

EXPRESSIVE ALIGNMENT IN ORCHESTRA ROW´ SESSION REHEARSAL

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Background

Body movement in accompaniment to music can refer to and express different degrees of empathic relationships, from the alignment and the simple physical synchrony (Clayton et al, 2005) to the emotional involvement (Stern, 2010) of the participants with the sonic forms in movement (Leman, 2008). Its origin is found in the biological and cultural bodily commitment that underlies the configuration of those intermodal energetic forms expressed through time (Hatten, 2006). Likewise, the evidence suggests that the observation of the movements of others in interactive situations interferes with the execution of a similar concordant action, leading to an intensification and greater coherence of the gestures and actions of the group (Leman, 2010). Therefore, and according to the concept of expressive musical alignment (Leman, 2016) as a dynamic arrangement of sound and movement gestural patterns that involves the processing of predictive, energetic and affective states, this work assumes that the way in which the performers of orchestra build the musical ensemble responds to the features of the above-mentioned concept. The alignment is observed both in relation to the matching of outgoing temporal marks fundamentally associated with the learning of predictive models, as well as the sound-kinetic coupling of the continuous flow, with respect to which the identification of keys of spontaneous leadership among the performers is hypothesized.

Aims

The work aims to identify sound-kinetic indicators of expressive alignment between musicians of the same orchestra rank.

Method

3 professional violists were summoned for a first ensemble of the initial measures of the third movement of *Sehr Langsam, frei im Zeitmaß* from Paul Hindemith's "Mathis der Maler". The performance was recorded initially on an individual basis and then during the first group rehearsal, using individual microphones and a video camera. The synchronic analysis of sound and body movement was carried out with the Sonic Visualiser and ELAN programs, respectively.

Results

The data is currently being analyzed. Preliminary observations identify the presence of performers' gaze as indicator of a predictive behavior, and of leadership spontaneous alternation among performers during rehearsal, suggesting the emergence of temporal constructions of sound-and-movement forms.

Conclusions

The results are discussed in relation to the concept of expressive alignment as a bio-social signal built on the basis of learned expressive codes and continuous response schemes. The observations support the hypothesis that body movement is an expression of intentional coordination that results in the co-modeling of the form in real time.

References

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