

THE SECOND PERSON IN THE INTERPRETATION AND REINTERPRETATION IN ORCHESTRA ROW

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BACKGROUND

Numerous studies on temporal regulation show that music performers not only build a stable self-regulatory system, but also co-regulate their performance by interacting with other musicians and with the music they produce together. Enactivism postulates that expressive musical performance is based on the conjunction of entrainment, sensorimotor prediction and expressive alignment (Leman, 2016), from which actions with expressive intention derive. However, little is known on how expressive intentions are mutually grasped by co-partners during performance. It is assumed that the second person perspective of mental attribution (a post cognitive approach related to social cognition) that refers to the ways direct, spontaneous, explicit and reactive intentional and reciprocal expressions take place between interactants (Pérez and Gomila 2018), can provide an answer.

AIMS

Our first aim is to analyze comparatively the interactive temporal construction in an orchestra row, in two spontaneous instances of rehearsal of the same fragment. Our second aim is to apply the second person perspective in the analysis of an interview about the experience of music reinterpretation, considering the notions of leader / follower, agreed between participants.

METHODS

Three professional violists participated in a live performance of the introductory section of the third movement of Paul Hindemith's "Mathis der Maler". Once the task was completed, the interpreters decided to give the interpretation a second chance and repeat the execution of the final measure. The happiness with the result of the immediate spontaneous reinterpretation motivated our interest in conducting the present study. A horizontal and vertical one-to-one microanalysis of the temporal variability and expressive alignment in the sound register of the trio's performance was performed, measuring positive and negative differences (Keller 2014) between the sound attacks per participant in each of the versions, and then contrasting the results. As to the violists' interviews, a content analysis was carried out to derive categories related to the second person perspective in the co-construction of the joint expressive intention.

RESULTS

The temporal analysis showed differences in the average velocity between versions highly synchronized. In both versions the expressive temporal deviation decreased at

structural points (metrical accents) of the piece, while the synchronization between performers increased at these points. Given the temporal and rhythmic variability of the work, this result suggests a use of the metric template as an anchor for the temporal continuity of the performance. The differences between the sound attacks of leader and followers showed that in the first version the leader is ahead of the followers in 50% of the attacks, while in the second version in 90%, where the followers reach the smallest average asynchronism (12ms). This indicates a better resolution of the agreed leader-follower relationship in the second version. The temporal microanalysis showed that the three musicians made continuous readjustments in order to achieve the unity of the whole. Thus, action-reaction becomes a moment-by-moment, back and forth loop, because the action-reaction of one depends on the reaction-action of the other. The content analysis of the interviews showed how violists experience the expressive intentions as a result of their shared construction in the context of a leader-follower interaction. Following another is not only reacting to the other's action; it is, on the contrary, to be with and in what the other is doing, perceiving and "reading" their intentional attitude through their sound and their embodied gestures.

CONCLUSION

The temporal construction of unison in an orchestra row suggests an intermodal stream of continuous and interdependent micro-adjustments, including the flexible, dynamic and collaborative behavior of both, the leader and the followers, who actively participate in the co-construction of the expressive musical intention. Both temporal variability and alignment within a leader-follower context seem to have a relevant role in the interpreters' satisfaction with the second version.

IMPLICATIONS

Temporal regulation and flexible adjustment in the context of leader-follower normativity are second person indicators that might contribute to characterize the practice of the orchestra row in the framework of social music cognition. The construction of synchrony is a case of contingent reciprocity informed by the point of view of what the interacting musicians want and aspire, both cognitively and emotionally, in relation to the whole.

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KEY WORDS

music interaction, second person, orchestra row, temporal variability, alignment