

**The Creative Embodiment of Music –
Practice-Based Investigations into Staged and
Embodied Interpretations of Instrumental
Music**

Volume I

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May 2014

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**A Thesis Submitted in Partial Fulfilment of the Requirements of
Birmingham City University for the Degree of Doctor of
Philosophy**

Abstract

Within the last century, composers including John Cage, Mauricio Kagel, Georges Aperghis or Michael Nyman, and movements such as the Futurists or later Fluxus have shown an increasing interest in a work's performance itself and experimented with integrating performative and theatrical elements within their compositions in order to achieve a 'theatricalisation of music' (Kesting 1969). This focus on performances was preceded or paralleled within the theatrical arts and in a progression from dance to Dance Theatre, requiring actors and dancers to be increasingly creative and independent. Similarly, in this practice-based research the performer of a piece of instrumental music is regarded as a creative and independent source in addition to the composer.

The research inquiry of this thesis is guided by the following three research questions:

- How can performers of instrumental music be creative beyond the aural realisation of the score within a performative space?
- With the performer's body and own perspectives on the music as the starting point, what kind of techniques does the performer need for a creative embodied performance and which theatrical elements and techniques are accessible for the performing musician?
- What kinds of methods are conducive to a process that leads to a creatively enhanced performance and what kind of interactivity between performer and work do they facilitate?

The thesis investigates a practice evidenced by a set of case studies undertaken from 2001 to the present, which are described through their processes of development, their purpose within the research and their performances, documented on the enclosed DVD.

The outcomes of this practice-based research and analysis contribute to the practice of performance and interpretation through a set of key protocols for practice as a suggested guide for performers of instrumental music intending to pursue a comparable path of interdisciplinary research on embodied performance its practice.

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Acknowledgements

This research would not have been possible without the ideas, input and patience of my fellow performers in the case studies, my students of instrumental music and colleagues and students in the BA and MA course of Aesthetic Education at the University of Cologne to whom I am deeply grateful.

I wish to thank Ruedi Häusermann and the members of the Henosode Quartet Josa Gerhard, Benedikt Bindewald and Christoph Hampe, as well as Barbara Maier and Ralf Popken for their continuous inspiration and support.

My thanks and respect also go to Julian Klein and the Ensemble A Rose Is, especially Natalie Kreimel-Zehnder, with whom I undertook my first steps in instrumental theatre, ‘optical music reception theatre’ as we called it back in the last century, to Butoh Dancers Tadashi Endo, Yumino Seki and Yael Karavan, Suzuki Acting Method practitioner Fran Barbe, Bryony Williams from the Spiral Arts Company, Judith Egger, with whom I travelled Europe in a van enacting an interactive art installation and Dalya Crispin and Peter Renshaw, former lecturers at the Guildhall School of Music and Drama, who encouraged me to undertake the venture of this research.

Thank you to Professor Reinhard Schneider, in whose orchestra I was able to discover an abundance of repertoire that led me to become interested in music interpretation.

I am also greatly indebted to all my instrumental teachers: Anthony Marwood, Krysia Osostowicz and especially Gabriele Hubrich, Marcus Honegger, Jutta Rübenacker and Professor Attila Aydintan.

Thank you to the German Performing Rights Society (GVL) for their financial support, to the Fundaziun Nairs that granted me a residency to continue this research and the Deutsche Musikinstrumentenstiftung for trusting me with their instruments on loan.

With great gratitude I think of my supervisors Steve Halfyard and Christopher Dingle, who were available for in-depth discussions and support during this research journey and I thank them for all their time and dedication.

I wish to thank Alexander Mottok and Christine Moran for never being tired of proofreading my long scripts and advising me on the corrections of my written English.

Thank you to my family Matthew Leavey and Raphael Hubrich Leavey, our aupairs Victoria Seniv, Jacqueline Taylor, Kathleen Medina, Sandra Jaramillo Grishenkova and Marina Hu and my brother Martin for their love, support and patience during this intense period of time and to my parents, Gabriele and Norbert Hubrich.

Preface

According to conductor Benjamin Zander, some practitioners in the classical music world seem to think that classical music is dying, while others are saying: ‘You ain’t seen nothing yet’ (Zander 2008, online). The particular approach to the performance of classical music that I propose in this thesis reflects the comment of the latter group and points to the immediate question of what exactly are the performances of classical music that we ‘have not seen yet’. It is interesting that Zander refers to music performance in visual terms, as if implicitly pointing towards a route of interdisciplinarity.

A development mainly rooted in the last century, which could be described as the ‘musicalisation of theatre’ (Kesting 1969, Mattil 2008, Rebstock and Roesner 2012), has led to the rise of a range of performance practices in the Dramatic Arts that apply musical principles in theatrical contexts and can be termed Composed Theatre, as suggested by Rebstock and Roesner (2012). Current practitioners include Ruedi Häusermann, Heiner Goebbels, Daniel Ott, Manos Tsangaris, Christoph Marthaler and Thom Lutz. The ‘theatricalisation of music’ (Kesting 1969, Rebstock and Roesner 2012), on the other hand, describes a tendency to include specific aspects of the performance in the composition by introducing theatrical elements such as gestures, lighting, stage design and plot into the score, which can be ascribed to the Instrumental Theatre of Mauricio Kagel and the Music Theatre of Dieter Schnebel. This specific type of Music Theatre does not primarily refer to the staging of opera with a sung or spoken text. The staging in Instrumental Theatre is based on the sounds created during the performance and may consist of works for voice or instruments and of aspects and viewpoints that may contribute to these sounds unfolding.

In these experimental practices, a shift in the focus from the initial composition towards the properties of the performance itself can be observed. Through this shift, certain elements of performance aesthetics such as bodily presence, embodiment, agency of the performer's body, presence and co-presence are gaining importance in the interpretation of a piece of music or drama. So far these terms have been linked mainly to Performance Art (Mattil 2008, Fischer-Lichte 2008).

In this research inquiry they are applied to and explored through an innovative and creatively extended practice of interpretation of instrumental music supported by a theoretical framework and critical reflections of practice examples chosen as case studies.

Thesis Overview

The first chapter provides the contextualisation of this research inquiry in the models and methods of practice-based research, which can be also described as practice-as-research. It outlines the research journey, the research design with the research questions and describes the chosen methods of investigation. It explains the chain of arguments that led to set the focus of this inquiry on the interpretation of instrumental music from the performer's perspective, ranging from aspects of the 'performative turn' or self-understanding of performers, to aspects of theatricalisation of music, music as creative practice and embodiment in the interpretation of music.

The theoretical framework of this inquiry is given in the second chapter. It starts with the contextualisation of the research within interpretation and delineates the potential for musical creativity within an interpretative practice. This is followed by mapping the field of the lineage of the practice demonstrated through a detailed discussion of related practitioners. Definitions of pertinent terms and topics are provided in the terminology overview. This prepares the ground for the focus on extended interpretation as a concept, from which useful criteria for the analysis of the case studies in the third chapter are identified.

In the beginning of the fourth chapter I present the results of the analysis of the case studies in the form of key protocols that describe the practice. The implications and limitations of the protocols are subject to a critical review, which provides the basis for the discussion and reflexion on the research project as a whole. The thesis closes with suggestions for further research that may follow out of this project and current and potential dissemination and use of the knowledge gained.

Chapter 1

Creative Embodiment of Music in Practice-Based Research

Introduction

This practice-based research is centred on a performative practice with an innovative concept of the interpretation of instrumental music. The research is framed by a contextualisation of the project, by a theoretical framework, and by a discussion of and critical reflection on case studies developed out of performances. The latter are presented as examples of practice in the form of performances, productions and seminars in volume II.¹ While the theoretical considerations and the conclusions drawn are essential components of the thesis, the case studies of practical work form a substantial part of the submission and their ‘documentation and complementary writings are not translations of the artwork but serve to augment the *articulating and evidencing of the research inquiry*’ (Nelson 2013, 70; emphasis in original).

The aim of the current chapter is the contextualisation of the research inquiry within practice-as-research and a documentation of the research outline with its journey, design and methodologies as a preparation for the discussion of the theoretical framework given in the second chapter.

¹ Complying with the guidelines of the Birmingham Conservatoire, the two parts of this practice-based PhD, the theoretical part in volume I and the portfolio of works documented in volume II with the supplementary DVD, are equally weighted. Published sources of material are acknowledged throughout the thesis and in the bibliography. In volume II, venues that produced the productions have been acknowledged, where applicable. As English is not my first language, I asked Alexander Mottok and Christine Moran to assist me in the process of proofreading. They made comments and suggestions to me on how to correct the written English. I have always applied these changes myself.

Terminology of Practice-Based Research

Practice-based research is the term that best describes the nature of this investigation. It is the term most commonly used to title research inquiries that are based on practice and whose outcomes are reliant on the knowledge and insights generated by direct experience and undertaking of a practice (Frayling 1993, Biggs 2000, Candy 2006, Haseman 2006, Barret and Bolt 2007, Niederer 2007, Allegue, Kershaw, Jones and Piccini 2009, Leavy 2009 *et al*). Yet the term is specific enough to emphasize the nature of this investigation, which is the shared ground of theory and practice that needs sufficient insight into theory as well as into practice in order to be fully understood. Practice-based research is the preferable method of investigation when the desired knowledge can only be produced through practice as it is beyond the reach of purely theoretical investigation. If that is the case, the application of practice-based research is justified, as Andrea Piccini and Caroline Rye have concluded ‘that, unless praxis can be directly experienced, assessment is typically made by way of documentation that always inevitably (re)constructs the practice such that the thing itself remains elusive’ (in Nelson 2013, 7). And as early as 1995, referring back to his initial ideas articulated in the 1970s, Leonard Bruce Archer proposes with regards to research activity that it is

carried out through the medium of practitioner activity [and that] there are circumstances where the best or only way to shed light on a proposition, a principle, a material, a process or a function is to attempt to construct something, or to enact something, calculated to explore, embody or test it.

(Archer 1995, 11)

Other terms used for the type of research that is based on practical investigations include practice-led research (for example, Gray 1996, Haseman in Barret and Bolt 2010, 147), which is commonly used in the research community of Australia to denote research that may be

informed by a practice or leads to new understandings about a practice (Candy 2006, online). In the United States of America university-based Creative Arts programmes often use the term studio-based, referring to the studios of artists, where most of their work tends to be developed (Barret and Bolt 2010, 1). In both cases, practitioners are often called practitioner-researchers and if they are artists they are likely to accept being named within the overall term of artistic research. Within the Performing Arts, Robin Nelson mostly uses the umbrella term ‘practice-as-research’, which so far has been mainly used in publications on research within the Visual Arts, but he also suggests that whatever term is used, ‘knowing-doing is inherent in the practice and practice is at the heart of the inquiry and evidences it’ (2013, 10). Although it was published after most of my research was completed, Nelson’s work is of particular relevance, not least in providing a model within which my own work can be discussed and reflected. It provides useful terms supporting the description of modes of activities used extracting the practice-based knowledge from my research. For that reason the first chapter examines his ideas on practice-as-research in detail and with regards to his ‘multi-mode epistemological model of practice-as-research’ articulated through aspects of ‘Know-that’, ‘Know-what’ and ‘Know-how’ (Nelson 2013, 37).

Historical Background of Practice-as-Research

In the UK, practice-based research has been recognised for the award of a PhD since the 1980s, mainly in the Visual Arts and within music in composition. The origins of this research practice may be traced to Kant. He considered an embodied nature of aesthetic judgement as a form of human knowledge that is as valid as scientific knowledge. Nonetheless, Kant preferred the act of the rational and reflection over the bodily taste of the senses (in Hobart and Kapferer 2005, 3). Nelson (2013, 61) traces further historical publications about the acquisition of knowledge through practice in the writings of Lev Vygotsky. He proposed as early as 1934 ‘that the route to knowledge is through interactive,

collaborative engagements based in doing’, which coincides also with writings from 1949 by Gilbert Ryle, who prepared the ground for the establishment of the idea to ‘allow for intelligent doing-thinking to precede abstract thought or articulation in words’ (both Nelson 2013, 61).² More recently, the outcomes of practice-based research for or through practice are valued and named as ‘liquid knowledge’ (Marina Abramovic in Allsopp and Delahunta 1996, 18 in Nelson 2013, 52), ‘knowledge or philosophy in action’ (Paul Carter in Barret and Bolt 2010, 1) or within Performance Studies as ‘performative knowledge’ (Nelson 2013, 44) to name just a few examples. This paved the way for the research of a performance practice as the centre of formal investigation, similar to the research of works of fine art or musical compositions.³

Practice-Based Research in the Arts and in Music

Practice within the arts is a substantial part of making and doing art itself and this practice has probably always been shared naturally amongst artists in productions, collaborative practice and through teaching. Practice-based research is an opportunity for the artists to share insights from a practice that can be of interest to a wider public, outside the limits of artists’ studios or rehearsal rooms.⁴ Research outcomes of practice-based research in the arts enable insights into practices and processes that may in other forms of traditional knowledge remain unexplored. Donald Schön argues that practice-based research ‘suggests a direction of inquiry into processes which tend otherwise to be mystified and dismissed in terms of ‘intuition’ and ‘creativity’, and it suggests how these processes might be placed within the framework of

² Based on the model of Herbert Reads ‘Model of Education through Art’ (1958) and possibly informed by ideas of Archer, Christopher Frayling identified three types of practice-related research in 1993: research for a practice, research through practice and research of a number of related practices.

³ While this type of research is still received with scepticism by parts of the traditional research community, it has gained acceptance and been acknowledged for its rigour by English speaking research communities and in Scandinavia; however, this is less the case in Germany and central Europe. Its success and further development within the entire research field depends largely on the quality of practice-based work undertaken and its capacity to demonstrate academic rigour in the research design.

⁴ According to Nelson, findings of practice-as-research ‘might inform practices and/or practitioner research, and knowing may be shared not only within an arts community but across the academy and thence out to broader communities through the modes of dissemination proposed’ (2013, 69).

reflective conversation with the situation' (Schön 1983, 187 in Nelson 2013, 63). While it may be difficult for an artist to articulate such knowledge and insights, a practitioner-researcher, who critically reflects and investigates his or her practice may be well equipped, and in fact will need the subjective perspective to do so. This is of particular relevance to the research of a performance practice like the one under investigation in this thesis.

The possibilities for the dissemination of the acquired knowledge are still rare compared to those available in traditional research. However, there are networks and online resources already available, such as PARIP (Practice-as-Research in Performance 2001-2006), PRIMO (Practice-as-Research in Music Online) and the CMPCP (Centre for Music Performance as Creative Practice) hosted by the Institute of Musical Research, funded by the Arts and Humanities Research Council and supported by the University of Cambridge in partnership with King's College London, University of Oxford and Royal Holloway, University of London. One of its research projects is conducted by the Guildhall School of Music and Drama in collaboration with the Royal College of Music.

Practice-based research in music can be based on compositions and be written by the composers themselves reflecting upon their work, as well as on performances and the processes leading up to them reflected upon by players.⁵ A composition is often a lasting artwork, descriptive of one definition, presented through a score, while performances are events in time, fleeting artworks in themselves and only one of many manifestations of a specific artwork.⁶ This needs to be taken into account when including performances as evidence in research applying to a variety of approaches within practice-based research and Performance Studies including those that focus on, for example, elements of performances

⁵ According to Martin Blain's arguments, 'the production of new knowledge and/or substantial new insights within a research inquiry may not only be an outcome as evidenced within a product, but may also reside in the processes that have led to the making of the work' (Blain 2013, 127).

⁶ Besides compositions and aspects of performance, other practical aspects of music making and musical interpretation have been the focus of writings and of research (for examples Brendel 1976, Dunsby 1995, Rink 1995 and 2002, Davidson 2004, Sloboda, 2011).

such as communication within an ensemble or aspects of group dynamics within improvisation (for example McCaleb 2014).

This investigation presents performances that are the results of certain processes that have been guided by a specifically assumed and innovative approach to the practice of interpretation, presenting and fully crediting pre-existing compositions. The performances chosen as case studies are of interest as artefacts as well as for the processes that led to them and for certain approaches, skills and techniques used within them. For this reason, this research inquiry stands close not only to a compositional PhD, for submitting performances as artefacts and research results, but also to performance-as-research as aspects of those performances and the subsequent practice form a part of the research outcomes. In my practice, for example, as will be more apparent in the following discussions, certain processes of performance are shared with an audience, as if a performer were ‘thinking aloud’. Rather than creating own compositions referencing a piece of instrumental music, this practice is envisaged as a concept of interpretation.

The aim of the following section is to identify some features of practice-based research in the arts that particularly apply to my research and to name the specific requirements and opportunities resulting from them.

The Contribution of Practice to Knowledge

Most research undertaken within the academic field is measured and based upon, even justified by its contribution to knowledge. To understand the types of outcomes that practice-based research and indeed the current inquiry can offer, it is necessary to take a closer look at the type of knowledge that is retrieved in practice-based research.

Within certain developments that can be seen under the umbrella of Postmodernism, a number of paradigmatic shifts have been identified as influential in the arts and humanities since the 1970s, such as the *linguistic turn*, the reconfiguration of the subject, the

performative turn and even the *practice turn*. The linguistic turn has been driven by a number of theorists such as Judith Butler, Julia Kristeva and Jacques Derrida. According to its central idea, reality is constructed through language used and by the subject using it. If that was not enough of a dramatic change in how we perceive and construct reality, it also came to the attention of many that the subject and its identity are in fact constructed through the process and the repeated performance of their existence and that both, subject and identity, cannot be regarded as fixed entities.

Performance is understood as a bodily activity that produces meaning and an altered reality by transforming both the person who performs an act and the potential witnesses into a collective that has seen the process and shared the experience (Austin 1970, 233). As a consequence, ‘Western Art experienced an ubiquitous performative turn in the early 1960s, which not only made each art form more performative but also led to the creation of a new genre of art, so-called action and performance art’ (Fischer-Lichte 2008, 18).⁷

While the term performative turn has been used within the arts, it has also been named influential within social science and the humanities. Relating to arguments of Kant, Vygotsky and Ryle as mentioned above and as a consequence of the performative turn, there is a wide recognition that knowledge is closely related to action. In practice-as-research in the arts in particular, knowledge acquired through doing and thinking and all nuances in between is found in both artworks or artistic practice and in the complementary writings.

In order to successfully articulate and evidence this kind of research, Nelson suggests using a multi-mode methodology, in which the various research activities and the kinds of evidence that may be gained from each are differentiated in at least three modes of knowing: ‘Know-how’, ‘Know-what’ and ‘Know-that’ (Nelson 2013, 37).

⁷ ‘In music, the performative turn had already set in by the early 1950s with John Cage’s events and pieces’ (Fischer-Lichte 1997, 233).

‘Know-that’ as a mode of knowing refers to the potentially most traditional type of knowledge articulated in theories and conceptual frameworks. Within the practice it can be identified in ideas and theories underlying particular approaches to an application. The mode of ‘Know-how’ comprises tacit and embodied knowledge exclusively known and gained from the perspective of the practitioner and which can be identified as experiential, haptic, performative instances of knowing and maybe articulated in specific skills and techniques. In the third mode, ‘Know-what’, the ‘tacit [is] made explicit through critical reflection’ of knowing what methods and principles may impact a process or performance, and these may be articulated through strategies that characterise a practice (Nelson 2013, 37).

Since particularly ‘Know-how’ and ‘Know-what’, with all their facets being tangible in the actions that precede knowledge as practice, depend on a practitioner or performer to apply them, spatial aspects and relationships present within them need to be taken into account as well as the fact that the performer becomes a critical factor in the research. For this reason critical reflection upon the processes of making is implemented in the research design via methods of critical analysis and discussion as means to achieve traceability and rigour within this research.

The contextualising arguments given in the previous section may serve to elucidate the type of knowledge that practice-based research can offer from a traditional research point of view. A slightly different way to look at the contribution that practice-based research can make to general knowledge is to consider what types of insight may arise from within a practice. According to Stephen Scrivener (2002, online), the contribution to knowledge in practice-based research is less important than the development and discovery of innovative intentions and approaches applied within a practice. These can in turn lead to a more general contribution to knowledge. Such insights are preceded by, and may only evolve within, a practice. Therefore research with and through practice offers substantial discernment gained from the performer’s perspective and that is its strength.

Embodied Knowledge and Embodied Practice as Part of a Submission

In the theory of practice-based research the terms embodied knowledge and embodied practice refer to insights that are acquired through a practice and which are usually not visible or apparent. We have seen arguments that the subject of the practitioner-researcher is a crucial factor of the research process in practice-as-research and this is even more so, if we consider that embodied knowledge that lies within a practice is essentially subjective and that ‘all thinking is inexorably embodied’ (Nelson 2013, 57). Assuming this viewpoint, the objectivity of the classical scientific method is clearly called into question and, as Patricia Leavy points out, may require the ‘dismantling of the dualisms (...) subject-object, rational-emotional, (...) concrete-abstract- and (...) theory-practice’ (Leavy 2009, 8). As a consequence, the terms ‘embodied’ or ‘embodiment’ have recently gained recognition as they serve to describe the very phenomenon that lies at the heart of not only practice-as-research, and of this research inquiry in particular as we will see, but also paradigmatic changes within research in general.

Embodied cognition describes the process of understanding that leads to knowledge through a combination of doing and thinking and doing and knowing including the idea that most aspects of cognition are shaped through bodily activity, all of which takes place within a practice (Polanyi 1983, Lakoff and Johnson 1999, Varela, Rosch and Thompson 1992, Nöe 2004 and others). Embodied knowledge refers to knowledge acquired through an embodied activity. According to Francisco Varela, it can be said in the context of embodied action that by

using the term *embodied* we mean to highlight two points: first that cognition depends upon the kind of experience that comes from having a body with various sensorimotor capacities, and second, that these individual sensorimotor capacities are themselves embedded in a more encompassing biological, psychological and cultural context.

(Varela *et al* 1992, 172-173; emphasis in original, in Nelson 2013, 43)

The dependence of cognition on these capacities leads to the proposition that ‘cognition is not the representation of a pre-given world by a pre-given mind but it is rather the enactment of a world and a mind’ (Nelson 2013, 43), and that embodied knowledge is central to perception and cognition of an ‘embodied mind’ in general (for example Varela *et al* 1992, Fischer-Lichte 2008). Within such a view of embodiment of perception and cognition the assumption of a binary divide between body and mind can no longer be upheld. Nonetheless, this position may not be universally shared, which emphasizes the need for critical reflection in and contextualisation within the research design.

Theories of embodied cognition and embodied knowledge are central to some of the arguments supporting practice-as-research in general terms. As further discussion will show, these ideas are also particular and central to the current research and within the practice investigated. This practice could be named an embodied practice with the term embodied used in its literal sense. In the light of the given arguments this may sound like a tautology, however in the context of music interpretation it will become apparent why it is justified to apply it.

Context of Practice-Based Research: Extended Practice of Interpretation

As discussed in the previous section, embodied knowledge has a broader and distinct meaning within the literature of practice-based research and refers to knowledge gained through a practice. However, in this investigation, the term embodiment applies to the specific practice of interpretation and it is used often referring to its literal meaning in addition to its metaphorical aspect, defining embodiment of music as the visible realisation of an interpretation made apparent through the body.⁸ Nonetheless as a practice-based researcher developed it, there is of course knowledge gained through my practice that the thesis is

⁸ Riley Watt’s research inquiry *Thinking through movement* within dance follows a similar path. (2014b, online).

making available, therefore the theoretical aspects of embodied cognition and knowledge in practice-based research still apply.

In the investigated practice, embodied cognition, perception and knowledge are central to the understanding of what I name extended interpretation. Extended interpretation of a piece of instrumental music has re-inventive qualities as it reaches beyond current concert conventions through the application of interdisciplinarity, theatricality and techniques of embodiment as techniques of visualisation and acts of creativity. This is how interpretation as an extended model is a form of acquirement through reinvention.⁹ This reinvention results in discoveries through collaborative and shared experiences that reach beyond the common collaboration amongst musicians in conventional rehearsals.¹⁰ In most case studies artists from different genres work with each other and contribute their expertise to the extended format, which creates distinct experiences for the practitioners in the process of designing an interpretation but also for the audience who perceives and experiences what is presented as a product.

Such experiences could be described as a type of enactive perception (for example Nöe 2004, 11 or Varela *et al* 1992, 172), which is seen as a central notion in practice-based research (Nelson 2013, 43) and which is also a distinctive part of the rationale of my practice. Enactive perception, according to the hypothesis of my practice, can occur in the development and performance of extended interpretations that I call Embodied Performances of Music. The knowledge and cognition that results from such processes may well relate to Donald Schön's idea of 'knowledge-in-practice' (Schön 1983, 62). Within my research, knowledge-in-action or knowledge-in-practice is investigated referring to the invention of additional, interpretation-specific and variable knowledge within performances, in contrast to previously

⁹ Resonating with ideas by John Dewey (1934, 20), Gerhard Schweppenhäuser states that in the process of acquirement a perceiver of a work of art reinvents the artwork [Neuschöpfung durch Aneignung] (2007, 290).

¹⁰ Collaborative practice offers the potential to create intersubjectivities amongst the performers and even with the audience that may result in the perception of certain objectivities, resonating with arguments of Ryle (1949) and Vygotsky (1934).

acquired and fairly stable body-mind knowledge. The latter could be the skill to play the violin and to perform to current concert conventions, for example. The focus of the investigation references Paul Carter, who formulates this idea in his article 'Interest: The Ethics of Invention' as follows:

The condition of invention – the state of being that allows a state of becoming to emerge – is a perception, or recognition, of the ambiguity of appearances. Invention begins when what signifies exceeds its signification – when what means one thing, or conventionally functions in one role, discloses other possibilities.

(Carter 2010, 15 in Barret and Bolt 2010)

The contribution to knowledge of my research is located in the discovery and disclosure of such 'other possibilities' within a conventional practice of interpretation. This resonates with the aforementioned idea of Scrivener (2002, online) that the contribution to knowledge in practice-based research mainly resides in the development and discovery of innovative approaches within a practice.

In order to explore such innovations within an existing practice, this thesis focuses on the perspective of the performer. This deviates from an approach of multiple perspectives, the method of standpoint epistemology, favoured by some theorists of practice-as-research. The following section on the background to the research and the process of investigation clarifies this choice. Further distinctiveness of my practice within this research will be discussed with regard to the contextualisation and lineage amongst fellow practitioners in the second chapter, which presents the theoretical framework.

Research Background and Process

Since my research inquiry is based on knowledge-in-practice its preparation and motivation is rooted in the development of my own practice and its theoretical reflection. My background for this research project is that of a classically trained violinist and violist, giving concerts in the conventional way as well as playing in performances involving more than one art form.¹¹ Complementing my training, I have worked experimentally with actors, dancers and visual artists during the past sixteen years, performing in festivals across Europe. A major source of inspiration has been working as part of the ensemble A Rose Is, which, referring back to Socratic and Wagnerian concepts of music, regards tone production, sound, movement, space, lighting and staging as one inseparable gesture. This allows us to engage freely in theatrical aspects of music performance as well as exploring visually based means of expression through the use of mixed media within a music performance.

Through the study of exercises by Green and Gallwey in the *Inner Game of Music* (1987), intensive training with David Dolan on his method *Interpretation through Improvisation*, and working with the Spiral Dance Company on improvisation integrated with composition, I concluded that bodily presence, embodiment and interactions with other arts in general contain artistic potential which not only highlights the live event of a performance, but also extends the possibilities of the interpretation of the music and the transfer of the experiences of this enactment of a piece of music to the audience. A thereby extended practice of interpretation demands and fosters the unlocking of the creative potential of a performer in relation to the piece he or she performs and the performer may use this potential for creative and expressive purposes. To deepen my own experiences and to unlock my performance

¹¹ My first encounter with the idea of extended interpretation probably dates back to a concert in 1994. I arranged and directed a performance of Mozart's *Eine kleine Nachtmusik* for string ensemble and wind ensemble based on the idea of a performed contest as a means of expression. The contest here was based on the idea that string sections and wind sections of an orchestra are sometimes seen to compete with or even fight each other in rehearsal processes and concerts. This choice of a theatrical concept for the interpretation of a piece of music referred to the chamber music piece *Match* (1964) by Mauricio Kagel. In his piece two cellists compete with each other, while a percussionist takes the role of an adjudicator.

potential in an extended practice I complemented my violin studies with further bodywork, reaching beyond Alexander Technique or Feldenkrais, which are accessible to musicians within many conservatoires at least on an introductory level, and getting more deeply involved in classes in the drama department of the institution I attended.¹² I took courses in Suzuki Acting Training and in Butoh Dance to develop my own body awareness, body control and presence as a performer. Both these disciplines emphasize the importance of the performer's presence and both disciplines require a lot of time during the training to develop this skill. In this research, I aim to apply relevant aspects of this to the performance of repertoire music.

During 2001/2002, while working on the my Master's degree, I held a weeklong workshop together with Bryony Williams, Professor for Movement and Dance at the Guildhall School of Music and Drama and Director of the Spiral Arts Dance Company and Judith Egger, a mixed-media artist. Called *Moving Musician*, this workshop was designed for fellow students as an extracurricular initiative. It combined practical work in body awareness, with creatively embodied practices of creation and interpretation that lent students the opportunity to approach their instrumental practice in rehearsal and performance with an emphasis on the use of the body in a theatrical setting, which could, in a long-term development, lead to performances on a theatrical stage and creative platform. As a consequence of my experiences with *Moving Musician* I collaborated with Bryony Williams and some dancers from her company and I invented performances of the *Pavane* (1987) by Philipp Hersant for viola solo, one of which I called *Nu Pavane* (2001), meaning *Pavane now*.

¹² Body awareness and the performer's presence on stage are major issues across the performing arts, for example, in acting training (Rodenburg, 1992 and 1993, and Oida 1997, Matzke 2004, Goodall 2008), and dance training (Foster 1986, Newlove, 1993, Fernandes 2001, Lepecki 2004, Watts 2014), as well as in theatre studies (Kotte 2012, Ernst 2012, Giannachi and Kaye 2011, Kurzenberger 2009, Fischer-Lichte 2008).

In philosophy, arts and literature (Baschera and Bucher 2004, Gumbrecht 2004 and 2012). Considering that music making is based as much on bodily practices as well as all other performing arts, it seems surprising that writings about the presence and the meaning of the appearance of performing musicians have only been fairly recent (Behne 1994b, Hagberg 2003, Gingras 2011).

In 2002, I was involved in the *Map-Making Project: Exploring New Landscapes of Performance*.¹³ This cooperative project involved musicians, dancers and visual artists, who would experiment and collaborate in the creation of performances and installations. An outcome of the *Map-Making Project* was *Entangled* (2002), a performance installation with mixed-media artist Judith Egger based on the *Prelude* of Johann Sebastian Bach's Cello Suite No.3 in C major, in its arrangement for viola. This installation was presented as a live performance as well as shown in the Hot Bath Gallery of the city of Bath as a video-based installation. This video-based installation forms part of the DVD supplement to this thesis and supplies the visual evidence of it. Drawing on experiences from both *Nu Pavane* and *Entangled* I created the 'Music-Dramatic Performance' *Sleeping Beauty's Last Three Days* (2003), hence shortened to *Last Three Days*. *Last Three Days* comprised the performances of excerpts of György Ligeti's and Johannes Brahms' Horn Trios and a Flute Trio by Jacques Ibert. These pieces of trio repertoire were connected through improvisations in voice and movement by a dancer as well as by the performing musicians, including myself. This was an extended and explorative music concert, although the costumes, stage properties and lighting we used made the performance comparable to a theatre work. The process of creating *Last Three Days* occurred as part of explorations of how to play and interpret certain potentially difficult passages in a given piece of repertoire and to find elaborate ways of performing through creative play and experimentation.

The three early works *Nu Pavane*, *Entangled* and *Last Three Days* are examples of my interpretation practice. They are included in the enclosed portfolio documented in volume II, because the experience of inventing *Nu Pavane*, *Entangled* and *Last Three Days* led me to research further in explorative instrumental practice that extends the inclusion of the creative abilities of the music's performer. In other words, they helped to identify the issues explored

¹³ This project was started by Sean Gregory (GSMD) and Dan Fern (RCA) in 2002 and continues today under the full name *Map-Making International, a project dedicated to creating new landscapes in music, art and performance through inter-disciplinary and transcultural collaboration*.

in the doctoral research. I created, performed or took part in a number of collaborations with actors, dancers, composers, writers, mixed-media and theatre artists. The nature of this collaborative work reaches beyond the scale of interaction, communication and creative contribution that is common practice in chamber music. This practice is documented through *Autumnlights* (2005), *Expedition* (2007), *Southern Highway* (2008), *Messa Di Voce* (2009), *Hodler* (2010), *Wozzeck Remake* (2011) and *Robert Walser* (2014) in the enclosed portfolio of practice examples, some of them in excerpts. All items documented in the portfolio are chosen to evidence both the practice that is at the heart of this investigation and the conducted research process.

In 2004-2006 I undertook a series of concerts, some of them at Birmingham Conservatoire, under the headings *Moving Performance* (2004), *Exploring Performance* (2005), and *Unexpected Performance* (2006). The piece *Celestio-We lay safe and sound in free fall* in 2006 from the programme *Unexpected Performance* was featured in the Newsletter of *Sound and Music*, then called *Society for the Promotion of New Music*.¹⁴ At the end of each concert, informal feedback from a limited number of people was generated. It informed the further process of the research and one of the pieces, *Autumnlights*, is included in the portfolio in volume II.

Research Design

This practice-based research is based on a three-part model:

- (1) The central aspect of the model is represented by the procedural knowledge of the practice. It is evidenced through case studies, which are documented through

¹⁴ During the research process and performance experiment of *Celestio- We lay safe and sound in free fall* I cooperated with Jonathan Green, who, a student at the time, worked with Lamberto Coccioli at Birmingham Conservatoire. Coccioli experiments with interactive systems for performance including *Integra Live*, which is 'an application that makes it easy to use *interactive audio processing* to create new music'.

performance excerpts on DVD, as well as through descriptions of processes that led to the performances and performance reviews. While the practice is present throughout the thesis, actual documentation is mainly given in volume II.

(2) The practice is contextualised within a lineage of practices of related practitioners and through a theoretical framework that has been developed in the course of the research, informed by theories of performance studies, theatre studies and music interpretation. The context is centrally discussed in the second chapter.

(3) Practice and context are both looked at with methods of critical reflection, which demand an act of distancing from the practice for reflective purposes. This aspect is most apparent in contextual writings in the second chapter, as well as in the analysis of the case studies in the third chapter.

To ensure the rigour within the research design necessary to support the scientific weight of the inquiry the following measurements have been implemented. The examples chosen have been contextualised within the practice of related practitioners, who have paved the way or who are exploring questions similar to those in the current study. The processes leading to experiments and performances have been described with a focus on crucial moments of incubation or progression, in other words critical moments as well as occurrences of breakthroughs, and including a focus on the innovative elements within the practice. Where possible these reflections have been subject to expert and peer review and examined in interviews with performers and audience members. They have the potential to support rigour, but they are limited to the art's own community. Each case study description names the chosen scores and confirms my own rules and approaches to interpretation at the beginning of each process. This supports and makes explicit the path chosen within the analysis of the case study, where applicable. For the analysis the established criteria for judgement are the independence, creativity, activity, initiative, authorship and additional gestures of the

performer in preparation, process and performance as part of interpretation practice. Ongoing reading and reflection for the development of conceptual framework has been used to identify key resonances, correspondences and corroboration resulting in ‘convergence of evidence’ (Nelson 2013, 65). Nonetheless, the conviction of a work demonstrating the practice must to some extent be on any project’s own terms. As Schön argues, someone who reflects-in-action ‘is not dependent on established theories and techniques, but constructs a new theory of the unique case’ (Schön 1982, 68).

The outline structure of the theoretical exploration in volume I, given below, was chosen for its currency in establishing coherence and a degree of commensurability, especially a coherence across a range of discursive and related practices, within which the research questions are placed.

Research Questions

As already mentioned with regard to the background to this research, the central practice of this project is closely related to research and philosophical discussion from a period prior to the formal registration of the investigation. Both the period of informal research and the period of formal exploration led to the formulation of the three research questions, which are:

(1) How can performers of instrumental music be creative beyond the aural realisation of the score within a performative space?

This question refers to a creatively extended way of interpretation in contrast to the current performance conventions for instrumental music.

(2) With the performer’s body and own perspectives on the music as the starting point, what kind of techniques does the performer need for a creative embodied performance and which theatrical elements and techniques are accessible for the performing musician?

The practice of creatively extended interpretation is looked at from the performer's perspective using certain techniques in order to engage his or her body in a process that aims to realise aspects of individual interpretation and understanding of the music tangibly, aurally and visually. In performances to current standards this may well be overlooked or not present at all.

(3) What kinds of methods are conducive to a process that leads to a creatively enhanced performance and what kind of interactivity between performer and work do they facilitate?

In this third step, methods that are conducive to a process leading to extended interpretations are investigated formulating key characteristics of the practice and a model of a guide that could be useful for fellow performers wishing to pursue a similar approach. These methods include procedures that are set up within performances that may grant the performer a creative platform for the desired embodiment such as improvised sections or entrainment amongst collaborators within an interpretation.

Methodology

The research questions were addressed in the process of the research through several collaborations, performance and practice experiments and their review and analysis. A selection of them is given in the portfolio of documented examples. These experiments were inspired by creative ideas as well as by reflections on current performance conventions. The outcomes of the experiments informed the direction for reading and reflection of theory and practice in context, which in turn directed and guided the next steps within the performance practice.

Therefore the central methodology strategy for evidencing this research consists of a combination of inquiry and practice, informing subsequent reading and reflection as well as further creative performing and the critical reflection on both theory and practice. Its

application resulted in an ongoing and cyclic process with continual transfer to further practical and theoretical exploration. For the purpose of clarity the research is presented in a linear structure two volumes.

Rationale of the Structure in Volumes I and II

Volume I of the thesis contains the documentation of the research inquiry, a theoretical framework, with a section on terminology, discussion of case studies and a presentation and critical reflection on outcomes. In more detail, the review and analysis of the case studies in the third chapter of volume I investigates approaches of interdisciplinarity and intertextuality, concepts of theatricality, embodiment and staging as part of the interpretation, transferable skills and techniques, and the critical reflection with the presentation of the outcomes.

The purpose of the portfolio of documented examples presented in volume II is to provide the evidence of the practice through case studies. It is intended for use as a sourcebook and as a reference for the analysis found in volume I. It consists of descriptions of devising processes and performances supported by video material. Since this research draws on a creative practice of music interpretation that developed out of performance and reflection, the development of the practice is of interest for the research. In order to provide an overview and to show where I stand within the practice, its documentation through case studies comprises performances that prepared the research inquiry (1), performance experiments that were carried out during the formal period of research (2), performances of Music Theatre that offer insights and transferable techniques (3) and examples of the application of research findings within schools and higher education (4).

(1) Preparation of Research

Nu Pavane (2001), *Entangled* (2002), *Last Three Days* (2003)

(2) Performance Experiments

Autumnlights (2004), *Expedition* (2007), *Messa di Voce* (2008)

(3) Transferable Techniques in Music Theatre

Southern Highway (2008), *Hodler* (2010), *Robert Walser* (2014)

(4) Application of Research in Schools and Higher Education

Wozzeck Remake (2011), *Seminars on Presence* (2012/13), *Contrasts* (2013)

Research Methods

The review and analysis is based on video documentation, rehearsal diaries, notes about each performer and collaborator, feedback from each performer and interviews with audience members. These materials serve to document skills and techniques generated from the perspective of the performer and interpreter of the music. Theoretical discoveries are generated through study of relevant theories, supported by regular submission of written work and supervision and through the identification of approaches within the extended format of interpretation. Through reflection on and informed by both theory and practice procedural knowledge is articulated through strategies that interlink theoretical and practical explorations.

The timescale of the research was characterised by a degree of openness combined with a timeline of supervisory events, milestones and intermittent goals of producing written samples. This method proved to accommodate the needs of the practice-based research in the most effective way. This is supported by arguments of Hazel Smith and Roger Dean, who state that the approach in practice-as-research can be process-driven and goal-orientated at the same time, as ‘the two ways of working are by no means entirely separate from each other and often interact’ (Smith and Dean 2009, 23). This is a further reason why the research process of this thesis followed the cyclic procedure of preparation, devising and performing, followed by period of focus on reflection. Furthermore it addresses the specific circumstances in practice-based research, which relate to the postmodern approach in its dissolution of the

subjective-objective dualism. Within the different activities of theoretical and practical investigation the subjective and objective perspective can be described as extreme poles of one and the same perspective between which the practitioner-researcher continuously shifts, integrating both subjective and objective aspects of the research, as observed by, for instance, Nelson (2013, 59-60) and Leavy (2009, 112-113).

Formalities of the Submission

According to Nelson's model, the integration of the subjective perspective within the objectivity of the research is also reflected by the use of mainly the third person for the context and framework of the first and second chapter, while the first person is used in the analysis of the case studies in the third chapter and in volume II, where applicable (Nelson 2013, 32).

Research Outcomes

The outcomes of the investigation are a critical review of the practice, its approach to extending interpretation and its current state of development. The central aim of the research is in identifying an underlying concept of interpretation of instrumental music and approach to music making with reference to ideas of interpretation of Hermann Danuser (1997) and Christopher Small's approach to music making, termed 'musicking' (1998, 9), as described in more detail at a later point. This concept is articulated through a set of key protocols and transferable skills and techniques aimed at performers with a similar interest in extended interpretation, driven by a 'creative interpreter'.

Rooted between the genres of music, art, theatre, drama and aesthetics of music interpretation, the subsequent possibilities of theatricality and embodiment within music interpretation are critically assessed as to their potential for dissemination within the culture of music making and performances research and their current and future possibilities for

application within educational institutions. This results in a multi-faceted contribution to ‘performative knowledge’ within the interpretation of music (Nelson 2013, 44).

Conclusion

This practice-based study of interpretation of instrumental music is situated between the compositional PhDs, which present artefacts and possibly performances as research outcomes, and research projects based on aspects of performance practice from a practitioner’s perspective, which may present results of qualitative or even quantitative inquiries, as well as performative knowledge.¹⁵

Resonating with a recently developed methodology of practice-as-research, the current inquiry occupies a specific position even within performance studies, uncovering embodied knowledge. This knowledge lies within a practice generated through an interpretative method that in itself aims to reveal and make evident aspects of a practice that are hidden in the more usual context. Hence this approach may add additional perspectives, possibilities for multi-levelled and multi-sensual experiences. To achieve such experiences an extended range of creative activity for the performer of music is required and therefore enabled. In a tailor-made combination of theory and practice, the evidencing of the research results is achieved through study of relevant theories and the reflection and documentation of performance examples, also presented and looked at as art works.

¹⁵ As an example of such a research project, John Irving included performance practice as research in his investigation of the understanding of Mozart piano sonatas from a performer’s point of view (Irving 2011).

Chapter 2

Theoretical Framework

Introduction

The purpose of this chapter is to formulate and refine the research inquiry, indicating the identified space of the performer's perspective within musical interpretation of instrumental repertoire, in which substantial new insights are achievable. It begins by establishing the field of research within music performance and interpretation, discussing points of connection and departure within performance conventions of the concert format and the performers' understanding of themselves as a creative source. The location of the underlying theory and practice within existing traditions and approaches and within a lineage of related practitioners supports this endeavour. This practice review is followed by an examination of terminology, defining the terms of reference combined with a literature review grounding the theoretical framework for extended interpretation within contemporary studies and theories. In this process key aspects of the conceptual framework are identified with which the practice resonates, in order to crystallize criteria for the analysis of the case studies in chapter 3.

Interpretation in Extended Music Performance: Mapping the Field of Research

Musical performances that contain pre-conceived compositions of instrumental music are regarded as interpretations of particular scores or concepts transmitted orally or in notation.¹⁶ In the general use of the term, interpretation is considered 'the understanding of a piece of music made manifest in the way in which it is performed' or 'the rendering of a musical

¹⁶ For a selection of essays on musical interpretation see for example Meyer-Denkman 1999, Danuser 1997, Imberty 1997, Rink 1995 and on musical performance Hargreaves 2012, Roselt 2009, Tröndle 2009, Williamon et al 2006, Butt 2005, Rink 2002, Cook 2001, Case 2000, Godlovitch 1998, Small 1998, Davidson 1993.

composition, according to one's conception of the author's idea' (Oxford English Dictionary in Davies and Sadie 2001, 498). Both definitions deem the understanding or concept of an interpreter to be the driving instance of a realisation of a composed piece of music, a viewpoint also assumed in this thesis.

Like most performing arts such as theatre and ballet, music has a historical canon of works in its repertoire and many musicians may consider the interpretation of such works their primary action and duty. In theatre and ballet, when historical works are being performed, they tend to be re-invented and modernised every time they are chosen and realised through a director in a production. It is the exception for a piece of repertoire, for example by Shakespeare, to be performed in a historical way, as it is the case for the productions of London's Globe Theatre. Historical works, performed in a historical manner or as a modern re-invention, are part of the canon, but they only represent a segment of it. Especially in theatre, the majority of productions are based on contemporary plays. This is illustrated for example by the winter season 2013/2014 of Britain's National Theatre. With the exception of Shakespeare all authors of that season's productions were writers from the 20th or 21st century. The classical music culture of our time, however, is dominated by a historical canon of works by composers of the 18th and 19th centuries, formatted and programmed according to concert hall etiquette modelled on the 19th century's performance conventions.¹⁷ These are, for example, that the audience members take their seats and sit still, and the auditorium's lights are dimmed close to darkness. The players enter the stage and reproduce a given score with the most possible care, transparency and accuracy, serving a

¹⁷ There have been creative attempts by practitioners such as the Gogmagogs, the Kronos, Emerson and Turtle Island String Quartets, Uri Caine, Son et Lumière or occasional projects by symphony orchestras such as the City of Birmingham Symphony Orchestra, which, for example, has been working with video projections. However, despite some noticeable recognition for some of these attempts, the appearances of explorative and unconventional events tend to be rare and explorations of this kind have not entered regular programming, maybe with the exception of London's venue King Place. This venue encourages a variety of approaches and experiments through specific and continuing series such as 'Out Hear- Break your Sounds Barrier' and through workshops such as theatrical interpretations of music, led by composers (2008).

composition with the focus solely on the music itself. David Roesner draws an analogy between this and the experience of dining in a restaurant as follows:

The cook, however, usually remains unseen, and also a good waiter (actor/musician) is best when *virtually* invisible; present only as a transparent provider and medium for the food (work of art). This idea has a history in the classical music world.

(Roesner 2014, 46; italics in original)

Roesner quotes Lydia Goehr, who argues that the musicians's task has been regarded as aiming towards 'transparency, invisibility or personal negation' (Goehr 1998, 145 in Roesner 2014, 46). Such performance conventions, as they are still in use across many concert venues, nurture the idea formulated by Carl Dahlhaus that 'the subject matter of music is made up, primarily, of significant works of music' (1983, 3). According to Christopher Small, who comments on Dahlhaus, within current concert hall etiquette it is often assumed that

musical meaning resides uniquely in music objects, (...) that musical performance plays no part in the creative process, being only the medium through which the isolated, self-contained work has to pass in order to reach its goal, the listener; and [that performers] have nothing to contribute to it.

(Small 1998, 5)

Small may be overstating the case by saying that it is assumed that musical performance plays no part in the creative process, since such a radical assumption does not explain why audiences historically and now tend to be moved more by certain performers and their performances than by others. It is possible that Small refers here to the individual performer in a larger ensemble or orchestra, which tend to be fairly hierarchically organised.

Nonetheless, Small's statement describes an existing tendency to regard music solely as a collection of art works, rather than an artistic activity (Clark 2012, 17). Stephen Godlovitch, on the other hand has referred to the performance of music as an 'action craft' (Godlovitch 1998, 71), identifying the active nature of it, but at the same time refraining from calling it an 'action art', which would attribute artistic or creative qualities to the performer.

Mostly in agreement with their loyal audiences, composers in favour of the approach that the significance of music resides in the artefact only have even complained about potentially creative performers, who 'dare to interpose themselves, their personalities and their ideas between composer and listener' (Small 1998, 6). Small quotes Igor Stravinsky (1970), who

was especially vehement in this regard, condemning 'interpretation' in terms that seem as much moral as purely aesthetic and demanding from the performer a rigidly objective approach called by him 'execution', which he characterized as the 'strict' putting into effect of an explicit will that contains nothing beyond what it specifically commands.

(Small 1998, 6)

Other assumptions about performers may be reflected in a comment by Pierre Boulez. He is said to have concluded from his experience with orchestral players, trained in current performance conventions, that it is preferable not to give the performers any open or improvisative instructions, since 'they do not possess invention – otherwise they would be composers' (Boulez in Durant, 1989, 277).

While one would not question the worthiness of keeping the aforementioned historical canon alive and preserved for generations to come, it may be worth questioning the ubiquitous validity of the concert conventions today and the assumption of the performer's

role within these conventions. According to Hermann Danuser, there are three different modes of interpretation of historic repertoire: the ‘historic-reconstructive’, the ‘traditional’ and the ‘updating mode’ (1997, 13). The ‘updating’ mode [aktualisierender Modus] of interpretation has the aim to create a relationship between contemporary musical thinking and principles of the historic music valid at the time of its composition. This ‘updating mode’ can be regarded as a practice that has been used, for example, by Richard Wagner or Gustav Mahler, who updated and arranged pieces by Beethoven according to their own beliefs and ideas when performing them (Danuser 1997, 17) and for reasons laid out within this discussion, this may well be relevant in today’s music practice. Similar to Lydia Goehr (1992), Christa Brüstle compares concert venues to performative museums, which concentrate more on near-perfect presentations of historical repertoire rather than a dynamic and re-active, living music culture accessible and understood, yet not giving up any of its depth or intensity (Brüstle 2014, 9, also Tröndle 2009, 34). At the same time, financial considerations are ever-present for all arts organisations. This may be the reason why Martin Tröndle argues for an extended, developed and adaptable culture of performance with an economical perspective of sustainability (2009, 10).¹⁸

Within contemporary music a change of paradigm towards extended performance practices is gaining ground and extra-musical aspects of spatiality, visual music, sounds in *mise en scène*, embodiment and interaction with the audience are just some of a wide range of options that are considered and discussed. Brüstle offers an in-depth theory of practice and a discussion of these added perspectives and their significance within selected works created in the past ten years in her latest publication *Konzert-Szenen* (2014). Embedded within the

¹⁸ Such circumstances can be perceived as challenging, but also as providing an opportunity for renewal and development. Benjamin Zander argues in his TED-talk on Music Passion (2008) that one can choose to look at the crisis in classical music culture from different angles, citing the following joke: ‘Two men travel to Africa to start shoe companies. Both send telegrams home. The first one writes: Disaster— they do not wear shoes, while the second one sends the message: Success—they do not wear any shoes yet.’ (TED is a non-profit organisation devoted to the slogan ‘Ideas Worth Spreading’.)

environment of contemporary music, it offers a multi-faceted view of the ‘potential beyond estimation for new musical experience’ that these extra-musical aspects appear to hold (Brüstle 2014, 9). The underlying phenomena are recognised and discussed amongst composers, theorists and performers engaged with contemporary practices. A collection of essays edited by Martin Tröndle offers perspectives on an updated performance culture to promote and modernise the format of the concert (2009, 9). Both discussions invite a more varied and versatile, flexible, inventive and reflective practice of performance than the current mainstream conventions allow.

In the current understanding of interpretation within standardised performance conventions, not only is the performance itself either not recognised or not held to be significant for the perception of the work, but so also the communication between performer and audience within that performance. From the viewpoint of the performer, which is the main perspective under investigation in this research, the reality and experience of performing in front of an audience may conflict with such an expectation of interpretation. The performer’s perspective invites the consideration of the impact that the performer and his or her relationships with the music, the instrument and the audience has on how a particular performance is perceived. According to Michel Imberty, ‘any musical interpretation is indeed a particular experience of the piece at the moment it is executed, in being the result of the interpreter’s choice, a choice that corresponds first of all to his own vision of the piece, of the composer and of the period of time’ (1997, 441). This approach agrees not only with theories of the aforementioned performative turn but also with discussions by Small (1998) and Roselt (2009) on approaches to music interpretation that consider the performer, the performance, and its environment. Small argues that within current conventions, we do not hear about performers as

creators of musical meaning. It seems that they can clarify or obscure a work, present it adequately or not, but they have nothing to contribute to it; its meaning has been completely determined before a performer ever lays eyes on the score.

(Small 1998, 5)

Tröndle adds to this argument that we need the performative turn and the turn to the performance for our performance culture to adapt to an environment that is changing faster than ever. Brüstle even calls for a change of paradigm within musicology, shifting its main perspective and focus from the work to the performance (Brüstle 2014, 17). Relating to Danuser's model, this thesis argues that within the 'updating mode' there is room for an extension of the performance convention based on the exploration of the act of performing and the bodily presence of the performer, which may contribute to paradigmatic shifts called for by Small, Tröndle and Brüstle.

For this reason the consideration of interpretation within still current performance conventions is regarded as a first point of departure in favour of an approach that holds the performance and the performer to be significant for the perception of a work. This research suggests applying findings of Small, Brüstle and Tröndle to the interpretation of instrumental music of the historical canon, resulting in a concept of interpretation that is understood as a range of possibilities for the realisations of this canon. This range may extend from interpretations that are historically informed and adequate to the time, current conventions and circumstances of composition, to performances that re-invent their composition and extend the methods and techniques that are made use of in the live event across genres, for example, by introducing theatrical and dramatic techniques and creating an interdisciplinary performance. This suggested extension has been prepared or preceded by movements and practitioners, which are subject to discussion within this chapter.

Extending the concert experience poses a number of challenges to audiences, composers, and the performers. Audiences may be pleasantly or unpleasantly surprised, challenged or even alienated. From the composer's point of view, such a practice may require generosity to be able to let go of exercising control over the manifestation of a piece. Certainly such an approach raises moral and ethical considerations regarding intellectual property and authorship.

For the performer this approach calls for a shift in performance paradigms and the performer's own understanding of his or her role within performance practice. Encouragement for the audacious performer can be drawn from Jean-Jacques Nattiez, who points out that 'the player has every right to freedom of interpretation' (Nattiez 1993 in Dunsby 2002, 228; translated by Dunsby), and from Small, who argues the following:

Nevertheless, we are free, as performers and listeners also, to use these works in any way we like. There is nothing in the rulebook that tells us that the score is a sacred text that must not be altered in any way (...). We who wish to play those works are under no obligation to obey it. Performance is for performers and for listeners, not for composers and certainly not for their works and not for musicologists either. The performer's obligation is (...) to his own enjoyment and to that of his or her listeners, if there be any. The performer has the right to make any changes he or she feels like making in the work and to interpret the written or printed score any way he or she chooses.

(Small 1998, 217)

Small's statement on the performer's freedom and non-obligation relates to the central arguments for the extended approach to interpretation raised in this thesis and it provides a strong, yet provocative point of connection. Such a position is most likely a challenging one

for composers, performers and audiences. Yet this thesis suggests reaching beyond the initial scepticism that any music practitioner or perceiver may hold and considering the possibilities for a useful and effectual development here.

Issues of perception and performative practice that relate to this matter are discussed in relevance to the focus of the thesis' main argument. However, it is not the aim of the research to provide a full theoretical discussion of the meanings of musical performance and listening in general. It can only identify related aspects that need to be researched and explored elsewhere. The main focus is the perspective of the performer of instrumental music and considerations of his or her musical interpretative practice. The focus chosen is especially on chamber music, since the performers of chamber music are usually in charge of the interpretation of such pieces. To explore this field further, aspects of musical creativity, the existence of a creative hierarchy and the consideration of the performer within it are subjects of the following discussion. It locates musical creativity in current interpretative practice considering a still present creative hierarchy. It provides arguments for the extension of the performer's creative activity within approaches to personalise and humanize performance practice. They range from considering the performer's physical and mental contribution to facilitating an interpretative practice with original and creative aspects contributed by the performer.

Musical Creativity in Interpretative Practice

Contradicting the radical standpoint of Small cited earlier, and according to arguments of Roger Chaffin, Anthony Lemieux and Colleen Chen 'musical performance in the Western classical tradition is generally considered to be a creative activity (...). The ability to create a unique and yet convincing interpretation is highly valued' (Chaffin *et al* 2006, 200-201). Aaron Williamon, Sam Thompson, Tania Lisboa and Charles Wiffen share the view that 'today's most distinguished performing musicians – be they in classical, jazz, rock, pop, folk,

or other genres – are people who offer new musical possibilities to their audience’ (Williamon *et al* 2006, 161).¹⁹ This appears to be a shared belief or assumption amongst theorists and researchers. It may be that Small’s comment is related to orchestral musicians, while ‘today’s most distinguished performing musicians’ may refer to fairly well known performers and soloists. From the perspective of the performer as an interpreter of repertoire this raises two questions: What exactly is meant by musical creativity in performance? And how can classical performers be creative in their practice, including both rehearsal and concert, within and without the constraints of performance conventions? And what needs to happen during rehearsals for this creativity to unfold and affect the live performance?

Eric Clarke, one of the founders of the *Research Centre for Music Performance as Creative Practice* (CMPCP), argues that there are different varieties of creativity significant and traceable within performance and in this light he defines musical creativity as follows:

Creativity in performance takes place at the interface between socially constructed musical materials and performance practices, the possibilities and constraints of the human bodies and instruments with which they interact, and the perceptual, motor, and cognitive skills of individual performers.

(Clarke 2012, 27)²⁰

Therefore creativity within performance appears to be influenced, enabled or hindered according to certain conditions and in relation to its socio-cultural environment, practice and practitioners. Clarke, quoting Johnson-Liard (1988, 203), distinguishes here between

¹⁹ Pop and jazz musicians have a different relationship to creativity than classical musicians (for example Moore 2002).

²⁰ It is interesting to note that the term creativity has no subject entry in the *New Grove Dictionary for Music and Musicians* or in the German dictionary *Musik in Geschichte und Gegenwart* to date. Musicology therefore still seems to regard creativity still as an issue to be relegated to other fields like neuroscience or psychology rather than sonic art.

creativity that happens unconsciously as a by-product of performance and a creativity that stems from the interpreter's deliberate choices (Clarke 2012, 25). Referring to research presented within Gritten and King's *Music and Gesture* (2006) by Jane Davidson on pop music for example, by Peter Elsdon (2006) on jazz and by Nicholas Cook (2010) on recordings of Chopin, Clarke concludes that 'the choreography of a performers' movements represents a potentially powerful and persuasive way to communicate with an audience.' (Clark 2012, 25)

The creative use of the choreography of the performer's necessary and deliberate movements, based on deliberate choices within the interpretation and their scenic consequences, is the central approach that is investigated in this thesis. It is explored under the heading of the creative activity of the performer.

For the purpose of clarity it is worth mentioning that Williamon *et al* choose to distinguish aspects of what is commonly regarded as creativity in the three areas of creativity, originality and value. In this model creativity relates to mechanisms that enable unique thought and behaviour. The term originality is applied to 'ways in which individuals reconcile these unique thoughts and behaviour with their knowledge of what happened before' (2006, 171-172), while value is regarded as an aspect of the public response. With creativity referring to unique thought and behaviour, originality refers to the confrontation, negotiation and connection of these unique aspects with the existing environment of contexts and people. Since a rehearsal process encompasses both the exploring of innovative ideas and their integration into the totality of an interpretative concept, it is likely to include both creativity and originality. Since the same applies also to the performance of an interpretation, for the sake of clarity, within this thesis creativity and originality are subsumed in the expression 'extended creativity' or 'creative activity' of the performer. While it may be useful to explore creative activity from the perspective of the audience in more detail, it is beyond the scope of this thesis, since the focus is on the perspective of the performer.

A similar approach can be found in Margaret Boden's monograph *The Creative Mind: Myths and Mechanisms*. According to her, 'creativity is the ability to come up with ideas or artefacts that are *new, surprising and valuable*' (Boden 2004, 1; emphasis in original). All three approaches by Clarke, Williamon *et al* and Boden base the appearance of creativity on activities and abilities of an individual: 'creativity is to be seen as an individual-specific process [... that] relates to the likelihood of arriving at *just that* solution given what might have been otherwise expected' (Williamon *et al* 2006, 165-166; emphasis in original). It follows that the individuality and its expression by a performer is a prerequisite for 'creativity [that] is only possible in societies in which there is a particular sense of selfhood and the valorisation of the new' (Frith 2012, 70). Therefore, creativity has to be seen within a complex physical and cultural environment (Clarke 2012, 26), as according to theorists for the contemporary sociology of music, such as Howard Becker (1982) or Pierre Bordieu (1993), 'cultural "worlds" or "fields" work as organising social structures *within* which individual creativity becomes possible' (in Frith 2012, 70; emphases in original). It follows that prerequisites of musical creativity are performing individuals within a specific environment and also that musical creativity 'means different things in different musical settings' (Frith 2012, 70). That said, Juniper Hill points out that

several extramusical, environmental, and sociocultural factors contribute to the enabling and restricting of musical creativity, including cultural conventions, pedagogy, institutional and state infrastructures, market demands, and copyright legislation, amongst others. (...) Differing cultural belief systems, values and attitudes (...) may restrict, encourage or liberate musical creativity.

(Hill 2012, 87)

This view is shared by Simon Frith, who argues that although ‘musical activity, which is by its nature social and collaborative, is (...) driven by individual expressive needs (...) only in certain social circumstances is their musical activity expected to be “creative”, to involve innovative individuality’ (Frith 2012, 70). An example of expected creativity within a musical practice is the ceremonial music of the Suyá tribe in Brazil. Within their practice ‘participation in musical performance is open to all, [while] creative activities in music are restricted by religious beliefs to individuals in particular spiritual states’ (Hill 2012, 89).

This is not so far removed from classical performance conventions and can be seen as related to the aforementioned creative hierarchy within it: ‘Divisions delimiting who can be creative in music and who cannot may be determined by socially constructed notions of talent, one’s spiritual condition, one’s social status (such as class, age, or sex), or one’s status as insider or outside of a tradition’, which most certainly applies to the performance of Western classical and romantic art music (Hill 2012, 93-94). Hill describes this as a division of labour, based on talent and authority, determining ‘who can be creative in music’ (Hill 2012, 93). In current conventions of creating and performing music the ‘creative hierarchy is organised around the idea of the composer’ (Frith 2012, 66), while at least in the ‘music-culture surrounding and perpetuating Western classical and romantic art music (...) creative activities by performers are restricted to a very small degree of interpretation’ (Hill 2012, 89).

This hierarchy relates to the concert hall etiquette based on the 19th century model described earlier. Hill concludes that ‘despite the diversity of attitudes towards musical creativity across cultures, most of these beliefs [of creative authority and conditions for creative opportunities] are deeply held, naturalized, and rarely questioned’ (Hill 2012, 101), which is reflected in the arguments of Goehr, Brüstle and Tröndel above.

Support can be found amongst composers for a reconsideration of that creative hierarchy towards a recognition and engagement of a performer’s individuality for creative purposes and for fruitful performance conditions bearing that potential. Georges Aperghis and

Vinko Globokar, who is primarily known as a performer, are examples of this. Globokar argues that performance is influenced by the quality and intensity of the relationships that develop on the stage (Globokar 1976, 107). There are at least three types of relationship possible, which are the performer with his or her instrument and his or her body in action, with fellow performers and with the audience. If the relationships are taken into account and communicative abilities are cherished and made use of in rehearsals and presentation, concerts may result in performances that foster a ‘humanizing of music’ performance ([Vermenschlichung der Musik] Globokar 1976, 108). Relating to Friedrich Schiller’s letters on aesthetic education, for a successful performance and cultural understanding a balance between the rational and physical-sensual qualities need to be sought. Meaningful communication and engagement of body awareness are predestined to help reach that balance, since ‘musical material is a far more social “substance” than a cognitive view implies’ (Clarke 2012, 26). This view is shared by Peter Renshaw, instigator of many programmes of community outreach in music education. Communication is seen as a basis and catalyst for shared cultural activity in groups (Renshaw 2011, 2012). Communication in music is based on producing sounds and listening to sounds, both physical activities. In the absence of speech within most instrumental music, extra-musical communication is conveyed nonverbally through gestures and eye contact. The body of the performer therefore lends itself to the inclusion of sensual and haptic aspects integrated with thoughts and reflection, providing the capacity for rational and sensual experiences to be combined.

It follows for the creation of extended interpretations that a performer could develop certain aspects of performance further. For the purpose of engaging in creative activity and its communication beyond the current concert conventions, he or she can make use of his or her body with awareness of the choreography of both necessary and added deliberate movements as mentioned above (Clarke 2012, 25). What is discussed here are points of connection and departure within current performance conventions. They apply to the practice of live

performance of instrumental music and especially to chamber music rather than orchestral music.²¹ Within an extended practice, as investigated in this thesis, the main attention is paid to the performer's corporeality and body awareness and their role in the facilitation of creative activity.

Within this research, the named extension of the performing practice emphasizes bodily aspects within the rehearsal process and within performance, and this is regarded as a form of (literal) embodiment of music. In the concept of embodiment of music extended use of body awareness, added choreography of movements and the activation and engaging of the performer's creative and communicative abilities are given a possible metaphorical and literal platform. This platform embraces aspects of embodiment such as the performer's creativity, presence and perspectives, as well as the possibility of staging a music performance through the introduction of extra-musical, theatrical or aesthetical elements within the performance where coherent with the interpretation.

The specific starting points for an extended interpretation within a rehearsal process can reside within all possible areas of activity of the performer, his or her creativity, presence and perspectives. Specifically these areas can be inspired by the music in the form of its composition, the music making, the choice of setting, initiated collaborative processes, and the specifically intended use of certain theatrical and dramaturgical aspects of performance and possibly more.

This approach to extended interpretation offers a performer the choice to turn conventional concerts into multi-layered and interdisciplinary performances. When making this choice, a performer is involved in the preparation and creation of a presentation of one or more existing works during rehearsal and thereby taking the possibilities of embodiment and

²¹ Nonetheless, some of the aspects discussed may apply to a performer of orchestral playing as well. As Stephen Cottrell has pointed out: In individualized training, orchestral players 'learn musical performance as a form of self-expression' but once they play in an orchestra the players function as part of a hierarchy and for a player in the *tutti* that leaves very little scope for individual creative activity (in Frith 2012, 66). It is possible to imagine scenarios in which that could change; however that is not at the centre of this discussion.

staging into account. The performance of this interpretation may or may not be regarded as a work of its own, however, it is likely to be performer-specific and unique since the musician enacts it through his or her own state of being as embodied mind and present body. This practice can unfold in both creative-artistic settings of performance as well as in creative-educational teaching and education of and for the aspiring artist. Both instances are centrally engaged with the creative activity of the musician in performance. Creative activity is defined here as an artistic and socially constructed phenomenon that is specific and unique to a performer, and that can surface in personal, innovative, musical, original, interdisciplinary, theatrical, visual, physical, danced and acted elements of interpretations, reaching beyond the actions necessary for the sonic realisation.

For the purpose of this investigation, I examine the use of theatrical and aesthetic elements and how they support the creative activity and embodiment of a performer. This inquiry focuses on the examples of performance of repertoire music given in the portfolio of works in volume II in the form of video documentation and the description of process and performance. With regard to the identification of approaches, strategies and techniques that characterise this extended practice, a differentiation is made where necessary as to whether an application is relevant in rehearsal processes, performances or in both. I suggest regarding both the process of preparing creatively extended concerts and the result of the rehearsal process evident in the performed interpretation as a practice of Embodied Music Performances. They can be seen as creatively enacted music, manifesting in theatrically extended musical interpretations with ‘acting and moving’ musicians (Krueger 2011, 87).

Context

The purpose of this section is to locate the practice of Embodied Music Performance in the context of the related movements and practitioners that sparked this research. Particular

reference is made to the phenomena of musicality in the arts and musicality in theatre and the repercussions and parallels in the realm of theatricality in music.

This includes the extension of conventions of artistic practice and interdisciplinary approaches. The implications of musicality in theatre especially are then related to the inspiration to use embodiment in an approach that incorporates aspects of theatricality in music. Aspects of the rediscovery of temporal art and the properties and potential of live events, performers' bodily presence and their catalysing functions in collective creativity are investigated in the subsection 'Performance and Presence within Music'.

Musicality in the Arts and Theatre as Landmark Phenomena

There have been movements in the arts, which, in their quest to explore new territory, happened to, or intentionally aimed to extend the current conventions of their practice, in many ways similarly to the extension of performance conventions resulting from Embodied Music Performance. Movements include Futurism, Dadaism or Bauhaus, the Fluxus movement as well as Performance and Live Art. While it is not the intention of this thesis to discuss them in detail, there are interesting commonalities especially relevant to this discussion that are shared by these artistic movements. These are the interdisciplinary approach, the recognition of 'musicality as a transferable principle' (Roesner 2014, 29) affecting the corporeality and presence of the performer, and the rediscovery of art that manifests over time in and through a performance. These aspects are investigated further according to their applications to music interpretation with the aim to add to the performer's pool of interpretative possibilities. They are illustrated by examples of compositions and performances that arose out of the discussed movements. Within the next two subsections I follow the argument for musicality in theatre by David Roesner (2014) to a great extent, as his underlying theories coincide or overlap with and therefore support and inform in some

instances the phenomenon of theatricality in music, which forms a substantial part of the practice of Embodied Music Performance.

In the 19th and at the beginning of the 20th century cultural institutions and venues fostered a separation of the arts that developed for various reasons. On the one hand this development enabled a specialism of performers within their art, creating a pool of very highly skilled performers. On the other hand, this practice meant ‘channelling power to fewer people’, creating ‘interpretative sovereignty’ of the director in theatre for example, and thereby controlling knowledge (Roesner 2014, 12 referring to Max Scheler in Deeken 1974, 225). This argument links to the comments on the aforementioned creative hierarchy, in which the main power and credit is attributed to the director or the composer, who may not even be present during a performance of theatre or of music. This may be one of the reasons why many artists experienced the separation of the arts as a constraint and as a state of the arts that did not reflect their perceived reality of artistic practice (Ian Hacking in Evans 2008, 20).

In the movements mentioned above as examples, the artists sought to revive and foster interart relationships. Considering Gotthold Ephraim Lessing’s model of ‘individual arts with regard to their specific powers’ brings to mind that there are ‘limits of transferring the potential of one art form onto others’ (in Fischer-Lichte, Hatzelmann and Rautzenberg 2010, 8). However, the tendency to work across genres and disciplines in interart practices and relationships can be regarded as ‘a (re)discovery of the complex interplay between the arts’ and the potential of infinite variations and options for artistic collaborations (Roesner 2014, 235). One of these options is the tendency to apply musicality to other arts.²² Following Roesner, the term musicality is used here in a wider context than it would be normally

²² Towards the end of the 20th century, this tendency was identified and explored as an *acoustic turn* by Brüstle (2005), Kendrick and Roesner (2011), Meyer (2008), Kahn (1999) and Zenck (1998), having likely been instigated by R. Murray Schafer (1993 and 1977). Roesner describes this as ‘the (re-)engagement of the arts with aurality, sonification, musicalisation or noise’ (Roesner 2014, 13).

understood within music.²³ It refers, for example, to Jean-Jacques Nattiez' idea that music can be regarded as 'a spectrum of conceptions' (in Bowman 1998, 245 in Roesner 2014, 10). According to Wayne Bowman himself,

music is whatever people choose to recognize as such, and its meanings are constituted by an open-ended interpretative process constrained only by sounds and the live experience of those engaged with them. (...) Music is thus plural and dynamic, and its meanings are relative to a potentially infinite range of interpretative variables.

(Bowman 1998, 201; in Roesner 2014, 10)

Such a perception of music is very likely to depend on the individual listener, as Luciano Berio points out: 'Music is everything that one listens to with the intention to listen to music' (Berio in Bryden 1998, 24 in Roesner 2014, 14). Relating to Markee Rambo-Hood (2011, 2-3), Roesner extends

the idea of musicality as a perceptive quality that goes beyond the aural sphere [...that] exceeds appreciating all *sounds* as (potentially) musical – it also warrants an attention to musical qualities or relationships of *non-auditory* events, such as silent movements, gesture, lighting or even colour schemes.

(Roesner 2014, 14; emphasis in original)

Understood in this context, musicality applied to other arts refers to the 'transference of musical principles, aesthetics or effects onto other aspects of theatrical performance and process' (Roesner 2014, 24). Musicality 'has been applied to language (e.g. Dadaism and

²³ Roesner argues that musicality as a term is 'prone to a wide range of attributions and appropriations rather than a stable singular notion (...) [regarded] as a point of entry to discover and compare important aspects of these [different theatrical] visions and practices' (Roesner 2014, 257).

sound poetry), film (e.g. Ruttman, Vertov), visual art (e.g. Kandinsky, Klee) and theatre’ (Roesner 2014, 30).²⁴ In relation to linguistics, Ralf Schnell suggests considering musicality as ‘a factor of aesthetic productivity’ (Schnell 2006, online), that is understood as a form of aesthetic perception and exploration, in which ‘attention and emphasis is, for example, given to sonoric aspects of language, or rhythmic structures of movements’ (Roesner 2014, 13).²⁵ Therefore it is ‘less a case of learning and training an externally defined set of requirements, but as an act of excavating and “liberating” and an intrinsic quality of this art form [theatre]’ (Roesner 2014, 9).

This approach identified within musicality in theatre is transferable to the practice of Embodied Music Performance, which also excavates and ‘liberates’ intrinsic qualities of music through the extension of the creative range and activity of the performer as interpreter and (re)creator of the music. To explain this point of connection further, I continue following Roesner’s arguments, because they are of particular relevance for the discussion of the theoretical framework of Embodied Music Performance.

Music as an Embodied Art

Despite the limited recognition of the importance of the performer’s presence, perspective and body within music interpretation, music is regarded an embodied art (for example Roesner 2014, Krueger 2013b, Meelberg 2011, Alerby and Ferm 2005, Chagas 2005, Pelinski 2005, DeNora 2000). Within this approach the profound role of the body in the playing and making of music and the effects that the sounds have on the performer’s as well as on each audience

²⁴ Roesner identifies this as a development that strongly influenced artists and their practices in the 20th and 21st century and which can be subsumed in the term intermediality: ‘The notion that art forms can be designed and/or perceived along conventions of other art forms has become an important recognition in redefining boundaries between genres, art forms, between art and life’ (Roesner 2014, 29). Writings of the Swiss designer and theatre practitioner Adolphe Appia are credited highly in Roesner’s *Musicality in Theatre* (2014), and he also quotes Guido Hiß, who credits Appia’s work for aiming ‘at a global *musicalisation of scenic expression*’ (Hiß 2005, 101 in Roesner 2014, 30).

²⁵ Roesner refers here to Heinrich Jacoby’s concept of liberation of creative forces.

member's body are recognised (Bowman 1998, 293 in Roesner 2014, 15).²⁶ The 'embodied quality' of music, as Roesner calls it, has therefore multiple facets (2014, 14). These include the physicality of the music making with the experience of the performer, who makes the sounds, and with the experience of the perceiver who witnesses them. But also listening to these sounds is a physical, as well as cognitive and communicative experience shared by performer and perceiver, although the nature of their experience will be different for obvious reasons. This is of relevance for the perception of Embodied Music Performances considering that Paulo Chagas argues that

listening thus becomes an embodiment process, an interaction of our bodies with the acoustic environment. Sounds affect the whole body, and embodiment is shaped by our aural history and by multiple levels of interaction with the sonic environment.

(Chagas 2005, online)

Therefore recalling the discussion in the introduction of this chapter, embodiment of music refers to physical as well as cognitive aspects of music perception. There is a reality to the event of the sound appearing (Pelinski 2005, 31 in Roesner 2014, 17), which combines both production and perception, experience and reflection. It involves knowledge; as Bowman puts it: 'musical experiences are important instances of knowing' (Bowman 1998, 202 in Roesner 2014, 17). Roesner quotes Pelinski, who argues that

²⁶ This has been explored within the practice of some violin teachers, including Thomas Lange (2006). His findings that the physical body of the player is greatly influenced by the sound he or she produces could be used within violin teaching methods and invites further research.

the immediacy, the phenomenal reality and the spatiotemporal situatedness of embodied perception are traits of a musical experience whose privilege it is to precede and found a musical knowledge in its rationality as well as in its functionality.

(Pelinski 2005, 7 in Roesner 2014, 15)

It follows that ‘the perception of actor, director, spectator and others involved in performance processes is thus potentially more embodied when theatre’s musicality is embraced or emphasized’ (Roesner 2014, 16). Thus the musicality functions within theatre as a catalyst for a development of embodiment, which is an applicable point with regards to Embodied Music Performance.²⁷ Engaging with musicality within theatre appears to grant temporal performative and sonic processes, concreteness and corporeality through rhythm, pitch and form, access to non-linguistic impressions and the ‘discursive use of metaphors of music in the world of theatre’ (Roesner 2014, 18), in which ‘the actor’s contribution is closer to that of a musician’ (Radosavljevic 2013, 3 in Roesner 2014, 233). Adriano Shaplin even admits ‘I do think of actors as instruments. Like a cello, or a bass guitar, I think that I have their lung capacities inscribed in my wrist’ (Shaplin in Radosavljevic 2013, 141 in Roesner 2014, 234).

How does this relate to the practice of music interpretation? Similar to musicality for theatre the hypothesis of this thesis is that theatricality applied to music interpretation has the potential to invoke and invite the (re-)engagement with aspects of music that are an ‘intrinsic quality of this art form’ (Roesner 2014, 9 as mentioned above). Accordingly in Embodied Music Performance, intrinsic qualities of music under consideration are performance, cognitive and communicative qualities and embodiment; they are (re-)applied to the

²⁷ The foundation of this catalysing relationship between musicality and embodiment may reside in musical and physical ‘entrainment’ and its aspects in the training, development and synchronizing of movements of the bodies of the performers (for example Watts 2014, 1). Exercises relating to this connection can be found, for example, in the work of Meyerhold as well as the William Forsythe Dance Company, currently being investigated by one of their dancers, Riley Watts.

interpretation of repertoire from the perspective of the performer and through theatrical means.

Similar to elements of musicality in theatre, use of theatrical principals or aspects within music performance require the intention of a perceiver to be recognised as such. The theatrical aspects may be more easily noticed in a music performance than musical aspects within theatre, but they still are not inevitably perceived as such. Theatrical aspects in music also need the intention of the performer to be worked with. Equally the spectator needs to be informed or prepared to perceive theatrical aspects as intended. The process of a performer developing this intention and creating works that can be accordingly perceived and understood is regarded as a substantial part of the practice of Embodied Music Performance.

Performance and Presence within Music

Like musicality in theatre, theatricality in music has a historical and a contemporary context. Starting with reflections of performance and presence within music, and the applications for the performer, this section includes and explores works by selected related practitioners that support the contextualisation of Embodied Music Performance.

A central principle and an intrinsic quality of music is its fleeting existence within a certain time frame. This proposition was rediscovered within arts and artistic movements at the beginning and throughout the 20th century, and can be regarded as an element of the phenomenon of musicality in the arts or in theatre discussed earlier. As a reinvention of temporal art it was characterised by an increased focus on the live event generated with artistic intention and unfolding over time. This paradigmatic shift of focus led to wider movements such as the aforementioned performative turn.

While this turn has been historically prepared, the first performance of John Cage's piece of music 4'33" in 1952 explicitly catalysed an emerging specific interest in the performance itself (Fischer-Lichte 2008, Mattil 2008, Risi 2000). 4'33" received attention

from many music practitioners, however it impacted on artists of all genres. Cage was experimenting with silence, noise and music and their overlapping areas at the time and reached the conclusion that we are incapable of experiencing complete silence, as whenever there are human beings, there are always noises, structured or unstructured.²⁸ Likewise, any sound or noise has the potential to become music, if it is perceived with that intention. 4'33" presents a culmination of such ideas, but, as a side effect, it also transformed performers and recipients into participants in a performance and into co-witnesses of a process developing with a specific group of people at a specific point in time. This feature shifts some of the focus to the course of the performance itself, since any sound, noise, gesture or aspect of a particular performance could become part of the musical expression.

Performance as the centre of attention sparked a number of specific movements across the arts including Performance Art, Live Art, Body Art, Installation Art or Conceptual Art. Practitioners include Yoko Ono, Nam June Paik, Joseph Beuys, Rebecca Horn and Marina Abramovic. It began in the 1950s and 1960s and it is present at festivals and exhibitions to the present day. Laurie Anderson's *Home of the Brave* (1985) was strongly influenced by this. In this piece Anderson performs, sings, acts, plays and speaks herself, her own specifically composed songs as well as pieces from her own repertoire. The Fluxus movement with George Maciunas and George Brecht, to name two of the main instigators, and groups of composers like Cornelius Cardew, Howard Skempton and Christian Wolff experimented with elements of performance within their works. Michael Nyman's *Experimental music* (1999) provides a thorough overview here. Amongst the cited pieces of music, many examples of works that highlight aspects of performance within music interpretation can be found. The Scratch Orchestra (1969-1974), for example, founded by Cornelius Cardew, Michael Parsons and Howard Skempton, focused on free improvisation. However, the players also chose

²⁸ Even with the use of noise cancelling headphones in a soundproof room, we would still perceive noises, at the least the echo of our own heartbeat or a rushing sound, which is the noise of blood moving around the head.

instrumental music from the repertoire on occasion and performed it unrehearsed with professional and non-professional players, in public. The performance and experience of the action themselves, amongst other political and socio-cultural issues, are at the centre of the artists' intention, rather than a precise reproduction of the piece of music. The same applies to the Fluxorchestra, which advertised its performance on 23rd September 1965 as follows:

FLUXORCHESTRA PERFORMS 20 WORLD PREMIERS! of avant-garde music, ying yang music, Donald Duck music, anti-neobaroque music, pataphysical music, no music. La Monte Young conducting and orchestra of twenty unskilled instrumentalists.

(in Nyman 1999, 110; emphasis in original)

Within music this initial radical attention to the performance also influenced movements that sought to highlight the presence of the music within performance. In his article on strategies for the production of presence (2009) Matthias Rebstock identifies four strategies aimed at increasing the presence of the performed music, which are presented here as they apply to the ideas of the practice of Embodied Music Performance. They are the 'auratisation', 'spiritualisation', 'visualisation' and the 'performatising' of the music's presence (Rebstock 2009, 146-150).²⁹ 'Auratisation' suggests an emphasis on the aura of the music to heighten its presence, which is the strategy commonly used in the concert ritual. The 'spiritualisation' of music may be achieved through a sensual *mise en scène* of the listening itself. An example for this instance is the concert series *Nachtmusik Barock* at the concert venue Radialsystem of Berlin, where in 2006 live baroque music was presented after ten o'clock at night, with the audience lying on sofa beds rather than sitting on chairs (Rebstock 2009, 147).

²⁹ The German terms are 'Auratisierung', 'Spiritualisierung', 'Visualisierung' and 'Performatisierung'.

The third and fourth of Rebstock's strategies, the 'visualisation' and the 'performatising' of the music, introduce other media to the presentation of music and, as Rebstock points out, they result in the abandonment of the 'mono-mediality' [Monomedialität] within music performance. Similarly to most interdisciplinary approaches, some of these strategies hold the possibility of 'doubling' an expression put forth in one art form within the other, which means what is said in one art form maybe translated into another and stated again. This may perhaps result in an alignment or levelling of the two art forms and, if not carefully done, diminishing the artwork's strength (Rebstock 2009, 149).

There are interesting implications for the practice of Embodied Music Performance particularly in the third strategy, the 'visualisation' of music through, for example, the use of video and projection to highlight aspects of the performance and the performers, which under standard performance conditions may not be perceived by the audience. Video artists such as Peter Campus, Joan Jonas and Gary Hill 'explored the artist's body in time and space', and in the 1990s performance videos were 'frequently enacted in private, exhibited as installations and considered extensions of live actions' (Goldberg 2001, 222). Gary Hill (b. 1951), for example, has worked with aspects of live and simulated aspects of presence in many of his experimental video- and sound-based installations like the piece *Viewer* (1996). In *SCRAP* (2004) by Ana Maria Rodriguez, for example, the video projection functions as an extension of the instrument, presenting bodily movements and details of the tone production in close-ups to the audience. Live projection as an extension of the instrument, as an additional expressive medium or as a 'fellow performer' has been also used within the works given as case studies in volume II, namely *Last Three Days*, *Entangled*, *Autumnlights* and *Mezza Di Voce*.

The fourth strategy described by Rebstock is the 'performatising' of the music itself and thus making the nature of a performance itself a feature of an interpretation, granting the music a heightened state of presence. This is of particular relevance here, as, in my

understanding, the ‘performatising’ of the music includes the option of highlighting the individual musician’s performance, perspective, presence and actions.

Furthermore Rebstock’s idea of ‘performatising’ the music and highlighting the music’s presence ties in with a discovery by Cage, who later developed *4’33”* into a piece called *0’00”* subtitled *4’33”* (1962), giving more concrete gestural instructions within this score than before. Cage explored what Brüstle calls ‘expanded performance’ (Brüstle 2014, 184-185), claiming that in the performance of his early electronic musical works ‘live sounds really have a different quality. (...) They have a presence, and this presence is intact’ (Cage and Charles 1987, 137, in Giannachi and Kaye 2011, 240). Thus to create a sense of intact ‘realness’ became central to the idea of enacting performance. Through the focus on performance, not only the music or sound was identified for its increased presence, if presented and seen with that intention: also both the sound with its presence and the ‘live presence of the artist, and the focus on the artist’s body, became central to the notion of the ‘real’ (Goldberg 2001, 9; emphasis in original) as a carrier of immediacy, and an entity of live communication and spontaneous reactions arising from the performance moment.

Accordingly, within Embodied Music Performance the perceived presence of the music is understood to be intensified through an increased engagement of the performer with his or her actual corporeality, presence and perspective on the music and its interpretation, drawing on the embodied and communicative qualities of music in combination with theatrical means and strategies.

Issues of the musician’s corporeality, which provides a foundational aspect of the presence of the music performer, have been subject to interest and research within the performing practice of music. The investigation of elements of corporeality within performing practice complements the contextualisation of Embodied Music Performance, which is why a brief reference to research on the body in music performance is introduced at this point.

Jane Davidson points out that during ‘the nineteenth century, many performance treatises referred to the essential interplay of musical structure, expression and the body’ (Davidson 2002, 145). An example for this is *L’Art du violon* of 1834 by Pierre Baillot. Davidson states that

focusing on the body as the source of musical expression implies that musical expression is a means of communicating basic qualities of human nature to one another, qualities which emerge out of movements and which are translated and abstracted into musical forms.

(Davidson 2002, 145)

Since a music performance requires the performer to handle musical, technical, physical and social requirements and challenges, Davidson argues that ‘rehearsal must anticipate the social context of the performance’ and the ‘visual aspect of presentation’ (Davidson 2002, 144). It has been supported by research that audiences are influenced by the visual aspects of music performance (for example Behne 1994a and b, Davidson 1993, Frith 1996, Meelberg 2011, online; Platz 2012 and 2013) and that the ‘performer and the audience are continually exchanging information through visual and aural cues’ (Davidson 2002, 149). If the performer is prepared for this process and exchange of cues and

interprets them positively, a new state of psychological awareness can be achieved which allows the individual to become both highly task-focused and able to explore spontaneous thoughts and feelings in a creative manner.

(Davidson 2002, 149)

Therefore the conclusion can be drawn that there are certain approaches and strategies that create conditions enabling the performer to engage in communication and also creative activity and exploration during performance and that these conditions include a social aspect of performance that can and needs to be prepared during rehearsals. This conclusion points to the techniques asked for in a part of the second research question of this investigation, which is: ‘What kind of techniques does the performer need for a creative embodied performance?’.

Developing Davidson’s findings further, it can be concluded that working with the body in rehearsal and performance can not only raise awareness for communicative and creative processes induced by the body but also, and this is a central idea applied in practice, may result in the creative use of presence and other bodily aspects as a strategy to communicate the music and additional ideas.

If an interpretation is rehearsed and developed within a group situation and with artistic collaboration, the social aspect of performance that Davidson calls for is naturally addressed, since collaborators are likely to interact with each other during rehearsals. Collective creativity is one of the current strategies in theatre that provide alternatives to the dominant concept of creative hierarchy within music interpretation. This type of creative collaboration largely depends on the verbal and non-verbal communication of ideas amongst the players and the directors and highlights individual presences and perspectives during rehearsal process and performances. Directors like Christoph Marthaler, Ruedi Häusermann, Jossi Wieler or Sebastian Nübling, for example, are known to follow a directive style that is closer to a process guided by collective creativity than to a dialectic director-team relationship. In the work of Jossi Wieler as described by Hajo Kurzenberger, all actors are engaged with tasks to find and explore the interpretation of a text that develops during a rehearsal period. This way of working softens the creative hierarchy and elevates the actors’ status within that hierarchy (Kurzenberger 2009, 169). Such an approach, Kurzenberger argues, gives every member of the team the opportunity to personally engage with the work

and to be ready to take responsibility for the interpretative process. At the heart of this way of working is ‘the application of the text to one’s own life experience, life situation, one’s own corporeality and one’s own acting abilities’ (Kurzenberger 2009, 166).³⁰ For Nübling, this approach can be described in one sentence that he, the director, and the actor keep asking themselves and each other during the rehearsal process ‘How do we connect to the material, what leaps out at us?’ [Was verbindet uns mit dem Stoff, was springt uns an?] (Nübling in Kurzenberger 2009, 178). Collective creativity therefore includes not only the actor’s corporeality and creativity, but also their perspective on the work that is interpreted.

This approach is explored in the case studies of Embodied Music Performance as collaborations between performers from the same or different genre. In this application to music interpretation the ‘text’ is the musical work and the performers assume and embody both roles, the role of the director and the role of the player. As starting points for a collective-creative exploration and for extended formats of music performance, Martin Tröndle (2009) suggests relating the central piece of music to one or more of the following related aspects:

- the performance location as place of social interaction, habits and expectations of the visitors;
- the architecture of a venue;
- the acoustical space and specifications of a venue;
- the choice of repertoire, the programme and dramaturgy of the event;
- time, duration and repeatability of the concert event;
- the acoustic environment and hearing habits of perceivers;
- the concert as a ritualistic and performative happening;

³⁰ [...]die Anwendung des Textes auf die eigene Lebenserfahrung, auf die eigene Lebenssituation, auf die eigene Körperlichkeit und auf die eigenen Darstellungsmöglichkeiten]

- the reputation of event and performers, the economic aspects of the venture as a whole. (Tröndle 2009, 36)

To this list, I add

- the performer's body, presence, perspective, playing and additional movements, gestures and voice.

In Embodied Music Performance as contextualised so far, the performer engages with his or her own body with the intention to explore his or her own presence and perspective in relation to the piece being interpreted in a performative space with the use of other media and theatrical means and strategies. This grants the performer the choice not only to play the music, but also to speak, sing, act and move as necessary for the creative expression chosen within an extended music performance.

This approach to practice parallels in many instances the development of the genre of dance to the genre of Dance Theatre. Initiated by for example, Isadora Duncan, Georgina von der Rohe, Mary Wigman's expressive dance or Oskar Schlemmer's *Triadic Ballett* (1922), Dance Theatre has been instigated by and flourished under Pina Bausch and the Wuppertaler Tanztheater, Anne Terese de Keesmaker, Constanza Macras, Tadashi Endo and the Karavan Ensemble in Butoh, the Derevo Ensemble, the William Forsythe Dance Company and many others (Reininghaus and Schneider 2004, Schneider 2004, Fernandes 2001, Grau 2000, Servos and Weigelt 1984). These choreographers and ensembles combine their dance practice with the integration of theatrical elements and musical structures in the nature of their works and they extend the activity of the dancers with acting, singing, speaking and personal engagement in the collective interpretational process.

While this thesis does not suggest a similar creation of a new genre within music, Embodied Music Performance, as a practice demonstrated here, has been strongly influenced

and inspired by the development of dance into the genre of Dance Theatre. In Embodied Music Performance acting, singing, speaking and personal engagement in the collective interpretational process are regarded as elements of the performer's musical and extra-musical activity, both in rehearsal and in performance. Rather than as a new genre, Embodied Music Performance may well be of interest as an option in interpretation for music practitioners wishing to explore similar ways of working.

The following collections of examples illustrate that there is an interest in related activities and fields of the practice. They have been chosen with regards to their use of the performer's body, presence, and perspective, their use of theatrical means and therefore their relevance to the case studies.

Lineage

The context of Embodied Music is complemented by the presentation of a lineage of related practitioners, providing examples of their work. The structure of the mapping of this lineage follows the order given in the portfolio of documented examples in volume II: preparation of research, performance experiments, transferable techniques in Music Theatre and application of research in schools and higher education.

The first and largest section of the four comprises works that can be regarded as having initiated and prepared this research. The second section presents the identification of performance experiments in the work of related practitioners. In the third section elements of the practice of Embodied Music Performance are uncovered in performances of Music Theatre that offer insights and transferable techniques. In the fourth and last sub-section, the lineage is traced and discussed in relation to relevant projects of schools and approaches in institutions of higher education.

The compilations of examples of works given below are in no way complete and do not attempt to provide an overview of all music practices that include theatricalities in their

creation. Instead they illustrate that aspects of Embodied Music Performance have been and are being employed by a number of artists in various formats and thereby support the contextualisation through the tracing of the lineage of the practice.

Preparation and Inspiration of the Research

There are a number of specifically relevant works by related practitioners that can be regarded as preparatory and inspirational for the case studies and for this research. The selection of them presented in this section relates mainly to the first part of the portfolio of documented works, which contains the case studies *Nu Pavane*, *Last Three Days* and *Entangled*.

The collection begins with examples that explore the corporeality of music making, followed by an overview of pieces that specifically work with lighting, spatiality, staging and projection. Further investigations identify works in which the composer included scenic instructions within the musical score, followed by creations of composers who reference pieces by other composers, and by a description of composers, performers or curators who develop their own specialised performative formats. This section concludes with works that specifically include the performer's perspective within the music piece, as this perspective is one of the main components under investigation in the practice of Embodied Music Performance.

Examples for the Use of Corporeality of Music Making in Music Performance

In the 1960s Mauricio Kagel (1931-2008) developed his Instrumental Theatre, in which the actions of a musician often coincide with the activities of an actor, a unity that Kagel actively sought after in a significant proportion of his compositional output (Brüstle 2004, 149). This includes the corporeality of the performers. In his piece *Pandora's Box*, also called *Bandoneonpiece*, (1960-61) Kagel instructs the musicians to speak and make gestures while spinning on a rotating platform during the performance. Inspired by Kagel's pieces, speech,

gestures and spinning techniques have been used in the case studies, in the works of the first part of volume II: *Nu Pavane*, *Last Three Days* and *Entangled*. In *Con Voce* (1971-73) Kagel also uses the ritual of the concert as the central idea, as its three performers remain silent and still for almost the entire performance and only begin to act and play in the moment the audience is starting to become restless. An approach similar to this has been used in Julian Klein's *String Quartet No. 5* (1997). In this work the quartet remains completely silent and only performs the preparatory movements for each specific sound, getting slower and slower, while the light is gradually dimmed at the front of the stage and brought up at the back. This results in the four musicians becoming shadows of themselves in their own performance.

A different kind of use of the body has been explored by the pioneering duo of the cellist Charlotte Moorman (1933-1991) and the visual artist Nam June Paik (1931-2006), who collaborated on a number of occasions including in the *Opera Sextronique* (1967). This includes pieces of repertoire that have no scenic instructions written in the score. In the first movement, Moorman performs *Elegie* (1872) by Jules Massenet (1842-1912). Initially written for voice, Moorman performs this piece of repertoire on the cello, in a dark room, dressed in a bikini with attached blinking lights. During the premier performance of the second movement of *Opera Sextronique*, Moorman played the *International Lullaby* (1966) by Max Matthews (1926-2011). She was performing topless and this resulted in her being arrested by the police for public indecency, which had not been planned by the performers. The use of nudity in the case study *Last Three Days* is a reference to Moorman, as well as to Butoh Dance, in which it is used where necessary. In *Last Three Days* nudity supports the projection of the transformation the protagonist is going through. While the performer did not get arrested, the incident was still greeted with some surprise by the audience, situated in a concert hall.

The combination of a musician with dancers, as explored in the case study *Nu Pavane*, has been employed by the cellist Yo-Yo Ma (b. 1955). In a project called *Inspired by Bach* (1997-98) he collaborated with six different artists on performances of Bach's Cello Suites

called in non-concert hall settings. For the third Cello Suite, Yo-Yo Ma worked with choreographer Mark Morris (b. 1956) and his dancers. Yo-Yo Ma plays the music and is visible on centre stage, rather than off stage or in the pit, while the dancers perform around him. To my knowledge this collaboration was presented in the medium of film only and not performed live.

Other aspects of corporeality include the application of improvisation techniques such as Instant Composing with and without fixed time frames and elements of chance applied not only to sounds but also to gestures and movements that could be executed by musicians while playing.³¹ The quartet that performed in *Last Three Days* experimented with these in the workshop *Moving Musician* workshop and studied them further through David Dolan's method of *Improvisation through Improvisation*, which was not limited to the music itself but often extended into the realms of movement and theatre.³²

Examples of the Use of Lighting, Spatiality, Staging and Projection

In addition to the use of corporeality with the body, speech, voice, gestures and movements, some composers and performers have been seeking to combine different layers of artistic expression through the use of theatrical means within performance. *In gewohnter Umgebung II* (1993) for five actors, lighting, materials, clarinet, cello and piano by Carola Bauckholt (b.

³¹ Practitioners include pianist and composer Misha Mengelberg (b. 1935), guitarist Jim Hall (1930-2013), Ruedi Häusermann (b. 1948) and his Immervollesäle-Ensemble and many others. It is not limited to music, the term is also used in dance, for example by choreographer Bettina Neuhaus, who describes it as follows: 'Instant Composition is the art of composing in the moment. In contrast to a set choreography where the process of decision making happens by developing and polishing the material for many weeks in the studio, an improvised piece demands a different way of working: Here the dancer has to create, compose and perform all at the same time in the performing situation on stage.'

³² An instant composition can be completely open, or be predefined by developing a common language between the performers, or by agreeing on a score. But every time the piece is performed in a different way. Instant Composition as a way of performing asks of the dancer a specific presence and availability, as well as a high degree of commitment and responsibility. The performer's body and mind need to be specifically tuned for perception, imagination, intuition, inhibition and action. At the same time one must be able to constantly read and respond to one's body, the other dancers and the composition itself, including all its different layers. These seemingly elusive qualities are actually skills that can be learned through specific training and practice. In any mode of dancing there are two elements: the concrete movement material, which demands certain physical abilities to perform it; and the form and structure in which the material is set and composed. The dialogue between these components forms the core of any dance' (Neuhaus 2015, online).

1959), who studied with Kagel, is an example of this. Michael Beil (b. 1963) and Daniel Kötter (b. 1975) are artists who explore the use of lighting, space and video in their video-based music performances. The ensemble A Rose Is uses elements of staging, including lighting, costumes and spatiality to stage music by Vinko Globokar, Heiner Goebbels, Julian Klein and a text by Kurt Schwitters in their production *Dig in your Ears* [Ohren tief rein] from 1997.

Examples of Scenic Instructions Written into the Score

Theatrical means and strategies have not only, and sometimes radically, been used within performance, they have become part of the musical and expressive material. Composers increasingly writing ‘instructions for the musicians into their score, specifying movements that would be visible to a concert audience’ reflect this development (Fischer-Lichte 2008, 19). The aforementioned practices of Kagel’s Instrumental Theatre and also Dieter Schnebel’s (b. 1930) *Visible Music* or Hans-Joachim Hespos’ (b. 1938) *Integral Theatre* are examples of this, as well as Cage’s *Theater Piece* (1960), Kagel’s *Acoustica* or *Sur scène* (1960), Schnebel’s *Anschläge-Ausschläge* (1965) Kagel’s *Match* (1964) or Karlheinz Stockhausen’s *Harlekin* (1975). These pieces depend on extra-musical textures and actions written in the score, and their execution is essential for the realisation of these works. Thus they have certain similarities to the examples mentioned above in the section *Examples for the Use of Corporeality of Music Making in Music Performance*.

The expressive use of lighting, staging and costumes and the use of gestures necessary for performance for scenic purposes and instead of sounds, similar to the aforementioned pieces by Kagel and Klein, can also be traced in Hespos’ *Dschen- das erregende ist wie eine offene Schale* from 1968 (Brüstle 152-53). In *prestunissimo* (1981), a trio for viola, violoncello and double bass, Hespos uses unusual playing positions such as leaning extremely

to one side as the main compositional strategy and makes that explicit in written instructions in the score.

Extensive scenic and highly challenging instructions within a musical score can also be found in Julian Klein's *Scenic Symphony Circle* (1997), in which each instrument group is characterised scenically and musically with a freely associated being or animal. The piccolo, for example, is staged as a heavily breathing and slowly crawling caterpillar.

Examples of Composers Referencing Repertoire or Composers

Some composers reference or even fully include pieces of other authorship within their works. This is the case, for example, in Kagel's composition *Ludwig van* (1969), which is described as a

metacollage and homage à *Beethoven for any combination of forces*. (...) Mauricio Kagel, the composer, said that *music of the past should also be performed as music of the present*. The score comprises illustrations of interior décor onto which pages of Beethoven scores have been pasted; what the interpreters perform depends on their subjective perception.

(Kagel 2014, online; emphasis in original)

In *Eritjakajakarta* (2000), the composer and theatre artist Heiner Goebbels uses original compositions by Bach and Shostakovich amongst others. Both compositions have in common that they are self-referential (Bach using B-A-C-H and Shostakovich using his initials, which are D.S.C.H.) (Goebbels 2012, 55) and Goebbels uses them to explore the

sound that took a life of its own (...). Where music can become a versatile performative partner, ready to adopt various functions as incidental music, film music,

ballet, etc. ready to underscore, accompany, contrast, lead, follow, interject and merge with the theatrical action.

(Roesner 2011a, 178)

In his theatre works, Goebbels uses compositions by fellow composers as artistic material similarly to the way that he treats texts by Heiner Müller, Paul Auster and Hugo Hamilton or the choreography of Mathilde Monnier, as was the case in a recent staging of *Surrogate Cities Ruhr* at the Ruhrtriennale in Duisburg in September 2014 (Hemmerich 2014, online). Thereby he reaches his own unique interpretation of works, texts and choreography in a form that can be described as a *Gesamtkunstwerk*. Texts and theatrical strategies are also regarded as musical material in *Dornröschen-Maschine* (2014) for percussion duo and speaker by Benedikt Bindewald (b. 1981), which is related to the plot of the fairytale *Sleeping Beauty*, similarly to the way it has been used in the case study *Last Three Days*.

Ensembles can also initiate instances of composers interpreting another composer's work. Ensemble Musikfabrik, for example, performed *Delusion of the Fury* (1963-69) by Harry Partch (1901-1974) at the Ruhrtriennale in Bochum in 2013 (Musikfabrik 2013, online). They chose Heiner Goebbels to direct and stage the performance, in which the musicians sing and do other actions in addition to playing their instruments. This demonstrates an instance in which the performers of Ensemble Musikfabrik chose to stage and interpret scenically a piece of music by a composer who is no longer alive. Such an approach is similar to choices of interpretation made in the case studies of Embodied Music Performance, since they interpret pieces of repertoire rather than collaborations with composers.

Examples of Composers, Performers and Curators Creating their Own Formats

Kagel's *Staatstheater* (1967-70) presents an example of a composer creating his or her own performative format to suit his intentions. Its score is designed for over one hundred performers using almost all the personnel of a typical German State Theatre, in which most performers assume the roles they enact carrying out the daily tasks of their jobs. Kagel saw this piece of Instrumental Theatre as the 'negation of [not only] opera, but of the whole tradition of music theatre' (Kagel 1971, online), while Brüstle describes *Staatstheater* as 'the presentation of a critical statement on the concert ritual as theatre' (Brüstle 2014, 141).

Another example of the creation of an extended concert format is *Chance and Experiment* (2006), for which ten young composers were commissioned to write *intermezzi* for Schubert's *Winterreise* (Fein 2009, 211). The new compositions were performed as *intermezzi* between Schubert's songs. This idea of linking a series of music pieces through especially created and staged conjunctive elements was applied in the case studies *Last Three Days* and *Autumnlights* described in volume II.

The composer Andy Ingamells and the visual artist Jessica Cooper use the music of several composers, including a piece by Howard Skempton, in the collaborative work *Piano Recital* (2011). During its performance, Jessica Cooper pours buckets of wallpaper paste mixed with red paint into the piano on which Andy Ingamells, as both performer and composer, performs the music. The paint makes the instrument increasingly functionless, creating an image that resembles a massacred piano.

In this kind of combined action of a 'composer-performer', Brüstle argues, it is apparent that the differentiation of creative roles can no longer apply in such clarity as it used to since the performer, active as composer and performer, is contributing creatively in both the composition as well as during the performance (Brüstle 2014, 178). This also applies to some works by 'composer-performer' Jennifer Walshe. In her work *XXX_LIVE_NUDE_GIRLS!!!* (2003), she and other musicians perform a dramatic story

musically and scenically, with a Barbie dollhouse amongst them, in which the plot enacted live coincides with the music contributing to its unfolding. Details of scenes are visually amplified through the use of video and projection.

There are also music ensembles that define their specific niche of music, theatre and performance through the development of formats that suits their artistic intentions best. This applies to the ensemble A Rose Is, but also Ensemble Apartmenthouse instigated by Anton Lukoszevics, Ensemble Adapter, The Kronos Quartet, Turtle Island String Quartet, Son et Lumière and many others who develop individual strategies to adapt performance conventions and make use of theatrical means in performance.

A strategy used to support the re-establishment of the performance space and its boundaries by the Emerson String Quartet is the attribute of the grandiose, as for example in *The Noise of Time* (2000), a collaboration with the Théâtre de Complicité. Critics have described this collaboration as a

devastatingly beautiful multimedia extravaganza contemplating the haunted life of the great Russian composer Dmitri Shostakovich. This multidimensional performance mingles projected images, ephemeral lighting, poetry and musical epiphanies to capture the influence and impact of Shostakovich (...) [and] also aspires to make larger statements about the context in which Shostakovich's life occurred, an era that spawned some of the 20th century's greatest social and political upheavals, and about the essential nature of music and the way we experience it.

(Cavazos 2002, online)

This collaboration is characterised by detailed stage settings and multiple use of media and stage effects. The Emerson String Quartet enters the stage. The players sit down in front of the radio, read newspapers, and look at albums of photos; and eventually they come together

and play the music.³³ The stage set resembles what could be Shostakovich's living room, giving rise to the impression of being with the composer at his home.

Another strategy that is successful in supporting the establishment of a performance space with re-negotiated boundaries is to base a scenic interpretation of instrumental music on shows in the realm of comedy. String trio Pluck, the French string quartet Le Quatuor or The Gogmagogs are examples of this. Their productions contain a large amount of classical repertoire and arrangements of it, but the pieces of music are often not presented as complete interpretations of particular pieces of music. A lot of their ideas can be transferred to Embodied Music Performance, such as how to implement scenic practice in music making, concepts of body awareness and movement techniques as well as mastery of the mechanics of a performance such as scenography, lighting and stage properties.³⁴

Examples of Works that Include the Performer's Perspective

There are a number of musical works that include extra-musical and often theatrical elements, which work in particular ways with the perspective of the performer. An example of this is Luciano Berio's *Sequenza V* for trombone composed in 1966, which 'requires the trombonist to sing pitches that are well out of range for most women, as well as containing a specific allusion to the (male) clown, Grock', whose behaviour is enacted by the trombonist in the first more extroverted section (Halfyard 2007, 100). This is followed by a longer, introverted section, portraying the clown Grock, but also the everyday person that performs the clown. A similar example is Hans Werner Henze's Violin concerto No. 2 (1971), in which the violinist

³³ These observations are based on my perception of *The Noise of Time*, when it was given at the Barbican Centre in London in 2002.

³⁴ The cellist Jean-Yves Lacombe from Le Quatuor, for example, is very skilled in carrying his cello, while walking around and acting on the stage, and incorporating this into his cello performance. He sometimes uses a specific cello rest, which he attaches to his body. The cellist from *Last Three Days*, Eline Sundal experimented with wheels at the bottom of the cello's spike as well as with a one-point chair in order to be more flexible on the stage, and contacted players of The Gogmagogs for further suggestions.

is required to perform gestural elements that resemble images of a Baron Munchausen figure (in Sonntag 1977, 175).³⁵

In *Trias* (2004, unpublished), for violin and projection and recording by Jutta Rübenacker (b.1956) and Tatjana Prelevic (b. 1963), the violinist's back is to the audience and he or she wears a white scarf onto which the player's face is projected, displaying the feelings that the person inside the violinist may actually have during performance. A pre-recorded speaking voice is heard, voicing the thoughts of the performer, for example, addressing members of the audience with remarks like 'You over there, stop grinning like this. Yes, I made a mistake, but why do you laugh?'.

Within dance there are performers who explore the experience and techniques they obtained working in a dance company through their own pieces, performances of which are followed by open discussions and reflexion. Examples are Raimund Hoghe, a choreographer, dancer and author who worked for Pina Bausch and the Wuppertaler Tanztheater as a dramaturge, as well as Riley Watts, a dancer from the William Forsythe Company, who presents interactive talks on entrainment in duo performance and on 'thinking through movement' (Watts 2014, online).

Performance Experiments

The case studies in the portfolio have further been influenced by performance experiments and innovative formats of performance by related practitioners, in particular musicians who include dancing, acting and moving as well as dramaturgy, stage design, properties and lighting in their performance of instrumental music. The following selection illustrates that

³⁵ Baron Munchausen (1720-1797) is both a real and a fictional person. The fictional Baron in particular is referred to for telling invented fantastic and therefore most likely untrue stories of achievements, such as, for example, riding on a cannonball.

there are currently practitioners who pursue similar ideas of Embodied Music Performance, while the list does not aim to be exhaustive.³⁶

That said, there is one ‘historical’ piece by La Monte Young, *Composition 1960 #2* (1960), which influenced my approach to experimenting with music interpretation to a great extent. Its instruction is that the performer ‘builds a fire’. It refers to the performative action a performer executes, as a practice with a certain intention and requiring particular skills, often with an audience to perceive the piece and without knowing what exactly will happen but with a vested interest in the result.

This approach to performance is also adopted in both *Inside [Innen]* (2000) and *Brain Study-Installation for Interconnected Brain Players* (2002). These are performances created by Julian Klein and the ensemble A Rose Is that work with EEG measurements and the functional activity of each brain player/performer, and in particular the alpha brain waves of the performers, which can be brought to dominance within the brain at will. The brain players are connected through the playback of an audio feedback system, while the data gained in the EEG measurement of brain activity is used to synthesize sounds and mixes for the connected players, for the audience and even to operate the lighting desk and for other performative purposes.

A similar pioneering spirit guided the realisation of *Hafenprojekt* (2007/2008) created by Daniel Ott (b. 1960) and performed by and with creative contributions of musicians of the Basel Sinfonietta in the harbour of Basel, which is shared by three countries, France, Germany and Switzerland. The symphony orchestra of over 90 musicians was costumed and spread out over the harbour grounds, as well as on boats and on cargo cranes. Solo and

³⁶ A current popular example is the dancing violinist Lindsay Sterling. Her skill in combining violin playing with dancing is inspirational and works remarkably well. Yet her interpretations are not included in this discussion in because Sterling mainly performs pieces especially written for her, rather than pieces of repertoire music that are intended to be realised in the sense of an interpretation as the context of the thesis describes. Nonetheless it may be worth considering what there is to be learned as a music practitioner of classical music from a performer like Sterling, although this is not the primary aim of this thesis.

ensemble episodes were timed with stopwatches and the members of the audience explored the territory at their own pace on foot. The unusual setting provided a number of organisational challenges, while the sonic and performative result perceived by each audience member depended greatly on each individual's whereabouts at any given moment during the performance, let alone the weather.

The performance setting is also at the centre of *open here-constructed-connections* (2007/2008; emphasis in original), an interactive performance project in which visual artist Judith Egger, together with a number of musicians and artists of different disciplines, drove a van around Europe in order to perform, make and exchange art at selected performance festivals. The van converted into a stage that provided the actual concert venue on a number of occasions.

In the genre of dance combined with a 'moving musician', there are a number of duos that explore solo violin literature and dance, with both the violinist and the dancer moving together to the music, while the musician plays the work. Violinist Anthony Marwood and dancer Mayuri Boonham presented an experiment of this kind in 2003, performing *Caprice No. 24* by Niccolò Paganini at the Guildhall School of Music and Drama, as did violinist Oliver Piguet and dancer Louise Hurford, who danced and performed the *Allemande* of Johann Sebastian Bach's 2nd Partita for solo violin BWV 1004 at performances of the Spiral Arts Dance Company led by Bryony Williams in 2002. More recently the members of Duo con Piano, Annalisa Derossi and Gianfranco Celestino, both pianists and dancers, have experimented with performance involving and combining both dance and four-handed piano playing (2014, ongoing).

Ensemble Incidental Music performed Georg Brecht's *Water Yam* (1959-63) as an experimental opener in their concert programme in 2005. *Water Yam* consists of a number of separate and very short cards with gestural instructions for the performers. The cards can be drawn in the moment of the performance in a random order (Brüstle 2014, 180). This method

of indeterminacy, originated by John Cage, is also used in the case study *Expedition* in volume II.

A project that is closely related to Embodied Music Performance is the choreographed interpretation of Vivaldi's *Four Seasons* by Midori Seiler, the Academy of Alte Musik Berlin and Juan Kruz Dias de Garaio Esnaola, a dancer from the Sasha Waltz Dance Company. This interpretation was premiered at the Radialsystem Berlin in 2009 and advertised as a 'Choreographic Concert'. It features a staged version of the work related to sonnets that are printed in the original score of Vivaldi's composition.³⁷ The idea and outline for the realisation of the music is by Clemens-Maria Nuszbaumer, the leader of the orchestra in this particular production of the Academy of Alte Musik Berlin, for the realisation of the music and by the aforementioned dancer for the *mise en scène*, choreography and dance. The interpretive approach stems to a large extent from the illustration of the sonnets, which are realised visually and often in direct translation: at the beginning of the *Spring* concerto, the musicians imitate movements of birds and hold a leaf in their mouth as if they had beaks (Vivaldi, Antonio. *Le quattro stagioni* - Midori Seiler & the Akademie für Alte Musik Berlin 2009, online: 00:00:37 – 00:01:00).³⁸ Another example is the first movement of *Winter*, in which the solo violin is covered with snow, which could potentially be a technical difficulty in the musical performance. This is, however, accomplished with ease and virtuosity by Seiler (Vivaldi and Seiler 2009, online: 00:34:19), who gives an impressive performance combining dance and music creating interesting and expressive scenes.

This is the case for example in the third movement of the *Autumn* concerto. There is an instruction in the score that says 'La Fiera che Fugge' [the beast in flight, trans. Everett

³⁷ The authorship of these sonnets is not certain. Vivaldi may have written them himself. It is likely that his music is connected to these sonnets, enclosed with his score in many of its publications. Christopher Hogwood states that in combination with extra-musical instructions written in the score of some editions, the sonnets provide 'a clear description of everything pictured in' the *Four Seasons* (Vivaldi (1725) in Hogwood 2001).

³⁸ The title of the video is hence shortened to 'Vivaldi and Seiler'.

1996, 75]. In this scene, Midori Seiler plays the beast and some of the orchestra musicians, especially the lute player, point their instruments as if they were shooting at her with bow and arrow or other weapons (Vivaldi and Seiler 2009, online: 00:31:29 – 00:31:55). The musicians are actually aiming at something with their instruments, and their bows metaphorically become weapons with which the violinist Midori Seiler is stabbed later (Vivaldi and Seiler 2009, online: 00:32:08 – 00:32:30). Additionally the movement from left to right, that indicates that the pointing weapons are following an animal in flight, is actually timed and framed by the music that is played, giving the scene an integrated aspect of interpretation.

Furthermore there are passages in this interpretation of the *Four Seasons* that establish additional metaphorical layers of meaning through the choreography. For example, in the first movement of *Autumn*, the musicians wear an apple on their heads (Vivaldi and Seiler 2009, online: 00:21:30). My initial association with that would be the story of William Tell and I would expect as a perceiver that someone might come along and try to hit the apple with an arrow. In contrast to the image of William Tell, soon after the beginning of the movement some of the apples fall to the ground (Vivaldi and Seiler 2009, online: 00:21:38). What appears to be a mistake at first turns out to be a demonstration of the apples falling from the trees in the autumn season, when a dancer picks them up from the floor and collects the harvest. Eventually, he bites into one of the apples and passes out (Vivaldi and Seiler 2009, online: 00:22:40 – 00:22:46), as if he were Snow White. This is a male dancer so that the gender roles are swapped around compared to the traditional fairytale. The twist is taken even further when a number of female musicians walk up to the dancer and try to awaken him with a kiss. Nobody is successful until it is the harpsichord player's turn and the dancer suddenly wakes up and refuses to be kissed by her (Vivaldi and Seiler 2009, online: 00:23:28 – 00:23:37).

The interpretation of the *Four Seasons* integrates some amount of improvisation in the musical realm, which gives the interpretation an atmosphere of immediacy and freshness and reflects and points to the creativity that influenced this performance of Vivaldi's piece. This is apparent, for example, in the second movement of *Winter*, in which the violin solo part differs greatly from the original (Vivaldi and Seiler 2009, online: 00:37:10 – 00:39:15). Such a deviation is in accordance with a baroque tradition of ornamenting slow movements to show off the performer's skills and expertise. Two additional bars of music extend the beginning of the *Largo* movement. The orchestra plays them alone before the soloist comes in. This has been done to allow the scene to follow its course and to give the soloist a chance to sit down on a rocking chair (illustrating the passage from the sonnets 'to pass the days of calm and contentment by the fireside', trans. Everett 1996, 75). In Vivaldi's original writing orchestra and soloist enter at the same time. Extension of beginnings can also be found in other transitions, such as for example the beginning of the third movement of *Spring* (Vivaldi and Seiler 2009, online: 00:06:18). Improvisation is used in this interpretation as a tool to adjust the music to the scene where necessary, but it is not intended to highlight compositional details.

A distinction can be drawn between actual interpretations of a score, as in the previous examples, that stay as true to the original score as possible, and arrangements, such as the version of *Erlkönig* created by Maybebob.³⁹ This is part of their album *Less are more*

³⁹ In classical music a performance of a piece is valued for its attempt to recreate the way it would have been heard and by adhering to concert conventions stemming from the time of its composition (Moore 2002, online). This illustrates the tendency to subjugate the performer's creativity to that of the composer, serving his or her creative vision instead. In contrast to this, in popular music a different set of values is tangible: as Moore observes, the tribute band is the least respected form of performance in a genre where value is placed on the individual creativity of the singer. Cover versions are only respected where the singer 'makes the song their own', brings their own, and very likely embodied, interpretation to the existing song in a way that actively resists referring to its previous performances by other artists. While classical music, in contrast to dance and theatre as mentioned earlier, labours under extreme reverence to the past, popular music tends to actively value the way songs can be creatively reinvented by performers.

[Weniger sind mehr] from 2013.⁴⁰ This version is closely based on Schubert's musical interpretation of Goethe's ballad, although Schubert's score is transferred into the entirely different musical style of rap, which incorporates another set of performance conventions as well as a different relationship between the relative value of original composition and 'cover version'. Such a juxtaposition of styles can be a strategy of value also for extended interpretation.

Transferable Principles and Techniques in Music Theatre

Returning to the earlier discussion of musicality in theatre and theatricality of music, Roesner notes that 'musical composition has increasingly expanded its range of "instruments" to include live video, lighting design, live sound electronics, costumes and spatial arrangements and has paid closer attention to the theatricality of the musical performer' (in Rebstock and Roesner 2012, 9). Matthias Rebstock and David Roesner suggest subsuming productions within this wide field under the umbrella term 'Composed Theatre'. This may include works of composers 'who work intentionally with a more rigorously musical concept of composition, which applies compositional techniques and concepts, often developed from models in the Western classical music to theatrical materials and actions' (Rebstock and Roesner 2012, 11).⁴¹ Examples are works from directors like Christoph Marthaler, Robert Wilson, Sebastian Nübling, Thom Lutz, Daniel Ott or Ruedi Häusermann.

Häusermann (b.1948) in particular is a composer, director, performer and musician, who mostly composes the music that is part of his theatre productions himself, and he applies musical ideas to every possible theatrical aspect of his work, experimenting with the 'musicality of theatrical action' (Roesner 2014, 55). In the creation of his works an extensive

⁴⁰ The German title chosen by Maybebob is intentionally written grammatically incorrectly for additional meaning.

⁴¹ The term Composed Theatre is not understood as a defined genre but merely as 'the characterisation of a process, which may lead to very different outcomes with respect to genre' (Rebstock and Roesner 2012, 11).

element of exploration, searching and finding is present, which oscillates between conceptual intention and instinctive discoveries often with and within the current ensemble, functioning as a creative collective. Musicians who work with him are integrated in the development and performance of a production with their corporeality, their presence on stage and even their personal viewpoint or contribution to the process and the performance similarly to the involved actors; maybe even with more attention to musical details due to their insight in matters concerning the performance of the pieces.

In such productions the activities of the musician very closely resemble the steps needed to create Embodied Music Performances, and they provide experiences that can be applied to music interpretations. The same applies to Music Theatre pieces by Daniel Ott (b. 1960). For that reason I deem them part of the practice of Embodied Music Performance and I include two productions of Häusermann and one production by Daniel Ott, in which I was creatively involved, within the portfolio of documented examples. These productions may well be called Music Theatre or Composed Theatre.⁴² A piece by Häusermann composed prior to the works cited in the portfolio is *Selected Profile Silent* (2006). In *Selected Profile Silent*, Häusermann stages his own string quartet compositions with eight musicians and four actors who explore situations in which listening to very softly played compositions is possible and enjoyable. Once these settings are created with a lot of theatrical and musical inventions and various sounding materials, just the listening becomes the central theatrical activity for several moments.

In some productions Häusermann uses musical principles within theatrical means, in the form of own compositions and sound explorations and improvisations, but he also embeds music of the repertoire of other composers within them. Examples are *It is dangerous to think about everything that comes to mind* [Es ist gefährlich über alles nachzudenken, das einem

⁴² For a definition of Music Theatre please refer to the terminology overview.

gerade einfällt] (2003) and *Der Tod und das Mädchen: Rosamunde* (2002). An improviser himself, Häusermann often includes improvisation in the process of preparing the ground and creating an environment for the effective and contextualised performance of a piece of music. This applies for example to *Der Tod und das Mädchen: Rosamunde*. This theatrical work is based on Franz Schubert's Quartets No.13 in A minor D.804, 'Rosamunde' (1824) and No.14 D minor op.post., 'Death and the Maiden' and a text commissioned by Elfriede Jelinek for this production, performed by the actress Isabelle Menke, the sound sculptor Martin Hägler and the Weshalb-Forellen-Quartett. The two string quartet compositions were written in the same year. In Häusermann's production the thematic material of the 'Rosamunde' Quartet gradually transforms into thematic material of the 'Death and the Maiden' Quartet and Häusermann's interpretation thereby suggests a certain connection between the two Quartets.

The first part of Häusermann's piece begins with sound improvisations that lead into fragments of the 'Rosamunde' Quartet. The actor enters with the text by Elfriede Jelinek based on a description of a young woman's reflections. The actor's speech rhythms zoom in to coincide with musical rhythms at times. The piece develops into landscapes of sound, in which motifs of the 'Death and Maiden' Quartet can already be heard appearing and disappearing, just as the musicians of the string quartet keep appearing and disappearing in the scene. The stage is empty apart from the instruments of the sound sculptor, and spotlights specifically light certain areas. At the beginning of the second part the young woman drowns, and the monologue traces her thoughts after death of how it came about. The string quartet players and the sound sculptor interact with that monologue; they improvise sounds of 'forwarding' and 'rewinding' of fragments of both Schubert's Quartets, similar to the sounds of forwarding and rewinding of a tape recorder. At the end of the first section, when the woman's death has been discussed, the members of the string quartet sing a fragment of Schubert's 'Death and Maiden' Quartet and the actress joins in. These examples illustrate the extent of musical detail and its combination and integration with the text.

In *It is dangerous to think about everything that comes to mind*, Häusermann includes with his own compositions and sound experiments the music of *The Hidden Face* (1996), a piece by John Tavener (1944-2013), and writings by Daniil Charms (1905-1942). This theatre production commences as a reading by five actors who sit at separate desks. The actors are quoting short prose passages by Charms, which are intertwined with improvisations played by a visible, pre-programmed and prepared upright digital piano. Behind them is what looks like a random collection of furniture from the 1930s. In the course of the readings, this collection of movables comes alive. Initially hidden within the sofas and desks, one inhabitant after the other wakes up and starts to move. Their actions and gestures are directly and indirectly related to the content of the readings, avoiding direct translation or illustration of the texts through actions not being exactly synced with the words, occurring just before or after they are mentioned in the reading. These individuals represent the environment in which Russia-born Daniil Charms might have lived. His sometimes apparently absurd or simplistic texts reflect the need to disguise and suppress his real feelings, observations and critique at a time when free speech was suppressed by the ruling force. The underlying critique, however, was not overlooked, but gradually caught on to by the authorities, which led eventually to his arrest and execution.

In the course of the performance the inhabitants of the furniture join together for a complete performance of Tavener's music, which may recall images of ad hoc performances by inmates in the concentration camps of the Nazi regime. During this musical performance the musicians sit on the sofas and chairs, which are literally pulled from underneath them, forcing them to stand up and walk out of view. It cannot be seen who pulls the furniture, as there are ropes attached to each piece. At last even the digital piano is pulled away and the theatre production ends with the last note of Tavener's piece and a bare stage. In this way, the entire theatre production is preparing this moment of the performance of Tavener's piece, which is thereby framed and contextualised and portrays not only John Tavener but also the

dramatist Daniil Charms. The technique of framing the performance of a music piece was also used in the case study *Last Three Days*.

Application of Practice in Schools, Communities and Higher Education

At the core of Embodied Music Performance is a practice with artistic intent that leads to processes and performances that are in the best sense functionless, unbound by conventions and can be considered works of art if so wished. There are, however, not only implications for the training of performers but also for artistic projects with educational aspects and intentions. As already mentioned, many of the skills and techniques of Embodied Music Performance that will be discussed in chapter 3 were initially explored in the extracurricular initiative *Moving Musician*, a workshop of body work and creative interpretation given at the Guildhall School of Music and Drama in 2002.

Some of the communicative and social implications and aspects of Embodied Music Performance have been at the centre of educational music practices in communities, inspired and instigated by Peter Renshaw and Peter Weigold in a movement that is continued today in, for example, the Connect programme of the Guildhall School. In the setting of a community project, the performer is required to be an interpreter, a mediator, a catalyst of a creative process, an enabler of transfer of experience and, foremost, an active communicator. That is why the training for workshop leaders in community outreach projects is initially dominated by performance and communication skills, emphasizing the necessity to combine the two (Renshaw 2011, 2005). Projects like *Rhythm is it*, by Sir Simon Rattle, Royston Maldoom, the Berlin Philharmonic and a number of schools in Berlin stem most likely from the initiative of Renshaw and Weigold, including also the project of the Guildhall School and Royal College of Art's Map-Making Project cited before.

There are numerous examples of new performance formats and platforms for musical presentations, such as the 'Concerto recitativo', which is a kind of performance lecture (Banse

and Schmidt-Banse 2009, 242). Since 2003, the project Querklang (Querklang 2015, online) presents group compositions of experimental music created by a number of classes from different schools as performances in collaboration with composers and musicians at the Maerzmusik Festival Berlin, often exploring innovative formats.

Also since 2003, the University of the Arts in Berlin has regularly held workshops and symposia called SoundArtStage [KlangKunstBühne]. Open to all disciplines it offers practitioners and students the

experience of moving beyond the borders of their disciplines. Working with renowned international artists, new knowledge and abilities in previously unexplored areas are acquired and the possibilities of the participants' own artistic expressions are broadened. Ultimately KlangKunstBühne seeks to establish an innovative atmosphere in which lasting contacts are made and where new ideas are discovered and realized – with consequences for the running week and beyond, sparking impulses that create a unique language of sound, art and stage.

(KlangKunstBühne 2015, online)

These examples illustrate that there is a substantial interest in and awareness of interdisciplinary practices within higher education that involve theatre artists and musicians working together at eye level and with an open mind towards innovation and new discoveries within their discipline and beyond.

Terminology

The following section examines a few terms to clarify their use within the thesis. It starts with the terms that are central to the discussion: interpretation and performance; and provides a differentiation between embodiment and enactment. This is followed by the definition of terms that are related specifically to the performer: creative leeway, body awareness,

perspective, uniqueness, the complex and problematic notion of ‘authenticity’, presence, agency, intertextuality/intertextuality; and concludes with a brief discussion of genre and the term Music Theatre.

Interpretation

In music, interpretation is often understood to mean a realisation of someone else’s work adhering as closely as possible to the intention of that composer, and complying with stylistic and performative conventions. In broader terms, it describes the process of preparing the music as well as that preparation’s result, given in a performance. This result can be an ‘explanation or conceptualisation by a critic of a work of literature, painting, music, or other art form; an exegesis; [but also] a performer’s distinctive personal version of a song, dance, piece of music, or role; a rendering’ (American Heritage 2011, online). In contrast to arts and literature, in music

the work is given life through its performances and is usually accessed only through them. (...) To the extent that the listener’s contact with the work is mediated through those acts of the performer by which the piece is embodied, it is appropriate to regard performances as interpretations of the works they are of.

(Davies and Sadie 2001, 498)

It is interesting to note here that the performer’s contribution is referred to as embodiment. While it most likely refers to the performer’s realisation with reference to his or her musical and technical capabilities and appropriate use of conventions of style and practice, it can be seen as pointing to the underlying potential that this thesis aims to uncover.

In contrast to visual arts, for example, in music the composer of a work relies on the performer to present his or her work. In light of the earlier discussion, which suggests a

considerable degree of underestimation of the performer's creative contribution to the manifestation of a piece of music in the act of performing, the following statement may come as a surprise:

The composer's instructions do however leave many crucial decisions to the performer, which is why performing is recognized as a vital and creative act (...) the work is embodied and instanced within the interpretation.

(Davies and Sadies 2001, 498)

Therefore it seems that the potential and necessity for an extension of the performer's realm is increasingly recognised:

The act of interpretation [is...] widened, involving not merely the interpretation of the composer's vision of the work but more complex layers, including those of intermediaries and historical traditions of performance and instruments, as well as the presuppositions of the performer and his or her audience.

(Davies and Sadie 2001, 499)

In this thesis the term interpretation is used for the process of developing a performer's personal and extended manifestation of a work that intentionally addresses additional layers of meaning and also for the performer-specific concept of interpretation that is thereby created. There is an apparent development that increasingly recognises the performer's contribution, which is the embodiment of the music by the performer and which invites the exploration of the 'more complex layers' of a musical work, and of a particular interpretation through performance.

Performance

The act of presenting this concept of interpretation in the moment the sounds occur is referred to as the performance of a piece of music by the player, who literally embodies his or her specific response to the work.⁴³ The term is used to describe the process and action of playing a piece of music live before an audience, first and foremost. The specific quality of this live moment is sometimes referred to as an ‘informed intensity’ (Dunsby 2001, 347). It characterises a performance and is equally created, accessed and shared as a multi-sensual experience by the ‘triarchical interrelationship’ (Narmour 1988, 318) of composer, often only present through the score, performer and audience (Schrödl 2012, 263 ff.).⁴⁴ The attraction of performance can be seen in the excitement of witnessing an actual and live act that inevitably contains expected and unexpected elements. This implies that music performance is unlikely to unfold as a sonic event alone, but that it is also influenced by its visual and sensually tangible appearance, whose perception depends on the individual receiver. Such obvious dependence of performance on its inherent relationships resonates with Globokar’s arguments cited earlier, and also with Beatrix Borchard, who refers to music as ‘an art of relationships’ (Borchard 2009, 219). Similarly, within theatre studies and with reference to Performance Art, performance is regarded as the enactment of certain actions with the aim of representation, reflection and questioning, inseparably connected to its perception.

According to Marvin Carlson, performance is ‘always performance for *someone*, some audience that recognizes and validates it as performance’ (Carlson 1996, 6; in Umathum 2005, 232; emphasis in original), and therefore performance can be regarded as a relational phenomenon that requires explicit intention.

⁴³ As mentioned in the first chapter, p.21, in this investigation the term embodiment (or embodied) applies to the specific practice of interpretation and it is made use of its literal meaning, defining embodiment of music as referring to the visible realisation of an interpretation made apparent through the body.

⁴⁴ The ‘triarchical’ relationship between composer, performer and audience could well be regarded more as a horizontal, cyclic and reciprocal exchange of stimulus and information rather than a vertical and hierarchical one.

Applying these ideas of performance to instrumental music can be regarded as a liberating act for performers, considering not only earlier arguments on assumed creative hierarchies, but also that

the principle that the performers should be allowed some scope to ‘interpret’ the notation subjectively was challenged successfully (...) with the advent of recordings and electronic means of fixing a composition in its definitive form once and for all.

(Dunsby 2001, 349)

This resulted in a ‘growing uniformity of style and approach’ and classical music performance becoming ‘more strictly controlled and more concerned with precision of detail and faithfulness to the text, leaving some of the traditional freedoms to the popular genres’ (Philip 2001, 378).

The practice of Embodied Music Performance draws on the playing of the music, its visual appearance and the projection and communication of individual ideas, experiences and perception in the actual moment of the action. As such it can be regarded as a contrary development to the ‘growing uniformity of style and approach’, responding to the arguments of Small and others calling for an extension of range of choice for performers.

The term performance is used in this thesis for the process and event of enacting and presenting a staged and embodied concept as an interpretation of a musical work to all those present, containing planned and unplanned phenomena and transmittance of information, signals and stimuli that are unique to that specific collective of composer, performer and audience. Therefore performance is closely related to and influenced by the relationships that arise in the context in which the performance takes place. An interpretation of music that takes these elements into account, so this research suggests, differs from current approaches,

which tend to be dominated by a pressure to conform to stylistically uniform performative conventions.

Embodiment

Within the field of music, the musician's presentation of a work, functioning as a medium for the composer is referred to as embodiment and often understood in its metaphorical sense of realising a performance. Where embodiment is considered according to its more literal meaning, it mostly describes the player's use of the body limited to movements necessary for the sonic realisation. Nonetheless, there is an accelerating interest in the embodiment of music, which two very recent publications on this topic illustrate (Hiekel and Lessing 2014, Leonhardmair 2014). Jörn Hiekel and Wolfgang Lessing's collection of essays and studies are mainly concerned with functional aspects and processes of the body within music performances, while Teresa Leonhardmair's monograph investigates movement in its various dimensions in the context of music and also reconsiders common perceptions of music with regard to its rootedness in the body. To my knowledge there is not yet a body of literature or studies on embodiment focusing on the performer's creative activity and artistic intention. This link has not yet been established. This thesis aims to support this development and to inspire future research.

That said, the use of the term embodiment within acting appears to be less limited to functionality or metaphor than it is in the musical context. Actors who realise a role or singers that embody a character within an opera are understood to perform through the use of their entire body and the person that they are, and creative activity and artistic intention are assumed and expected.

Embodiment within the theatrical realm therefore encompasses both its metaphorical and its literal meaning, interpreting with and through the body. However, in the 18th century the term embodiment was applied to a very stylized concept of acting, which emphasized the

difference between the actor's physical and 'semiotic body' (Fischer-Lichte 2008, 79). The term semiotic body refers to the body of the actor, which becomes subject to the representation of a character in its entirety, and to which meaning is applied in the process of the acting. This concept required the actor to only display this semiotic body and to embody a dramatic figure without adding any of the actor's own personal characteristics to it. This is similar to the musician being expected to hide or even suppress his or her own body and physical presence in order to be a pure medium for the ideas of the composer, rather than being him- or herself a recognized creative presence on stage. Fischer-Lichte argues that experiments in theatre and performance art since the 1960s, which drew on the body's materiality, have paved the way for a 'reintroduction of a radically redefined idea of the term embodiment' (Fischer-Lichte 2008, 82). For theatre and performance this redefinition reads as follows:

By emphasizing the bodily being-in-the-world of humans, embodiment creates the possibility for the body to function as the object, subject, material, and source of symbolic construction, as well as the product of cultural inscriptions.

(Fischer-Lichte 2008, 89)

This refers to the idea that physical and cognitive actions have a physical origin and therefore a shared root. This redefinition of embodiment is based on Maurice Merleau-Ponty's philosophy of the flesh (1968) and its applications by Thomas Csordas (1994) in a view of cultural engagement being based in the bodily existence and sensual perceptions of the individual. For Csordas, embodiment entails the revaluation of the body within culture, it deserving within theatre, for example, a paradigmatic position similar to that of the text (in Fischer-Lichte 2005, 381).

In musicology, the term embodiment not only appears in Embodied Music Cognition (Leman 2007, Shapirio 2007 for example), which investigates the role of the body in musical activities, but other researchers, as Gallagher (2005) and Pfeifer and Bernard (2007) for example, also discuss embodiment in particular as an aspect of listening and of perception of music. Stemming from both these directions, there has been some research on the embodiment of music as the bodily gestures and bodily communication of the performer in music performance according to current performance conventions (Behne 1994a und b, Davidson 1993, Frith 1996, Meelberg 2011, Platz 2012 and 2013). Krueger (2006, online) uses the term embodiment to describe the body as a means of expression in all its facets and the term enactment for the embodiment's actual execution, seen as the concretisation of our mental experience in a world perceivable to others. Applied to the interpretation and performance of repertoire, this redefinition of embodiment as a diverse and encompassing concept extends the range of activity of the performer in the direction that is investigated in this research.

In this thesis embodiment refers to all the actions taken on stage by a musician, who inevitably uses his or her body to perform the music and also potentially engages in additional acts and uses theatrical means. Since all performers are individuals with individual bodies each performance is different and distinguishable from another one, depending on the body that performs it. According to this understanding of embodiment, it includes not only the physical aspect and appearance of the performer but also the performer's attitudes and viewpoints towards the music as they are based in the body, as expressed in the theories of Merleau-Ponty and Csordas.

The performer makes certain discoveries about the piece of music through mental processes and understanding as well as through his or her body's haptic and sensual experiences. Through embodiment, the performer is not only in a position to interpret a piece of music through performing it but he or she may also express the totality of mental and

sensual insights in the music as his or her perspectives on the music, musical details and insights with the help of tools of theatricalisation. This extended content stems from the performer who interprets the music as the ‘embodied mind’ (Fischer-Lichte 2008, 82 and 173, citing Grotowski 1968). Therefore, in the context of this discussion the term embodiment is used to describe the process of the performer interpreting the music as this ‘embodied mind’ performing music that was written by an embodied mind, for listeners who are embodied minds. In such a way the music is embodied through its realisation, reflecting the physicality of the performance as well as details that are inherent in the music and its meanings. These meanings are conveyed through the body of the performer and received and reciprocally affected by the audience, relating to the aforementioned relational nature of performance that unfolds during its course.

The term Embodied Music Performance describes performances that are the result of a process led by the performer, who grounds his or her interpretation in literal and metaphorical embodiment of the music as a realisation of the piece through his or her body including physical and mental capacities. Such a process is likely to create performances that are more individualised and that offer more opportunities for the creative activity of the performer than performances following current conventions.

Enactment

Joel Krueger contrasts embodiment as a means of expression with enactment as the actual execution of embodied interpretations (2006, online). This approach is followed in this thesis. The use of the term enactment also refers to the principle and wider understanding that an action or a piece of music is experienced with a deeper understanding and impression when re-enacted or re-produced, by both performers and perceivers, than if learned about an action or a music piece through abstract means such as the rational mind reading the score or reviewing it.

Enactment includes techniques that aim to facilitate the perception through as many senses as possible. Therefore it is likely to include the discoveries of the rational mind as well as haptic experiences, watching and listening, sensing and smelling (Krueger 2011 and 2006, Varela 1993 for example). This idea of multi-sensual perception applies to both performers who enact the music and to audiences who witness and co-experience the action. The dual effectiveness of enactment in a performance situation is based on the idea that witnessing a situation, especially if there is a multitude of possibilities for personal identification with the scene, is to a degree experienced as if the perceiver enacted it him- or herself. The process of witnessing an action activates parts of the brain of the perceiver that would be activated if he or she performed the same action. Therefore the perception of the action may result in an experience of realness and urge within the perceiver similar to the experience of the performer executing the action. Neuroscience has proposed a theory of mirror neurons, according to which a perceived action is reflected back to the brain as if it were an action carried out by the receiver (Keysers 2011, Wilson and Foglia 2011, Rizzolati and Sinigaglia 2008, Kast 2003, Stamenov and Gallese 2002, Gallese and Goldmann 1998 and others). With regards to the perception of music this theory has been mentioned also by Gruhn 2014 and Leonhardmair 2014, for example.⁴⁵

Therefore with regard to experience and co-experience of performer and perceiver during performance, it can be proposed that in the moment of perception the perceiver may experience physically what the performer is going through depending on his or her own experience with that action. The perceiver may even empathically share the experience to an extent with its accompanying urge to perform the same action (Kast 2003, Gallese and Goldmann 1998). In fact Max Herrmann observed such a dynamic process in actors and

⁴⁵ The discovery of the mirror neurons was welcomed with excitement and enthusiasm; nonetheless it has yet to be proven to what extent such a theory may apply to processes within performances. This is, however, not the aim of this thesis.

audience as early as in the 1930s.

To Herrmann, the ‘creative’ activity of the audience resulted from a ‘secret empathy, a shadowy reconstruction of the actor’s performance, which is experienced not so much visually as through *physical sensations*. It is a secret urge to perform the same actions, to reproduce the same tone of voice in the throat’. Herrmann highlights ‘that the most important theatrical factor for perceiving a performance aesthetically is to ‘experience real bodies and real space’.

(Fischer-Lichte 2008, 35-36 quoting Herrmann 1930, 153; emphasis in original)

While mirror neurons have been shown to create an empathic reaction, the idea that they impel corresponding action as a result of that empathic reaction is still subject to research. In any case, the distinct use of presence of ‘real bodies and real space’ is very likely to deepen and intensify the experienced empathy and feelings and to evoke aesthetic responses leading to aesthetic experiences (Dietrich, Krinninger and Schobert 2012). Martin Seel, amongst others, identified types of empathy leading to aesthetic responses with the possibility of development into aesthetic experiences (1996 and 2005). One of the types is the ‘imaginative’ level, on which the perceiver engages his or her own imagination, relating to personal associations, relationships and contexts. While the ‘imaginative’ level is the richest way to respond, all aesthetic attitudes require processing through the body of the performer. The more real, diverse and multi-layered the presence of the performer’s body and actions is, the more chances are given to the perceiver to relate to it and to the content. All three phenomena, the co-witnessing, the aspect of empathy and aesthetical response are regarded as elements of enactment in this thesis and they are considered when the term is used.

Creative Leeway

With regard to earlier definitions of creativity (Clark 2012, Frith 2012, Hill 2012, Johnson-Liard 1988, Williamon et al 2006, Boden 2004), creative leeway refers to the extended scope of activity a performer has within the approach of Embodied Music Performance. This practice enables leeway in decision-making that allows the performer to develop his or her interpretation from a corporeal perspective actively choosing which additional staged or embodied aspects of his or her personal response to a piece of music will be presented with the music. An approach towards extended forms of interpretation is assumed to thereby provide platforms and mechanisms that unlock ‘unique thought and behaviour of the performer’ including extended creative activity as an acknowledged source of inspiration and as additional expressive material worth sharing with an audience (Williamon *et al* 2006, 171-172).

Body Awareness

In order to work with a body as well as with the mind as ‘embodied mind’ and as a basis for musical understanding, the performer needs to be able to notice changes that a piece of music causes in his or her body, as well as being able to express chosen perspectives and actions in the performance space. Body awareness is regarded as a skill that develops over time and is a prerequisite for the ability to work with and through the body in performance.

Further training will most likely include techniques of creating presence, as practised in various acting methods and stage training. Experience in methods of body awareness such as Feldenkrais, Alexander Technique, contact improvisation and martial arts additionally serve as useful support to the process of turning the playing of a piece of repertoire music into an Embodied Music Performance. All of these skills and abilities may affect the self-understanding of the performer and potentially help him or her to address these issues with an attitude of openness (see Seel 2005, 71ff), which is a prerequisite for the evocation of

aesthetic responses. These methods of body awareness are not restrictive but tend to be eventually liberating to a performer, since they seek to establish natural and body-adequate movements with integrity of body and mind. This at least has been my personal experience as a performer.

Perspective

Following from the definition of body awareness, an interpretation of a piece of music, which begins with the exploration of the corporeality of the performer and its consequences, is understood to include both the performer's perspective on his or her bodily performing self and on the piece and its performance. The performer's viewpoint is defined here as a particular and personal standpoint derived from the perception or response to something. Creative leeway offers the option to include relevant aspects of what is subsumed under the performer's perspective within the interpretation.

Uniqueness

Regarding the tendency towards a uniformity of style in current standards of interpretation, the practice of Embodied Music Performance focuses on aspects that are unique to the player. Such an approach to interpretation results in performances that are likely to turn into unique and unrepeatable events since they include aspects that may involve unpredictable phenomena as well as aspects of communication that unfold in the moment of a performative event. As a tailor-made and performer-specific extended interpretation this uniqueness can be taken into account as a strategy of the event.

'Authenticity'

It is not only the unique performance event that can be regarded within the extended practice of interpretation, but also the unique person and body that the performer is. This person can

be part of an approach to presentation that in theatre studies is referred to as ‘authenticity’. There it is not only discussed as form but also as a result or effect of mediated presentation, depending on the perspective of exploration, whether it be the performer’s or the recipient’s (Berg, Hügel and Kurzenberger 1997, 5-6). Authenticity as an approach from the perspective of the performer refers to the act of presenting a person, with whom the performer happens to be identical (Kotte 2012, 194). The potential and implications of such an authentic portrayal are complex and they are discussed as a means of expression in theatre, although it is not the intention of this research to do so (Ernst 2012, Klein 2009b, Fischer-Lichte and Pflug 2007, Knaller and Müller 2006, Matzke 2004, Berg *et al* 1997). With the exception of *Last Three Days* and *Southern Highway*, the chosen aspect of acting in the case studies of volume II is often not a fictive role or character, but the actual person of the performer presenting an extended performance. Since this approach works with a direct expression of the person that he or she actually is, it is accessible for a violinist, who plays the violin in a staged situation and thereby shows someone who plays the violin, without an extensive amount of preparation. It may be appropriate to use the term authenticity in this regard, which is often done within effects of the *mise en scène* in theatre studies (Giannachi 2011, 1 and 13; Berg *et al* 2011, Kolesch 2005a, 223, Matzke 2004, 169-170).

In music, however, the term has been subject to much discussion and largely discredited, mainly within early music practices where it was mostly used in the latter part of the 20th century. Klaus-Ernst Behne suggests using authenticity to ascribe a certain quality to a piece of music, while the term credibility may be more appropriate for music in its interpretation (Behne 1997b, 227). Nonetheless, credibility of a performance is an attribute that is given and constructed by a perceiver. It can be an intention of the player to appear credible, but it depends on the witness of a performance to experience it. Therefore it is to a large degree beyond the control of the performer (Rouvel 1997, 218). Since this thesis

investigates the perspective of the performer, a term needs to be found that describes a player's approach of direct expression within staged music performance.

For this reason and for the purpose of clarity, the term fidelity is chosen instead of authenticity. Although the original and unmarked meaning of authenticity might have been the most applicable term within this research, since it refers to a particular approach to acting and presenting that is chosen by the performer and primarily relates to him or her as an authentic person with a personal perspective. Nonetheless, the term fidelity has other advantages that highlight important aspects of this investigation.

In the process of developing an interpretation the performer's response needs to be faithful – to the music and to the interpretation of it, meaning, in fact, being faithful to what the composer wrote and appears to have intended, as well as being faithful to the existing assumptions and conventions surrounding how it should be performed.

Therefore the idea of fidelity or faithfulness followed in Embodied Music Performance turns around an existing idea of 'being faithful to the score' and replaces attached common assumptions with a new idea of fidelity where being faithful to the score actually entails being faithful to the performer's informed but individual response to the music, and indeed faithful to the performer's response to ideas about the composer and his or her response to the histories, assumptions and conventions surrounding the music. Through the inclusion of the presence and the perspective of the player and its consequences in the performance, the player may not necessarily be faithful to the current performance conventions assigned to the often assumed creative hierarchy that performers tend to be and are trained to be faithful to. Thus the concept of fidelity with implications of what the performer should be faithful to is shifted away from the composer and the performance conventions and toward the performer, and his or her responses on multiple levels with an effect on the persona that a player projects during a music performance. To a degree the personal and faithful response of a performer can even be part of the compositional strategy.

This is the case, for example, in Kagel's *Ludwig Van* (1970). The given score comprises design images collaged with pages of scores of Ludwig van Beethoven. Kagel made the decision as to what is to be heard and performed in each realisation of the score the subject of the performer's individual choices.

It is assumed in the context of this thesis that a music performer who chooses and identifies with a particular approach, be it critical, contrasting or confirming, and resonates with its ideas *since qua non*, is likely to achieve a faithful presentation of this personal approach within a performance. Thereby the adopted attitude within performance can be an expressive tool in itself, as is for example a method of distancing often needed and used within theatre. Therefore a non-faithful behaviour intentionally presented could evoke certain meanings nonetheless. As opposed to theatre practitioners, instrumentalists tend not to require rehearsals for a process of distancing, since a player accesses the music through an instrument, which is in fact a distance that must be overcome. Also, since the musician is busy with a multiplicity of tasks the faithful presentational approach to acting described above is likely to be one of the most accessible and accomplishable approaches, though of course this depends on the abilities of the individual performer. Furthermore, acting faithfully to a performer's own responses is considered a sensible point of beginning during rehearsals, since the development of a coherent performance is a challenging task in itself, in which sincere feelings and impressions can be a supportive resource.

The creative exploration of personal responses of corporeality and perspective projected directly, 'as they are', seems to agree most logically with the chosen approach of the creative embodiment of music discussed here. To what extent initially genuinely felt emotions are presented during the performance is subject to decisions in the interpretational process. As a starting point, the faithful response to the repertoire chosen is a possible source of inspiration for the development of the specific performance script that would turn a performance into an embodied one.

Such a direct expression is, for example, presented in Pina Bausch's *Kontakthof* (1978), in which the dancers express their memories of their first dance classes. Likewise Tadashi Endo's dancers expressing their experience as foreigners in the Butoh Dance Theatre *Migration 01* (2000). In *Der Tod und das Mädchen: Rosamunde* (2002) mentioned before, Ruedi Häusermann and his performers select excerpts of String Quartets by Franz Schubert in relation to a text by Jelinek, giving space for individual choices and tailor-made arrangements that grant the performance and its performers a personal and faithful identification.

A prerequisite for this suggested faithful approach to the score and presentation of the personal responses within interpretation is the performer's awareness of his or her own identity, personality and appearance. The terms identity and identification are used here with great caution, as they can imply a variety of meanings, with a range far beyond the scope of this thesis. Having an identity is understood in the sense of a coherence of being and embodying who and what a person is, so that the image of a person perceived by an audience resembles identically what the person feels, bearing in mind that identity needs to be regarded as self-referential and subject to a variety of influences and social constructions as well as a person's self-awareness (Scholze-Stubenrecht 1997, 344).

Self-awareness is created through the performer knowing him- or herself and articulated through the ability of that person to self-reflect. To a degree this awareness is essential for the performer creating a concept of Embodied Music Performance. It enables him or her to choose and express specific content, to be able to differentiate between a construct, a prejudice and an objective viewpoint, and to make creative use of connotation and agencies that a specific setting may have.⁴⁶

⁴⁶ In the case of gender, for example, Butler argues that 'gender is not passively scripted on the body, and neither is it determined by nature, language, the symbolic, or the overwhelming history of patriarchy' (Butler 1988, 282). In contrast, it is applied through the setting in which it appears or is presented and through the filters and viewpoints of the individual perceiver that occur accordingly.

Since Embodied Music Performances highlight the presence of the body and therefore raise the attention given to the performer's body on the stage, issues of gender and bodily presence contribute to the process by becoming expressive material themselves. This applies, for example, to the documented works of the portfolio called *Entangled* and *Expedition*. *Entangled* sets a craft activity with particular female attributions (knitting) on a stage next to the performance of music and therefore, through the actions of the female performers, makes a certain statement. *Expedition* on the other hand, is based on a metaphorical polar expedition that traditionally would have been undertaken predominantly by men, but here it is enacted by two women and that is taken as a matter of course, not discussed, which grants the performance a degree of enacted liberation and emancipation. This may seem a commonplace, but it is less so, when we remember that we live in a part of the world that has seen quite drastic changes in the way men and women live together and an acceptance of equality of all genders, compared to still a large number of countries in the world where this is not necessarily the case.

To accomplish the projection of complex ideas, awareness is paired with a heightened sense of observation, in order to arrive at a faithful performance, which is the approach taken in this investigation.⁴⁷ This intensified sense of observation and the process of its reflection helps the performer of an extended mode of interpretation to guide the focus of the audience, to make use of the live quality of music in terms of live communication and of its content and to enable transfer and projection of experience. Understood in this manner, the approach of fidelity is very closely related to the concept of presence as the following definition shows.

⁴⁷ Such awareness requires a personal, developmental process. It can take time to develop such a self-critical and thereby realistic sense of observation. Care is to be taken that freedom of expression prevails. It is not the intention to make the performer of Embodied Music Performance so self-conscious that he or she is no longer able to perform out of fear to evoke a wrong impression.

Presence

In current concert conventions the performer's presence is often deemed of minor importance, although studies suggest that all performances are influenced by the player's presence and appearance (Behne 1994a and 1994b). For the purpose of extended music performance the performer can make use of creative techniques of presence that assist the presentation and communication of musical and extra-musical content to an audience overall. This means to not only be physically present and play the music but also to consciously choose to act in a manner that is consistent with the perspectives and viewpoints being expressed through theatrical means.

Presence as a concept has been discussed with regard to theatre, performance and art (for example Gumbrecht 2012, 2004, Kotte 2012, Baschera and Bucher 2008, Fischer-Lichte 2008, 2000, Kollesch 2005, Mersch 2002, Lehmann 2001, Barba and Savarese 1991). In the context of performance the term presence is used for a range of phenomena, from 'being there' in a meaningful and communicative state of being, to the transfer of energy through a contagious sense of being present and an extended, almost 'hyper-real' state that could be described as charisma (Fischer-Lichte 2008, 36). On the other hand, presence can be classified according to the degree the created state is still perceived as natural or genuine, or transforming the performer into someone representing a role or character different to him- or herself. According to Julian Klein, a scale of presentational acting can range from 'to do' and 'to perform', both as direct responses with a raised awareness, to more representational acting that he describes as 'to play' or 'to act' (2009b, 110). Andreas Kotte draws a similar scale of degrees of acting in use and adds that there often are states that can be regarded as transitions between representation of a fictive character, presentation of something and presentation of self, with the latter being the direct expression, not supported by a fictional role but only by an induced sense of presence (Kotte 2012, 194).

With regard to the earlier discussion of direct expression and acting faithfully, the type of presence focused upon in this investigation resides in Klein's 'to do' and 'to perform' and between Kotte's presentation of something and presentation of self. It also resonates with Michael Kirby's concept of non-matrixed performance (Kirby 1995, 41). According to this concept, in non-matrixed performance a performer is not representing a role other than him- or herself. As soon as there is a detail that causes the person to represent something other than him - or herself, as for example a costume, Kirby describes this as a symbolized matrix, which can be weak or strong, according to the intensity of acting. The underlying understanding of presence in Klein's, Kotte's and Kirby's models is elucidated in an article on presence by Doris Kolesch.

Kolesch identifies two main strands of theories on presence. On the one hand Hans Ulrich Gumbrecht and Martin Seel amongst others regard presence as a mainly spatial phenomenon of objects or beings that can spontaneously affect people physically and even sensually or haptically, and which is intensified by certain events and processes (Kolesch 2005, 252).⁴⁸ Following Jacques Derrida's model of 'difference', Hans-Thies Lehmann and Dieter Mersch on the other hand regard aesthetical or theatrical presence as something that needs to be actively created or facilitated in a present moment and in a social or relational situation (Kolesch 2005, 251). It is therefore generated, for example, by performative actions executed with a certain intention and through addressing a real, imagined or simulated 'other', creating a temporary reality, shared by the collective of performer and audience.

⁴⁸ Gumbrecht points out that bodily experiences only exist in the moment of their occurrences (2012, 52). Therefore an expression that is based on the embodiment of the performer can only unfold its full potential in the performance itself. This concept of presence refers to experiments in theatre and performance art of the 1960s, in which theatre artists such as Einar Schleef and Jerzy Grotowski sought to explore the phenomenon of presence through a radical opposition of presence and representation. According to Fischer-Lichte, this opposition is understood to create tensions producing presence, which enable aspects of both body and mind to meet and interact. This interaction turns the presence into a mental phenomenon first of all, in which 'the actor brings forth their body as energetic and thus creates presence'; this is how performer and body appear as embodied mind, since 'body and mind cannot be separated from each other' (Fischer-Lichte 2008, 98).

This approach is similar to those of Gabriella Giannachi and Nick Kaye, who argue that presence ‘implies awareness, self-awareness, consciousness and even alertness (...) [and that] presence conceals a “poisonous” but necessary relationship between the self and that which is other’ (2011, 6-7).

Presence understood in this way is a quality that can be created and drawn upon at will and that unfolds as a relational and potentially reciprocal phenomenon (through a feedback loop of presence) between performer and perceiver, projecting an account of the performer’s actions and experience.

Most acting schools or traditions attribute prime importance to the creation of presence. Practical insights on the constitution of presence can therefore be found in most acting schools, including Eastern Asian acting concepts and techniques, such as Kabuki and Nô Theatre, and more recent traditions like Suzuki Acting training and Butoh (for example Oida 1997, Nichols-Schweiger 2003).⁴⁹ Most schools agree that presence is created through a clear and projecting demeanour of movements with a definite beginning and ending; a demeanour that is filled with intensity by the performer’s imagination: ‘It is assumed that whatever the performer sees with his or her inner eye is somehow perceived by the audience’.⁵⁰ Matthew Leavey, a Tai Chi coach, describes the creation of presence as a result consisting of several actions and intentions, such as setting an atmosphere, setting an energy in the room, holding concentration and visual focus, making eye contact with the counterpart

⁴⁹ In Western theatre, Fischer-Lichte identifies three concepts of presence: the weak, the strong and the radical (Fischer-Lichte 2008, 94-99). The ‘weak concept of presence’ describes the sheer presence of the semiotic and the physical body just like in the concept of embodiment of the 18th century. The ‘strong concept of presence’ stands for the performer’s ability to create an intense presence and to capture the audience’s attention with an intensity that could be described metaphorically as an ‘air of magic’. The ‘radical concept of presence’ comprises techniques of embodiment as well as the corporeality of a real, physical presence and the presence of an event and actions that take place in the here and now and the transfer of this immediacy to the audience, resulting in an experience of aliveness shared by performer and audience. This shared space allows for a transfer of emotions and experiences from performer to perceiver and vice versa, which may be why it is referred to as a ‘radical’ and unforgiving concept.

⁵⁰ This statement was made by Gertrud Wegener in her course on Dance Theatre in Cologne in January 2015.

as well as being responsive to signals from the other (Matthew Leavey, personal communication, 21 March 2015).

Therefore techniques of presence can be understood as a performer's way to be in his or her body in relation to his or her audience. It is thus likely to serve and support a practice of interpretation that takes into account that music 'performance creates a set of relationships' and has the potential to articulate 'our real concepts of ideal relationships' (Small 1998, 218 and 221).

Presence can also be considered to facilitate the audience's co-experience of the phenomenon of enactment supported by the theory of mirror neurons. The relational nature of presence can also be identified within the theory of presence and co-presence of performer and audience (Fischer-Lichte 2008, 99). In this model the performer uses certain bodily techniques to initiate a physical state in him- or herself that can be perceived as a state of presence by those present with him or her in a space or process. From this point of view the perceiver facilitates a sharing of an intensity or focus that is created and led by him or her during a performance. By means of this aspect of performance, such intention and attention may enable the audience to experience aspects of the performer's 'embodied mind'. Drawing on these considerations, presence in this investigation is regarded as a set of useful techniques in setting the intention to create co-presence, and thereby enabling the co-experience of the embodiment of music and the enactment of chosen actions.

Within theatrical means, however, the use of presence can develop into an expressive tool, again similarly to the aspect of acting faithfully in performance. In his *Aesthetic of Absence*, Heiner Goebbels regards presence as a feature that can define itself through the presence as well as the absence of someone or something (Goebbels 2012a). In fact, the intensity of a perceived presence can be greatly increased by instances of someone or something being tangibly absent (Heiner Goebbels, personal conversation, 2 May 2015). On an occasion, this approach led a member of Goebbels' team to praise an actor by saying 'it is

extraordinary when you disappear', a remark that could easily be understood as an insult by a performer (Goebbels 2012a, 11). It follows that presence can unfold both through a coherent presence, through fragments of actual or simulated presence and through absence. Goebbels used this approach in his work *Songs of wars I have seen* (2002/2007), in which the female players speak words by Gertrude Stein and are visible to the audience dressed in colours, while the male players sit in the far back of the stage dressed in black, illustrating that the men are absent as they were during the past world wars.

While this is a very interesting and effective approach to presence and an aspect explored in many theatrical productions to an extent, it is not the central aspect of presence in the way it is included in this investigation. The major reason for this is that the live performance of the pieces of music presented in the case studies are based on a general and coherent presence of the performing musician and his or her body, visible throughout the performance and most likely perceivable with different degrees of intensity of presence but not of absence. Furthermore the aesthetic of absence relies on the director to choose absence and presence as part of the concept, whereas in Embodied Music Performance the performer and his or her perspective are regarded as of central interest. If anything the approach of Embodied Music Performance aims at heightening the performer's presence and creative engagement through the body, rather than denying or diminishing that presence. Nonetheless, absence could of course also be chosen as an expressive tool within Embodied Music Performance, exactly for that reason.

While the performer's range of movement in the theatrical realm is greater than in the performance of repertoire music, which is bound to specific timings and frames in order to still represent a credible version of the piece, in performance of repertoire music it is still possible for the music performer to engage with techniques of presence and the consequences that this engagement entails: an engagement that could potentially also support the performer

in accomplishing technical difficulties of a music piece and enhance the quality of the playing.

Agency

The term agency is used to describe the effects of a performer on a perceiver, in particular those effects that are induced by a particular state of presence in the performer. According to Wolf-Dieter Ernst, in theatre studies agency comprises the effect or ‘kraft’ that the presence and demeanour of an actor can adopt, as well as the underlying principle used to create those effects (Ernst 2012, 16). This includes the capacity of the body to have and project agency during a performance, induced by techniques and states of mental being and physical muscle tone used to grant a performance an agency-projecting intensity. Each body literally has a natural agency, energy and warmth that can be felt within a certain distance. In the performing arts one seeks to intensify that quality so that its depth can be transmitted to a wider audience and space, projected beyond the personal sphere.

A performer works on the element of agency, as an aspect of presence, during the preparation and rehearsal of the presentation, which the description of certain techniques or exercises used within the creation of the case studies illustrates. The effectiveness of the performer’s engagement can be felt by a perceiver as part of his or her experience during a performance.

Video documentation of a performance may be a challenging medium, however, to set criteria to identify this effect and to present the use of techniques of presence with agency within research. For this reason the analysis given in chapter 3 draws on accounts of my experience during the rehearsals and performances and in particular, of moments of perceivable communication with other performers or the audience, for example through eye contact.

Intertextuality and Intertextuality

In Embodied Music Performance the extended interpretation draws on pre-existing pieces of repertoire that are presented and ‘updated’ and in some instances brought into a new context as chosen by the performer (Danuser 1997, 17). Within the new context the performance of repertoire can be regarded as a form of quotation. In Postmodernism certain elements of quotation as part of a wide range of relationships between texts have been described as intertextuality (Kristeva 1980, Payant 1979 and 1980, Hutcheon 1985). This range of relationships includes ‘borrowing, reworking or quotation (...), shared styles, conventions or language’ between texts or works (Burkholder 2001, 499). These techniques are often called collage or montage. As stated by Rene Payant, ‘intertextuality and intersubjectivity (...) reveal the complexity of the meetings of two texts combined with the meeting of a painter and a viewer’ (in Hutcheon 1985, 12).

According to Hegel, a work of art is an expression of a reality that consciousness constitutes in the process of creating the piece (Hegel 1969, 300 in Menke 2013, 17). As a secondary creator in an extended music interpretation such as Embodied Music Performance can be, the performer adds another level of reality or another textual layer of expression to the one already in place in the composition. This reality of the performer offers additional levels of meaning and content by adding the performer’s perspectives, reactions, comments and viewpoints to the work of art. In the process of preparing the Embodied Music Performance, a performer aims to be faithful, not only to the score, to the composer’s intention, to the time of composition, or to society or traditions of interpretation, but also to his or her performing self as ‘the notion of authentic self-expression as the externalization of an inner self’ (Kawabata 2013, 96). Applied to extended interpretations as well, the approach of intertextuality can be a tool to

address the entire range of ways a musical work refers to or draws on other musical works. Interpreting those relationships as signs (...) can illuminate the work's meaning, as can a study of the associations the other music may carry for the listener.

(Burkholder 2001, 499)

David Hertz coined the term 'intertextuality' (1993, 21), also used by Guilian Bruno (2014, 45), for the 'discussion of relationships between music, the other arts and the realm of ideas' (Burkholder 2001, 500), avoiding the implication that this phenomenon is limited to the interpretations of text in form of written words.⁵¹ Therefore the term intertextuality is used to describe the relationships between the performed piece of music, the extra-musical material and expressions used and the perspective and presence of the performer that generates these relationships within an extended interpretation. In contrast to interdisciplinarity, which describes the combinations of stylistic expression from different disciplines, intertextuality is used here to describe the interaction of materially different approaches and texts or textures from within an artistic genre. In music, for example, this could be the combination of composition and improvisation within an interpretation.

Genre

As already touched upon in the brief comparison to the recently developed genre of Dance Theatre, performances of extended interpretations of music as investigated here may, similarly to the genre of Dance Theatre, reach beyond their existing genre classification of

⁵¹ Intertextuality may in fact be a very useful tool for young players in developing their full artistic potential, as David Hertz' reference to Ralph Emerson illustrates: 'By quotation, Emerson means any kind of borrowing from a precursor. To think, for Emerson, is to get in touch with the flow of thought already generated by others. To create is to tap into what has been created. An artist will appropriate whatever is needed during the swerve toward originality. Thus, all manner of "quotation" is important: literal borrowing, allusion, paraphrase, metalepsis, and various other tropes of decomposition and recomposition. Each "quotation" allows for a new layer of intertextuality connecting what has already been created. Allusion and paraphrase are particularly fruitful endeavours for a developing artist because they only require a partial borrowing, yet they demand an original alteration of the earlier material' (Hertz 1993, 21).

repertoire performances.⁵² A genre describes a ‘class, type or category, sanctioned by conventions’ (Samson 2001, 657). It is ascribed in retrospect and derived from the musical works themselves. Samson differentiates two approaches to the definition of genres: ‘qualities of artworks’ and ‘qualities of experience’ (Samson 2001, 657). In this investigation, I adopt the latter approach that relates genre classifications to

the nature of aesthetic experience [...which] is best understood as an orientating factor in communication [..., since] it reflects a more general tendency to problematize the relation between artworks and their reception.

(Samson 2001, 657)

Exploring this thought about the relation between artworks and their reception not only includes the aspect of performance to a wider degree within genre classifications; it also allows for reflection on the advantages and functions of differentiations of genre within today’s diversity of musical forms and concepts of compositions and interpretation. With regard to the performance of repertoire as investigated in this study, neither performers nor audiences perceive a script or performance as independent from other art works. In fact, each piece of music and therefore also its performance is subject to genre classification, and that classification is pre-determined. There is already an environment surrounding the score, which the creator of a performance will most likely take into account when interpreting. As Citron (1993, 124) argues: ‘For musical genre this entails parameters such as function, style, scoring, length, site of performance, intended audience, manner and nature of reception,

⁵² There is a potential overlap of Embodied Music Performances with Dance Theatre Performances. It is not the aim of this thesis to discuss the implications of this. Nonetheless, the main distinction from Dance Performances is that in Embodied Music Performances the central instigator and practitioner throughout the performance is the musician performing on a stage and embodying the music, remaining the central focus and reference, whereas in Dance Theatre the central aspect is the movement and dance itself, scene and music are subordinated.

decorum of the performative experience and value.’ Therefore to ask interpreters to extend their range of expressive material outside current concert conventions is asking for a departure from the interpreter’s familiar territory of existing genre. This is because there ‘are closely confined stylistic boundaries for what is usually acceptable as a performance; although conventions change over time, they tend to be widely shared by the concert-going public’ (Williamon *et al* 2006, 172).

Interpretations of music inspired by an extended set of musical and extra-musical tools are bound to be at least partly outside the values, codes and the musical canon defining a genre not only for performers but also their audiences even of experienced listeners.⁵³ A single deviation from the known performance practice within a performance indicates that further extensions are possible and even likely. These further extensions are unpredictable and could be potentially experienced as demanding, challenging or even threatening. Therefore, despite their mediated aspects, such extensions are likely to create immediacy and tension, and even heightened attention amongst the audience members. Different audience reactions are likely and need to be expected by the performer.⁵⁴ The challenge for the audience is to get past the re-negotiation of the boundaries of performances and to follow the performer’s invitation to shift the focus from the music to a wider or more detailed view on specific aspects of the music and what potential they hold for interpretation.

⁵³ While the approach of Embodied Music Performance may have the potential to increase the accessibility of classical music perception for audiences, first of all they are required to attend such a performance and stay in the space long enough to either newly accept or digest alterations of performance conventions in order to appreciate the flow of information and transfer of experiences and emotions that Embodied Music Performances offer.

Nonetheless, our media environment sees a development towards audience involvement, interactive communities and even participation to a degree that is unlike any music culture before, which can be seen for example in the multiple ways listeners of a radio programme can interact and communicate with the presenter. Such developments are likely to influence the concert culture in the long-term and lead to a readdressing and reorganising of the concept of genre with regards to the aspect of performances and performance reception.

⁵⁴ While experimental interpretations of historical pieces, such as Peter Brook’s *Midsummer Night’s Dream* (1970) or Pina Bausch’s *Sacre Du Printemps* (1973), tend to be the norm in theatre and dance theatre as mentioned earlier, in music they are the exception. Experimental performances of repertoire music may require the musician to extend his or her skills in responding to audience reactions.

For this reason it is worth investigating Leonard Meyer's argument regarding perception that perceived meaning is created through a pool of experiences, knowledge and encounters (Meyer 1956, 24). The absence of an ordering system of beliefs and attitudes will result in feelings of lack of control and could cause the perceiver to feel fearful in response to a stimulus outside her or his comfort zone (Meyer 196, 27). According to Meyer, three things may then happen:

- (1) The mind may suspend judgement, (...) trusting that what follows will clarify the meaning of the unexpected consequent.
- (2) If no clarification takes place, the mind may reject the whole stimulus and irritation will set in.
- (3) The unexpected consequent may be seen as a purposeful blunder. (Meyer 1956, 29)

Since meaning is essentially created through fulfilling or suspending expectations, extended interpretations need to provide their own coherent codes in order to stand a chance of evoking the first response, as the extended performances of Embodied Music Performance are likely to reach beyond the perceivers' expectations and experiences. This may be a reason why a genre of Embodied Music Performances or something similar has not yet been identified as such.⁵⁵ The display of perspectives and viewpoints through techniques of intertextuality, interdisciplinarity and embodiment chosen skilfully by the performer as a creative approach to performance may be welcomed by some and rejected by others, as is true for any perception of art. Comparing the theatricalisation of music in Embodied Music Performance to the development of the genre of Dance Theatre, it can be noted that Dance Theatre was highly

⁵⁵ Focusing on the experience of listening alone, it is easy to overlook that music in itself comprises the dimension of sound as well as the dimension of facilitating and creating the situation for this sound to be heard, based on Clarke's argument that 'musical meaning can encompass both what is specified and the perspective on what is specified' (2005, 126).

controversially perceived by audiences. Pina Bausch and the Wuppertaler Dance Theatre were innovative and groundbreaking especially for integrating theatrical means and mechanics into dance through techniques of fragmentation, repetition, alternation and collage, which resulted in productions that reflected a liberation of dancers from the requirements set, for example, by traditional ballet to perform with an often faceless and silent corporeal and aesthetic beauty.⁵⁶

However, both performer and audience in Embodied Music Performances tend to require the re-negotiation of performance conventions in accordance with and adaptation to each specific interpretation. This adaptation is not limited to boundaries of a specific format, even for different interpretations of the same piece, which is an argument for Embodied Music Performance being more of an approach than a defining genre.

The varieties of titles assigned to some of the case studies may illustrate this: *Hodler* was premiered and its music commissioned by a state theatre, where it was advertised as a *Musiktheatralische Einsicht* [music-theatrical insight]. *Southern Highway* was announced as a *musiktheatralische Reise an die Berliner Peripherie nach Motiven Julio Cortázar's* [music-theatrical journey in the periphery of Berlin inspired by Julio Cortázar]. *Last Three Days* was called a *Music-Dramatic Performance* at the time. This title emphasizes that the music and its performance in a dramatic setting is regarded as the central 'text' and the focus to which the central viewpoint constantly returns. *Entangled*, as it is presented in this thesis, is a video and sound installation, although its initial idea and dramaturgy is based on a live act; meanwhile *Expedition* was titled a *Performative Lesung* [performative reading]. This shows that Embodied Music Performances can be realised in different genres and thereby transcend the boundaries of the genres in which they are positioned. In contrast, the nature of the genre, to

⁵⁶ Within productions by Pina Bausch and the Wuppertaler Dance Theatre or Anna Teresa de Keersmaecker, for example, dancers are exposed with their opinions, personalities and even privacies; they act and speak on stage within the Dance Theatre performances. This theatrical extension of an existing and defined genre of stylist dance can clearly be observed in *I said I* (1999) by Anna Teresa de Keersmaecker based on a text by Peter Handke or Pina Bausch's *Nelken* (1982), for example. Relating to developments initiated, for example, by the *Ausdruckstanz* of Mary Wigman at the beginning of 20th century, Dance Theatre has evolved into a genre of its own over the last four decades.

which performances like *Kaleidoscope* might belong can be described as artistic, educative, experimental, unique or site-specific. As an approach Embodied Music Performance is rooted in the interpretation of classical music and branches out into extended possibilities and in doing so may well contravene the expectations of a musical genre as identified by Citron.

Music Theatre

The term Music Theatre acts as an umbrella for a wide range of works of referential rather than absolute music that combine music and theatre, including operas, operettes, singspiele and musicals, in which ‘spectacle and dramatic impact are emphasized over purely musical factors’ (Clements 2001, 534). Historically its use was very likely instigated by Richard Wagner (‘Musikdrama’) and Gian Francesco Malipiero (‘Teatro Musical’) to distinguish traditional and reformed approaches to opera. Since 1945 the term Music Theatre was often used across continental Europe for opera and opera productions engaged with a critique of an ‘institutional’ and traditional understanding of opera (Risi and Sollich 2005, 210), while Peter Maxwell Davies and Harrison Birtwistle in Britain, for example, are said to represent in their Music Theatre ‘a much more direct and concentrated fusion of music and gesture than (...) their European contemporaries (...) perhaps because their aims were concerned less with ideology than with producing a more potent dramatic fusion than traditional opera appeared to offer (Clements 2001, 535).

Within this investigation, the term is applied only to pieces in which both musical and theatrical issues have been addressed as expressive material in the composition. In this sense the works of the Instrumental Theatre of Kagel, for example, are Music Theatre pieces. Most of the works in the portfolio of works of volume II are not, as they interpret pieces of music that have been written prior to the staged and embodied realisation.⁵⁷

⁵⁷ However, *Hodler* (2010) and *Robert Walser* (2014), both included as case studies, are examples of Music Theatre. The music used within them has been written prior to the commencement of the theatrical

Concept

The following presentation consolidates the concept of Embodied Music Performance as a creative and experiential practice, which has been prepared by the contextualisation, a lineage of related practitioners and a discussion of terminology. First of all, relevant prerequisites for the focus on the subjective perspective of the performer and the relational aspect of performance are explained. This thesis argues that there is an opportunity to share the experiences and perspectives of the performer based on the sharing of codes and communication in performance, which is related to Bhabha's model of a 'third space' and hybrid art, and Winnicott's model of a 'potential space'. These models are discussed with regard to their applications to the creation of shared meaning in performance.

Secondly, the core framework of Embodied Music Performance is outlined with the idea of the musician as a creative interpreter in a form of 'lived experience' (Csordas 1994), and with the model of shared empathy as a possibility to convey the experience of creativity itself through enactment. This framework raises questions of a faithful self-expression of the performer in musical interpretations that reach beyond the realisation of the score. It formulates a theory of what enacted embodiment and its reflection comprises in this research. Details are then given on how extra-musical content supports the conveyances of experiences and which ways of working grant the performer additional means for extended interpretations with this purpose. Such means include the approach to presence and why it is based on the idea of faithful and skilful presentations of the music and the musician.

I argue that the performer of Embodied Music Performance is required to assume an extended role as a performer when he or she prepares and plays a piece of repertoire music and I discuss what these requirements are. These investigations constitute the concept for an extended mode of the interpretational process from which I derive relevant criteria for the

rehearsals and with the theatrical realisation in mind, but it has not been written into the score. *Southern Highway* (2008) is also regarded as Music Theatre, since theatrical means are integrated within its composition, although the composition itself quotes pieces of instrumental repertoire.

analysis of the case studies given in the discourse of the third chapter. To complete the framework, issues of authorship are raised including moral and ethical considerations regarding the composer whose work may be performed, cited and interpretatively extended in the course of action.

Embodiment of Music Performance - Explaining a Concept

Bodily activity and experience are at the core of a musician's profession. In order to develop into and to be a performer of musical repertoire who can make informed choices, the acquisition of skills through practice, preparation and study in the form of reproducing existing musical material are and continue to be the central activities (Dietrich *et al* 2012, 125). In contrast to them, the potentially creative practice of improvisation or the imitation of the style of a certain composer through pastiche compositions, for example, are not priorities. Therefore possible creative explorations of repertoire are usually not at the centre of musical training in the Western tradition. With the performer, as a practitioner of Embodied Music Performance, becoming a secondary creator of the musical work, questions of training and faithful presentation of the performer in his or her performance and subsequently questions about the performer's body and identity come into play.

The advantage of focusing on the reproduction of pre-produced scores, and on historical and traditional values and practices associated with training according to Western classical tradition is in the preservation of historical repertoire, which can thus be accessed and shared by at least some audiences. In the light of the *cultural turn* in the 1970s, the performer as interpreter of written and unwritten material has been faced with the communication of traditional codes and rites that are increasingly shaded and re-invented by fast moving, mainstream-influenced and ever-shifting reconstructions of the meaning and shared perception of codes in historic artefacts (Moebius and Quadflieg 2006, 9ff). A variety of academic disciplines recognised this proceeding and self-accelerating change in societal

values and attitudes. Subsequent research named ‘the causal and socially constitutive role of cultural processes and systems of signification’ (Steinmetz 1999) as the primal focus of attention and research interest. It encouraged a different perspective on the relativity of speech and meaning, which reveals cultural codes and tradition as subject to a radical ongoing and constantly self-renewing constructivism. Therefore, the inclusion and consideration of the subjective perspective becomes a prerequisite of these societal developments, since interactive platforms contribute to these processes, which depend on individuals accessing them (Geertz 1993, 30). This supports the choice of this thesis to focus on the insights and experiences gained from the perspective of the performer, who produces personal interpretations of music.

In the light of cultural studies and according to constructivist theorists, in reproductive art such as music, it can be argued that there actually is no such thing as an original version, as every reproduction, not only an extended one, is influenced and shaped by the person who creates it. In Homi Bhabha’s concept of ‘cultural translation’ every description or expression has an inherent aspect of translation that clouds the nature of a work (Bhabha 1994, 213).⁵⁸ This original nature can only be defined in an act of distancing and cultural expression defies this very act. Therefore there is no original that can be accessed objectively by everyone. In fact every expression is as original as another (Rutherford 1990, 207-221). According to Homi Bhabha, this subjectivity that is inherent in any reproduction or manifestation of an artefact forms the base for meaning to be ‘constructed across the bar of difference and separation between the signifier and the signified’ (in Rutherford 1990, 210).

To describe this phenomenon further, Bhabha (and also Esslinger and Zons 2010) uses the term ‘third space’, which consists of two merging original points. Bhabha defines this process as a form of hybridism. In the case of music interpretation the two original points

⁵⁸ Since the concept of cultural translation is discussed in cultural studies, its content cannot be directly transferred to the argument of this thesis. Nonetheless, the underlying idea is worth considering in this context.

could be a) the work of art and b) the performer and the recipients. In the moment of the performance meanings are created through both a) and b) and form the third spaces that arise. This model agrees with ideas of cultural understanding according to which the understanding is less a matter of a tradition than of a network of symbols and meanings that are fluent, changeable and transferable (Wimmer 2010, 87).

The creation of meaning in a performance is therefore an act of interaction and is necessary for the creation of a shared space of experienced meaning that is momentous and consists of as many third spaces of meaning as recipients are involved. Each recipient constructs his or her own third space of meaning in the act of perception of the piece and its performance. In the specific moment of the event these third spaces overlap in their content of meaning and experience; this is the space shared by all the perceivers.

Hybrid works of art create these shared spaces of experience, which are changeable and based on the viewpoints of the composer through the artefact, the performer and the recipients, which is why they apply in the context of Embodied Music Performance. Applying the idea of hybrid art to music performance grants the potential to actively consider spaces of experience that can be shared amongst performers, between performers and audiences and amongst audiences of mixed backgrounds, since the rise of the shared space will be affected by the performance setting and the diversity of the audience.⁵⁹

Embodied Music Performance offers a contribution to applications of these ideas to the performance of repertoire music, since an Embodied Music Performance approach that considers its art as the aforementioned ‘spatial, embodied event’ may hold the potential to construct a shared space in the sense of hybrid art (Fischer-Lichte 2008, 6). The intention to

⁵⁹ To create possibilities for the rise of third spaces and perception of a shared space according to Bhabha’s notion of hybrid art, a performer of extended interpretations may take a number of aspects into account. For instance, in the process of script writing, he or she could provide potential space for the transfer of experience in the sense of the idea of art as enacted culture, through the consideration of aspects of focus, space, corporeality and content for the purpose of transfer of experience and possibilities for enactment. This may be achieved, for example, through working interdisciplinarily with a related art form.

focus on performance and performer in the process of preparing and performing repertoire music offers possibilities to invent multi-faceted performances with additional content that is embedded in different layers of expression (Rolle 1999, 146), which in turn create layers of responses in the shared space. In the process of creating and performing such an embodied event, active decisions about the performance's setting and content are made. Thereby personalised perspectives and viewpoints authentic to each performer will inevitably surface and become part of the concept of the specific performance (Winnicott 1997, 24).

Another way of looking at it is to consider aspects of a concept of developmental psychology, which may provide useful ideas that could potentially apply to Embodied Music Performance. Donald Winnicott has described the phenomenon of a 'potential space' (Winnicott 1997, 24). From a developmental point of view a 'potential space' is created at the threshold of a new experience. Through the transfer of attributes of familiar subjects and objects into a potential space or object, the potential space is experienced as safe and therefore offers the possibility of a new orientation or re-interpretation. Winnicott suggests that this process of re-interpretation is not only apparent in child development, but also true for processes of learning and disillusionment throughout an entire life (1997, 23). Works of art can under certain circumstances offer such a 'potential space', in which new experiences can be made and integrated into one's perception of the world. In a concept of Embodied Music Performance such a transfer can be instigated when a very familiar plot, such as a fairy tale, is combined with a piece of music that is likely to be unfamiliar to most members of the audience. This is the case, for example, in the production *Last Three Days* (2003).

The performer's consideration of the concepts of third and potential space provides him or her with a variety of perspectives on the complex communicational processes that underlie the projection, enactment and perception of cultural content and heritage.

Embodiment of Music Performance - a Framework

Art is a way of experiencing the artfulness of an object; the object is not important.

(Shklovsky 1917, 12)

While Shklovsky makes a deeply philosophical comment that raises many issues, the concern here is with the notion of artfulness that he describes. The musician as a creative interpreter and performer of pre-written material with its inherent artfulness is at the core of this research. The underlying concept of art in use here includes human activities that are inventive, imaginative, original and skilful and which activities or products are presented with the intention to be perceived as art. Nonetheless, it is not the intention of this investigation to identify whether the examples of Embodied Music Performance may be perceived as art or art forms. Relating to earlier discussion, the aim is to show how a different type of creativity can extend the musician's creative activity, which is traditionally only applied in order to interpret the 'creative spirit of the composer' truthfully, as a way to work with art. This thesis suggests that a musician can have more than one approach to a particular piece and may even choose to interpret it radically differently each time. These different versions may include one that extends current concert conventions, applies more than one art form, and is process-orientated, site-specific and experimental.

Art as Experience

The suggestion of the extension of interpretation is embedded within a cultural development and the need to adapt our traditions and practice to changing times, developing Danuser's 'updating mode' even further (1997, 17). In the words of Fredric Jameson, the 'very sphere of culture itself has expanded, becoming coterminous with market society in such a way that the cultural is no longer limited to its earlier, traditional or experimental forms' (Jameson 1998a, 111). This cultural development is rooted in ideas that circulated at the beginning of the

twentieth century and before. In *Art as Experience* (1934), for example, Dewey argued that the quality and the intensity of an experience determine whether an object or a performance is perceived as a work of art (Dewey 2003, 66-70). While Dewey's arguments relate to a different perspective on art than the understanding of it at the beginning of the 21st century, the core of his idea is still relevant to this discussion. According to Dewey, the main criterion for the perception of a work of art as art is the act of re-invention on the part of the perceiver. This requires a combination of passivity and activity that can turn a cultural event into an enacted aspect of culture and a 'lived experience' (Csordas 1994, 6 in Fischer-Lichte 2008, 89).

Embodiment: 'Lived Experience' and Reflection

Such a theory is supported by Kant, for example, who considers an embodied nature of aesthetic judgement to be form of human knowledge that is as valid as scientific knowledge, although Kant preferred the act of the rational and of reflection over the insights through bodily senses (in Hobart and Kapferer (2005, 3). In the context of embodiment as a framework it is fruitful to ask what the conditions for a piece of any art need to be in order for it to become 'lived experience' for a perceiver. The roots of 'lived experience' can be found in the human body and in the reciprocal transfer of physical and emotional experience between performer and perceiver. Theories on aesthetic education refer to the body as the location of sensual-aesthetic appreciation and as the point of reference for transfer of experience and thoughts (Boehme 1995, Shusterman 1994 and 2005, Dietrich et al 2012).⁶⁰ Csordas argues in his concept of embodiment that it is time for cultural disciplines to take 'seriously the idea that culture is grounded in the human body' and to grant the body of the performer equal importance to the work of art, which in turn is conveyed by the performer's

⁶⁰ Shusterman's extends Dewey's argument by asking us to replace the question 'What is art?' with the question 'When is art?', adding to the reflection dimensions of time and circumstance and thereby including physical and tangible aspects (Shusterman 2005, 128, in Dietrich et al 2012, 60).

body and mind, as in ‘embodied mind’ (Csordas 1994, 6). This idea is followed by the embodiment of music in staged interpretations as a concept that stands for extended, personal and experience-based performances of repertoire music.⁶¹

In Embodied Music Performance the redefinition of embodiment as a diverse and encompassing approach, including body, presence and the perspective of the performer beyond the conventional practice, is the starting point chosen for the interpretation of repertoire music. This redefinition has been prepared by Merleau-Ponty (1968, 130-155), and Fischer-Lichte refers to him, arguing that

the body is always already connected to the world through its ‘flesh’. Any human grasp on the world occurs through the body; it must be embodied. (...) Merleau-Ponty thus cleared the path for a new application of the term ‘embodiment’ as it is used today in cultural anthropology, cognitive sciences, and theatre studies.

(Fischer-Lichte 2008, 83)

Enactment of culture, art as an experience and transfer of experience become possible through concepts of presence, which include the physical body, the semiotic body, the body of a performer that is able to capture and hold attention and the body that allows the experience of embodied mind through on-going transfer of experience in a shared space. According to Risi for example, this ongoing transfer has the inherent potential of enabling presences that result in reciprocal relationships creating a feedback loop of energy between performers and

⁶¹ Certain methods for teaching music to young children include the idea that music learning is primarily based on the physical and haptic experience of sound, vibration and pulse, for example the Dalcroze Method. According to recent research early learning theories tend to confirm the validity of this approach. Csordas’ arguments suggest that music of the historical canon could possibly be more accessible to a wider range of audiences if it were taught and supported with methods of music education that are themselves rooted in the body and that provide opportunities for co-experience of music and music making, as studies by Jank (2009) and Stadler (2000) also suggest. A discussion of this is not at the centre of this thesis, but could present an opportunity for the continued development of some of the arguments raised here.

audiences (2000, 32). Thus an Embodied Music Performance, which incorporates the concept of presence, as defined by Fischer-Lichte, Giannachi and Kaye, and Risi's model of reciprocal relationships with feedback loops, offers the possibility of creating a shared space which encompasses an infinite number of third spaces in the sense of Bhabha's concept of cultural translation, as described above. These individual spaces are regarded as interfaces for experience and individual reflection that in turn inform the interpretation by the performer and facilitate the event's perception by the audience, although the prime focus of this investigation is the performer's contribution to this.

This concept of presence combines physical, mental and relational aspects of the experience of music and integrates these aspects into the realm of embodied mind, arguing that rational and physical experiences are inseparable. An underlying, yet potentially powerful aspect of this approach may be that in the state of co-presence of performer and audience, the energy of vitality that a performer assumes in order to project an intention on the stage is transferred and exchanged in the cumulative feedback loop between performer and percipient, facilitating a process from co-presence to co-experience. Such a feedback loop generates a transformative energy that enables the participants of a performance, both performers and audiences, to reach an altered state of reality at the end of a performance process. Fischer-Lichte calls this characteristic of performance in general the performance's potential for transformation and enchantment (2008, 181). In Embodied Music Performance the performer of the music is particularly entrusted with an extended exploration of this potential.

The Extended Role of the Performer

The role of the performer in Embodied Music Performance is to play the music and to interpret it through personal, corporeal and creative ideas and choices that are not limited by current concert conventions. Within the investigation the performer is given the creative authority to make artistic decisions within the interpretation, extended by bodily presence,

theatrical means and with the inclusion of his or her viewpoints. The approach under investigation requires the musician to be present and influential as a persona and body during performance. This is understood as a platform for the proposed transfer of immediacy, experiences and the performer's faithful and multi-layered responses, supported by additional musical and extra-musical material and theatrical strategies.

Extended Modes of the Interpretational Process

In order to extend the current mode of interpreting repertoire music, the performer may deconstruct the current performance conventions to decide which to adhere to and which to alter in the specific Embodied Music Performance that is to be created, especially through the particular consideration of the aspects of especially focus, performance space and format.

Additional skills and techniques that the performer needs to employ in the process of rehearsals may differ from those needed at the moment of presentation through performance. The process of developing a specific performance is supported, for example, by the use of common mechanisms to articulate an idea such as methods of script writing in theatrical and performance arts and will most likely follow the model of a creative process.⁶² A script comprises a progression through an introduction, the establishment of ideas and gestures, turning points and an ending, a plan for the stage design and a plan for both rehearsals and staging that includes logistical planning and assures that the performance will be ready for presentation within a given frame of time. The main difference to a traditional way of arriving at a performance ready to be shared with an audience, as in the actual practice of the music, is the additional realisation of the chosen central idea of an Embodied Music Performance, which may well serve and enhance the musical expression.

⁶² See, for example, Wallas (1926, 79-95) for one of the earliest descriptions of the progression of the creative process in significant stages. He described the stages as 'preparation, incubation, intimation, illumination and realisation'.

The realisation of such extended interpretations is performer-specific, in that it is characteristic and distinctly different to a performance of the same piece of music by another practitioner. The interpretation derives from the personal and faithful response to the given music, which provides one of the main sources of inspiration and allows for the communication of the unique perspective of the performer mentioned earlier. In the interpretation the perspective of the performer and the extra-musical content may serve the music directly or unfold its purpose through highlighting certain aspects through the use of contrasts, dialogue or opposition.

The consideration of the performer's perspective combined with the idea of developing the central idea of the specific script through the rehearsal process results in a way of working that is process-orientated. An Embodied Music Performance may or may not be finished as a product by the time a performance is appropriate, and may be altered for another performance. A performer may decide to present an Embodied Music Performance with three dancers on one occasion and adapt it to a version with just one dancer in a different space with different resources at another time, as is the case in the piece in my portfolio of works *Nu Pavane*.⁶³

Issues of Authorship

Recalling Danuser's 'updating mode' of interpretation, the practice of extended interpretation can be regarded as a tribute to a work by a composer in combination with recognition of the creative input and potential of a performance and of the performer of the piece.

The process of interpreting and performing is thus shared between composition, performer and audience to a wider extent than in traditional performance conventions. In the practice of Embodied Music Performance the performers give themselves the permission to

⁶³ In this thesis, only the version of *Nu Pavane* with three dancers is being presented.

extend their contribution to their particular interpretation with the aim of highlighting the music, its compositional features and the effects and value of its live performance even more. Driven by the performer with his or her faithful response to the music as a secondary creator, the staging and stage set, the dance movements, the projections and the speeches and gestures turn the interpretation into an extended and embodied one. The additional elements and means may serve the music directly or emphasize its effect further by creating dialogues, contrasts or counterpoints. Although there is support for the liberation of the performer by Small and others, the musician needs to be aware of and acknowledge ethical, moral and legal implications of performing and possibly altering cultural property written by someone else.

If a composer, whose pieces are subject to extended interpretations chosen by performers, is still alive at the time of the performance, he or she may wonder about the authorship of such extended interpretation and not necessarily agree with such undertakings. However, with the publication of a piece of music, it enters the public realm and to a degree, how it will be used is out of the composer's hands, which is most likely one of the reasons why the concert conventions were established. Even in conventional concerts the responsibility is handed over to the performer.

In the realm of music, I suggest that Embodied Music Performances always credit the composer and create performances as close to the original score as possible, however with scope for the extended interpretation and the use of theatrical means. This allows for a creative and fruitful acknowledgement of engagement on both sides, since the authorship can be clearly assigned to the composer for the composition and to the performer for the creation of the extended version, its direction and its performance.

In the process of developing Embodied Music Performances I have myself arrived at points where I wrote my own compositions for concerts to present alongside existing compositions in extended performances. This can be seen as a further development of Embodied Music Performance interpreting and interacting with existing material by including

compositions written for the event, and thereby highlighting and sharing its effects and details, resulting in performances that reflect a living and enacted culture that honours existing compositions and integrates them with contemporary practice.

In many ways the decision of a performer to work with a certain piece in extended ways pays a compliment to the composer, since his or her work must have had a big enough impact on the performer to move him or her to creatively explore the territory of performing that particular piece. As mentioned earlier Heiner Goebbels and Ruedi Häusermann, amongst other composers, often combine the portrayal of other artists, like writers, composers or painters, with interpretations of pieces of instrumental music in their productions. Häusermann's works have been referred to as 'Visualized Concerts' (Gerstenberg 2011, 2) and he emphasizes that these music-theatrical realisations of music pieces by other composers are tributes and appreciations of the originals (Ruedi Häusermann, personal conversation, 2 March 2015). The performer's use of existing composition in extended interpretations is seen following a similar artistic intention and practice.

However, the decision on how to perceive such a tribute remains with the composer. Recalling Häusermann's *It is dangerous to think about everything that comes to mind*, the production includes the contextualised performance of a piece by John Tavener. Although Tavener was still alive at the time of the premier, informed about this production and invited to the rehearsals and premier, he did not visit the production.

Criteria for Analysis

This outline of context, lineage, terminology and framework provides the ground for the analysis of the case studies that illustrate the practice of Embodied Music Performance. This analysis aims to identify approaches, strategies and techniques that can be articulated as key protocols of the practice. The particular aspects of interest are creative approaches to

interpretation and performance, employed theatrical and other extra-musical strategies and techniques of embodiment.

Criteria for the approaches are the types of collaboration and the relationships amongst performers, their instruments, and with each other's art forms. They are regarded as possible starting points for the initiating and framing of an Embodied Music Performance project. Theatrical and extra-musical strategies are identified that enable the practitioner to follow certain intentions in the process, such as the inclusion of the performer's creative activity and perspectives. These enable the performer to realise certain effects during performance, such as to intentionally evoke possibilities for immediacy and enactment. Specific techniques of embodiment and theatricality are considered according to their ability to provide specific features of the performer's creative activity within an interpretation. They refer mainly to experiential and performative knowing and knowing what works well in practice. In this part of the analysis I explore the way in which the performer's body and bodily movements are used beyond the corporeality of music making in the interpretative process and in performance as well as whether there are working conditions identifiable that are conducive to this. At places where tangible presence is aimed at or achieved, I investigate how this is done where possible, especially with regard to creative and communicative purposes and to the relationships amongst performers, between performer and audience, of performer with the music and of performer with the space. The performer's perspective is revealed by the identification of what content is chosen and conveyed through body and presence amongst other means of expression, relating to, for example, inner feelings and thoughts in relation to the music or the outer circumstances of its performance, the venue or the type of event.

Conclusion

At the centre of this discussion is the interpretation of instrumental music that was not originally conceived as a stage composition. The type of interpretation that is investigated

here is a specific path chosen by the performer him- or herself in the process of rehearsing a piece of instrumental music. This path is connected to the current concert tradition, departing from it through extending current concert conventions and working with elements of theatricality, intertextuality, interdisciplinarity, corporeality and embodiment in order to arrive at a creatively extended, personal, staged and embodied interpretation of a piece of music played live.

Embodied Music Performance as described in this thesis explores theatrically extended interpretation developed out of the presence, embodiment and personal viewpoints of the performer unfolding in a reciprocal relationship that results in a space metaphorically and literally shared by performer and audience. This practice embraces and explores playfully and innovatively an intrinsic quality of the performance of music itself, which is the dimension of sound combined with the dimension of facilitating and creating the situation for this sound to be heard and multi-sensually perceived. The specific approaches, strategies and techniques at work within this practice are the subject of the analysis in the following chapter.

Chapter 3

Approaches, Strategies and Techniques in

Extended Interpretations

Introduction

The aim of this chapter is to identify approaches, strategies and techniques that generate Embodied Music Performance. In many instances, approaches crystallized in the process of the analysis can be described as ‘Know-that’ according to Nelson’s model of extended practice-as-research, since they refer directly both to theoretical considerations and to a wider range knowledge that may well apply to other practices as well (Nelson 2013, 37). Most of the articulated strategies are specific characteristics of Embodied Music Performance, and they are revealed through the combination of reflection on theoretical aspects and through their repeated and further developed use within the case studies. For that reason strategies can be classified as ‘Know-what’ according to Nelson, with an emphasis on both theoretical *knowing* what works and an understanding from a practical point of knowing *what works* (Nelson 2013, 37). Such a link between theoretical and practical inspections is one of the centrally important qualities of practice-as-research. Therefore, although Nelson’s model may not apply to all details of this research, the model supports the general course taken within this analysis. The third category of Nelson’s model, ‘Know-how’, is apparent in particular in skills and techniques that are specific to Embodied Music Performance and that separate it from interpretations according to current concert standards.

Whereas in traditional performances a piece of instrumental music would be the central and only ‘text’, in an extended setting a new version is formed out of referencing the

original plus additional aspects which create intertextural layers. These layers are created by the meaning of the performer's body, his or her presence, non-music-related as well as music-related actions, and gestures in the space in which the performance takes place.

By including the performance space in the interpretation theatrical elements such as lighting, setting, plot and gesture can be worked with. These elements may take on conceptual or metaphorical meaning in the process of the performance depending on how they are incorporated. These possibilities transfer the exploration of Embodied Music Performances into the realms of interdisciplinarity. Additional expressive, spatial and theatrical elements offer opportunities to add a multitude of layers of meaning to the performance of the music, if they are significantly used and referenced in the course of a performance. The music, which may already be complex in itself, is the starting point for a new structure being created that references the original music work and thereby comments on the musical original through its specific performance. This is how Embodied Music Performance can be discussed under aspects of intertextuality and interdisciplinarity at the same time. The chosen strategy of this thesis is to follow the performer's presence and viewpoint as the starting point for creating interpretations of instrumental music that are embodied through their realisation. Therefore the purpose of this chapter is to identify techniques of embodiment that may generate these realisations.

Theatricalised performances of music, such as the works to be discussed, offer the potential for an extended field of interpretation. While all music performance carries the capacity for intersubjectivity, extended interpretations as described in this context explicitly develop and increase this potential through additional musical and extra-musical details. The subjective view and experience of the music of the performer and the experience of a specific audience are shared in this instance to a wider degree, resulting in a performance community of performers and audience not only specific to the piece of music but also to the event itself as a whole. Therefore, Embodied Music Performance can become a platform for

intersubjectivity (Clarke and Clarke 2011, 193). This shared experience happens in a specific moment amongst specific performers and audiences and gives the multi-sensual event a sense of uniqueness and memorability, as discussed in the previous chapter. According to Michel Imberty, any musical interpretation relies on ‘this unpredictable life, which only exists in the interactive relation between the interpreter and the piece (and the composer), the public and himself’ (1997, 441). Therefore the practice of Embodied Music Performance relates to and highlights an innate quality of any music performance.

To elaborate these thoughts further, the following discussion focuses on selected elements that are most prominent in the works chosen. Additionally these components illustrate the idea of Embodied Music Performance in order to explore the key approaches and strategies of Extended Music Performance. These key protocols are discussed in three categories: the value of intertextuality and interdisciplinarity; the benefits of theatricalisation; and the techniques of embodiment.

Portfolio of Documented Examples

The practice of extended interpretation is demonstrated with a number of audio-visual examples. Throughout the text, recommendations for viewing of the audio-visual material are offered. Nonetheless, the reader would most likely benefit from consulting the audio-visual material and descriptions provided in volume II before reading the following discussion. For the purpose of clarity, each case study has been assigned a number as a reference (see table 3.1). This number also coincides with the track numbers of the audio-visual examples on the supplement DVD attached to volume II. This supplement is referred to as DVD in all following quotes.⁶⁴ The first example, *Kaleidoscope* (2001), is an unrealised script. Since

⁶⁴ Please note that some of the images provided in this chapter are reproduced in rather poor quality and resolution since they were taken as screenshots from the video material. This applies mainly to the images of *Nu Pavane* [1] and *Last Three Days* [3], since they were recorded with VHS and, on occasion, in dim lighting.

there is no audio-visual representation and no DVD track, it has been assigned the number [0]. *Nu Pavane* [1], *Entangled* [2], *Last Three Days* [3] and *Robert Walser* [9] are presented in full length. All other examples are represented through excerpts. Together, they form the basis of the discussion that follows in this chapter.

1. Preparation of Research	duration	page vol II
[0] <i>Kaleidoscope</i> 2001 (unrealised)	n/a	4
Track [1] <i>Nu Pavane</i> 2001	5'34"	10
Track [2] <i>Entangled</i> 2002	8'28"	16
Track [3] <i>Last Three Days</i> 2003	61'28"	27
2. Performance Experiments		
Track [4] <i>Autumnlights</i> 2005	12'58"	45
Track [5] <i>Expedition</i> 2007	2'24"	49
Track [6] <i>Messa Di Voce</i> 2009	2'27"	51
3. Transferable Techniques in Music Theatre		
Track [7] <i>Southern Highway</i> 2008	1'05"	53
Track [8] <i>Hodler</i> 2010	1'05"	56
Track [9] <i>Robert Walser</i> 2014	91'00"	60
4. Applications of Research in Schools and Higher Education		
Track [10] <i>Wozzeck Remake</i> 2011	2'11"	71
Track [11] Seminar on Presence based on Mime Corporel 2012	1'30"	74
Track [12] Seminar on Presence based on Yoshi Oida 2013	5'11"	75
Track [13] <i>Contrasts</i> 2013	6'28"	76

3.1 Numbers assigned in the portfolio of documented examples

Nu Pavane [1], *Entangled* [2], *Last Three Days* [3], *Autumnlights* [4], *Expedition* [5], and *Messa Di Voce* [6] are Embodied Music Performances of instrumental music composed prior to its embodied realisation. *Southern Highway* [7], *Hodler* [8] and *Robert Walser* [9] are examples of Music Theatre, since they are works by composers who regard all aspects of the production as expressive material and, where their own music has been used, it was written especially for use in a theatrical realisation. Strictly speaking these productions can not only be regarded as Music Theatre works but they are also theatrical versions and therefore staged interpretations of the chosen pieces of music. They are included in the portfolio of works because as well as offering my expertise in instrumental music, I have worked creatively within these productions learning valuable skills and techniques useful in Embodied Music Performance. Some of the approaches and techniques used in these three productions are in fact transferable and used as models for Embodied Music Performances. *Wozzeck Remake* [10], *Contrasts* [13] and the examples from the seminars on presence [11] and [12] illustrate how techniques and approaches of Embodied Music Performance can be used in educational contexts.

The basis of all the works discussed in this thesis as practice of Embodied Music Performance is the concept of creating an extended interpretation of a piece of instrumental music in a performative or theatrical context. The format of this extended reference manifests in different ways according to the ideas that characterize the interpretation. The ideas include a variety of approaches. In the case of *Nu Pavane* the approach is to base the extension of the interpretation of the *Pavane* for viola solo by Philippe Hersant on movement and dance. The process that led to the played and danced version of *Nu Pavane* presented in volume II was influenced by techniques of interpretation through improvisation developed by David Dolan and the improvisational practice of Spiral Arts Dance Company developed by Bryony Williams. This also applies to the improvisations of the string quartet of the ‘real world’ in *Last Three Days*. Another approach is to combine the interpreted composition with related

musical improvisations that are performed simultaneously or nearly simultaneously with the composition. This approach is prominent in *Last Three Days*, in which sounding improvisations are combined with the Trios for horn, violin and piano by Johannes Brahms (1865) and György Ligeti (1982) and the *Interludes* for flute, violin and harp by Jacques Ibert (1946). *Expedition* is based on improvisations in combination with Hersant's *Pavane* for viola solo.

Especially in *Southern Highway*, *Wozzeck Remake* and *Contrasts* one of the central approaches to creating extended interpretations is the juxtaposition of styles. In *Southern Highway* the performance of Schubert's String Quartet in G major op.161 posth. D.887 is juxtaposed with *Tango Ballet* (1956) by Astor Piazzolla. In *Wozzeck Remake* the performance of Alban Berg's opera *Wozzeck* (1914-1922) is juxtaposed with raps written and performed by young people based on an extension of the plot of Berg's work.

Another format of referring to a creative idea can be a task-related format such as the enactment of an additional process in the performance.⁶⁵ This applies to *Entangled* and *Expedition*. In *Entangled*, the music performance is complemented by the process of a visible wool structure being knitted and unravelled in the course of the performance, which is superimposed onto both a projection screen and onto the musician as an extended projection screen. In *Expedition*, the performance of Hersant's *Pavane* is combined with the process of an actual expedition that the musician and the narrator undertake and the story of a historic expedition being told.

A different approach to referencing an idea can be undertaking experiments with the setting and the performance situation itself. This is the case in *Kaleidoscope*, *Autumnlights*, *Messa Di Voce* and *Southern Highway*. In *Kaleidoscope*, the interpretation is set in a gallery

⁶⁵ As defined in chapter 2, the term enactment is used with reference to cultural studies, in which the re-integration and active execution of a cultural process is described as enactment (Varela 1991). Enactment is based on the idea of cultural actions being rooted in the body (Csordas 1994, 6) and of a mind always being an embodied one (for enactivism see Varela 1991 and for experientialism Lakoff and Johnson 1999).

space with the musicians sitting each in their own cubicle, while the audience is free to move around in the space and can affect the combination of musicians being audible through the use of a mixing desk. In *Autumnlights*, I play each of the compositions from a different music stand positioned at a different spot on the stage, which alters the sound conditions and the perspectives of, on the one hand Judith Egger and myself as performers, and, on the other hand, the audience. In *Messa Di Voce*, my performance of a variety of music including my own composition *Sur il foss* (2009) for solo violin and singing violinist takes place in a gallery space and involves a relationship with an animated projection that reacts to sound and gestures. In *Southern Highway*, the performances occur in different parking lots along the highways in the outskirts of Berlin. The audience is driven from location to location in a bus.

A further format of exploration can be the relation to an aesthetical idea, which is used in *Entangled*, *Last Three Days*, *Hodler* and *Robert Walser*. In *Last Three Days* the general concept is to base the entire performance evening on an altered story line of the fairy tale of Sleeping Beauty. In *Entangled*, the performance of Bach's *Prelude* from the Third Cello Suite in C major BWV 1009 in an arrangement for viola is associated with the evolution of a visible knitted wool structure and its subsequent unravelling as mentioned above. In *Hodler*, String Quartets No.2 to No.28 (2010) by Ruedi Häusermann are combined with the portrayal of the painter Ferdinand Hodler and the preparation for the re-enactment of the precise exhibition that took place at a crucial moment in Ferdinand Hodler's life. In *Robert Walser*, the central performance idea is to re-create an episode in the life of the Swiss writer Robert Walser, in which walking was one of his principal activities. The plot of the theatre production is built on one particular walk from Biel to Zurich that he undertook to accept an invitation to perform a reading of his own work. This represented a rare exposure of Walser to the public, since he lived a fairly isolated and introverted life otherwise.

Last but not least, the format of exploration can be based on referencing a musical idea, which is most prominent in *Nu Pavane*, *Entangled* and *Expedition*. In *Nu Pavane*

Hersant's *Pavane*, which is based on a traditional, processional dance, is interpreted by myself and by dancers. In this way the musical idea of a dance is enacted within a personal interpretation. In *Entangled*, the loops of the knitting are related to the music of Bach's *Prelude* through an arrangement of the piece that includes musical 'loops' in this case repeated bars, which incorporate the 'entanglement'. In *Expedition*, the character of the processional dance *Pavane* relates to the narration of a story, written and read by Gisela Müller, and an actual expedition combined with a processional ceremony that is enacted on the stage. Within this performance, an interpretation of fragments of Hersant's *Pavane* is embedded and combined with the folk song *Wem Gott will rechte Gunst erweisen*.⁶⁶

The Value of Intertextuality and Interdisciplinarity

The pieces discussed in this section are *Kaleidoscope*, *Nu Pavane*, *Autumnlights* and *Messa Di Voce*. All of these pieces demonstrate the possibilities arising from the decision to experiment with creating an intertextural platform through interdisciplinary ways of working. The specific approaches include interpretation through collaboration with at least one artist from another discipline, and the setting up of a performance situation close to the form of an experiment that is witnessed by both performers and audience.

In the cases of *Kaleidoscope* and *Messa Di Voce*, these ideas are realised through setting the performance in an art gallery space. In *Autumnlights*, I combine a concert of solo violin music with actions of a visual artist, establishing a visual installation on the concert stage; in *Nu Pavane* interpretation of the music is created through movement in collaboration with dancers. While the musician plays the music, both the musician and the dancers interpret

⁶⁶ 'To whom God will grant rightful mercy'. The text was written in 1822 by Joseph von Eichendorff (1788-1857) and set to music by Friedrich Theodor Fröhlich (1803-1836) in 1833. The first complete line refers to the value of an expedition or a journey: 'To whom God will grant rightful mercy, he sends into the wide world'.

the music physically and their movements enact or extend musical meaning or a musical passage.

In order to explore Embodied Music Performance, the performer gives him- or herself permission to extend the current concert conventions. This approach follows arguments by Christopher Small, who, by introducing the term ‘musicking’, suggests that interpretation and music making implies a variety of approaches and activities that reach beyond the representation of a given score (Small 1998, 9). As mentioned in the previous chapter, according to current performance conventions, the sole focus of the performer and the audience is the music and the listening, while anything that could distract either of them from the perception of the music is to be kept to a minimum. The audience remains silent and seated during the performance in an auditorium with dimmed lighting and specifically designed acoustics.

These performance conventions protect the composer, his or her work and the performer who wants to be heard, as well as the audience, which is paying for a presentation and experience of specific works. While this protection is obviously at risk whenever a performer decides to deviate from the current performance conventions, it needs to be remembered that no concert is perceived only through listening. The setting, the atmosphere, the time of day, the appearance and movements and all non-verbal communications of the performer, all contribute to the performance, as outlined in chapter 2. With an awareness of the risk that a shift of focus or at least a temporary zoom out from the music itself may pose and with appropriate techniques and care, extended interpretations may well offer experiences that contextualise the performance, personalise it through the extended application of the performer’s viewpoints and choices and even contribute to the purely musical experience itself.

In *Kaleidoscope*, for example, the focus in the musical realm is shifted to a specific detail of Bach’s music, which is the significance of the choice of key. This shift is achieved

through the setting of the performance, which guides the audience to actively explore alternative tonalities and combinations of keys. In the performative realm, the traditional roles are reversed, as it is the audience that enters the performance space at their own pace and influences and interacts with the course of the performance. In this way the audience is not only presented with a specific aspect of a musical detail but also confronted with the act of music performance itself.⁶⁷ In *Nu Pavane*, I, as a dancing musician, together with the three dancers focus on Hersant's piece as a dance through the approach of the musical interpretation. The main aim is to explore and interpret the music additionally and reflectively through movement and dance. In *Autumnlights*, I, as the violinist, literally assume different viewpoints and perspectives as well as different acoustic conditions for each individual piece, which contributes to the perceiver's experience in a different way than a performance in which the performer remains in one place. In *Messa Di Voce*, the potential audience witnesses an experimental dialogue between a musician and a sound installation, combining the viewpoints of the composer, performer and of the artists. This setting offers a perspective that under traditional performance circumstances would not be accessible to an audience. These examples demonstrate what a variety and abundance of possibilities is opened up once a decision has been made to extend current performance convention and to allow the deconstruction of the focus solely on the music itself.

The format of an extended interpretation creates the possibility for its creator, the performer, to establish a performative space and to work in this performative space in

⁶⁷ While the different timelines of the performers' tasks and the audience's choices are linked to each other and affect each other, the general setup of both remains static in this case. The experimental and almost scientific setup of *Kaleidoscope* prevents an atmosphere of reflection with space for imagination, which would be fundamental for the induction of aesthetic responses in the perceiver, according to Seel's concepts of aesthetic perception (1996 and 2005). This gives rise to the question as to the extent to which this setting still offers possibilities for an aesthetical experience. In the absence of the atmosphere of a concert situation this work may need to adopt a certain pace and lighting concept to evoke a similar sense of focus, dedication and perception of the music, otherwise a loss in musical experience is to be expected.

collaboration with artists from other disciplines.⁶⁸ This allows the involved artists to share their expertise, to share the audiences that are linked to their disciplines and to produce and re-invent shared spaces of meaning through the use of existing codes and symbols as well as through de-coding of elements of performance. The application of intertextuality to an interdisciplinary collaboration that aims at the interpretation of a piece of instrumental music results in the performers creating an extended interpretation as a new original that references and interprets an existing instrumental music piece through the methods of the involved disciplines. As can be seen in the case studies, the nature of this additional intertextural layer of meaning can be playful, scientific, explorative, associative, imaginative, deconstructive or of any other nature. However, there appear to be limitations to the choice and development of that intertextural layer during the performance. It needs to be elaborated and have a distinct quality that turns this layer of meaning into an essential element of the performance in order for it to be recognised and understood.

The interdisciplinary approach is recognised as a tool that makes it easier for the performer to work creatively with the performance, since the nature of working collaboratively requires the performer to take a certain distance and reflect on his or her intentions and ideas in order to develop a performance idea in collaboration with an artist from another discipline. While the central idea is not to translate meaning from one discipline to another, certain connections and combinations will appear in the process and spark a

⁶⁸ Other experiments undertaken in the course of the research include *Celestio – We lay safe and sound in free fall* (2006), which combined the performance of a rock band with improvisations of a classical string trio in a classical concert venue of the Birmingham Conservatoire. The underlying idea was to present performance conventions of different genres through juxtaposing them radically within the same event. The approach was less successful than expected, as the rock musicians appeared to adapt their behaviour to the venue resulting in their demeanour being very different to their usual performance. To feel comfortable the rock musicians also required a volume of sound that was well beyond the expectations and tolerance of the classical concert audience and therefore it distracted from the underlying experiment being perceived. The main reason for not including this experiment in the portfolio, however, is that it was not based on a specific piece of repertoire being referenced and therefore it would have reached beyond the selected scale of the presentation of this research.

multitude of possibilities for layers of meaning across disciplines to emerge.⁶⁹ This process inevitably turns an interpretation into an even more complex enterprise than a standard interpretation. Extended rehearsal time for its preparation is required for a development in which the performance of a piece of music potentially transforms a work of art into a unique, time-specific, site-specific, moment-specific and necessarily interdisciplinary event that is recorded as such. In such an event layers of meaning emerge on different levels such as the musical, spatial, haptic, sensual or visual aspects of the performance, which is illustrated with a more detailed reference to *Nu Pavane*.

Recommended:

Consultation of audio-visual and written documentation of Kaleidoscope, Nu Pavane, Autumnlights and Messa Di Voce in volume II.

The idea of interdisciplinarily and intertextually work is particularly valuable in the context of *Nu Pavane*. The collaboration with dancers provides the music performer with the opportunity to contribute to the musical experience through movements that can be described as a form of embodiment of the music. The player embodies the music and the musical details increasingly with literal use of her corporality throughout the piece and according to her personal interpretation. This phenomenon is demonstrated, for example, by the handling of the trills that appear in bars 19-20, 32-33, 45-61, and in the section bars 64-73. The trills in bars 19-20 and 32-33 both mark transition points and seem to halt the action for a moment (refer to volume II for the sheet music of *Pavane*, pp. 78-80). The trills in bars 19-20 appear

⁶⁹ To a certain extent the roots of this kind of collaboration is linked to the performative turn as described in chapter one. This turn has been named a phenomenon and a paradigmatic shift in thinking in the humanities, social and cultural studies in the 1970s instigated by theories of Erving Goffman (1990) and Victor Turner (1988), describing ideas and experiments towards a synthesis of the arts anticipated by Schoenberg, Kandinsky and many other artists.

at the end of section A.⁷⁰ In the subsequent section A' the viola player moves forward more decisively than before and so do the dancers. Eventually they grab hold of the viola player, who in turn moves to shake the dancers off. The sudden triplets and accents in *mf* in the music of *Pavane* are reflected in the moves and impulses of the viola player (bar 28; DVD [1], 00:01:30). Towards the end of this section the dancers lift the viola player up in the air, where she plays the next sequence of trills in bars 32-33, which are a lot more elaborated this time. At this point (bars 41ff.; DVD [1], 00:02:03ff.) the musician starts to feel claustrophobic in the dancers' arms, as if the triplets appear in the music because the viola player has to fight the dancers off. Thus in performance the music appears to become a reaction to the scene, while actually the scene was developed out of the music: this results in an inversion of the musical process. The composed music appears and is interpreted as an improvised, immediate and real reaction to the scene. Since the start of *Nu Pavane*, where she started in the middle space of action (image 3.2), the viola player has been lifted up to the higher level of action (image 3.3) and then put down to the bottom level, as if onto the ground (image 3.4).⁷¹



3.2 *Nu Pavane* [1] 00:00:40 the viola player in the middle space of action

⁷⁰ Full details of the sections can be found in table II.1 in volume II, p.11.

⁷¹ In dramatic arts and articulated for example by Rudolf Laban (Newlove 1993, 25ff), actors and dancers distinguish three main spaces of action: the lower space near the ground, the middle space that is reachable when standing upright and the higher space that is only reachable to the actor when he or she elevates from above the ground, for example through climbing onto a chair. It is regarded as a mean of expression to make creative use of these spaces or levels of action.

There the viola player continues her tantrum with the subsequent series of trills bars 45-61, interrupted by *pizzicati* in changing time signatures.

While the entire piece up to this point is characterised by the change of time signature almost at every bar, at this point, with the viola player on the ground (bars 45ff.; DVD [1], 00:02:14ff.), the time signature gets enacted by the gestures. Every new trill appears as part of the gestures of the viola player who is throwing herself around on the ground in her struggle. The continually changing time signatures become bodily enacted and incorporated into the choreography.



3.3 *Nu Pavane* [1] 00:1:44 the viola player on high level of action

This results in the interpretation being a less accurate representation of the score but true to the chosen effect. For the perceiver, the struggle of the performer on the ground may intensify the potentially unsettling experience of the ever-changing time signatures. In bar 62 (DVD [1], 00:02:36), the musician is back on her feet again and joined by the dancers and becomes aware of them — again in a transitory moment that is dominated by a sequence of trill, bars 64-73 with interruptions. This trill section is once more extended, with reminiscences of the previous triplets, but this time intersected with prime intervals a quartertone apart. The viola player alternately turns to one dancer then to the other repeating the previous rocking motion,

but this time the viola player is in charge as compared to section B, in which the viola player is literally in the hands of the dancers.



3.4 *Nu Pavane* [1] 00:02:25 the viola player on the ground

Summary of Analysis

In *Nu Pavane* show the musician is seen to experience the effects of the music physically and to share them through movement and gestures in the unfolding process of the performance itself, and embodying the effects that the music has on her. This corporeality of the music making and experiencing of music is presented and transferred to the perceiver and shared with him or her. In this way the performer enacts her presence according to the definition of presence given in chapter two. It needs to be remembered though that the musician needs to undergo a certain amount of training in movement in order to engage in coherent movements that are justifiable, elaborate enough when performed next to a dancer and able to convey certain distinct expressions. This is a potential pitfall for a musician collaborating with dancers and joining in with expressive movements. Fairly accessible techniques to begin with are the use of presence, gaze, positions and directions of movement and body and all movements that derive from the music making itself, since these movements are well trained and rehearsed anyway.

The dancers and musician express their understanding of the music through their actions, since the performative approach follows the aforementioned protocol of exploring a faithful personal response. This allows them, to a degree, to express and include personal ideas and viewpoints in the performance, while they embody the music. They do not take on a role or character, although they assume a heightened sense of presence with the aim of projecting a certain specifically and consciously chosen intention. Therefore they only present selected aspects of their personal response to the music. As a matter of fact their choreography reflects the result of their personal response to the music and the act of playing that particular music combined with them articulating their reaction through their chosen corporeal language or dance techniques.

The depth of layers of meaning and the specific aspect chosen in the interpretation that can be distilled from the experience of *Nu Pavane* as compared to a traditional interpretation of *Pavane* is unlikely to be accessible to the perceiver unless he or she knows the music of *Pavane* well.⁷² On the other hand, this approach of combining music and dance may increase the accessibility of Hersant's music for some. In any case, the spectator is offered an opportunity for the aesthetic experience of a very close interaction of dancers with the music and its production in the moment, live on stage with them, rather than being pre-recorded or played from an orchestra pit. Additionally, the perceiver bears witness to the interactions of the dancers with the musician and therefore a transfer of experience is very likely, even if that experience may be either comfortably moving or irritating.

The idea of interaction of dancers and a musician on stage in an interpretative fashion, yet rooted in the body and the physicality of the music, allows the musician to identify effects and expressions of the music and to embody them and thus to give this personal viewpoint a platform. The essential ingredient is to allow improvisations and extensions of the score to

⁷² This is different in some examples that follow in this chapter, as they include instrumental pieces that are relatively well known.

happen where they are needed in order for the scene of the performance to be able to unfold successfully. This is also what justifies making these extensions and improvisations.

That said, the performative result of the collaboration is very likely to reflect aspects of viewpoints of all involved artists, not only the perspective of the musicians. This particular mixture of perspectives emerges in the collaborative process beyond the rehearsal process of the music itself. All collaborators are involved in the development of an interpretation of the chosen music, which necessarily is a process from concept to performance that gives space to the application of creative thinking and experimenting fuelled by the personal associations and viewpoints of all collaborators. While this application of the creative thinking of all collaborators involved can add a quality to the work, it can also be a source of argument and discourse and even dissent. It requires discipline, techniques of communication and the will to create and to perform together for arguments to turn into clear and fruitful solutions, reflecting the performers' intentions tangibly.

Further, it should be remembered that in an interdisciplinary collaboration artists are likely to have different expertise based on their own specialism. This does not refer to the conventional divide between professionalism and amateurism, which in any case since compositions by, for example, John Cage, Cornelius Cardew's works of the Fluxus movement or by Heiner Goebbels are categories that no longer can be fruitfully used. It refers to the performers as creative authorities, who bear the final responsibility for what it is they present and project in their performance. If the required result or effect can be best achieved through actions or gestures that are imperfect, then, of course, imperfection or certain informality is justified and even desired. If a musician, who is an untrained dancer, decides to move during a performance, there is a potential danger of non-intentional meaning being conveyed in the actions, which may or may not be conducive to the expression desired. This needs to be carefully considered by the performer and can be crosschecked through techniques of outside feedback. This pitfall can be avoided through the assignment of areas of expertise to each

artist within a collaboration and to work with an ‘outside-eye’, which means presenting elements of a scene to each other for scrutiny, and to establish a culture of constructive feedback that is in use and adhered to throughout the process of collaboration.⁷³

The feedback culture is of prime importance for another reason: a performance based on collaboration may be process-orientated and this process can be a product that is being presented and shared with an audience. It may seem paradoxical, but even the presentation of such a process is still a product and needs to be presented accordingly. Within a feedback culture aspects and cultivation of a presentation can be considered and achieved to a degree that is satisfactory for all collaborators.

An additional pitfall of interdisciplinary and intertextural ways of working is the danger of translating an expression from one artistic discipline to another, creating the ‘doubling-effect’. This effect is most likely avoided if each of the disciplines has its own standing in the course of the performance and follows its own quality and pace, from which interrelations with the expressions of the other arts can be found. In the case of *Nu Pavane*, there is a potential danger of the ‘doubling-effect’, since the dancers, who are initially dancing to the music, start to mirror the musician’s movements and bodily expressions and to translate them into dance. However, in the course of the performance the dancers also gradually start reacting to the musician’s movements and a relationship between them unfolds. This process also reflects a distinct difference to many dance performances, in which the dance is at the centre of the focus and the music serves that expression. In the instance of *Nu Pavane* the music and the act of music making is at the centre of attention. Even when the focus shifts to the musician as a moving person or to the dancers and their movements, all actions are a result of and are related to and guided by the music.

⁷³ Liz Lerman’s *Critical Response Method* (Lerman and Borstel 2003) has been successfully used and researched within dance and dance theatre ensembles.

The idea of a process-orientated way of working applies to all documented examples of the portfolio. Additionally, in the case of *Kaleidoscope* for example, performer and audience enact a process in the performance itself. In *Kaleidoscope*, this process is the unique combination of audible violin players that unfolds in the course of the performance through the audience's interaction (or non-interaction if no-one indeed interacts). This process allows for spontaneity and for unpredictable phenomena to emerge during the performance. This is a strong contrast to a conventional concert, during which an unpredictable event would mean either a mistake is happening or some kind of interruption of the sound is taking place, by, for example, an audience member entering the auditorium with a lot of noise.

Extended interpretations of music that allow interdisciplinary and intertextual ways of working facilitate a perception-related approach enabling the creation of a shared space. While all performances invite a variety of perceptive responses not limited to cognitive understanding and insight through reflection, the perception-related approach used in this context specifically aims to include more haptically and sensually induced experiences of a phenomenon to a wider extent compared to the way performance conventions tend to be applied. The multi-sensual perception-related approach is aimed at a range of the senses with extended and specific focuses and ideas. Since these focuses and ideas are established as part of the performance itself and not pre-determined as in current concert conventions, during the act of performance a shared space of focuses and ideas is constructed in which both performers and audience participate through their 'co-presence' as mentioned earlier and their resulting relationship in the process of the performance (Fischer-Lichte 2008, 32). Although the aim is to include a variety of senses to increase possibilities for aesthetic experiences, the expressions still have to be carefully chosen. Otherwise an overload of the senses could be a potential pitfall.

The audience of *Kaleidoscope*, for example, is granted the haptic experience of walking within the space in which the music emerges through the setting of the performance

in a gallery space. The haptic experience is furthered by the possibility of interacting with the course of the performance through the operation of the mixing desk, which again is a sensual experience that has an audible and therefore empowering effect on the individual enacting it. With reference to the theory of mirror neurons as discussed in the second chapter, the movement of *Nu Pavane* and the potentially witnessed dialogue in *Messa Di Voce* provide a multitude of possibilities for personal identification that result in the perceiver experiencing urges to move similar to those of the performer. This refers especially to *Messa Di Voce*, since the reactive sound and video installation is not only accessible to the performer but also to anyone present in the gallery space.

A transferable set of key protocols for interpreters of instrumental music who intend to explore the embodiment of music through theatrical elements in music performance will therefore comprise the expansion of the performer's viewpoint of spatiality. Assuming the viewpoint of the concert hall as a performative space opens up special possibilities and requirements for the relationship between performers and their audiences and the potential for additional movement, gestures, applied meaning and perception for all involved, a standpoint that is supported by Fischer-Lichte: 'Whatever the ways in which these possibilities are used, applied, realized, treated, or alternatively, subverted, they affect the performance space' (Fischer-Lichte 2008, 107). This expansion facilitates interpretations through intertextural, interdisciplinary and collaborative ways of working and allows the emergence, construction and establishment of metaphorical spaces shared by performers and audience with various facets described earlier. It enables the performer to add layers of meaning to the performance of a specific piece of music and at the same time to explore specific questions around it.⁷⁴

⁷⁴ This is understood in the sense of Butler: 'a phenomenological theory of constitution requires an expansion of the conventional view of acts to mean both that which constitutes meaning and that through which meaning is performed or enacted' (1988, 521); therefore meaning is created not only by the content itself but also through the way it is presented or enacted.

Thus the exploration of interdisciplinarity and the use of intertextuality permit the integration of programmatic extra-musical meanings of the work and specific viewpoints of the involved performers.

Within the collaborative way of working as described in this thesis, I and my various collaborative partners have found that such an approach adds an additional segment of expression to the timeline of the music performance, like an additional layer of expression and action. This additional track is created alongside, with and in relation to the musical interpretation.

Musicians and other artists in Embodied Music Performance have benefitted from techniques used, for example, in the visual arts, for the generation of ideas and how to further develop these ideas into a central performance theme. The approach to monitoring each process at different rehearsal stages was individual to each performer and pool of performers in a collaboration and circumstance and ranged from notes taking, mind mapping and drawing paintings and sketches to video recording. Nonetheless they shared the focus on implemented actions and approaches that appeared to serve a particular idea leading to a performance script or concept, which was then rehearsed further and revisited with the music in an actual frame of time and space. In any case we identified the need to organise and memorise the ideas.

Discussing methods of organising creative ideas, Ruedi Häusermann revealed that he constantly carries a number of sketchbooks that he fills with ideas whenever they come to mind in his daily life. Each week he re-examines his ideas and transfers them to his sketchbook of 'furthered' ideas and places them in categories. This illustrates an approach that combines and overcomes the paradox of creative freedom with thorough organisation, as it is highly organised and yet allows for the spontaneity and unpredictability of creation. It may appear contradictory yet it shows that a musician who extends his or her conventional role through elaborated creative activity may need all of the following: the freedom of unfiltered brainstorming and collection of ideas, periods of incubation and patience, as well as

structures and specific organisational tasks, in order to support his or her process of creation and also to arrive at a product. The script of *Kaleidoscope* illustrates the result of such a process of script writing, which is ready to be used as a guideline in a rehearsal process and setting up of a performance.

So far, approaches to Embodied Music Performances comprise explorations of the possibilities of interdisciplinarity in interpretations of music and the use of intertextuality through referencing an existing piece of music and its underlying ideas in order to integrate extra-musical meanings of the works into the performance, as for example the extended use of tonality in *Kaleidoscope*. This additional content may need to be developed, prepared in a script and rehearsed with dedication similar to that applied to the music itself.

The Benefits of Theatricalisation

This section focuses on theatricalisation as one of the main tools of extended interpretation. The benefits of this strategy include the setting of an atmosphere, the use of lighting, lighting different stages, use of torches, stage properties and costumes; interactions of the actors and dancers with the music; interactions of performers with the audience; and improvisation on themes of compositions used as combining elements. In *Last Three Days*, *Southern Highway*, *Hodler* and *Robert Walser* prominent strategies are interpretations of more than one musical work through the juxtaposition of musical styles and idioms and the combination of a number of instrumental pieces, framed by a setting, central idea or story plot. Case studies *Last Three Days* and *Southern Highway* combine a well-known setting with elements that are unknown or unusual. Strategies that are particularly explored within the given examples are the approaches to interpretation through

- the use of improvisation and composition as distinct structural characteristics.
- the inclusion of chance as a structural element through use of a music box for its song and its timings.
- the use of a video projection to zoom into a microcosm on the stage, otherwise invisible to the audience.
- the combination of the performer's speech and additional singing with the music.
- the enactment of rituals and metaphorical gesture.

Recommended:

Consultation of audio-visual and written documentation of Last Three Days, Southern Highway, Hodler and Robert Walser in volume II.

Excursion: History of Staged Music

Andreas Kotte defines theatricalisation as the process of adapting a practice of music making, not just music itself, according to theatrical methods and as a protocol that serves to analyse certain phenomena that consequently arise (Kotte 2012, 276). Theatricalisation as a concept for analysis refers here to the application of characteristics usually associated with the realm of theatre in music, such as the use of space, the use of staging, lighting, costumes and texts. The idea of theatricalising or staging at least selected aspects of an instrumental music performance is not solely a contemporary one, and it is not at all limited to developments of the 20th or 21st centuries. According to Aristotle and Socrates, music, theatre, dance and art and the space in which they are performed are aspects of one inseparable gesture, and not separate disciplines. Examples of expressive use of space as a very basic aspect of staging can be found throughout the history of music since the beginning of its notation. For example, in the music of the Renaissance or Baroque the position of the choirs within a church were carefully chosen to create certain acoustic effects at dramatic points or in anti-phonic passages

in the music. This technique can be found in the music of Claudio Monteverdi, Thomas Tallis, Johann Sebastian Bach and others. A particular illustrative example is the ‘Ballszene’ in the finale of the first act of Mozart’s opera *Don Giovanni* (1787), where a scene of ‘staged music’ [Bühnenmusik] is created by two bands of musicians joining the action on the stage.

There are other historical examples of compositions that invite a semi-staged realisation with dancers or with a narrator, for example, Sergej Prokofiev’s *Peter and the Wolf* (1936) or Bedrich Smetana’s *Moldau* (1874). Several composers of the romantic period and early 20th century asked for certain passages of the music to be played off-stage [wie von Ferne, Gustav Mahler] in order to create specific spatial effects. Schoenberg and Kandinsky incorporated interdisciplinary experiments, for example Schoenberg with visuals and theatrical elements in *Die Glückliche Hand* (1913), while Kandinsky incorporated compositional ideas into his paintings, for example *Der Gelbe Klang* (1909) with the aim of a ‘synthesis of the arts’ (Kandinsky 1974).

As described in the lineage given in the second chapter, for some music practitioners the focus and central idea of their pieces shifted to the performance itself, as, for example, in Charles Ives’ *The Unanswered Question* (1906); or to the enactment of a process as, for example, in Britten’s *War Requiem* (1962), or in the Fluxus movement with composers like George Maciunas, Nam June Paik and Charlotte Moorman. They show that theatricality and enactment stand close to the concert situation and that an inclusion of theatrical means in music interpretation is not that far-fetched.

On the one hand and according to Peter Brook, theatrical action does not need more than a person walking across a bare stage being watched by someone else (1969, 27). These basic ingredients already bear the potential to set out a story that is asking for certain consequences. Once a chair is placed in the middle of a room and someone enters the space, certain actions or potentials are implied and ‘a situation’ is born. Music embedded in a theatrical and performative space will produce actions that can be perceived and shared by

performers and audiences. On the other hand, studies and writings by Gruhn 2014, Platz (2012 and 2013), Behne (1994a and 1994b) and Davidson (1993) on extra-musical movements and gestures of performers that contribute to the perception of their presentation imply that there is no such thing as a ‘non-staged’ live performance. This is even true when a performer is not visible during a live concert; that in itself can imply a statement and affect the performance.⁷⁵

In the following analysis I explore how Embodied Music Performances may benefit from strategies of theatricalisation, and how theatricalisation contributes to the interpretation of the pieces of music chosen. One of the hypotheses under investigation is that theatrical means in the live moment of the performance may intensify the contact and communication between performers and audience, which may on the one hand provide more individualised, personal and immediate performances, and on the other hand events that are more mediated than concerts according to the standard conventions.

Five Strategies for Highlighting the Live Aspect of Performance

Theatrical means in music performance may provide opportunities that will integrate and highlight the live aspect of a performance through a staged interpretation. These are

1. The interaction with the audience.
2. The use of chance.
3. The use of ritual.
4. The use of performance location.
5. The combination of improvisation and composition.

⁷⁵ This can be the case for an organ player in a big church, who might not be visible to the concert audience, except to greet the audience from the balcony at the end and receive the applause, when away from the manuals. Nonetheless, a setting like this is theatrical, since the invisibility and appearance at the end of the performance will create meaning, be it intentional or not.

1. The Interaction with the Audience

The first strategy is to make use of the live aspect of music performance by taking the opportunity to induce interactions with the present audience. In *Southern Highway*, for example, the performance of Schubert's String Quartet in G major op. 161 is preceded by the musicians interactively mingling with the audience, some times behaving like members of the audience and at other moments performing theatrical actions such as a fight or a monologue.

Since the performance takes place in a public space, it is not obvious to the members of the audience at first whether the people they encounter are indeed performers or other members of the public appearing at random. The audience members are only able to identify the musicians in retrospect when they finally play the Piazzolla in the tango scene or later Schubert's Quartet in the road restaurant on the highway. This particular approach as used in *Southern Highway* results in a major deviation from current concert conventions, since the boundaries of stage and non-stage are completely dissolved. This could potentially create anxiety and discomfort in some audience members. It may be advisable as a performer to be prepared for surprises and to possibly regulate the risk by mixing informed members into the audience who can provide peer support to members of the audience that may begin feeling panic or fear. In *Southern Highway*, such support was always available during the bus rides.

In *Hodler*, the audience was also integrated in the course of the performance. At the end of the theatre play, the spectators are asked to leave the theatre via the stage and thereby they become visitors of Ferdinand Hodler's exhibition of paintings, as recreated in the course of the production *Hodler*. This requires the audience to become active, as if visitors of a gallery space, rather than viewers of a theatre play. They get to walk around the stage that is now an exhibition at their own pace, mixing with other members of the audience and exiting the performance via the backstage area. In many instances, the audience was taken by surprise and it took some time for members of the audience to leave their seats and accept the invitation of the actors.

In *Last Three Days*, there are three incidents of arranged ‘spontaneous’ interactions with the audience that accentuate the live character of the performance: the direct addressing of individual audience members in the opening of scene 1, when the characters of the ‘real world’ speak their sentences, in scene 5 when they hand out the roses and at the end of scene 6, when they shake hands with individual members to congratulate them on the witnessed and accomplished transformation of Sleeping Beauty. One of the intentions of *Last Three Days* is to reach and acknowledge individual audience members as another way to provide a directness and reality in the performance process. The aforementioned improvised and live interactions with individual members of the audience during scene 5 when the Harlequin, the Woman-Girl and the Thinker hand out roses to the audience individually are a symbol of the rising rose and thorn bushes, as well as a gesture of appreciation of each individual in the room, sharing the experience. These techniques are based on the practice of Forced Entertainment, a theatre collective directed by Tim Etchell that experiments with audience interactions and the deconstruction of performance conventions in theatre. They provide a challenge to the performers, who, in this case, spent quite some time developing an appropriate attitude and demeanour in order to dare to address individuals in the audience. To the audience this also means the establishment of an altered performative space, in which the boundaries and the code of conduct of performers and audiences is renegotiated.

2. The Use of Indeterminacy

A second strategy to highlight live interpretation is the introduction of indeterminacy to the performance of instrumental music as a structural element. In *Last Three Days*, a music box playing Brahms’ *Lullaby* is wound up at certain points in the performance: at the beginning to symbolize the start of a story being told, between scenes 2 and 3 in Sleeping Beauty’s transition to the first dream and between scenes 7 and 8.



3.5 *Last Three Days* [3] 00:00:24 projection of music box visible in right corner



3.6 *Last Three Days* [3] 00:52:14 music box close up

In scene 8 the playing of the music box defines the end of the scene. Sleeping Beauty and all her fellow characters fall asleep and the stage is blacked out (DVD [3], 00:51:39 - 00:55:09). The length of the playing of the music box cannot be predetermined, yet it defines the length of this scene witnessed by both players and audience in the live performance, requiring actions and reactions based on the actual moment of the event. Although the music box is very small, it is visible to the percipients, since its moving image is projected live onto the screen behind it (image 3.5), allowing the audience to perceive the unpredictability of the length of the music box's playing. While the audience may not be aware that the length of the scene cannot be exactly foreseen, the percipients can see the movements of the music box

getting slower and slower and the performers reacting to it. It may at least suggest to the audience that there is a process attached to this moving music box and create immediacy. This immediacy grants a quality of live-ness and aliveness to the experience of this event for both the performers and the audience. Such a setup can create tension and directness, but also provide a challenge to the performers, since they need to be aware and concentrate on the movements of the music box and react accordingly, while being in a performance situation. This could be a potential additional difficulty that such a technique places on the performers.

In *Expedition*, the use of indeterminacy is taken a step further since the entire progression of the performance with its various actions and music entries is left to chance. While the occurrence of the text is set, the papers with instructions of actions and music to be played written on them are shuffled and laid out at the beginning of the performance. The actions have certain connections to the text and are inspired by it. Since the order of actions and musical entries is different in each performance, they may appear at the same moment as the relevant passage of the text or some other time before or after. Therefore each individual live performance is unlike any other. The difficulty here is that, to some extent, the performer lets go of the control of the course of performance. This is a risk that despite leading to interesting and self-renewing processes this may engender versions of the performance that do not work quite as well as others, since a number of factors are at play: the spontaneous, unexpected course of the performance, the reactions of the specific audience present and the need to improvise and alter the transitions each time. On the other hand, the risk can be controlled to a degree that seems justifiable and conducive to the performance. During a performance, the use of indeterminacy should be made explicit enough for an audience to be able to understand that certain actions on stage are indeed left to chance. Otherwise the intended effects of the immediacy and spontaneity that the uncertainty has on the performers may not be conveyed to the audience.

3. The Use of Process and Ritual

The third strategy is to place emphasis on the live aspect of the performance through the enactment of a ritual as a live action that produces an actual transformation and may result in an altered reality. Richard Schechner has described the ritual in performance as an opportunity to highlight the ‘present moment’, which

is a negotiation between a wished-for future and a rehearsable, therefore changeable, past. History is always in flux; that is what makes it so like performance. The mortgaged future is always death; the past is always life-as-remembered, restaged. Individuals, all of whom will die, are assimilated into families, groups, religions and ideologies which are putatively immortal. The stories these groups tell, their ritual enactments, concern temporary and uneasy triumphs over death.

(Schechner 1993, 259)

As Schechner points out there is a close connection between ritual and performance, as most rituals are based on scenic processes. The main difference is that the enactment of a ritual does not require an audience, as an individual or a group often performs a ritual to satisfy a personal need. A ritual tends to be based on a dramaturgy, on changes of dynamic and a rise of intensity. Since the success of a ritual for initiation, for example, may be assumed to be based on rhythmic repetitions of clear and predefined actions, a ritual can have an integrative effect on an individual or a group, or even urge those who choose or who are forced to enact a ritual to conform with certain traditions or to adhere to traditional procedures (Kotte 2012, 160). Rituals are often performed in moments of transition such as birth, death and initiation into adulthood. They may also be designed to support the individual’s rite of passage from

one phase to another.⁷⁶ Ritual aspects of actions have been applied in *Autumnlights*, where solo violin pieces are connected through a recurring action, which in this case is the execution of a cartwheel (DVD [4], 00:01:41 - 00:01:46).



3.7 *Autumnlights* [4] 00:01:43 the violinist doing a cartwheel

It is the repetition of the cartwheel that may turn this action into an almost ritualistic gesture of ease or joy by the performer associated with performing another violin piece. The use of this technique in this instance is based on ideas of Pina Bausch, who uses repetition as a means of expression or as a mean to disperse any preconceived expression (Fernandes 2001, 8). While the meaning of such a repetitive gesture may be debated, the effect of the repetition with its natural variations may highlight the live aspect of performance and also contribute to the performance's structure. A potential pitfall of an action such as the cartwheel is the strain that this action may place on the violinist's hands, or even the danger of the violinist injuring him- or herself. This type of action should be well trained and rehearsed in advance of the performance. While an action can be regarded as a ritual on a philosophical level and contain

⁷⁶ 'All performance is "restored behaviour", that the fire of meaning breaks out from rubbing together the hard and soft firesticks of the past (usually embodied in traditional images, forms, and meanings) and present of social and individual experience (Victor Turner in Schechner 1985, xi).

a certain meaning, it needs to have certain representational qualities for it to be presented as a ritual on a stage and to be understood by an audience. In the case of *Autumnlights*, the ritual of the recurring cartwheel would most likely have gained clarity and benefited from more rehearsal time.

There are a number of other ways in which ritual can be used within a performance. In *Hodler*, for example, the performers represent art historians preparing the reproduction of one of Ferdinand Hodler's historic exhibitions. As part of their routine, they rehearse songs as a choir like a ritual.



3.8 *Hodler* choir rehearsal

Eventually, these rituals of rehearsals lead to the presentation of a musical act as part of the opening event of the reproduced exhibition forming the final scene of *Hodler*. The ritual of the rehearsal is enacted through an actual choir rehearsal and produces results, as the choir is gradually warmed up and prepared for the final scene. In *Expedition*, an actual expedition is enacted like a ritual in the form of a procession from stage left to stage right lasting over the entire performance and thereby framing it, and reflecting the underlying processional dance of Hersant's *Pavane*. With the end of the procession the end of the performance is reached, giving the performance its structure. A ritual that results in an altered reality and that supports

someone's rite of passage from one developmental state to another occurs in *Last Three Days*. In scene 6 (DVD [3], 00:36:46 – 00:43:56), Sleeping Beauty's transformation is enacted through a transformative ritualised dance, for which Sleeping Beauty improvises on Brahms' *Lullaby*, symbolizing her initiation as a woman and resulting in her being re-dressed in red as a symbol for the aliveness of her maturing flesh. This ritual is actually taking place on stage with the fellow performers and the audience bearing witness. This turns them into a temporary community and creates a shared space of experience at the live moment of the performance that ceases to exist with the end of the event. The experience of such a community and a shared space gives a sense of realness and actuality to the performance.

A similar kind of ritual is used by students of the BA in Aesthetic Education in their project *Contrasts*. The students enact gestures that suggest the enactment of rituals at a funeral. These rituals express grief, and, juxtaposed with the song *I feel good* (1966) originally by James Brown, the setup provides a sharp contrast to the feelings that may arise during a funeral. In *Hodler* and *Robert Walser*, the process of transformation that can also be attributed to rituals is applied to the transformation of material. In *Hodler*, the initial sketches on large white canvases (visible for example on DVD [8], 00:00:09 – 00:00:11 and image 3.9), prepared by the 'art historians', are put together and eventually form the roof for the reinstated exhibition that is prepared during the entire course of the performance. Apart from being a series of action that reveal their form by being taken through to a point of completion, the process also signifies the additional purpose and mission of what appear to be daily routines of the art historians (DVD [8], 00:00:53 – 00:01:05).

In *Robert Walser*, the pianos and two further vehicles that transport chairs and tables are transformed into 'large buses', cited during the performance in the context of one of Walser's texts, which drive through the city of Berlin (DVD [9], 00:42:10 – 00:43:00). Megaphones that are designed for whispering [Flüstertüten] are used first of all as the suitcases of businessmen and -women in the city of Berlin (DVD [9], 00:43:10 – 00:43:30)

and later as the heads of wild boars, again in the context of the text (DVD [9], 01:06:40 – 01:07:14). This illustrates the almost ritualistic use and re-use of material within Häusermann's work.



3.9 Hodler transformation of material: sketches on canvasses

4. The Use of Performance Location

A fourth tactic aimed at highlighting the live aspect of music performance is the choice of performance location and spatiality. The use of space is maybe the strongest performance convention of all in the performance of instrumental music. As mentioned previously, a deviation from this convention may create tension as well as certain expectations, something the performers are advised to be aware of. In *Last Three Days*, when the 3rd and 4th movements of Brahms' Horn Trio are heard for the first time, the players are on the 'dream stage', and they are all covered by a large piece of cloth representing a cocoon. Sleeping Beauty begins to play the music hidden under the grand piano and emerges from under the cocoon at the end of the 3rd movement (bar 74 of the 3rd movement; DVD [3], 00:16:24 and image 3.10). The position under the piano and under the cocoon influences the sound of the violin. The location of the performer may not be clear to the audience, they may just realise that the instrument sounds muffled. With the emergence of the violinist from under the piano

and cocoon this sound gradually gains more clarity. At the beginning of the 4th movement the horn player pulls the cocoon completely off and all three players are fully visible on the ‘dream stage’.



3.10 *Last Three Days* [3] 00:16:14 emerging from underneath the cocoon

At the end of *Last Three Days*, however, when the transformations are carried out and Sleeping Beauty and her fellow characters have fallen asleep, the 4th movement of the Brahms Trio is replayed as a repetition with a change of perspective. This time, the horn player and the violin player are positioned at the far end of the hall, Sleeping Beauty to the left of the audience and the horn player at the outer right end of the stage. At that point, the audience is surrounded by the musicians and the sounds of the music of Brahms, symbolizing Sleeping Beauty’s accomplished transformation, which has evolved and literally and metaphorically taken and filled the entire performance space. Such an effect that includes the act of the performers taking different positions and perspectives and then re-performing a music piece already played can only be created in a live and staged performance. In certain stage environments it can create acoustically problematic situations that require thorough consideration. If the acoustics of a performance space are such that the performers can no longer hear or have good visual contact with each other, they may unintentionally get out of

sync while performing. Therefore, an expanded positioning of the musicians such as the one described above needs to be tested, well chosen and may require time to be adapted to during the rehearsal process.

In *Autumnlights*, the performance positions of the violinist are used to create a specific perspective and a varied acoustic condition for each piece of music. The programme is finished when all positions have been used for playing a piece of music. Therefore the set of the space functions like a timeline of the event creating a certain expectation. While in *Autumnlights* this approach may appear as a formal experiment, in *Expedition* the gradual procession of the performers from stage left to right is linked to the actual and enacted expedition that the performers are relating to in the performance's text. In *Southern Highway*, the entire performance is site-specific and embedded in the public realm of Berlin's peripheral highways, adding random sounds and activities of members of the public to each scene. This aspect could become a problem or give rise to an incident to expect and deal with if members of the public, who have not chosen to be members of an audience, were to interfere with or sabotage the performance's course.

In *Hodler*, the positions are used to recall the style of Parallelism that Ferdinand Hodler developed in his paintings.⁷⁷ The quartet sits in a line, similar to many paintings of Ferdinand Hodler that display four figures such as his *Holy Hour* (1911, *Heilige Stunde* image 3.11 and screenshot from Hodler video image 3.12). Therefore the positioning of the performers does not only produce certain acoustic and visual effects but also projects meaning through evoking one of the key techniques of structure and projection of meaning in many of Ferdinand Hodler's paintings. Nonetheless, the structure of sitting in a straight line is not a position that a string quartet is likely to choose.

⁷⁷ For Ferdinand Hodler, Parallelism is a principle of compositions in his paintings that is based on the symbolic repetition of similar figures. It is a formal principle of structure but also based on the philosophical belief that order in nature is grounded in repetition and that there are always repetitions and connections amongst beings (Patry 2007, online).



3.11 *Holy Hour* (1911) by Ferdinand Hodler demonstrating Parallelism



3.12 *Hodler* quartet sits in a line

It may require additional rehearsal time and a finely tuned arrangement of light and stage properties to create a performance setting that is comfortable and functional enough for an uninhibited music performance – unless that inhibition is a chosen and especially created effect. In *Robert Walser*, the members of the string quartet have four central moments that resemble concert situations and in fact in the first of these moments, they also sit in a nearly straight line due to space restrictions downstage. The positions for these four momentary concert moments are downstage front (image 3.13), far upstage (image 3.14), upstage (image 3.15) and downstage again.



3.13 *Robert Walser* [9] 00:06:36 quartet position downstage for Quartet No.72



3.14 *Robert Walser* [9] 00:35:07 quartet position far upstage for Quartet No.73



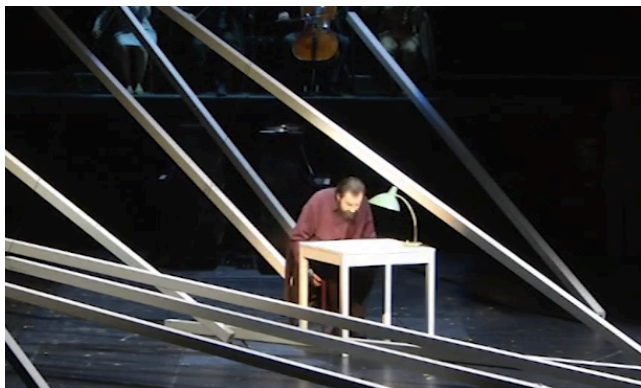
3.15 *Robert Walser* [9] 01:16:34' quartet position upstage during dream

The different performance locations are metaphorically related to Walser's journey from Biel to Zurich. Similarly, the changing positions of the actors sitting at a table, reading or writing

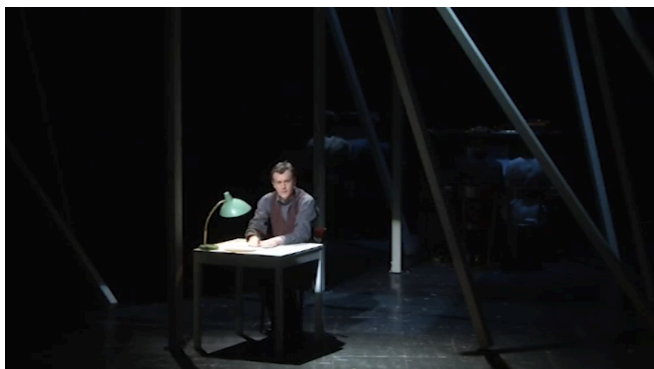
as if they were Walser represent the life circumstances of Walser, who lived as a lodger in attic rooms most of his life, continually moving to new places, sometimes staying no longer than three weeks (DVD [9], scene 3, 00:08:30 – 00:12:32 and image 3.16; scene 8, 00:20:40 – 00:23:07 and image 3.17; scene 12, 00:50:00 – 00:57:00 and image 3.18).



3.16 *Robert Walser* [9] 00:09:14 Klaus in attic room



3.17 *Robert Walser* [9] 00:22:45 Michael in attic room



3.18 *Robert Walser* [9] 00:54:56 Herwig in attic room

5. Combining Improvisation and Composition

The fifth investigated strategy is the use of improvisation and composition. Their combination and the transitory moments between the two additionally offer the possibility to display the process of an idea being invented and developed. According to Behne, improvisation requires the performer to be more actively and creatively engaged with the performance than the reproduction of a score (Behne 1994b, 124). Since the performer is also the inventor or composer, on the one hand the audience attributes more expertise to him or her as opposed to a performer who interprets somebody else's idea; on the other hand the audience may be more forgiving of mistakes, because other qualities are more in the foreground than technical excellence. For example, the improvisation creates a special intensity due to the immediacy and the surprise of the invention of the moment (Behne 1994b, 124-126). These qualities of improvisation affect the perception of music that appears to be highlighted in the combination of composition with improvisation.

In some of the examples chosen for this study, improvisation is naturally integrated in the performances and becomes one of the vehicles of the staging itself. The improvised parts aim to highlight the live effect of the performance and to add a welcome and refreshing attribute of the interpretation of the music, even if not all members of the audience may necessarily notice it straightaway or at all. It may be advisable for the performer to remember that this practice may alienate some audiences and invigorate others. The range of expected or unexpected reactions amongst the percipient may be wider than in conventional performances of purely (pre-)compositional content.

The advantages of the combination of improvisations and compositions can also be used to structure the nature of the scenes, as has been done in *Last Three Days*. While the music on the 'real stage' and the 'transition stage' is improvised, signifying a notion of fragmentation in the action on both stages, the performance of compositions is limited to the scenes on the 'dream stage' that represent Sleeping Beauty's dreams as complete episodes.

This reflects the state of mind of the maturing Sleeping Beauty, whose awareness and experiences are scattered between her child-mind and her adult-mind when she is awake, whereas her capacity to assume an adult-mind is already established and secure in her dreams.⁷⁸ The limitation of this technique is that the members of the audience need to know the compositions well enough in order to clearly differentiate between them and the, in this instance, pre-developed improvisations, especially if these could be perceived as compositions rather than as improvisations.

In addition, improvisations on the themes related to the repertoire played have been used in *Last Three Days* and in *Autumnlights* to create transitions from one scene to another. In *Autumnlights*, after the first violin piece, the cellist carries on with an improvised bourdon double-stop that intensifies with the action of the cartwheels performed by the violinist, creating a sounding link between the violin pieces. In *Last Three Days* at the end of scene 6, the pianist starts an improvisation that is based on the opening theme of Beethoven's 'Les Adieux' Sonata (DVD [3], 00:42:28), which in turn is related to Ligeti's Horn Trio that was heard earlier in the performance. This short improvised quote turns into a number of variations on Brahms' *Lullaby* to which Alice Kingham, the horn player, whistles. The nature of improvisation with its immediacy combined with the recurrence of the theme of the *Lullaby* creates a live context for the story told and for the repertoire music being heard.

While in *Expedition* improvisations are used to embed the folk song and the fragments of Hersant's *Pavane* within the reading of the text, which occur in random order due to the shuffling of the papers with the instructions, in *Hodler*, musical and scenic improvised sounds and actions related to specific compositions are integrated in the structure and the flow of the scenes. Certain actions, such as for example the act of photocopying an image five times in

⁷⁸ In other circumstances, one would associate reality with a more structured way of thinking and ascribe a more fragmentary, scattered and enigmatic character to the course of a dream, so this choice may be unexpected and invite reflection.

the preparatory scene, define the length of improvised sounds that comment on the scene. The length of the musical improvisation in turn influences the progress of the lighting, as the lighting is related to the sounds. These examples demonstrate how improvisations in combination with composition can be used and operate within the staging and as extended means of expression.

The limitations of scenic transitions are that they need to serve two potentially contrasting purposes: they have the function to ease or guide the transition from one piece to another from the audience's point of view, as well as from the performer's perspective. In the process of creating these scenic transitions, the performers need to bear both perspectives in mind and cater to them.

These five strategies for the use of live aspects in Embodied Music Performances illustrate their potential to highlight the live nature of a performance. The application of these may not only add an urgency, directness and actuality to the interpretation, but is likely to hold consequences for the perspectives and viewpoints that emerge in the course of the performance. The tactics discussed in connection with the live aspect add a more personal note to a performance compared to performances adhering to current concert conventions. I submit that this personal consequence can be developed even further and employed in such a way that a specific and live performance of a music interpretation can offer additional, faithful and personal viewpoints and perspectives chosen and elaborated by the performer.

Perspectives and Viewpoints of the Performer

In Embodied Music Performances perspectives and viewpoints of the performer are integrated in a performance via additional means of theatrical expression and the following sections illustrate how this can be done. The use of theatrical means may serve to convey the performer's faithful responses and the reflection on his or her aesthetic experiences with a music piece and to transfer notions of this to the audience. This idea refers to aesthetic

experience, defined by Cornelia Dietrich as the result of an aesthetic notion of an event or item that has been reflected upon and that can be communicated to others (Dietrich 2012, 20).⁷⁹ I argue that aesthetic experiences at least in theatrical contexts are likely to be achieved through the performer's intentional application of basic criteria of aesthetic presentation. They include the creation of an event that

- has a beginning and an ending;
- formulates an inherent question and its counter-question;
- is characterised by an assumed perspective;
- has a degree of creativity and originality;
- is a product that arises out of a process and a development of initial ideas;
- includes elements of transformation and enchantment of the audience;
- is characterised by a chosen intensity and density of expression in the presentation.⁸⁰

Elements of transformation, enchantment, intensity and density are qualities sought after in the development of an extended interpretation. They may be induced by the performer when he or she chooses to incorporate his or her perspective into the interpretation. The terms transformation and enchantment have, for example, been described by Erika Fischer-Lichte as potential qualities of performance processes (2008, 181 for example). Intensity as a rise of appearance and experience in the unfolding of an event with regards to the use of voice have been subject to investigation by Jenny Schrödl (2012, 14). The term density as used here

⁷⁹ This theory has been proposed by Eliseo Vivas, according to whom an aesthetic experience can be described as 'a rapt experience, which involves the intransitive apprehension of an object's immanent meanings and values in their full presentational immediacy' (Vivas 1955, 146 in Mitias 1988, 92).

⁸⁰ What exactly constitutes aesthetic experiences for an audience is not central to the discussion here. The focus is on the applications that a performer may use with the intention to enable aesthetic experiences in the perceivers. This argument refers to the guidelines for aesthetic presentation that Sonja Fritz and I have developed, based on arguments on 'aesthetic attitudes' by Gernot Boehme (1995), when working with BA students on their projects. Some of these criteria may appear as commonplaces, however they are relevant especially as guidelines to performers who are new to the creation of aesthetic presentation.

refers to the performance artist Marcel Sparmann, who uses density in his workshops to describe certain peak points of performance in which strands of meanings prepared during the course of performance lead to heightened state of tension or excitement, comparable to a *stretto* in a fugue (Sparmann 2013).

Some of the criteria named above have been used to create the case studies with the aim to develop distinct perspectives of the performer in the pieces and to engage the imaginative aesthetic response in the audience (Seel 1995 and 2005). In this response a perceiver reacts to a presentation with a multitude of ideas, images or associations that are not only contemplative or personally directly relevant but which may point distinctly to developed ideas.

Another way of looking at this application is that through theatricalisation a performative space is established as an extended frame of the particular performance, which helps the perceiver to assume specific viewpoints on the music and its perception, as brought forward through the performer's choices. The performer's choices guide the perception of the perceiver by portraying a focus in and out of musical and extra-musical details. The specific quality of theatricalisation with its concretisation of a situation is likely to facilitate the stimulation of a number of senses and the creation of near haptic experiences through the perceiver's co-experience with the performers. In the imaginative aesthetic response the perceiver reacts to the stimulation with his or her own associations, images and trains of thought and thereby participates in the continuing creative process of the interpretation as a re-invention of the music piece. Investigating how the specific states of aesthetic perception can be identified in the receiver may be worth exploring, but it is not the subject of this discussion.

The analysis here is concerned with strategies that may provide conditions for imaginative aesthetic perception to occur, based on the performer's ideas and attitudes. A

degree of transfer of the performer's experiences to the recipients' experience can be expected. This transfer can be promoted through inclusion of the following aspects.

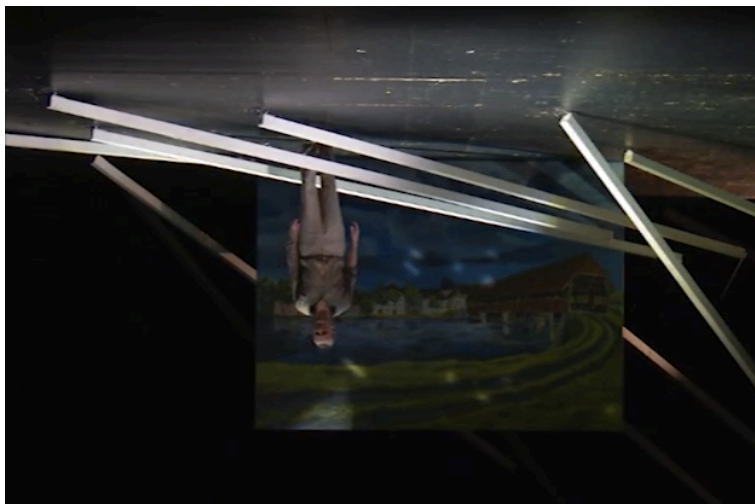
Introducing a Performative Frame

An intensity of expression evolving in the development of an interpretation has been achieved in some of the documented examples through the embedding of the performance in a frame that combines a number of pieces of music. In *Southern Highway*, the intensity of the event is created through the audience being relocated in a bus during the performance and repositioned into different settings. Mostly set in public places, the settings dissolve the clear boundaries between performers, audience and random members of the public, who may be present by coincidence and therefore become involuntary audience members. The choice of the locations and the course of the performance influence the perception of the music of Astor Piazzolla and Franz Schubert and contextualise it distinctively. In *Robert Walser*, the walk from Biel to Zurich is not only the central idea as mentioned earlier, but also functions as a performative frame or structure. When Walser was invited to do the reading of his work in the city of Zurich, he travelled from Biel, his hometown, to Zurich on foot, walking all 75 miles in three days.



3.19 *Robert Walser* [9] 00:14:00 painting of Biel

When he got there, the organisers realised that although he could write it, he could not speak high German, and they replaced the writer with somebody else, who read from Walser's work. At the event, the audience was informed that the author was ill, although he actually sat amongst them, unnoticed. Not a single person of the audience seemed to have known what Walser looked like. The different milestones of Walser's walk from Biel to Zurich are reflected in the texts but also in paintings that present landmarks in the cities Walser travelled through (DVD [9] Biel: 00:14:00 and image 3.19; Wangen-an-der-Aare: 00:39:58 and image 3.20; Lenzburg: 01:23:18 and image 3.21; Zurich: 01:29:56 and image 3.21).



3.20 Robert Walser [9] 00:39:58 painting of Wangen-an-der-Aare⁸¹

These four paintings also represent four different seasons and thereby they metaphorically suggest a relation not only to this particular walk of Walser's but also reflect the journey of his life.

In *Hodler*, the frame that creates density of expression is the idea that all performers on stage resemble art historians who prepare to recreate a certain and very successful

⁸¹ The screenshot is taken from the first night. Unfortunately this painting was hung upside down in the premier performance by mistake. That is the reason that the photo of image 3.20 is presented upside down, to portray the painting the correctly.

exhibition of Ferdinand Hodler's work in Vienna's *Secession* in 1904, which is shared with the theatre audience, transformed into a gallery audience, at the very end of the performance.



3.21 *Robert Walser* [9] 01:23:18 painting of Lenzburg



3.22 *Robert Walser* [9] 01:29:56 painting of Zurich

Häusermann often creates theatrical worlds that function according to his devised rules and mechanisms and pave the way for situations of intensive listening with an open mind (Gerstenberg 2011, 5). This also applies to *Robert Walser* in scene 14, set in the forest, in which a concert situation gradually unfolds and dissolves within a dream (DVD, [9] forest 01:07:44 and image 3.23; dream 01:12:10 – 01:17:49 and image 3.15).



3.23 Robert Walser [9] 01:07:44 forest

The frame of the Music-Dramatic Performance *Last Three Days*, as a further example, consists of a detail of the fairy tale Sleeping Beauty that is normally not described when the story is told, which is the description of the last three days prior to her falling asleep for a hundred years.⁸² Based on the commonly known story of Sleeping Beauty, the one-hundred-year-long sleep of Sleeping Beauty is regarded as a period of transformation that remains static for an unimaginable length of time, such as a hundred years, which is longer than most people's entire lifetime. The period of a long sleep mentioned in the fairy tale is presumed to represent Sleeping Beauty's transformation from a girl into a woman.

My interpretation of the one hundred years of sleep is to also regard it as death, or a near-death experience. To sleep for one hundred years would effectively mean to be absent from one's environment and the fellow beings living in it for so long as to cease to be relevant to them in their lifetime, similarly to being dead.⁸³ According to a non-scientific and possibly

⁸² The story of Sleeping Beauty was first published in 1697 by Charles Perrault as *La Belle au bois dormant* [The Beauty Sleeping in the Woods]. Its first appearance in an English translation was in the collection *Histories, or Tales of past Times*, edited by Robert Samber in 1729 (compare Opie 1974, 83). Another hundred years later, the Brothers Grimm included it in one of their collections of fairy tales in 1812 as *Dornröschen* (commonly known in Britain as *Sleeping Beauty* or *Little Briar Rose*).

⁸³ The time of the creation of *Last Three Days* followed a period in my own personal life in which I supported my father through the experience of being ill with cancer and eventually dying of the illness, and my intention was to process and share some of the experiences that I encountered during the witnessing of my father's process of dying.

more philosophical model proposed by Marie-Louise von Franz (1999), major transformations in a human's life, such as the death or an experience of near-death, may be preceded by certain images recurring in that person's dreams. These images can, for example, consist of the idea of 'becoming one' with a part of the natural world, such as plants or landscapes. This literary idea fascinated me and I decided to follow it up with a technique of plot writing, which is to ask 'what if'. Based on the idea of von Franz, what might Sleeping Beauty, on the verge of her major transformation, actually have dreamed during the last three days before it happened? This detailed description shows a frame that is characterised by an inherent question and an original perspective on that question, while being based on a commonly known fairy tale. The entirety of the staging and the course of the plot guide the audience from a known story setting to an enigmatic enchanted world full of open questions and yet it conjures a more or less consistent story out of the combination of the music of Ligeti, Brahms, Ibert and even Beethoven. The chosen music of Brahms and Beethoven carry associations with death and farewell, while the Horn trio of Ligeti is related to both for compositional reasons. The Trio by Ibert was chosen for dramaturgical reasons, functioning similarly to a comic relief scene in Shakespearian plays.

To create a setting for this storyline, the space of the music hall is divided into three stages, the 'real stage', the 'transition stage' and the 'dream stage', with the audience facing the transition stage, the 'real stage' to its left and the 'dream stage' to its right.⁸⁴ This results in differentiated acoustics, which are not only particular to each piece but also to each performer and listener, since everyone perceives the sound from a slightly different angle and viewpoint. Therefore the spacing creates a number of actual viewpoints and third spaces, in the sense of Bhabha (1990, 210). This story is so multifaceted and interpreted with musical

⁸⁴ Please refer to the stage plan of *Last Three Days* given in volume II, table II.5, p.43.

and theatrical details that provide multiple points of reference, that conditions for aesthetic perception and an imaginative response in the audience are created.

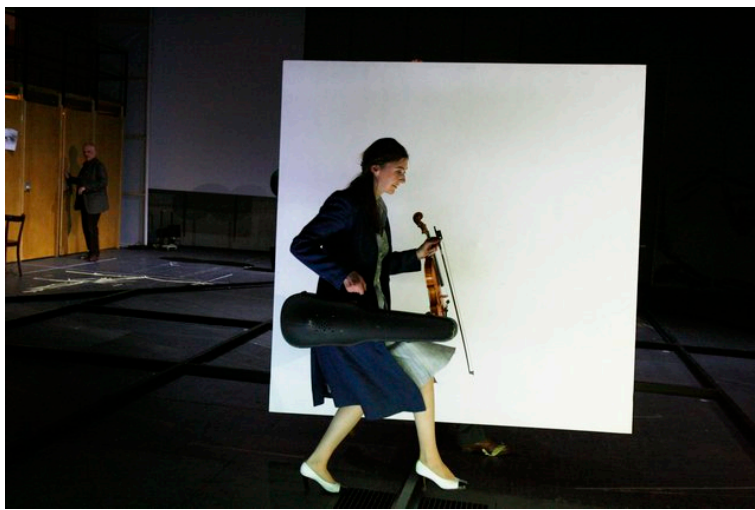
It is important to remember that a frame can be introduced by way of at least two distinctly different tactics. One of the tactics is to create a performative frame that supports the understanding of a storyline or essence of a performance, while another possibility can be to set it like a puzzle that needs to be uncovered gradually during the performance through observation and reflection. *Last Three Days* uses a combination of both. While the element of the fairy tale is straightforward and easily accessible, the twist of the storyline that equates the nearing long sleep with death or at least major transformation is a more hidden and complex frame. This raises a question in the creation of a staged performance that requires consideration: to what extent and at which point in the performance is the audience drawn in or left in the dark about the underlying drama and interrelationships that are at work.

The Creative Use of the Mechanics of the Performance

So far in this section, the strategies discussed are based on the live aspect and the elaborated ideas of the performer and his or her perspectives on the music. They illustrate the benefits of the theatricalisation of music to Embodied Music Performance, which are the highlighting and transmission of musical and music-related details in a way that is more extended than in conventional interpretations. In particular the staging and the creative use of the mechanics of performances grant opportunities for the highlighting of musical details and that is why they are explored in more detail.

One of the mechanics of performance is the use of costumes and the conscious choice to deviate from the dress code for performers according to standard classical concert convention, which is to wear black and to thereby draw little attention to the performer's person and body. With the exception of the Cake-eaters, all performers of *Last Three Days*

are wearing costumes and embody a certain role as well as that of themselves as performers.⁸⁵ The costumes and makeup produce an extension of the character that each performer assumes in the process of the piece and therefore provide insightful information to the perceivers, including both the performers and the audience. Additionally, the choice of costume and the white facial makeup supports the themes of death and departure within the music of *Last Three Days*.



3.24 Hodler violin case with integrated wireless loudspeaker

Another mechanism of performance that can be used to present musical details is lighting. In *Last Three Days*, the lighting was used to indicate the difference between night and day, and accordingly the difference between improvisations by the string quartet, played in daylight on the ‘real stage’, and the compositions, played in dimmed light on the ‘dream stage’.

⁸⁵ Sleeping Beauty and the characters of the ‘real world’ have white-painted skin and that of Sleeping Beauty is also decorated with rose leaves. The white body paint is a reference to Butoh Dance, in which dancers adopt the white colour to reflect their actual and metaphorical connection to their ancestors. Butoh Dance has been described as a ‘Dance with the Dead’ by acclaimed Butoh dancer Tadashi Endo in one of his Butoh workshops. In traditional Kabuki theatre the actors often appeared naked on stage except for a loincloth, and painted their entire bodies white with the use of actual dust of human bones as a colour ointment (Thévoz 1984, 91).

Even stage properties can be used to highlight musical details and compositional principles, as the following example from *Hodler* illustrates. String Quartet No.5 of Ruedi Häusermann was recorded with individual tracks for each string instrument. Each track is transmitted by a radio signal to one of the wireless speakers which have been built into each instrument case.⁸⁶ The String Quartet No.5 is first played live and then replayed by the speakers, with each instrumentalist presenting ‘their sounding instrument case’ downstage (DVD [8], 00:00:25 – 00:00:28 and image 3.24). Whenever one of the musicians appears downstage, his or her musical line is heard louder than the other three and therefore that particular part is heard in the foreground. This practice also brings out musical details that may otherwise not be apparent to an audience. Visual representations and video projections can be part of the mechanics of a performance and used for highlighting musical details such as the gradual *ritardando* as the music box winds down in *Last Three Days*.

In *Robert Walser*, the music stands are part of the stage properties and used with creative intent. In scene 5, they symbolise Walser’s walk and they start to walk ‘by themselves’. This is realised by the use of a piece of string that is attached to each music stand and pulled by the musician it belongs to, while he or she plays the music. The necessity for this action is reflected in the music: the musician begin the String Quartet No.79-II very softly, and, with the music stand coming closer to them (and the music becoming more readable), they play a *crescendo* and eventually *fortissimo*, and move to a higher register (DVD [9], 00:15:55 – 00:17:05). This demonstrates a use of a stage property and its close relation with musical action and expression.

Recommended:

Consultation of audio-visual and written documentation of Entangled in volume II.

⁸⁶ The wireless speaker that plays the violin track is built into a violin case.

In *Entangled*, the projection of the knitted structure provides a visual presentation of the loops that occur in the knitted structure and in the music. The projection has the function of a magnifying glass. This setup is unlikely to create a doubling effect, as without the visual representation of the loops of the knitting relating metaphorically to the loops of the music arrangement, the loops in the music might potentially be difficult to discover unless a perceiver knows this piece of Bach's music very well. The visual loops highlight the musical loops. This projection also draws attention to the fact that repetition is one of the principles of composition in this *Prelude* by Bach.

The interdisciplinarity of music and theatre that characterises *Last Three Days* support the staging and the creative use of the mechanics of performance. The chairs for the audience, for example, are arranged in such a way that their silhouettes resemble the image of a rose, connecting to the action of giving out roses to individual audience members at a later point in the performance in order to represent the growth of the roses and thorns around Sleeping Beauty's castle (see stage plan of *Last Three Days* in volume II, table II.5, p. 43).

The interdisciplinary nature is of particular importance in scene 6, in which Sleeping Beauty discovers (her) Shadow. There is a moment in which both Sleeping Beauty (the musician) and the Shadow (the dancer) express themselves in their own discipline and yet obviously understand and copy each other. This shows how Sleeping Beauty and her Shadow metaphorically are part of different realms, Sleeping Beauty belonging to light and consciousness and the shadow to the dark and metaphorically unknown or unconscious; and yet they belong together and complement each other similarly to different artistic disciplines.

In scene 7, in which the music of Ligeti is combined with a speech from an adapted version of *Watership Down*, specific aspects of both the story of *Watership Down* and Ligeti's *Lamento* are expressed. They both share urgency and drama, and bundle a specific moment in the plot of the story *Last Three Days*. The character Sleeping Beauty is about to step into the process of adolescence. In *Watership Down* the tragic resistance of the big rabbit to re-adapt

to its natural environment reflects the urgency of *Sleeping Beauty*'s maturation, which like any transformative process carries the risk of stagnation and withdrawal from a necessary development.⁸⁷ In the rehearsal process it turned out that explorations of how to play some of the technically demanding passages in *Lamento* helped me, the violinist in the performance of Ligeti's music within *Last Three Days*, to find elaborate ways of performing through creative play and experimentation. Eventually, this approach made it easier for me to play the piece. The playfulness of the approach made me forget that I was playing a technically difficult piece of music.

In *Robert Walser* and *Hodler* each major mechanism of the performance, such as music, text, stage, lighting and costume, has been assigned its own timeline, and each of them functions on its level in the performance according to its own process and given rules (image 3.25). This approach has the advantage that the unfolding of each mechanism can easily be traced and creatively developed in the course of rehearsal. It grants each mechanism its own standing and attention as material and level of expression. These levels of performance operate independently of each other, they meet at momentary crossroads in the performance, leading to certain connections and nonetheless these levels remain independent (Gerstenberg 2011, 4). In *Robert Walser*, for example, each complete piece of string quartet music is played in combination with the presentation of a painting representing Walser's progression in his walk from Biel to Zurich, while the texts follow the recurring structure: prose, declaration of love, discussion of the novel that is yet to come and looking for a new room to rent. Therefore each mechanism of performance evolves according to its own progress and develops an expressive level of its own.

⁸⁷ This can be seen as a reference to the crisis within the classical music culture, which may also require a transformation or change of paradigm in order to adapt to a changing environment.

"Robert Walser" (SHZ)					
Szene	Schibli I	Schibli II	Quartett - Vorspiel	TISCH I Brief	Bildschirm Stuhl Schub Wandlung I Frisierung Notenstand- Wandlung Neuer Raum Lichtveränderung
Text	Schibli I	Schibli II		TISCH I BRIEF	Wandlung I Frisierung Neuer Raum I Liebeserklärung SATZ
Musik			Quartett (72) V. 1-4 (im Orchester)	(79 II) (a. 80-4) (81-2) (81-III)	Horstse (79-II) TRIO MUSIK
Raum	LESESAAL Vorraum offen	Vorraum geschlossen	Vorraum offen	ZITTLER Düfte Brief	Gondole Frisierung
Quartett	Von Public Antritts-Quartett im Orchester	Quartett (72) V. 1-4 (im Orchester)	Quartett (72) V. 1-4 (im Orchester)	Quartett (72) V. 1-4 (im Orchester)	Quartett (72) V. 1-4 (im Orchester)

3.25 Robert Walser distinct timelines

Some aspects of the use of performance mechanics will probably create an additional challenge for the performer in the process of theatricalisation as, for example, extreme cases of lighting, the necessity to perform extensive parts of the music by heart, or physical challenges. These may be even put the perfection of the music performance at risk. The performer has to use his or her judgment as to which steps are justified. In many instances though, this study has shown that for the music to acquire benefits and valuable contributions that are exciting and fruitful for the musical expression, these risks are worth taking.

In more organisational terms, a major limitation could be that the creative use of the mechanics of performance may require an extensive budget, and extended resources and rehearsal time, which may be difficult to acquire. Where technical equipment is used, it is wise to remember that the more a performance setting relies on technical assistance and equipment, the higher the chances for this equipment to malfunction or break down during the

performance. Therefore, it is advisable to use equipment where necessary only, to take extra care in its preparation and to have potential backup solutions at hand.

Zooming In and Out of the Focus on the Music

A major effect of the creative use of the performance's mechanics on the audience is that the perceivers may forget that they are in a musical performance, since ongoing visual, spatial, experiential as well as audio stimulation occurs. The focus on the music is shifted to extra-musical content and through additional information reflected back onto the music itself. Therefore the theatricalisation of the music and the performer requires the audience to constantly zoom in and out of the music as the focus of attention. This shifting of perspective functions like a language in the way it indicates on which level of performance information is projected. According to Brook, this is a method of distancing and reflecting a scene that is understood and accepted by audiences worldwide (in Gordon 2006, 313). While this effort of changing focus can be experienced as a challenge to some, it can also provide additional benefits as the following comment of a member of the audience illustrates: 'And when I lost track of the music, other aspects of the performance such as the scene or the actions made me stay engaged as a listener, I really enjoyed that experience' (personal communication with an audience member of *Last Three Days*, 3 June 2003).

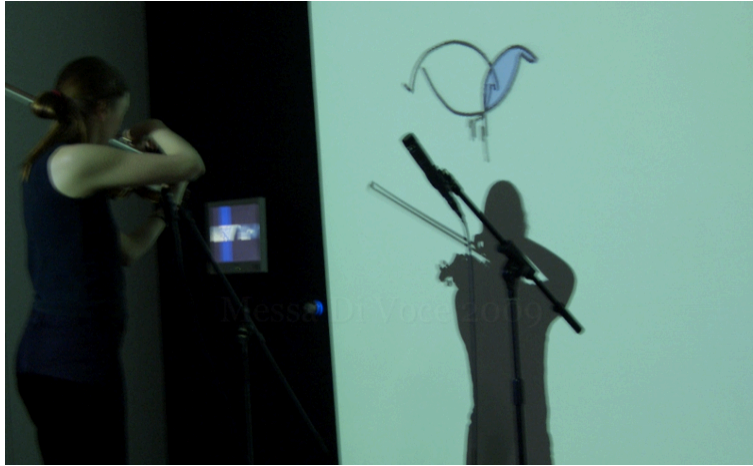
In *Last Three Days*, the technique of zoom is used in the instance of the music box. It is a small music box, which is magnified and made visible through a live video projection, yet the sound of the music is very soft and remains unamplified (image 3.6). Therefore the audience is drawn into the microcosm of the music box, which is only audible to the audience because it is given the stage and sonic space to be heard. In the final scene, the technique of zooming is transferred and applied to the use of space. The 4th movement of the Brahms Trio is performed with the three musicians positioned far apart. This means that the stereo spread of the sound produced by the musicians is enlarged and extended over the entire music hall.

In *Entangled*, the audience is confronted with the necessity of shifting the focus between the music, the musicians and the display of the projection, which in itself is a zoom on the knitting hands. The entanglement of these different levels of expression and to zoom in and out of them is a central idea of this Embodied Music Performance. It may be advisable to the performer to be aware of the fact that the phenomenon of shifting the focus may, similarly to other strategies employed, be welcomed by some, but also represent a major challenge to other members of the audience. Therefore this technique could evoke unexpected reactions amongst them. Similarly in *Expedition*, the course of the performance requires the audience to shift the focus from the music to the text via the actions and the projections. In this case, the actions and the projections function as a common ground to which both the text and the music segments relate.

Theatrical Space Adds Physicality to the Performance

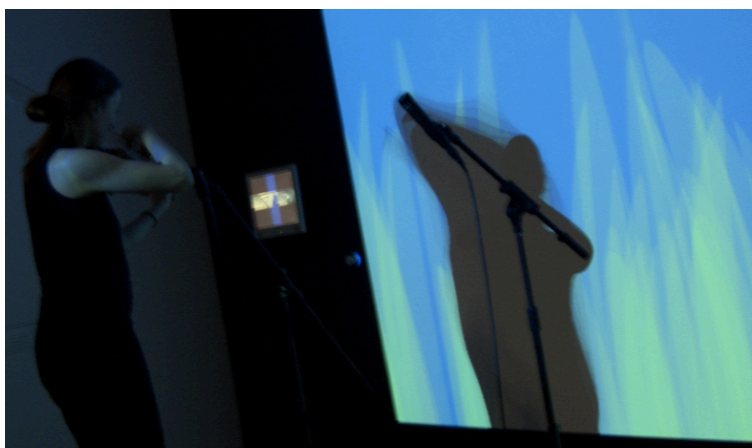
The extension of the instrumental pieces and improvisations into the theatrical space adds physicality to the performance and results in the music being realised in a physical space by human bodies, which leads to a specific, momentary embodied interpretation of that music. This specific embodiment of the music is the result of the performer's choices and viewpoints similar to any interpretation as mentioned earlier (Imberty 1997, 441), except that the interpretative and creative tools of the performers are extended here. The audience in return is faced with this specific viewpoint and given insights it may not have discovered in a conventional setting. In *Hodler*, the physical preparations for the creation of situations that are ideal for playing and listening to music are integrated in the scenes and form major parts of the performance, exemplifying the conditions needed for music to be played and perceived. In *Messa Di Voce*, the physicality of the performer is a prerequisite for the performance to unfold, since the sound and movements of the performer trigger the different visual reactions

of the installation. Without the emphasis and the explicit use of the performer's physicality, *Messa Di Voce* would not be possible.



3.26 *Messa Di Voce* reaction of installation 1

Likewise, in *Nu Pavane*, the course of the performance is based on the movements and the presence of the musician and the dancers. The physicality of them on the stage is a basic ingredient of this work. The installation of the toys and the action of the cartwheels draw attention to the physicality of the performance in *Autumnlights*.



3.27 *Messa Di Voce* reaction of installation 2

They form part of the performance's structure and draw attention to the physical presence of both performers. Their presences apply an additional level of expression to the performance. In *Expedition*, the actions of both performers, such as carrying and unloading a bag or pouring ice cubes into a teacup, highlight the act of performing and the presence of the performers executing these actions in the moment of the performance. These actions are integrated into the story that the text provides.



3.28 *Expedition* ice cubes

As mentioned in a different context earlier, in *Southern Highway*, the performers are initially mixed in with the audience and only gradually become apparent as certain characters or later on as musicians. Therefore they are experienced physically as fellow members of the audience first before they become the centre of focus at times. This experience of their physicality in the more private realm of the audience carries on when the performers become musicians and perform in the close presence of the audience. The performance idea of *Entangled* is based on the spheres of the knitting and of the music being intertwined and *entangled* with each other, while the two performers are each working with their own artistic material, the knitter with the knitting and the projection and the musician with the music and

the movement. The relationships between the materials and the performers are essential to the performance and their presences and tangibility are of prime importance to the piece.

There are a few pitfalls to be considered as possible consequences of the choice of unusual settings and formats of performance. For example, on practical terms, if a performance location is not yet used as such there may be no infrastructure for it, such as lighting, appropriate acoustics or even emergency exits.⁸⁸ In some instances this may not be a hindrance. It may be useful to keep in mind that the further a performance location differs from a usual concert platform, the more guiding and introducing an audience may require.

Theatrical Enactment of an Experience Leading to Shared Experience

As an extension of the argument that an enactment of an action adds liveness and realness to the performance, the elaborate use of presence and physicality of the performer within the theatrical realm offers extended opportunities to turn the enactment of actions into various forms of initiated and shared experiences.

In *Nu Pavane*, the movement of the musicians in the passage with the changing time signatures transfers an experience of a certain struggle that the piece of music may project and a struggle that the performer goes through when performing it (bars 45ff and DVD [1], 00:2:14ff.), while in *Entangled* the experience of entanglement is particularly likely for an audience in the passage in which a bar is looped 42 times (bar 27; DVD [2], 00:03:57 – 00:04:17). In *Expedition*, it is the literal and metaphoric procession that becomes the enactment and transferable experience of an expedition for the audience. In *Southern Highway*, the aspect of travel and the energy that is required to travel is enacted and

⁸⁸ This was the case, for example, for the project *Innen* (2000) by Julian Klein and the ensemble A Rose is. The performance was set at an industrial site, which was transformed into a theatre space during the rehearsal process without losing its initial charm.

experienced by both performers and audience members, as they are all ‘on the road together’ riding in a bus with various stops for more than two hours (image 3.29).



3.29 *Southern Highway* bus ride



3.30 *Hodler* painting technique of Ferdinand Hodler

In *Hodler*, the performers as art historians examine a painting of Ferdinand Hodler’s closely and enact a technique that Hodler frequently used: they actually create a sketch of a painting with this technique at the moment of the performance and thereby experience the technique and enable that experience to be witnessed (DVD [8], 00:00:45 – 00:00:48 and image 3.30). In scene 3 of *Last Three Days*, an experience of a transformation is shared when Sleeping

Beauty performs the Brahms while being under the grand piano inside what looks like a cocoon and may be compared to an insect cocoon about to transform into a butterfly (image 3.10). Therefore the moment prior to the transformation that the work *Last Three Days* presents, is enacted and the experience transferred to the audience. In the case of the loss of the previous dress, the nudity and the receiving of a new dress, a ritualistic act of transformation is enacted, which highlights the establishment of the stage as a performative space that leads to Austin's altered reality. For the audience the nudity provides a sense of reality and realness to the ritualistic act, evading a state of 'as if' and replacing it with 'it is', which is a more direct and communicable experience.

This example shows the effect of an enactment being at the brink of a direct enactment and an indirect, abstract or metaphorical creation of meaning within a scene that represents both the direct and the metaphorical level. This also applies to the examples from *Wozzeck Remake* and *Contrasts*.



3.31 *Wozzeck Remake* [10] scene with intensity and expression

In *Wozzeck Remake*, the story of Bergs's opera *Wozzeck* has been adapted to the personal stories of the performers. The song shown in the video example embodies an enactment of the central emotion of fear within the libretto, which is mirrored by the fear expressed by the

performers of *Wozzeck Remake*; but in *Wozzeck Remake* the performer's actual fear is enacted and set in a scene.

In the workshop and rehearsal period of *Wozzeck Remake* the level of motivation was very low when the students were guided to write their own material. Once the rehearsals with the orchestra commenced the students seemed inspired, which was reflected in some scenes that developed a fair level of intensity and expression that could not have been foreseen in the workshop period (image 3.31).



3.32 *Contrasts* scene with bright strip lights



3.33 *Contrasts* scene with black light

In *Contrasts*, the central emotion of the first scene is grief, which is portrayed through specific and ritualistic gestures. It is juxtaposed in the second of the two parts of the performance, which contrasts the previous contradiction of the played music and the

presented emotion with music that is coherent with the emotions being shown. Similarly, the bright strip lights of the first scene are replaced by black light (UV-A light), therefore the juxtaposition of lighting styles emphasize the contrast of musical styles and the resolution of the contradiction within the presentation of the first scene (images 3.32 and 3.33).

In the case of *Last Three Days*, the enactment of aspects of the fairy tale through pieces of musical repertoire is a tool for the embodiment of the music. The bodies of the performers carry meaning that extends beyond the gestures and movements that are necessary to perform the music. This is especially the case for *Sleeping Beauty*, whose body becomes a platform for transformation when she ‘sheds her skin’ through taking off her old dress, appearing vulnerable and bare in the nude before being given a new dress, as a symbol of arrival or completion of the transformation. This elaborate use of staging and the mechanics of the performance that support the enactment of experiences is a prerequisite for the facilitation of tactics and methods that transmit extended musical and extra-musical details.

Scenic and Musical Transitions and the Combination of Both

Transitions and transitional moments connecting the individual music events of the performance offer opportunities for the presentation of musical and extra-musical details and statements in the interpretations. In *Autumnlights*, these transitional moments are made explicit through the cartwheels that occur between the pieces of repertoire, whereas in *Expedition* the transitions between musical episodes and readings of the text are filled with extra-musical and extra-textural actions that support the storyline of the narration. In *Southern Highway*, the rides in the bus, in which the audience is driven from one performance location to another, are episodes of transition from one setting or scene to another. The audience is sometimes given the chance to contemplate and sit back a while, although on some occasions it is confronted with further actions, sounds or dialogues taking place on the bus journey (image 3.29).

In *Last Three Days*, each wind up of the music box marks the transition to and the beginning of a new day in the life of Sleeping Beauty.⁸⁹ As mentioned in a different example, this ‘rocking chair-music box’ is filmed and projected live onto the screen to ensure its visibility to all members of the audience. There is also a transition of particular interest between scenes 6 and 7. After the transformation that Sleeping Beauty endures, the pianist Alexander Metcalfe improvises on the opening theme of Beethoven’s ‘Les Adieux’ Sonata (DVD [3], 00:42:28). This is the first time in the course of the performance that such a clear quote from Beethoven’s music is heard. The quote from Beethoven’s Sonata within the first movement of the Ligeti Trio may not be detectable to all audience members. If they had a notion of it, with this quote in the improvisation it is confirmed: if they did not recognize it, they are shown that Ligeti’s and Beethoven’s music have a connection. This quote from Beethoven is then juxtaposed with a quote from Brahms’ *Lullaby*, whistled by the horn player Alice Kingham. This combination also points to the next lullaby of Sleeping Beauty, during which she will fall into the hundred-year-long sleep and therefore it marks a departure and a farewell.

In *Hodler*, scenic and musical transitions cannot be separated from each other, as all actions, be they musical, textual, gestural, a movement of stage properties or lighting, are integrated and interlaced with each other and regarded as expressive material of almost equal importance. This also applies to *Robert Walser*. Its documentation illustrates that many transitions are designed as overlaps of text with music and vice versa (DVD [9], 00:56:00 – 00:57:55) or different kinds of musical tunes. On occasion two musical tunes overlap and are

⁸⁹ When wound up, this music box plays the melody of what is known as the *Lullaby* op.49 no.4 (1868) by Johannes Brahms. Both the English and the original German text of the lullaby make reference to the rose, which provides a connection to the growing rose bushes in the story of Sleeping Beauty. The German text of Brahms’ *Lullaby* is: ‘Guten Abend, gute Nacht. Mit Rosen bedacht, mit Nägelein bestickt, schlüpf unter die Deck. Morgen früh, wenn Gott will, wirst Du wieder geweckt’.

There are a number of English translations and in many of them there can be found a mention of the roses: ‘Lullaby, oh lullaby, sleep soft till the day. Carnation and rose, shall watch thy repose. Then sleep soft till the dawn, when the new day is born’. Or: ‘Lullaby and good night, with roses bedight. With lillies o’ver spread, is baby’s wee bed. Lay thee down now and rest, may thy slumber be blessed’.

then interrupted by the text that is accompanied by a musical loop (DVD [9], 00:46:30 – 00:47:20).

The Juxtaposition of Styles and Idioms

In a theatrical context the juxtaposition of musical styles that would normally not be heard together is possible and can create interesting effects and meanings. This is apparent, for example, in *Contrasts*, in which the juxtaposition of lighting mirrors the juxtaposition of musical styles. The different musical styles are specifically chosen to portray mixed and contrasting feelings that may arise during a funeral depending on a person's perspective on the event.

The dramaturgical frame of the performance in *Last Three Days* supplies a meaning to the combination of the performed music of Brahms, Ligeti and Ibert, transmitting extended musical details. Ibert's *Interludes*, which project a certain lightness of writing, and Brahms' Horn Trio, which is characterised by condensed and detailed writing and an almost heavy atmosphere of grief, are contrasted with the Horn Trio by Ligeti, which appears rhythmically pronounced and presents textures and layers through the juxtaposition of the timbres of violin and horn with rhythmical complexities in the piano, for example 9 against 8 in most of the second movement (see for example bars 249 ff in volume II, table II.12, p. 83). The effect of the juxtaposition unfolds for the performer through the act of performing the pieces within the frame, which includes the listening experience, as that is a necessary part of the performative act. For the audience, insightful experiences evolve through the listening and experiencing of the pieces and through the transfer of the performance experience of the performer, with which the perceivers can identify to a degree. The juxtaposition of styles within a performance context such as that of *Last Three Days* can be conducive to the experience of a piece that would be more difficult in other circumstances, as this comment from an audience member of *Last Three Days* illustrates further:

It was remarkable how this story of the evening made it much easier for me to listen to the music of Ligeti than in a standard concert. I felt none of the inhibitions that I usually feel when listening to this composer. It felt right to experience Ligeti's music in this context.

(Comment of an audience member 3 June 2003)

The recurring improvisations also encourage the comparison of the Trios and also a comparison of the nature of improvised music and composed music, especially since the improvisations are pre-developed and therefore semi-composed themselves.⁹⁰

The narrative frame of *Southern Highway*, which is made up of motifs of the writer Julio Cortázar, naturally allows for the inclusion of different styles and presents them in different scenes as part of one and the same story.⁹¹ In *Hodler*, composed music, folk music, stage sounds and actions are integrated to such an extent that they are constantly juxtaposed with each other. The string quartet plays the compositions and the actors give their speeches, but all performers sing Swiss folks songs such as yodels and ländler. In this case, the idea of interpretation means that not one sound or style has more weight or validity than another.⁹² Instead, the different styles of music and scenic actions combined with each other allow a zoom in and out of the focus on the music, musical details and scenic details as they shift between distinctly different degrees of complexity, ranging from the compositions being the

⁹⁰ The improvisations of the string quartet of the characters of the 'real world' are based on Dolan's method of *Interpretation through Improvisation*, in which we improvised basic musical forms such as preludes, ABA forms and minuets. In this method, certain preparations are made prior to the improvisation, as for example agreeing on certain cues and the course of the tonalities and modulations.

⁹¹ The motifs of Julio Cortázar's writing include a young lady with a sickle obviously searching for something, young men spontaneously fighting, a couple talking and kissing at intervals, a scene of spontaneous tango dance. These motifs were developed during a journey that Cortázar and Carol Dunlop undertook along the Mediterranean coast in 1982 (Cortázar and Dunlop, 1983).

⁹² This can be understood in the sense of Cage's words: 'Everything we do is music'.

most complex to the stage sounds such as the sound of a photocopier, for example, being the most raw and unrefined sounds.

The juxtaposition of styles does not necessarily work with any random combination of styles. It works as a means of expression, if certain conjunctive elements, areas of overlap in content or other types of connection can be uncovered in the rehearsal process and be expressed during the performance. For this strategy to unfold its quality a coherent reason for its use needs to be found.

The Use of Additional Singing

Another technique to bring out musical details is the singing or marking of certain passages of the repertoire music while it is being performed.⁹³ This practice occurs in *Last Three Days*, *Hodler* and *Robert Walser*. In *Last Three Days*, it can be observed at the end of the performance of the first movement of Ligeti's Trio in the opening scene. At timecode 00:04:10 in the film documentation the characters of the 'real world' discover a sheet of music and they read it and eventually begin, vaguely chanting the rhythm in bars 249-269 (DVD [3], 00:05:22 – 00:05:48 and image 3.34), which unfortunately cannot be heard very well on the documented recording. Also, the characters of the 'real world' are not sufficiently lit and therefore this is not easily discernable in the video. During the three G.P. bars that follow (bars 270-272, DVD [3], 00:05:52 – 00:05:58), the music box can be heard playing Brahms' *Lullaby*, as the Shadow has wound it up during the previous passage, and the Narrator/Sleeping Beauty says: 'Welcome to the real world of Sleeping Beauty'. The music by Ligeti is then played to the end of the movement. To be able to sing or mark a line in a phrase of Ligeti's music attributes certain accessibility to the music. While this may reduce

⁹³ This is a technique that is sometimes used by musicians during practice and in order to fully understand certain musical lines. Glenn Gould for example is well known for having sung along certain musical lines when performing the music of Bach, which gave trouble to recording producers in charge of recording Gould's playing.

the purity of a phrase of music temporarily, the advantage is that it draws the music near to an audience, as singing, humming or marking is one of the most natural expressions to most human beings, being close to speech, and thus creates a sense of directness.



3.34 *Last Three Days* characters read from a sheet of music

In *Hodler*, the singing of all actors and musicians together is an integral part of the scenes, as it forms part of the daily routine of the art historians that they portray (DVD [8], 00:00:13 and image 3.8, p. 164). At the end of the play, it becomes clear that they have indeed been rehearsing for the opening of the exhibition of Ferdinand Hodler's works that they have been preparing for in the course of the performance. In *Robert Walser*, the actors and musicians sing musical lines that have been drawn from the string quartet compositions, in addition to which the actors sing along some of the parts of the String Quartets in the actual performance. In Häusermann's String Quartet No.73 (2013) bars 24-27 in scene 8, the actors first of all play melody fragments on the piano along with the string quartet (DVD [9], 00:35:35 – 00:35:52) and later on they double the repetitive notes with singing (bars 34-37, DVD [9], 00:36:14 – 00:36:26). Another example occurs in scene 14 in String Quartet No.71 (2013) bars 24-30 (DVD [9], 01:14:03 – 01:14:15). In both plays, *Hodler* and *Robert Walser*, the singing of all

performers functions as a natural element, displaying the singability of some of the themes in the String Quartets, and also demonstrates that the music is as familiar to them as a folk tune, since they all sing or hum the melodies while they do their routine work.

Additional singing is a technique that allows artists who are not primarily musicians to interact with the music. The potential pitfall of this technique is that like any action in the interdisciplinary realm it needs to be skilful, unless of course the notion of ‘non-skilful’ is the desired expression.

The Combination of Music with Speech

The rise of absolute music provoked claims by some that such music appeared abstract to them and was increasingly difficult to understand. Such claims were answered by interpreters such as Friedrich Silcher, who applied additional text to some of Beethoven’s Piano sonatas (Schmidt 2012, 103). This technique is used in *Last Three Days* in scene 7. As already mentioned above, the fourth movement of the Trio by Ligeti is combined with Sleeping Beauty reciting an arrangement of the story of *Watership Down* while performing. Although the interpretation of the music through an added text may be questionable because it narrows down the field of meaning otherwise left more substantially to the perceiver’s imagination, it offers a degree of accessibility. In the course of the story of Sleeping Beauty unfolding, it is justified due to the dramatic moment in which it occurs; and also it is a choice that has been made for the particular work *Last Three Days*.

An alternative strategy of the application of speech to music is used in scene 4. Here the sequence ‘your attention, please’ is preceded by improvised sounds that resemble speech rhythm, creating a fairly expressive scene of gestures and mime (image 3.35). This tactic emphasizes the importance of the rhythm of speech for its understanding, especially in terms of the emotions and meanings conveyed, again pointing to an accessibility of sounds and music as basic means of communication and of humans understanding each other.



3.35 *Last Three Days*

scene 4 ‘your attention, please’

It is a technique that could be very difficult for an instrumentalist, as it creates an extreme case of multitasking that could potentially hinder the interpretation of the music. In the case of *Last Three Days*, it is used to intensify the drama of the fourth movement of Ligeti’s Horn Trio to an extreme and to create an expression of confusion and the impression of a scattered mind. Unless such an expression is desired, as in this particular case, it is not advisable to combine speech and music to such an extent.

This discussion of the benefits of theatricalisation demonstrates strategies and tactics as well as basic concepts of dramaturgy and applied criteria of aesthetic presentation that are transferable to other pieces of repertoire and other instruments. The central approach is to find a general underlying idea that extends the interpretation and, if applicable, connects the music pieces with each other. From this extension and connection further scenes and ideas for settings can be drawn that will result in the creation of a performance that can be experienced as a new entity all its own. For my role as the creator, director, narrator and leading role performer, or fellow musician or collaborator I drew on a number of skills, such as script writing, working with a group and inspiring its members, critically developing my own

presence and voice as well as holding together the combining elements between the music and the extended interpretational ideas, which are presented and enacted.

Summary of Analysis

The given examples of theatricalisation have evidenced how theatrical principles can be applied within music performances that extend current concert conventions. The choice of the discussed excerpts was based on their relevance to the specific intention to include intrinsic embodied qualities of music. The underlying rationale and wider context of these strategies is subject to the investigation in the following part of the analysis.

The Techniques of Embodiment

The following analysis specifically explores strategies and techniques of embodiment, with a focus on the aspects of the practice that are illustrated through the portfolio. This section consolidates the specifically embodied aspects of the Embodied Music Performance and draws conclusions providing new examples and referring to some examples already discussed in the previous two sections of the chapter. The subjects of this part of the analysis are the body as carrier of motion and emotion, strategies and techniques for enhancing presence and the performer's perspective as a creative contribution to expression.

Based on ideas of developing an interpretation through interdisciplinarity and intertextuality as well as the benefits of theatricalisation in music interpretation as described in the previous paragraphs, this section explores the aspect of extended interpretation that is grounded in the idea that our culture is rooted in the body, as most learning is in some way related to haptic experiences. A piece of instrumental music is predominantly an abstract work of art. The live and embodied performance of a piece of instrumental music in combination with the work of an interdisciplinarily related artist transfers the music into an

intertextural and concrete realm.⁹⁴ This concrete realm is based on the embodied minds of all performers involved in an extended interpretation, including their bodily presences as well as their skills, experiences, personal histories and viewpoints. In this way we can speak of embodied performances as encompassing both abstract and concrete aspects of a piece of instrumental music.

The basic material of embodiment of music in this context is the corporeality of performer and his or her presence, his or her mental and embodied experience of the music and the consequences for the performance of the music at the moment it happens. Such an approach results in an interpretation through embodiment in which the performer enacts a subjective statement as an embodied mind. As mentioned earlier, there are several approaches to improvement of body awareness that have been made available to musicians, such as Alexander Technique, Feldenkrais and Dispokinesis, whereas training of stage presence is usually limited to literature of the theatre arts (Goodall 2008, Oida 1997, Rodenburg 1992, for example) with a few exceptions (Watkins and Scott 2012, Klickstein 2009, Hagberg 2003).

Most schools of movement would agree that essential areas or goals for a performer to work on are breath, being grounded, uninhibited mobility of all joints, especially the neck and spine, focus, intention, directions and orientations of the body within the space, such as turning body towards left or right, space, and a fluency of movement across the entire body. While it would be useful to compile a list of exercises that are valuable for performers of embodied performances, basic exercises are easily accessible in classes or books. These basic exercises will not be included, unless they are particularly relevant for my case studies.

⁹⁴ The related artists are actors in *Last Three Days*, *Southern Highway* and *Hodler*, dancers in *Nu Pavane*, *Last Three Days*, *Contrasts*, mixed-media and visual artists in *Entangled*, *Autumnlights* and *Messa Di Voce*, and writers in *Expedition*, fellow musicians in *Kaleidoscope*, *Last Three Days*, *Southern Highway*, *Hodler* and *Wozzeck Remake*. Projections are used in *Entangled*, *Autumnlights*, *Expedition* and *Messa Di Voce*.

Recommended:

Consultation of audiovisual and written documentation of Entangled, Expedition, Wozzeck Remake, Seminars on Presence and and Contrasts in volume II.

The Body as Transmitter of Motion and Emotion

In most interpretations of instrumental music and also in the cases documented in the portfolio, the performer creates the sound using the body and listens to the produced sounds with his or her body. The auditory experience in each moment informs and influences further creation of sounds and the actual course of the performance, feeding a circular flow of stimuli, responses and impulses during the event that is intuitive, spontaneous, automatized and cognitively and haptically based. Therefore the body can be regarded as an interface of contributions to the performance. This interface transports information and emotions, creation of actions and meaning, invention of structures as well as layers of perception on several different levels.

In order to create and perceive sound, the body moves and these movements have the potential to convey meaning and expression through appearance, gestures, mime, speech, singing, spatial positioning, interactions and reaction beyond the movements necessary for tone production. Additional bodily movements can result in meaning and expression that evoke certain emotions in the performer interpreting a piece of music. Referring to the Latin word *emovere*, consisting of the prefix *e* or *ex* for ‘out of’ or ‘from’ and *movere* meaning to move, emotions may literally be created through or out of movements. A *moving musician* is an artist who is literally moving on stage and also metaphorically moving others emotionally through his or her rendition.

The use of additional bodily movements may result in the articulation of what Martin Zenck has called an unwritten ‘corporeal subtext’ of a musical score, facilitating a type of contact with a piece of repertoire music and its realisation and communication amongst fellow

performers that differs from conventional performance practice (2006, 120). Involving interdisciplinary and theatrical means, strategies and materials, the performer experiences an extended multisensual perception of his or her performing body. A perception like this encompasses hearing, seeing, touching, feeling, imagining and creating sounds, and empathetic reactions to these through eventual transfer to a co-experiencing perceiver, to a far wider degree than conventional interpretative practice. This may not only open up an abundance of possibilities but also offer the potential to portray the fragility of communication and of physical corporeality.

The use of gestures as an additional means of expression is illustrated by *Contrasts*, for example, in which the students enact their specifically chosen gestures, which are connected to the music. The students do not act out a character or scene, but a basic situation for the setting of two contrasting pieces of music, which they connect through a few gestures and the contrasting use of neon and black light. The gestures carry agency, they are artificial and chosen, but the persons performing them are sincere and likely to be perceived as faithful in their response to the music as they play two contrasting groups, a community attending a funeral and a group of souls transcended to the hereafter. They are neither dancers nor actors. In the co-presence of the audience, they simply enact a situation of their choice that expresses one of their own viewpoints on the contrasts held within the pieces of music. In *Wozzeck Remake* [10], the students approached their interpretation through relating the plot of the opera to their own personal situations and viewpoints and created ideas out of a combination of the two. They realised their ideas through the use of gestures of pop singers, well known to them, while the texts of their songs reflected their thoughts and feelings related to the issues of life raised in the opera *Wozzeck* by Alban Berg (image 3.36).



3.36 *Wozzeck Remake* gestures of pop singers

An increased and extended perception of the performer's own body experienced by him or her can be assumed from the setting of *Nu Pavane*, for example, in which the musician performs Hersant's *Pavane* while positioned on a dance stage and while doing choreographed actions together with three other performers (image 3.2). Likewise, the performers in *Autumnlights* [4] are likely to have an increased experience of their corporeality since, for example, the violinist performs each piece from a different position in space, reaching some of these locations by doing cartwheels (image 3.7).

The use of spatial positioning as an additional means of expression has been named and discussed earlier in *Last Three Days*, in which different kinds of stages are used and also the auditorium is part of the scene (image 3.10), in *Southern Highway*, in which the performers and audience change location through a bus ride (image 3.28), and in *Hodler* and *Robert Walser*, and in which certain positions are assumed for the performance of specific String Quartets, as seen in images 3.8, 3.9, and 3.12, 3.13 and 3.14.

Interactions with the audience have been specifically sought in scene 5 of *Last Three Days*, in which the characters of the 'real world' hand out roses to the audience (image 3.37).⁹⁵

⁹⁵ This image shows the Harlequin preparing the action; most of the actual interactions took place in the dark and therefore there is no useful visual evidence.



3.37 *Last Three Days* the Harlequin preparing a flower to hand out to the audience

Reactions of performers and audience members are provoked in *Southern Highway*, for example in the fighting scene and in the tango scene. In the fighting scene, the audience is animated to intervene, while they were invited to join in with the dance in the tango scene; on some occasion audience members responded to these provocations (image 3.38).



3.38 *Southern Highway* the tango scene: opportunity for audience to join in

In *Messa Di Voce*, the course of the event depends on the actions and reactions of the performer to the audiovisual response of the installation, which in return responds to the sounds and movements of the performer with pre-programmed reactions.

The fragility of corporeality is illustrated by *Entangled*, which pairs the acts of music making and knitting. One of the functions of the setting is to display the fragility of both structures through the human nature of the performers, since their structures are not only created and dissolved in the course of the performance, but also they reveal the imperfect nature of the human mind. The musician deviates from Bach's compositions by taking wrong exits and looping certain bars, as mentioned earlier, while the knitting performer loops certain stitches and gets stuck in one pattern.

Working interdisciplinarily with the body in performance entails seeking additional advice from experts for certain advanced bodily techniques. Once it was clear that I would carry out a fast spin while playing the viola in the live version of *Entangled*,⁹⁶ I sought advice from a dervish dancer on how to develop techniques of spinning.⁹⁷ The main areas that I was advised to work with were the footwork and the gaze of the eyes. In spinning it is desirable to have one central leg that carries most of the body's weight, and a second leg tapping around this centre leg. The central leg grounds the action and makes it more controllable. The gaze of the eyes in spinning is different to the gaze of the eyes in pirouettes. While in the latter the gaze is focused on a specific point and the head turned at the last moment in pirouettes, the gaze of the eyes in spinning is based on something that turns with the body at the same time. In my case, I gazed loosely at my left hand fingers on the viola's fingerboard, which gave me a focus and reduced the likeliness of feeling sick and improved the chances of catching my balance quickly once I came out of the spin. The live version of *Entangled* showed that it is possible, with preparation through slow and continuous practice, to perform such a spin while performing Bach's music on the viola.

⁹⁶ The documented example on the DVD is not identical with the live version, but with the video installation produced prior to the performance. Therefore it does not include the spin.

⁹⁷ There was a dervish dancer in the Spiral Arts Dance Company, with which I used to train regularly.

Tangible Agency, Fidelity and Relationships through Presence

Agency, fidelity and relationships achieved through presence within performance are mainly tangible in the live moment of the event unfolding as a reciprocal phenomenon amongst performers and between performers and audience. As mentioned earlier the highlighting of the actual moment of the performance is one of the key aspects of Embodied Music Performance. Understandably, presence in the live moment of performance with its relational qualities is not easily demonstrated in retrospect through the use of audiovisual documentation or to readers who have not been present during the actual event. This analysis therefore supports the theoretical reflections on presence made earlier through selected examples from the case studies. The focus is on certain techniques and tangible relational qualities amongst the performers that lead to the conclusion that degrees of presence are likely to have been perceived also by more than one audience member.

With the type of presence described in this thesis it is assumed that the performer more or less presents his or her actual self with no need for the representation of a constructed role or character. Nonetheless, the presentation of any self depends on the production of a certain raised energy that can be produced at will through the development of body awareness and bodily tone, presentational use of the voice and of the performance space through preparation, training and exercise.

Similarly to an actor, who would like to join in the music through the aforementioned additional singing, a musician, who would like to work with intentions and subtexts needs to practise these techniques and to gain some experience in them in order to use them effectively. This will naturally place some limitations on what a musician is able to adopt and achieve within an Embodied Music Performance. However, through training it is also possible for a musician to develop these skills used primarily in acting further and further over time. While it is not the intention of this thesis to provide methods for such training, within the

analysis selected examples of exercises that are likely to support a musician's development of presence are given.

The production of presence is based upon a general training of body awareness and preparatory exercises for certain physical skills. On this foundation more specific exercises and techniques can be applied that create a tangible agency and facilitate the ability of a performer to convey an intention with fidelity to one's own response. Many of these more specific techniques work with the performer's imagination. One of these refers to the relational quality of presence: 'Imagine that you are watching the wall, and that the wall is watching you'. This inner image is likely to create a heightened sense of awareness as well as rise in tonicity of the body that will affect the appearance of a player. Subtexts, which a performer invents him- or herself in addition to the musical playing or acting, function in a similar way.⁹⁸ Inner images can be used and reproduced at will for a wide range of aspects of performance. The dancer and choreographer Gertrud Wegener teaches in her workshops: 'What the performer sees in front of his or her inner eye is likely to be perceived by the audience' (Wegener 2015). What the perceiver sees in front of his or her inner eye applies to inner images as well as subtexts that are present in their mind.

The use of subtexts and inner images is shown through a demonstration of preparatory exercises undertaken in the process of creating *Entangled*, and that were applied in seminars with students (DVD [11] and [12]). Elements of agency and presence are documented further through the use of eye contact, of visual focus and through an analysis of presentational relationships amongst performers tangible through the content of a performance idea (particularly in *Nu Pavane*, *Entangled* and *Messa Di Voce*).

The aspect of presence and its use to create tangible relationships within the practice of Embodied Music Performance became an important factor in the training that preceded *Nu*

⁹⁸ A 'subtext' is an additional text that an actor thinks while performing or acting a certain role or a given text.

Pavane and *Entangled* and it impacted both performances. In the course of the choreography of *Nu Pavane*, the relationships between the performers are a central theme, and these relationships have been perceivably transformed in the last part of section B', when the dancers and the musician interact in concert (DVD [1] 00:2:46 – 00:03:15 and image 3.39).



3.39 *Nu Pavane* dancers and musician react to each other in concert

In the process of creating *Entangled*, the subject of presence was one of the primary aspects of the performance that Judith Egger and I explored and discussed. Since we soon realised that our presences were taking on additional layers of meaning, the process of developing of *Entangled* was partly spent forging a certain stage presence through regular presence exercises.⁹⁹ In our routine we included one particular exercise from the martial arts, during which the practitioner assumes a 'liberated' standing position and focuses on a particular point on the opposite wall for the duration of twelve breaths. During this exercise the practitioner focuses on the chosen spot on the wall while he or she imagines that this spot on the wall is looking back at him or her. This is how a two-way relationship is being established. The idea of this exercise is based on the understanding of presence as a relational phenomenon that requires a counterpart in the form of a thing, an intention or a being. We

⁹⁹ In our rehearsal time we shared presence practice routines that we are familiar with, such as focus and grounding exercises from the martial arts, exercises for the liberation of joints and feeling grounded, as well as a general body warm-up with 'body-tapping' and stretches. It felt natural to us to perform *Entangled* in bare feet since we usually carried out our shared warm-up bare foot.

found this exercise particularly helped us to create agency in our performance and to engage in an actual relationship with each other during performance at crucial moments (for example DVD [2], 00:02:07 – 00:02:12).

Judith Egger introduced me to an enactment exercise from a painting seminar, designed to intensify our ability to work with focus and intention during performance, which is a technique that supports the creation of presence. For this exercise a two-metre long sheet of paper is fixed to a wall. The practitioner takes a piece of thick crayon in both hands and raises both arms above the head. Then the practitioner takes two steps towards the sheet of paper and with the momentum of the walk he or she draws a line with the crayon from top to bottom. This exercise develops aspects of spontaneous creation through bodily intention and action and has a particular effect when practiced with someone or in a group (Burnard *et al* 2013b, 60-61). While there is an intention to draw this line in the mind, the body enacts the line following the momentum of the movement. Thereby a number of levels of action are combined to form a collective enactment that includes the performer's mind, aware of his or her intentions, in close cooperation with his or her own experience rooted in the body.¹⁰⁰ Through the regular use of this exercise, the entity of the performer as an embodied mind is strengthened in its expression and in its ability to enact the performer's viewpoint. During the process of developing the performance of *Entangled*, we found this exercise to be powerful and liberating for the performative use of our bodies and supportive of the development of awareness of our embodied minds.

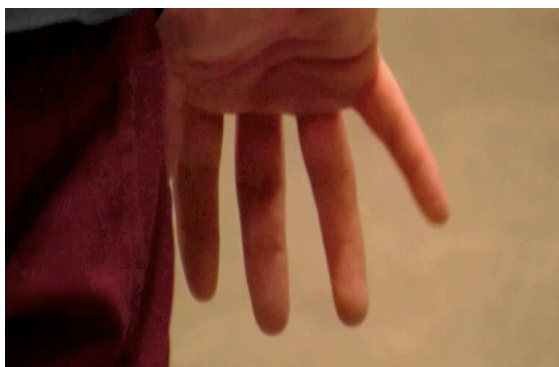
More evidence for a tangible relationship can be drawn from *Messa Di Voce*. In this instance, the relationship takes place between the performer and the installation, which react to each other. Image 3.26, p.190, shows something in the installation that particularly invited

¹⁰⁰ This relates to aforementioned ideas of Merleau-Ponty and Csordas, whose theory of 'lived experience' suggests that 'culture is grounded in the human body' (Csordas 1994, 6).

the player's gestural response, since the image captured the moving silhouette of the player in relation to the sounds heard.

Some of the presence exercises that I learned in the process of developing my practice when working interdisciplinarily are based on the schools of movement Mime Corporel and the teachings of actor Yoshi Oida. In the seminars on presence given as part of the BA course Aesthetic Education at the University of Cologne in Germany, I formally introduced my students to such exercises as the enclosed video examples illustrate (DVD [11] and [12]).

The first example of training of presence given in the portfolio refers to preparatory exercises derived from Mime Corporel (DVD [11]) and refers to ways of walking on the stage. In the video examples of the DVD [11], students work with formalised ways of walking and turning and practice focus, visual direction and concentration in pairs. These actions can also be practised with a particular gaze that enhances the focus, with a clear and continuous bodily direction, and with a number of different 'subtexts' and intentions, such as the task to move as if 'in honey', 'in water', or 'zero gravity' or related to a specific emotion: 'with anger', 'with fear', 'as if dreaming of a loved one' and many more. In the second example of preparatory exercises of the school of acting of Yoshi Oida, the students work with the dichotomy of creating presence and making oneself nearly invisible in order to practise the skill (DVD [12]).



3.40 Seminar on presence Yoshi Oida: focus on finger movements

In the given excerpts the students are given exercises to practise concentration on specific aspects of the body, like hand or finger movements (DVD [12], 00:00:00 – 00:00:12 and 00:04:25 – 00:05:11 and image 3.39), which help the rest of the body to achieve a fairly relaxed state with ease. In another exercise the use of focused intentions has the function to distract from the energetic unity of the body that would draw attention to it (body like a bag of water (DVD [12], 00:00:12 – 00:00:37). The use of body directions is an aspect of presence that is fairly easily accessible to the performing musician. An awareness of the use of these directions can also be prepared and practised formally, as illustrated by the excerpt DVD [12], 00:00:37 – 00:01:43.

Use of Visual focus and Eye Contact

Other techniques that aid the development of presence and that are accessible for a musician in an extended interpretation include the use of visual focus and eye contact.



3.41 *Expedition* use of visual focus

Visual focus has been used particularly in *Last Three Days* in the introductory speech of the narrator (DVD [3], 00:08:08 – 00:08:16) and in scene 4 in the speech and rhythm development of ‘your attention please’ (DVD [3], 00:24:24 – 00:25:52 and image 3.42), in

Expedition [5] in the communication between the musician and the writer (DVD [5], 00:00:37 – 00:00:44 and 00:00:54 – 00:01:02 and image 3.41) and in *Hodler*, where the visual focus is used to draw attention to or away from a certain event on the stage (DVD [8], 00:00:13 – 00:00:17 and 00:00:34 – 00:00:40). This can also be well observed in *Robert Walser*, for example in scene 8, enacted by the string quartet in the background (DVD [9], 00:26:55 – 00:27:40; the scene is dark at first but becomes brighter).



3.42 *Last Three Days* use of visual focus

The four musicians of the string quartet turn the direction of their gaze together to certain key words of the text. This technique can also be used while playing most instruments; in the case of higher strings and most wind instruments there needs to be sufficient space for the instrument to move along with the head, so that the playing process is not inhibited. Instances of eye contact also suggest the conclusion that a tangible relationship has taken place and may serve as an indicator of agency in a performance moment.

While there are numerous examples throughout the case studies, eye contact can be well observed in scene 1 of *Last Three Days* [3] (DVD [3], 00:03:06 – 00:03:28 and image 3.43) where the Thinker shrieks at the sight of the Woman-Girl (DVD [3], 00:03:13).



3.43 *Last Three Days* use of eye contact

Similarly, eye contact is one of the central techniques used in *Robert Walser* to convey relational aspects. This can be perceived in scene 13 when the violinist dances with the actors (DVD [9], 00:57:35 – 00:59:21) and during the second declaration of love (DVD [9], 00:47:18 – 00:49:01 and image 3.44).



3.44 *Robert Walser* use of eye contact

The Performer's Perspective

While the use of visual focus and eye contact are aspects of the actual spatial position and direction assumed by the performer during performance, the use of perspective can also serve to signify a metaphorical viewpoint. According to Wilfried Gruhn, musical gestures can be regarded as enactment of both the perception and the understanding of intrinsic ideas of a

piece of music (Gruhn 2014, 99).¹⁰¹ Therefore the use of perspective is understood as both an actual and metaphorical interface of interdependent movement, expression, gesture and mime based on the personal and creative choices of the performer in relation to the chosen piece of music (Gruhn 2014, 97). Within this approach an interpretation of music embodies the articulation of a piece in conjunction with and through the performer's ideas, identity and individuality, providing an opportunity for the display of the performer's choices and viewpoint based on his or her processed and integrated emotions. This articulation is palpable, for example, through the introduction of a performative frame, as mentioned earlier, the introduction and clarification of extra-musical details and through transitions. Transitions may occur between the changing of modes of representation such as from playing to singing, from playing to speaking, from improvising to interpreting and vice versa or between pieces or movements of a piece, granting an opportunity for a change of direction in the dramaturgy of a performative moment. Some examples of transitions between pieces or modes of expression have been given in the section on the benefits of theatricalisation earlier.

In *Entangled*, the perspectives of the performers manifest through the musical arrangement and the knitting process following the structure of the music itself, except for the section containing the extension of the loops, which is a characteristic of Embodied Music Performance. This aspect depends on the two performers, their viewpoints and their chosen assumed presence and relationship to the material that extends the performance of the music. They are the starting points of the development of *Entangled*. They create a platform for the music with added layers of meaning that display additional ideas of the performer: the combination of the knitting process with the music, the entanglement, the disentanglement (image 3.45), the transfer of the 'knitting's loops' onto the music, the transfer of 'musical loops' onto the knitting and the actual spatial and metaphorical projection onto each other.

¹⁰¹ This phenomenon has been termed 'motoric cognition' by Marc Jeannerod (in Gruhn 2014, 100).

For the audience this establishment of a dual performance situation deconstructs a number of performance conventions. The boundaries of the stage are extended since the knitter is seated amongst them, facing the stage, just as the audience does. She is not only a performer, but also a ‘co-percipient’ of the music on stage. The musician is on the stage but mainly turned towards the screen, not facing the audience most of the time. Therefore, the musician is also a co-percipient and the corporeal actions of the performers take on meaning in addition to their function of performing the music or the knitting.



3.45 *Entangled* [2] 00:07:22 disentanglement

The creation of the loops in the knitting and within the music through the performer’s loop arrangement creates an extraordinary situation that deviates from standard interpretation of Bach’s *Prelude*. This deviation results in a situation of co-presence of audience and performer, which is inductive to a transfer of emotion as the experience of the performers is transferred to and shared with the audience and may result in a kind of ‘infection’, which, as Fischer-Lichte explains, is more directly perceived than other layers of meaning. According to Fischer-Lichte,

the metaphor of ‘infection’ highlights the idea that the aesthetic experience of a performance does not depend on the ‘work of art’ but on the interactions of

participants. What emerges from the interaction is given priority over any possible creation of meaning.

(Fischer-Lichte 2008, 36; emphasis in original)

Therefore the alteration of the conventional approach to performance of staging and its replacement by an altered set of boundaries may result in the audience experiencing the music of Bach in the setting of *Entangled* in a way that invites the variety of perspectives that *Entangled* projects: the perspectives on the music, on the knitting, on the fragility of both structures through the human nature of the performers, as well as perspectives on the relationships between the performers and their actions, and last but not least, on the intersubjective relationship between performer and audience, since the subjective viewpoints are experienced and presented by the performers.

One of the strongest aspects of the performer's perspective in *Last Three Days* is the choice to extend the fairy tale of Sleeping Beauty to a reading as a near-death experience of the adolescent woman. How the overall approach to developing *Last Three Days* was perceived by a fellow performer is described in the following comment:

Given a specific task and character in the piece, I developed my own motivation toward embodying that character and toward my own motivation to performing in this piece. At the same time, I felt as if I lived in the music. It was part of my actions, integrated into my role - and nonetheless I was myself on stage as a musician. There was space for that within my role and tasks.

(Personal communication with Eline Sundal, performer in *Last Three Days*, 3 June 2003)

This comment shows how an extended approach to interpretation can impact the motivation of a player and extend her understanding of her role as a musician and interpreter.

Additionally, this description by a fellow performer is reminiscent of Kirby's aforementioned idea of matrixed and unmatrixed performance (1995, 41). Unmatrixed performance refers to a performer not representing a role other than him - or herself. In *Last Three Days*, *Hodler* and *Robert Walser*, which are the most theatrical pieces amongst the examples, most acting was performance or performance in a weak symbolized matrix. It seems that this notion of direct expression and fidelity reached the audience as well, as a comment from an audience member at the same performance indicates: 'the audience was more lively and mixed than in a usual concert environment. There was a buzz'.

Nonetheless, the major pitfall of this approach is that the performer is limited to expressions and ideas that he or she personally develops a faithful relationship with. Performer Eline Sundal reflects on this in the comment that is quoted above. She describes how she developed her own motivation and inspiration, which led her to invest feelings and ideas into her role that were meaningful to her personally. The central idea of Embodied Music Performance, that the performer uses his or her presence and viewpoints as a starting point, depends upon developing individual, faithful and coherent interpretations.

In *Last Three Days*, the central performer and creator of the event appears as narrator, as *Sleeping Beauty* and as a violinist and violist, performing, improvising, speaking and dancing. Through this variety of roles assumed, the performer's presence is elevated from a state of normality but still grounded in the demeanour of 'being oneself' or acting 'as if', rather than representing or acting out an entirely theatrical role. The assumption of these different presences within the same piece also reflects a multitude of viewpoints that the performer assumes herself, and she transfers the resulting experiences and insights to the audience through her corporeality and presence and chosen actions. In turn the audience is given a more complex view of the different aspects that this performance conveys.

Similarly in both *Entangled* and *Expedition*, the performers assume a presence as themselves, enacting a certain process signifying chosen perspectives. In *Expedition*, it is a

processional expedition set between music and text enacted by women, while men would have most likely undertaken the historical expedition cited in the text. In *Entangled*, perspectives are displayed through a process of becoming intertwined in the course of creating structures, a structure of knitting and a structure of sounds and through projection the combination of the two.

Different perspectives of the performer are also apparent in *Messa Di Voce* (images 3.25 and 3.26), in which the performer tries different music pieces but also a number of distinct performance positions to evoke varied responses from the installation resulting in varied reactions of both performer and installation and the establishment of a feedback loop (Fischer-Lichte 2008, 59).

In *Robert Walser*, the theme from Häusermann's String Quartet No.81 is repeated in distinctly different situations and with different instrumentations and tempos. It is played, for example, in scene 7 with very fast *crescendi* on singular notes, giving the piece a restless character and illustrating the processes of writing that Walser talks about in the cited text (DVD [9], 00:22:29 – 00:23:03). In contrast to this, the theme is sung and played by the dancing violinist in scene 13, turning the tune into a fairly uplifting waltz (DVD [9], 00:57:35 – 00:59:21). Perspectives on the act of playing are presented elsewhere in scene 13, when the string quartet performs String Quartet No.77 hidden behind the pianos, while the actors pretend to play the music themselves while arguing amongst themselves (DVD [9] 00:59:54 – 01:00:50). This illustrates the helpless attempts of the isolated writer Robert Walser to take part in the world around him.

Opportunities for Cultural Enactment

The use of the perspective of the performer as embodied mind in theatrically extended interpretations of music results in Embodied Music Performances that offer creative and

aesthetic leeway for cultural enactment and a shared space for performers and audience where this can happen, as the following examples evidence.

In the case of *Entangled*, the performance incorporates the enactment of a meaningful situation through concrete and physical actions that result in the embodiment of musical details and aspects of performance. These contribute to, alter and possibly enhance the musical experience of performer and audience and grant aspects of uniqueness, realness and aliveness to each of its performances: performers and audiences spend time together in the performance space, in which an actual process is enacted. They share this experience of an enacted process, as the co-presence of performers and audience results in their co-experience. This is made explicit through the skills and action of the knitter Judith Egger. Being a mixed-media artist, she is also an accomplished cellist and knows the *Prelude* chosen in *Entangled* not only from listening, but also through her own physical experience as a performer and thereby through her own embodied experience of performing the piece. That is one of the reasons why she was able to react very fast to musical details and changes as they occurred in the live performance. Because both our creative activities during *Entangled*, the knitting and the music-making, have an embodied nature, they are actually enacted in the live moment of the performance of Bach's *Prelude* and that fact bears options and consequences for the interpretation. One consequence is, for example, the use of the aforementioned fragility of the knitting's and the music's structure at the moment of the performance. Metaphorically, the loops that the knitter loses reappear in the music; once the musician gives up the loops, the knitter continues with her loops and eventually lets them go. This very fragile process in itself reflects the human nature of the performers and their perception of the likelihood of making a mistake during a performance.

In the context of *Entangled* the *mistake* of taking wrong turns is re-interpreted as potential for creative consequences: the enactment of loops in the music, which becomes the point of connection between the two disciplines at work, leads to drastic changes to the

original art work, a process that can be compared to Andy Ingamells' *Piano Recital* (2011), which combines the performance of repertoire with fluxus and performance art.¹⁰² A potential pitfall may be audience reactions, since leaving an original composition intact is one of the strongest of the current performance conventions of classical music and the breach of that may be noticed by and bear consequences for an audience.

The analysis of the theatre production *Robert Walser* further illustrates created opportunities for cultural enactment. The production is based on the author's writings: one of its principal ideas is to create opportunities for Walser's texts to be read to an audience. Traditionally, the act of reading to a group of people was not only a cultural form of entertainment, but also an opportunity for those who could not read themselves to have access to literature. The act of reading is a very personal, almost intimate dedication to someone and may well carry a cultural quality that could be underrepresented in future and media-dominated generations. *Robert Walser* highlights the act of reading and listening and creates opportunities for its cultural enactment.

Cultural enactment of relationships within performances can also take a different course. The piece *Entangled* is announced as a 'live performance for knitting kit and viola created and performed by Judith Egger and Sara Hubrich'. This indicates the material that will be used as well as the presence of the two performers. The knitting kit, normally more associated with the genre of craft, is considered the tool of an artist on the same level as a viola. The presence of two artists is to be expected, both of whom happen to be of female gender, both dressed in white, and, at least the knitting person, engaged in an activity that is traditionally regarded as an activity preferred by females, as long as it takes place in the home. With *Entangled* the activities and the performers take centre stage and with a degree of

¹⁰² As previously discussed, rewriting original musical material could turn the interpretation of a piece of music into an arrangement, which would raise issues of authorship. With such drastic rewriting of musical material as has been done in the case of *Entangled* it is necessary to be as open as possible about the process that led to the creation of the performance and to credit composers and arrangers where necessary.

implicitness rather than audacity, their actions are meant to reflect no less than ‘the structural, mathematical concept of Bach's music’ (see *Entangled* programme note volume II, p. 24). In this way, and similarly to *Expedition* as mentioned earlier, the performance of *Entangled* invites the audience to re-evaluate what we traditionally regard as ‘female’ activities and actions by transcending these boundaries through the act of *Entangled* itself. The white clothes that both Judith Egger and I wear in *Entangled* are not intended to display innocence as traditional colour coding may suggest, but to present a platform for projection: a platform for metaphorical projection of engendered preconceptions of knitting, music and performing as well as an actual screen for the projection of the actions of the knitter onto the musician.

A similar enactment of a socio-culturally loaded situation occurs in *Expedition*. Its text refers to a historical polar expedition, which traditionally would have been carried out and retrospectively presented by male scientists. In the case of *Expedition*, two females undertake the expedition not questioning their right to do so or displaying the audacity that they might have needed. In *Southern Highway*, a certain cultural ritual or action is enacted through the performers and the audience forming a temporary community that is given the setting to enact the literary motifs of Cortázar through their actual shared journey in the bus and their metaphorically shared process of the performance.

In *Robert Walser*, the use of gender is such that the enactments of Walser's declarations of love are addressed to the female musician, since there is no female actor. The absence of a female actor represents the lack of relationships with women in Walser's life. In the theatre piece, the declarations of love that are part of Walser's writings are actually presented to a woman, something Walser may or may have not done during his life (DVD [9], 00:17:33 – 00:18:40, 00:47:17 – 00:48:52, 01:21:51 – 01:22:00). Nonetheless the avowals do not bear fruit for the men wooing in Walser's place, the actors. The lady may be open to them, but, just as in Walser's life, she remains distant and inaccessible.

iThe preparation of a reproduction of a historical and successful exhibition of Ferdinand Hodler's work in the performance *Hodler* is in itself a cultural action that shows dedication and appreciation for the work of the artist. In the theatrical performance *Hodler*, this cultural action becomes a cultural enactment through its performance within the play. Similarly *Contrasts* and *Wozzeck Remake* entail performative aspects that lead to cultural enactment. In *Contrasts*, two very well-known pieces of music are performed, interpreted and enacted in the context of an unexpected and specifically set relationship with each other, while in *Wozzeck Remake*, the story of the character Wozzeck is directly related to the reality of the performers, whose life situations resemble that of Wozzeck and is thereby turned into a cultural enactment.

Summary of Analysis

The analysis of the case studies has presented approaches, strategies and techniques for the embodied staging of extended interpretations of music with particular reference to embodied qualities of music such as bodily actions, physical strategies for highlighting musical details, the use of presence, the enactment of perspectives and relational aspects of performance and performing. These results are presented as key protocols of the practice made transparent through the audio-visual material supporting this research. They are discussed and critically reviewed in the final chapter.

Chapter 4

Conclusions and Reflections

Introduction

The focus of this research was on the possibilities for extended creativity of the player and how they could be realised in interpretations of music relating in particular to the performer's corporeality. In the instrumental repertoire the concert interpretation of a piece depends on the physical implementation of somebody- someone's body- who produces the sounds necessary for a piece to be perceived. A musical instrument is played by a person using his or her body and that skill is learned through the body in a complex and ongoing process of sensing, feeling, hearing, touching, thinking and processing. Aspects of this process may well be creative and substantial, but usually not shared with an audience in interpretations that follow current concert conventions.

This central importance of the body is one of the main reasons why the performer's corporeality and his or her presence, actions and perspectives were chosen as the starting points for the investigation. Furthermore the body has strong links to creativity since creative activity is personal and individual, just like everybody's body. Similarly, as a process of thinking combined with practical activity, creativity often manifests through actions of the body such as the production and articulation of ideas, of physical experimentation and of subsequent choices being made. In performance the body functions as an interface between stimulation, communication and signification. Wanting to communicate the abundance of information and aspects residing in this interface, an extended format and specific approaches, strategies, techniques may be required. Therefore, this study sought to answer the following three questions:

1. How can performers of instrumental music be creative beyond the aural realisation of the score within a performative space?
2. What kind of techniques does the performer need for a creative embodied performance and which theatrical elements and techniques are accessible to the performing musician?
3. What kinds of methods are conducive to a process that leads to a creatively enhanced performance and what kind of interactivity between performer and work do they facilitate?

These questions were investigated theoretically and through the analysis of a practice made apparent through a series of case studies. Based upon research on the context and lineage of related practitioners, who searched for ways of expression that coincided with this practice of Embodied Music Performance, I have identified a theoretical framework for the analysis of the practice. Its central aim is in providing a space for creative activity of the performer to be presented with the sounding interpretation of the music.

Interpretation of music entails a variety of options for an instrumentalist wishing to play, perform and communicate a specific piece of music to an audience. Choosing to include the performer's corporeality within a performance further than the common practice of conventional classical standards suggest, reveals and enables a range of possible creative activities. In the selected examples of the practice these creative activities surfaced through interdisciplinary collaborations, theatrical strategies, the use of extra-musical expressive material and techniques of embodiment, as has been shown throughout this text.

The process and results of the theoretical explorations, the subsequent creating of interpretations and their analysis have been confirming, surprising and challenging to the understanding of my own work in many fruitful ways. In the final chapter of this thesis, I provide a summary of this research presenting key protocols for Embodied Music

Performance identified in the course of the analysis. These are critiqued for their transferability and their limitations and with reference to the concept of Embodied Music Performance. The review of the research findings and the concept inform the discussion on the extent to which the research questions have been answered. This is followed by a reflection and a critical review of the research and the process of conducting the research, which relates especially to the specifics of practice-based investigations and the close combination of theory and praxis as challenge and opportunity for a performing research-practitioner. Based on this I speculate on the outlook for future developments this work may take. I close the chapter with a proposal for and summary of the dissemination of the gained knowledge.

Key Protocols of Embodied Music Performance

Despite the existence of concert conventions and some performing treatises touching on issues of performing practice there is no rulebook for the development of music interpretation, and the following lists of key protocols are not aimed at providing such a compendium. On the one hand, they are envisioned to contribute to the body of work on interpretation, since, according to Brook's words, for example, techniques of interpretation are an ongoing challenge to every (theatre) performer in the process of an extended or standardised interpretation: 'If you just let a play speak, it may not make a sound. If what you want is for the play to be heard, then you must conjure its sound from it' (Brook 1996, 38). On the other hand, the key protocols are specifically intended to communicate theoretically grounded performance insights to fellow performers and researchers wishing to pursue a similar practice of extended interpretation or explore their related area. For these purposes approaches to Embodied Music Performance as developed out of this research are shown in

table 4.1, strategic intentions in table 4.2 and transferable techniques that can be used as features to realise the chosen approaches and strategies are listed in table 4.3.

1 Exploring creative ideas and their consequences within an interpretation.
2 Exploring and presenting a specific performance idea for the interpretation of a piece of music.
3 Exploring the body as an interface between an interpretational concept and the facilitation of its experience.
4 Following a collaborative, interdisciplinary and process-orientated way of working.
5 Including the focus on the performance itself in the process and performance of an interpretation.
6 Regarding and using sound, light, space, speech, movement and setting as expressive means within and without the music.
7 Working with and presenting the performer's corporeality and perspective as part of the expressive means.

4.1 Seven Approaches (as starting points)

While these tables provide the research findings in a compact overview and document the research process with transparency, the lists are not intended to be exhaustive or all encompassing. They rather reflect a theoretical concept of Embodied Music Performance that has evolved out of a personal interest and practice, standing closer to Tim Etchell's essay 'In the Silences: a text with very many digressions and 43 footnotes concerning the process of making performances' (2006), which describes the essence of the practice of Forced Entertainment in a theoretically sophisticated way, than to a performance manual. For the

content to be readily useable by fellow performers, the findings could be, supported by further investigations, turned into a method, possibly similar to Annemarie Matzke's essay 'Performing Games. How to be Cast as a Forced Entertainment Performer- Seven Hypotheses', which uses imperatives like 'Follow Rules', 'Repeat and Improvise', 'Use Strategies to Stage Your Presence' or 'Skilfully Fail and Let Fail' (Matzke 2004, 173-176).

1 Experimenting with movements that enact or extend musical meaning or a phrase of music.
2 Exploring possible interactions of all collaborators with the music and with musical phrases and phrasing.
3 Choosing setting and format of the rehearsals and performance.
4 Transmitting and highlighting musical details and insights in a piece of repertoire music that may not be shown in a standard performance.
5 Exploring the live aspect of the music performance creatively.
6 Using extra-musical materials and actions as expressive material.
7 Integrating extra-musical meanings of the works through intertextuality.
8 (Re-)writing musical material according to the performance idea.
9 Exploring process, ritual and enactment as platforms for layers of meaning.
10 Establishing a shared space of signs and meanings, shared by performer and audience within a performance.
11 Developing a stage demeanour and extended actions of the performers that support the central performance ideas and their perception by the audience.
12 Developing an additional script.

4.2 Twelve Strategies (to follow an intention)

Considering the multiplicity of options and choices offered by approaches, strategies and techniques of Embodied Music Performance, the practice is likely to fulfil and even exceed what Danuser has in mind when he names the ‘updating mode’ as a historical and contemporarily valuable type of interpretation discussed earlier.

1 Creating specific types of presence through inner images, subtexts and intention.
2 Changing the musical medium from playing to singing and speaking, gradually or abruptly.
3 Choosing tailor-made degrees of the performer’s presence.
4 Combining speech and music.
5 Considering the performance’s mechanics of performance individually to assign each its own structure and process.
6 Interacting with the audience in improvised or planned ways.
7 Introducing a performative or story frame for a number of pieces of music.
8 Juxtaposing styles and idioms of music by different composers.
9 Providing scenic transition between different pieces of music or musical sections.
10 Singing along with the instrument.
11 Using elements of indeterminacy.
12 Using improvisation and composition as structural characteristics.
13 Using improvisations in combination with compositions.
14 Using improvisations on themes of compositions as combining elements.

4.3 Fourteen Techniques (for how to realise specific details)

Embodied Music Performance, as a form of interpretation, is primarily concerned with the experience and communication of a piece of music. In the process of this it extends current

performance conventions in the interest of creating conducive conditions for creative activity and the conscious use of body and presence in the process of developing ideas in rehearsal and also within performance. This incentive leads the performer to re-engage with intrinsic qualities of music such as creativity, embodiment and communication as well as cognitive processes and artistic complexities, which is one of the central discoveries and ideas of this research.

Transferability of Key Protocols

All case studies included to demonstrate the practice of Embodied Music Performance are interdisciplinary collaborations between musicians and other artists, mostly theatre artists, drawing on aspects and methods developed within approaches of collective creativity (Kurzenberger 2009, 166ff), therefore they apply to group performances.¹⁰³ In contrast to musicians, who mostly practise by themselves, actors are used to working together and training each other, bouncing off one another and trying out ideas and practices, and this has been my experience when working with actors or dancers over a period of time. I have found that elements of this collective practice are transferable to solo repertoire, once they have been experienced, since group work can be a naturally challenging and inspiring training for creative action. I have experienced the transferability of methods of collective creativity to solo performances myself, when I experimented with violin solo pieces by Johann Sebastian Bach and Heiner Goebbels' *Red Run V* (1988/1993) in the course of preparing Embodied Music Performances.

¹⁰³ In most cases, such developments are based on the establishment of common ground amongst the artists through the application and development of shared and commonly practised exercises. The approach to choose a specific situation and the setup of collaboration with a related artistic discipline with self-ascribed frames and prerequisites as applied in *Nu Pavane*, *Entangled*, *Autumnlights* and *Expedition* is transferable and adaptable by most instrumentalists. The respective instrument and its structural conditions would need to be taken into account and would provide the starting point for the creative exploration and choice of a central idea to be conveyed.

Collective creative processes within music are meaningful for another reason, too. Davidson's arguments for the consideration of the social factor of performance from different perspectives (Davidson 2002, 144) raises important issues on the depth of relationships that can be encountered, acknowledged and explored with regard to a freshness and realness of creative action and live music making in an increasingly digital world, which, with all its merits, but also with an almost ominous, ubiquitous accessibility of music, engenders the need to make informed qualitative and social choices: Which music do I play and listen to, with whom, when, why and how?¹⁰⁴

As apparent in the analysis, introducing processes into the performance can not only provide opportunities for co-experiences but also contribute to a quality of uniqueness in the performance itself, since the processes evolve specifically and slightly differently in each performance. The bus ride to and the location of the performances in the public realm in *Southern Highway* or the reactions to the video installation in *Messa Di Voce* illustrate such a performance-specific and non-reproducible process. In the case of *Entangled*, the process of preparing the knitting, the knitting itself and the dissolution of the knitted structure that runs alongside the music performance also highlights the very process of performing a piece of music with a beginning, middle and end in a framework of time that creates a momentary structure that dissolves with the end of a piece of music. The unusual combination of the craft of knitting, which is used as an activity in the realm of performance art, with the performance of a piece of music, provides a surreal juxtaposition of activities that usually do not belong together. Nonetheless, they have a commonly shared level of austerity. This is why the combination of the activities creates a platform for creative and aesthetic leeway that results into a form of cultural enactment and co-experiences. Such a setting may stay in the

¹⁰⁴ Embodied Music Performance has its place in an almost democratic approach to musicking, as postulated by Small (Small 1998, 9), leading me, as a musician interested in theatrical arts, to hope for the creation of a term like 'musackting', consisting of musicking and acting.

perceiver's memory and may resurface whenever he or she is again reminded of or engaged with knitting.

A genuine interest in the performer as a co-creator and mediator of the experience of classical Western music as well as a personal preference may influence the emphasis on the concept of fidelity of the performer, since thoughts and issues of the individual human as performer can be identified within it and provide instances of 'humanized' performance (Globokar 1976, 108). The approach of fidelity introduces an alternative reading of what it means to be faithful to the score and to be human within performance. It means being faithful to the performer's informed but individual response to the music, and indeed, faithful to the performer's response to ideas about the composer and his or her response to the histories, assumptions and conventions surrounding the music. Therefore this concept promotes a shift away from the sole focus on composer and the conventions toward an inclusion of the performer's extended creative contribution and his or her responses on multiple levels. In this approach the performer refers to being him- or herself on stage, performing with his or her direct expression fuelled by his or her personal intentions and ideas, in a consciously induced sense of presence. This approach is doable for a performer who is also a musician and is absorbed in the process of music making for some time on stage. In essence, this is how extended music interpretation can be possible, as the following examples illustrate.

The characters in *Last Three Days* are developed out of the presences of the musicians within the piece and extended by each individual's view of the plot. Despite the theatrical setting of the piece, this approach results in non-matrixed presentation of characters that approach the audience individually in interactions and engage in more or less genuine and real situations.

Entangled offers possibilities for enacting cultural content in a concert-like atmosphere, however, the significant difference to a standardised concert situation is the co-presence of the performers with the audience since both performers face the screen and are

explicitly performers *and* perceivers themselves during the course of the performances. In *Kaleidoscope*, none of the participants, neither performers nor members of the audience, act out a (re-)presentational role. They all take part in the performance as the genuine and present bodies and embodied minds that they are, musicians and perceivers. In this way, *Kaleidoscope* offers possibilities for enactment of cultural experiences in a laboratory atmosphere treating music practice more like a science than an art, reminiscent of medieval times, in which *ars musica* was traditionally regarded as a science, just like mathematics. In contrast to the practice of science, however, the outcomes of *Kaleidoscope* are of an aesthetic nature rather than measurable and reportable numbers. This laboratory atmosphere may display performers and audiences more faithfully than in a stylized concert situation with its rituals and traditions.

In *Hodler*, the performers represent art historians, so in a sense they take on a fictional identity. But within this fictional identity, they remain their ‘normal’ selves who perform certain tasks or even rituals on the stage. They do not get involved in dramatic relationships or situations. They tell and re-create parts of Ferdinand Hodler’s biography and life circumstances.

In *Robert Walser*, the actors only rarely take on representational roles. In most scenes all performers, the actors and musicians, play themselves. For example, in the scenes in which Walser’s love declarations are cited, the male actors engage with the female musician, but not as an incorporation or representation of Walser, the writer, but as themselves acting generally as if they were in love with a woman.

The examples show that the approach of fidelity and direct expression as a style of acting is accessible and transferable to performing musicians and can be used meaningfully, yet it is also an approach that is appropriate to and used by professional actors. Nonetheless, it is only one of many approaches to acting and stage demeanour. The focus on direct expression and fidelity to one’s own response presented within this research as an approach

transferable to other practitioners does by no means imply that Embodied Music Performance should be limited to it.

The development of the specific ideas in the works *Nu Pavane*, *Entangled* and *Expedition* may also be transferable not even depending on the exact piece of Bach or Hersant to be performed. In the case of *Entangled*, it would need to be a fairly fast flowing piece of music from Bach's solo repertoire for strings that includes a pedal point and enough identical sections that can serve as stepping stones for the loops.¹⁰⁵ For the central idea of *Entangled* to be transferred, the music would still need to be played by a violin or viola, since a cellist would —even if not seated —still be more stationery than a violinist or a violist and be less flexible in producing silhouettes in the projection at will. The choice of a different movement would alter the dramaturgy of the work and would make a new loop arrangement and an adaption of the knitting choreography necessary in order to produce comparable results.

In *Entangled*, the technique of projection was chosen as an expressive tool to convey the ideas of entanglement through the projection of a knitted structure on a piece of live music, literally and metaphorically. This technique is transferable to other Embodied Music Performances, as it is possible for most musicians to perform a piece of music while she or he wears white and has an image projected onto her or his white clothes. Further potential of this approach to projection is that the projected image varies in accordance with the movements of the musician during performance. It is possible for a musician to adapt these movements to the requirements of the setting and the intended expression to a degree and with training.

Although most of the approaches, strategies and techniques presented in the key protocols are transferable to other instrument groups other than upper strings, which were presented in the case studies, the concept of Embodied Music Performance is generally

¹⁰⁵ Obvious choices might be the *Chaconne* from the D minor Partita BWV 1004 or the *Preludio* from the E major Partita BWV 1006. This is because it is specifically Bach's compositional style that invites these possibilities of 'wrong exits'. I have found the opportunities for this to be considerably less in the solo works of Biber, e.g. his *Passacaglia* or in Telemann's *Fantasies*.

applicable to instrumentalists, rather than singers. Similarly to actors, singers tend to be more in their body and to be used to working with bodily aspects creatively and they spend some time during their training developing these skills. Their approach to performing might well be useful to instrumentalists. Since actors and singers often embody a representational role, many and especially contemporary theatre practices are concerned with methods of distancing and creating different perspectives (Malzacher 2006, 20-21). Already hypothesized in the theoretical framework of the second chapter and confirmed through the analysis in the third chapter, instrumentalists work with a piece of music through the medium of their instrument and there is a need to overcome this natural filter or distance. The concept of Embodied Music Performance can be regarded as a pool of key protocols of practices that may bridge this gap and serve as strategies to overcome this distance and ‘get and come in close touch’ with a piece of music, in the sense developed by Heinrich Jacoby (Jacoby 1984 and Laeng-Gilleat and Lowe 2007).

The degree to which each individual concept of Embodied Music Performance is transferable to other instrumentalists also depends on the choice of repertoire. Furthermore, where singing and playing are done at the same time, different issues arise. Singing and playing simultaneously is a fairly complex task for a wind player. It is possible, but conveys kinds of expression different to those emitted by a singing and playing string player for whom the practice is relatively easy.

Embodied Music Performance is not advisable and transferable where interpretational practices have a strong focus on technical excellence. While techniques of Embodied Music Performance may help to overcome certain technical difficulties through bodily experiments and engagement, the concept does imply that there can be moments in which precision is sacrificed in order to allow for creative activity to unfold. An example of this is the scene in *Last Three Days* in which Sleeping Beauty arises from under the piano while playing. The

staging of the scene is given precedence over the performer's comfort while playing, where comfort could be regarded as a prerequisite for technical accomplishment.¹⁰⁶

That said, even amongst the best performers there is an increasing understanding and consideration of the performer's perspective and his or her relationships to the music and his or her audiences. At the International Cello Competition in Hannover, Germany in 2013, the candidates had to include a personal and innovative interpretation and present this verbally to the panel of judges, a round for which a special prize was awarded.

Regardless of instrument or repertoire the transferability and realisability of Embodied Music Performances depend on the resources available, which may limit the extent to which the concept can be applied. Major issues are the additional time, energy and resources needed to realise these projects. The preparation and rehearsal may be substantially longer, a theatrical space with lighting, stage properties and technical personnel may be required, which explains the choice of some composers to choose the theatre stage or a site-specific venue, such as the highway in *Southern Highway*, rather than a traditional music venue. The production of *Last Three Days* reflects an attempt to present an Embodied Music Performance in a traditional concert venue that has no curtain, and limited lighting and technical possibilities. Nonetheless it was received with high interest as well as controversy. Despite the ensemble of *Last Three Days* mostly rehearsing in the basement of the venue or in training rooms of the drama department, well hidden from music students, our plans very quickly became known to many students at the time. My fellow performers and I were often quizzed on the project, especially once it was known that we were going to improvise in between

¹⁰⁶ It is recognised that some aspects of the theatricalisation will present an additional challenge to the performer. The performer has to use his or her judgment as to which steps are justified. In many instances though, this study has shown that the overall performance benefits and that the enhanced performances are exciting enough to make potential hurdles worth taking. It is very likely that a musician may need to undertake additional training in stage presence and the handling of performance mechanics on a theatrical stage and within a scene before attempting such performances. This additional training may need to comprise bodywork and courses in acting and directing, depending on the performer's plans.

pieces of Ligeti and Bach and that there was going to be nudity in the performance. This shows that even before its performance, *Last Three Days* received substantial attention by fellow students and staff, who came to sit in on the rehearsals. My violin teacher, Anthony Marwood, who experimented with dancing and at the same time playing a *Caprice* by Paganini was very supportive, while some of my other teachers were more sceptical of the project and even decided not to attend the evening performance. At the first performance, the piece had a comparatively large audience, which was not only a concert audience but also people interested in dance and theatre, as we found out in informal interviews afterwards. The use of nudity was criticised by some, while others found its use perfectly integrated in the dramaturgy and the effect that was to be achieved.

In general, staged interpretations require a budget for stage properties, equipment and technical personnel, as well as extensive rehearsal time and appropriate rehearsal space if not theatrical conditions. The individualisation of the mechanics of performance in *Hodler* and *Robert Walser*, for example, requires meticulous and long-term planning in order to fully realise a work's potential. Ruedi Häusermann usually collects ideas for each of a performance's mechanics, which he chooses to treat individually from an early stage in the creation of his productions. He spends an extensive amount of time and energy developing ideas for each mechanism well ahead of the first musical or scenic rehearsals. For him, the creative process is comparable to a phase of intensive research (Gerstenberg 2011, 4). This aspect of preparation is an important issue since Embodied Music Performances require not only extended ideas, training and audacity but also extended resources in terms of preparation time, caring for budgets, raising funds and having determination to explore and develop creative ideas, paired with knowledge and understanding of the performance contexts in which the works can be presented to start with. Nowadays, there is an increasing number of forums and festivals that invite experimental approaches to music interpretation and support musicians wishing to explore these ideas further, for example, 'Re-concert: Musicians in

aware dialogue' in Berlin or series at the King's Place in London. These support the creative activity of performers.

Reflecting Upon the Research Questions

In the process of developing the research design and methodology three research questions were identified. In this section I comment on the extent to which they have been answered in the course of this thesis. The first research question: 'How can performers of instrumental music be creative beyond the aural realisation of the score within a performative space?' has been addressed to an extent with the provision of the tables presenting approaches, strategies and techniques, although as previously said, they are not articulated in the form of a general method. They reflect principles that worked within the concept of Embodied Music Performance with a specific starting point of interdisciplinarity, theatricality and embodiment to initiate processes that led to extended interpretations. The interdisciplinarity, for instance, serves as an approach but also as a strategy to reconsider performance conventions within all disciplines involved. Since the nature of such a project requires the reconsideration and renegotiation of performance boundaries and processes of rehearsals, a number of other issues may be viewed from a fresh and shared perspective. Nonetheless the key protocols illustrate what has been done and tried out within the case studies, rather than what range of options is thinkable or doable. The protocols only exemplify the practice and do not aim to fully describe it. Therefore this research question has been provided with a possible answer, while there could still be many more methods with equal or wider potential for success that support a similar practice that could be explored and researched.

The second research question relates to the performer's body and own perspectives on the music as the starting point: 'What kind of techniques does the performer need for a creative embodied performance and which theatrical elements and techniques are accessible for the performing musician?'. Consulting the list of techniques given in table 4.3 it becomes

clear that many are related to forms of expression, communication, and combination or juxtaposition of styles and formats. Examples of this are ‘combining speech with music’ or ‘using improvisations and compositions as structural characteristics’. This is not only due to the interdisciplinary nature of the case studies. The shifting between formats and media of expression provides options for contrasts, surprises or even cracks within a structure that can become platforms for commentary, scenic actions and dramatic turns. The concept of presence mentioned in the techniques of Embodied Music Performance refers not only to the visual presentation of a performance, which to a degree concerns every music performer, but also suggests making use, as a music performer, of the multiple notions of presence and agency used by actors.

The performance strategy of creating presence through ‘inner images, subtexts and intention’ is not advocated enough to music practitioners in their practice. When I started to employ these strategies within my music performances, it replaced or altered a whole body of strategies that I had learned and used to positively engage with stage fright or the urge to go on stage, such as for example those presented in *The Inner Game of Music* (Green and Gallwey 1987). Adding to what has been said earlier about Embodied Music Performance offering a strategy to overcome the distance between a performer and a piece of music, it can also be a proactive and even creative strategy to overcome issues of stage fright, not least because techniques of presence can make the performer so busy with focusing on multiple tasks and being inspired by them that he or she forgets the nervousness altogether. The techniques of presence and acting in general, and such combinations of mental and physical processes as simultaneous speech, movement and playing, can be fairly complex activities and need to be developed over time. However, a number of other theatrical strategies such as costumes, lighting, staging or framing a performance are, with regard to resources, usable and immediately available to a performing musician. These aspects require preparation during and around rehearsal time, but in the moment of performance they become part of the

performance structure and the means of expression, integrated in the flow of the music. That said, wearing a costume, tolerating varying lighting and performing with and within stage properties can be challenging and requires the performer to address these circumstances and build them into his or her inner concept of performing, as previously mentioned.

The third research question pertains specifically to methods that foster creative activity and how they affect the interactivity that develops in a group situation: ‘What kinds of methods are conducive to a process that leads to a creatively enhanced performance and what kind of interactivity between performer and work do they facilitate?’ Creativity and innovation within a performance require curiosity, openness, a sense of adventure and pioneering spirit as well as the capacity to tolerate uncertainty and challenges in the course of the process of preparing it. I have found that methods and features that support these requirements are more easily identified and may even be more vividly realised within collaboration than when working entirely on my own. Within each of the collaborations of the cases studies, it became apparent that we as a group or duo tended to establish common ground as a starting point, boundaries in terms of time frame of rehearsals, and a rehearsal space that felt neutral and calm enough to feel safe trying something out and pushing one’s own boundaries beyond the comfort zone. Within the processes we often developed a culture of sharing information, insights and techniques from our own expertise on an instrument or within a discipline, teaching each other in a non-judgemental way, acknowledging each other’s ideas and intellectual property across disciplines as well as each other’s needs particular to each individual’s instrument or field.

In *Southern Highway*, for example, we began each rehearsal with a joint warm-up of musicians, actors and dancers, each group of artists contributing specific exercises from their discipline. In the *Moving Musician* workshop mentioned in the first chapter all artists got to work with materials, to try out practices of physical painting that combine painting with large movements with body work and with coordination exercises, for example. Each artist joined

an activity from a different discipline and approached it with skills specific to the person's original discipline and we shared the results or works in progress with great interest. In *Entangled* and *Expedition*, we regularly spent time during rehearsals listening to the music together, thinking together, reading together, doing bodywork together and rehearsing in a theatrical space with a camera as an outside eye. In the Music Theatre productions of Ruedi Häusermann *Hodler* and *Robert Walser*, we started every rehearsal of actors and musicians together with communal singing for almost an hour. These practices are not only preparatory, they also are valuable activities in themselves that form and influence both the process and the performance itself.

While it may not yet have been said with such clarity, it has become apparent in the processes of creating the case studies that creative activity does paradoxically need the confinement of boundaries of a space and time frame to unfold and be experimented with freely. Within the different stages of the creative process itself, the need for freedom of action may vary. In the process of brainstorming all ideas are equally valid and 'the sky's the limit', while in the phase of refinement and practising a discovered form that initial freedom may need to be narrowed down with only nuances or assigned passages of improvisation and spontaneity being appropriate and feasible for the process.

The third research question has therefore been answered with the exploration of the benefits of deep collaboration between artists beyond the scale of collaboration in chamber music practice. This extended mode of collaboration amongst musicians and performers from other arts opens up the pool of creative ideas and activities during rehearsal and performance. Such an approach may engender a spirit of ensemble characterised by mutual respect and teamwork, motivated by the shared fascination for the project itself, and by each artist being able to contribute skills from his or her original discipline. Nonetheless, this may by no means be the only approach conducive to producing creatively extended interpretations, as more research on this matter may reveal.

The Contribution to the Musical Experience

As an extension of the research questions and reflecting on the concept of Embodied Music Performance it may additionally be worth considering: What is its contribution to the musical experience?

In the interdisciplinary interpretation of Hersant's *Pavane* within *Nu Pavane*, for example, the contributions of extended interpretations to the musical experience are both shared experiences and musical content, which would not be immanent in the piece or its performance according to current concert conventions. Extended interpretations provide additional insights that are personal and unique to the particular performer and his or her approach to expression. In contrast to this in the piece *Kaleidoscope* the musical experience may not be perceived with the same intensity normally attributed to a conventional concert experience. This can be regarded in relation to Jenny Schrödl's use of the word 'intensity', which raises an important question about activity and passivity in the process of production versus perception (Schrödl 2012, 262). She argues that intensity cannot be said to stem from wishes, expectations or actions from individuals alone that are present in a performance situation. According to her theory, intensities arise from the perception of something as unknown to the performers and perceivers in the performative space. This is an idea that may be worth exploring in more detail within further research. With regard to *Kaleidoscope*, however, the audience is actively involved within the course and the perception of the work and its members get to play with the unusual combinations of tonalities and resonances. This setup grants the freedom to choose where in the room to position oneself and for how long during any performance and to which extent each individual interacts with it. Therefore the setting fosters new listening experiences combined with the sensual experience of interaction with the musical event. The subjective experiences of each member of the audience are likely to affect their future perception of the played music and may result in an increased awareness of tonality and resonances of an instrument, which is the performer's intention. This increased

awareness may also enrich the listening habits and experiences of individual audience members beyond the perception of the performance of *Kaleidoscope*.

In *Hodler*, the music and the act of music making is highlighted by the musicians being part of the team of art historians and singing folk songs and performing string quartets by Häusermann as part of their routine. The space and time they devote to making music within their work transfers to the performance and creates an enhanced situation for listening for the audience, which listens together with the four actors.

In *Last Three Days*, the musical experience of all three pieces of repertoire is extended by a multitude of expressive layers. The grief over the loss of a beloved one is at the heart of this Embodied Music Performance, as well as an approaching departure or an experienced loss that potentially surrounds any threshold of transformation. In such a way death is interpreted as an act of transformation and farewell portrayed through ideas of Brahms and Ligeti, paired with the lightheartedness of Ibert's Interludes, which dismantle the heaviness of the others not least through the higher frequencies of the flute.

Expedition was initially commissioned as a reading without any further interdisciplinary and performative aspects extending the setting. Since the musical structure and central idea of the original composition *Pavane* as a processional dance became the basic musical structure and atmosphere of the event, the members of the audience that expected a reading found themselves in a performative concert, and were most likely very surprised. Therefore there was no such a thing as pre-conception in the percipients as to how far their expectations of a musical experience might need to extend. Gisela Müller has a reputation for presenting her readings in unusual formats. Therefore the moderate degree of surprise to experience the text by Gisela Müller in combination with Hersant's *Pavane* in co-experience with both performers is unlikely to have hindered the perception. It may even have contributed to the audience's perception of the detail and meaning music can take on and convey. In *Entangled*, the musical experience may be perceived with a multi-layered intensity

different from a conventional concert experience, since a fairly complex number of perspectives and associations is applied in its dramaturgy. The unusual combination of the music performance with a display of knitting may affect future perceptions of performances of Bach's music and even trigger alternative connotations and ideas in the perceiver's imagination. It may result in a raised awareness for the performer's presence and his or her perspective on the music questioning the common idea of the composer being the main or only creative agency of the performance.

The contribution to the musical experience is in most cases based on the setting, which may prepare situations and opportunities for intense or unusual listening.¹⁰⁷ In the examples in the portfolio, the preparation for a state of being in which intense listening, or a certain awareness for listening is fostered, is at times built into the scene, for example in *Last Three Days*, which starts with a winding up of the music box and its tune playing for nearly two minutes before the first piece of repertoire is performed by the piano trio. Such a practice may be of increasing value in our fast-lived daily lives influenced by a multimedia culture and extensive noise. Additionally, it is likely that such new contexts may support the perceivers in being more open in their perception of unfamiliar settings or sounds.

A setting can also enable the transmission and highlighting of musical details and insights that might otherwise not be able to be shown so directly. Examples of this effect are the stories surrounding the composition of the music by Brahms and Ligeti in *Last Three Days*. These stories of the death of Brahms' mother and the rebellion of Ligeti in the commission of the piece and the choice of Beethoven's 'Les Adieux' Sonata as a reference are interwoven with the plot of *Last Three Days*. It needs to be remembered though that these musical and extra-musical details have been chosen by the performer and are a part of his or

¹⁰⁷ This is similar to the practice of, for example, Markus Stockhausen, who invited the audience of his concerts of trumpet music to arrive an hour early and sing and hum long drones together. After such a practice the listening experience will most likely be very different compared to arriving in the concert hall after a long working day and maybe rushing there via busy public transport.

her viewpoint. From such a perspective the extended interpretation is a very detailed version, but one of many possible ones.

Implications of the Research

All three research questions and their partial answers provided by the lists of key protocols of approaches, strategies and techniques indicate a practice of interpretation that differs substantially from current concert conventions and calls for a reinvention of the role of the performer. This does not only refer to a potentially liberating creative activity and empowering use of the body and the individual's faithful response to a piece of music, but also to communicating the content of the response playfully and creatively through the body and person that performs the music.

With the use of theatrical strategies in music performance the approach of this thesis is closely related to that of other artists, who extended and extend the expressive range of musicians by theatrical gestures and actions, as for example Mauricio Kagel, Heiner Goebbels, the choreographed interpretation of Midori Seiler and the Academy of Ancient Music Berlin and others given in the section on lineage of the practice. Its main differentiation from many of the cited examples is in the chosen starting point of the performer's body, perspective and possibilities for his or her creative activity to be recognised as the performer's contribution and to enable him or her to substantially shape an interpretation and to take on further creative responsibilities. This innovative approach is regarded as an extended mode of interpretation reaching beyond current practice of music performance and affecting the self-understanding of the musician who pursues it. This facilitation of the individual performer is practiced by ensembles such as A Rose Is or Ensemble Babylon, for example, which mainly perform contemporary pieces. The main difference of the approach of this investigation is to apply the extended role and function of the hence empowered performer to the interpretation

of repertoire music and to thereby introduce an additional practice of performance of instrumental music that is both skilfully interpretative and inspiringly creative.

Critical Review of Research and its Implications and Limitations

The decision to investigate my Embodied Music Performances practically and theoretically grounded in the method of practice-based research in order to make insights accessible to a wider range of practitioners and the public has enabled and significantly shaped the results presented and the conclusions reached. My initial motivation was guided by the opportunity to engage with in-depth research in one of my core areas of interest and to keep active as a creative performer within that practice at the same time. As will become apparent in this reflection, my understanding of the chosen approach to research has substantially changed in the course of conducting the research, following a number of crises and periods of searching possibly related to issues of ‘deconstructing and reconstructing artists through PhDs’ as brought forward by Clive Cazeaux (Longhurst 2013 and Cazeaux 2012). In a personal conversation with Clive Cazeaux on 7 May 2014, he pointed out his view that researcher-practitioners do not only need to tolerate being changed as an artist in the course of the research, but they owe it to their art: ‘Artists have an obligation to make their art available and need to accept being changed in the course of their research’. Therefore there is no need to be afraid that research may alter my perception of myself as a person and as an artist, it inevitably will and with good reason.

As with all research, there has been a significant development in my own understanding alongside understanding and exchanging information with others. Through the course of my research I arrived at the viewpoint that I embody today: The opportunity of practice-based research in musical performance resides in certain elements of performance being made accessible beyond the oral exchange amongst performers to a wider public by a researcher-practitioner, who holds significant insights within both theory and practice to

formulate them. This opportunity provides a fascinating motivation, yet enormous challenge to the instigator of such a project, as I experienced myself. While my practice has been influenced and informed by the course of the investigation, my approach to practice-based research also developed to a great extent in relation to my chosen field of research, leading me to understand that this research is a first attempt to cover a large and complex area.

As a practitioner I ask myself, was the defined umbrella of the practice wide enough? Did I convey the spectrum of possibilities that I envision in this work? Whereas as a researcher I question the research design wondering if the area chosen was specific enough to distill substantial ‘Know-how’, ‘Know-what’ and ‘Know that’ material according to Nelson’s model of practice-as-research (Nelson 2013, 40-47). The process of breaking down complexity through reduction of the range of phenomena under investigation may have been able to be pushed further. There are places within the research that would have benefitted from a different research setting, namely aspects of enactment and Bhabha’s theory of the third space, which would have required an investigation into audiences’ experiences. Also the exploration of presence might have required a different approach to the documentation of the case studies and transparency of approach in researching the mental and physical states of the performers in action. These three areas were included in the study because of their tangible contribution to the processes, yet especially regarding researching them through techniques of videography, there is a large area to investigate and yet to uncover. What has not been touched upon within this research project but would be very fruitful for exploration within the area of musical interpretation is the field of musical and arts-related gestures and their complexities in the communicational process of signs, codes and verbal and non-verbal exchange of information. What might well be a key or starting point for the continuation of this research would be to explore what Michaël Levinas described as theatrical gesture in music (in Barthelmes 2004, 233). According to his theory a theatrical gesture is a conjunctive element between a bodily movement and an artistic intention. There is a body of fairly recent

literature that encourages and supports further investigations in this area with regards to musical gestures, for example Gruhn 2014, Godoy and Lehmann 2010, Lemann 2010, and Meyer-Denkman 2003. Further research may be enabled, for example, through models like the ‘Kestenberg Movement Profile’ developed by Judith Kestenberg, which combines the theory of psychodynamic profiling with the movement categories described by Rudolf von Laban (in Gruhn 2014, 96).

Critique of Methodology

The outcomes of the experiments amongst the case studies given in the second part of volume II were reached during periods of musical practice and interpretation, as well as theoretical exploration, and through reflection on both processes, separately and in combination. Rather than following any pre-existing models, each analysis followed the particularity of the experiment under investigation, resulting in a variety of approaches being documented. As initially planned the practice and the inquiry informed the direction both for reading and for reflection on theory and practice in context, guiding the next steps within what turned out to be a cyclical process of research practice. The conclusions, in the form of distilled components of Embodied Music Performance, were yielded mainly through a description of each interpretational process and performative results, while aspects of performing and presenting were also subject to investigation in the analysis of the chosen case studies. The descriptions, video material, notes, diaries of collaboration and productions and comments from the research team were all pieces of a puzzle that shed light on each case study by providing an answer to the question: ‘What happens here, what can be seen and said about it with regard to the research incentive?’ with special regards to practice and knowledge in action.

Reflecting on the Process of Conducting the Research

In order to fulfil the multiple tasks of the practice-based research I was engaged with a multiplicity of different tasks and approaches, consciously changing perspective and degree of focus, zooming in and out of musical and performance-related details. With regard to the practice I sought to be in as close touch as possible with performing, creating and exploring, informed but not constrained by the theoretical implications that I discovered. The theoretical exploration I experienced more like the flight of an eagle with a good degree of distance, allowing an overview over the field of action. While these two perspectives of theory and practice separately were fairly easily reached using a Janus face, the analysis of the case studies proved extremely difficult, since it seemed to require both the closeness of the practitioner and the objectivity of the researcher, one of the aspects of practice-based research that fascinates me. It took me the several years that I spent on this research to find a fruitful way of working in this regard. I experienced the method of practice-based research that evolved as challenging, innovative and pioneering, and deeply satisfying, since it acknowledges both a creative performer and a dedicated thinker. It is my wish to contribute towards the spreading of this practice within German-speaking countries.

In retrospect I identify three milestones that were particularly formative for this method. In 2006 I developed the project *Celestio- We lay safe and sound in free fall*, in which my progressive rock band Miasma and the Caroussel of Headless Horses performed in alternation with my classical string trio with Olivier Piguet, violin and Eline Sundal, cello. The performance was held together by a backdrop video projection with falling numbers, similar to the commonly known flowing of numbers in the Wachowskys' movie *The Matrix* (1999), which alternated with pictures of the Hubble telescope. The falling numbers were intended to signify something like a snowfall, which when considered with changing perspectives as in the paintings of Escher, could be experienced as 'falling upwards', a notion I wanted to explore. While individual ideas of this project seemed worth exploring, the

complexity of the enterprise led the different elements of the project to annihilate each other. I tried to incorporate too many aspects all at once and the reflection on this project led me to change the direction of the research inquiry and to lower the fully open angle of the ‘umbrella of the practice’ to a degree. I continued to experiment with single techniques that could be useful in performance. Once I realised that I was able to apply these in the Music Theatre productions with Ruedi Häusermann and Daniel Ott, I decided to include some of their productions, to which I contributed substantially, within my case studies. I regard this as the second milestone within the process of the research. The third milestone was the discovery of the concept of embodiment as defined in recent research and as it appears in different areas of humanities and neuroscience. Embodiment combined my central interest in the corporeality of the performer with the process of performing and communication of a musical work. This is how embodiment became the key element that consolidated the path that the research ended up taking. It was greatly supported by recent publications that provided references for me to consolidate my research such as *Konzert-Szenen* by Christa Brüstle 2014, *Bewegung in der Musik* by Teresa Leonhardmair 2014, *Musicality in Theatre* by David Roesner 2014, *Musical Imaginations* by David Hargreaves and *Composed Theatre* by Rebstock and Roesner 2012, to name but a few.

To my knowledge there is not yet a body of literature or studies on embodiment in the context of creative activity and artistic intention of the music performer except for two very recent publications, *Embodied Knowledge in Ensemble Performance* by Murphy McCaleb (2014) and *Verkörperungen der Musik* [Embodiments of Music] by Jörn Hiekel und Wolfgang Lessing, published in November 2014. Similarly to the Centre for Music Performance as Creative Practice (CMPCP), *Embodiments of Music* approaches embodiment and creativity in performance from many different angles, but the performative-creative angle of producing interpretations as provided in this research is not amongst them. My research is

intended to contribute to this performative-creative aspect and will hopefully inspire future research.

Embodied Music Performances as an Emerging Practice

Within the lineage of related practitioners, I suggested that the development of extended music interpretations as a practice could be compared to the rise of Dance Theatre out of dance, since there is a similar creative potential and fuel for change in the genres of both music and dance. Comparable to directors and composers, the performers of Dance Theatre are granted a creative outlet, platforms for their ideas or even their own partial creative authorship within the performances. Especially in Pina Bausch's Dance Theatre, dancers extend their expressive range through the use of their voices, theatrical actions, bodily and personal presence and direct acting. This expansion of the performers' realm and range of creative action is transferable to and tangible in the field of music and it coincides with the central idea of this thesis to grant the music performer a creative role in the development of extended interpretations based on the performer's body and presence.

As mentioned before, one of the main differences between dance and music is that programming in music relies on a predominantly historical canon, which may be a reason why changes in attitudes and aesthetics among the performers, programmers and audiences may take far longer within music and may be strongly rejected by established institutions. On the other hand, formally taught dance has for a long time been dominated by ballet practices and a lot of training programs for dancers still foster elements of what has been regarded as the foundation of dance for years, while nowadays a wide range of dance practices are recognised and established. Within music, categories are softening, not least through crossover projects and Music Theatre productions, which are also possibly paving the way for a multiplicity of modes of interpretation, including extended ones, being accepted across the board and recognised through inclusion in festivals and competitions.

At present practitioners of Composed Theatre and Music Theatre such as Marthaler, Häusermann, Tsangaris and Apherdis are famous within a certain theatre circles. The choice to set their musically creative enterprises within theatre has the advantage that theatrical infrastructures of staging, lighting, audio-visual equipment, stage properties and rehearsal modalities are already in place and do not need to be invented in addition to the extension of a genre. However, their practices have yet to be accepted amongst musicians, composers and contemporary art and music festivals. Even Christoph Marthaler, a well-known practitioner of Music Theatre, appears to be under considerable pressure to reach varieties of audiences. In his recent production *Isolde's Abendbrot*, he presents a work that was built around Anne-Sophie von Otter, a classical singer of substantial renown (Baz 2015, 15). Here she sings, however, pop songs and extends far beyond the area she is known for, adding another string to her bow and also possibly reaching out to even more audiences. On the one hand this may indicate an increasing pressure tangible even in state-funded theatres to enlarge audience numbers and even to justify a practice through its popularity, potentially putting artistic freedom at risk. On the other hand there has been a rising recognition of extended creative performance practice within the last ten years, with a number of new festivals and platforms emerging, such as the Maerzmusik and Ultraschall Festivals in Berlin.

It is a recent development that Häusermann is increasingly invited to give masterclasses at festivals of contemporary music. One of the major prizes he won was a prize for art, the Art Prize of the city of Zurich, rather than a prize awarded by a faculty of music. Composer, director and performer Julian Klein on the other hand is still regarded as an 'enfant terrible' amongst musicians, fellow composers, theatre artists and scientists alike, while he is an acclaimed teacher on university level and he has been selected as a member of Young Academy of Science [Junge Akademie der Wissenschaften] in Berlin.

Last but not least, it is the directness and the agency of bodily and faithful expression that is at the centre of Dance Theatre that may have contributed to its emergence and even

establishment as a highly acclaimed genre of its own. This potential and the aesthetic and creative consequences it may have within music is still waiting for musicians to conquer and explore, so this thesis suggests. It may point to Zanders's intention quoted in the preface that music performance still has so much to offer that 'we have not seen yet'.

Conclusion

Dissemination of Knowledge

Elements of Embodied Music Performance as identified in the case studies, such as the use of voice, texts and theatrical means, are in use today by a lot of the performers who worked with me in my own works, including the ensemble A Rose Is. In this ensemble I gained my first experiences of theatricalising music interpretations. Most of them work with the performer's presence and techniques of embodiment exploring ways to integrate extra-musical material with the original music and its structure. Some of the players that worked with me in *Last Three Days* [3] continue to do work with techniques of Embodied Music Performance. One of them is Eline Sundal, who played cello and the Harlequin character in *Last Three Days* [3]. She lives in Norway and frequently collaborates with theatre artists and visual artists and gives workshops.¹⁰⁸ Olivier Piguet, who played violin and the Thinker, collaborated with dancer Louise Hurford (nee Louise Dixon) to perform Bach's Solo Sonatas and Partitas for violin in a duo performance, in which they both dance. Alexander Metcalfe, who played the piano in the Horn Trios of Ligeti and Brahms, incorporates ideas of body awareness into his teachings in Tunbridge Wells as well as into his compositions and band performances in London. Judith Egger, the mixed-media artist who developed *Entangled* with me, continues to include live performance and sonic aspects in her visual works. Additionally present in her

¹⁰⁸ Where available websites of these practitioners have been given in the bibliography.

current output is the idea of displaying processes over time and, working with musical parameters such as dynamics and timbre, she often includes live music in her staged performance art pieces and her exhibitions. Gregor Schwellenbach, former member of A Rose Is, has become an acclaimed composer across musical genres working mainly with the idea of juxtaposition of styles and the integration of composition and improvisation into live and media performances.

While most of the activities that led to the development of the practice of these artists were extra-curricular at the time, nowadays there are plenty of opportunities for music students to choose specific courses if they wish to build expertise in interdisciplinary practices. For example, Oxford Brookes University, University of the Arts in Berlin or University of the Arts Bern offer interdisciplinary courses or modules in Music Theatre. This reflects the variety of traditional and extended approaches to music interpretation that are gaining ground and being taught. Nonetheless, these approaches seem to exist separately of each other and often do not overlap or link up. The approach of Embodied Music Performance may be able to provide such a link and may help to create platforms where practices and qualities of interpretation can be combined and merged. This is a task for both performers and for the educational institutions in which the performers work.

At the University of Cologne, Germany, there is a new subject being taught in the Department of Music Education since 2011. It is called Aesthetic Education [*Ästhetische Erziehung und Bildung*], and comprises a combination of music, art and movement in the realm of theatre with an emphasis on perception and education. I am very fortunate to be able to share the knowledge and expertise that I have gained through my research on Embodied Music Performance with students on this course through lectures, seminar projects and performances. While this course is new within the country, other German universities are starting to set up courses in Aesthetic Education, and it is going to be introduced as a new subject in primary schools countrywide.

In contrast to the UK, community outreach educational work has not been widely established in Germany except for a few projects that have gained national recognition, such as *Rhythm Is It*, a project of the Berlin Philharmonic conducted by Simon Rattle with schools in Berlin. Instead through Music-Mediation [Musikvermittlung], workshops and introductions to concerts are held to raise audience numbers and attract younger audiences. These workshops are meant to affect audiences on different levels of perception and to stimulate the senses rather than only the intellect through explanation (Stiller 2008, 68). In many cases, the hopes that are based on Music-Mediation do not reflect the small budgets that are allocated for it and understandably the results often lack sustainability. Therefore Staged Concerts, such as, for example, the aforementioned production *The Noise of Time* (2001) by the Emerson String quartet and the Théâtre de Complicité are rarely realised, unless the performers instigate them themselves - yet if they are realised, so this thesis argues, they can be very effective for performers and audiences in sustaining their inspiration and spreading new ideas to other artists and audiences.

In Germany, there is still potential to further develop music education work in communities, something which is already flourishing in the United Kingdom. Current development in Germany at concert venues showing similar attempts to the practice of the United Kingdom may even benefit from ideas of Embodied Music Performance. This applies especially to projects that involve artists or entire orchestras and teachers collaborating in schools to run projects that have sustainability beyond the duration of the projects themselves. In particular the technique of juxtaposition of styles could be useful for networking and performance projects involving different musical scenes. Peter Renshaw, the instigator of Community Education at the Guildhall School of Music and Drama, argues that connective projects can foster the motivation in young adults to be culturally active and engaged across styles, genres and class and help to integrate the enactment of culture into the young people's identity and not least encourage their creativity (Renshaw 2005, 12-14). And in turn, he

continues, work in this area affects and further develops the practitioner's creative identity (Renshaw 2011, 82).

In Switzerland, music teacher Jürg Lüthy, for example, has developed a technique complementary to theoretical analysis that uses movement and dance to experience a piece of music through a person's own action within space in order to access a piece of music sensually and develop a personal relationship to it as a recipient, reflecting Dieter Mersch's argument that 'sense is rooted in sensuality' (Mersch 2002, 18 in Schrödl 2012, 47). Lüthy's workshops called *Music and Human Being: Embodying Music- Co-Experiencing Spatial Movements in the Body* [Musik und Mensch: Musik verkörpern – räumliche Bewegungen im Körper nachempfinden] apply some of the techniques of embodiment as described in this research and have been included in the curriculum of the music teacher training of the University of Applied Sciences Northwestern Switzerland.

Conclusion of the Conclusion

While Embodied Music Performance initiates a development in the performers, the effects of this may well be experienced reciprocally by audiences, participants of community workshops, instrumental teachers and students alike. Rooting and connecting the work of interpretation of a piece of music closely in and with the body is likely to affect and benefit not only the performers and their bodies and minds, but also the perceivers of such performances through mechanisms of empathy as outlined in this research. Further creative use of bodywork may not only prevent injuries and enhance technical accomplishment of the performer, but also has the potential to enrich our understanding of what interpretation may be and can be and to effectively reach audiences for generations to come. Therefore there are reasons for music educational institutions like music schools, colleges and universities to

include creative work with embodied techniques in their curricula and allow this experiential knowledge to be spread. If they do, there are increased reasons to believe that music will continue to inspire and reach many people with ‘enchanted’ performances (Fischer-Lichte 2008, 181) and fulfil the potential that Benjamin Zander (2008, online) has in mind when he states that music still has so much more to give and to share than we have seen yet. This development might justify an adaptation of Craig’s call for reform in the art of theatre to Embodied Music Performance: music performance that applies extended modes of interpretation will then ‘stand self-reliant as a creative art, and no longer as an interpretative craft’ (1957, 178).

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