everyday activities, storytelling, ritual, dance, speech, performance of all kinds’ (1998, p. 30). The ‘liveness’ of performance – the sense that it happens in the here and now – ‘gives it its distinctive energy, interest and social significance’ (Allain and Harvie, 2014, p. 203) and it is through live performance that performers and audiences can ‘encounter and potentially interact with one another in real time, space and social process’ (Allain and Harvie, 2014, p. 203). Peggy Phelan (1993) wrote that live performance is distinguished by this very fact – that it is live – and that it is the ephemeral qualities of live performance which

should be enhanced, not subsumed. Matthew Reason explains that Phelan's understanding of performance is 'representation without reproduction' and that

> performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance. To the degree that performance attempted to enter the economy of reproduction it betrays and lessens the promise of its own ontology. (Phelan, 1993, p. 146, quoted in Reason, 2004, emphasis in original)

Abramović expands her above quotation in discussing ephemerality by stating that 'performance is, kind of, a unique type of art because it is very temporary, and comes and goes' (2010). Richard J. Grey II explains that, in performance studies, 'social reality is a representation of human actions' (2012, p. 9) and that, for humans, all expressive forms are performances, and it is these performances which help to construct reality.[45] Both Richard Schechner (1985, 1995) and Victor Turner (2001) discuss the link between anthropology and theatre, and independently recognised that the notion of fatality features in both discipline areas. Grey explains that 'if every form of human expression is a performance, then every performance is fatal since its expression also exhibits a temporal finiteness' (2012, pp. 9 – 10).

In contrast, through his book, *Liveness*: *Live Performance in a Mediatized Culture,* Auslander describes what he terms as 'classic' liveness as the 'physical co-presence of performers and audience; temporal simultaneity of production and reception; experience in the moment' (2008. p. 61). However, he explains that, through mediatisation, the concept of liveness has been significantly developed, and that the

[45] The term 'performance' is used here in a broader context than that given solely through the performing arts. This concept is expanded further in Section 5.7.

inclusion of cultural forms such as radio, television, and the internet means that 'live and the recorded are deeply interlinked and that it is inaccurate to set them up as binary opposites' (Allain and Harvie, 2014, p. 203). As an example, Lady Gaga makes great use of a variety of platforms 'including live performance, sound recordings, television appearances, music videos, fashion shows, museum events, websites, and social media' (Auslander, 2014, p. 514), meaning that her 'performances' are documented and archived, eliminating the potential mystic surrounding the ephemerality of performance. Within popular music performance, there are also instances of the added dichotomy of a real-time performance which is lip-synched to recorded tracks. Auslander (2008) discusses both the now infamous case of Milli Vanilli, who were famously stripped of their 1989 Grammy Award when it was ascertained that they were lip-synching to recordings made by entirely different singers, and Ashlee Simpson, whose 2004 appearance on *Saturday Night Live* came to an abrupt end when she was about to perform the title track of her debut album, *Autobiography* (2004*),* and pre-recorded vocals of the song she had already delivered, *Pieces of Me* (2004), were heard through the PA system.

Although these examples are widely discussed, the situation regarding 'live-like' or 'non-live' (Reason, 2004) performances is wider-reaching, and not all carry such negative connotations. Jaap Kooijman details Michael Jackson's performance of Billie Jean at Motown's 25th birthday celebrations, and explains that 'the performance has been widely considered as a groundbreaking moment in the history of pop music' (2006, p. 119) because 'it was a pivotal transition in that it marked the shift of emphasis from musical performance to visual presentation' (2006, p. 119). It was the performance in which Jackson debuted his interpretation of the moonwalk but, in

reality, the moonwalk was just one of a series of visual, characterful, elements which were interwoven throughout the entire performance;

> the single white sequined glove grasping his crotch, the staccato movement of his pelvis and his angry gaze into the camera have all become classic elements of the Michael Jackson star persona, reappearing in his other 'live' performances and the music videos. (Kooijman, 2006, p. 122)

The reason for the emphasised nature of the word 'live' is because, in spite of the placement of the performance in the popular music history books, Jackson's vocals were pre-recorded and the vocal element of the rendition was lip-synched. The performance persona constructed by, and afforded to, Jackson following his appearance at Motown 25 was based on his visual image, his body and the gestures and movements he made with it, not on the presentation of the vocal delivery.

Klaus Biesenbach, curator at the Museum of Modern Art (MoMA) in New York City, offers his opinion that

> Lady Gaga is performing art, and I think Marina Abramović is performance art. There's a difference. If there's a narrative, it's performing art; if it's an object, it's performance art. It's – to me – a clear distinction. (Biesenbach, quoted in D'Addario, 2011)

In his chapter 'Barbie in a Meat Dress: Performance and Mediatization in the 21st Century', Auslander (2014) discusses that Gaga deals with the dichotomy of whether she is a performance artist or a pop musician (although she coined the term 'pop performance artist' to attempt to counteract this) by inhabiting different personae for different contexts. Auslander (2014) details the launch party for her perfume The Fame, held at the Guggenheim Museum in New York City, at which she executed a

performance piece ('Sleeping with Gaga') 'for which she was seen to be sleeping inside a giant replica of the perfume's signature bottle next to a large digital clock' (Auslander, 2014, p. 518). In an Abramović-inspired move, the viewing public could approach the sleeping Gaga and touch her hand[46], before she was then given a tattoo, drawn on the back of her neck. The setting of the Guggenheim suggests the presence of a performance artist, not a pop musician, and it would appear that there was no direct correlation between this launch event and the music from the album of the same name. Offering an apparent disconnect between the visual and the narrative of the performance is also resonant in Lady Gaga's musical presentations; both through live performance, and the music video format. The narrative behind songs such as *Poker Face* (2008) and *LoveGame* (2009) are often disguised behind effervescent dance beats and synth tracks – presumably so as not to isolate a younger demographic – and the music video for *Yoü and I* (2011) shows Gaga depicting five different characters throughout; a Nymph, a Bride, an Erotic Dancer, a Mermaid (Yügi) and a Man (Jo Calderone). Seemingly at odds with the rather traditional love-song-lyric,[47] the characters for this video do not appear, initially, to be connected – either to each other or to the narrative of the song. However, it may be that the five characters are not different individuals but, instead, are different representations of facets of Gaga's own personality. In doing this, perhaps Gaga is questioning 'whether we should yield to the identities placed upon us or if we should

[46] Abramović's 1974 installation, entitled Rhythm 0, comprised of Abramović stood next to a table, upon which sat 72 items encompassing a plethora of artifacts including pens, scissors and a loaded gun with the written instructions giving permission for the participants of the installation to use any of the objects on her, as they desired to. Gaga's installation for The Fame was much less extreme, allowing the viewing public to approach and physically touch Gaga was a homage to her admiration of Abramović's work. The physical silence surrounding Gaga is also evocative of Abramović's 2010 instillation at MoMA, The Artist is Present.

[47] You and I is widely reported to be a seemingly conventional lyrical narrative of a love song and was written by Gaga as a dedication to her ex-boyfriend, Lüc Carl.

strive to explore the multiple identities found within each of us' (Grey II, 2012, p. 129). This also includes a fluidity with gender and 'by/through the persona of Jo Calderone and the multiple other personas she adopts, Lady Gaga pushes cross-dressing into the realm of drag and gender play' (Humann, 2012, p. 75).

Auslander (2014) acknowledges that Lady Gaga confuses his tripartite schema for musical personae in performance, and asks

> how can one sustain an analytical distinction between persona and character when an artist's persona is manifest only as a seemingly infinite proliferation of characters?

He suggests that what Lady Gaga does, so successfully, is 'asks her fans to identify not with an identity but with the ability to produce ever-changing identities in response to different settings and circumstances' (Auslander, 2014, pp. 520–521).[48] In essence, that her ability to change persona is part of her performance persona. In referring back to the notion of identity as a performative construct discussed at the start of this chapter, *what* is being performed in this example *is* Lady Gaga, an alter ego controlled by the performer (Stefani Germanotta) who uses the guise of the alter ego to create further personae and characterisation; 'Lady Gaga *is* performance' (Grey II, 2012, p. 8). Gaga's ability to use her persona as a central, and fluid,

[48] Lady Gaga has also cleverly incorporated the use of character into the communicative relationship she has with her fans. The thematic use of the monster character state is prevalent in many of her earlier artistic situations; each of her tracks on her second album, *The Fame Monster*, is attributed to the fear of a particular 'monster' character. For example, a Fear of Alcohol Monster (*So Happy I Could Die)*, a Fear of Death Monster (*Speechless)* and a Fear of Sex Monster (*Alejandro).* In emphasising the role between the performer and the spectator, she enhances the concept of character by affectionately coining the phrase *Little Monsters* to represent her fan base. This comes with a verbal *Monster Manifesto* designed to define the role and relationship between Gaga and her fans. By defining herself as their *Mother Monster,* the role of character is expanded to make her fans part of the storytelling process, thus casting them into a role.

performative construct is not an original concept[49], and is a notion that was also explored by David Bowie who, 'rather than developing a consistent persona … sang in many voices and from many subject positions without identifying clearly with any of them' (Auslander, 2006b, p. 106). However, where Bowie and Gaga differ is that Bowie's approach to his characters was that the portrayal was a temporary existence of a different persona which could, ultimately, then be passed on to another performer. In this respect, Bowie's approach to characterisation was analogous with that of an actor, whereas, as Switaz writes that

> there is no clear distinction between Lady Gaga's on- and off-stage personae-selves. She is never seen performing Stefani Germanotta or an off-stage version of Lady Gaga (2012, p. 35)

This is not least because, despite evidence to the contrary, there is a reoccurring insistence from Germanotta that Lady Gaga is not a character, but a reality; that Germanotta, herself, *is* Gaga. In an interview with Andrew Murfett, Lady Gaga explains that

> The biggest misconception about me is I'm a character or persona – that when the lights and cameras turn off, I turn into a pumpkin. It's simply not true. I make music and art and design all day long. Yes I wash my face and go to sleep but when I wake up, I am always Lady Gaga (2009).

To contrast, Auslander explains that in 1971, David Bowie announced his forthcoming plans by saying:

[49] Rebecca M. Lush poses what she calls 'the great Gaga debate: is she original or is she just an expert assembler of past cultural references?' (2012, p. 173). The controversial meat dress worn by Gaga to the 2010 MTV VMAs (an extension of the meat bikini which Gaga wore in a photo shoot with Terry Richardson for Vogue Japan), was a concept originally used by artist Jana Sterback in 1987. It may also be no coincidence that Jo Calderone bears a striking physical resemblance to Earl, the male alter ego of Annie Lennox, whom she performed as at the 1984 Grammy Awards ceremony.

> I'm going to play a character called Ziggy Stardust. We're going to do it as a stage show. We may even do it in the West End. When I'm tired of playing Ziggy I can step out and someone else can take over for me. (Bowie, quoted in Harvey, 2007, quoted in Auslander, 2006b, p. 111)

It is difficult to imagine another performer taking over the Lady Gaga mantle, and when a performer is so closely aligned with a particular persona (such as Lady Gaga or Nicki Minaj) 'it becomes easier to imagine that persona, however artificial, as an authentic expression of the performer's self' (Auslander, 2006b, p. 112).

5.5 Taking a Theatrical Approach

In his book, *Performance in the Twenty-First Century: Theatres of Engagement*, Andy Lavender (2016) discusses the paradigmatic shift which occurred as a result of the introduction of Performance Studies. He discusses the differing opinions of Schechner and Auslander regarding the subject of whether Performance Studies was a totally new paradigm, or rather a new expression of Theatre Studies; but proposes that whatever viewpoint is held on this, that the growth in popularity of Performance Studies denotes the separation between representational drama and performance as presentation. Lavender quotes Auslander in saying that this separation marks

> a progressive redefinition of theatrical mimesis away from "character" toward "performance persona" with consequent redefinitions of the function of the performer's self in relation to performance (2016, p. 105; 1997, p. 6).

For musicians to understand how to construct a performance persona, an insight needs to be obtained regarding the specific event schemata which one might choose to develop for themselves as a performer. As discussed in Chapter Three, this can be initiated with an understanding of what kind of musician you are, and considering

your performance style in regard to how you have learnt to play your chosen instrument. Particular mannerisms will have been constructed on event schema regarding the chosen performance style and the performance goals that one wishes to project and present to an audience. In understanding the schemata needed for a performance style, it is imperative that a performer understands what kind of performance they want to present, and the role that they want their audience to have in this delivery.

Theatrical approaches are either representational or presentational in nature. The principal aim of the former category is to present the viewing audience with an illusion of reality, achieved when an audience readily suspends its belief that the situation they are observing is contrived. The willing suspension of disbelief is different from believing that what you are seeing is really happening. Stephen Archer and Cynthia Gendrich use the following example:

> If audience members believed that the actor playing Othello in Shakespeare's tragedy was actually strangling the actress playing his wife, Desdemona, they would have to get up and stop him. … But they do not believe they are watching a real murder; instead, they enter into the contract with the actors that establishes a work of theatre (2017, p. 66).

There are two important factors of consideration which should be taken into account with representational theatre: the audient should attain a level of empathy with the portrayed character, whilst concurrently retaining artistic distance and having a detachment from the performance being given on stage. From an audience perspective, there should be a delicate balance between suspending enough belief to become engrossed in a performance, whilst remaining aware that the

performance is not a real event. Both the performer and the audience have a shared responsibility with this tacit agreement. The role of the audience is that of a spectator; performers make no attempt to directly interact with the audience, instead performing as if there were a 'fourth wall' between them.[50]

To contrast, in presentational theatre, there is often direct interaction between the performers and the audience, with the former aware of the presence of the latter. In exchange, the audience are aware that the work being presented is fiction and emotional attachment should not be made to the characters, the plotline, or any other element of the production which may induce emotion. Bertolt Brecht's concept of Verfremdunseffekt – the alienation effect – encouraged the audience to search for the non-obvious meaning in the presented work, and promoted the ethos that performance should provoke critical and rational self-reflection from an audient, and not sympathy or emotional identification with the presented situations.[51]

The divide between representational and presentational theatre is not as clean cut as it may be perceived, not least because 'although all human expressions constitute performances, when presented to an audience, such performances are filled with artifice' (Grey II, 2012, p. 10). However, regardless of the level of pretence, all performances are delivered to represent an impression or viewpoint to an audience. Which concept of theatrical style to choose depends upon the personal narrative

[50] The 'fourth wall' is an expression given to an imaginary wall that exists between performers and their audience, and which stops the players communicating directly with the spectators.

[51] Traits of Verfremdungseffekt include: keeping the house lights turned on – flooding the venue with bright light promotes a less intimate performance environment, thus encouraging detachment; having the same performer play several different characters (this helps to ensure that the audience do not get too emotionally attached to one particular individual).

which is interwoven into the performance goals, but in popular music performance there are likely to be elements of both representational *and* presentational delivery. What is important is that in constructing a performance persona, which is undertaken through choices of event schema, musicians are aware of their performance goals and how this affects their approach, their presentation style, and their relationship with the audience (see Chapter Seven). With reference to Auslander's tripartite schema, it is suggested that, for singers, representational delivery is indicative of his 'character' strata, and that presentational delivery aligns with 'performance persona'. For instrumentalists, it could be argued that the narrative of a specific piece is indicative of Auslander's 'character' role and is representational, and that the general role played within an ensemble constitutes their 'performance persona' and is presentational in delivery. Auslander is ambiguous about this point across his various writings (2006a, 2009, 2015b, 2015a) and Frith's (1996b) work focuses solely on singers. Auslander's (2015) reference of Goffman (1959) and 'front' elides performance persona and character into the category of 'personal front'. Any musical performance requires a negotiation of these two elements – the character portrayed through the piece and the persona of the performer – and these will be strongly determined by the character of the 'real self'. The three elements are mutually related and influence each other in the production of a performance.

To demonstrate this, a framework will be assembled in order to identify the different elements which have been found to generate specific gestural or physically communicative responses in popular music performance. This is headed up by Auslander's tripartite schema for persona:

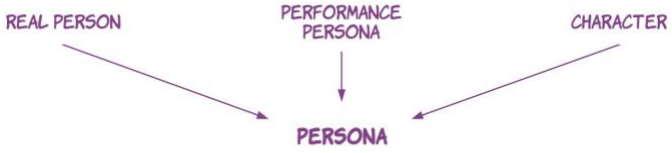

Figure 5.1: Gestural Framework, Part 1.

5.5.1 Creating a Narrative

Ute Burns describes performativity as 'the performance of a narrative, i.e. to its fully embodied, live enactment in front of an audience in a real world context or on stage' (2013). In ensemble music performance, the narrative presented by the performers is both visual and aural, and is multi-dimensional which presents challenges in the communication process. Within an ensemble, each individual will have a personal narrative, and then use this individualism to contribute to the narrative and collective identity of the ensemble. This amalgam is a major contributing factor to some of the most successful ensembles in popular music history. In a discussion on The Spice Girls, Whiteley writes that there was 'an opportunity to identify/be their favourite personality – Sporty Mel C, Sexy Geri, Sweet Emma, Scary Mel B or Posh Victoria' (2000, p. 219). Each Spice Girl brought their own caricatured identity to the performance mix, and their commercial success has often been attributed to the collective group identity resulting from this amalgam of characters. In a now famous interview for Vogue with American academic, Kathy Acker, Geri Halliwell acknowledged this power: 'we were all individually beaten down … Collectively,

we've got something going. Individually, I don't think we'd be that great' (Halliwell, 1998, quoted in Acker, 1998).[52]

The collective narrative of the Spice Girls was evident and demonstrated through every strata of their group performance personae, including their song lyrics and their publicity interviews. Frith cites Jonathan Ree in arguing that personal identity is 'the accomplishment of a storyteller, rather than the attribute of a character' (Ree, 1990, p. 1058, quoted in Frith, 1996a, p. 122), and that narrative is achieved through a ''recurring *belief*' in personal coherence, a belief necessarily 'renewed in the telling of tales' (Frith, 1996a, p. 122).

> The concept of narrative, in other words, is not so much a justification of the idea of personal identity, as an elucidation of its structure as an inescapable piece of make-believe. (Ree, 1990, p. 1058, quoted in Frith, 1996a, p.122)

Therefore, if identities *are* formed according to narrative styles, then popular music performers should be taught that the construction of a performance persona depends on an intrinsic understanding of *what* the narrative is that provides the foundation for that persona.

5.6 The Role of Persona in the Application of Gesture and Non-Verbal Communication to Popular Music Performance

In discussing the role of body movement in music performance, Jane Davidson and Jorge Salgado Correia write that a performer should present themselves as:

[52] Whiteley also acknowledges the power of advertising and that 'the impact of a product upon a market depends largely on its unique selling point and the correct identification of a target audience' (2000, p. 220). The message of 'Girl Power' achieved through collaborative identity was one of the fundamental branding concepts of The Spice Girls.

- ‘A communicator interacting with co-performers to regulate the performance so that it remains unified.
- An individual interpreter of the narrative or expressive/emotional elements of the work being played.
- A self with individual experiences and behaviours.
- A public figure with a clear aim to interact with and entertain the audience.’ (2002, p. 244)

The themes of these statements can be used to categorise how gesture and non-verbal communication are used in music performance. The area of persona is the overarching commonality between the four areas, as the manner in which the physical presence of the performer is presented is dependent on the type of persona inhabited. Identifying the types of gesture and non-verbal communication which can be presented in conjunction with these different performance-related areas requires an understanding not only of how these areas relate to the presented persona of the performer, but also to show how the different areas are inter-related.

In discussing Davidson's (2001) case study of pop singer, Annie Lennox, Davidson and Correia (2002) integrate the thoughts of Frith (1996c) in explaining that an important element to factor into performance analysis is that of 'his or her own individuality in the public forum' (Davidson and Correia, 2002, p. 243) and how 'adaptive gestures' (see Sections 5.3.1 and 5.9) 'seem to display inner personal states or characteristics' (Davidson and Correia, 2002, p. 244). It is considered that the notion of personal individuality relates most to Davidson and Correia's (2002) category concerning the performers' own experiences and behaviours; each of which contribute in the construction of a persona, regardless of which strata of Auslander's (2006) schema is chosen by the performer. This is integrated into the gestural framework, as shown below (see figure 5.2):

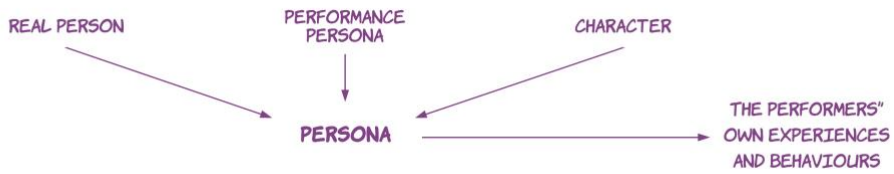

Figure 5.2: Gestural Framework, Part 2

5.7 All the World's a Stage – Goffman's Dramaturgical Model.

Chapter Three acknowledged Auslander's (2015a) suggestion that, in line with Goffman's (1959) adaptation of dramaturgy, persona should be considered as an extension of the self, and not necessarily as a fully artificial concept and creation. Goffman uses the term 'performance' to denote

> the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence of the observers (1959, p. 32).

His ideology is that we encounter performance on a daily basis and each present ourselves differently depending on the environment and 'role' we find ourselves in. Therefore, Auslander believes that 'there is no reason to suppose that musicians perform the same identity when playing music as in their other life routines' (2006a, p. 104), and that it is the persona they present whilst performing as musicians that he calls the musical persona. Understanding the narrative of the presented persona will allow the performer to have 'belief in the part one is playing' (Goffman, 1959, p. 28). Goffman discusses the impression of reality and how 'the performer can be fully taken in by his own act; he can be sincerely convinced that the impression of reality which he stages is the real ability' (1959, p. 28). Of the fifteen professional musicians interviewed for this study, only Alex was of the opinion that his behaviour on stage was indicative of his real person persona:

> I'm definitely my real personality when I'm performing. I wouldn't change. I mean, why would you change? It's about being authentic, or not being authentic, and I wouldn't want to not be authentic. I can honestly say that I feel comfortable with myself when performing. If you're worried about performing, you shouldn't be doing it, should you? There has to be *some* sort of nerves there, otherwise it becomes robotic, but once you're on stage – once you've played that first note – I think that's it.

This is not to suggest that this particular musician does not have these feelings, but the acknowledgement that nerves are likely to be present means that, in this example, there is a conscious decision not to let nerves negatively affect the performing experience. Clearly assured of his musical ability, it is suggested that through his honed performance persona, and a tacit understanding of how to abandon unnecessary distractions, his performance persona has become a form of reality; meaning he believes what he has contrived.

This level of confidence and understanding does not always come naturally to a less-experienced, student musician. This is acknowledged by Student B who said:

> it's something I've always struggled with – coming out of my shell and performing. When I have another singer to bounce things off of, I find it a whole lot easier but when it's just me, I find it quite difficult.

Impressions are created by expressions, and Auslander's (2006a) 'performance persona' construct is similar to what Goffman terms as 'the expression he *gives'* (1959, p. 14), which are 'verbal symbols or their substitutes which he uses admittedly and solely to convey the information that he and the others are known to attach to these symbols.' In contrast, what Goffman (1959, p. 14) terms as 'the expression he *gives off*' (1959, p. 14; emphasis in original) is more aligned with Auslander's 'real person' persona, and focuses on the elements of expressiveness which are less controllable, including some body language which may betray the impression presented by our verbal dialogue.

The way that performers can create and influence an impression is through what Goffman calls the Front, defined as 'the part of the individual's performance which

regularly functions in a general and fixed fashion to define the situation for those who observe the performance' (1959, p. 32). This 'is a point at which performances intersect with larger social contexts' (2006a, p. 108). 'Front' is divided into two aspects: 'setting' and 'personal front', both of which can be manipulated to suit the intentions of the performer. This chapter focuses on the category of 'personal front'[53] which refers

> to the other items of expressive equipment, the items that we most intimately identify with the performer himself and that we naturally expect will follow the performer wherever he goes (Goffman, 1959, p. 34)

The remit of 'personal front' includes facets that Goffman deems as both 'relatively fixed' - such as race and sex[54] - and 'relatively mobile' which he defines as 'sign vehicles [which] can vary during a performance from one moment to the next' (1959, p. 34). Personal Front can be subdivided into Appearance and Manner. Appearance provides information for the observer on both the performer's social status, and on 'the individual's temporary ritual state' (Goffman, 1959, p. 34), for example, whether they are dressed for social activity or for work. Manner refers to 'those stimuli which function at the time to warn us of the interaction role the performer will expect to play in the oncoming situation' (Goffman, 1959, p. 35). As Auslander confirms, Goffman's quote suggests that 'the performer's manner is specific to a particular, situated performance rather than an expression of an ongoing set of personality traits'

[53] 'Setting' is discussed at length in Chapter Seven.

[54] There is a long-standing debate over difference in the choice of terminology regarding 'sex' or 'gender'. Torgrimson and Minson (2005, p. 785) explain that 'sex is biologically determined and gender is culturally determined', therefore the term 'sex' is used on this occasion.

(2006a, p. 100); intimating that the ‘setting’ is likely to have a repercussive effect on the ‘personal front’.

Goffman’s category of ‘personal front’ provides an appropriate classification for inclusion in the gestural framework, with the areas of costume, facial expressions, gesture, imitation, personality, and posture all considered to be relevant both to the heading of ‘personal front’, and to the area of popular music performance. See figure 5.3 for an updated gestural framework.

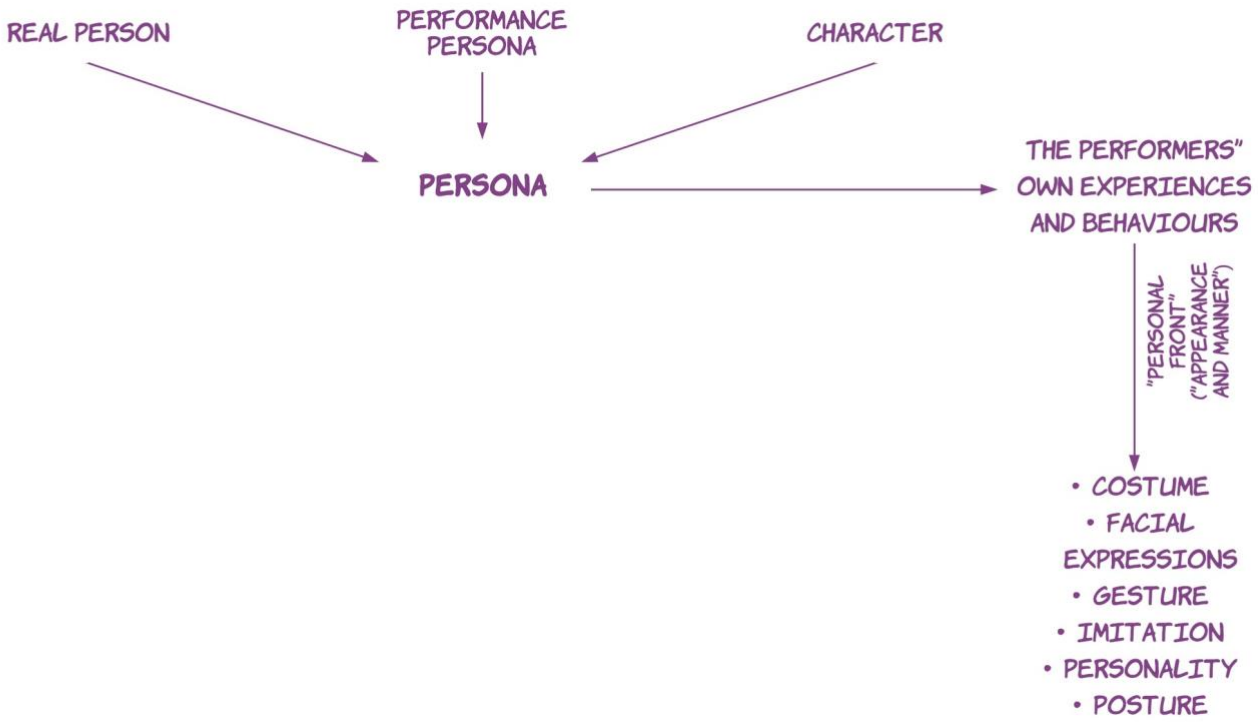

Figure 5.3: Gestural Framework, Part 3

5.8 Costume

Clothing is an important part of impression management and of Goffman's category of 'personal front', with Morris *et al*. discussing that

> clothing messages can be *intentionally* or *unintentionally* (consciously or unconsciously) communicated by the wearer, as well as *intentionally* or *unintentionally* (consciously or unconsciously) interpreted by the observer (1996, p. 136; emphasis in original).

Both within the realm of popular music performance, and in a wider societal context, the terms 'costume' and 'fashion' are often interchangeably used. Although both terms share a common lexis regarding clothing, Anna Wyckoff suggests that 'fashion reflects the current vogue in clothing, and costume uses clothing to evoke a personality to support a plot' (2010).[55] This definition, whilst strictly true, causes a contradiction if the concepts of performing a role and supporting a plotline are viewed through Goffman's dramaturgical lens, where everyone is undertaking a role. Although fashion also requires an audience, 'adornment is altruistic: its pleasure is designed for the others, since the owner can enjoy it only in so far as he mirrors himself in them' (Simmel, 1997, p. 207). In considering Goffman's positioning, the term 'costume' has been chosen to refer to all discussions on popular music performers and the clothing they wear whilst performing.

[55] In a traditional sense, there are a number of examples where high-end fashion designers have formed collaborative partnerships by creating stage outfits for popular music artists. These alliances include Kylie, and Dolce & Gabbana, and Girls Aloud, and Julian MacDonald. Fisher (2011) explains that in these examples, the partnership was equal, but that a turning point was when Giorgio Armani dressed Lady Gaga; 'the designer is synonymous with restraint and the colour "greige"; Lady Gaga likes wearing a lobster on her head.' Proving the power of pop, 'Armani completely abandoned the style he has developed over 36 years to dress the pop star in spangles.'

Consideration of costume helps to create and link meaning between the performer and the audience, helping to depict a sense of personal identity and aids with the transmission of that identity. Through the above statement by Morris *et al.* (1996), it is understood that communicative meanings transmitted through a choice of clothing can send messages which are interpreted by an observer, but little research has been undertaken about the communicative power that the clothes we wear have over ourselves. Hajo Adam and Adam D. Galinsky draw on research from embodied cognition in the construction of 'enclothed cognition', a theory which designates the 'systematic influence of clothes on the wearer's psychological processes and behavioural tendencies' (2012, p. 2). The principle of enclothed cognition is that 'the experience of wearing clothes triggers associated abstract concepts and their symbolic meanings' (Adam and Galinsky, 2012, p. 2), so when a person wears particular pieces of clothing, a concept of its symbolic meaning is formed.[56] Adam and Galinsky explain that, although similar, there is a pivotal difference between embodied cognition and enclothed cognition. In the former, the symbolic meaning is created directly through the physical experience whereas in the latter, the symbolic

[56] Adam and Galinsky (2012) conducted a series of experiments to test their hypothesis of enclothed cognition. In the first, 58 undergraduate students were split into two groups. Asked to undertake a test for 'selective attention based on their ability to notice incongruities' (Blakeslee, 2012), the first group were assigned to wear ordinary street clothes and the second were asked to wear white lab coats over their street clothes. The results discovered that 'those who wore the white lab coats made about half as many errors of incongruent trials as those who wore regular clothes'. In a second test, a group of students were each given an identical lab coat to wear, but with different connotations attached to them, and those who believed they were wearing a doctor's coat (as opposed to thinking they were wearing a painter's smock) scored more accurate results in a test involving attention – thus affecting both psychological states *and* performance levels. In the final experiment, students wore the aforementioned lab coats and were told it was either a doctor's coat or a painter's smock but were then told to 'notice a doctor's lab coat displayed on the desk in front of them for a long period time' before writing essays on the thoughts they held on the coats. When tested for sustained attention, the group that thought they were wearing a doctor's coat showed the greatest attentional improvement meaning that 'you have to wear the coat, see it on your body and feel it on your skin for it to influence your psychological processes' (Blakeslee, 2012).

meaning is indirectly created because the symbolic meaning is carried through the clothes. Adam and Galinsky also explain that 'the symbolic meaning is not automatically embodied because it stems from the clothes – so it is not realized until one physically wears and thus embodies the clothes' (2012, p. 2). As such,

> the effects of clothing on people's psychological processes depend on both a) the symbolic meaning of the clothes and b) whether people are actually wearing the clothes. (Adam and Galinsky, 2012, p. 2)

The principles of enclothed cognition provide a theoretical understanding for the views of musicians such as Stef, who said:

> I think what you're wearing massively affects how you perform. I've been in some situations where I've done deps for bands, and they've worn hideous suits – it was way too big for me. I remember looking in the mirror before I went on stage thinking 'I hope I don't know anyone in the audience tonight' and it does affect your confidence and how you deliver. In another way, I used to be in a glam rock tribute band, and I had a wig and make-up on – full make-up, and a wig, and an outfit – and I used to be more crazy than normal on stage because I would think 'nobody knows who I am!'. It was such a big part of the character element. I used to go completely nuts in that band because I could! I could also take all the make-up off and the wig, at the end of the night, walk out to the crowd afterwards, have a drink, and nobody knew who I was; it was great! So, I think that it definitely affects how you perform – the way you dress and the way you feel about yourself on stage – to feel good performing, that's really important.

Debs had similar views:

> First of all, I need to feel confident. If I'm wearing something that makes me feel uncomfortable, that's all I'm going to be thinking about. I can't focus on the performance, I can't be spontaneous because I'm going to be restrictive.

5.8.1 Dressing for a Role

Auslander discusses that 'while symphony players' costumes are pretty much fixed, jazz or popular musicians are generally able to express a higher degree of idiosyncrasy in their dress' (2006a, p. 110). Whilst there is greater variance in the style of clothing worn by popular musicians, aspects such as sub-genres and venues may play a part in the choice made by the performers. Clothing is context dependent because

> what combination of clothes or a certain style emphasis "means" will vary tremendously depending upon the identity of the wearer, the occasion, the place, the company, and even something as vague and transient as wearer's and viewer's moods. (Davis, 1994, p. 8)

In discussing the costume choices made by professional musicians, Sam said

> I tend to dress according to the character of the band. So, for my main project, The Fontana's, it's funky, Latin, Brazilian… festival-driven, party music - it's very energetic so I'll always wear something that is funky and tropical. You need to try and wear something which defines you differently from the people that are in the audience because people want to buy into your world and they want to see that you're a little bit different – that you're presenting something which is a bit different from the norm. For me, it's a reflection of the mood, and the energy and feel of the music and the band that you're playing with. I always make sure that I dress appropriate to that.

Drew, Matt and Pete are three-fifths of The Waletones, a Sixties-inspired pop and rock band. Drew discusses their deliberate choice of matching suits as their trademark look:

> Memorability is half the battle with us. If we walk around in suits, people come up and talk to us and say 'are you in a band?' We had a management company scouting around when we were playing Great Escape and they didn't see our set, but they saw us in the suits so they came up and spoke to us. … They stayed in touch from that so it is kind of one of those things where

> it works – it's effective. … It helps with confidence. I don't know if it's performance, but it's confidence more than anything. When we put those suits on, it's like 'boom!'.

Matt discusses the importance of the chosen outfit having a connection with the musical style of the band:

> I was always taught, the minute I started playing in bands when I was fifteen or sixteen . . . whoever I was working with, they said 'dress like what you're playing.' No matter what it is, and they said that it's not going against who you are as a person, but you are a business. Whatever you're doing, if you're performing in front of people, you're performing as a product or a business, so scrap any kind of thing of 'oh no, I don't really like that, it doesn't suit me'. It's, like, you're on stage and you're playing '80s rock, so dress like an '80s rock star. It doesn't matter!
>
> Wearing the suits [with The Waletones] wasn't just about wearing the suits, it was about getting into the style as a whole. I don't think I'm going against who I am as a person; it's just exploring what I'm doing as a career.

5.9 Facial Expressions

In his book, *Bodily Communication,* Michael Argyle wrote that 'the face is the single most important area for signaling emotions, and has evolved as a social signaling area' (1988, p. 77). The use of facial expressions for communicative purposes is so prominent within theatre that there can be a natural tendency for actors to over-rely on this element and neglect other areas of the body. Jacques Lecoq, whose philosophy of human movement became what is now known as physical theatre, used the 'neutral mask' as part of his pedagogical approach to training, where the ethos was that with the face in a neutral state, actors would need to understand and explore how to communicate fully with other areas of the body. Rick Kemp explains that

> when the face of an actor is covered by the neutral mask, the communicative aspects of other parts of the body shine out; posture, gesture, tempo, and rhythm of movement (2012, p. 84).

This allows the focus to stay on the other areas of the body which can deliver non-verbal communication, rather than being directed towards the face which 'is the most important non-verbal channel.' (Argyle, 1988, p. 121). The technique of wearing a mask has also been explored in research on conductor-training undertaken by Miriam Tait (1985), whereby aspiring conductors were made to focus on ensuring expressivity from their upper body and shoulders, without becoming reliant on the over-use of facial expressions.

Within social interaction, facial expressions are 'used for expressing emotion and conveying intentions' (Kaulard, 2015, p. 110) and the same should be considered true within music performance. Kathrin Kaulard's (2015) thought of the binary purposes of facial expression concur with those of Charles Darwin (1872), Alan Fridlund (1994), and James Russell and Jose Fernandez-Dols (1997), but in his chapter on 'Emotional and Conversational Nonverbal Signals', Ekman (1999) wrote that he considers the issue of whether a facial expression is either communicative 'or' expressive to be a false dichotomy. He states that communicating a message is a method of transmitting an emotion and that 'a hallmark of an emotion is that it has a signal, in face and/or voice and/or bodily movement' (Ekman, 1999, p. 44). As such, to avoid any contradiction, movements made using the face to communicate expressions of this emotion, whether this is executed voluntarily or involuntarily, for either emotive or communicative reason, should all be considered as facial expressions, and will be referred to as such throughout the course of this writing.

William Forde Thompson (2011) explains that musicians use facial expressions to convey one of two intentions: information relating to an emotional state, or indicating particular properties of the performed piece of music.[57] Ekman (2013) states that 'one of the prime characteristics of an emotion is that others know how you're feeling' (2013)[58] and facial expressions are considered a principal method for achieving this because 'the face receives more visual attention from the other person than any other part of the body' (Sebeok, Umiker-Sebeok and Kendon, 1981, p. 85). In their case study of The Corrs*,* Kurosawa and Davidson (2005) discuss and apply Ekman and Friesen's (1969, 1981) categories of nonverbal behaviour: 'adaptors', 'affect displays', 'emblems'*,* 'illustrators'*,* and 'regulators'*.*[59] Of these, 'affect displays' are primary effects of emotion which are said to depict the emotional state of the

[57] The latter category – indicating particular properties of the performed piece of music – will be discussed in Chapter Six. In addition to links with the performed music, facial expressions can also be used to depict the concentration needed for sections which require levels of virtuosic difficulty, or that are 'needed to perform notes or passages that are unexpected or tonally unstable' (Thompson, Graham and Russo, 2005, p. 204). In this respect, facial expressions such as these 'signal that performers are not merely producers of sound but are themselves listeners, highlighting the musical activity as a shared experience between performers and listeners' (Thompson, Graham and Russo, 2005, p. 204). This will be discussed further in Chapter Seven.

[58] The terms emotions and feelings are often interchangeably used, but have notably different definitions and connotations. A clear distinction should be made between the two in order that the correct terminology is used when discussing the expressive or emotional portrayal of a piece of music with students. 'Emotions are communications, in which a small set of signals conveys an individual's emotional states to others' (Johnson-Laird and Oatley, 2008, p. 103). As a result of this communicative nature, it is feasible to suggest that emotions are *physically* generated, 'caused in response to something that is happening in the external or internal environment' (Weivert, 2014, p. 9). In contrast, feelings are reactions to emotions and are mental associations which are much more subjective, and are generated by elements such as belief, memories and personal experiences (Hampton, n.d). Antonio Damasio (2009) uses the experience of fear to explain that 'when you have a *feeling* of fear, what that means is that you mind is representing what has changed in your organism while you are in the *emotion* of fear' (Damasio, 2009; emphasis in original).

[59] The application of Ekman and Friesen's categories to popular music performance has also been undertaken in work by Davidson (2001, 2006) and Thompson *et al.* (2005); providing analyses of performances by Annie Lennox, Robbie Williams, and B. B. King, respectively.

Figure 5.4: Adele, performing at the 2011 Brit Awards, and demonstrating the use of 'affect displays' in popular music performance. **Photo:** www.web.orange.co.uk

communicator.[60] Whilst these may be rather general depictions of the state of emotions, they provide a useful holistic portrayal which, in the case of music performance, is likely to correlate to the overall musical style and 'feel' of a the piece being performed. As an example, the photograph of Adele (see figure 5.4) is a snapshot taken during the performance of *Someone Like You* (2011) at the 2011 Brit Awards. Her melancholic and slightly pained look matches the overall style of the acoustic ballad which helped to propel her to commercial success, and was 'evidently a display of emotional reactions to the narrative context of the song' (Davidson and Kurosawa, 2005, p. 120).

The question of the authenticity of this perceived emotion is a complex situation because, as Amy Belfi acknowledges, 'recognising the emotion that a piece of music conveys is not the same as feeling emotions in response to music' (2015, p. 2). The

[60] There are only seven emotions which are universally recognised – anger, contempt, disgust, enjoyment, fear, sadness, and surprise (Matsumoto *et al.,* 2008).

chosen musical parameters which make up the lyrical, musical and stylistic content of a song have the power to depict the intended emotion chosen by the writers but presenting a depiction of a particular emotion does not mean that the performer is truly experiencing those feelings themselves. Ekman describes that displayed emotion is not always genuine emotion and that 'humans can deliberately or habitually fabricate a facsimile of an emotional expression, facially or vocally' (1999, p. 48). This may be for a variety of reasons, including to knowingly mislead the communicative partner that an emotion is being experienced which is not (Ekman, 1999); a situation of particular relevance because 'performing artists – actors, musicians, dancers – have to face the question how to best achieve a convincing expression' (Gabrielsson, 2002, p. 138). This is described as 'emotion perception', which is 'to perceive emotional expression in music without necessarily being affected oneself' (Gabrielsson, 2002, p. 123). In this instance, the expressed emotion in the music represents itself as an 'induced emotion' in the perceiver. Brown (2009) describes 'induced' emotions as 'true emotions'. For example, a sad sounding piece of music induces the feeling of sadness, which creates a legitimate form of empathy with the piece. However, Brown (2009) explains that, in most case, the perceiver will recognise the emotional content of the piece of music without directly feeling the emotion themselves.

5.10 Gesture

A full discussion on gesture will be given in Chapter Six.

5.11 Imitation

In a recent chapter, Keith Negus *et al.* discuss 'creative copying' and the balance between influence and originality when learning through intuitive, informal and/or institutional imitation. They write that

> learning through imitation has been formalised as a pedagogic practice as evidenced in instruction manuals, instrumental tuition . . . and notable in a plethora of online videos in which professional teachers or enthusiastic amateurs seek to pass on their knowledge (2017, p. 7).

Susan Hurley and Nick Chater describe imitation as occurring

> when the observer's perception of the model's behaviour causes similar behaviour in the observer, in some way such that the similarity between the model's behaviour and that of the observer plays a role, though not necessarily at a conscious level, in generating the observer's behaviour (2005, p. 2).

Rather than thinking about imitation purely as copying the behaviour of another, it is worth considering that the behaviour being copied needs to be *understood* – in regard to *why* that particular movement or behaviour is being used. This links to Arnie Cox's (2016) concept of the *mimetic hypothesis* (see Chapter Three), a theory which uses different forms of mimetic behaviour – *mimetic motor action* (MMA) and *mimetic motor imagery* (MMI) – to comprehend the behaviour of others, how the music is understood and discovering what it is like to do that movement. Through imitation, we can understand what it feels like to behave in the particular ways of that person.

In her article, 'The Power of Imitation in Music Idol', Plamena Kourtova (2012) discusses the work of Michael Taussig (1993), who states that 'the mimetic faculty is

the nature that culture uses to create second nature, the faculty to copy, imitate, make models, explore difference, yield into and become Other' (Taussig, 1993, p. xiii, quoted in Kourtova, 2012,). Overt imitation is commonplace among musicians (Green, 2002; Cox, 2016) and occurs both consciously and unconsciously, with reference to both musical and physical features, and with greater or lesser degrees of success. Musically, prevalent popular music stars who have a trademark sound, style or tone are often emulated by aspiring musicians. Kourtova (2012) discusses a performance by Nevena Tconeva, a finalist in the 2007 series of Music Idol - the Bulgarian version of the global 'Idol' series. The rules of the final assignment of the competition asked the finalists to perform a popular American song in the style of 'the rhythmic and melodic backdrop of Bulgarian folkloric singing and characteristic rhythmic framework' (Kourtova, 2012). Tconeva performed 'I Will Always Love You', a song written and originally performed by Dolly Parton, but which was significantly popularised by Whitney Houston, whose trademark melismatic content and power vocals have remained an emblem of American popular music, in a style which displays technical flair and virtuosity. Tconeva's performance symbolised a cultural tension (Kourtova, 2012) with the mishmash of an American pop vocal line (complete with an imitation of Houston's melismatic runs) and a Bulgarian pop-folk accompaniment. The musical result garnered a mixture of reactions from the general public, but was the performance which secured Tconeva the title of Music Idol of Bulgaria. In an article for The New York Times, Judy Rosen (2003) writes that American popular singing has become dominated by the use of melisma as a vocal mannerism, and that the gospel-style version of this figurative gesture popularised by artists such as Ray Charles, Sam Cooke, and Aretha Franklin has become a

‘rampant’ inclusion on both the ‘American Idol’ programme and the top-40 airwaves. Rosen (2003) describes that

> Singers of R & B “slow jams” are particularly prone to melismatic flights – Stevie Wonder impersonations gone terribly wrong. “How You Gonna Act Like That,” the current hit ballad by the R & B lothario Tyrese, is typical, packing more than a hundred melismas into its 4 minutes 54 seconds. There is scarcely a vowel sound in the song that Tyrese does not use as an occasion for vocal embroidery.

Imitation of musical traits, such as the melisma inclusions described above are not uncommon in popular music performance, and Debora admits that, when performing cover versions of songs, it is difficult to not be solely influenced by the original version:

> I think we don’t want to be someone who sings exactly like the original. Personally, I never want to be compared to someone and [for someone to] say ‘oh you sing exactly like her’ or ‘that was an excellent rendition of that, an excellent copy’. I don’t want that. That’s why I always try to sing it in my way, but I’m so used to listening [to some songs] that I don’t know if I can always do that; always sing without being influenced by what the original artist did. So, I think that unless you change the whole arrangement of the song, and it becomes almost another song, then I think that it’s really difficult to distance yourself from the original.

The character goals that musicians construct for themselves through their performance persona are based not only on their physical delivery and presentation, but also on the content of the musical delivery. The description of the frequent inclusion of melismas into specific genres of popular music, given above, demonstrates that musicians will include stylistic nuances (even if, in the case of Tconeva’s ‘Idol’ performance, it is not fitting with the given style of the music!) into their performance persona. These stylistic nuances help to categorise the genre the

music belongs to, but also who they see themselves being as artists. Their physical gestures may then be a representation of culturally created affordances (see Chapter Three) which are representative not only of the musical style, but particular traits of that musical style. As an example, singer Mariah Carey is famed for her accompanying arm and finger movements which happen concurrently with her elaborate, melisma-filled vocal lines, with these ancillary movements imitating the pitch direction and rhythmical definition. Mannerisms such as this have been built on event schema about the style of music she performs, and have become synonymous with the type of performer she is perceived to be. It is well documented (e.g.: Orosa, 2014) that Mariah Carey has influenced a number of contemporary female singers, including Ariana Grande, Beyonce, Kelly Clarkson, Jonalyn Viray and Jessica Simpson, and this influence is shown through vocal prowess, but also replication of her trademark hand and arm movements.[61]

'Popular music, especially in its highly commercial forms, is often associated with the idolization of stars by their fans' (Green, 2002, p. 119), and the acquisition of new knowledge through imitation (see Section 8.4.1) is a key principle of 'informal learning' (see Section 8.3.2). Section 8.5.1 discusses the influence of a More Knowledgeable Other' (MKO) in the learning process, but it is important to state here

[61] This is not a lone example, as throughout the history of popular music, there are many notable cases of established musicians who have taken influence from their predecessors. Often acknowledged as one of the greatest popular music performers of all time, Michael Jackson took influence from a host of musicians such as Fred Astaire, Bill Bailey, James Brown, Eleanor Powell, Diana Ross, John W. Sublett, and Jackie Wilson. Jackson himself has been a huge inspiration on popular music performers in the generations which followed, with artists such as Chris Brown, Britney Spears, Justin Timberlake, and Usher emulating his movements and stage costumes. Additional illustrations include noticeable similarities between the performance style of Liam Gallagher *(Oasis)* and Ian Brown *(The Stone Roses)*, and between female singers Kate Bush, and Lorde.

that this MKO may be a well-known musical idol, where the new knowledge is learnt through the art of imitation, either aurally or visually. In his 2000 study, Woody

> gathered data concerning how often subjects supplemented their practice by critically listening to recordings to hear other performers' interpretation or expressivity (2000, p. 19),

discovering that 43% of the participating students critically listened to recordings between 6 – 10 times over the course of the previous month. Woody's research focused on the classical music genre (see Chapter Two), and evidence shows that learning through imitation is a much more prevalent trait in the informal learning environment utilised by popular musicians, where musicians will 'work on music they know and like, copying and embellishing it by ear' (Green, 2018). Therefore, this research hypothesises that if a similar study were to be undertaken for popular music, it is likely that the number of times a student critically listened to recordings would be significantly greater.

Emulating the performance style of those who inspire us is also an important factor in how professional musicians obtain their own performance persona. Although all of the musicians who were interviewed had undertaken formal training in performance, a number of professionals said that they were either encouraged to, or had a natural leaning towards, watching their idols perform, and imitating – both consciously and subconsciously – the performance style and movements of their heroes. Stef, a guitarist, stated that his performance style

> comes from watching lots of my idols perform. I think I'm so into performing live, I really enjoy it, that I always want to try and make it as enjoyable as possible for people that are watching. And I think just copying what my idols

> do and I still do that to this day. I still watch videos of the guitar players that I really like and if they're doing something I think 'that looks good, from an audience perspective', then I'll try and integrate that into my delivery.

Sam, another Professional Musician, shares this view:

> I'm a guitarist, and I've always looked at guitar players and thought that when they move a little bit when the play, it creates a good energy. If someone stands still, that's fine, but if someone does even just a little bob… You get that quite a lot in Latin music, I think that's quite good. I remember seeing The Beatles do that – little head wobbles or just [moves shoulders] and I've always thought that adds to what you're doing. You're quite limited when you're holding a guitar – you can't move your arms – so seeing musicians that I've liked just kind of bob about, I've thought 'oh that looks quite reasonable – I could do a bit of that!' Or even something like Prince or James Brown, just a little bit of foot shuffling, a bit of funkiness – that's quite hip.

Phil is a keys player, and although he feels that 'mine [performance style] comes from watching those I appreciate, live', he draws on the importance of understanding the stylistic nuances of the genre being performed:

> it comes back to the whole live-show-art-thing – if you're not performing in a way that is conducive to the music that you're playing or whatever, or you're not doing it in a specific style that conventions demand, then you are going to be told that and you need to then adhere to [that].

In an interesting viewpoint, Alex, another keys player, acknowledged that when he was learning to play, he was influenced by other players, but he believes that it is important to develop your own, unique performance style:

> I think if you want to be original, and want to be authentic, you don't want to copy anyone. If someone does 'that' in their performance, why would you do that yourself? Create something new. I think when you're younger you're still learning, aren't you? And you have to be inspired to keep doing it.

5.12 Personality

In his article 'The Musician's Personality', Woody (1999) writes that stereotypical, rather than realistic, personal attributions can be associated with performing musicians. Woody cites Wynton Marsalis who described the trumpet player's persona as 'brash, impetuous, cocky, cool, in command' (Marsalis and Stewart, 1994, p. 11, quoted in Woody, 1999, p. 244), in the same manner as Davies (1978) describes that

> brass players were considered to the oafish, uncouth, extroverted, and loud, whereas string players were thought to be oversensitive, weaklings, [and] unathletic' (Woody, 1999, p. 244).

Woody (1999) describes that a high level of personal transparency is needed for the areas of music composition, arrangement, and performance, and that 'the musician must be willing to expose creative and technical capacities, and to risk evaluation and potential rejection by the listener' (1999, p. 245). Crucially, because music involves a communication channel between the performer and the listener, 'the musician must be able to foster effective interpersonal communication, which involves such factors as mutual empathic understanding and positive regard' (Woody, 1999, p. 245). While these may be ideal personality traits for the musician as the 'real person', personality traits for the 'performance persona' can be much more complex because 'musical persona varies with the performance situation, and may reflect the definition of that situation more than the musicians' individual personalities' (Auslander, 2006a, p. 110). Changes in the performance situation which can affect the musical persona include different venues (both the capacity of the venue and the genre of music that the venue is associated with), the reaction of the audience and the behaviour of co-performers (including their musical delivery).

These are all situations in which it is the 'performance persona' of the musician that is likely to be evident, not the 'real person' persona which is most likely to be present in a rehearsal environment.[62]

Auslander cites a later work by Goffman (1974) when he discusses that the musical persona may not be representative of personality:

> Singers [of popular songs] routinely trot out the most alarmingly emotional expression with-out the lengthy build-up that a stage play provides. Thirty seconds and there it is – instant affect. As a singer, an individual wears his heart in his throat: as an everyday interactant he is less likely to expose himself. As one can say that it is only qua singer that he emotes on call, so one can say that it is only qua conversationalist that he doesn't. (Goffman, 1974, p. 572, quoted in Auslander, 2006, p. 111)

As such, expressing such emotion may not be a direct expression of personality, but an ability which is a construction of the performance persona. In the undertaken interviews, Student A admitted that one of the traits she expresses when performing is that her performance personality has a confident demeanour. She explained that although she views the basis of her performance persona as being her real self, she has an awareness that, in her role as a lead singer, she delivers a more confident personality because 'I'm pretending to be sure that what I'm doing is great and that I'm the best, and I have to do that in order to give the performance that I 'think' that I should give'. She elaborated on this point by saying that she adds a few character traits to her performance person which are not part of her real person personality, and that these traits are not just for the performing audience:

> I think you have to be confident when you're the lead singer. You have to because the musicians won't feel comfortable to play for you if they know that

[62] See Chapter Seven for a detailed discussion on this.

> you aren't sure of what you're doing. That can affect the way they're playing - they won't be as excited, they won't be creative enough. Maybe I do have a person when I'm performing because [in life] I am shy, so I have to transform myself on stage. When I'm on stage, I'm not as shy as it feels comfortable. I'm much more comfortable when I'm on than [I am] in real life.

This admission of altering her personality to fulfil the role being undertaken in her musical environment aligns with what Goffman (1959) terms an 'intentional' expression of communication. Student A was asked why she feels she needs to inhabit a performance persona. She believes that

> it can come from an insecure place, because we think that we're not enough as we are – our real personalities, our looks – whatever it may be – that it's not enough to make an audience feel engaged so we try to always be more of something: louder, dance more, wink… Sometimes, it does feel fake but I think that most people who have a performance persona feel like they're not enough, the way that they are. So they feel that they should create something that is more interesting to look at, to listen to.

Woody (1999) writes that regularly subjecting their work to the scrutiny of others can also cause musicians to suffer from personal anxiety, which tallies with the comment made by Student A above. Student B expands on this by discussing real person insecurities, such as a lack of confidence and suggests that consciously inhabiting a performance persona may help as a coping mechanism to deal with nerves and performing in public:

> By saying that you're going on stage as a different person, sort of makes it easier to deal with the fact that you've got a defence. It's a way of thinking 'it's not me that's going on to stage, it's this other person'. And, *that* person could be the most confident person, who doesn't care what anyone thinks. Then as soon as you come back off stage, you're you again.

The creation of a physical presence which is perceived to be more 'interesting' to a

paying audience is a concept reaffirmed by Sam, who said that

> personality affords you the kind of spontaneity. Because the persona is you aiming to present an image, whether that's cool, sexy, fun or crazy. I don't have a media moulding on my personality in terms of my performance, in terms of who I am and what the music I do is. I sort of take it on a case-by-case basis and I will act according to how I feel, but the whole confidence factor comes in where you have that added extra adrenalised character boost to offer the showmanship that comes with it.

The presentation of an idealised image which conforms to the expectations of an audience is part of what Goffman calls 'dramatization'. In the sphere of musical performance, this means presenting an image which matches the pre-conceived ideals of that role. Auslander uses the example of 'guitar face' – 'the distorted expressions that appear on the faces of rock guitarists, particularly when playing a solo' (Auslander, 2006a, p. 112). The same is true with vocalists on powerful notes which may symbolise a sense of flamboyancy to a performance. In her book, *Sounds Like Me*, Sara Bareilles discusses the melodic climax in her hit song, *Gravity* (2004); a long, sustained, belted note which demonstrates a sense of vocal prowess and emotional attachment. However, Bareilles acknowledges that

> people seem to be impressed with me hitting that note still to this day, but I'll share a secret with you: it's not really that high in my range. (It looks harder than it actually is, because I throw my head back) (2015, p. 39).

What is important, through dramatisation, is that the idealised image of an emotionally expressive, or virtuosic, musician is depicted, and it is this depiction which may imply the internal state of the musician. Whether this portrayal of emotional attachment, or technical prowess, is genuine may not be the most important factor. Auslander (2006a, p. 112) quotes Frith (1996a, p. 215) in writing

that ‘’sincerity’ […] cannot be measured by searching for what lies *behind* the performance; if we are moved by a performer we are moved by what we *immediately* hear and see’ (Frith, 1996b, p. 215, quoted in Auslander, 2006a, p. 112; emphasis in original). In this respect, depictions such as these dramatised moments ‘signal that performers are not merely producers of sound but are themselves listeners, highlighting the musical activity as a shared experience between performers and listeners’ (Thompson *et al.,* 2005, p. 204).

Whilst the audience’s perception of the performer is of importance, Phil discussed how undertaking the ‘role’ of a musician, and the circumstances surrounding this, gives him the opportunity to explore an avenue of himself which may not, ordinarily, be possible:

> [When performing], I’d say you probably take on an alternate persona. Not necessarily completely different, but definitely an altered state. Maybe it’s that music allows you to express yourself more freely as opposed to holding back. I don’t necessarily think that *I* change – I think the situations in which I’m allowed to present myself change, so that, therefore, allows me to be someone that I would like to be in everyday life, but aren’t able to because of social conventions and the way that I feel like, or have been brought up to believe that, I need to interact with the world.

5.13 Posture

The personality of the performer can also manifest itself in a physical context, through areas of delivery such as posture and stance. A study by Fernando Poyotos (1975) stated the three important elements in non-verbal behaviour were gesture, manner, and posture. M. S. Thirumalai defines what Poyotos means by posture as the

> conscious or unconscious general position of the body, more static than gesture, learned or somatogenic, either simultaneous or alternating with verbal language, modified by social norms and by the rest of the conditioning background, and used less as a communicative tool, although it may reveal affective states and social status (1987).

It is well documented (e.g.: Blano-Pineiro, Diaz-Pereira and Martinez, 2017; Ohlendorf *et al.*, 2017; Shoebridge, Shields and Webster, 2017) that effective posture plays an important role for the performing musician in helping to develop a secure technique and minimising physical injuries which can impair a career path. Somatic educational practices such as The Feldenkrais method (see Sholl, 2017) and the Alexander technique (see Williamson, Roberts and Moorhouse, 2007) are 'designed to establish a heightened awareness of movements' and 'become more functional and aware of one's movements spatially' (Jain, Janssen and DeCelle, 2004, p. 811).[63]

Aside from the use of posture with regards to musculoskeletal positioning, posture is a prevalent area in the field of non-verbal communication behaviour (Mehrabian, 1972), with research by Scheflen (1964, 1965, 1966) providing 'detailed observations of an informal quality on the significance of postures and positions in interpersonal situations' (Mehrabian, 1972).[64] For example, Albert Mehrabian (1968, 1969) discusses that posture and positioning can provide information regarding the communication of attitudes and status. Facets such as 'touching, eye contact, a

[63] The Alexander technique, in particular, focusses on dynamic posture.

[64] These social situations, and the act of communication in popular music performance is discussed in Chapter Seven.

forward lean rather than a reclining position, and an orientation of the torso toward rather than away from an addressee' (Mehrabian, 1972, p. 11) were all found to represent positive attitudes. However, Nele Dael, Marcello Mortillaro, and Klaus Scherer (2011) explain that the long-held belief that 'body movements or postures provide information of only gross affect state (e.g., liking) or emotion intensity' (2011, p. 1) is now only one element of consideration when looking at how posture and body movement can represent the emotional state of the deliverer. Evidence exists (Montepare *et al.*, 1999; Atkinson *et al.*, 2004; Atkinson, Tunstall and Dittrich, 2007) that supports the claim that variations in body movement or posture can convey specific, rather than general, information about the emotional state of the deliverer. In addition, it is also recognised (Scherer and Ellgring, 2007) that expression is multi-modal and that it is imperative to recognise 'the importance of the body in conjunction with the face or voice' (Dael, Mortillaro and Scherer, 2011, p. 2). Identifying the importance of elements of nonverbal behaviour working concurrently was also highlighted in the work of Warren Lamb (1965) who first identified the co-ordination of gesture with posture in human interaction, with an amalgamation known as 'Posture-Gesture Merging' (PGM). Pencheng Luo and Michael Neff wrote that 'Lamb defined posture as a movement that is consistent throughout the whole body and gesture as a movement of particular body part or parts' (2012, p. 2). The importance of the relationship between the two entities was neither the posture or the gesture, but how they merge together, and the effect this has on the authenticity of the delivered emotion. Valerie Preston-Dunlop and Ana Sanchez-Colberg (2010) describe that Lamb's research suggests that

> a person's dynamic gesture supported by posture with a similar dynamic reads as an authentic presentation of the person's intention. In contrast, gesturing independently of postural support is seen as contrived or 'untrue'.

> Through the merging of posture with gesture the person is seen as giving off personal conviction while unsupported gestures are read as learnt or superficial.

Luo and Neff (2012) confirm the authenticity of the use of posture-gesture mergers by citing research undertaken by Nann Winter *et al*. (1989) who write that 'Posture-Gesture Mergers accompanying verbal expressions are truthful, relaxed, sincere or authentic' (Winter *et al.,* 1989, quoted in Luo and Neff, 2012).

In the context of this research, posture is being included as a facet of one's performance persona, and it is important to remember that part of the posture one inhabits on stage can be largely determined by the type of instrument they are performing. Restricted by the instrument, a drummer, for example, does not have the same freedom of movement as that offered to a singer or a guitarist, and the posture of a keyboard player will be dramatically different depending on whether they are standing or seated at the instrument. In addition, one of the roles of a singer is to convey the content of the lyrical narrative – a responsibility which is not afforded to an instrumentalist. As such, to encompass all popular musicians, posture is included in the gestural framework with the focus on providing information about the general emotional state of the musician, rather than focusing separately on each instrument type and analysing particular emotions which take into account any particular communicative restraints which may be present (as mentioned above). Therefore, posture should be considered as a type of 'affect display' (see section 5.9) because it reveals the emotional state of the individual by conveying 'information including interpersonal attitudes: liking/disliking, dominant/submissive, and tense/relaxed' (Davidson and Kurosawa, 2005, p. 117). One way of identifying this is through the use of orientational metaphor (Lakoff and Johnson, 1980), in looking at 'our physical

bodies and the way they function in our physical environment' (Harpela, 2015, p. 20). Janne Harpela (2015) explains that with regards to posture, 'a drooping posture equates to feelings of unhappiness, sadness and depression whereas an erect posture equates to feeling positive' (Harpela, 2015, p. 20). This can be represented through orientational metaphors such as 'I fell into depression' and 'I'm feeling up', or the spatial metaphors 'happy is up' and 'sad is down' (Harpela, 2015). As such, 'a singer might adopt a slouched sitting posture when singing about a lost love' (Davidson and Kurosawa, 2005, p. 118).

5.14 Chapter Summary

This chapter has shown the importance of the use of persona in popular music performance, and has argued that identity is a flexible and mobile performative construct which plays a crucial part in the presentation of the performer, and is formed according to narrative styles. It has explored the concept that the construction of a performance persona relies on an intrinsic understanding of what these narrative styles are, in order to provide suitable and reliable foundations for the persona.

Musicians commonly use the idea of a performance persona when performing live, and this can occur for a variety of reasons, including the fulfilment of a perceived role, and as a form of self-protection to cope with insecurities or nerves. Musicians are able to construct a performance persona through choosing specific event schemata based on preferred individual physical and musical performance styles, and the goals one aspires to achieve as a performer.

The area of persona is the foundation for the design of a gestural framework and a series of areas found to influence the performer's own behaviours and experiences have been explored; costume, facial expressions, gesture, imitation, personality and posture. These attributes are all affected by the type of persona one inhabits.

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Chapter Six: Gesture and Non-Verbal Communication in Popular Music Performance

6.1 Introduction

Non-verbal communication covers a variety of components, all of which are a means of conveying 'emotions, feelings and messages through actions and expressions rather than words' (Hans and Hans, 2015, p. 47). To help identify and clarify, Goodwin (2008) logically states that non-verbal communication is concerned with dealing with *impressions;* that it concerns 'things that exist physically, without words, that form impressions' (2008).

This Chapter focusses on the area of gesture and non-verbal communication and their application to popular music performance. A distinction will be offered between 'non-verbal behaviour' and 'non-verbal communication', and the gestural framework is updated to include the gestural categories proposed by Delalande (1988). Discussions are provided on how the individual interpretations of the narrative or expressive/emotional elements of the music are represented through the use of 'accompanying gesture'. By using a theoretical underpinning, and evidence from the undertaken interviews, an explanation is provided on how these movements can be understood by the performing musician.

6.2 Non-Verbal Behaviour vs. Non-Verbal Communication

To avoid misnomers and broad descriptors, it is important that a distinction is made between non-verbal *behaviour* and non-verbal *communication.* There does not appear to be a sole definition for each of these terms upon which authors agree,

although the variances of definition are certainly narrower than the concept of *gesture* discussed in the next section.

Paul Ekman explains that behaviour can be organised into three distinct categories - verbal, vocal, and non-verbal – and are categorised as such because of 'their medium of expression, the manner in which they are perceived, their developmental sequence, and their communicative value' (1957, p. 141).[65] As one would expect, verbal and vocal behaviours are intrinsically linked; both perceived through the aural sense, with the tonal colours, speed, and intonation of the latter reinforcing the oral narrative of the former. By contrast, Ekman writes that 'nonverbal behaviour is chiefly perceived through the visual sense organs, though occasionally this is supplemented by auditory and tactual sensations' (1957, p.141). This subdivision of behaviour in speech can be successfully applied to music performance behaviour; the delivery of the parameters of the musical composition aligned, principally, to the aural sense, and the non-verbal behaviour of the performer aligned to the visual modality. Elaborating on what was discussed in the introduction of this thesis, live music performance should be considered to be a multimodal experience, with the visual playing a significant role in the reception of the performed piece.[66] As the work of Tsay (2013) demonstrates, this is no longer only applicable to the popular music sphere, but is a factor which is deeply resonant through a variety of styles and genres.[67]

[65] Non-verbal communication with regards to the interactions between musicians relates to Christopher Small's concept of 'musicking'. This important concept is discussed further in Section 7.5 regarding the subject of interaction in popular music.

[66] Further discussion on the multimodal nature of music performance can also be found in Nanay (2012).

[67] For a discussion of Tsay's (2013) work, please see Chapter One.

Peter E. Bull acknowledges that 'the definition of what behaviour can be regarded as non-verbal communication has ….. provoked a considerable degree of controversy' (1987, p. 3), and he posits opposing viewpoints presented in research by Paul Watzlawick, Janet Beavin and Donald Jackson (1968), Ekman and Friesen (1969), and Bernard Weiner *et al*. (1972), which present three differing opinions on how to define non-verbal communication and its distinct relationship from non-verbal behaviour. Non-verbal behaviour can be both visible (for example, gestures, postures, facial expressions, and eye contact) and also invisible ('such as an increase in heart beat …… which therefore can have communicative significance solely for the actor)' (Ekman, 1957, p. 142), and this research is focussed solely on nonverbal behaviour which is visible to both the deliverer and an interpreter. By default, the fact that there is both a deliverer and an interpreter of information, amalgamated with the fact that this information is being carried via a human communicative channel, insinuates that a *communication* is taking place; the transference of a message from one entity to another. Having an intention to communicate is an important facet in the research of Ekman and Friesen (1969) who believe that 'only those non-verbal behaviours which are intended to be communicative can be regarded as non-verbal communication' (Bull, 1987, pp. 3 – 4). This is in direct contrast to Watzlawick, Beavin and Jackson (1968) who argue that an intention to communicate is superfluous because 'since all behaviour conveys information, all behaviour can be seen as communication.' (Bull, 1987, p. 4). With regards to everyday communication, I concur with Watzlawick, Beavin and Jackson who state that the arena of music performance is a very different environment from that of conventional human communication and behaviour. As a performer, the communicative environment created is somewhat artificial, primarily

because there is a deliberate intention to communicate the music being performed. As such, by considering a deliberate intention to communicate, it is justified that non-behavioural facets used in the transmission of information between a deliverer and a receiver should be considered as non-verbal communication.

Therefore, throughout this writing, the term ‘non-verbal communication’ rather than ‘non-verbal behaviour’ will be used to describe ancillary movements which are delivered, non-verbally, during a given musical performance. This is because of the deliberate nature of the communicative act under discussion.

6.3 What is Gesture?

It is acknowledged that ‘gestures vary greatly between cultures’ (Argyle, 1988, p. 1) so it is important to state that this research is focussed on the delivery of western popular music, by artists from that cultural background.

Gesture belongs to the area of non-verbal communication, but providing a sole definition for gesture is problematic because, as a concept, gesture ‘is not a well-defined category’ (Kendon, 2013, p. 71). Godøy and Leman explain that ‘a straightforward definition of gesture is that it is a movement of part of the body, for example a hand or the head, to express an idea or meaning’ (2010, p.5). In regard to music performance, these movements can be made for a variety of reasons: ‘to control the musical instrument when playing a melodic figure, to coordinate actions among musicians … or impress an audience’ (Godøy and Leman, 2010, p. 5). A definition provided by Caroline Hummels, Gerda Smets, and Kees Overbeeke expands Godøy and Leman’s description when they state that ‘a gesture is a

movement of one's body that conveys meaning to oneself or to a partner in communication' (1998, p. 198) and that 'meaning is information that contributes to a specific goal' (1998, p.198). The importance of communication and contribution of information to a specific goal as stated by Hummels *et al.* is particularly relevant for music performance. The partner in communication can be a fellow performer within an ensemble, or an audience member, and the specific goal is the delivery of the performed music. Gesture can be delivered in conjunction with, or independently from, any accompanying expressions. In the instance of this research, the gesture is always delivered alongside the musical performance, rather than being performed in isolation, which makes both music performance and music perception (from the viewpoint of the performer and/or an audience member) forms of multimodal communication; using two or more of the human semiotic systems to understand and interpret the information being provided. In keeping with an ecological approach to perception, multimodality is of vital importance to music performance because gesture not only includes physical movements, but 'it also includes expressive gesture present in the produced sound' (Camurri *et al.*, 2004, p. 3), as discussed in Chapter Three. An interesting trajectory to this is the influence of the McGurk effect on music performance, which is explored in work by Schutz (2008) and Lena Quinto *et al*. (2010). The McGurk effect is

> an auditory illusion that demonstrates an unquestionable connection between audible and visual perceptions of speech – where the audible perception is changed depending on whether we use our visual sense, our aural sense or both together (Pipe, 2012, p. 9).

An investigation on the use of the McGurk effect on popular music performance is out of the confines of this research, but the ramifications of this are that 'our

understanding of a performer's musical message is clearer and deeper when their gestures and facial expressions influence the audience's processing of their acoustic output' (Schutz, 2008, p. 102).

As gesture is a multifaceted term, careful distinction should be made between the different categories, and any appropriate subdivision, to ensure that the meaning is understood. I will now expand upon Delalande's (1988) subdivision of the term *gesture* into three separate categories: the 'geste effecteur' (effective gesture), the 'geste figure' (figurative gesture), and the 'geste accompagnateur' (accompanying gesture) identified in Chapter Two. This subdivision provides clarity in distinguishing different gestural types, and the ability to analyse and identify these individual categories is vital to the pedagogic content of this research. It is imperative that students are able to understand different gestural classifications, as well as understanding the relationship between them. This will ensure a greater clarity of understanding when it comes to analysing their own performance practice. See figure 6.1 for an updated gestural framework.

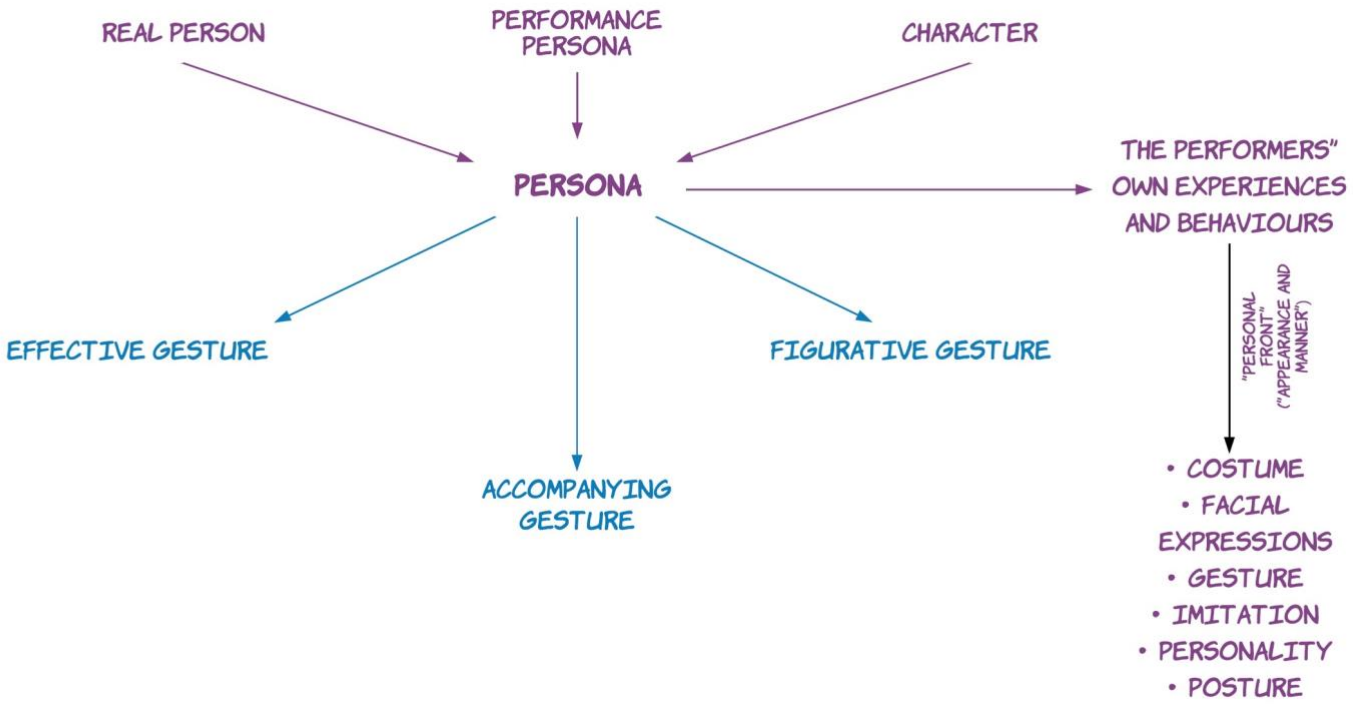


Figure 6.1: Gestural Framework, Part 4

6.4 Effective Gesture

Wanderley and Vines explain that Delalande's (1998) 'effective gestures' are movements which constitute 'those that actually produce the sound' (2006, p. 165). These are the physical and mechanical gestures needed to create the audible musical requirements, such as striking a key, moving a bow, or singing a note. Effective gestures belong to the category of 'sound-producing gestures' (Jensenius *et al.*, 2010), and can be defined as 'an excitatory action, i.e. an action of setting some object (e.g. parts of an instrument) into motion by hitting, stroking, or bowing' (Jensenius *et al.*, p.22). Godøy (2008) proposed that a sound-producing gesture consists of an 'excitation' phase - where the energy transfers to, and the contact is made with the instrument. This is preceded by a 'prefix' – 'a movement trajectory to the point of contact' (Jensenius *et al.*, 2010, p.22) – and a 'suffix' – 'a movement trajectory away from the point of contact' (Jensenius *et al.,* 2010, p.22). The 'prefix' stage is part of an effective gesture because 'the effector (finger, hand, arm) has to move from an initial position to the contact position, but is also important for defining the quality of the excitation' (Jensenius *et al.,* p.22). As discussed in Chapter Three (section 3.2.1), the multimodal nature of perception means that the observer is able to generate information about the delivered effective gesture (for example, the volume and the corresponding tone) from the way that the gesture is prepared. There is a close relationship between sound and physicality because of the nature of how an instrument is played and the corresponding corporeal energy used to produce the given auditory result; this is true of both acoustic and electronic instruments, with the physical gesture often determining the resulting musical parameter such as amplitude, pitch or timbre (Paine, 2009). See figure 6.2 for an updated gestural framework.

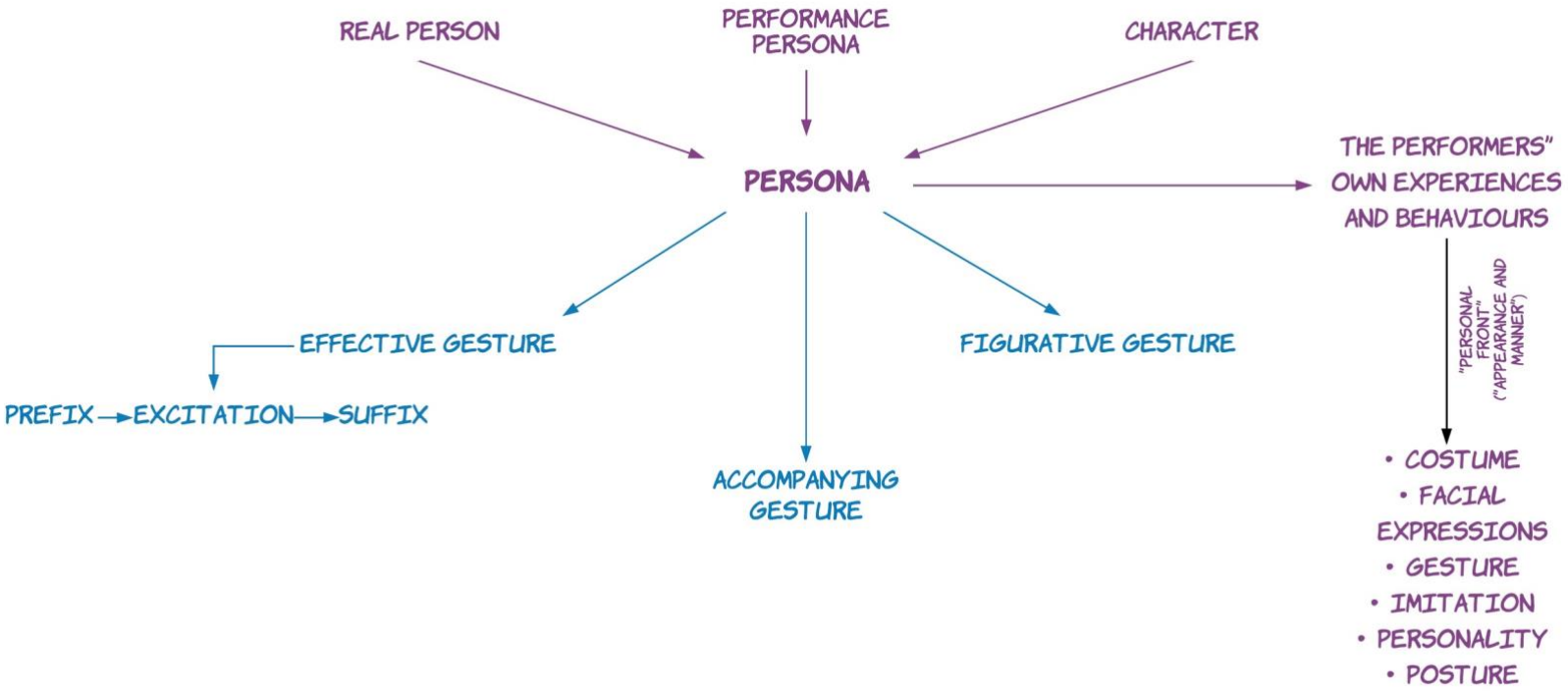


Figure 6.2: Gestural Framework, Part 5

Delalande's tripartite categorisation implies that gesture is clearly divided into different types but, in reality, there are often instances where these different sorts of gesture overlap; marring the perceived clarity provided by the separate definitions. As an example, 'effective gesture' can sometimes be intertwined with 'accompanying gesture'. Accompanying gestures (described in greater length in Section 6.5) are defined by Wanderley and Vines as 'expressive body movements' (2006, p. 165), and are not directly involved in the production of musical sound. However, the 'prefix' phase of the effective gesture could be considered to be a form of accompanying gesture. To exemplify, Pete Townshend, guitarist from The Who, describes how his famous 'windmill arms' gesture started off as an ancillary movement which he began after seeing Keith Richards, guitarist from The Rolling Stones, perform a similar accompanying gesture. Townshend acknowledges his reason for integrating this movement into his performances was that 'I was just copying my hero, literally just copying' (2012). However, he recognises that this accompanying gesture indirectly became an effective gesture because, although 'it was very much an act … it did, in the end, become very much a part of a guitar style which produced *sound* that was unique' (Townshend, 2012).

6.5 Accompanying Gesture

As the name indicates, Delalande's (1988) concept of accompanying gesture refers to 'visible body movements that are not directly linked to sound production' (Palmer, 2013, p. 410) 'Accompanying gesture' aligns with the concept of 'expressive gesture' coined by Camurri *et al.* (2004), who state that expressive gesture is responsible for the communication of expressive content, which 'concerns aspects related to

feelings, moods, affect, [and] intensity of emotional experience' (2004, p. 2). These attributes link to Davidson and Correia's (2002) criteria related to aspects that influence movements in music performance. Their category concerning 'the performer's own experiences and behaviours' has been integrated into the gestural framework under the category of persona, but, in line with the definitions provided by Palmer (2013) and Camurri *et al.* (2004), the remaining three headings: 'communication with co-performers'; 'individual interpretations of the narrative or expressive/emotional elements of the music' and 'the aim to interact with and entertain an audience' are considered to sit under the category of accompanying gesture. These are integrated into the gestural framework, as shown in Figure 6.3, and this chapter focuses on the 'individual interpretations of the narrative or expressive/emotional elements of the music'. 'Communication with co-performers' and 'the aim to interact with and entertain an audience' will be discussed in Chapter Seven.

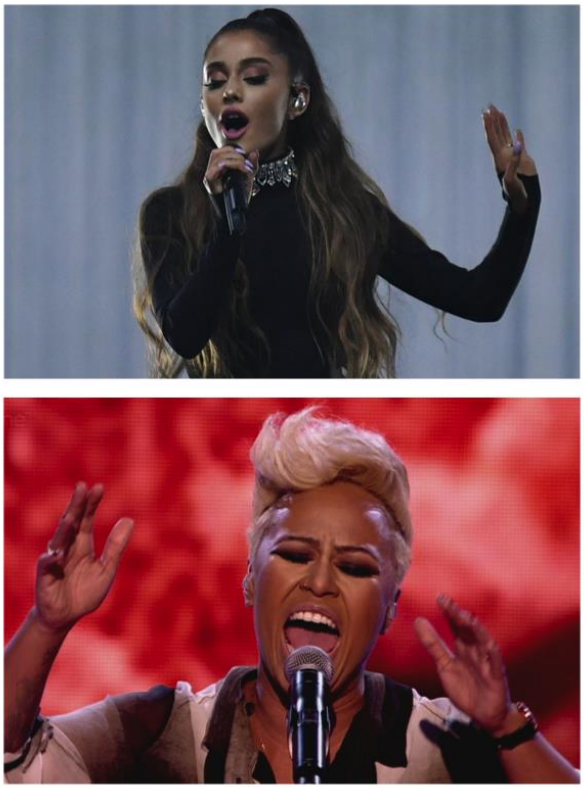


Figure 5.1 Ariana Grande (top) and Emeli Sande (bottom); demonstrations of Delalande's *accompanying gestures.*

Photos taken from www.pages.stylist.co.uk (Ariana Grande) and https://brianburgess1files.wordpress.com (Emeli Sande).

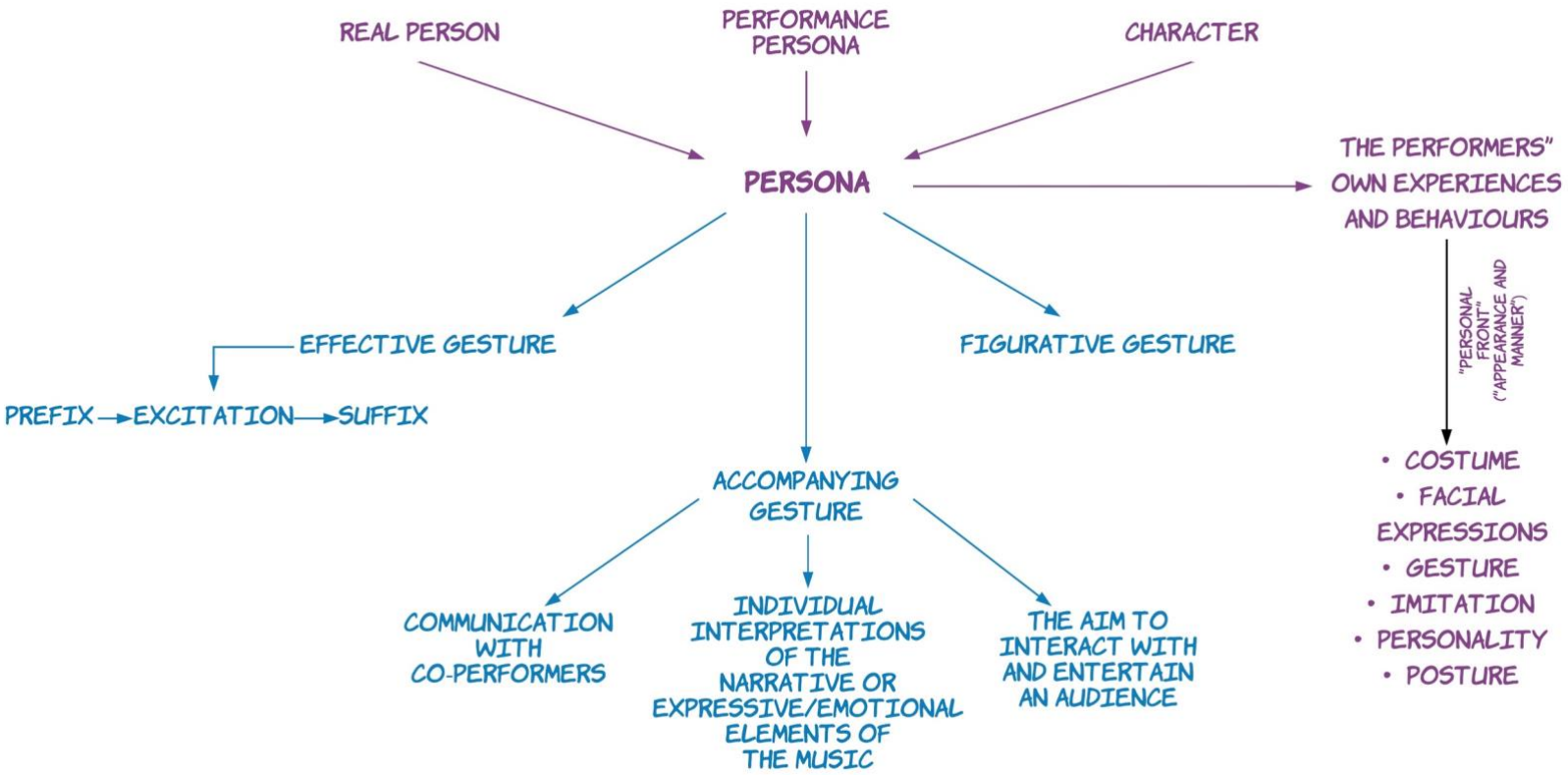


Figure 6.3: Gestural Framework, Part 6

6.5.1 Individual Interpretations of the Narrative or Expressive/Emotional Elements of the Music

6.5.1.1 Expressive Playing vs Emotional Playing

Camurri *et al*. (2004, pp. 1 – 2) write that

> in artistic contexts and in particular in the field of the performing arts, gesture is often not intended to denote things or to support speech as in the traditional framework of natural gesture, but the information it contains and conveys is related to the affective/emotional domain.

Anemone Van Zijl and John Sloboda (2013) discuss the importance of the delivery of having technical ability alongside expressive ability, and propose that there is a difference between 'expressive playing' and 'emotional playing'*;* the former representing the depiction of authentic (or what *appears* to be authentic) emotion. By contrast, 'expressive playing' is proposed as relating to the musical wishes of the writer and is 'associated with playing what the score prescribes, with bringing out the structure of the music, and having the technical ability to express the composer's intentions' (Van Zijl and Sloboda, 2013, p. 4). The score of the music was found to be of great importance for the delivery of 'expressive playing', with the rehearsal process used for interpreting the composer's wishes. One of the participants of Van Zijl and Sloboda's study stated that they felt that expressive playing was the result of 'somebody who's actually studied the score and worked out what they want to do with each part of the music' (2013, p.5). Although using the score is a characteristic of performance in the classical genre, familiarity with the part is nevertheless vital to

ensure the potential to deliver an expressive performance.[68] If the musician is focussed on unfamiliar or under-rehearsed musical content of the song, then this is likely to have repercussions on the physical delivery of the performance; concentrating solely on the parametric content means that the expressive content cannot be thought about.

6.5.1.2 Basic and Complex Emotions

P. N. Johnson-Laird and Keith Oatley (2008) write that there is a difference between 'basic' and 'complex' emotions, and they hypothesise that music (that is 'pure music' – which I shall refer to from now on as instrumental music – where no lyrical narrative is present) 'creates only the basic emotions of happiness, sadness, anxiety and anger' (2008, p.106). They describe that (instrumental) music alone does not have any propositional content and that lyrics, like literature, allows and 'relies on understanding the propositions that the writer expresses' (ibid, p.103). Therefore, *complex emotions,* which are unique to humans, involve emotions such as empathy, envy, pride, and embarrassment, which 'can be experienced only for known reasons' (ibid, p.104), and as such can only be generated when this propositional context is in place. Although Johnson-Laird and Oatley's thoughts are applied to the perspective of an audience member, rather than the performer, the same applies – a singer may depict emotion through elements such as facial expressions and gestures in their performance because they may identify with the story of the protagonist, either

[68] In popular music performance, the score should also refer to the structure of the music. Whilst there may not be any notation printed for improvisatory sections, depending on the instrument being performed the performer will still need to have an understanding of aspects such as section length, chord progressions, key signatures and time signatures. Therefore, the performance can still be classed as 'expressive', rather than 'emotional', because it is related to the musical content of the piece.

directly or by demonstrating empathy (which is a ‘complex emotion’). The propositional content of the lyrical narrative allows this, whereas an instrumental context does not. Whilst there is a specificity to lyrics, there is a non-specificity to gesture and facial expressions, which contributes to the dichotomy of instrumental music. Although there may not be an obvious lyrical narrative, the individuality and idiosyncrasies of the performer means that there may well be an internalised narrative to the different parameters of the music which cause the generation of different expressive features.

6.5.1.3 Emotional Content in Music

‘There is a general agreement that music (especially instrumental music) lacks clear semantic information but conveys rich emotional content’ (Vaizman, Granot and Lanckriet, 2011, p. 747). The ‘emotional content’ of the music is ‘the character’ of the piece (Stacho, 2006) and the emotional content of the piece is embodied through ‘represented emotions’ which are ‘the emotions the music expresses; the emotional content of a piece of music. These are *not* emotions; these are cognitive representations of emotions’ (Brown, 2009; emphasis in original). However, the very nature of the discussion surrounding the sound of the piece leans towards the viewpoint that music performance is an auditory experience, which links with what Delalande (1988) terms as an ‘effective gesture’ (see Section 6.7). It is vital to remember that although the audible requirements are enormously important, the physical delivery by the performer, and the subsequent multi-modal nature of performance, means that the represented delivery needs to equate for both the auditory and visual delivery. The performer has the capacity to represent the audible traits of the emotional content of the music through their physical presence and delivery and Tom Cochrane concurs that expressions of emotions such as facial

expressions and gestures are ‘simply ways in which emotions happen, or surface level modes of the emotion itself’ (2007, p. 50). Although multimodal in nature, the visual and audible entities of the performance of the music are part of the one same experience for the performer and, in addition, the musician is also aware (although perhaps not consciously) of their own proprioceptive systems – which involves a kinaesthetic awareness of our own movements (Romdenh-Romluc, 2011). This may be particularly true for instrumentalists; the delivery of a technically dexterous performance requires that the performer has an awareness (gained through rigorous practice and instrumental proficiency) of where the hand is going to land, or where the finger is going to move to. Technique and aptitude aside, proprioception also ‘plays a crucial role in our sense of self’ (Kemp, 2012, p. 112) and involves areas such as emotion, gesture, and posture. As discussed in Chapter Five, when inhabiting a character, it is probable that these facets change to portray the altered persona; creating a very different sense of self.

6.5.2 Accompanying Gesture Related to the Musical Content

Jane Davidson and Kaori Kurosawa state that

> the musical material itself is a crucial component of the performance for the communicative activity, the performer’s movements being used in the production and communication of the music. (2005, p. 113)

When examining the individual interpretations of the narrative or expressive/emotional elements of the music, it should be remembered that individual interpretation is likely to be influenced by a variety of internal and external factors which are related to either ‘the real person’ or ‘performance persona’ of the performing musician, including the presented personality of the musician (see

section 5.12). Whilst there will be variance from person to person, this section discusses some of the key musical parameters which have been found to influence the physical delivery of performers.

Berger *et al.* write that 'music makes us move' (2013, p. 1) and that

> people tend to move to music in an organized way by, for example, mimicking instrumentalists' gestures, or rhythmically synchronizing with the pulse of the music by tapping their foot, nodding their head, or moving their whole body in various manners (2013, p. 1).

As discussed in Chapter Three, one of the concepts of the theory of Embodied Cognition is that the mind and body are intertwined and that, as such, music is corporeally experienced. Leman (2007) suggests that music is approached by connecting our perception of it to our bodily movement. With this in mind it could be considered that 'our bodily movements reflect, imitate, help to parse, or support understanding the structure and content of music' (Burger *et al.,* 2013, p. 1). The imitation and representation of the musical content through the physical presence of the musician offers an explanation as to why the movements of the musicians can be so closely aligned to the parametric content. For example, in a solo acoustic rendition of her song *Paparazzi* (2008), the accompanying gestures portrayed through Lady Gaga's head and wrist movements mirror the articulation displayed in both the vocal line and the supporting piano accompaniment. The crisp staccato passages are corporeally represented through sharp and jagged head movements which move in time to the accented, syncopation bass line of the piano part. The stylistic change at the chorus section to a much more elongated, legato melodic line is mirrored in the change in her upper body movements which exemplify this musical

shift. The same can also been shown when focussing on the tonal qualities of the delivered sound. In a live performance of *Vision of Love* (1990), vocalist Mariah Carey delivers flowing accompanying hand and arm gestures which could be considered to exemplify the rich tone of her lower vocal register, as well as the legato phrase structures of the song. This last example highlights the fact that musical parameters are related to each other and should not be considered in isolation. To illustrate, dynamics should not be considered in isolation to pitch or rhythm because the former category can only exist when there is another musical parameter that highlights the volume changes. Therefore, it is challenging to list particular musical parameters separately because they of their intertwined nature.

During the interviews with the Professional Musicians, the question was posed about which musical parameters they thought influenced the way that they physically performed. Alex stated that

> you definitely have to think about the dynamics. They play a huge part in where you go 'big' for it, or when you don't. They're the main part of it, I would say – the dynamics.

Phil's view was the same:

> Dynamic changes will make me do certain things. They evoke, obviously, emotion to me, but gesturally, I tend to either get bigger – depending on what it is, obviously. I may stamp my foot or clap, and just gesturally be a lot bigger and create a fast moving action and those sorts of things.

This corporeal connection can be explained by understanding the correlation between the energy levels in gesture and the energy levels in music, and how they relate to a metaphoric connection and a shared event schema between the two

concepts. As a result of the embodied nature of event schema, they are representative not only of these schema but also by their identifiable qualities. Therefore, the energy flow felt in the changes of volume are reflected in the felt experience of the performing musician.

By gathering an understanding of different gestural types and deliveries, it is important to state that the gestural delivery of an instrumentalist is considered, to some extent, differently from the physical delivery given by a singer; not least because, as stated by Michael Schutz,

> unrestricted by the need to hold an instrument, vocalists are able to move around on stage, using hand movements and/or facial expressions in a manner impossible for instrumentalists (2008, p. 99)

Whilst this statement recognises the communicative advantage of vocalists to interconnect nonverbally through hand movements, it might be argued that instrumentalists are just as able to deliver emotive information though facial expressions as their vocal counterparts even though gestural hand movements for expressive purposes are not possible. In addition, the inclusion of the lyric may have an impact on the gestural delivery of an instrumentalist, within facial expressions and gestures originating in other areas of the body.

Frith wrote that

> if all songs are narrative, if they work as mini-musicals, then their plots are a matter of interpretation both by performers attaching them to their own star stories *and* by listeners, putting themselves in the picture, or, rather, placing their emotions – or expressions of emotion – in our own stories, whether directly (in this situation, in this relationship, now) or, more commonly, indirectly, laying the

> performance over our memories of situations and relationships: nostalgia, as a human condition, is defined by our use of popular song (1998, p. 211).

'Popular songs create meanings in listeners' (Moore, 2012, p. 2) and the creation of meaning, and evoking of memories through the lyrical narrative is prevalent for both the viewing audience members and for the performing singer. When assessing the meaning of a given gesture or facial expression, it is imperative to remember that such physical deliveries may be the exhibitions of individual, internal memories which are drawn from unique experiences, relationships and events. Subjectivity is a crucial area of consideration and lyrics can certainly suggest specific recollections of particular events – 'to evoke memories, sensations need precise connections' (www.psychologytoday.com). The lyrical narrative provides the story, which plays a significant factor in provoking feelings which are personal and individual to the listener. Antoine Hennion (1983, p. 188) states the importance of realising that popular music is a genre which 'borrows from a wide variety of other genres'. These additional genres are not necessarily musically related. For example,

> from poetry it borrows the importance and autonomy of certain key words, as well as the use of meter, verse and repetition; from the lyric theatre it borrows the singer's direct appeal to the audience to share feelings expressed in the first person; but perhaps it owes most to the novelette in the way that it almost invariably tells a story, set out in a few words, concerning the relationship between two or three individuals (Hennion, 1983, p. 188).

The categories of kinesic behaviour proposed by Ekman and Friesen (1969, 1981) were outlined in Chapter Five. Of these categories, 'illustrators' form a close link with the lyrical narrative because, as described by Thompson, they are movements which are used to 'clarify or emphasize the content of a message' (2005, p. 181) and are

actions which occur alongside speech; they cannot be used independently of it. As a result of the co-existence of speech, the inclusion of the lyrical narrative is vital. 'Illustrators' are typically performed with the hands or the head, and in addition to assisting the speaker with the delivery, they are also of crucial benefit to the listener, whose attention is considered to be held for longer with their inclusion. Messing (1993) describes that 'illustrators' can be described as having one of three functions: firstly, enabling a clearer understanding of the speech by signifying 'phonological structure' (Pittenger, Hockett and Danehy, 1960; Dittman and Llewellyn, 1969; Dittman, 1972), 'syntactic structure' (Lindenfeld, 1971) or the flow of thought (Efron, 1941; Scheflen, 1964). Secondly, Messing (1993) believes that illustrators 'may be used to reveal information about the speaker's attitudes and emotions', and thirdly, they can be utilised with assisting the speaker with the process of encoding speech (Cohen, 1977; Messing, 1993).[69]

One example of the use of 'illustrators' in popular music is a performance British singer, Paloma Faith, whose hit single *Picking up the Pieces* (2012) which was featured on the BBC reality television show, *The Voice*. The presentation was littered with narrative illustrators which help create visual imagery for the observer; not only reinforcing the overall, narrative storyline, but highlighting specific individual words. The lyric *whose face do you see?* demonstrates the singer raising a hand to touch her face. A similar premise is given with the lyric *it's clear that me….* with the singer pointing directly to herself. Illustrators can also depict shapes, space and thought. To demonstrate, the lyric *I have changed this room around more often lately….* sees the

[69] www.speaking-tips.com describes the encoding process as 'the process by which the speaker combines words, tones, and gestures to convey thought and feelings to the audience'.

performer outline the shape of a surrounding area, whilst moving in a cyclic motion – perhaps depicting the space of the room, and also the sense of movement.

In the same way that narrative illustrators are said to focus on specific aspects of the storyline given through the lyric, then illustrators which focus on rhythmic fragments should be known as 'rhythmical illustrators'. In his work on Embodied Music Cognition, Leman (2007) proposes three inter-related concepts: 'synchronisation', 'embodied attuning' and 'empathy' which constitute different kinds of action-perception movements. 'Synchronization' is the primary constituent involving rudimentary synchronisation to a beat which is 'easy and spontaneous. The beat serves as the basic musical element, from which more complex structures emerge' (Burger *et al.*, 2013, p. 1). Professional Musician, Phil, gives an example of how he physically responds to 'synchronization':

> Tapping to the beat is a big thing for me. For example, if it's 4 / 4 time, and there's a large drum beat building up to something, then I always do that [thumps fist on his leg, energetically] – like a pounding thing! Or with my foot, or my hand, with my head to a certain degree. When anything changes drastically, then I will do something just as drastic as the music just because I think it needs to represented in a physical way. Even if it's just hitting the key harder – it can be as small as that!

Matt shares a similar thought:

> Perhaps this is an obvious thing for me, as a drummer, but it's very rhythmically-based. Not just drum rhythm stuff but also with what the rest of the band are doing. There are a couple of tracks we do where what I do is so simple – kick-snare-boom-bah [*sic*] and the bass is absolutely pinned down the middle, it's really straight. That in itself is so simple, but it has a huge effect on me. If it sounds good, I'm very responsive to that. Pushes are another thing, it's like an uncontrollable burst of energy.

Judy agrees: ‘rhythm is a huge factor for me. If it’s a faster song, I also go like this [stamps foot in time]’

In Western classical music, the structure of the piece is largely defined by the written notation in the given score; very rarely, if at all, is there any element of deliberately unplanned structural ambiguity in this genre. By contrast, the absence of the written score, and the inclusion of improvised solos in popular music means that there is a feeling of structural freedom found in contemporary genres which may result in a different gestural delivery by the performer(s). With this in mind, ‘non-verbal interaction can be then defined as a tool for group activity’ (Sawyer, 2006, stated in Marchetti and Jensen, 2010, p.5) as it becomes vital that the performers are each aware of which part of the song they are performing at which time, which may alter due to a variety of factors such as indulgent and elongated improvisations, or real-time momentum; encouraged and motivated by a variety of external factors such as the audience’s reaction to the performance.

In a case study of renowned pianist, Lang Lang, Davidson (2012, p. 618) found that

> there is a strong relationship between musical structure, its execution and gestures that suitably accompany it, either to generate, coincide with, or respond to the structure and its effects.

Results of a separate investigation by Vines *et al.* concur, and they state that ‘the movements of musicians are closely related to the piece being performed’ (2004, p. 468), and other previous studies have also implied that the accompanying movements given by the performer are related to the musical structure of the executed piece (Delalande, 1988; Cadoz and Wanderley, 2000). In the stimulated

recall video process undertaken with the solo pianist, we discussed the physical movements he was exuding in his performance of *River Flows in You* (Yiruma, 2001). During the piece, there were numerous times when the musician would 'lean' into the starts of phrases, usually after the occurrence of a fermata, or a more prolonged use of rubato. The performer believed that his upper body accompanying gestures were generated because of an awareness of the structure of the piece. He explained that 'you're kind of telling the audience, physically, that the piece is moving along. It's like telling a story, isn't it? Stories have new sections and this is how I think of it'. This demonstrates what Leman refers to as 'empathy', which is the 'component that links musical features to expressivity and emotions' (Burger *et al.,* 2013, p. 1). In this case, the pianist understands that he is identifying with the emotions created in the music, and the forward lean shown through this upper body movement exhibits that he is understanding this emotion by imitating it through his accompanying gestures.

Leman's (2007) category of 'embodied attuning' is described by Burger *et al.* as 'the linkage of body movement to musical features more complex than the basic beat' (2013, p. 1), which can include pitch. Part of the 'performance persona' of singer, Christina Aguilera, is her trademark accompanying hand and finger gestures. These uncannily mirror the pitching of the intricate melisma she showcases in her vocal line, which is shown to full avail in the opening riff of *Ain't no Other Man* (2006). These gestures have become a feature of Aguilera's musical style and persona, and similar movements by other female singers were discussed in Section 5.11.

Professional Musician, Hannah described the effect that pitching has on her gestural delivery in explaining that

> I was watching a video of myself the other day at a gig that I did last year and it was this slow mellow song, a really nice melody and everything. Towards the end there was a middle 8, a key change and everything… on the word 'care' it was some really crazy high note, and on the video I was nearly headbutting my knee when this pitch went higher. I just couldn't help it!

In addition to the single pitch of the melodic line, the overall representation of the pitch of the song is determined through its tonal centre. *Love on Top* (Beyoncé, 2011) is infamous for its numerous, and technically challenging, modulations of key towards the close of the song. In a live performance at the MTV VMA ceremony in 2011, the singer physically represents the changes of key with an accompanying gesture which sees her punching the air in an upwards motion. For this example, the image schema of a Container, and the target domain of key, results in a conceptual metaphor of A Key is A Container for Melody'. The accompanying gestures given by Beyoncé may be considered to be symbolic of breaking out of the metaphoric container into a new space each time a modulation occurs.

The parameters discussed in this section are articulation, dynamics, lyric, pitch, rhythm/time and tone. An updated gestural framework shows how these should be considered to be accompanying gestures which are linked to the individual interpretations of the narrative or expressive/emotional elements of the music. With this in mind, it is important to remember that the delivery of parametric content of the song can also be considered as examples of effective gestures, because there is a

mechanical process involved in the creation of the different sounds. Figure 6.4 shows how these changes are represented.

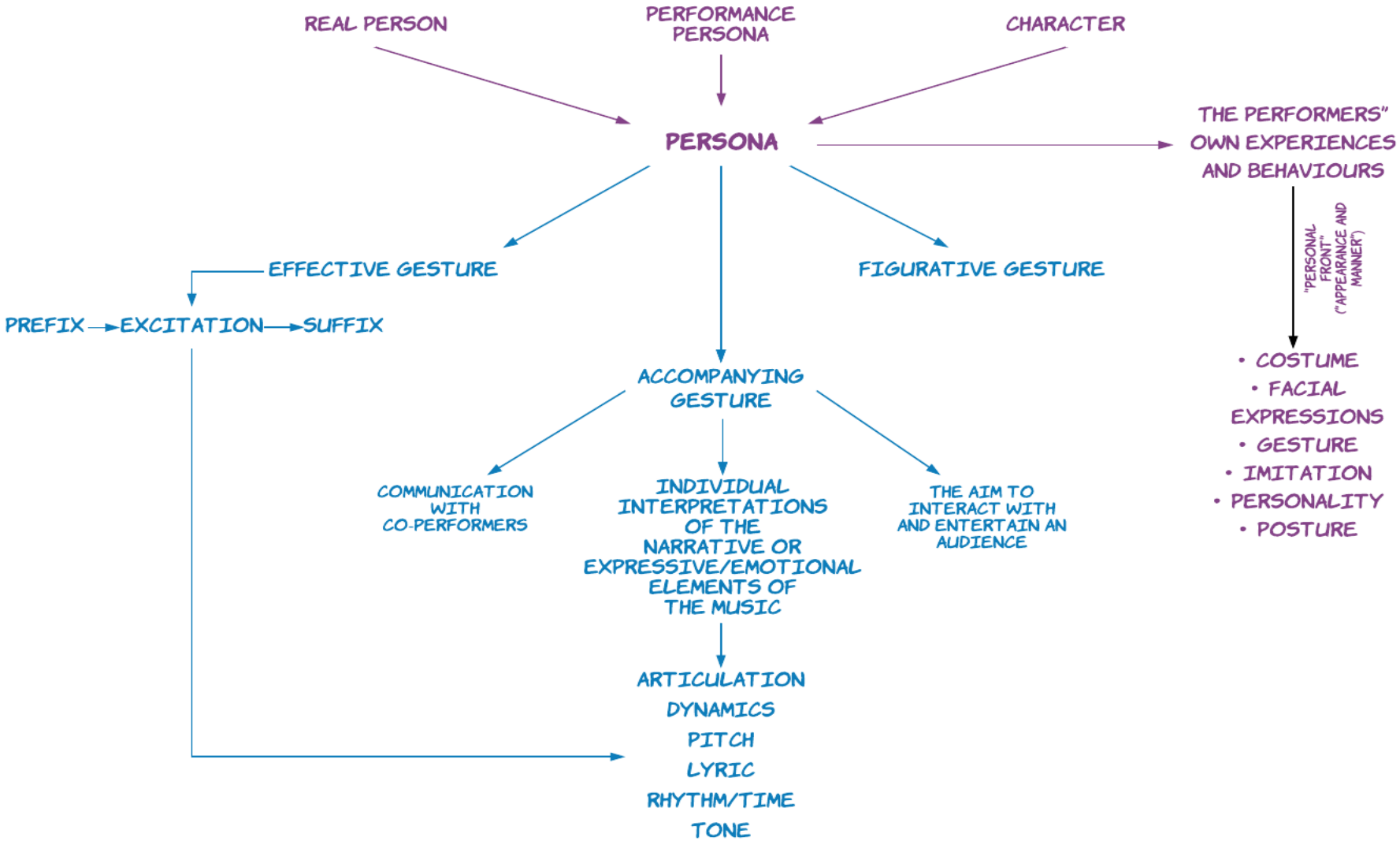


Figure 6.4: Gestural Framework, Part 7

6.6 Figurative Gesture

Notable studies of gesture in classical music performance (Hatten, 2001; Monelle, 2006) have focused on using the term ‘gesture’ to denote specific musical characteristics and compositional motifs, patterns, and traits, which are embedded in the score of the work, and this concept aligns to Delalande’s *geste figure*; described by Wanderley and Vines (2006, p. 165) as ‘gestures perceived by the listener, but without a direct correspondence to a movement of the performer’. Figurative gesture is an example of what Zagonel (1992) refers to as ‘mental gesture’, whereas the ‘effective gesture’ and ‘accompanying gesture’ are instances of ’physical gesture’, in that they are related to ‘the production of sound as a physical phenomenon, retaining an objective relation between the gesture and the sounds that are produced’ (Iazzetta, 2000, p. 262). ‘Mental gestures’ learned through experience and are linked to the physical movements of a performer, the operation of a musical instrument, or to a specific sound structure (Iazzetta, 2000), meaning that mental gestures always refer to previously learned physical gestures.

Figurative gestures are metaphoric, and ‘can be sensed, and/or anticipated by the listener, but there is not a clear connection to any physical movement’ (2017, p. 6).[70] As such, although figurative gesture are a valuable part of the study of musical gesture, the absence of a clear connection to visible movement means that their detailed inclusion is not a priority for further investigation in this research.

[70] As an example, ‘an arpeggio can be understood as a gestural movement from one point to another in the pitch space’ (Iazzetta, 2000, p. 262).

6.7 Chapter Summary

This chapter has explored the use of gesture and non-verbal communication in popular music performance, and different gestural types have been distinguished and identified. ‘Effective gesture’ and ‘accompanying gesture’ play a dominant role in the visual element of music performance, with the two distinct categories often overlapping.

Chapter Six has identified that the use of Embodied Cognition plays a crucial part in helping musicians to understanding how their physical gestures are connected to the performed music. Examples have been given which reiterate and demonstrate this importance. Key parametric features have been discussed and results from observations and case study interviews have identified the key parameters which are connected to the individual interpretations of the narrative or expressive/emotional elements of the music. The use of image schema has also been considered and evidence has shown how this can also help to identify and establish a connection between the underpinning theory and musical practice. This understanding needs to be implemented pedagogically and the importance and the intertwining of these elements will be discussed at length in Chapter Eight.

The gestural framework has been updated to reflect the topics discussed in this Chapter.

Chapter Seven: Interaction in Popular Music Performance

7.1 Introduction

‘Non-verbal interaction is recognised nowadays as a musical skill, supporting social and artistic aspects in the act of becoming a musician and of playing music’ (Marchetti and Jensen, 2010, p. 1). Chapter Seven focuses on this area of musical study and looks at how the expressive and communicative movements of the performer can be used for such communicative purposes.

The type of communicative action we give is linked to the working environment we are situated in. A discussion with musicians regarding performance environments will consider differences between the rehearsal and performance processes from their perspective, and the level of attention given to the area of expressivity in these different environments. Both performer-performer communication and performer-audience communication are then evaluated, using results from the student project supplemented by interviews and extracts from professional performances, resulting in thoughts and findings on the importance of these relationships and why they are crucial skills which need pedagogical consideration.

7.2 Establishing Preparation Prior to Rehearsal

As detailed in section 4.5.1.1, the students chose their own performance material for the ensemble case study. At a pre-arranged meeting prior to the first rehearsal, recordings of their chosen songs were sourced, and agreements were made regarding the song structure and the key centre, which became the basic outline to be followed in their individual pre-rehearsal preparation practice. Following the meeting, each member was responsible for sourcing or transcribing their individual parts which would be used in the first rehearsal.

Davidson and King wrote that

> it is obvious that in ensembles the players must have a common connection to the *music,* and research suggests that this is the primary source of cohesion for the group (Davidson & Good, 2002) (2004, p. 105; emphasis in original).

At this preliminary meeting, it was evident that all members of the group were in agreement about the songs they had collectively chosen, and about their individual roles within the ensemble. As Davidson and King propose, 'the prerequisite for effective ensemble rehearsal is that the operational principles of the ensemble are established, understood and complied with.' (2004, p. 105), which helps to avoid the conflict that can commonly be found in small ensembles (Davidson and King, 2004). It is also important to keep the balance of social dynamics throughout the process, and 'in rehearsal, it is important that every voice is heard, or at least for every individual participant to feel that he or she can contribute as desired' (Davidson and King, 2004, p. 105). Therefore, in order to avoid feelings of inadequacy, each singer chose a song which afforded them the opportunity to be the lead vocalist, and every instrumentalist had a clearly defined role within the group.

7.3 Rehearsals and Performances – What is the Difference?

Chapter Five discussed Goffman's (1959) dramaturgical model and how performers have the ability to create and influence an impression through the 'front', a category which is then divided into two aspects: 'setting' and 'personal front'; the former category being the focus of this chapter.[71]

'Setting' refers to the location of the performance, and plays a part in the impression created by the performance because of the cultural connotations attached to the performance venue. In an interview for 'Live from the Artists Den', Sara Bareilles said that 'the space really affects the way the audience feels' (Soderling, 2014) and there is an argument that the same is also true for performers, with Auslander (2006a, p. 109) stating that 'the performance space itself … provides a definition of the musical and cultural situation' and that 'individual musicians can use the cultural associations of a particular venue or kind of venue to assert their personae' (see Section 5.12).

A 'setting' tends to be a fixed entity (Goffman, 1959), but when dealing with music performance it is important to remember that different, fixed settings are likely to be used for rehearsals and performances. 'Settings' 'contribute to the impressions created by musical performances by drawing upon existing cultural connotations' (Auslander, 2006, p. 108), and these cultural connotations can include the type of music associated with the 'setting' (the venue), as well as the dress and behaviour of both the musicians and the audience members (see Small, 1998 and Fonarow, 1996).

[71] 'Personal Front' was discussed at length in Chapter Five.

The performing environment a musician finds themselves in can completely alter the physical delivery of performance, with Leman (2012) writing that our bodies act as the mediators between environments, and our subjective experiences of those environments. As an example, Professional Musician, Sam discusses the importance of the size of the venue on the physical delivery of the performer. He thinks that

> you change your performance according to the size of the space, like, if you're on a massive stage, you obviously have to express yourself in a larger way – you can't just do a head nod to a stadium gig. Everything becomes magnified, and you're in character a little bit more when you're interacting with each other.

The different approaches to rehearsal and live performance environments should be therefore acknowledged, and these differences were certainly evident throughout the ensemble project.

One of the beliefs held by the students was that rehearsal was a place for the preparation of the technical delivery, and this concurs with the thoughts of Davidson and King, who write that

> within the music profession, ensemble rehearsals are commonly geared toward public performance, most typically with the focus of attention being on the achievement of musical fluency and group coordination (2004 , p. 105)

This aligns with the thoughts of Stef, who admits that his priorities and concerns, when rehearsing, are not focused on communicative or expressive elements:

> I don't rehearse 'performance' anywhere near as much as I should! In rehearsal, we tend to be set up a lot of the time facing each other, and I think when you go out and gig, you don't do that; you all face one way. I think I should probably rehearse a bit more like that so that you have got to 'physically' turn around to communicate with another member of the band. Because you're in rehearsal facing each other, you haven't got to turn around, you can just keep looking at each other the whole time, and you get used to that, I think. So, I think I don't do that enough in rehearsal. I think when you're learning new material, you're stopping quite regularly to fix certain sections – it's easier when you're facing each other to do that, but I think when you're ready to go out and perform; rehearsing exactly how you're going to be at a gig is really important.

This certainly seems to form a link with the current educational outlook of music performance pedagogy, that 'though expressive skills are important in music performance, there is some evidence that teaching tends to focus on other aspects' (Karlsson, 2008, p.9). The layout of the rehearsal room, described in the quotation above, affords a specific level of verbal communication between the performers which would not be possible in a live performance setting because of the surrounding environment. The way that the performers may be facing each other in rehearsal creates specific invariant properties within the 'setting', and what Stef acknowledges is that the invariant properties which are found in the performance environment are not accounted for in the rehearsal process.

In her article, Ethnographic Research into Contemporary String Quartet Rehearsal', Bayley (2011) analysed an audio recording of a rehearsal undertaken by the Kreutzer Quartet of Michael Finnissy's Second String Quartet and investigated the content of the rehearsal. It was discovered that 58% of the rehearsal was made up of different conversational aspects, with discussions on co-ordination and sound-quality featuring heavily (Bayley, 2011). Professional Musician, Jake's thoughts on

rehearsal concurred with these findings: ‘I find, in rehearsal, that you’re playing through the song and working out the quality of what you’re playing’. Sam also agrees with this thought and says that ‘rehearsals are learning how the music goes, how the music is performed, and what comes where and how it should be done, and how parts are performed.’ Lewis feels that ‘rehearsal is about making the music get to the point where you don’t need to worry about it on stage. You’re not necessarily ‘performing’ in rehearsal.’

Within the ensemble case study, the students encountered the same experience, with Student B stating that:

> in rehearsal, I think, more of the focus was on making sure that the music was right, and that everyone’s parts were fitting together, and that there was that ‘groove’ between the whole band.

Student D described his thoughts on the rehearsal process by saying that ‘the rehearsals were more relaxed because you could make a mistake, and we’d laugh it off and carry on.’ From a professional perspective, Phil feels that the difference between rehearsals and performance is ‘the seriousness of it’, but highlights the importance of the pre-rehearsal preparation process:

> Rehearsal is where you’re practising your performance. For us, as a group of guys who get together to make music, we don’t necessarily take it as seriously as we do when we have a show. However, we do a lot of individual practice before the rehearsal, so when we’re together, there are ideas that bounce back and forth between us when we’re, like, we should do *this* live, or we should do *this* live. So I think that rehearsal is more of a conscious effort to hone the live show, as opposed to actually rehearsing as musicians. As musicians, I think, in general, you go home and you play your instrument, and you think ‘oh this sounds cool’ or ‘I’ll do a variation of this’, and then you bring

> it to the table in rehearsal, and the band say yes, or no, and *that's* the performance coming together. I think of performance as a sort of project that you create and then show to the public – like an artist would see their painting in an exhibition hall. [Performance is] a calculated series of material. The performance is separate to the rehearsal. The rehearsal is to think of that calculated piece of material and practice it as a group, as it needs to happen. The performance itself is born out of the people playing the instruments, their passion, their love for it, and their individual personalities.

These conversations all exemplify the inward-looking nature of rehearsal and that, in this 'setting' musicians are enacting their 'real person' persona by negotiating musical choices through participation in a 'community of practice' (Wenger, 1998) – an environment which allows the members of the community to learn from each other. Henson and Zagorski-Thomas affirm that learning from a socially-situated learning environment, such as a 'community of practice' 'is about everyone within a group sharing their knowledge and skills to benefit the entire learning community' (in press). This is the scenario Phil describes above; negotiation on musical decision is made by an exchange of dialogue between the different members of the community and it is through this collaborative dialogue that they reach a musical choice. This collaborative nature is inherent in popular music, but because this 'doesn't always produce clear lines of control and power structures, the process of rehearsal can often be very different to those found in classical music' (Henson and Zagorski-Thomas, in press). However, even with that in mind, Henson and Zagorski-Thomas accept that

> rehearsal is not a practice that is very heavily theorised and is often (as with much collaborative activity) learned through experience rather than through structured learning experiences (in press).

The lack of structured learning experiences for rehearsals proposed by Henson and Zagorski-Thomas can cause problems when students enter a higher education learning environment without an understanding of how to rehearse, or the specific purpose of the rehearsal environment. If the pre-rehearsal preparation process is not adhered to, and no understanding is obtained for the fact that rehearsal is often an analytical process, then students can view ensemble rehearsals as the environment in which they learn their individual part, rather than having an awareness that preparation for performance should be undertaken 'through a combination of individual private practice and collaborative group rehearsal' (Keller, 2014, p. 398). When students arrive at workshops or rehearsals with little or no knowledge of their individual parts, they are unable to participate in, or contribute to, the 'shared goals' of the ensemble, which should be undertaken during rehearsals 'through a process by which ensemble musicians become familiar with each other's parts and the manner in which these parts will be played' (Keller, 2014, p. 398). Coming to an ensemble rehearsal with no prior knowledge of the parts will affect progress, participation, and a host of other social factors including leadership and trust, which will be discussed in section 7.4.

Through the use of the 'real person', negotiations regarding the technical execution of the music are seemingly the main concerns and priorities for the work undertaken in a rehearsal setting. In discussing the performance setting, it was evident that the visual aesthetic becomes much more of a priority, with Student E suggesting that:

> in rehearsal you are just mostly working on how it sounds, whereas in a performance, you would be working visually – thinking about how it looks. A performance needs to be visually attractive as well as aurally attractive.

The prioritisation of use of the visual modality in the performance setting seems to align with the additional presence of an audience, which affords different priorities and dimensions to the performance environment. It is a presence that the professional musicians are highly aware of:

Phil: I've always thought of performance in that sense of the word, as in performing to an audience. But I guess that in a rounder sense of the word, performance, I would say it would be an emotional connection with the audience through the music that you play.

Stef: From my point of view, performance is taking a piece of music and making it something for people to enjoy watching or listening to, and making more than what it was on just a recording. A performance encompasses everything – not just the music but the whole attitude.

Sam: Performance is putting on a show, entertaining in most respects. I think it's stepping out of your comfort zone a little bit, perhaps being in character, and creating a performance for people is something which differs from the norm in subtle measures, so you're seen to be offering or showing skill, a rendition; something which allows people to buy into what you're showing them.

The awareness of the presence of a third party is not just restricted to professional musicians. Student E stated that

> performance is showing the audience, whoever is watching, what it means to you to be there playing that music. That's what I feel performance is, and it relates to any other performance. If you want to draw something, you want to make the person feel and see what you're seeing.

Student B agreed, saying that

> it's very much that you want to let the person who's listening or watching feel what you're feeling, and how the song relates to you and how it makes you feel. I think it would make each performer in the band put forward something different. It's a very personal thing.

Student D was of the same mind:

> For me, performance is communication, an action as well. Trying to communicate, not a message, but the whole feel and everything to someone else. That being the people who play with you or the audience, so it's like a two-way communication.

Seemingly, if the priority of a rehearsal environment is to fulfil and accomplish the technical elements of the performance, and the precedence of the performance setting is to communicate a message to the audience, then there appears to be no pedagogical stepping stone in place to ensure this smooth transition – particularly if the intended 'message' exceeds the technical delivery of the song. If expressivity is not rehearsed or considered until the live performance environment, then it will continue to remain an under-utilised resource in terms of educational inclusion. This thesis suggests that expressivity in its many guises is a necessary element which students should be including during the rehearsal process.

If negotiations in the rehearsal environment regarding the technical execution of the music are undertaken through the use of the 'real person', then it is the outward-facing performance 'setting' where the 'performance persona' or 'character' personae are utilised (this topic is discussed at length in sections 5.3 and 5.3.1). The pedagogical repercussions of this should also be considered – when inhabiting a performance persona, the physical presentation of the performer is likely to alter, and this should be acknowledged and integrated into the learning and rehearsal process.

7.4. The Performer–Performer Relationship

Gualtiero Volpe *et al.* wrote that 'musicians and especially ensemble instrumentalists are experts in a form of social interaction characterized by real-time non-verbal

communication' (2016). Gesture is a primary means of executing this non-verbal communication, and allows for both the 'emission and reception of information' (Cadoz and Wanderley, 2000, p. 78). As Volpe *et al.* state,

> ensemble musicians train for years in order to refine skills that allow them to accurately encode and decode subtle sensorimotor non-verbal messages with the main purpose of establishing and maintaining a shared coordinative goal (2016).

These non-verbal messages can be for functional purposes, to enhance technical precision through effective cueing, and can also be used for socially-related non-musical purposes. Additionally, both purposes can be operating in parallel. Cueing is such a shared coordinative goal, and Benjamin Brinner writes that 'cues are given in order to evoke a reaction or *response* of some sort from other performers' (1995, p. 185; emphasis in original), and that the receiver in this communicative process must

> note that a cue is being given, know that she is the one being cued, correctly interpret the message conveyed by the cue, select an appropriate response, and produce it with voice or instrument at the right time (1995, p. 185).

Such an understanding is obtained through the 'training' referred to above by Volpe *et al.* (2016). This is not restricted to formal training, but is likely to be a form of experiential learning obtained from belonging to a Community of Practice (Wenger, 1998). The ability to encode and decode these non-verbal messages becomes a

form of tacit knowledge[72] (Polanyi, 1966), as it is often difficult to verbally explain the process of understanding and processing these messages in real-time. Familiarity with the playing styles of certain musicians means having an understanding of 'habits and behaviours learnt through personal contact … observing and interpreting their actions' (Marchetti and Jensen, 2010, p. 2), and understanding the actions of fellow performers ensures a recognition and comprehension of a catalogue of movements which are part of the body schema of the performer. This familiarity with the gestures that form these schemata allows communication between musicians to become a much freer process. Stef explains:

> in the band I've been in quite a while, the communication between us is now almost sub-conscious because it's such a routine. It becomes muscle memory. You do something so many times that the cues are there and it becomes an instinct.

He explains the challenges that come when a member of the ensemble is replaced:

> You can replace the drummer in a band, as we've done recently, and all of a sudden, everything sounds and feels very different, and all of a sudden, your communication is heightened again because you're thinking 'right, this is different!'

Familiarity and adaptability also feature highly for Sam, who states that

> It's a conscious decision to communicate with my bandmates. There are a lot of 'eyebrows' and gestural guitar snaps – even just a shake of the head to

[72] Tacit knowledge refers to a theoretical notion conceived by Polanyi (1966) which stems from the thought that 'we can know more than we can tell' (Polanyi, 1967, p. 4). Essentially, tacit knowledge is 'knowledge that is difficult to share through verbal language, since practitioners themselves, in this case musicians, are not fully aware of it' (Marchetti and Jensen, 2010, p. 2). Based on a person's 'emotions, experiences, insights, intuition, observations and internalized information' (Anon, 2014), tacit knowledge is acquired largely from interaction with other people and requires shared activities so that understanding can be passed from one person to another. 'It is implicit, unconscious knowledge in people's minds that is embedded in a particular culture and is difficult to transmit to those who do not share a similar form of life' (Smilde, 2009, p. 68).

> indicate ‘no’ or a little nod. That comes with experience, really – musicians that are confident enough to adapt. That’s the thing, isn’t it? If people are just managing to cope with the music at its most basic level, they will struggle to keep going or not keep going. I guess it’s having the nature of adaptability.

What Sam determines as ‘eyebrows’ and ‘gestural guitar snaps’ are examples of using both figurative and accompanying gestures. Although they are not directly responsible for the produced sound, their expressive nature represents the need to fulfil a function which results in a specific unified sound.

In contrast to Sam’s comments, Phil stated that

> I definitely communicate with my bandmates, but it’s absolutely not a conscious thing. You just do it. It’s either, you know, a glance, just looking up from the keyboard, looking at the guitarist doing whatever he’s doing, and that can interlude, or it can just be, the drummer hitting the snare at the right time, or something like that. And for me, those little pieces are what make performances. … You sort of get that as a musician as you grow. I think some of the best performers are calculated to a certain point but there has to be that, sort of, it’s innate in every musician I think, where there’s parts that you love and it’s just inside you and you just know how to communicate. And then there are just other parts that, sort of, fill in the blanks, that you can’t ... Music is sort of part of the pieces between musicians, so that’s why I think it’s important.

The communicative relationships between members of a small popular music performance are transitory; although some members of an ensemble may have a greater need for a closer, more functional working relationship[73], it is likely that the level of communication between the performers will vary depending on the piece being formed, the musical requirements of the song, and the interpersonal and

[73] As an example, the communicative relationship between the drummer and the bassist is known to be of vital importance because of the required synchronicity needed between the rhythmic lines of the bass drum and the bass guitar.

musical relationships of the group. As a singer, Debs states that, on a functional level, she has a greater awareness of communicating with the guitarist and the drummer:

> I look to the guitarist and drummer for some kind of security, especially when I feel that things aren't really tight, I always turn to the drummer and the guitarist. Why? I feel it's what leads me, the guitar riffs or the guitar chords, and the beat – which is why I turn to look at the drummer.

Emanuela Marchetti and Karl Jensen write that 'the creation of good music is the result of a group effort' (2010, p. 1) and that 'communication through non-verbal cues is an important factor in securing a good performance, since it allows musicians to correct each other without interruptions' (2010, p. 1). This can be achieved by the use of 'regulators' (Ekman and Friesen, 1969, 1981) which are 'actions that maintain and regulate the flow and content of interactions' (Kurosawa and Davidson, 2005, p. 116). The importance of interaction between the performing musicians in the same ensemble is paramount – the success of creating a united, well-balanced sound, relies on successful social interaction and communication, both verbal and non-verbal. Although 'regulators' usually relate to verbal communication, they are not tied to it, and are most concerned with the pace of the communicative exchange. Kurosawa and Davidson state that 'the most common regulator is, for instance, the head nod, eye contact, slight movements forward and small postural shifts' (2005, p. 116), and that often within live music performance, 'regulators' will need to delivered non-verbally. Marchetti and Jensen cite findings from studies undertaken by Davidson and Good (2002) and Sawyer (2006) and state that non-verbal interaction is

> an important component of the social interaction that emerges among musicians, as it allows them to “tune in” together, “reach a group flow” but also to “cover up mistakes” or to correct each other during a performance without any interruptions (2010, p. 2)

Interviews with both students and professional musicians considered the different communicative relationships in music performance. Having been asked about *who* was thought about in the process of performing live, the importance of communicating with bandmates was mentioned repeatedly. Communicating with bandmates to ensure a successful technical delivery is important for Stef, who said that

> it depends on the performance really, and depends on the complexity of the music making, but I rely a lot on the communication with the band members to get it sounding tight, to get the endings and certain sections in the right places. Getting the music right for me – still giving the energy absolutely, and hopefully the audience are getting that – but, that communication is really important especially doing a lot of dep. gigs lately where I’m not the usual member of the band and not knowing the stuff 100% - and not knowing the people! Being on stage with someone I only met that day, I have to be really hyper-visual with the communication, just making sure ‘right, is this it?’. A lot of bands rely on that happening – relying on one person in cueing particular sections of the song.

Alex shares Stef’s viewpoint, in stating that

> a lot of the times we don’t have specific endings, it’s looking around and everyone giving the nod – like, ‘this is when we’re ending’ so, yeah, you definitely have to look at, and communicate with, your band.

7.4.1 Leadership, Trust and Confidence in Ensemble Settings

Musical interaction is a social, human activity and in placing the performers at the centre of this research means that, as suggested by Benjamin Brinner, it is important to consider

> the roles they assume or assigned in the interactive network, the sets of relationships that prevail between them, and the musical domains within which they express themselves' (1995, p. 170).

In doing this, Brinner suggests that this investigation 'involves questions of who controls or influences whom with regard to which aspects of musical activity' (1995, p. 170). Prior to this study, the students were all known to each other as they were members of the same year group but although they shared academic modules, they had no significant experience of performing together as they were taught in different performance workshop classes. However, the fact that they knew of each other meant that when they were brought together for this study, there was no initial unfamiliarity between them although working relationships were still in need of construction. The level of musical competence between the students was roughly equal, which Brinner states to be of importance because it ensures that 'each musician can match or complement whatever the others play' (1995, p. 181). 'Non-verbal interaction is mostly started by a sort of "leader", who "knows" how the music should be played and guides the others non-verbally' (Marchetti and Jensen, 2010, p. 5). From the outset of the first rehearsal with the ensemble, it was immediately apparent that the level of preparation was distinctly unbalanced with regard to how well the individual parts had been prepared, which caused significant frustration from the more organised members of the collective. Unofficial leadership of the ensemble, including musical direction and the pace of the rehearsal inherently fell to Student F, who was unequivocally the most prepared member of the unit, a fact that was acknowledged by other members during the interview process:

Student D: 'I think he was the only one who knew, really well, every song, before the first rehearsal. He knew every part of [all] the songs.'

Student B: In order to be a leader, you have to know not only what you're doing, but what every other member of the band **should** be doing or was doing, or wasn't doing right – that kind of thing. 'F' definitely had that.

This statement was reiterated in a separate interview by Student F who stated that:

> I think that whatever I go into, say I've been given a task, and I go in to prepare myself for the task. I don't just prepare for myself, but I know that certain people are not going to know how certain regions go, so I'm going to go that extra mile and learn that so that I can help them as well.

When musicians are not prepared for the rehearsal, this can cause great frustration as was exemplified in the rehearsals for the case study. By the second and final rehearsal, one of the members of the ensemble was still unsure of their musical contribution, which caused a stagnant approach to the overall preparation; a fact that was noted by student A in the interview process:

> We would go to rehearsal, because we only had two rehearsals, and I remember that in the second one, people still didn't know the lyrics, still didn't know the harmonies, and for me that is unacceptable, because I put in the effort to actually knowing them and I even knew some of the lyrics of the other songs. I think it's a waste of time; the time that we spent practising some of the things that we did – we didn't have to do that.

This preparation and knowledge of all other parts is a key aspect of Joint Action Theory (Clark, 1996; Keller, 2008), because in order

> to produce a cohesive ensemble sound, ensemble musicians pay attention to their own actions (high priority) and those of others (lower priority) while concurrently monitoring the overall integrated ensemble output (Keller, Novembre and Hove, 2014, p. 3).

Having a thorough understanding of his own actions, as well as those required of others, helped to ensured that Student F had very focussed ideas about his ‘vision’ for the songs; a ‘vision’ based on the discussions undertaken at the pre-rehearsal process stage (see section 7.2). This was a catalyst for ensuring progress throughout the rehearsal process; a fact student B acknowledged was not a negative experience:

> I would say ‘F’ took on a very large leadership role, but not in a bad way! Whenever you start rehearsing with a group of people, there’s always got to be that one person that, not necessarily takes the reins, but sort of pushes things to happen whereas I feel like if you had a group of people who are very laid-back people, nothing would get done. But then, if you had a group of people who are all leaders, that could probably be worse than having no leaders at all! There needs to be a good balance of people who are going to take charge, and people who are going to do what they’re told and go with the flow.

Elaine Goodman concurs with this statement in writing that

> ensemble performance is about teamwork: half the battle of making music together (and ultimately staying together as an ensemble) is fought on social grounds. The most important issue to consider is leadership, for every group needs at least one leader (2002, pp. 163 – 164).

How leadership is determined may be different for each ensemble setting. Overt leadership, such as that represented in the role of a conductor or musical director ensures unchallenged clarity from musicians as there is a clear hierarchical structure. Brinner describes the role of the conductor of a symphony orchestra, whose position is to

> establish the course of performance prior to rehearsals, choosing which repetitions to take and which segments to skip, if any, then communicating these verbally to the musicians in rehearsal (1995, p. 171).

Leadership in a popular music ensemble contrasts dramatically with the responsibilities of an orchestral conductor. In classical music, there is almost likely to be the presence of a score, therefore the focus is likely to be on interpreting the composer's wishes rather than having a freer creative playing field. Although the structure and key setting of the pieces had been decided during the pre-rehearsal meeting, there is the potential to have a slightly greater degree of flexibility surrounding some of the instrumental content, including the rhythmic patterns played by the guitarist. With this ensemble, the role of the leader became unofficially assigned through a very organic process. Student B felt that

> in the first rehearsal, with any band, not necessarily what we did, but in any rehearsal, that first rehearsal is going to tell you how things are going to go for the rest of the run, and the person that takes charge or has more of a leadership role in that first rehearsal is going to have the same kind of role throughout. I think that's what happened with our rehearsals.

Student D felt that the musical role undertaken by Student F may have played a part in the process:

> I think it may be because of the drummer role. The drummer does the counting in, we needed the signal from the drum to do each song. It was good it happened because someone had to do it!

Student B showed agreement:

> I think it makes sense that the drummer takes the lead role because at the end of the day throughout the song that you're singing, or performing, if they

> are being laid back about how they're playing, it's going to sound sloppy. Being a drummer takes a lot of – you need to be strict with how you go about things – and that came through in 'F''s leadership. I don't think he's got a strict personality but in terms of in the band, he did take that role.

Adapting a different personality for the rehearsal would suggest that it could be perceived that Student F undertook a functional role which stemmed from his 'performance persona'. Student B believed that the leadership role exhibited by Student F was pre-planned – 'I don't think anyone went in there with the mindset that 'F' was going to be in-charge – other than 'F' himself, maybe!' The deliberate execution of a performance persona was discussed in detail in Section 5.3.

The integration of a variety of personality traits in any group setting will inevitably have a repercussive effect on the overall dynamic, as each individual member may have their own opinions and may, or may not, concur with other members of a group. Marchetti and Jensen discuss that non-verbal communication between performers can be considerably affected by schismogenesis, an anthropological theory which explains 'a progressive social differentiation within a group, according to individual aspirations and different way of dealing with them' (Marchetti and Jensen, 2010, p. 6). Schismogenesis is either complementary or symmetrical*;* the former creates the more harmonious group dynamic, where individuals in the same group have different objectives and behaviour practices. By contrast, the latter category is one where individuals have 'the same aspirations and the same behavioural patterns' (Bateson, 1972, p. 68), and may involve a scenario where more than one person is competing for the leadership position of the group, resulting in resistance and bringing conflict to the communicative process. Throughout the entire rehearsal process of the ensemble project (as discussed above), the primary leadership role was taken by

Student F, a responsibility that went relatively uncontested, and demonstrated complementary schismogenesis. However, a noticeable leadership shift occurred in the live performance, when Student A tacitly assumed a position of authority, particularly when she was the lead singer for a particular song.[74] During the interview process, when questioned about that switch of leadership roles, all members of the ensemble acknowledged that this change had happened, and that it had not been pre-arranged; Student F, the drummer, acknowledged that he consciously took a more submissive role to the overall collective when it came to the performance, but was still very aware of remaining the 'leader' of the rhythm section:

> I don't take [the] leadership when there's a performance. I'm not the leader [then]. I may lead the guys beside me but not lead – shadow – not even shadow, but 'let's go together, guys. . . '
>
> When I'm playing, it feels like we have a leader, which is the artist[75], and then the leader back here [gestures to a metaphorical backline] is me, 'cos I can control the dynamics of the band . . . therefore I'm the one that has to be always looking at the artist. So, my primary relationship is with the artist and then secondarily with my colleagues here [rhythm section]. For me, as a drummer, maybe it's because of my personality, but I always feel like a leader, so I have to express myself in the way that I play by looking at the other guys to make sure that we're all on the same page.

At the stimulated recall video interview, when discussing the performance of *Adia,* Student F acknowledged that he was so concerned with interacting with, and keeping the rhythm section together, that he felt

[74] This may have been, in part, as a result of the layout of the stage in the main performance – the singers are located at the front of the stage, and in this instance, a shortage of space on the risers meant that some of the band were on the floor level with them, and some were located on the elevated surface behind them.

[75] Student F refers to the lead singer as 'the artist'.

> we weren't unified. I felt that I was too focused on making sure that everything was played correctly, that everyone was in time, trying to collectively 'hug everyone' at the time and bring everyone together. I think that, performance wise, [doing] that takes away a lot. It doesn't feel free, it feels very restricted, it feels mechanical.

Although all members of the ensemble allowed a complementary schismogenesis to occur in rehearsal, after watching footage of the rehearsals, Student F proposed that perhaps he should not have been so authoritative in his approach, and that the shape of the project could have come to fruition in a more organic manner, a suggestion which was quickly opposed by Student D:

> I don't think we had the time to let it happen organically, and each person has a different way of approaching it. There's not a unified way, aesthetically, of going about it.

I was keen to discover why the performers in this study felt that this hierarchical shift had happened. Although they each acknowledged that personality types played a defining role, there seemed to be a much more defining, recurring factor which was the issue of trust.

'Trust is related to reliance, confidence, faith, and familiarity, and its etymology encompasses the notion of leaning on others' (Gritten, 2017, p. 7). Most rehearsals will be leading towards a performance goal or deadline, and the actuality of these deadlines means that some form of leadership is a requirement. Student F took the lead role in the rehearsal process because they all trusted his knowledge of the piece, and he had the confidence to verbalise this understanding. Similarly, when asked why it was Student A that seemed to undertake the leadership role in the

performance, the result was unequivocal – each member of the ensemble trusted her to deliver the requirements needed to execute a successful performance. As Student F explained:

> As soon as I looked at 'A' – she's confident, she knows *exactly* what she's doing. From my experience of performing with her, and being around her, I *know* that she knows what she's doing……. I think that the confidence that 'A' demonstrates is a *huge* something to stand on.

The Professional Musicians were questioned on the area of trust and whether the amount they trusted a fellow performer affected their ability to perform. Stef's response was unequivocal:

> Yeah, definitely! I've been in situations where we've had a dep. musician in the band for a gig and they haven't had a lot of time to learn the stuff. I think you maybe perform a little more tentatively, thinking 'is he going to get into that section at the right time?' It's then up to you then, I suppose, to fire that communication back at them and to give them the nods. There's definitely a trust element! When you've been playing with people for a long time, you just trust that it's all in the right place and that it happens, and it usually does. Until you get to know people, it's the thing that makes me a little nervous sometimes. If you're playing with people you don't know that well, it's not about getting the music right, it's about the people and it's about getting it believable from an audience point of view.

Stef was asked whether lack of trust in a fellow performer can change how he himself physically delivers, and his reply focused on the affect this can have on the physicality of his own individual delivery:

> because if you're a little bit edgy with someone in the band that you're not trusting 100%, then I don't think you throw yourself into the performance quite as much. You don't perform quite as confidently.

Sam's viewpoint is similar, in that he believes that

> you're going to be much more relaxed if you know you've got a safe pair of hands, I think that goes without saying! I think it's the same as any group activity, whether it's sport… If you know that person's just – particularly drummers and bass players – you can hire a musician and just think 'I've got no problems with them', whereas in other instances you'll be thinking 'I wonder if they know this or shall I point out that this bit goes there.' Being relaxed and trusting people allows you to express yourself more. It's almost like losing your thought process, and letting it flow. Often when you're thinking about how a song goes, you'll forget! Because you embed it and you ingrain it.

Alex felt that a lack of trust affects the way he plays

> quite a lot, because if you don't trust them as much…. you'll have that bit where it's coming up to that certain bit in the song and then you stop performing because you're looking to make sure that they get it right. And also sometimes, you're waiting, because you can't come in until that person gives you a certain nod, or something like that. If they miss it, then… That's why you have to 100% know, when you're playing with someone, that they're going to hit it right every time.

Students A and F were asked how this perceived lack of preparation affected their musical trust in that person.

Question: Do you think that the [lack of] preparation issue affected your trust in that person to deliver?

Student A: Yes…

Student F: 100%

Student A: You're always wondering 'oh my God, are they gonna do it, are they gonna do it? And one example for me, was Student C, in the Lady GaGa song. There was a part where she would *always* do it wrong.[76]

[76] The frustration caused by this particular student manifested itself further when, on the evening of the live performance, she withdrew from the process because she was unable to get to the venue on time. This resulted in last-minute changes with the vocal arrangements, but it was decided to let the performance go ahead as planned because this is a real-world problem which could certainly happen in an authentic working environment.

We (Students A and B) were doing backing vocals, so me and Student B were always looking at each other – 'ok, how are we going to do this?' – 'is she going to do it?', and I think that creates an insecurity that shows because we have to be looking at each other. We're not playing any instruments so you have to look at each other.

This point was discussed with Students B and D too:

Question: 'How does it affect your physical delivery when you may have somebody that you're not sure is sure of what they're doing?'

Student B: Quite a lot. It doesn't necessarily knock you down but it's weighing on your mind when you're performing. If you know that a certain person doesn't really know their part 100%, you're going to be worrying that if they go wrong, how are you going to bring it back? Or if *you* go wrong, are they going to know to follow you – that kind of thing. It's an extra bit of pressure when you're performing, if you don't think that everyone knows what they're doing.

Student D: I don't know if it will affect me, technically, but thinking about the aspect of performance – I won't be able to perform because I will feel vulnerable, if they don't know what they're doing.

The topics discussed throughout Sections 7.4 and 7.4.1 each relate to Davidson and Correia's (2002) category regarding communication with co-performers. An updated gestural framework is shown overleaf (see figure 7.1):

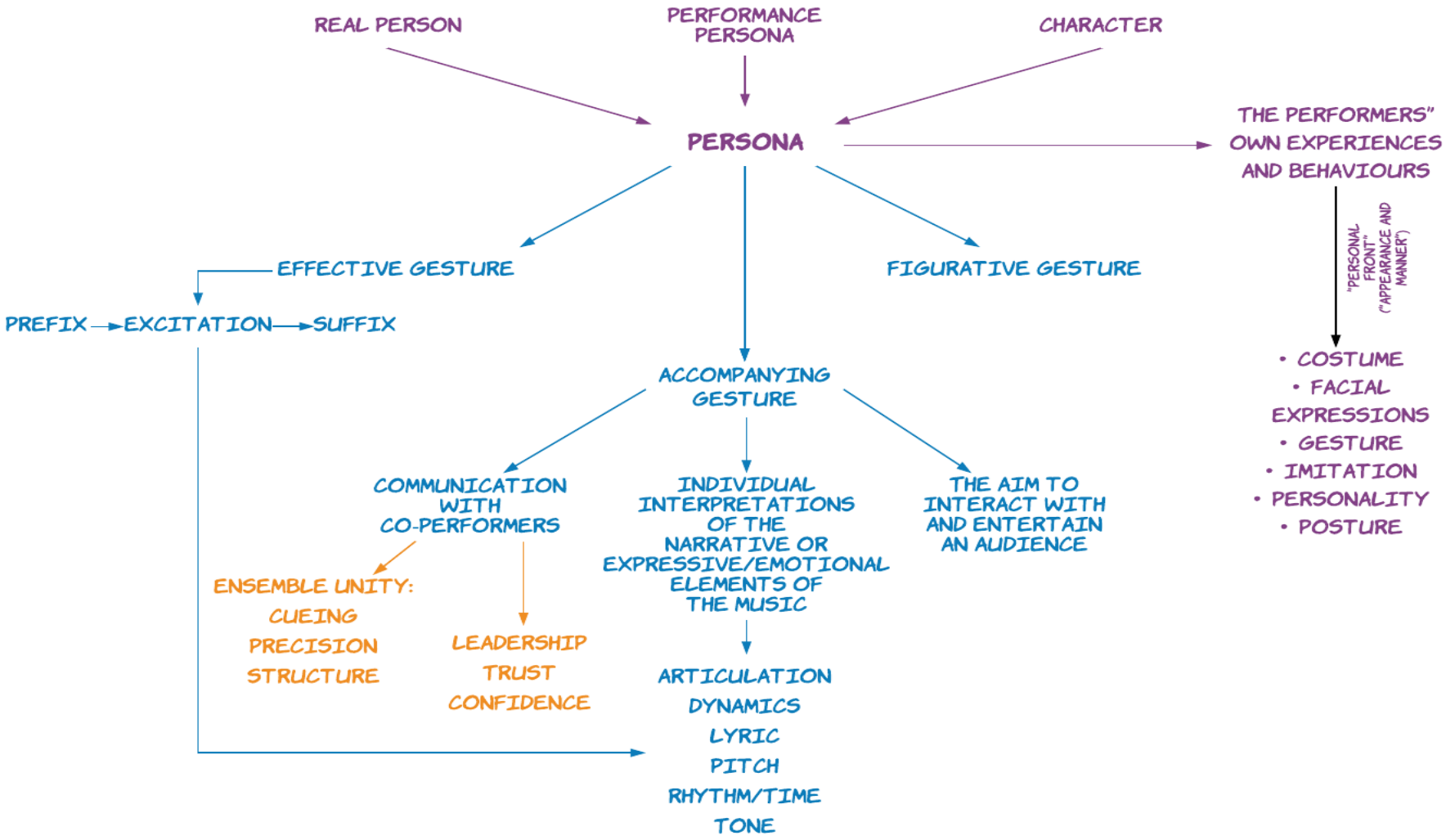


Figure 7.1: Gestural Framework, Part 8.

7.5 Performer–Audience Relationship

Music performance is a two-way communicative process. The importance of the compulsory role of the listener in the performing process cannot be under-valued, as it is their response which signifies the success of the communication process. Prolific Music Educator, Christopher Small, inventor of the term ‘musicking’, felt that music performance is an action and activity in which two or more people participate, and not just the performers, that music is an encounter to be shared. Small feels that the act of performance is not in the musical object (the song, the symphony etc.) but in the act of what he calls ‘musicking’ – doing/performing the object. He argues that by using music as a verb, rather than a noun, the process of ‘doing music’ combines many different roles and not just that of the performer. He suggests that the participants of ‘musicking’ need not be two performers (literally performing together) but that, amongst others, the relationship between performer and the listener (an audience member) is an integral one in the concept of communication. It could be agreed that this is a sensible concept; practice is a solitary activity whereas performance, by its own definition, indicates something to show (and thus share). We cannot communicate with another when we are in solitude – performance requires an audience.

‘The performer and the audience are continually exchanging information through visual and aural cues’ (Davidson, 2002, p. 149), and the balance of power in the performer–audience relationship is largely evenly distributed, with the audience often providing crucial information to the performer. The performer ‘picks up many cues from the audience: the general degree of enthusiasm and concentration as well as what people are wearing, how they are sitting and so on’ (Davidson, 2002, p. 149).

The reception to the performance by the audience defines the ‘success’ of the rendition; ‘a joke that gets no laughs, a song that gets no response, is a bad performance by definition’ (Frith, 1998, p. 208). Marina Abramović shares this viewpoint and highlights the importance of the presence of the audience by stating that

> I don’t expect of the audience, anything [*sic*]. From myself, there is an expectation to be there 100%... and it is up to the audience as to how they take it, or not. And I like them to be present because the work is done for the audience. Without the audience, the world doesn’t exist – it doesn’t make any meaning [*sic*].

Abramovic’s description concurs with that of Helena Marinho and Sara Carvalho who write of the importance of the performer in encouraging an audience reaction because

> in all instances, the performer(s)’ role is essential as he/she/they often embody implicit or explicit sets or patterns of behaviour, not necessarily strictly musical, which are essential for a successful reception of the work (2011).

It is important for students to realise that there are ‘shared goals’ in the relationship between the performer and the audience. Both partners in the relationship will have expectations – even if these are tacitly acknowledged – about what their role is in the communication process. For audience members watching well-known acts, there will be an expectation about which songs they want to hear and how they expect the musician or the band to act (through their ‘performance persona’), alongside the musical standard of the performance. The behaviour of the audience has a repercussive effect on the performing musicians. Professional Musician, Sam explains that:

> I'm performing for the audience, definitely, but I go through phases on stage where I start to become conscious about what I'm doing, how I'm acting, and it almost becomes less convincing, there's less conviction. If, for example, there's someone in the crowd who is staring at me and looking like they're cross and giving me a nasty eye, I sometimes just need to consciously think 'ok, let's blank that out and don't let that come into the process'. Whereas, if someone else is really happy and enthusiastic, then I try to draw on that. So I'm often looking at the audience to draw on energy.

Alex agrees with the importance of the role of the audience:

> I think the audience plays a huge effect [*sic*] – because if they get into it, then you get more into it. It's the adrenaline you get from it, whereas if the audience doesn't get into it, you have to think 'am I doing something wrong?'. You get a tough crowd sometimes, you have to put more into it then.

He also believes that the reaction gained from the audience affects his physical delivery as a performer:

> It definitely affects how I deliver! Sometimes when you're performing you hear the crowd, and they're quite loud, and really getting into it – enjoying it and singing along – that means I'm doing it right! … They're *watching* you, listening to it is just the second part of it, really.

The reaction that the audience gives to the performer(s) also has a direct effect on any unrehearsed rhythmic or melodic embellishments which may be added, as demonstrated in the interview extract shown below:

Question: When you are performing, what encourages you to perhaps embellish melodic lines or rhythms in the moment of performance?

Student E: The cheering crowd!

Question: The audience? What you're getting from them?

Student E: Definitely!

Student B: [you're] wanting to show off a bit more, to put it crudely! You think that they're liking what we're [*sic*] doing now.

Question: So, it's the reaction that you get from the audience?

Student B: If you had a really uninterested looking audience, you're not going to feel like making the performance any better than it could be.

This importance was acknowledged by one of the Professional Musicians, Stef, who stated the importance of energy level from the audience, but acknowledged that it was a responsibility of the performer to ensure that the relationship was cyclical:

> If you don't give it [energy], or give enough of it, initially you don't get enough of it back. You feed off it, so if the audience are very flat because you're not giving enough to get them into it, then it's a kind of vicious circle really. So, I think – maybe it's just because of the style I play, which is a lot of pop and rock music – that it's about that energy, really getting people into it. A different style of music may be very different, I don't know. But for me, it's very much involving the audience in that and try to get them into it because that helps *you* bring more energy then.

Seeing the audience enjoying the show was also a priority for another Professional, Matt, who acknowledged that this was an important for him as a performer, and affected how he perceived the performance to be:

> When you can see people in the audience with a massive smile on their face, and they're dancing, it's a really great feeling that makes the show for me. Whether there's five people, or one hundred, if whoever is there looks like they're having an amazing time, then I'm satisfied. I think that's great.

These comments affirm that interacting with and entertaining an audience can alter the individual interpretation of the narrative or the expressive/emotional elements of

the music, and is likely to be linked to Auslander's (2006a) 'performance persona' and 'character' strata. The direct link to the 'performers' own experiences and behaviours' and 'audience participation' is a connection to the 'performance persona'. An updated, and now complete, gestural framework is shown in figure 7.2.

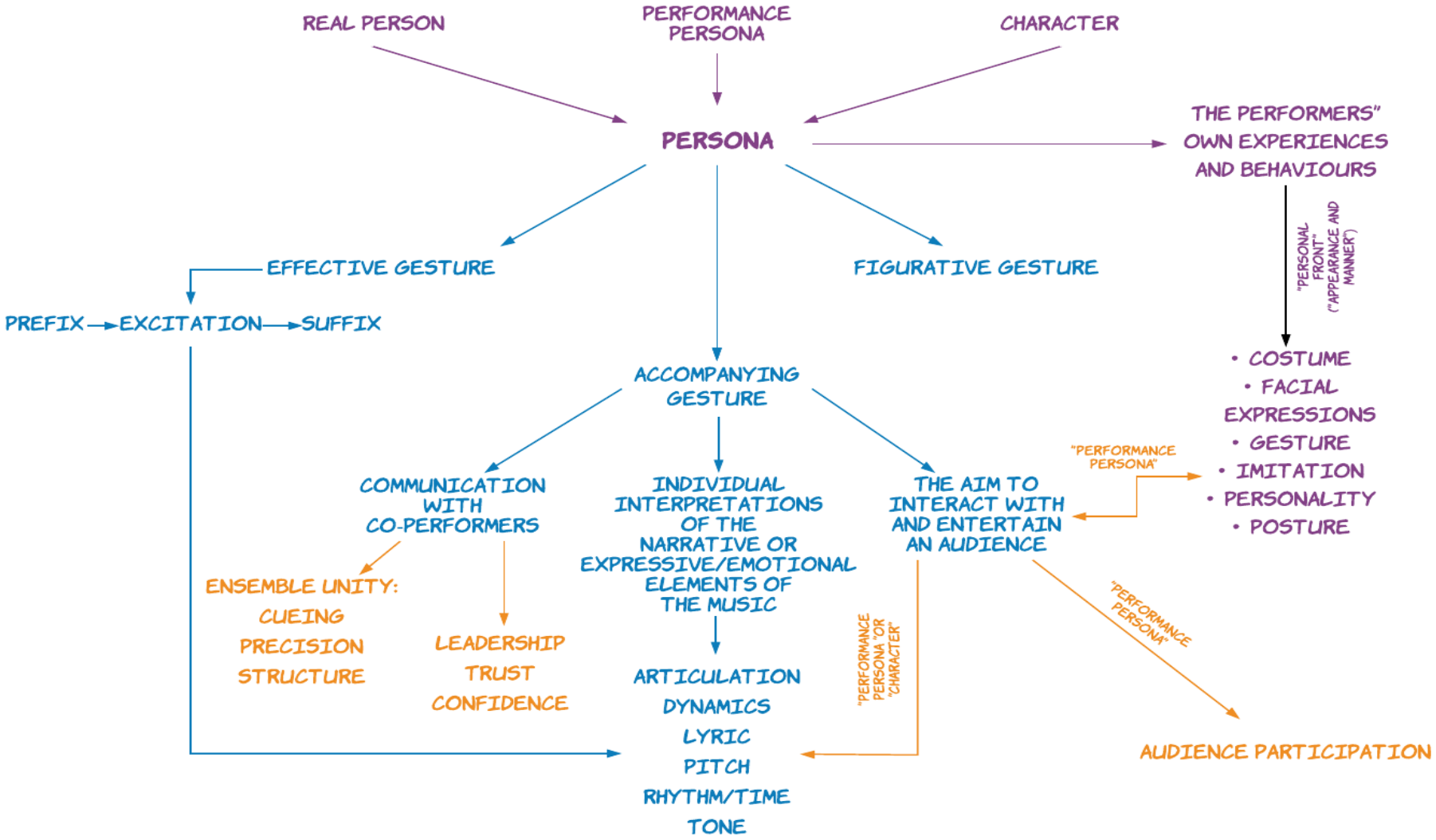


Figure 7.2: Gestural Framework, Part 9.

When speaking with the Students in the ensemble project regarding their communication with the audience during the live performance, they had mixed feelings about how they felt their physical delivery looked to an audience. Discussing *Aida*, Student F said:

> My part, there, I felt that I was *absolutely* not performing. Like zero performance – on a scale of one to one hundred, it was zero! What I was doing in that video, to me, is making sure myself and everyone would be more comfortable with the track.[77] That could be due to unfamiliarity to the track or feeling under-rehearsed.

This was an interesting point, because of a comment made by Student B in a previous interview: 'we had had enough rehearsal with the group that did the gig in the end'.

Student D clarifies, and says:

> I don't feel we were under rehearsed in terms of [being] *technically* under-rehearsed. It's more in terms of being able to have something cohesive as a band, as a sound, what we want, how do we want to sound?

Student F was very forthright about explaining that they were not really sure *how* to rehearse performing together, and that despite studying a music performance course, they had received no performance training, outside of their individual instrumental studies lessons, which were geared to mastering the technical control of the instrument.

[77] Student F uses the word 'track' to describe the performed song, rather than the inferred insinuation that it was a pre-recorded backing track.

From these comments, it can be believed that there can be a reticence and lack of focus in student-led rehearsals because students have not been taught how to rehearse and bring together a musical project. This should not be considered to be an institutional oversight and problem but rather, as mentioned in the introduction to this thesis, a widespread educational anomaly. If students are not taught how to obtain and implement these valuable musical skills, then educators should not be expecting them to just 'know' how to do it; and that interaction is not a topic area which can rely solely on non-verbal interaction being purely a form of tacit knowledge. Interaction is a valuable commodity in real-life musical skills, and it was clear from this project that they had had enough time to rehearse but were not overly satisfied with watching the finished project. This infers that these issues may result from a lack of understanding *how* to achieve a cohesive, unified performance rather than not being aware that it needs to be done.

In contrast, the playback of *A Long Walk* (Jill Scott, 2000) by the Students demonstrated an ensemble unity and a level of communication with the audience which was much more evident. There was a sense of physical freedom from all of the musicians, which manifested itself in a much more engaging delivery. All of the Students said that they preferred this song, there was a much greater sense of blending between the different parts, and that, tacitly, they found there was a much more clearly defined set of roles. Student D said that 'sonically, 'A''s voice was the centre of the song. In the other songs, I don't think that the voice was. In this song, I knew that my role was very clear.

7.6 Chapter Summary

This chapter has explored the use of interaction in popular music performance and the importance of understanding the difference between rehearsal and performance settings. What has been shown is that each environment affords different types of behaviour from the musicians, creating specific invariant properties which need to be accounted for when the settings change. These differences also need to be accounted for pedagogically so that there is a chance for the disparity between the two environments to be diminished. This will help to ensure that students have a clearer understanding and a more refined level of preparation, which could be achieved by developing a greater level of understanding regarding the importance of the pre-rehearsal preparation process. With suitable preparation achieved, musicians can undergo negotiations in the rehearsal process through participation in a ‘community of practice’, a concept of ‘situated learning’ where dialogue and common discourse are encouraged. By achieving this, each musician can contribute to the ‘shared goal’ of the group, encouraging collaboration and building an environment where trust plays a central role.

The subject of trust resonates through the performer-performer relationship, and Chapter Seven has explored the importance of this area of study, discovering that establishing a trusting relationship between the different members of the community, will have repercussive effects on the physical delivery of the musicians. Without trust, performers are unable to relax or feel confident during a performance and the area of expressive performance stops being a consideration, with their attention reverting straight back to the technical delivery of the given piece.

A discussion on the performer-audience relationship demonstrated how this connection affords the musician the opportunity to execute their performance persona by connecting with both the ‘individual interpretations of the narrative or expressive/emotional elements of the music’ (Dahl *et al.,* 2010, p. 48) as well as undertaking a persona ‘to interact with and entertain an audience’ (Dahl *et al.,* 2010, p. 48). It is evidenced that performers consider this to be a reciprocal relationship; they are aware of their role, but also acknowledge that the response given from the audience affects their performance decisions.

Chapter Eight: Teaching Expressivity in Popular Music Performance

8.1 Introduction

Chapters Five, Six and Seven of this thesis have examined an array of subject-specific skills and areas of study which are involved in the delivery of gesture and non-verbal communication in popular music performance. The objective of this chapter is to compile the elements which have been discussed, and to suggest ways in which these components could be integrated into a curriculum for 21st century popular music higher education, identifying the benefits of their implementation.

A summary of the skills identified in the previous three chapters lays out the areas which need educational consideration. The pedagogical discussions begin with the subject of learning contexts, with a description and comparison of formal, non-formal and informal approaches, before discussing 'hybridised learning' (Smith, 2013) which allows a combination of the relevant facets from each criterion to be utilised in the same learning environment. Two prominent learning theories are then compared and contrasted followed by a consideration of how each of those could be applied to the teaching of gesture and non-verbal communication in popular music performance, and also there is a discussion about the ways in which they might enhance the role of the teacher.

The latter part of the Chapter focuses on teaching and assessment, and the link between the two, including a discussion on the types of activities which are suitable for both areas of the curriculum. The Chapter concludes with a discussion on the 'embodied' nature of teaching expressivity and its importance within the

instrumental/vocal practice regime of an undergraduate student. It is suggested that this pedagogical approach would greatly enhance the learner's acquisition and awareness of an essential collection of musical and communicative skills.

8.2 What Needs to be Taught?

Based on the evidence documented in the previous three Chapters, Figure 8.1 summarises the key skills in each subject area which are of importance to the expressive and communicative delivery of the performer. The pedagogical theory and suggestions discussed in the Chapter are based on how these subject areas could be taught and integrated into a curriculum.

Gesture and Non-Verbal Communication	Persona	Interaction
An awareness and understanding of how gesture and non-verbal communication links to the parametric elements of the performed song.	Understanding how and why a performer might adopt a performance persona.	The different inter-personal communicative relationships in music performance: i. Performer–Performer ii. Performer–Audience
	How the persona is affected by, and the importance of an awareness of: i. Costume ii. Facial Expressions iii. Imitation iv. Personality v. Posture	Performer–Performer: i. Functional musical interaction inter-performer: such as musical unity. ii. Communicative (Social Interaction) inter-performer: such as leadership, trust and confidence. iii. Understanding inter-performer relationships; musically and socially. Performer–Audience: i. Communicative social interaction.
The importance of imitation in physical delivery and how this can be used positively and effectively.[78]	The importance of imitation in capturing and defining an individual performance style and how this can be used positively and effectively.	The importance of imitation in interaction and how this can be used positively and effectively.

Figure 8.1: A summary of the key skills and areas of pedagogical importance regarding gesture and non-verbal communication.

[78] Imitation is discussed in Section 8.4.1.

The teaching of expressive performance and communication skills seems to face similar obstacles which can be found in the teaching and delivery of other subjective, qualitative areas of music performance, including composing, improvising and arranging; all of which belong under the overarching idea of creativity, and require the generation of independent and innovative ideas which represent originality, flair and imagination. Educators need to have a solution for teaching an area such as expressivity which is so often regarded as having what Gritten calls a 'black box' approach, which denotes that 'you can either do it or you cannot' (2017, p. 28). When questioned, all of the interviewees who participated in this research felt that learning performance skills would be a hugely beneficial learning experience for students. Nevertheless, when the question was posed regarding whether the interviewees thought that expressivity and performance skills *could* be taught, the responses were more reticent, and Professional Musician, Alex, was most adamant:

> I don't think you can teach performance . . . you've either got it, or you haven't'. I think you can enhance it, but I don't think you can teach it – definitely not.

Pedagogically, this type of 'black box' approach does not make for good practice. A 21st century learning environment for popular music performance means that areas such as learning about, and delivering, performance are not only educational imperatives, but commercial ones too. It is the responsibility of educators to ensure that students are as equipped as they can be as they make their way into the working world upon graduation. The starting point for this is determining an effective context in which the learning can be situated.

8.3 Learning Contexts for Popular Music Performance

In his project, *Lifelong Learning in Music*, Peter Mak provides a conceptual analysis of formal, non-formal and informal learning; each of which relates to 'the context in which learning takes place' (2012, p. 1). He categorises each in terms of the formality of the learning process, the intentions of the types of learning, and the repercussive effect of how the knowledge is understood. The main facets of these are summarised in Figure 8.2.

Formal Learning	Non-Formal Learning	Informal Learning
Learning is:	**Learning is:**	**Learning is:**
Situated in an organised and structured context; the students are aware they are undertaking a learning process.	Situated in organised, educational activities which are located outside the traditional educational environment (the classroom).	The result of learning activities, both planned and unplanned, which result from daily life situations. (Bjørnåvold, 2002)
Curriculum-based. There are clear objectives, lesson durations, lesson content, teaching methods, and forms of assessment.	Contextualised. Objectives, lesson durations, lesson content, teaching methods, and forms of assessment are much less structured than in formal learning.	Focussed on the learning aims of each individual.
Focused on attaining specific, relevant skills which are needed for that specific area of study.	Focused on obtaining generic skills which are related to that specific area of study.	Unstructured with regards to official learning objectives.
Credential-based; leads to a formal recognition.	Not necessarily credential-based.	Not credential-based, but the skills obtained may be used in lieu of assessment in formal learning contexts. This is Accreditation of Prior Experiential Learning (APEL).
Learning & Teaching is:	**Learning & Teaching is:**	**Learning & Teaching is:**
Intentional.	Both intentional and incidental.	Acquired through 'a variety of approaches to acquiring musical skills and knowledge outside formal educational settings' (Green, 2002, p. 16).
Given clear aims, learning methods and attainment levels.	Focused on learning-by-doing.	Thought of 'as a set of 'practices', rather than 'methods' and 'may be both conscious and unconscious' (Green, 2002, p. 16).

Teacher-led; they are the knowledgeable other in the learning relationship.	Generated from fellow students equally as much a much as learning from a teacher. Teaching is replaced by coaching as the main learning style.	Obtained through 'encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others such as peers, family, or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques' (Green, 2002, p. 16).
Outcomes are: Assessments given in relation to *intentional learning* and *explicit knowledge*. *Incidental learning* and *implicit knowledge* are not officially acknowledged.	**Outcomes are:** A mix of incidental and intentional – both of which are as valuable as the other. By using reflection, students can learn from their own experiences; making explicit what was implicit.	**Outcomes are:** Intentional (but not teacher-led) *and* incidental, with both implicit and explicit learning outcomes.[79]

Figure 8.2 A comparison of formal, informal, and non-formal learning contexts, as outlined from ideas by Mak (2012).

8.3.1 Formal Learning

At first glance, it is correct to state that traditional higher education or conservatoire teaching takes place in a formal context – i.e. a setting where there is a teacher-led delivery of formalised learning skills for that particular area of study, and which culminates in a recognised assessment.[80] However, for the sphere of popular music performance, it is suggested that the perceived rigidity of some areas of a formal

[79] Implicit knowledge refers to unconscious learning; skills that are accumulated without direct, explicit knowledge being enforced. Implicit knowledge is tacit knowledge, which is discussed in Section 8.5.

[80] Formal learning is not attributed as such solely because of the involvement of a teacher. Gareth Dylan Smith reiterates this by writing that 'taking lessons from a teacher ought not to be confused with formal learning, although being taught in this way is a crucial part of formal learning' (2013, p. 62).

learning context may not be solely the most suitable in which to place the entire learning experience of the student. It is posited that different subject areas of popular music performance require different instructive considerations and that it may be educationally restrictive to put areas of study which focus on qualitative aspects such as creativity or expressivity into such a definitive academic structure, where there is minimal room for pedagogical leeway in terms of *how* the learning can take place. Although the knowledge ought to be delivered through, and fulfil the criteria of, a validated programme; the way in which the required skills for expressivity are taught are in need of an alternative perspective. There is a clear focus on intentional-learning in formal learning contexts – 'the student knows what to learn and how to learn, and what will be assessed (and how)' (Mak, 2012, p. 4). There may, therefore, be a tendency for skills learnt in that environment to be utilised by the students for the sole purpose of passing a particular assessment, rather than becoming part of a schema of knowledge which can be used in transferable situations and locations. In a formal learning environment, it would be a feasible reality that students do not see the connection between what has to be learned for assessment purposes, and how this can benefit them personally and professionally in the longer term; which is then likely to cause a problem with motivation levels (Mak, 2012).

8.3.2 Informal Learning

Informal learning, which may not be entirely suitable for higher education purposes, does, however, allow for many valuable learning experiences which should be embraced by a 21st century popular musician. These may include 'listening to each other, imitating others and asking questions' (Mak, 2012, p. 5). In addition, levels of

student motivation is likely to be better maintained due to the content and pattern of learning being shaped by the personal preferences of the individual.

'Informal practices continue to form the essential core of most popular musicians' learning' (Green, 2008, p. 20) and a proportion of this informal learning in popular music is undertaken through *enculturation,* which Green (2008) explains is in line with nearly all folk and traditional musics. However, where popular music differs from these genres in the enculturation process is that it is far less likely for beginner popular musicians to be

> surrounded by an adult community of practising popular musicians who they can talk to, listen to, watch and imitate, or who initiate them into relevant skills and knowledge. (Green, 2008, p. 21)

In western popular music, it is much more probable for the community of learners to be comprised of friends of a similar age rather than an older, established figure (who would, theoretically, take the role of a teacher) (Green, 2008).[81]

The principal informal learning strategy employed by popular musicians is the act of copying (Green, 2002, 2008), and although the focus of Green's writing is on copying with regards to students replicating the aural contents of recordings 'by ear' – e.g. emulating guitar solos, or drum fills, or vocal riffs, the text emphasises that the act of copying is a skill which is familiar to most popular music students. This cultural norm in popular-music making (whether amateur or professional) creates a valuable

[81] The subject of 'communities of practice' will be elaborated upon in Section 8.5.2 when the model of Situated Learning (Lave and Wenger, 1991) is discussed.

pedagogical experience, discussed further in Section 8.4.1, which also includes an analysis on how this could be applied to the area of teaching expressivity.

In line with Smith's (2013) comments mentioned earlier regarding the fact that having the presence of a teacher is not what classifies the difference between formal and informal learning, the absence of an authority figure in a learning environment can cause interpersonal clashes between the ensemble members when it comes to the undertaking of assessed tasks in a specific time frame.[82] It is highly likely that not all students in a higher education learning environment will be equally motivated – this was demonstrated by the ensemble case study, in which tensions were evident between members due to a perceived difference in levels of commitment, and the subsequent leadership roles which were formed during the process (see Chapter Seven). The absence of a teacher in an ensemble-based higher education learning environment is likely to cause friction between students, due to what may be perceived as a lack of guidance from a more knowledgeable other. This is evidenced in a professional situation I recently observed whereby educators alternated weekly guided sessions with group-directed learning (rehearsal) sessions. This well-intentioned idea was met with high levels of reticence from students who felt that the group-directed sessions were an unsatisfactory offering. They expected that a higher education learning environment would involve a tutor leading the trajectory of the learning session. Self-directed learning, rather than group-directed learning, may be a more promising pedagogical concept, but students will only understand how to lead rehearsals and guided sessions once they have been taught to do so. Although

[82] Assessed tasks may refer to both summative and formative forms of assessment. This is discussed further in Section 8.6.1.

many of these skills will ultimately become a form of tacit knowledge, it is evident that many students enter a higher education environment without any previous leadership or directorship experience. This is an area in which they need to be guided.

8.3.3 Non-Formal Learning

A non-formal learning context sits in the middle of the Formality Scale. As Smith acknowledges, 'the boundaries between non-formal learning and formal and informal at either end of the continuum are blurry' (2013, p. 53). This ambiguity arises from some aspects of non-formal learning having formal learning traits, whilst others have informal learning traits. The emphasis on non-formal learning is from 'learning by doing [rather] than learning from books or instructions' (Mak, 2012, p. 5), and as such, they are frequently situated in real-life contexts and environments and the skills obtained have a significant practical value which are developed from working directly in these environments. The learning experience involves guidance from a knowledgeable other, who directs the learning of the students but may not hold the formal role of a teacher, in a formal learning environment. This was shown in the student project when Student F became the catalyst for leading the learning process. Although he was their peer, rather than their tutor, the other members showed no reticence in letting this situation occur, because he was clearly in control and focused on achieving goals.

8.4 Teaching Expressivity Using a Hybridised Learning Context

Each of the learning contexts detailed have different contributions which can be made to creating a learning environment which encourages and advocates the

‘exploration of one’s own craft and artistry’ (Froehlich and Smith, 2017, p. 129); which is a succinct definition of how expressivity should be perceived. Integrating the attributes from informal learning which are pivotal to a popular musician’s educational trajectory into a formal learning environment is what Smith terms as ‘hybridised learning’ (2013, p. 34). In keeping with this concept, Figure 8.3 shows the attributes from each of the three learning contexts discussed. It amalgamates the criteria and sub-categories shown in Figure 8.2, following which is a rationale.

Category	Descriptor
Learning is:	Situated in organised, educational activities which are located inside *and* outside the traditional learning environment. Curriculum-based: there are clear objectives, lesson durations, lesson content, teaching methods and assessment requirements. Focussed on helping the students obtain transferable, real-life, musical skills which can be applied to an array of performance environments – not delivered solely in the learning and assessment environment. Credential-based.
Learning and Teaching is:	Intentional and incidental – learning through tacit knowledge is encouraged.[83] Integrating skills learnt from experiential learning is vital. Teacher-led but the role of the teacher changes to that of a facilitator, and learning is generated from fellow students as much as from the teacher-facilitator. Learning is undertaken through interaction, and the development of independent learning skills is fundamental.
Outcomes are:	Generated from intentional learning outcomes, but incidental learning outcomes are equally as valuable. By using reflection, students can learn from their own experiences; making explicit what was implicit.

Figure 8.3 Using Smith's concept of 'hybridised learning' (2013), this table details the relevant amalgam of criteria drawn from formal, non-formal, and informal learning contexts, which could be used to create the contextual basis for teaching expressivity in popular music performance.

[83] Using tacit knowledge in education is discussed in Section 8.5.

8.4.1 Rationale

Learning: Learning forms part of a larger qualification which carries credit and weighting towards an overall final classification, the learning environment needs to be structured in a way which meets the expectations of the student and allows them to fulfil the relevant criteria. The nature of the skill being taught means that it is important that the learning is delivered in such a way that students understand the transferability of the obtained skill-set, and that expressive and communication skills are facets which can be utilised in the working world, in a variety of environments.

Learning and Teaching: Although the presence of a teacher is evident, this becomes a facilitating role, and students should be actively encouraged to participate in discussions in the classroom environment, contributing with their own experiences and viewpoints, particularly those which have been obtained through extra-curricular experiential learning. Classes will be ensemble based, as it is unwarranted to teach ensemble skills in a solo environment. As such, social interaction is an integral part of the learning process, and skills should be learnt which will be transferable to real-life situations.

Outcomes: As a result of the necessity of a formal learning environment and the placement of tuition within a higher education institution, there should be a set of clearly defined learning outcomes which the students are able to identify as the course of tuition progresses. However, as Susan O'Neill and Yaroslav Senyshen observe, it is easy to 'forget that merely having a clear statement of objectives and/or measures of assessment does not necessarily provide an unambiguous path to learning' (2011, p. 21). Many educators will have had experiences with students

who, despite clearly stated learning objectives and detailed assessment strategies, have a less than organised approach to their learning.

8.5 Learning Theories

O'Neill and Senyshen write that

> learning theories are not merely passive descriptions or explanation of learning phenomena. They are also active prescriptions that shape (directly or indirectly, consciously or unconsciously) our understanding of what the concept of learning means (i.e., how we experience, talk, and think about music learning). As such, learning theories may enable some students and, at the same time, create barriers and constraints for others (2011, p. 3).

The learning theory and transmission procedures chosen can considerably affect the success of the delivery of the subject in question. This rationale extends not only on a macro level between different subject areas, but also on a micro level on different facets of the same subject area. As such, popular music performance will require the implementation of different learning theories and approaches depending on the skill being taught; a notion reiterated by Dan Isbell who states that 'different objectives . . . require different types of learning' (2011, p. 19) and that

> if music educators are to be successful in meeting the needs of diverse student populations, they will need to not only understand multiple theories of learning but also know when a specific approach is most appropriate for a given situation' (2011, p. 19)

Attention is now directed to two psychology-based perspectives of learning – 'behaviourism' and 'constructivism'. Each one will be focussed on in turn; offering a detailed look at the theory and how it may be applied to the teaching of expressivity.

8.5.1 Behaviourism – The Music Learner as a Skilled Performer [84]

Behaviourism is a form of teaching as transmission, where the hierarchical relationship means that the teacher is the sole communicator and transmitter of information and new knowledge. O'Neill and Senyshyn explain that from a behaviourist perspective,

> the transmission of knowledge or information from teacher (expert) to learner (novice) is essentially the transmission of the *appropriate* response to a certain stimulus. In other words, learning is assumed to have taken place when prescribed changes in behaviour result in desirable and measurable performance outcomes (2011, pp. 18 – 19; emphasis in original).

Teaching using behaviourist principles involves the student following direct instruction and using methods of direct repetition to produce the desired outcome. From a behaviourist perspective,

> knowledge is acquired when the bond between stimulus and response is strengthened by means of a reinforcer. The teacher's primary function is to break information and skills into small increments, present them part-to-whole in an organised fashion, and then reward student behaviour that mirrors the reality presented by teachers and texts. (Scheurman, 1998)

Learning how to play a musical instrument is a suitable environment in which to execute and undertake such methods of teaching. As an example, by instructing a piano student how to play a C major scale, using behaviourist methods would mean that the teacher would divide the scale into manageable sections focussing on specific elements and skills such as finger tucking, coordination and playing the

[84] (O'Neill and Senyshyn, 2011, p. 4)

correct notes. The student is fully reliant on the transmission of information to make this happen. By using repetition and encouragement, the student begins to recognise certain formulaic rules which exist and that require memorisation to be able to recall these rules on a later occasion, and practise to solidify these rules and create a sense of fluency and cohesion to the performance. O'Neill and Senyshyn discuss the concept of 'authoritarianism' which constitutes, in educational settings, the teacher as being 'fully responsible for explicitly teaching prescribed content or skills in a way that ensures learners will change their behaviour in line with the teacher's expectations' (2011, p. 19). This places a level of expectation and responsibility upon the teacher, who may also be attributed the blame if the student fails to learn and achieve. With the onus so heavily placed on the teacher, this has a repercussive effect of creating students which are compliant, able to follow direct instructions, and able to reproduce what has been instructed to them (O'Neill and Senyshyn, 2011). Although this approach works successfully for areas involving learning by rote, it neither promotes nor engages dialogue between educator and pupil, and therefore does not allow the student the opportunity for exploration, discovery, construction, or creation – all of which may be considered to be crucial facets in a creative arts subject.

Section 5.11 discussed the influence of imitation on the performance styles of professional musicians, and how this can assist in the development of a 'performance person'. As a pedagogical tool, imitation is a teaching technique used by established schools of thought such as The Suzuki Method, which 'teaches children to play by ear and by imitation' (Eubanks, 2015, p. 1). The Suzuki method is not alone in this approach to learning. Other pedagogical schools such as Kodaly

and Yamaha also feature imitation as a dominant teaching technique in their pedagogical schools of thought. From personal experience as a Yamaha Music School teacher, the use of imitation seems to be a supremely efficient and instantaneous way of allowing making music to occur. Although there is a possibility that students learning from such a teaching technique will become musicians reliant on teacher instruction, it is the responsibility of the teacher to ensure that the lessons are well-rounded and that the curriculum allows for sufficient development in all areas of musical importance. The student is likely to use the teacher as their musical inspiration and therefore the expressivity level reached is likely to be a result of how expressive the teacher is, and the importance that they place on this area of skill. This ties in with Woody's research which found that students are 'influenced – perhaps even prescribed – by the instruction received in their private lessons' (2000, p. 19). Therefore, it seems logical that

> students with model-oriented teachers, as compared to those with verbal-oriented instructors, reported a greater proportion of practice time focused on their felt emotion during performance (Woody, 2000, p. 19).

Although pedagogic methods such as this have many educational benefits (such as group tuition which fosters social interaction, and an organic approach (ear before eye) to music learning) there are also well-documented perceptions that have accused the teaching method of

> encouraging "robot-like" imitation rather than musical playing . . . teaching obedience rather than reason, technique rather than art, and have de-valued the individual in favour of a homogenised, one-size-fits-all teaching (Eubanks, 2015, p. 87).

Teaching by imitation also raises concerns that the student ultimately becomes a dependent, rather than independent, musician whose notation-reading ability is significantly weaker than their aural ability.

The act of intentionally copying the movements of others is one way in which behaviourist teaching principles could be applied to the teaching of expressivity. From an informal learning approach, these principles are valuable in the study of popular music performance. Although using traits of behaviourism is an admirable starting point for the teaching of expressivity, it is likely that inexperienced musicians may face problems with the concept of originality. If educators are to encourage creative exploration, rather than a mechanical delivery and reproduction, then a finite balance between inspiration and originality needs to occur which requires the fostering of a learning environment where the student feels able to experiment with creativity and originality, which are both extremely personal and individual subjects.[85]

8.5.2 Changing the Learning Environment

If Gritten's (2017) 'black box' analogy is a mind-set which is inhabited by many educators, then it is no surprise that students are aware of the importance of using expressive skills but are unaware of how to implement them. This thesis offers a supposition that the main area of concern is not regarding the subject itself but how the subject is taught, and that educators may need to rethink the way that they teach

[85] Karlsson (2008) also details similar thoughts regarding teaching using *modelling* as a primary teaching technique. She explains that although the student gets an instant suggestion and effective guidance from the teacher, it is likely to result in a mimicked response, rather than understanding what they should be listening for or feeling. In discussing feelings, Karlsson is referring to the emotional content of the music but, as discussed in Chapter Six, there may also be functional movements which need consideration but which do not require an emotive connection.

because of the way that the students learn. Derbyshire (2015) produced a report in partnership with the Royal Philharmonic Society, *Musical Routes*, which centred on 'musical learning for children and young people' (Derbyshire, 2015). Although she was focussing on a younger age range to the students at the heart of this research, she made many eloquent points about the learning environments of children studying music. She poses the question, 'what's the best way to learn music?' (Derbyshire, 2015), and identifies that following the conventional route of graded examinations is a way that many measure success. Derbyshire writes that

> it's a time-honoured route: easy to understand and evaluate, and effective, but it only tells a small part of the story. The established music education sector remains fixated on formal learning (an area that draws an alarmingly narrow demographic) and in going so fails to reflect the diversity of young people, the ways in which they engage with music and the achievements of those who learn away from the exam system (2015).

From my professional experience, there is a strong emphasis placed by students (and their parents) on achievement through high percentages scored in graded examinations; which in turn leads to the need to console young musicians and placate their parents when personal targets are not met. This ethos is resident in a higher education learning environment too where the focus of learning for the student becomes on the mark they score in assessments, not the learning process and personal improvement they have made over the course of study. If the formal education system pre-higher education is teaching students that success is determined through obtaining the highest possible denominator in formalised learning processes, which are taught using behaviourist principles, then it stands to reason that students are going to be great advocates of learning by this prescriptive

method. The reality is that they are learning to pass examinations and not being taught to learn. Altering the learning environment and how they are taught can change this.

8.6 Constructivism – The Music Learner as a Collaborator [86]

In a 21st century learning environment, it is important to remember that

> learning…cannot be conceived of simply as transmitting or receiving factual knowledge, rather it must be viewed as a process that involves becoming a different person with respect to possibilities for interacting with other people and the environment (Borgo, 2007, p. 1).

As a learning theory, constructivism has taken on a progressively more significant role in the area of music education over the last twenty years (Shively, 2015). Joseph Shively cites Peter Webster's (2011) pivotal review of music education and constructivism, when he explains that there is no one singular concept regarding constructivist teaching and learning but there are number of principles which resonate through the plethora of scholarly material written on the subject:

- 'Knowledge is formed as part of the learner's active interaction with the world.
- Knowledge exists less as abstract entities outside the learner and absorbed by the learner; rather, it is constructed anew through action.
- Meaning is constructed with this knowledge.
- Learning is, in large part, a social activity' (Webster, 2011, p. 36, quoted in Shively, 2015, p. 129).

[86] (O'Neill and Senyshyn, 2011, p. 4)

‘Central to these ideas is the active role of the learner in his or her learning experiences’ (Shively, 2015, p. 129), therefore, in contrast to behaviourist principles, where the teacher is the sole communicator of new knowledge, the student is actively encouraged to contribute to the formation and delivery of new information in the classroom. This contribution can be made in a variety of ways, and this may be via the use, and integration, of tacit knowledge into the learning environment. Tacit knowledge can play an important role in teaching and learning. Brock (2015) describes that in a learning environment, both the expert (the teacher) and the novice (the student) arrive with their own forms of tacit knowledge. The tacit knowledge of an expert means that they ‘know more than they can say in words’ (Brock, 2015) and helps the expert to answer questions intuitively and quickly. The student can also come to the learning environment with their own form of tacit knowledge by arriving with implicit understandings. Depending on the student, this form of tacit knowledge ‘can be problematic [because] it can get in the way of learning more explicit knowledge later on’ (Brock, 2015). Tacit knowledge affects conscious thinking by both ‘intuitions’ and ‘insights’. ‘Intuitions’ are visceral feelings, the meaning of which is often difficult to express verbally. This embodied notion explains that ‘we don’t just hold abstract concepts in our mind, those concepts are tied up with kinaesthetic and emotional data.’ (Brock, 2015). Brock also explains that ‘intuitions’ are a result of both explicit information, and corporeal information which has been gained through an engagement with the physical world. As such, ‘intuitions’ are not directly able to be taught. This may be because of the embodied nature of cognition; mental thoughts are tied to the feelings of the physical body, which is information resulting from an engagement with the environment we are in; ‘we don’t just hold abstract concepts in our mind, those concepts are tied up with

kinaesthetic and emotional data' (Brock, 2015). To contrast, 'insights' are much more conscious processes – a sudden awareness of realisation – and are 'powerful moments in teaching *and* learning' (Brock, 2015).

Brock (2015) believes that students should be made aware of the importance and existence of tacit knowledge and tacit processing, stating that

> we need to tell students that often the *first* thought they have is not necessarily the best thought; that they should engage rational thinking after that. They should be aware that they have explicit *and* implicit ideas about a problem, and learn to understand the interplay between those (2015).

Crucially, he goes on to say that 'if you think [that] learning the facts is going to make you really good at something, you're going to be disappointed and frustrated.' (Brock, 2015). By helping students to realise that they have both implicit and explicit choices available to them, they can be guided to choose between them, as appropriate.

With constructivist theories as a whole, 'the nature of the learning environment is one of experimentation and dialogue, where knowledge is seen within the context of problems to be discussed and solved' (Adams, 2006, p. 245). New meaning is constructed from knowledge which has already been acquired, and which has been gained from the previous experiences of the individual learners. In an area as subjective as expressivity, each student will deliver different expressions, based on their personalities and their own personal experiences, and this sharing of experience, and the creation of a dialogue and a safe learning environment between student and teacher, is vital, a view shared by Condon (2015, p. 17) who states that

‘teaching expressivity requires the teacher to create and foster an environment conducive to risk taking and creative exploration’.

8.6.1 Social Constructivism and The Role of the Teacher

When the philosophical concepts of constructivism are applied to social settings, the paradigm becomes ‘social constructivism’, where the epistemological beliefs are that learning is undertaken, and knowledge is obtained, through collaboration with others. The collaboration could take place in a variety of set-ups including teacher to student, teacher to student, student to student *or* teacher to teacher (Jewell, n.d.), but social interaction is a primary method by which new meaning is created, and thus alters the role of the teacher to that of a facilitator, which, by default, adds to ‘a view of the music learner as a *collaborator* in the learning process’ (O’Neill and Senyshyn, 2011, p. 24; emphasis in original). This does not mean that the role of a teacher is redundant in social constructivism learning, but instead ‘it redirects teacher activity towards the provision of a safe environment in which student knowledge construction and social mediation are paramount’ (Adams, 2006, p. 250). It is important that teachers are aware that rather than stepping away from the students, they should be working alongside them, providing carefully planned lessons, developing an understanding about when to enter and leave the learning process, and providing an academic framework for students to work with and to which they can contribute. Shively (2015, p. 130) acknowledges that ‘there is no formula for this, unfortunately, though accepting this ambiguity reflects a teaching stance in which the possibilities for learning and teaching are varied’ (2015, p. 130).[87] Learning occurs in group

[87] An appropriate analogy for the change in the role of the teacher was coined by King who wrote that the role of a teacher in a constructivist setting changes from that of a ‘sage on the stage’ to a ‘guide on the side’ (1993, p. 30).

settings and all students (members of the group) should be engaged in and contributing to the learning process, with the teacher actively looking for and appreciating the viewpoints of the students; an area not without its challenges because

> the approach necessitates more flexibility on the part of the teacher and a willingness to let student attention and performance dictate the direction and outcomes of the lessons. This element of risk and uncertainty can make even veteran teachers uncomfortable. (Isbell, 2011, p. 21).

One of the great challenges with constructivist teaching is that there needs to be a delicate balance between 'the teacher as [an] authority figure and [the] teacher as facilitator' (Scott, 2006, p. 18); there are certain to be times when teacher-directed expertise and knowledge is required. The constructivist teacher should appropriately gauge when this might be.

Vygotsky's (1978) 'Zone of Proximal Development' reinforces the importance of having the presence of a More Knowledgeable Other (MKO) in the learning environment. As discussed in Chapter Three, the Zone of Proximal Development refers to what a learner can do without help (what they already know), what they can do with help, and what they are not yet capable of doing. The challenge for the MKO is to make sure that the correct levels of stimulation and support are available in order for the student to learn; avoiding situations of boredom (too little challenge) and anxiety (too much challenge). Whilst the MKO is likely to be assumed to be the teacher, the nature of the group interaction in social constructivist teaching means that this role could be a fellow student. Using a fellow student as the MKO is a crucial tenet in an informal learning environment, with Green writing that in this

setting, students ‘tend to learn not only alone but in friendship groups, largely or entirely without the aid of a teacher’ (2018). ‘Peer-directed learning’ and ‘group learning’ ‘form central components of popular music informal learning practices’ (Green, 2002, p. 76), and it is important to remember who the ‘peers’ are in peer learning. David Boud writes that ‘generally, peers are other people in a similar situation to each other who do not have a role in that situation as teacher or expert practitioner’ (2001, p. 4). It is crucial that the terms ‘peer-directed learning’ and ‘group learning’ are not used interchangeably because the differences are not insignificant. Green explains that ‘peer-directed learning involves the explicit teaching of one or more persons by a peer; group learning occurs as a result of peer interaction but in the absence of any teaching’ (2002, p. 76). Although the Vygotskian concept of the MKO perhaps insinuates peer-directed learning (learning from one another), rather than group learning (learning alongside one another), both concepts are of great importance to music-making in an ensemble environment. The benefits of both learning situations are that students are more likely to develop better communication, leadership and teamwork skills, whilst improving their self-esteem and an increasing sense of responsibility.

8.6.2 Learning as a Social Activity

As discussed in Chapter Three, learning through social interaction forms the basis of the ‘Situated Learning’, which focuses on ‘the relationship between learning and the social situations in which it occurs’ (Lave and Wenger, 1991, p. 14). To recap, their concept of ‘Communities of Practice’ refers to the ‘participation framework within which learning takes place’ (Light, 2011, p. 8), and through his social theory of learning, Wenger (1998) explains that rather than thinking of learning as a solitary,

individual process, which is separated from the rest of our daily activities, we should have a viewpoint that places 'learning in the context of our lived experience of participation in the world' (Wenger, 1998, p. 3). Wenger integrates four elements which are needed to illustrate social participation as a process of learning and knowing, as shown in Figure 8.4:

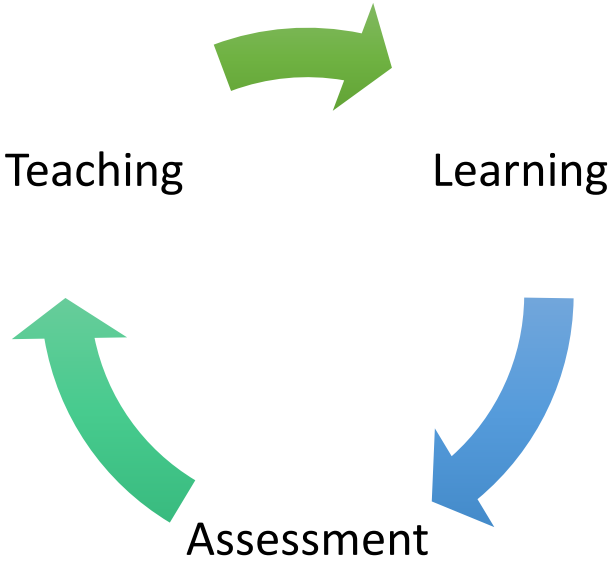
Meaning	**Learning as Experience**	'a way of talking about our (changing) ability – individually and collectively – to experience our life and the world as meaningful.'
Practice	**Learning as Doing**	'a way of talking about the shared historical and social resources, frameworks, and perspectives that can sustain mutual engagement in action.'
Community	**Learning as Belonging**	' a way of talking about the social configurations in which our enterprises are defined as worth pursuing and our participation is recognisable as competence.'
Identity	**Learning as Becoming**	'a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities.'

Figure 8.4: Components which are necessary to characterise social participation as a process of learning and of knowing. (Wenger, 1998, p. 5)

8.7 The Link Between Teaching and Assessment

> Social constructivist perspectives require much more than a mere reorientation of the interrelationship between teaching, learning and assessment; at their heart they see the latter as embedded within the learning and teaching process (Adams, 2006, p. 252).

A clear distinction should be made between ‘assessment for learning’ and ‘assessment of learning’ (Fautley, 2010), and assessment within a social constructionism framework lends itself to being integrated as part of a cyclic framework where teaching, learning and assessment are connected in a smooth and repeated transition:



8.7.1 Formative and Summative Assessments

Forms of assessment are generally categorised as being either ‘summative’ or ‘formative’. The Higher Education Authority describe the summative assessment as ‘the process of evaluating learning at the conclusion of a programme of study’ and that ‘summative assessments include standardised tests delivered by examination’ (2016). In contrast, formative assessment is ‘part of the learning process that

provides constructive feedback to the learner; which allows students to improve their quality of work' (Higher Education Authority, 2016). In a constructivist learning environment, it is suggested that formative assessment is the most appropriate type, because this type of assessment allows the assessment framework to become an aspect of the learning and teaching process, as shown above, meaning that the taught sessions should be viewed as assessment opportunities. This view is concurred by Brooks and Brooks who write that

> constructivist teachers don't view assessment of student learning as separate and distinct from the classroom's normal activities but, rather, embed assessment directly into these recurrent activities (1993, p. x).

'Authentic assessment' can also be described as 'performance assessment' and 'like learning, [it] occurs most naturally and lastingly when it is in a meaningful context and when it relates to authentic concerns and problems faced by students.' (Brooks and Brooks, 1993, p. 96). The concept of authenticity within assessment relates to the notion that there is great encouragement within constructivist teaching to make assessed tasks typical of the challenges that would be encountered by professionals in the working field. In the case of this research, an authentic assessment would be a performance which is situated in a real-life gig environment with an audience, and which demonstrated suitable expressivity and consideration of the areas which have been under study. Importantly, authentic assessment is where the assessment determines and drives the curriculum. Therefore,

> teachers first determine the tasks that students will perform to demonstrate their mastery, and then a curriculum is developed that will enable students to perform those tasks well, which would include the acquisition of essential knowledge and skills (Mueller, 2014).

8.7.2 Using Feedback as a Tool for Assessments and Teaching

8.7.2.1 Peer Feedback

In their 'Feedback Tool Kit', the HEA state that

> Feedback should not be seen simply as something which is delivered by tutor to students, leaving individuals to try and make sense of what has been said about their work. Dialogue between tutor and students, and in the form of peer-to-peer feedback and discussion around the meaning of feedback can help students learn more (2016).

Ngar-Fun Lui and David Carless define peer feedback as 'a communication process through which learners enter into dialogues related to performance and standards' (2006, p. 280). In using peer feedback as a teaching, rather than as an assessment, tool, it enhances the student experience but does not directly involve the summative elements, such as grading work, which 'involves students taking responsibility for assessing the work of their peers against set assessment criteria' (Anon, 2016). Alasdair Blair and Samantha McGinty (2010, p. 4) acknowledge that documented (Sluijsmans *et al.*, 2001) problems with students taking the responsibility for providing summative grades can include 'friend marking'. It is suggested that this is particularly prevalent in the early stages of higher education study when there may be feelings (albeit unfounded) of peer pressure. Other concerns from students when awarding summative marks may also include the following:

- 'They may not trust the judgement their peers make about their work.
- They may fear receiving negative comments from peers, or may not know how to accept praise from peers.
- They may worry that they do not have sufficient subject knowledge to evaluate either their own work or the work of others.

- They may worry that they do not understand the expected standards or assessment criteria well enough to evaluate either their own work or the work of others.
- The may worry that they do not know how to give feedback that is constructive and supportive, and/or about being critical of friends.' (HEA, 2013, p. 30)

Blair and McGinty cite Nancy Falchikov in writing that 'if the summative element is taking away from this peer process, the formative benefits are likely to encourage greater reflection and autonomy in student learning' (2005, quoted in 2010, p. 4). Therefore, there are many advantages to peer involvement which can be utilised effectively if the pressure of summative assessment is removed and replaced with formative feedback.[88] Peer assessment traces back to the concepts of social constructivism promoted by Vygotsky, who 'proposed that knowledge is not simply constructed; it is co-constructed both individually and socially.' (O'Neill and Senyshyn, 2011, p. 22). As Betty McDonald explains,

> since peer assessment demands cooperative knowledge construction by virtue of its interactive nature, there is greater potential for cognitive development through teamwork than through working alone (2010, p. 6).

[88] The Vygotskian concept of *Scaffolding* has some of the same facets as peer-feedback, with regards to the principles of negotiation and discussion (Blair and McGinty, 2010). Although Vygosky did not coin the term himself, *scaffolding* is linked to his Zone of Proximal Development, and refers to the help of the More Knowledgeable Other in the learning process. Once the student starts to master the skill under question, the scaffolding (the support of the MKO) can start to be removed. The support is reduced proportionally until the student is able to complete the task unaided.

Encouraging the use of peer feedback is not solely for the purposes of providing integration in the classroom environment and encouraging a dialogue around the subject area. The short-term aims should be balanced alongside the long-term aims – which is encouraging students to have a learning-orientated approach to employment after graduation. It is likely that a range of transferable skills could be drawn from the practice of peer feedback, such as analysis, independent learning and communication. Therefore, providing a critique on the areas of expressivity under discussion is geared towards helping students to develop their thoughts which resonate from critical thinking.

8.7.2.2 Self-Assessment

> Students should be supported to critique their own work: Students should not be overly reliant on feedback from tutors. One of the key skills developed in higher education is the ability to critique, and students should be supported to be able to review their own work and that of fellow students. Developing students' abilities to peer review and self-reflect are important skills for future employment, as well as deepening their own learning. (NUS, 2010)

Undertaking self-reflection and assessment is important in any pedagogical situation, but it is more problematic to undertake when the subject under discussion is the movement of the human body, and when performers are not always aware of the movements they are making. This was discussed with Student A, a vocalist, who has an impressive history[89] of live performance at a national and international level:

Question: When you are performing, are you aware of the gestures that you're doing?

[89] Student A has been a live finalist on both 'The Voice' and 'Idol' in their native country.

Student A: Not all the time. I know that with my face – definitely not; that's why sometimes when I look at myself I'm, like, why are you doing that??!

Question: Because you're not aware *at all*?

Student A: My face, no. I know that I close my eyes a lot. It's not something that I necessarily like watching, but I feel that it's like a barrier between myself and the audience. Sometimes, you know, the song requires it, maybe it looks good, but most of time I just think it just puts a barrier . .

Question: Is that a deliberate barrier?

Question: No. It just happens. [When I'm] walking? [That's] probably deliberate. I don't wanna feel static, I wanna feel, like, I wanna keep the audience interested and for that to happen I have to do different things every now and then to capture their attention. The hands… I don't know. Sometimes it's deliberate, sometimes it's not. So, when I point to someone, for example, that's deliberate. When I ask people to clap their hands, that's deliberate. But sometimes, when I'm trying to hit certain notes and my hand goes like that [waves hands in the air], or something, that's not deliberate. That just happens.

If experienced performers are unaware of some of the movements they are making, it stands to reason that student performers will be feeling the same. Students may often not be aware of habits they might have developed and therefore there needs to be a teaching facility available so that they can learn from what they are doing. Using a stimulated recall video process as part of the learning experience (discussed in Chapter Three) will ensure that this is possible. Recording the performance of the student(s) is just one step of the process. It is important that students are able to analyse their movements in the recording, and therefore a pre- and post-playback

discussion is useful to have with students, questioning them before they watch the video playback on the particular aspect under discussion, and then discovering if they had executed what they previously thought they had after the footage has been observed. The pre-playback self-assessment could take either a spoken or written form – the spoken form could be delivered in the form of a podcast, rather than a class-based session – and the post-performance analysis would be situated in the class environment' allowing peer-feedback to be utilised by other members of the group. In order to make sure that the assessed requirements are clear, a guidance sheet would need to be designed, and the students, facilitated by the teacher, can be jointly responsible for the content.

Just as a musician would practise technical rudiments of a piece, until the delivery of these became second-nature, it stands to reason that expressivity needs to be equally as practised; particularly for students for whom it is a brand new concept and area of their musicianship. Kemp believes that this is certainly true for actors and that it

> makes sense for the actor to work at practicing the mechanics of physical expression, to understand and control how features such as posture, gesture, and facial expression communicate, and how to make voluntary actions in these areas *appear* involuntary and therefore spontaneous (2012, p. 32).

Video recording and recall is an ideal way for this individual practice to occur. Until students have an awareness of how they look, and how their body moves, expressivity will be an extremely difficult process to master. In this respect, behaviourist principles may reply in terms of repeated practice; whilst the result is likely to be varied each time, the onus is placed onto the student for them to ensure

that the aspect is practised and not left to chance. William C. Howell (1982) writes that by using the **'**Conscious Competency Model of Assimilation', the process of learning is governed by four stages, each identified by a greater state of awareness and competence than its predecessor.

Stage One – **Unconscious Incompetence**; 'the student has no awareness of, or ability in the skill being taught' (Kemp, 2012, p. 32).

Stage Two – **Conscious Incompetence**; 'the student is aware of the skill, but has not yet developed any ability' (Kemp, 2012, p. 32).

Stage Three – **Conscious Competence;** 'the student is able to perform this skill, but needs to consciously think about it to execute it' (Kemp, 2012, p. 32).

Stage Four – **Unconscious Competence;** 'the skill has been integrated to the point where it can be performed without conscious thought' (Kemp, 2012, p. 32).

The context of this quote is surrounding the physical delivery of actors, and the rejection of Anton Chekhov's 'dual consciousness', which 'describes the phenomenon of being simultaneously aware of self and character' (Kemp, 2012, p. 32). It is suggested that if this embodied approach to learning about expressivity and the body was adopted by popular music students, that it would allow a situation where, because each learner has passed through all four stages to reach a level of expertise, the delivery of expressive gesture and non-verbal communication in popular music performance becomes an inherent part of the body schema of the performer.

8.8 Using the Gestural Framework as a Pedagogic Tool

Henson and Zagorski-Thomas write of the importance of needing to 'turn the traditional learning situation inside out and re-think our relationship with the environment and our students' (in press), and using a social constructivist approach to learning makes inroads in doing this by changing the conventional role of the teacher. Rupert Till (2017) discusses the influence of Green's (2002, 2008,) work in the field of popular music education research and acknowledges that although she has championed the use of informal learning strategies in popular music, it is not suggested that this should always be the primary approach. Till interviewed Green, and reported that

> she made it clear that she thought there was certainly a place for formal learning methodologies, especially in HPME … where learners have already undertaken a range of tuition or other learning (Till, 2017, p. 24).

Till acknowledges the importance of altering the teaching approaches depending on the level under study and suggests that 'as the level of study advances, a mix of formal and informal learning methodologies is required, chosen to fit the circumstances' (Till, 2017, p. 24). Till's thoughts confirm the choice of using Smith's model of 'hybridised learning' (2013) in the teaching of expressivity in a higher education learning environment.

The gestural framework constructed throughout this research provides educators with a consolidated outline of the link between persona, gesture and interaction, and the different elements which trigger given physical responses from the performer. The crucial factor to consider is that students are able to engage critically and to foster a level of engagement with the theoretical underpinnings detailed throughout

this thesis. The gestural framework can be used to get students to engage with developing an understanding of their own performance practice, using the techniques and ideas discussed throughout this Chapter. Whilst 'learning-through-doing' is at the heart of experiential learning, what will ensure that this thesis is suitable for a University-based higher music education is the connection and engagement with critical theory. This differs from traditional conservatoire education, with the focus pinned on people coming together 'to make or do something' (cconservatoiresuk.ac.uk). Improving performance practice is a key objective of this research, but it is vital that this is achieved through the gestural framework, using critical discourse and dialogue. Understanding how and why they are performing will ensure that students are thoroughly prepared for a working life in the professional world, and is a feature that stands university education ahead of their conservatoire competitors.

8.9 Conclusion

This Chapter has discussed suitable theoretical guidelines which could be applied to the teaching of expressivity in popular music performance. These guidelines are as follows:

- Learning should be given using a hybridised learning context, which constitutes an amalgam of concepts from formal, non-formal, and informal learning frameworks, all of which are necessary in order to meet the foci of the curriculum, real-world, and institutional requirements.
- Although the imitative nature of traditional transmission teaching is a feature of successful pedagogical schools of thought for music performance, it is believed that implementing a social constructivist paradigm will ensure that

knowledge is obtained in collaboration with others, in a real-world learning environment. In this instance, this is achieved by learning as part of a music ensemble. Meaning is then formed from this obtained knowledge.

- The class structure should be group-based in order to meet the emphasis on learning in collaboration with others.
- The role of the teacher changes to that of a facilitator. Students are actively involved in the learning process, with their experiences forming valuable contributions to the classroom. The teacher as facilitator is responsible for creating a safe, comfortable learning environment where the students feel able to take risks and achieve success through creative and expressive individuality.
- Suitable teaching techniques include:
    - Case study observation of selected musicians. Taking inspiration from established musicians increases musical awareness, but the educator should be conscious of making sure that the balance between imitation and inspiration is managed.
    - 'Learning by Doing'. Students learn about expressivity in ensembles by being part of musical ensembles. Any problems which occur in this learning environment are identical to the ones which will occur in a real-life working environment. This is suitable because a view of social constructivism is that 'students should actively engage in real-life relevant, problem-solving experiences that enable them to construct and act on their understanding' (Wiggins, 2015, p. 26).
    - Peer Feedback. This is undertaken in conjunction with the teacher/facilitator and allows the students to have ample opportunities

to interact with fellow students and their teacher. It allows for greater student involvement in the learning process, and gives the students the opportunity to learn from each other as well as from the designated teacher.

    - Self-Assessment. Students should appraise their performances before and after watching themselves via a stimulated video recall process. This allows the students to reflect on their own performances and engage with critical thinking and analysis by comparing their perceptions of the performance with the reality of the given performance.

- Assessments should be both formative and summative; amalgamating a given musical performance in an authentic gig environment, reflection, personal analysis, and peer feedback. The student should have a clear awareness of the real-life learning goals and be aware of how they are progressing towards those goals. Wiggins (2015, p. 26) writes that in social constructivism, 'assessment of learning is embedded in and emerges from the learning experience.'

Integrating the teaching of expressivity into a curriculum at higher education involves a radical re-think on behalf of both educators and students. Shifting the emphasis of learning away from being the sole responsibility of the educator, and moving to a collaborative relationship between students and teacher involves a level of trust and support between these two parties. The teacher as facilitator is responsible for creating an environment where the student feels comfortable to make mistakes, to understand how their bodies move and respond to music, and to forge working

relationships with bandmates which are dependent on trust and an appropriate balance of leaders and followers. In creating and maintaining a 21st century learning environment, both students, and teachers, need to place the area of expressivity alongside the equally important act of proficient instrumental handling.

Chapter Nine: Conclusions

9.1 Introduction

The purpose of this Chapter is to provide a reflective overview of the process and results of this research. A summary of the contributions and findings indicate how the outcomes answer the main research question and related sub-questions. A statement is offered about possible limitations of the work, before commenting on how the findings from this research can subsequently be utilised, revealing the implications of this work for future research.

9.2 Findings from the Research

Before addressing the main research questions, answers will be provided for the designated sub-questions. Doing this will provide a detailed breakdown which can then be used to form a cumulative response to the whole study. The three sub-questions and the related findings are given below:

What is the relationship between the gesture, and other non-verbal elements, and the musical performance?

- There is an intrinsic link between delivered expressive gestures and movements from musicians and the parameters of the performed piece; including articulation, dynamics, pitch, rhythm, and the lyrical narrative. This link may be connected with the theoretical concept of image schemata; patterns which are cognitively mapped from a source domain to a target domain resulting in the creation of conceptual metaphor. As an example, the VERTICALITY image schema is mapped to the target domain of pitch, which results in the conceptual metaphor HIGH PITCH IS UP/LOW PITCH IS DOWN. Use of this image schemata provides an explanation as to why musicians make an

upwards motion (for example with their hands, eyebrows, or moving the instrument itself) when the pitch of the melodic line ascends.

- Gesture and non-verbal elements also play a vital role in the interaction and communication processes involved in music performance. These processes involve interaction between performers, but also between the performer(s) and the audience. Interaction between performers can be for functional purposes (for example, ensuring a sense of musical unity) or for reasons connected to the social relationship within an ensemble, including leadership and trust.

How do the inclusion of gesture and other non-verbal elements affect the perceived delivery of the performance by the delivering musicians?

- The physical delivery of the performer has great ramifications on the perception of the delivered performance. Musicians want to see a confident, committed on-stage presentation from fellow musicians, and they gain assurance and belief from how their bandmates deliver. Not having trust in a fellow performer is one of the biggest factors affecting the physical delivery, with vulnerability cited as a manifested, repercussive feeling. Musicians admit that their technical delivery may not be affected by a lack of trust but they are unable to relax and deliver an engaging performance because they are preoccupied with making sure that fundamental ensemble unity is delivered.
- The persona of the performing musician is a key attribute to how the performance is perceived. Performing with a confident musician gives musicians a level of confidence which is not evident with someone who is unsure of the required procedure. Whether this confidence is authentic or

contrived does not appear to be the area of most importance, but equipping students with the skills whereby the confidence looks real is important.

- The physical delivery of a performer is likely to alter depending on the relationship formed with the audience. Although audiences will react to the performance given by the musician, the performer is likely to feel encouraged to be more physically engaged if the audience show appreciation for what they are doing.

What is the best way of amalgamating these areas into the curriculum of popular music performance education?

- Just as a musician would spend focused time crafting their technical ability, time should also be spent honing their performance skills; these opposing, but complementary, aspects are not given the same level of attention. This issue needs addressing, not only by student musicians, but also by educators, who should not expect students to simply have a tacit understanding of performance skills and provide them with feedback which offers no pedagogical solution to the problem.
- It is proposed that expressivity is taught in a group environment, with an amalgam of approaches from formal, non-formal and informal learning environments. Learning ensemble skills is an unmanageable task without the social interaction of the necessary real-world environment.
- Assessment strategies should be both formative and summative and should always have real-life learning goals at the centre of the process. Learning short-term skills purely to pass assessments does not result in a performer who is confident in their delivery of the required skill.

Students from the participating studies acknowledged that taking part in the study had been a valuable learning experience, largely in terms of giving them an awareness of skills which had previously been undiscussed. Student F stated that

> If I was to go to a performance now, I'm much more aware of the use of gesture because I've been a part of this study. It would be such a beneficial part of a curriculum so that students can understand how to perform and communicate.

Student D concurred and felt that the ideas surrounding persona had been of particular benefit, as well as having a greater knowledge regarding the 'procedure of how someone can approach a song and perform it, artistically.' By reflecting on the process in a structured way, it has allowed the students a much clearer insight into the communicative, technical and artistic skills of their musicianship, which is required in both live and recorded performance environments. The value of watching their own performance styles and physical delivery allowed them to consider, possibly for the first time, what they actually looked like on stage, and offered a realisation that their behaviour and physical delivery influences not only the reaction of the audience, but the behaviour and responses of their fellow performers.

9.3 Possible Limitations of the Study

Although this research uses cognitive theory, it is vital to recognise that this is not a new cognitive study. There is no new theoretical understanding or hypothesis, rather there is an application of existing theory to pedagogy; which creates new knowledge in pedagogical theory.

9.4 What Happens Next?

This research has demonstrated that there is an educational solution to the absence of expressivity in the music performance curriculum. Implementing this solution requires a radical re-think across the sector regarding how music performance classes are taught. In order to help achieve this, the findings from this research could be turned into a pedagogical publication which can inform and engage lecturers in the field of popular music performance. The visual nature of the topic may be best achieved by combining the written word with an accompanying interactive multimedia output. Feedback received from conference talks and guest presentations at other educational institutions has been very positive, and educators appear to be enthused by the idea of having a set of learning tools which could help them balance the teaching of expressivity alongside the other demands of their work as education providers. Nobody who has been spoken to about this research denies that the skill is important, the issue appears to be that people are uncertain about how to successfully implement and embed it.

In the longer term, it is important to remember that expressivity should not be a skill reserved for aspiring professional musicians who wish to take their study of music to an advanced level. Expressivity and technique should not be thought of as two different subjects, but rather as musical components which interact with, and rely upon one another. In 2016, this research was presented to staff at Loughborough Endowed Schools, a private school with a large music department. Speaking about this research with educators there reminded me that the wider educational problem (which ultimately impacts upon higher education) is that skills such as expressivity are not correctly addressed, if at all, prior to the students arriving at their chosen

higher education institution. Starting to learn about communication as a young adult is a suitable solution to the problems currently facing higher education lecturers and students but in the long-term, expressivity is a skill which needs to become an integral part of the body schema of the performing musician from a much earlier age. Therefore, the earlier this learning process occurs, the more likely it is that students will not feel self-conscious or worried about expressing themselves through performance, but rather that it is simply an inherent part of learning to make music. As such, although this research was focused on learning within higher education, the work could be extended further by devising a pedagogical curriculum for young children, with guidance for instrumental tutors, on how to encourage individuality through musicianship alongside establishing instrumental handling and control. This will need to involve researching the appropriate cognitive and musical development for children at different ages and stages of their musical development. Teaching students the importance of expressivity, and how to achieve this, from a young age, will have a positive impact on the educational development of children in addition to contributing to their general enjoyment of music-making.

9.5 Closing Thoughts

This research has identified contributing factors which influence the use of expressive gesture and non-verbal communication in popular music performance. The creation of new knowledge through the integration of these facets into pedagogical theory provides evidence that this subjective area of study can in fact be taught. This may not be an easy transition between theoretical structure and the interactive classroom. Over the last year, having taught weekly workshops on the findings of this research to first year popular music performance students at the

London College of Music, (University of West London), it was found that although the students have enjoyed and benefitted from the sessions, there have been pedagogical difficulties which are extremely challenging for educators. Shifting the role of teacher from that of the sole transmitter of knowledge to a facilitator has not been easy and this requires the teacher to be open minded in their teaching approach. There was also the realisation that some students will be hostile to introducing them to the area of expressivity when their technical ability is fairly well established, and some are unnecessarily argumentative regarding whether expressivity can be taught, as it is a purely inherent skill which requires Gritten's (2017) 'black box' approach. Students can be conscious of experimentation, and if they are used to behaviourism as a teaching method, they often wait for the educator to take the lead in the learning process. Nevertheless, by the end of the academic year, most students were enthused with the subject area, and many provided module evaluation feedback which wished that the workshops were longer in duration because of the level of engagement they felt with the sessions.

Altering the mind-set of reticent educators and students is not going to be an easy process but a process can begin which starts to create and maintain a new, modern learning environment, placing the student at the centre of the learning process, and teaching them real-world, transferable skills which encourage them to take the onus for their pedagogical development. Doing this will allow for qualitative areas of the creative arts to be taught effectively, with innovation and energy; therefore, creating multi-skilled and versatile musicians. Hopefully, by integrating theoretical knowledge with practical know-how, this research is the starting point for enabling the teaching of expressivity to be a pivotal part of a music performance curriculum.

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