



ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING

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Student singers' development and use of performance cues

Jane Ginsborg, Emile Perkins
Chloe Latchmere and Victoria Barton



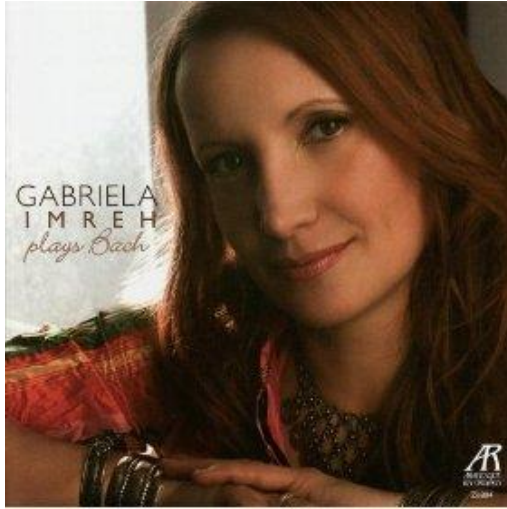
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ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: PREVIOUS RESEARCH



Chaffin & Imreh (1994)

Chaffin, Imreh & Crawford (2002)



Noice, John, Noice,
& Chaffin (2008) – jazz



Chaffin, Gerling, Demos,
& Melms (2013)



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ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: **PREVIOUS RESEARCH**

Tania Lisboa



Lisboa, Chaffin, & Logan
(2012)



Ginsborg & Chaffin (2011a, b)
Ginsborg, Chaffin, & Demos, &
Nicholson (2013)
Ginsborg, Chaffin, & Demos (in press)



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ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: **OVERVIEW OF METHOD**



- Longitudinal case study method
- Tracks musician's engagement with music from first sight to performance and beyond
- One musician at a time rather than groups of musicians
- Important feature: psychologist and musician are equal partners
- Combining objective “outsider” view point of scientist with subjective “insider” expertise of performer





ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: **THEORETICAL CONTEXT**

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- Performance cue (PC) theory derives from the findings of several case studies
- Musicians attend to particular features of the music when they practise
- Locations of features become landmarks in musicians' mental representation and serve as retrieval cues during performance from memory BUT
- Theory does not account for spontaneity in performance
- Ginsborg, Chaffin, & Demos (in press): practice features, thoughts in Performance 1 (i.e., PCs) and thoughts in Performance 2



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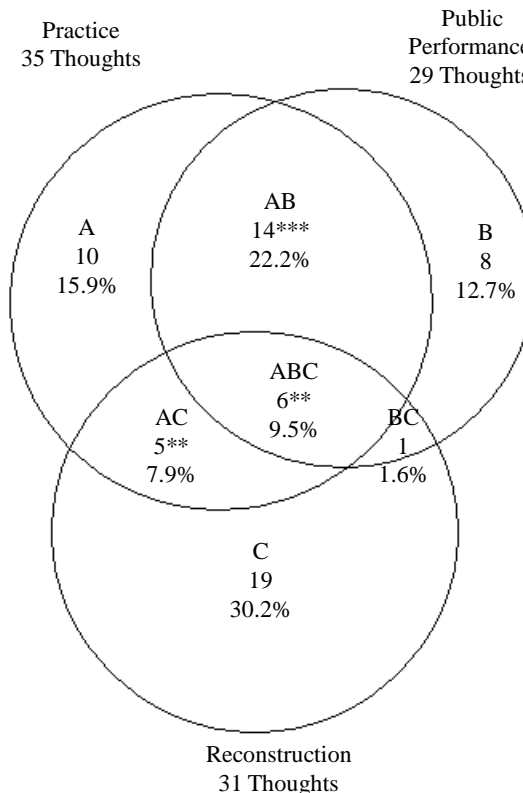
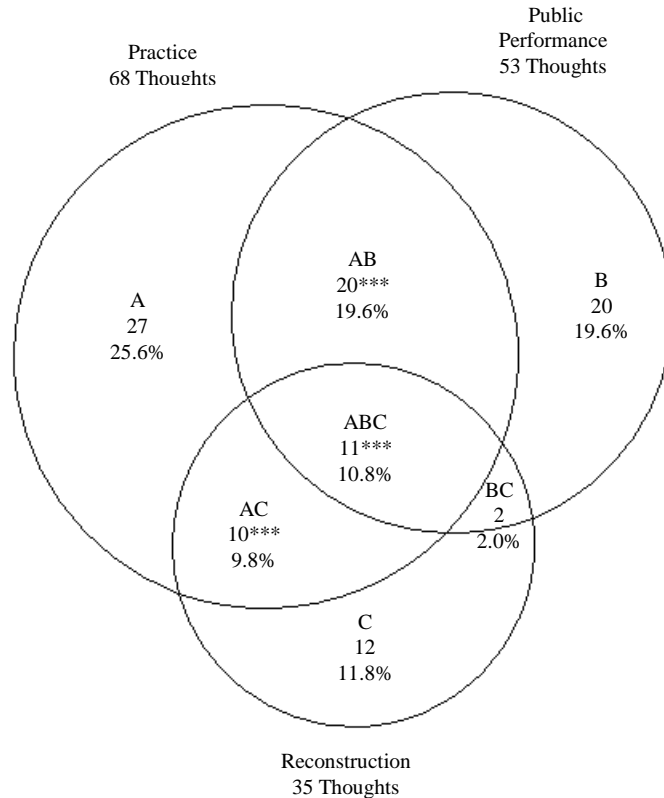
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Schoenberg: *Ich darf nicht dankend*

In diesem Wintertagen



*** $p < .001$
 ** $p < .01$
 * $p < .05$

Overlap between thoughts reported for practice (A), public performance (B) and reconstructed performance (C)





ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: **RATIONALE & AIMS**



- Only one longitudinal case study has involved students (Chaffin, Demos, & Crawford, 2009), both pianists
- Opportunity for singers of different levels of expertise to track their own practice and performance of one song each
- Nature of practice features, PCs and spontaneous thoughts
- Compare approaches with those of other musicians
- Reflect on experience of undertaking project in relation to other practice and performance



- Chloe – 2nd year undergraduate student
- Vic – graduate student (currently MMus, applying for PhD in performance)
- Emile – 4th year undergraduate student (researcher under supervision)

- Chloe: *The Light That is Felt* by Charles Ives
- Vic: *No. 1 of Five Am'rous Sighs* by Jonathan Dove
(English, b. 1959)
- Both songs short, with texts in English, composed during the 20th century using tonal harmony

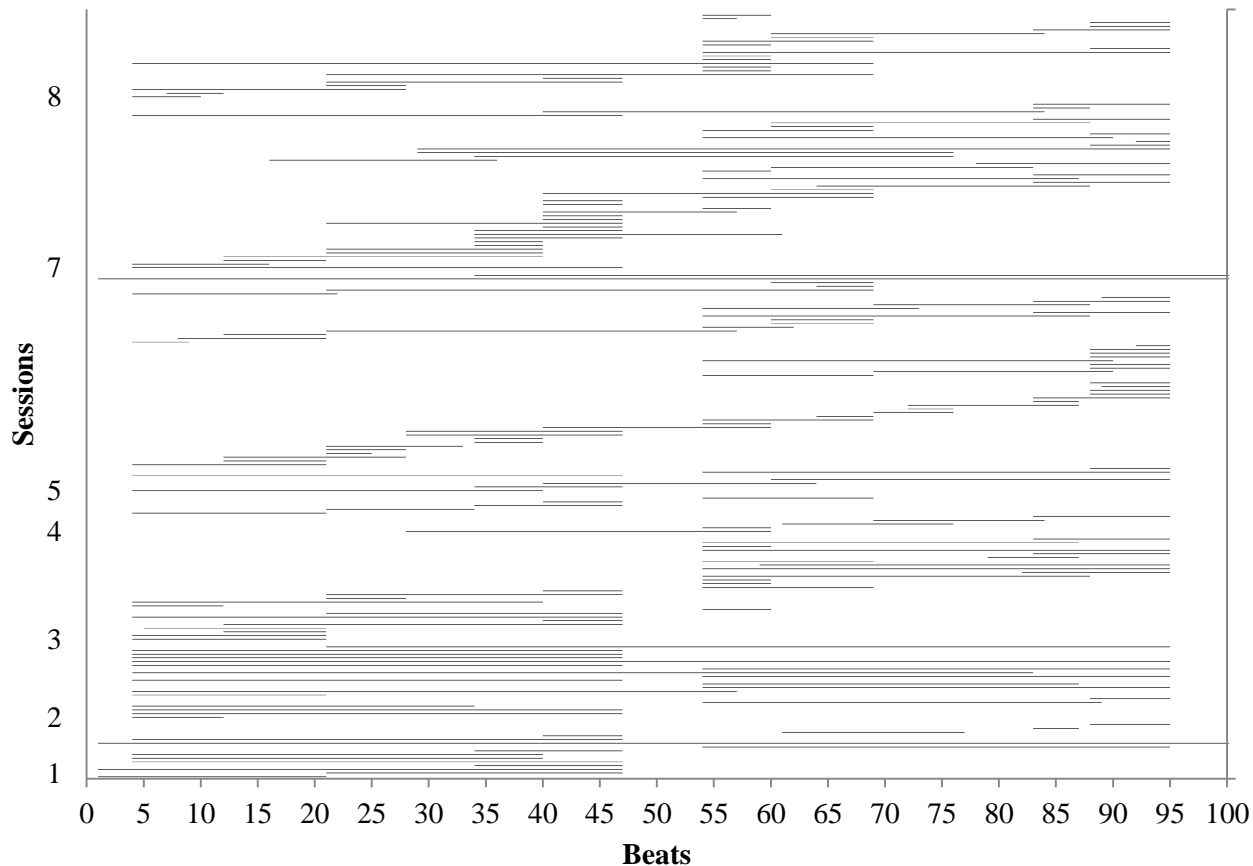


ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: **PROCEDURE**

- Both singers audio-recorded practice sessions and performances
- At the end of the last practice session before the performance each singer annotated multiple copies of the score indicating *structural, basic, interpretive, expressive* and *ensemble* features
- Immediately after the performance they annotated another copy of the score to indicate PCs and spontaneous thoughts in the same categories
- Noted first and last beats of practice segments
- Interviews with Jane



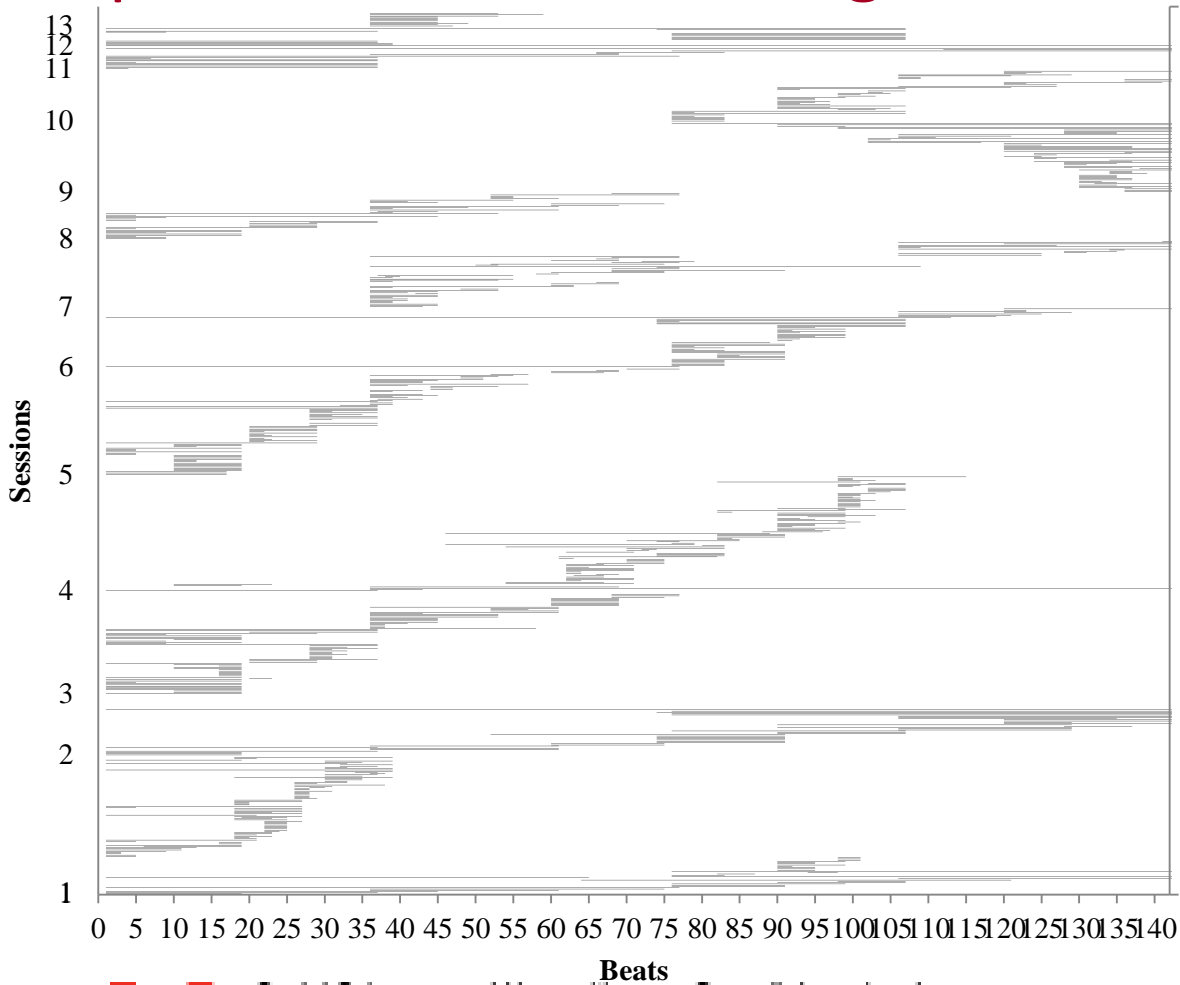
Chloe: 8 practice sessions lasting 3 h12 m





ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: RESULTS & DISCUSSION

Vic: 13 practice sessions lasting 3 h 30 m



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ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: RESULTS & DISCUSSION

Features/PCs	Chloe	Vic
Structural	Section	
	Switch	
Basic	Clear vowels	Intonation
	Engagement / connection	Support
	Breathing / onset	
Interpretive	Tempo	Legato
	Phrasing	Word meaning
	Sound quality	
Expressive	Convey understanding of composer's intentions to audience	
Ensemble	Co-ordinate with pianist	

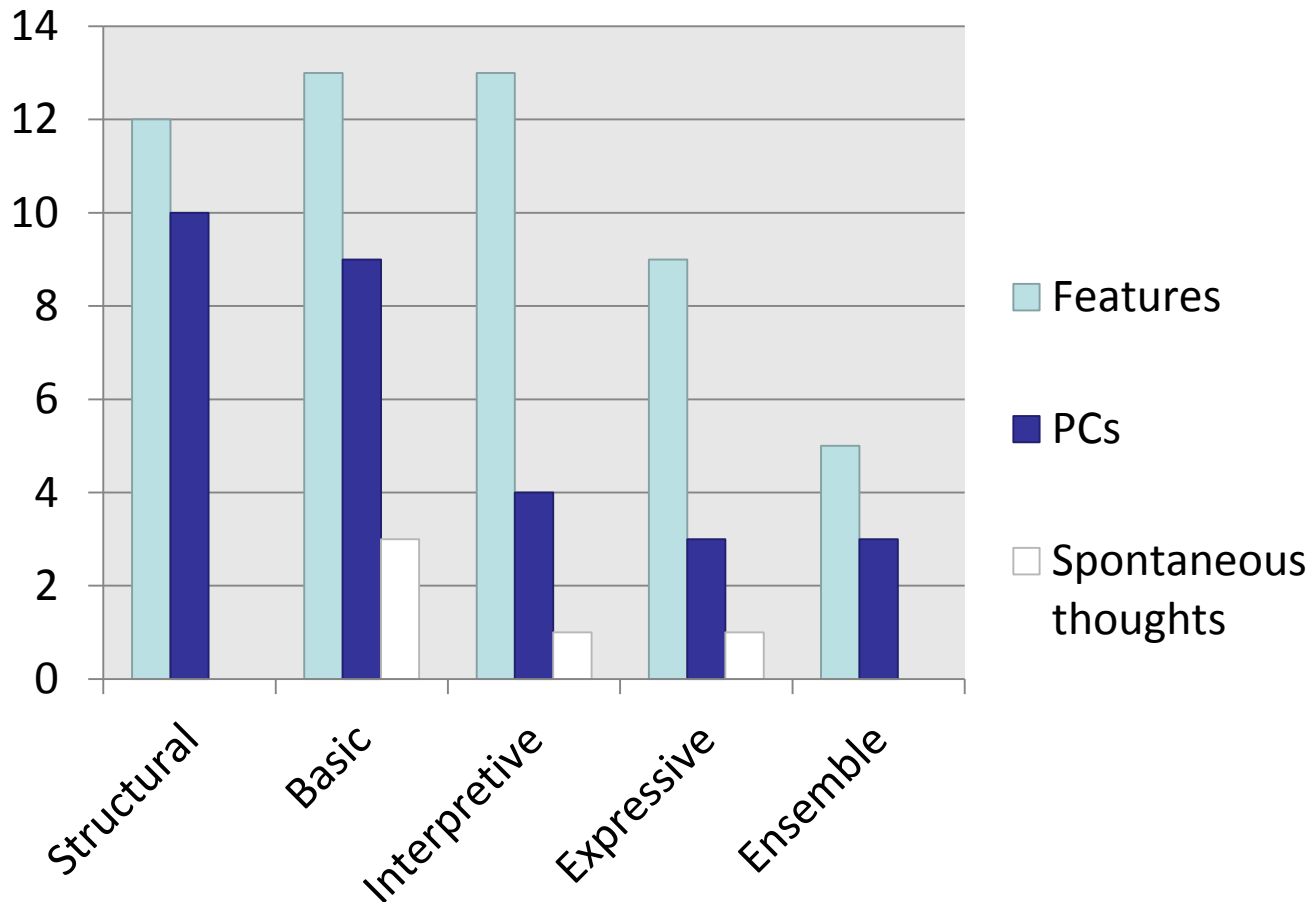


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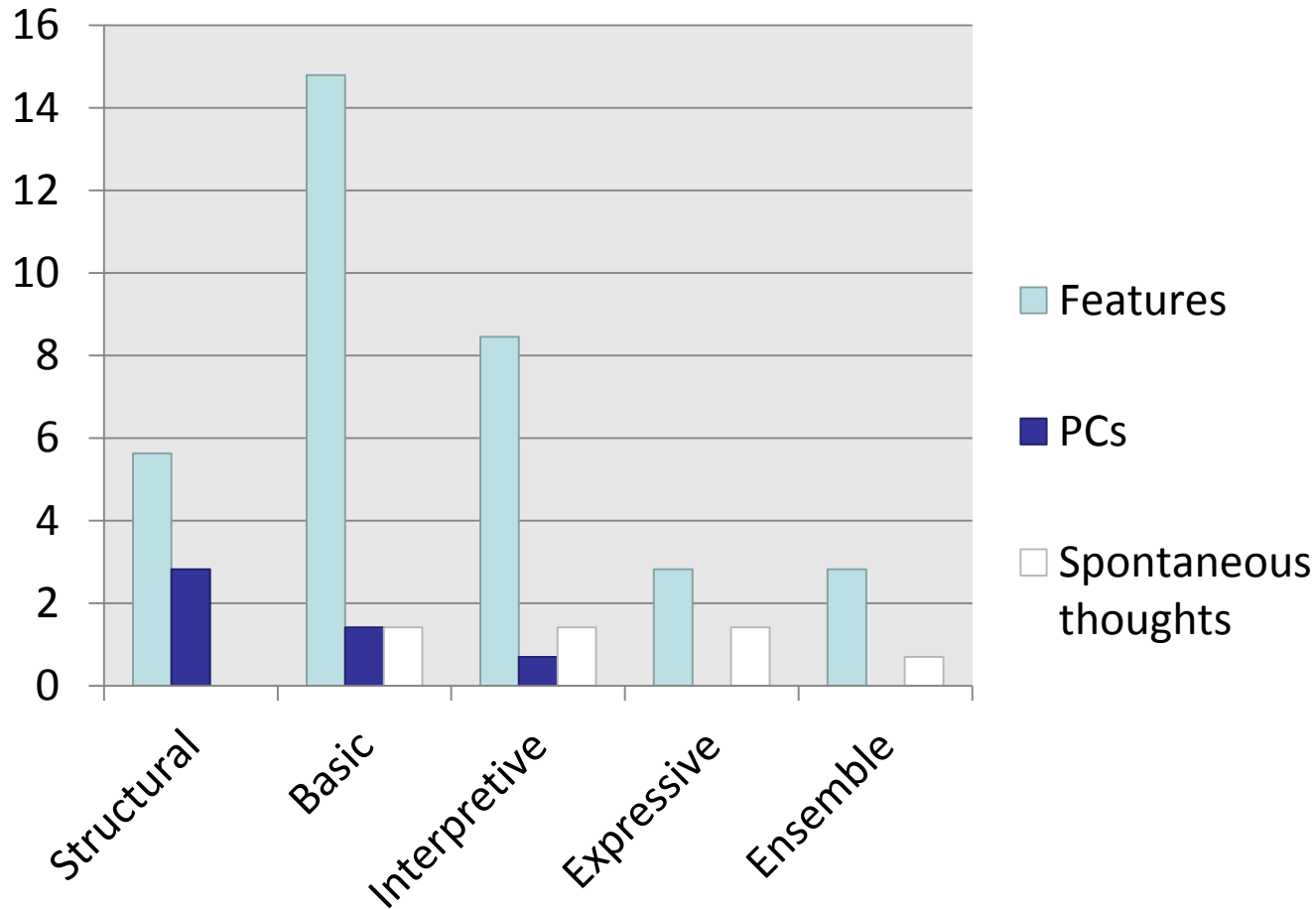
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Chloe: The Light that is Felt (100 beats)



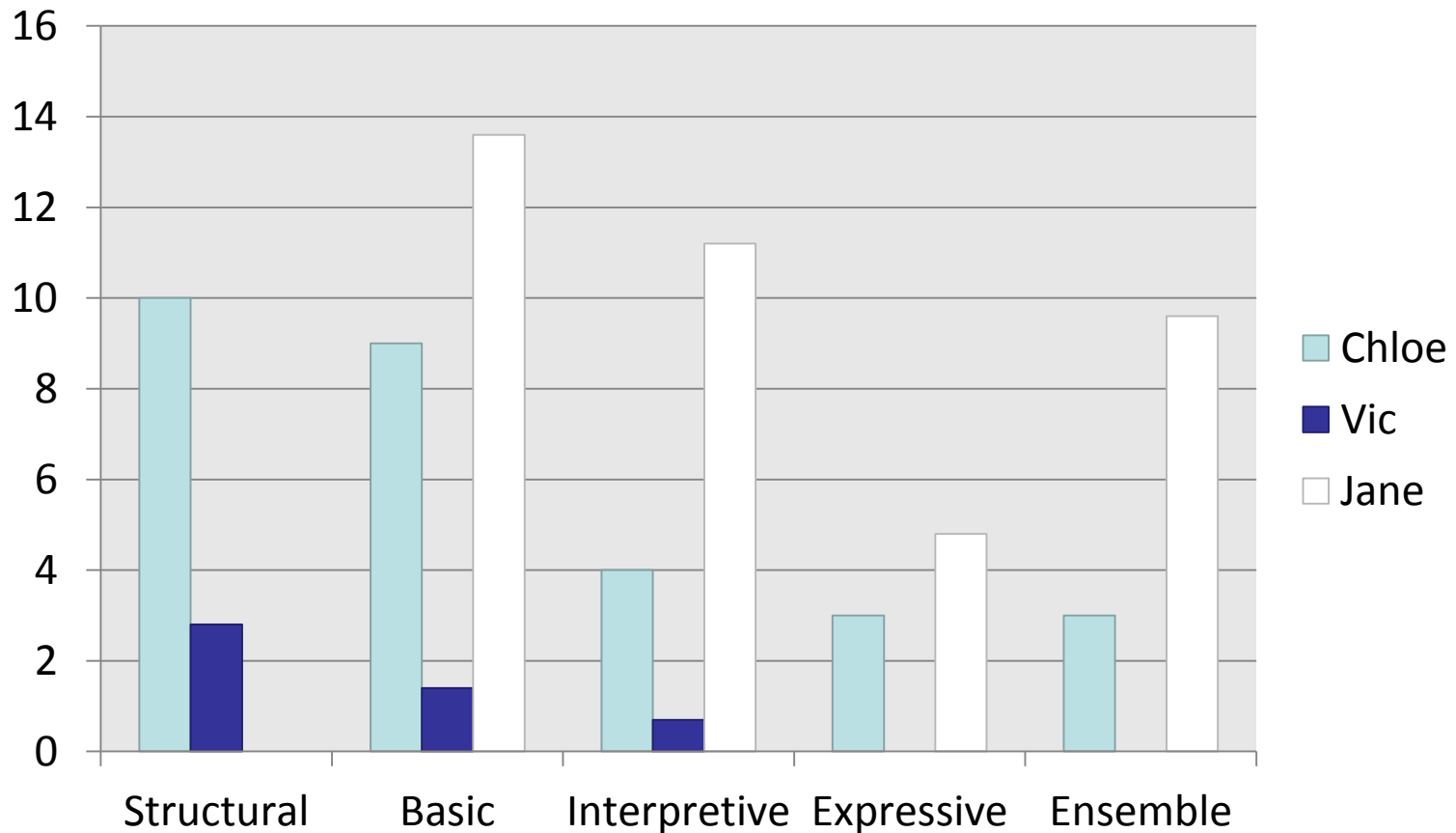
Vic: [First] Am'rous Sigh (142 beats/100)



- Findings challenge two conclusions drawn by Chaffin et al. (2009)
 1. Number of PCs increase with
 - musician's experience
 - Level of difficulty of piece
 2. Nature of PCs

ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: CONCLUSIONS

Comparison with Jane's PCs (*Ricercar 1* from Stravinsky's *Cantata*)



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- Different singers' approaches to the same piece
- Same singers' approaches to different pieces (as in Ginsborg & Chaffin, 2011b)



ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING: REFERENCES

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Thank you for your attention!



Any questions?

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