

**CREATING A MUSICALLY EXPRESSIVE PERFORMANCE:
A STUDY OF VOCALISTS' USE OF EMOTIONS IN
PERFORMANCE PREPARATION**

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Tiivistelmä – Abstract Musicians and educators understand the importance of expressivity in vocal performance. Despite the acceptance of expressivity as a crucial element in musical performance, educators have reported addressing it only cursorily or not addressing it at all when preparing for a performance. For these reasons, this research has focused on techniques used by trained musicians when preparing a performance, to be adapted and applied for use by teachers with their large vocal ensembles. Participants in this study were enrolled in vocal / operatic performance programs at universities in the United States, Ireland, Finland, and Hong Kong. Their progress was tracked throughout the semester by three questionnaires, one at the start of the semester, after a master class performance, and after their jury performance. Responses were wholly based on self-reflection and preference of learning style. Participants reported their preferences for relying on personal experiences in developing emotionally expressive performances. Participants' responses also showed preferences for character development, exploring personal connections, and developing appropriately expressive body language. These findings were then overlaid as pedagogical techniques for teachers using the framework of Juslin's GERMS model. These techniques have not been designed as individual lessons. Rather, they recommend small changes in teaching style that require no additional resources. These creative pedagogical approaches can enhance the students' musical aptitude and emotional expressivity in performance.	
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1 Introduction

Conceptualizing emotions and applying them expressively to a performance is an important factor in an audiences' enjoyment of music. Emotional expressivity frequently determines the success of a performance and is often regarded as more important than the performer's technical skill (Juslin, 2003). In a description of a musical performance by violinist Nicolo Paganini from 1828, a reporter described their experience of Paganini's expressivity and technical virtuosity. The writer described feeling the powerful emotions conveyed during the performance and suggested they must "spring up from the performer's very soul" (Juslin, 2003, p. 73) and likened Paganini's virtuosic technical ability and ability to communicate those emotions as 'devilish tricks'. Today, music has been identified as possessing the ability to convey emotions and is considered an art that expresses the range of human emotions (Eerola & Vuoskoski, 2010; Juslin, 2003; Lindström, Juslin, Bresin, & Willimon, 2003). The importance of expressivity is rooted in a "connection between the emotions expressed in music and in life, because musical expressiveness reflects on the world of emotions," (Davies, 2003, p. 135).

Although expressivity is regarded as a critical part of what determines a successful musical performance, it is often overlooked in music education (Laukka, 2004). Since its inclusion into modern school curricula, music education has been mainly focused on certain objectives; the tangible elements of music easily recognized and perceived (Broomhead, 2001). These elements include note reading, performing rhythms accurately, understanding dynamics, and performance techniques. A well-rounded music education should include aspects of musical appreciation and music performance. According to Reimer and Elliot, expressivity in performance is an essential part of a comprehensive music education and

should hold a more prominent position in music instruction. Despite their research, there has been little progress in this area, and there remains a noticeable absence of teaching and research centered on expressivity in performance in classrooms (Lindström et al., 2003). In formal interviews, educators have rationalized omitting expressivity from their classroom instruction. While teachers' reasons for this omission vary, the importance of expressivity in performance remains "less readily identified and perceived" (Broomhead, 2001, p. 72) when viewed in contrast to the more technical properties of performance. Musicians and educators maintain expressivity is of higher importance in performance, at least aesthetically, than the performer's technical skill (Hallam, 2011). This is not to cast aside the importance of methodical, deliberate musical training, but rather to stress the importance of including expressivity.

According to Welch (2005), our voice is an essential part of our humanity; it defines our being, how we communicate and how others perceive us. For listeners, performers have the task of bringing music to life, of transforming a composer's written representations and recreating them in an acoustical form that shapes how the listener experiences it (Juslin & Timmers, 2010). For the performer, a successful performance is the synthesis of their practice, a high level of technical ability, and connecting to, and with other performers and the listener (Lamont, 2012). Most performers maintain a common goal for their performance, to emotionally move their audience and to connect with others. Music, when performed expressively, elicits emotional responses in listeners and heightens their musical experience (Roesler, 2014).

Music educators have given many reasons why teaching musical expressivity is neglected or ignored in their classrooms. Reasons often given for this omission cite a lack of

resources and pedagogical aides, and few existing theories about teaching expressivity (Lindström et al., 2003). Juslin (2003) corroborated these teachers' responses and added that musical expression involves implicit knowledge that comes with experience over time and is not simply information which can be easily shared. This is largely due to the fact that music educators are constantly faced with performance deadlines, requiring them to prioritize what type of pedagogy is the most time-effective for their situation (Broomhead, 2001).

For music educators, these constraints and the hurdles of teaching adolescents add to the challenge of teaching and fostering expressivity (Brenner & Strand, 2013). Music education is largely performance-based, and much of the instruction is carried out in large ensemble settings. The musical pedagogy in these environments is often limited by time constraints, focused on vocal technique and memorization skills, and acclimating the students to performance with an audience (Brenner & Strand, 2013; Lindström et al., 2003). This style of instruction is the reason students often experience unwelcomed challenges and frustration.

Since the mid-1980's, the federal and state governments of the United States have devised and implemented sweeping changes in rigor to all aspects of public school curricula. The National Standards for Arts Education, and, on a state level, Core Content Curriculum Standards have explicitly outlined benchmarks for student achievement from pre-school and kindergarten through Grade 12¹. These documents include proficiency standards for performance expressivity and set a standard for proficiency in the arts for every child to achieve by high school graduation (Broomhead, 2001). Frequently, these standards are criticized by educators for the unattainable goals set by legislators and educational policy-

¹ In the United States formal pre-schooling begins at age four. Kindergarten typically starts at age five and students complete Grade 12 approximately at 18 years of age.

makers without backgrounds in education, for example, requiring students “as young as kindergarteners to sing a variety of songs with expression, independently and with others,” (Broomhead, 2001, p. 73). While it is easy to understand and agree with the importance of teaching expressivity, it remains difficult to objectively measure students’ proficiency. Using the success of a group to measure individual achievement is imprudent and ill advised (Broomhead, 2001). It is clear to see how an important part of music making becomes unintentionally marginalized. Musical expressivity is a key component in teaching students to become well-rounded performers, to develop students’ personal expression, and to communicate with and move an audience (Lindström et al., 2003). The intention of this thesis is to explore and identify ways teaching expressivity can be incorporated into an already crowded classroom environment. Equipping educators with techniques that do not require additional resources, but do enhance student performance and understanding of the importance expressive performing expressively are invaluable teaching tools in an ensemble setting.

2 A Review of Emotions in Music Research

2.1 Music as a Communicator of Emotion

Since the time of the ancient Greeks, the ability of music to induce and convey vivid emotions has captivated the minds of experts and laymen (Juslin & Västfjäll, 2008). Music has been used by different cultures throughout human history to express emotions (Kwoun, 2009). According to Vieillard, Roy, & Peretz (2012), the emotional meaning conveyed by music is dictated by musical structure. For centuries, the substantiality and universality of emotions and emotional expression has been debated. Laukka, Eerola, Thingujam, Yamasaki, & Beller (2013), presented both sides of this argument, suggesting that while music may be present in nearly every culture around the world, the way emotion is perceived by those cultures is as varied as the cultures themselves. Kwoun (2009) presented two hypotheses about music and enculturation. The first hypothesis proposed the structural form of music contributes to its emotionally expressive qualities, which can be decoded universally and cross-culturally. The second hypothesis proposed that culture and learning affect humans' perception of emotionality in music; therefore understanding emotional meaning in music is tied to one's culture (Kwoun, 2009). Woody (2000, 2006) supported the positions of both Laukka et al. and Kwoun, but removed the uncertainty of emotional expressivity as solely intra-cultural. Woody asserted that while many theories regarding the relationship between music and the human experience have been argued, music is indeed expressive of emotional states that verbal expression alone cannot express.

Human survival depends on our ability to effectively communicate and express our emotions to one another. Researchers have argued effective communication is crucial to the social order of humans and animals (Zajon, 1980). Studies centered on emotional research

have found only a few emotions to be basic, based on their role in human evolution and environmental adaptation (Kwoun, 2009). Basic human emotional communication involves six primary emotions: fear, anger, joy, sadness, surprise, and disgust (Ekman, 1980; Russell, 1994). These emotions are universally vocally expressed and are differentiated by their acoustical variations (Welch, 2005). Emotions contribute to the efficacy of our communicative skills and to others' perceptions of our intended speech, actions, and body language. In the same manner, the idea of expressivity in music and its connection to human emotions has been debated. Juslin & Västfjäll (2008) cited several studies that suggest the most common goal of human engagement in musical activity is to influence, change, and regulate emotions. The authors further explained that studies have primarily focused on listeners' perception of emotions expressed in music rather than through music.

Almost all communication among humans is an amalgamation of emotions, preferences, and judgments. Weaver (1949) broadly defines communication as “all of the procedures by which one mind can affect another” (p. 95). From a psychological perspective, communication is the perception of feelings, behaviors, and body language that occur simultaneously (Juslin, 2011). We actively process what we are hearing and make judgments about (perceive) what the other person is saying. Affective prosody is central to accurate perception; changing the tone of voice, subtle vocalizations, even laughs or screams, convey meanings above a syntactical level (Peretz, 2011). In terms of affective prosody in music, successful communication of expression requires the performer's intention to express a concept (encoding) and the listener's ability to accurately recognize (decode) it (Juslin, 2003). Affect is central to these communications and is not only perceived by what we hear, but often the most important part of the communication is manifested in a person's non-

verbal cues (Zajonc, 1980). Non-verbal cues in gesture may appear universal, but their meanings and uses are not universally perceived (Battersby & Bolton, 2013).

2.1.1 The Lens Model

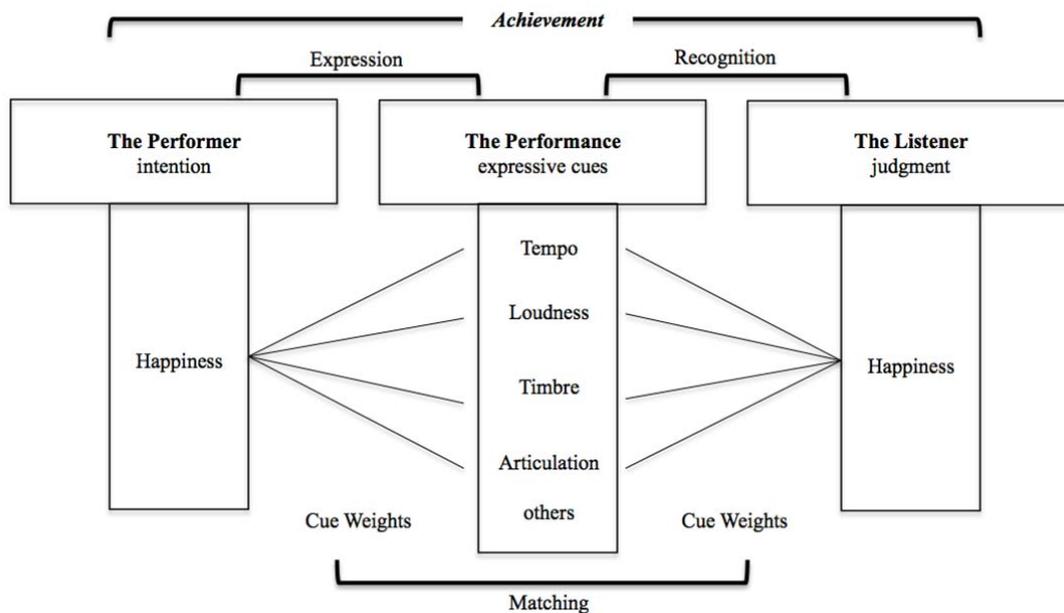
Egon Brunswik's lens model, while not designed specifically to describe expressivity in music performance, is a sound model for understanding emotional communication and how observers use objective clues from their environment to perceive reality. Emotional communication implies a message is being sent and received. Performers encode and transmit their expressive intentions through the lens and then these messages are decoded by the listener (Karlsson, 2008). The lens focuses the performer's emotional arousal, phonation, articulation, body language, and respiration, into cues or emotion specific patterns that are understood by the listeners (Palmer & Hutchins, 2006). It has been shown that musical training has little effect on a listener's ability to accurately perceive emotions in music (Resnicow, Salovey, & Repp 2004). It is also important to consider both the performer's and the listeners' emotional sensitivity when determining their receptivity to expressivity in music (Resnicow & et al., 2004). The lens model has been criticized due to its reliance on the performer's expressive intentions, which are imperfect and unreliable indicators of expressed emotions (Juslin, 2000; Juslin & Laukka, 2003; Karlsson, 2008).

The lens model (Figure 1) explains successful communication in terms of "matching" and "consistency" (Karlsson, 2008). The communication of emotionally expressive cues from performer to listener relies on successful transmission of acoustical and visual cues. Effective communication is typically achieved despite individual difference in cue usage (Juslin, 2003). As cues are inter-correlated, cue utilization strategies may result in higher levels of achievement. This allows performers to communicate successfully without compromising

their unique style of performing (Juslin, 2000). This may also explain how cultural conventions contribute to the emotional expressivity of music (Kwoun, 2009). Cue redundancy increases reliability, but success also relies upon the three following elements (Karlsson, 2008):

- *Cue weight* – the relationship between an individual cue and either the listener’s judgment or the performer’s intention. Cue weight describes the way the individual cue is used by the performer and listener (e.g. the performer using a slow tempo to express sadness and the listener recognizing the slow tempo as expressive of sadness).
- *Matching* – refers to the level of similarity between the performer’s and listener’s cue usage. Cue weights must be reasonably matched for successful communication.
- *Consistency* – the regularity with which the cues are used by both the performer and listener. Greater consistency leads to more effective communication.

Figure 1 – Summary of the Lens Model



Adapted from: Karlsson, J. (2008). A novel approach to teaching emotional expression in music performance. *Digital comprehensive summaries of Uppsala Dissertations from the Faculty of Social Science*, 36, p. 19.

2.2 Definitions of Expressivity in Music

In order to define musical expressivity, it is important to consider two items. First, expressivity as an abstract concept that has no definitive definition; second, the clear difference between the expression of emotions in music and the expression of emotions through music. Music is unable to directly express emotions, as it is not sentient. This common misconception may be due to the acoustical properties music shares with vocal expression, which are usually identified as the features of music that the performer can manipulate during performance such as loudness, tempo, or timbre (Juslin & Laukka, 2003; Oltețeanu, 2010). In the past, it was a commonly held belief that the aim of music was to express feelings. In the mid-19th Century, Eduard Hanslick, a German music critic, concluded music was able to evoke emotions but he was unable to determine which specific emotions (Laudon, 2006). To say music is expressive of emotion (rather than expressing emotions) changes the role of music. Music can convey powerful emotions, but is not the source of the emotion (Eerola & Vuoskoski, 2010). Music is a symbol of emotion, physical attributes, tension, release, personality characteristics, events, beliefs, and social conditions (Juslin, 2003). The emotions expressed through music are a result of the composer's compositional choices, corresponding text, and emotional values the listener attributes to what they are hearing (Davies, 2003).

Davies (2011) suggested music could be expressive of emotions in different ways. First, it might act as a sign or symbol for an associated emotion. Second, it might function on an ad hoc basis, helping make connections in our minds to events or experienced emotions that happened in the past. Third, the listener's experience must be considered when processing emotions evoked by music. Lastly, from a semiotic perspective, we must consider the listener's perception of musical expressiveness as an organic connection to an acoustic

feature that lacks temporal duration. Expressiveness is perceived in an emotional ambiance created by the musical structure (timbre, pitch, and composition style). Davies (2011) expanded the concept of expressivity in theoretical terms. The *expression theory* defines the ability of music to be expressive in terms of its dependence upon the composer. In this case, the composer would be expressing similar emotions through the act of composing. However, it is unlikely that all music is written by composers who feel a particular emotion that corresponds to the music they are writing. Similarly, emotions evoked by music are often not the emotion the music is intended to convey. The listeners may be experiencing boredom while the piece is not conveying boredom at all. As described by Robinson and Hatten (2012), music can also convey emotions that it does not arouse. This can be observed in cases where the listener's emotions are discontinuous with what the music is conveying (Robinson and Hatten, 2012).

This study is concerned with expression as a combination of listener perception and the acoustical properties of music - the expression of emotions through music. The concept of expression is not entirely concrete and the factors affecting performances are vast (Juslin, 2003). Expressivity may be defined as a process that involves the performer manipulating different musical moments during a performance and involves an amount of creative risk taking (Roesler, 2014). Though composers write music with specific emotions in mind, it is the responsibility of the performer to perform expressively (Ebie, 2004).

Expressivity also refers to the difference between what is notated in a score, what is actually performed, and how it is transmitted acoustically. Palmer and Hutchins (2006) used the term "prosody" to refer to musical expression, and drew a comparison between music and speech, and the way they are manipulated by the performer to create certain expressions.

Musicians manipulate acoustical features such as frequency, amplitude, and duration to accentuate or diminish the prominence of musical features. According to Brenner and Strand (2013), expressivity is technical skills (connection to the instrument) combined with creativity and spontaneity, and interpretation.

Researchers and musicians argue that musical expressivity is a series of planned actions and conscious awareness, and not merely intuitive spontaneity (Van Zijl & Sloboda, 2011). These planned deviations from the score are crucial in creating an affective aesthetic experience for the listener (Bhatara, Tirovolas, Duan, Levy, & Levitin, 2011). These differences in pitch, dynamics, timbre, and timing are not haphazard, but conscious decisions made by the performer that distinguish one performance from the next (Lindström et al., 2003). Performers' choices regarding these manipulations are deliberate and informed by sensible patterns of change, appropriate deviations from the norms in tempo, dynamic level, articulation, tone quality, and sufficiently different from other performances of the same piece (Brenner & Strand, 2013; Higuchi, Fornari, Del Ben, Graeff, & Leite, 2011; Karlsson, 2008; Seashore, 1938; Van Zijl & Sloboda, 2011). Expertise in music performance is often determined by the synthesis of the performer's technical and expressive skills (Laukka, 2004). The emotional richness relies heavily upon the performer's interpretation. Performers are able to make slight variations from performance to performance to enhance the potential emotional expressivity of the score (Vieillard et al., 2012).

For the performer, expressivity is closely linked to interpretation. Juslin (2003) was careful to explain "interpretation typically refers to the individualistic shaping of a piece according to the musical ideas of the performer" (p. 276). Juslin (2000) furthered this definition by stating musical expression "refers to a set of perceptual qualities that reflect the

psychophysical relationship between the ‘objective’ properties of the music, and the ‘subjective’ impressions of the listener,” (p. 276). Interpretation highlights and enhances compositional attributes in a piece of music (Woody, 2000). Sloboda proposed musicians amass a collection of “extra-musical templates” in their memory that can be accessed at anytime to execute changes in timing, intonation, or loudness (Woody, 2000). Performers keep these templates in their working memories and implement them during performance; “the most plausible being those of bodily and physical motion, gesture, speech and vocal intonation, and expression of emotions” (Woody, 2000, p. 15). The way a piece is interpreted is dependent upon two factors, the first being the performer’s vision of the performance and their desire to express an emotion. The second and external factors are the musical structure and style, and the composer’s intentions (Juslin, 2003).

The performer’s body language is also an important factor in successful communication of emotions. Musicians combine the acoustical manipulations described earlier with body movements, to communicate emotions in musical performance (Vines, Krumhansl, Wanderley, Dalca, & Levitin, 2005). Human perception of emotional expressivity in music is a continual process built upon life experiences, family, community, and enculturation, beginning with the interactions between a mother and child (Welch, 2005). Individual life experiences color our receptivity to expressivity in performance and explain the differences in cue utilization by both performers and listeners (Juslin, 2000).

2.3 Expressing Emotions in Musical Performance

People are moved by an expressive performance, and for many listeners, this is the reason for listening at all (Lindström et al., 2003). The singer’s ability to manipulate the voice in such a way that conveys expressivity is cited as one of the most significant factors in

listener perception (Lindström et al., 2003). Lindström et al. (2003) reported that a majority of musicians defined expressivity in performance in terms of communicating emotions effectively and performing with feeling. An optimal performance requires a balance among clear communicative intentions, emotional engagement to the music, and the audience receiving and perceiving the intended emotions successfully. The process of emotional conveyance and decoding between a performer and listener occurs simultaneously. The performer and listener use a series of codes to communicate and receive the intended emotions. Laukka & Gabrielsson (2003) suggested these codes are mostly uniform cross-culturally. The success of the emotional expression hinges on the performer's ability to effectively use these cues and for the listener to decode them correctly.

The research of Laukka and colleagues (2013) supported the universality of emotional understanding. Expression is perceived by mixing intra-cultural and universal cues. Basic emotions such as happiness, sadness, anger, and fear are recognized more easily and universally compared to peacefulness, affection, and solemnity. These more abstract emotions rely heavily upon in-culture cues with regards to how they are expressed and perceived (Laukka, et al., 2013). Vines et al. (2005) suggested that not only do expressive performances possess those factors listeners perceive as expressive, but also the performer's visual presence enhances perceived expressivity. Seashore (1938) and Brenner & Strand (2013) stressed that whether the performer is a student or a professional, expressive choices (articulations, deviations in tempo, or tone quality) must be commonsensical, informed, and well-placed, or run the risk of being perceived by the listener as a mistake rather than an expressive gesture (Chaffin, Lemieux, & Chen, 2006; Van Zijl & Sloboda, 2011). In practice, performers are quite limited in their range of choices, due to contextual constraints of the musical score (Woody, 2000). In other words, defining one's concept of quality in a

performance is not necessarily based on that of perfection, but on those that exhibit traits of high expressivity (Juslin, 2003).

The similarities between an emotionally expressive musical performance and an actor's highly effective dramatic character portrayal are strikingly similar. The techniques actors are taught in training are highly dependent upon what Goldstein (2009) identified as a 'theory of mind'. Goldstein defined 'theory of mind' as the ability to accurately read, or infer a person's inner state, given knowledge of the person's facial expression, body language, prosody, verbal utterances, and knowledge of information available to the person in question (Goldstein, 2009). Goldstein's (2009) description of 'theory of mind' is similar to the definition of empathy, a skill important to encourage in actors to convincingly convey the experience of their character's emotions.

2.3.1 The GERMS Model

A theoretic approach to expressivity in performance can lay the foundation for teaching expressive skills in music education. Researchers have proposed many theories to describe and explain the expressive nature of music. The goal of most research into music expressivity is to understand what performers add to the performance of a piece of music (Juslin, 2003).

A widely accepted and applied theory is Juslin's GERMS Model (Table 1), which consists of five components of performance expression. The GERMS model is an easy way to visualize how an expressive performance is built. Imagine the GERMS model as a hierarchy with the largest and most important components on the bottom. The first level of the structure, "generative rules," conveys the structure of the music and accounts for the ideas expressed in the musical score (Karlsson, 2008). "Emotional expression" describes how the

performer plans to shape both their own and the composer's expressive intentions (Juslin, 2003). A performer can maintain the musical structure while having the freedom to shape their interpretation (Juslin, 2003). These two factors, largely under the performer's control, account for much of what is perceived as the aesthetic beauty of the music and the listener's emotional arousal as well as the performer's personal expression.

From the middle level and upward, more attention is given to the acoustical and physical details of the performance and the performer. "Random variability" accounts for the minute and involuntary inconsistencies in the mechanics of the human body that contribute to the uniqueness of every performance (Juslin, 2003). Variability gives the piece natural, living qualities, which are absent in computer-generated performances (Juslin, 2003). The final two levels address unexpected nuances in performance as a result of organic movements of the human body. "Motion principals" define the mostly voluntary movements associated with playing a particular instrument or making a hand gesture while singing. Often these are spontaneous and reflective of the performer's emotional expression or execution of some technical maneuver; they may also be planned in order to heighten emotional expressivity or accentuate some acoustical aspect of the music. At the top of the hierarchy is "stylistic unexpectedness," which is defined as deviations from the stylistic expectations of the music and are perceived as creative and aesthetically pleasing (Juslin, 2003).

Table 1 – A Summary of the GERMS Model

	Components				
Characteristic	Generative Rules	Emotional Expression	Random Variability	Motion Principles	Stylistic Unexpectedness
Origin of Pattern	Convey the musical structure as clearly as possible	Acoustic cues derived from human vocal expression	Internal timekeeper; motor delay due to human limitations	Distant patterns of movements typical of human beings	Deviations from normal performance conventions
Perceptual Features	Clear musical structure; inherent expressivity	Expressive of emotions and moods	Contributes to the natural quality of the piece – gives the piece “life”	Expressive form seen in human gestures	Heightens unpredictability and tension
Aesthetic Contribution	Beauty, structure, clarity	Personal expression and arousal	Unevenness, makes the performance unique	Visual representation of acoustical elements	Nuance and arousal
Under Voluntary Control	Mostly, yes	Yes	No	Partly, yes	Yes

Adapted from: Juslin, P. N. (2003). Five facets of musical expression: A psychologist’s perspective on music performance. *Psychology of Music*, 31(3), p. 286

2.4 Teaching Expressivity

Expressivity is a key element in any music performance. Most musicians strive to communicate emotional meaning in their performances (Woody, 2000) and listeners have come to expect a convincing emotional performance (Juslin & Laukka, 2003). Despite this, music education curricula have been focused on the technical aspects of performance rather than the emotional and expressive qualities of the music (Lindström et al., 2003). There are numerous reasons why teaching expressivity has been overlooked in music education. Lindström et al. (2003) reported the knowledge musicians and teachers have about expressivity is implicit and therefore very difficult to put into words. If the ability to perform expressively is a skill that can be learned and refined, then it is more than just an innate talent or intuition and can indeed be taught (Laukka, 2004; Lindström et al., 2003). Innate talent as an explanation for a high level of musicianship is not supported by research, though

developing one's talent is seen as a motivational factor to engage in music learning (Woody, 2001).

Teaching expressivity requires the teacher to create and foster an environment conducive to risk taking and creative exploration. Constantly trying to avoid failure increases the likeliness students may lose interest in experimenting and feel less comfortable with risk-taking (Roesler, 2014). Teaching pedagogy should reflect practice techniques used by expert performers and adapted to the students' abilities (Laukka, 2004). Pedagogical styles vary from fostering students' emotional connectivity to focusing more on the structure of the music and allowing the emotional expressivity to manifest itself naturally (Woody, 2000). In either situation, the teacher should establish a clear set of goals and a structure for rehearsals, let students self-evaluate their performances, and use modeling to address acoustical aspects of performance and metaphor to address more abstract ideas of expressivity (Karlsson, 2008; Woody, 2001).

Teachers typically use three approaches to teaching and discussing expressivity. How a teacher implements these techniques is largely influenced by their personal viewpoints on expression, though no one method has been found to be consistently effective (Woody, 2006). Vocal/aural modeling, consideration of felt emotions, and using imagery or metaphor are used simultaneously to evoke emotions and to illustrate stylistic nuances (Laukka, 2004). Modeling is a combination of non-verbal gestures and imitation of aural cues. Psychologists have recognized modeling as a beneficial technique in developing the skills required to support a highly expressive performance (Woody, 2003). The limitations of vocal modeling include the students' inability to recall everything demonstrated. The students' pre-existing habits, knowledge about the music, and expectations interfere with the demonstrated model

and frequently do not result in significant changes in the performance. Karlsson (2008) reported teachers sometimes avoid modeling for students because the students are merely mimicking a tone quality or style with no pedagogical benefit or significant meaning to the student.

The use of metaphor and imagery uses emotional qualities in the performance as a reference point for the performers' own emotions (Karlsson, 2008). Woody (2006) cited verbal metaphors and imagery as the most effective way to convey general ideas about expressivity. The emotions conveyed through metaphor and imagery can be organized into two categories: one that is expressive of mood (feeling a particular way) and the other that is expressive of movement (swinging, jumping, etc.) (Woody, 2006). This is a favored technique of both music educators and students because students can easily conceptualize everyday basic emotions (Lindström et al., 2003); however, it is limited by the students' understanding of the teacher's metaphorical use.

2.5 Other Theories of Emotion and Non-Verbal Gestures

The *contour theory* (Davies, 2011) suggests the expressive nature of music is not dependent on emotions and supports the idea that music is an effective cross-cultural language of emotions. The contour theory relies upon behavior, demeanor, and physiognomies (facial features and expressions that are indicative of a particular character or ethnicity), which are perceived as expressive without being informed by a concurrent emotion. Much like an actor displaying an emotion on their face that they may not be feeling at that moment, the expressiveness of a piece is not coincidental, but is "deliberately created and used, which adds considerably to its potential importance," (Davies, 2011).

Expressive intention and the amount of emotion conveyed by the performer are highly dependent upon the listeners' experience. Expressing emotions is a fundamental feature of human interactions and we are able to infer the emotions of others based on non-verbal gestures (Laukka & Juslin, 2005). The perceived expressivity of a performance is also heightened by the listener's ability to see the performer (Vines, et al., 2005). Woody (2000) found vocalists employ non-verbal gestures, including facial expression, posture, and bodily movement, to enhance expressivity in their performances. Durrant (2009) discussed the importance of non-verbal gestures in choral conducting and the way they evoke acoustical changes in the singers' sound. Emotional facial expressions, utilized either voluntary or involuntary during performance, facilitate a successfully emotive performance. Facial expressions enhance the emotional expressivity in the acoustic channel of music (Popescu, 2011). Even the conductor's gesture is kinesthetically connected to the performers' musicality and expressivity. The combination of non-verbal gestures and symbolism produces the emotional and aesthetic response in listeners that is perceived as emotional expressivity (Durrant, 2009).

Performers breathe life into a musical score, determine how listeners hear music, and lay the foundation for the perception of emotional expressivity (Juslin & Timmers, 2011). *Communicative musicality* (Woody & McPherson, 2011), accounts for the emotions expressed facially or by body language. These motions possess a naturally musical and rhythmic quality. The physical gestures tend to coincide with the performer's intention to perform expressively and may be more effective at communicating emotion to an audience than acoustical changes alone (Woody et al., 2011). How this happens is not completely understood, but Juslin & Västfjäll (2008) laid out the following theoretical framework with six psychological mechanisms thought to be involved with emotion induction:

- *Brain stem reflexes* – related to sudden involuntary reactions to changes in our acoustical environment often induce unpleasant feeling or arousal and may signal a potentially urgent event that requires our attention (i.e. fire alarms or a bursting balloon)
- *Evaluative conditioning* – emotion induced involuntarily without cognitive awareness, often because the stimulus has been paired with other positive or negative stimuli
- *Emotional contagion* – inducing emotions in the listener when they perceive the emotion as being expressed in music and then mimicking that emotion without any appraisal.
- *Visual imagery* – emotions evoked by images while listening to music, resulting in a perceptual experience occurring in the absence of associated sensory stimuli.
- *Episodic memory* – emotions evoked in a listener through associating some music to a particular poignant event. These emotions may be related to *emotional peak experiences* are powerful memories of participating or observing a music event. *Peak experience* was a term first coined by Maslow and was originally associated with self-actualization, the highest level in his hierarchy of personal needs (Woody & et al., 2011).
- *Musical expectancy* – emotions evoked when an acoustical feature of the music violates, delays, or confirms the listener's expectations for the music and is largely contingent on the listener's previous experience with music of a similar style (Juslin & Västfjäll, 2008).

Van Zijl & Sloboda (2011) found that in the case of instrumentalists, their application and experience of emotion changed throughout the learning process and with each performance. Van Zijl & Sloboda (2011) reported that the instrumentalist participants deliberately manipulated certain memories to invoke a particular emotion. The level of the performer's skill had also been identified as a factor contributing to the level of performer expressivity (Vieillard, et al., 2012).

3 Research Questions & Aims

The focus of this research is to explore how vocalists apply and express emotion throughout the rehearsal process, into their final performance, and to show not all expressive and creative gestures are haphazard occurrences. The first aim is to explore the way undergraduate vocal performance students, free from outside influence, incorporate emotional expressivity into their performance. It also examines how they define expressivity, how they determine its appropriate use, and tracks how they experience, express, and modify these emotions during the rehearsal process up until the time of performance. The second aim is to develop methods for vocal music teachers to more easily and regularly incorporate and encourage student expressivity into their curricula, rehearsals, and performances.

RQ 1: What techniques are employed by trained musicians when creating a highly expressive performance?

RQ 2: How does the musician's use of these techniques evolve during the learning process of a new piece of music?

Expressivity is a skill developed over time and for experienced musicians, explaining the developmental process is very difficult (Woody, 2006). By examining how university students studying vocal performance (who are constantly developing their expressive skills) incorporate emotional expressivity into their rehearsal process, initial performance, and subsequent performances, this study aims to yield practical applications for elementary and secondary music educators and dispel some of the common rumors and misconceptions about teaching musical expressivity in their classrooms.

The data gathered in this research will be used to craft an accessible and easily applied method for teaching students how to construct an emotionally expressive performance. Through the analysis of the participants' responses, the goal is to identify not only the main techniques used by singers, but to explore the methods they employ when applying these techniques. It is important to carefully trace the application of these techniques over a set period of time since preparing for a performance is a long-term process. Understanding how and when these techniques should be applied during the preparation process can offer classroom teachers insight about teaching similar techniques in their rehearsals. Ultimately, teachers should feel encouraged to approach the subject of expressivity throughout the entire rehearsal process with their students. This can ameliorate the organic quality of emotional expressivity in the students' performances and ease the last minute struggle of getting the students to freely emote shortly before the performance.

4 Research Study

4.1 Participants

Participants in this study ($n = 8$) were undergraduate students, aged 18 – 30, in vocal / operatic performance degree programs, in liberal arts colleges, universities, conservatories, and applied science universities, in the United States, Ireland, Hong Kong, and Finland. Initially, the study began with participants ($n = 17$) studying between their first and fifth year and in some cases, beyond. However, data analyzed in this study was taken only from the participants who completed each portion of the study in its entirety. Of the original 17 participants, eight completed all three sections. Of the eight, three were in their second year of study, two in their third year, and three in their fourth year. To understand the level of experience, it is important to mention a typical undergraduate degree in the United States takes four years to complete, and these three fourth-year participants were all from the United States. Students studying music education were not excluded from the study, but vocal performance students were preferred due to the intensity of vocal instruction, studio time with their professor, and performance schedule.

4.2 Survey Design

This three-part, longitudinal study was composed of both multiple choice and open-ended questions and was administered over a four month period (the length of an average university semester). The surveys were created on and hosted by SurveyMonkey, a popular surveying website, and administered at three points during the semester: at the start of the semester, after a master class performance / studio class performance, and after their jury performance / final performance. Communication with the participants was via e-mail,

which contained all the necessary information about the study and a hyperlink to surveying website.

Part 1 of the study contained 38 questions (Appendix A) and was administered at the beginning of the semester. The initial 11 questions were demographic questions (age, gender, etc.) and questions about participants' educational experience. The subsequent items were focused on the participants' methods for familiarizing themselves with and discovering a new piece of music, and how they initially emotionally connect to new music. The final three items pertained to participants' definitions of expressivity and their ideas about musically expressive performances. These questions were used to track the participants' development throughout the study.

Part 2 of the study contained 19 questions (Appendix B) and was administered after participants had given a performance in a master class setting, or any performance from which they received critical feedback about their performance from their peers or their professor. After the initial demographic questions, participants were asked to self-assess their performance and comments. Participants also reported their emotional connectivity to the piece, their musical achievements in learning the piece (technical aspects and memorization), and their overall comfort with developing a character and performing expressively. The final three items again pertained to participants' definitions of expressivity and their ideas about musically expressive performances.

Part 3 of the study (Appendix C) was administered after participants gave their final performance of the semester or performed for a faculty jury. After the introductory demographic questions, participants reported their level of familiarity with the piece, self-

assessed their level of achievement, and discussed their process for building a successful performance. The final three items pertained to participants' definitions of expressivity and their thoughts about musically expressive performances. The responses given for the last three questions of each survey were used to track the participants' development throughout the duration of the study.

4.3 Materials

Participants were asked to choose one unfamiliar piece from their semester repertoire (Appendix D) which could have been self-selected or assigned to their repertoire by their professor. Throughout the duration of the study, participants were asked to report only on their experiences with this particular piece. Factors including language of the text, the composer, accompaniment, and in what music time period the piece was composed were also considered in this study. The participants' choice of music was required to be an art song, Lied, or an aria. Works for musical theatre were not included in this study due to the level of character development completed by the librettist. Similarly, jazz and popular music is not considered part of the classical vocal music genre. Though it is included in school curricula, both jazz and popular music were excluded from study.

4.4 Data Analysis

Data collected in this study was analyzed using both qualitative and quantitative methods of analysis. The choice to use both methods of analysis was informed by the different types of data collected in this study, namely in-depth interviews and surveys.

The qualitative data collected during this study was analyzed using thematic analysis. According to Owen (1984), themes exist in the data when the data fulfills two out of the

following three criteria: recurrence, repetition, and forcefulness. The analysis in this study relied upon recurrence and repetition in participants' responses, as forcefulness "refers to vocal inflection, volume, or dramatic pauses" (Owen, 1984, p. 275) and cannot accurately be detected in text-based responses.

The open-ended questions in the surveys were categorized into seven initial categories: self-assessment of singer ability, creating an expressive performance, defining expressivity, emotions in performance, evidence of expressivity, learning a new piece, and song choice. After a preliminary analysis of the qualitative data, it became apparent that only four categories were needed: creating an expressive performance, defining expressivity, emotions in performance, and evidence of expressivity. When each participant's individual responses were categorized into these subsets, the thematic analysis began. Regardless of the question the participant was responding to, the data given was analyzed for content pertaining directly to the question being asked and for ancillary associations to other questions. It was from these outside associations that the significance of interdependence between each of the four main categories emerged.

The statistical analyses used in the analysis of the quantitative data were largely informed by the type of data that was collected and the longitudinal nature of the study. Unlike the qualitative data that was analyzed at each of the three data collections, the quantitative data was analyzed for changes between the participants' responses at the start of the study and at its conclusion. Paired sample *t*-tests were used to compare the means of participants' preference for *The Techniques for Developing Expressivity* and *Four Factors of Emotional Connectivity*, from the beginning of the study to the conclusion. A bivariate

correlation was conducted to measure the changes in preference for the *Factors of Emotional Expressivity* from the outset of the study and again at its conclusion.

Using a mixed-methods approach offered a more complete understanding of the results by merging both datasets (Creswell & Clark, 2011). After data was collected, it had to be combined in a way that allowed it to build upon itself, yielding a clearer picture of the problem than they otherwise would have alone (Malina, Nørreklit, & Selto, 2011). Neither qualitative nor quantitative data collection methods were more favored over the other, but mixed methods combined the data in a way that may reveal more answers than any one method.

5 Results

5.1 Creating an Expressive Performance

Based on Owen's (1984) criteria for establishing themes, four effective methods for creating expressive performance emerged from the study. *Building a character, personal connection, familiarity and comfort with the music, and developing appropriate body language*, were regular themes noted in the participants' responses, with no one method favored over another at any time during the study. The extent to which each method was used was dependent on the participant, however, the inter-method relationships that surfaced support the finding that in developing expressivity, no one method is preferred or more effective. These results compliment the findings of Ginsborg (2002) regarding the strategies vocalists use in memorizing music; identifying the importance of studying and interpreting text, understanding musical structure, and building familiarity. The following four themes emerged from the participant responses:

Building a character – Uses plot elements to inform the performance, and help performers better project emotion in their performance by considering the situational elements surrounding the character. One participant responded, “I put myself in the mindset of the character/role that I am taking on while singing the piece. I have also sung it and in the process tried to make it as personal as possible, sifting through moments in my life that caused the feelings that the aria invokes.” Another response reflected the amount of effort required by the participant to create a character: “I challenged myself to dig deeper into the character and feel what I would be feeling if I were in their shoes and I imagined I was there.”

Personal Connection - Connections drawn between the performer's life and life experiences to that of the character. Participants were asked to respond openly based on their own experiences. Understandably, the responses varied among the participants, with the range of answers reflected by this response, "The older I get, the more I realize how having or not having a certain life experience (or set of experiences) is applicable and manifested in musical performance. Having previously never been in love, I never even had a glimpse into the scope of feelings expressed in song."

Familiarity and comfort is related to how well the performance is prepared rather than how easy the piece was to connect to emotionally. This participant's response shows the importance of solid preparation in creating and maintaining an expressive performance: "The more comfortable I am with a piece, the more expressive my performance is. I felt comfortable and familiar with the piece in the practice room, but I think I was too nervous when it came time to perform my piece, (I was) so nervous that I was thinking more about the words and had a memory slip and forgot about being expressive."

Body language – Non-verbal gestures help us understand the inferred emotions of others (Laukka & Juslin, 2005). Often these gestures are manifested organically in the performer, but they may be planned and rehearsed to enhance emotional expressivity. A participant responded, "it is very important is to maintain a relaxed, dynamic posture while performing..." Technically secure performances may not always be expressive of emotion, and in master class settings, "often acting and expression is the main focus (of the class) over

musical technique and diction.” As extra-aural expressions, performers must also consider actions that may detract from the expressivity of their performance. “(I am) careful not to leave my hands just by my sides or gripped in front of my stomach. Be aware of what you look like.”

Interdependence among participant responses showed that no one method was preferred over another. The complexity of this interdependence can be seen in participant responses such as: “I just try to connect to the piece and sing it, and for the times I have been connected to the piece, the emotions usually come out in my tone, phrasing, facial expressions, and body language.” “Physically, besides focusing on actions for my body/face, I focus on employing breath to assist with dynamics and phrasing.” There is a strong connection between physical awareness, effective sound production, and expressivity. In this instance the participant shows the interdependence and importance of mastering technical aspects of the performance in order to focus more closely on the expression of emotions; “(if) I’m not comfortable with pitches, rhythms, and words, I spend too much of my energy focused on the technicalities of the performance rather than the emotion of the piece. I was completely comfortable with all the technical aspects of the piece which [*sic*] enabled me to create an expressive performance.” “I was really emotionally engaged” and “in the moment, I actually produced real tears.”

5.2 Techniques for Developing Expressivity

Participants were asked about their use of *metaphors*, *felt emotions*, and *vocal modeling* in creating an expressive performance. The second research question explored the use of developing expressivity while preparing an expressive performance. Results indicated the use of techniques for developing expressivity did not significantly change over time. In the study

the use of metaphor did not significantly change from Part 1 ($M = 2.00, SE = .33$) to Part 3 ($M = 1.75, SE = .25, t = .80, p = .45$). Felt emotion did not change significantly from Part 1 ($M = 2.38, SE = .26$) to Part 3 ($M = 2.50, SE = .33, t = -.36, p = .73$). The use of vocal modeling also did not change significantly from Part 1 ($M = 1.63, SE = .26$) to Part 3 ($M = 1.75, SE = .25, t = -1.00, p = .35$). While there were no significant changes in the participants' preferences for each technique, felt emotion was the most preferred technique at both the beginning and the end of the study. A paired sample t -test was used to measure changes in the mean from one point to another, not to measure relationships and correlations between variables. Table 2 presents the means, standard deviations, and correlations for *Techniques for Developing Expressivity*.

Table 2

Means, standard deviations, and correlations associated with Techniques for Developing Expressivity between the first and third data collections

Variable	M	SD	SE	(1)	(2)	(3)	(4)	(5)	(6)
(1) Metaphor	2.00	.93	.33	-					
(2) Felt Emotions	2.38	.74	.27	-.65*	-				
(3) Vocal Modeling	1.63	.74	.26	-.65*	-.15	-			
(4) Metaphor [3]	1.75	.71	.25	.44	-.07	-.48	-		
(5) Felt Emotions [3]	2.50	.93	.26	.00	.31	-.31	-.66	-	
(6) Vocal Modeling [3]	1.75	.71	.25	-.44	-.34	.88**	-.14	-.66	-

Note: * $p \leq .05$, ** $p \leq .01$.

5.3 Four Factors of Emotional Connectivity

Results indicated the amount of time in lessons devoted to expressive technique versus technical skills from Part 1 ($M = 2.75, SE = .49$) did not significantly differ from Part 3 ($M = 2.75, SE = .49, t = .0001, p = 1.00$). The level of perceived expressivity when performing from memory versus performing from a score did not significantly differ from Part 1 ($M =$

4.50, $SE = .19$) to Part 3 ($M = 4.50$, $SE = .19$, $t = .0001$, $p = 1.00$). The importance of performer emotional engagement also did not significantly differ from Part 1 ($M = 3.38$, $SE = .71$) to Part 3 ($M = 3.88$, $SE = .58$, $t = -.935$, $p = .38$). There was however, a significant decrease in the perceived importance of stage presence from Part 1 ($M = 3.88$, $SE = .35$) to Part 3 ($M = 3.00$, $SE = .42$, $t = 2.50$, $p = .04$). Table 3 presents the means, standard deviations, and correlations for *Four Factors of Emotional Connectivity*.

Table 3
Means, standard deviations, and correlations associated with Four Factors of Emotional Connectivity between the first and third data collections

Variable	<i>M</i>	<i>SD</i>	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
(1) Lesson Time Allotment	2.75	1.39	-							
(2) Memorized v w/Score	4.50	.54	-.14	-						
(3) Emotional Engagement	3.38	2.00	-.33	.52	-					
(4) Stage Presence	3.88	.99	.43	-.28	-.33	-				
(5) Lesson Time Allot. [3]	2.75	1.39	.21	-.13	.25	.31	-			
(6) Memorized v w/Score [3]	4.50	.53	.32	.50	-.12	-.35	-.32	-		
(7) Emotional Engage. [3]	3.88	1.64	-.61	.25	.72*	-.70	.02	-.38	-	
(8) Stage Presence [3]	3.00	1.19	.45	-.18	.58	.61	-.14	.47	-.92**	-

Note: * $p \leq .05$, ** $p \leq .01$.

5.4 Factors of Emotional Expressivity

To understand the relationships among the different factors of expressivity and how they are applied when building an expressive performance, a bivariate Spearman correlation was computed using data from Part 1 and Part 3. In Part 1 there were significant negative correlations between the use of metaphor and felt emotion ($r_s [13] = -.69$, $p = .01$) and metaphor and text interpretation ($r_s [13] = -.73$, $p = .01$). Significant positive correlations were found between felt emotion and text interpretation ($r_s [13] = .68$, $p = .01$) and felt emotion and emotional engagement ($r_s [13] = .71$, $p = .01$). Finally, there was a significant

positive correlation between text interpretation and emotional engagement ($r_s [13] = .78, p = .002$).

The sample size changed from $n = 13$ in Part 1, to $n = 8$ in Part 3, due to participant mortality. In Part 3, there were significant positive correlations between text interpretation and felt emotion ($r_s [8] = .99, p = .0001$) and text interpretation and emotional engagement ($r_s [8] = .84, p = .01$). There were significant negative correlations between text interpretation and articulation ($r_s [8] = -.78, p = .02$) and text interpretation and stage presence ($r_s [8] = -.71, p = .05$). There was a significant positive correlation between emotional engagement and felt emotion ($r_s [8] = .87, p = .01$), and significant negative correlations between emotional engagement and technical skills ($r_s [8] = -.74, p = .04$) and emotional engagement and stage presence ($r_s [8] = -.92, p = .001$). Significant negative correlations were also found between stage presence and felt emotion ($r_s [8] = -.74, p = .04$) and stage presence and technical skill ($r_s [8] = -.85, p = .01$). Table 4 shows the means, standard deviations, and correlations for *Factors of Emotional Expressivity*.

Table 4*Means, standard deviations, and correlations associated Factors of Emotional Expressivity between the first and third data collections*

Variable	<i>M</i>	<i>SD</i>	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)
(1) Metaphor	2.00	.93	-													
(2) Felt Emotion	2.38	.74	-.69**	-												
(3) Articulation	3.88	1.46	-.31	-.08	-											
(4) Text Interpret.	5.00	1.93	-.73**	.68*	.27	-										
(5) Technical Skill	3.50	1.31	.28	-.35	-.25	-.33	-									
(6) Stage Presence	3.88	.99	-.25	-.14	.45	-.14	-.44	-								
(7) Emotional Engage.	3.38	2.00	-.45	.71**	.12	.78**	-.50	-.33	-							
(8) Metaphor [3]	1.75	.71	.41	-.16	.19	-.03	.20	-.29	.08	-						
(9) Felt Emotion [3]	2.50	.93	.00	.41	-.54	.25	-.52	-.41	.69	.62	-					
(10) Articulation [3]	4.38	1.60	-.13	.02	.39	.10	.30	-.08	-.16	.72*	-.78*	-				
(11) Text Interpret. [3]	5.38	1.41	-.08	.41	-.54	.32	-.55	-.35	.68	-.66	.99**	-.78*	-			
(12) Technical Skill [3]	3.50	1.31	-.29	.18	.07	-.12	.48	-.39	-.51	.20	-.52	.30	-.55	-		
(13) Stage Presence [3]	3.00	1.20	-.37	-.04	.33	.07	.37	.61	-.58	.34	-.74*	.47	-.71*	.85**	-	
(14) Emo. Engage. [3]	3.88	1.64	.29	.22	-.48	.07	-.35	-.70	.72*	-.34	.87**	-.51	.84**	-.74*	-.92**	-

*Note: * $p \leq .05$, ** $p \leq .01$.*

6 Discussion

The current study surveyed trained vocalists for techniques employed in creating a highly expressive musical performance. The aim of this study was to explore the ways vocalists used musically expressive techniques during the rehearsal process and at the time of performance. The second aim of this study was to pin-point techniques and generate ideas for vocal music educators to more easily integrate teaching expressivity in their classrooms. The analysis of the open-ended responses to the way participants individually used emotions to build an expressive performance yielded four key elements to consider for application in classrooms. The quantitative data based on participant responses helped explain the extent to which these expressive techniques were applied and how they function in relation to each other. Combining the qualitative and quantitative data collected in this study helped more clearly define methods of incorporating expressive techniques during the rehearsal process.

6.1 Singers' Techniques for Creating an Expressive Performance

The qualitative data collected in this study identified the many ways singers develop an expressive performance. Based on Owen's (1984) criterion for defining themes, four key expressive methods and their uses were identified. Before discussing the ways these methods were used, it is important to realize none of these techniques are used singularly, and there was a high level of interdependence as reported in participant responses. This interdependency may contribute to educators' apprehension and difficulties when incorporating expressivity into their curriculums as suggested by Broomhead (2001).

The four effective methods identified, *building a character*, *personal connection*, *familiarity and comfort*, and *body language*, worked together at varying degrees during the

process of building an expressive performance. At the beginning of the process, building a character and making personal connections to the music and character were used. As the rehearsal process continued, familiarity and comfort with the music and character developed as well as the use of body language. The addition of natural body movements contributed to the non-verbal expressivity posited by Laukka and Juslin (2005) and Vines et al. (2005). While participants reported the organic use of body language in their performances, feedback from their peers and faculty in the second data collection suggest these expressive motions are not completely organic and do require some planning and rehearsal. Large physical gestures may not always be appropriate in ensemble performances, but these gestures are not limited to the body. As described in Woody (2000), non-verbal features in emotive performances should also take posture and facial expressivity into consideration.

6.2 Correlational Factors of Expressivity

The statistical correlations of these factors indicate a high degree of interdependency among the variables, similar to those of the techniques used by singers to create a highly expressive performance. Seven factors of expressivity were compared for differences in their use from Part 1 to Part 3. At the start of the study, participants were asked to report the methods they used when familiarizing themselves with a new piece of music and how they begin the learning process. From the outset, there were negative correlations found between the use of metaphors and the importance of text interpretation, and the use of metaphors and the use of felt emotions. These negative correlations indicate a preference for singers to explore and develop characters and understand the text without using forced connections, such as metaphors. Discovering one's own path to understanding the music and text also reflects the findings from the qualitative data regarding the significance of familiarity and comfort when creating an expressive performance. Preference was also higher for using felt

emotion over metaphors and vocal modeling, increasing the importance of exploring a new piece of music without being given all its background information. These results coincide with the findings of Ebie (2004), in which the use of verbal explanation, in this case metaphor and vocal modeling, were less preferred over a kinesthetic and personal connection in experiencing emotions. The data collected in this survey did not support the findings of Woody (2006). Woody (2006) cited the use of metaphors as the most effective method of describing ideas surrounding expressivity. However, this does not negate the findings in Woody (2006) as an effective means for describing an emotion. As a method of individually developing an expressive understanding, participants in this study preferred the emotional connection made through felt emotions. The results from Part 1, showed positive correlations between felt emotion and text interpretation, felt emotion and emotional engagement, and text interpretation and emotional engagement. These findings are supported by the negative correlations pertaining to the use of metaphor and indicate making personal connections and comfort and familiarity are important factors to consider when approaching a new piece of music.

The data from Part 3 was collected after participants gave their final performance of the semester. The significant correlations among expressive techniques were markedly higher and showed a greater level of interdependency and correlations among factors at the time of performance. The most important of these factors at the time of performance was emotional engagement. At the time of performance, emotional engagement was negatively correlated with technical skill and stage presence. This was not a surprising finding as the mean level of importance for technical skill at the beginning and the end of the study was unchanged, while the mean level of emotional engagement changed significantly. The interesting result is the negative correlation between emotional engagement and stage presence. At first, it seemed

logical these factors would be positively correlated, employed in tandem by a performer focused on expressivity. However, the indication of less attention on technical issues and outward appearances can be attributed to the performer's heightened attention on only emotional expressivity at the time of performance.

6.3 Suggestions for Applying Expressive Techniques in the Classroom

Most curriculums for ensemble teaching and performance-based courses include and address the importance of teaching expressivity. In research studies, teachers have reported understanding this importance, but have also disclosed the difficulties they experience in concretely presenting these concepts to students. These difficulties lead to the second aim of this study: identifying methods for teachers to more easily incorporate expressivity in their courses. Comprehensive teaching pedagogy should reflect techniques used by experts and subsequently adapted to students' abilities (Laukka, 2004). For these reasons, the pedagogical suggestions made in this thesis are patterned after the application of similar techniques used by vocalists in their preparation for a performance. These suggestions are intended to share new ideas with teachers and to highlight the significance of matters often taken for granted. These thoughts follow the hierarchical framework of Juslin's GERMS model and are based on the participants' responses.

The first level of Juslin's GERMS model contains the *generative rules*. These rules consist of the building blocks for an expressive musical performance. The following items are mostly under the control of the performer and when deliberately and methodically presented, result in a more technically secure and emotionally expressive performance. When presenting a new piece, teachers must ensure the students' understanding of the text. A strong understanding lays a solid foundation for an expressive performance, especially if the text is

in a foreign language. When the text is understood, the main task of developing a character, if appropriate, can begin. Understanding text is deeper than understanding the meaning of words. Analyzing subtext and research into background information can enhance an expressive performance even if the direct meaning of the text is unspoken. Body language, facial expression, and tone can reveal much more emotional information than text alone (Vines, et al., 2005).

The second step in the GERMS model is *emotional expressivity*. Text interpretation and developing a personal connection to the text enhance the expressive potential in the students' performance. Compositional cues, such as the way a melody is written or word stress, offer a glimpse into the expressive intention of the composer and heighten perceived emotional expressivity. Teachers should afford students the time to process the meaning of the text and make personal connections to it. A richer understanding of the inner workings of a piece of music results in an enhanced performance. Participants' in this study reported a preference for considering personal emotional experiences over the use of metaphors or vocal modeling to understand the way what they are expressing feels. An organic approach to teaching expressivity should rely on students' personal experiences. The challenge of this is the relative lack of life experiences young students have had. Giving students the opportunity to reflect on personal experiences depends on the teacher's ability to choose age appropriate repertoire and to present class materials in a way that is substantive and easily absorbed by the students. For students, grappling with a text can be an immediate detractor when facing a performance.

Performances by professional musicians exhibit a great deal of consistency and reliability from one performance to the next (Chaffin et al., 2006). This reliability is well

rehearsed and is a result of deliberate and focused practice. In the GERMS model, *random variability* refers to aspects of the performance that are beyond human control. It also refers to the difference between a performance that is computerized (always the same) and one that possesses the “low level variations” characteristic of human performances; subtle changes in timing or pitch beyond human control (Clarke, 2004). Most study participants discussed the importance of careful attention to vocal pedagogy early in the rehearsal process. Teachers can ensure a more secure performance when technical matters are addressed systematically during the rehearsal process. When students are less worried about technical issues they have faced in the learning process, they can focus more on an expressive performance.

The highest levels of the GERMS model hierarchy are *motion principals* and *stylistic unexpectedness*. They are offered here as assessment tools and methods of teaching and understanding expressivity, rather than performance techniques. The instrument the performer is playing typically manifests bodily movements seen in performance; consider the expressive performances of pianists or clarinetists. For vocalists, *motion principals* pertain to the voluntary or involuntary movements used by singers to show emotional expressivity. These movements are important factors in determining whether expressed emotions have been successfully communicated to the audience. Movements used by solo singers in performance can be either organic, natural responses influenced by the text or music, or planned and rehearsed movements used to enhance expressivity. Employed in ensemble performances grand physical gestures may appear hackneyed and lead to undesirable consequences. In a performance, facial expressions can “support or clarify the emotional connotations of the music” which “linger in a *post-production* phase, allowing expressive communication to persist beyond the acoustic signal, and thereby giving greater impact and weight to the music,” (Popescu, 2011, p. 182). However, in rehearsals, larger coordinated

motions are useful techniques for teaching phrasing, text stress, vocal production, and the kinesthetic traits of music (Butke, 2014). Movement is also a useful tool for assessing students' abilities in understanding beat and rhythm, and is closely related to the emotional expressivity of music through work of Émile Jacques-Dalcroze (Butke, 2014). Having the students perform for each other avails students the opportunity to self-assess their performance and to see the level of emotional and physical engagement needed in an expressive performance.

The same considerations regarding use of *motion principals* in ensemble performances could be applied to *stylistic unexpectedness*. Musicians combine their body movements with acoustical manipulations, to communicate emotions in musical performance (Vines et al., 2005). An ensemble performs as a cohesive unit and therefore all performers are expected to perform as rehearsed. *Stylistic unexpectedness* may be employed successfully in performance if the musical choices are well planned in the rehearsal environment. Seashore (1938) and Brenner & Strand (2013) remind us that *stylistic unexpectedness* should be based sensibly upon conventional norms in tempo, dynamic level, articulation, and tone quality. Unexpected musical attributes displayed in an ensemble performance may not necessarily be a welcomed feature. However, giving the students a chance to experiment with performance style within the characteristic of the piece is an affective way to incorporate improvisation into the classroom. Exploring vocal production and style within the characteristic of the piece also demonstrates the students' understanding and successful application of musical style, form, meter, rhythm, and dynamics.

6.4 The Lens Model in Practice

When creating an expressive performance, the listener's perception of the entire performance must be considered. The entire performance includes the audio components, but the complete visual product as well, including facial expression and body language. Musicians employ these cues to transmit their ideas of expressivity, musical structure, style, and the emotional content of the music (Vines, et al., 2005). In ensemble settings the teacher or director typically functions as the listener providing critical feedback to the performers from the other side of the lens. Roesler (2014) discussed the use of musically meaningful objectives to connect techniques to the reasons why they are taught. Having performers from the same ensemble meaningfully and critically analyze their peers' work reinforces the importance of expressivity in performance and reinforces the use of expressive techniques. By affording students the chance to see a performance they are familiar with from the other side of the lens, they can more easily understand and identify the skills required to create and deliver an expressive performance.

6.5 Limitations and Methodological Issues

There are several limitations present in this current study that need to be mentioned. The sample size is prohibitively small to derive generalizations. This study experienced a nearly 50% participant mortality rate. This was caused in part by participants' inability to complete the study due to illness, and possibly due to the length and time commitment required of the study. Initially, this study was to include at minimum 30 participants from a larger variety of nations. This study began with 18 participants and was completed by only 8. In future research, a larger sample size would mollify the statistical effects of participant mortality, possibly revealing more significance between factors than were discovered by this research.

The research instrument was designed using an internet-based surveying program for a nominal fee. This method of data collection was useful for compiling both qualitative and quantitative data. The cost was not prohibitive, but some of the technical features of the program layout did not allow for total customization, which obscured the flow of the study for some participants. Participants were unaware the first survey continued for several pages and had inadvertently abandoned the survey under the assumption they completed the task. The study was designed to take no more than 30 minutes, however due to technical difficulties and an unclear way for participants to track their progress, completing the task lasted several hours. These difficulties were reported and corrected for the second and third surveys, but may have partly contributed to participant mortality. Troubleshooting issues with the research instrument for individual participants diminished the distance that were established between the researcher and participants, though all communication was via e-mail.

Despite pilot testing with both native and non-native English speaking participants, a number of questions in the survey were misunderstood or misinterpreted. This resulted in responses that were unrelated to the question and in some cases the participants did not answer the question at all. While the qualitative data collected in this study successfully answered the research questions, unanswered questions in a study with a small sample size make drawing conclusions and finding themes more difficult. In a small study, translation may not be a viable option. However, if the sample size were larger and focused in location, translation may have been a justifiable option to ensuring completed responses.

6.6 Directions for Future Research and Applications

This thesis has shown the common techniques employed by musicians when building an expressive performance that can be applied to classroom ensemble instruction. In future research, the study could be expanded to include professional working musicians and not just highly trained university students. Preference for method of instruction of school students should also be considered when revisiting possible pedagogical methods. The design of the surveying instrument could be modified to survey participants more than three times in the survey period as progress is not something that is always made gradually. The inclusion of actors and acting students in this study may identify some similarities between both groups in creating an expressive performance and uncover other effective teaching methods.

Formal incorporation of expressive techniques into music curricula may usher in a heightened awareness of the value of expressivity in performance. Most musicians understand the importance of delivering an expressive performance. Teachers frequently encounter difficulties in teaching and effectively implementing these techniques, citing several hurdles including their abstract nature and a lack of time. Neither of these reasons should hinder the pedagogical process if they are implemented thoughtfully and continuously throughout the teaching process.

Introducing students to new music should include an explanation of the text as well as its connection to the melodic and harmonic structure of the music. Students should have time to reflect and consider how the text is relatable or familiar to them. Issues surrounding vocal technique and production should be addressed well in advance in order to ensure a secure performance and allow the students to focus their attention on matters of expressivity. Teachers may need to acclimate themselves to a pedagogical process in which initial progress

may appear slower, but a deeper understanding of the music and greater emotional expressivity and connectedness reveal themselves when it matters most, in front of an audience – in performance.

7 Conclusion

Educators understand the value of teaching expressivity and contemporary school music curriculums reflect this importance. While considered an essential part of developing musicianship, teaching expressivity is rarely directly addressed and usually left for instances when extra time exists. This thesis identifies techniques used by trained vocalists when developing an expressive performance and presents them as pedagogical methods based on the structure of the GERMS model. The methods suggested based on research gathered in this study are not intended to replace teachers' pedagogical methods. Rather, these suggested methods are intended to enhance teachers' pedagogy and help facilitate and incorporate the teaching of expressive performance techniques in their daily teaching.

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Appendix A

Emotions in Vocal Music Performance – University of Jyväskylä – Part 1

Welcome! This questionnaire is the first of three surveys that need to be completed over the following three to four months. The data collected from this and the subsequent surveys will be used to complete my Master's thesis at the University of Jyväskylä, in Finland. My current research is focused on singers and their use and application of emotional expressivity in their performances, from the beginning of the rehearsal process through their initial performance (jury or recital), and in subsequent performances. Please keep in mind that this is a long-term project that depends on your participation throughout its duration (roughly four months). In these surveys, you will be asked to report about your experiences during the learning process of a new piece of music. All information will be kept confidential and the results will be presented in a way that individual participants cannot be identified. Most communication during the study will be handled via email, though further on, communication via Skype or similar conferencing service may be necessary. Please do not hesitate to ask any questions you may have during the project. Thank you for participating in our survey. Your feedback is important.

Please remember, while you may be studying multiple pieces during the semester, this study should include information based upon **only one** piece that you are working on. That is, reporting should be based on your progress on the same piece throughout the duration of the study.

Best of luck in the coming semester and thank you again for your participation!

PLEASE NOTE: The survey continues beyond the first 10 questions. When you click 'next' you will be directed to the subsequent items.

**1. Please enter your birth date. (This will serve as your participant ID number).
Please enter accurately! DD/MM/YYYY**

2. Please provide an active email address.

3. For accuracy, please enter your email address again.

4. What is your gender?

Female
Male
Other

5. What is your age?

6. What is your educational level?

Freshman / 1st Year
Sophomore / 2nd Year
Junior / 3rd Year
Senior / 4th Year
5th year or beyond

7. Please indicate the composer and the title of the composition you will be studying as part of this survey.

8. What is the original language of the text?

9. What is the performance language of the text (if you are using a translation)?

10. Was this piece chosen to fulfill a performance requirement toward your degree?

Yes

No

11. Who chose this piece?

Self

Professor

Other

12. Describe the way you typically familiarize yourself with a new piece of music.

13. Regarding repertoire choice, what factors (musically/technically/etc.) make a piece an attractive choice for you?

14. In what way does the text of a piece contribute to your repertoire selection?

15. Aside from fulfilling a foreign language requirement in performance, how does the language of text contribute to your repertoire decision?

16. Do you speak another language, other than English, natively or fluently?

Yes

No

17. How often do you perform works in this language?

Never

Sometimes

Frequently

Often

18. How do you describe “emotional singing” and a musically “expressive performance”?

19. What strategies do you employ in creating a “musically expressive performance”? (E.g. what are you thinking about emotionally, physically?)

20. When aiming for an expressive performance, do you take musical structure/cues in the score into account?

Yes

No

21. When aiming for an expressive performance, do you consider the composer’s musical intentions?

Yes

No

22. In your opinion, does a singer’s ability to perform expressively reflect innate abilities or their level of musical training?

23. What type of techniques do you employ emotionally when learning a new piece? (mood induction, visualization, etc.)

24. How are your felt/experienced emotions during performance translated or reflected by the audience, if at all?

25. Is it necessary to feel a particular emotion while performing in order to perform that emotion successfully?

Yes

No

Other (please specify)

26. During your practice, what percentage of your time is devoted to practicing emotional expressivity versus technical skills/vocal technique? Choose the suitable percentage.

0% Practicing emotional expressivity -- 100% Technical Skills / Vocal Technique

10% Practicing emotional expressivity -- 90% Technical Skills / Vocal Technique

20% Practicing emotional expressivity -- 80% Technical Skills / Vocal Technique

30% Practicing emotional expressivity -- 70% Technical Skills / Vocal Technique

40% Practicing emotional expressivity -- 60% Technical Skills / Vocal Technique

50% Practicing emotional expressivity -- 50% Technical Skills / Vocal Technique

60% Practicing emotional expressivity -- 40% Technical Skills / Vocal Technique

70% Practicing emotional expressivity -- 30% Technical Skills / Vocal Technique

80% Practicing emotional expressivity -- 20% Technical Skills / Vocal Technique

90% Practicing emotional expressivity -- 10% Technical Skills / Vocal Technique

100% Practicing emotional expressivity -- 0% Technical Skills / Vocal Technique

27. How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

Memorized pieces are much less expressive than performances using a score

Memorized pieces are somewhat less expressive than performances using a score

Memorized pieces are equally expressive as performances using a score

Memorized pieces are somewhat more expressive than performances using a score

Memorized pieces are much more expressive than performances using a score

28. In your weekly lessons, how much time is devoted to expressivity versus technical skills? Choose the representative percentage of expressivity vs. technical skills.

0% - 100% 20% - 80% 40% - 60% 50% - 50% 60% - 40% 80% - 20% 100% - 0%

29. In your opinion, what is the difference between musical interpretation and musical expressivity?

30. Explain how extra-musical life experiences affect one's ability to perform expressively.

31. I consciously express emotions in performance.

Strongly Disagree Disagree Neither Agree nor Disagree Agree Strongly Agree

32. How necessary is it to have experienced a particular emotion to express it in a convincing way?

Absolutely unnecessary Unnecessary Somewhat necessary Necessary Absolutely Necessary

33. Is a performer's ability to perform expressively a skill that is innate or learned?

Innate skill Mostly innate skill Both innate and learned Mostly learned Learned skill

34. How would you rank your ability to perform expressively?

Very difficult Difficult Becomes easier with practice Easy Very Easy

35. How necessary is it to experience a particular emotion in order to perform it convincingly?

Very unnecessary Unnecessary Somewhat necessary Necessary Very necessary

36. In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

*Metaphors
Felt Emotion
Vocal Modeling*

37. Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

*Articulation
Tempo
Loudness
Timbre
Text interpretation
Timing*

38. Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

*Technical skill
Stage presence
Interpretation
Timbre
Emotional engagement*

Appendix B

Emotions in Vocal Music Performance – University of Jyväskylä – Part 2

Welcome! This is the second of three surveys that need to be completed and by this time you should have given a master class /studio class performance. Please keep in mind that this is a long-term project that depends on your participation throughout its duration (roughly four months). In these surveys, you will be asked to report about your experiences during the learning process of a new piece of music. All information will be kept confidential and the results will be presented in a way that individual participants cannot be identified. Please do not hesitate to ask any questions you may have during the project. Thank you for participating in our survey. Your feedback is important.

Please remember, while you may be studying multiple pieces during the semester, this study should include information based upon **one** piece that you are working on. That is, reporting should be based on your progress on the same piece throughout the duration of the study.

This survey contains 19 questions. Please be sure to complete all items before exiting.

**1. Please enter your birth date. (This will serve as your participant ID number).
Please enter accurately! DD/MM/YYYY**

2. Please provide an active email address.

3. For accuracy, please enter your email address again.

4. Was this master class / studio class performance your first performance of this piece with an audience?

Yes
No

5. Briefly describe the feedback you received from the audience after your performance.

6. Do you feel the audience feedback coincided with your feelings about the performance?

7. How were your felt/experienced emotions during performance translated or reflected by the audience, if at all?

8. How comfortable were you with your emotional expressivity in this piece?

*Very uncomfortable Uncomfortable There were moments that were both uncomfortable and comfortable
Comfortable Very comfortable*

9. Explain the relationship between your familiarity (comfort) with the piece and your ability to create an expressive performance.

10. What have you done in your rehearsals to increase the musicality and expressivity in performance?

**11. What strategies do you employ in creating a “musically expressive performance”?
(e.g. what are you thinking about emotionally, physically?)**

12. In your weekly lessons, how much time is devoted to expressivity versus technical skills of this piece? Choose the representative percentage of expressivity vs. technical skills.

0% - 100% 20% - 80% 40% - 60% 50% - 50% 60% - 40% 80% - 20% 100% - 0%

13. For you, performing expressively is:

Very difficult Difficult Becomes easier with practice Easy Very easy

14. How would you rank the difficulty you experience when performing this piece expressively?

Very difficult Difficult Some difficulty / becoming easier over time Easy Very easy

15. Was your performance memorized?

Yes

No

16. How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

Memorized pieces are much less expressive than performances using a score

Memorized pieces are somewhat less expressive than performances using a score

Memorized pieces are equally expressive as performances using a score

Memorized pieces are somewhat more expressive than performances using a score

Memorized pieces are much more expressive than performances using a score

17. In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

Metaphors

Felt emotion

Vocal modeling

18. Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

Articulation

Tempo

Loudness

Timbre

Text interpretation

Timing

19. Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

Technical skill

Stage presence

Interpretation

Timbre

Emotional engagement

Appendix C

Emotions in Vocal Music Performance – University of Jyväskylä – Part 3

Welcome! This is the last of three surveys that need to be completed and by this time you should have given your final performance (or nearly final) of this piece and have finished your studies for the semester. Please keep in mind that this is a long-term project that depends on your participation throughout its duration (roughly four months). In this survey, you will be asked to report about your experiences during the learning process of a piece of music. All information will be kept confidential and the results will be presented in a way that individual participants cannot be identified.

Please do not hesitate to ask any questions you may have during the project.

Thank you for participating in our survey. Your feedback is important.

Please remember, while you may be studying multiple pieces during the semester, this study should include information based upon **one** piece that you are working on. That is, reporting should be based on your progress on the same piece throughout the duration of the study.

This survey contains 25 questions. Please be sure to complete all items before exiting.

**1. Please enter your birth date. (This will serve as your participant ID number).
Please enter accurately! DD/MM/YYYY**

2. Please provide an active email address.

3. For accuracy, please enter your email address again.

4. How would you describe a "musically expressive performance"?

5. How were your felt/experienced emotions during performance translated or reflected by the audience, if at all?

6. How comfortable were you with your emotional expressivity in this piece?

*Very uncomfortable Uncomfortable There were moments that were both uncomfortable and comfortable
Comfortable Very comfortable*

7. Explain the relationship between your familiarity (comfort) with the piece and your ability to create an expressive performance.

8. What have you done in your rehearsals to increase the musicality and expressivity in performance?

9. What strategies do you employ in creating a "musically expressive performance"? (e.g. what are you thinking about emotionally, physically?)

10. Consider your expressive progress on your selected piece over the last several months. Describe the role your felt emotions played in performance at the beginning, at the time of your studio class / master class performance, and now at the end of your term.

11. How necessary is it to perform with non-verbal gestures (hand movement, facial movement, body language) in performance?

Very unnecessary Unnecessary Somewhat necessary Necessary Very Necessary

12. In your weekly lessons, how much time is devoted to expressivity versus technical skills of this piece? Choose the representative percentage of expressivity vs. technical skills.

0% - 100% 20% - 80% 40% - 60% 50% - 50% 60% - 40% 80% - 20% 100% - 0%

13. For you, performing expressively is:

Very difficult Difficult Becomes easier with practice Easy Very easy

15. Which emotions do you feel are easiest to express in music performance? (Select all that apply).

*Fear
Anger
Sadness
Tenderness
Pride
Amusement
Anxiety
Embarrassment
Interest
Surprise
Relief
Disgust
Disappointment*

16. How do you define "musical interpretation"?

17. How necessary is it to have experienced a particular emotion to express it in a convincing way?

Absolutely unnecessary Unnecessary Somewhat necessary Necessary Absolutely Necessary

18. Explain how extra-musical life experiences affect one's ability to perform expressively?

19. How do you define "musical expressivity"?

20. What type of non-verbal gestures (moving your hands, facial changes, body language, etc.), if any, do you employ in creating an expressive performance?

21. Do these gestures manifest themselves organically (they just happen), are they planned in advance, or is it a combination of both?

*They are manifested organically
They are planned in advance
It is a combination of both organic and planned gestures*

22. How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

*Memorized pieces are much less expressive than performances using a score
Memorized pieces are somewhat less expressive than performances using a score
Memorized pieces are equally expressive as performances using a score
Memorized pieces are somewhat more expressive than performances using a score*

Memorized pieces are much more expressive than performances using a score

23. In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

*Metaphors
Felt emotion
Vocal modeling*

24. Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

*Articulation
Tempo
Loudness
Timbre
Text interpretation
Timing*

25. Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

*Technical skill
Stage presence
Interpretation
Timbre
Emotional engagement*

Appendix D

Materials – Participant Repertoire Choices

Participant	Composer and Title
105	Claude Debussy: <i>"Nuit d' Etoiles"</i>
512	Celius Dougherty: <i>"The K'e"</i>
812	Johann Adolf Hasse: <i>"Morte col fiero aspetto"</i> – from <i>Antonio e Cleopatra</i>
1410	Gabriel Fauré: <i>"Au bord de l'eau"</i>
1807	Amy Beach: <i>"O Mistress Mine"</i>
1904	Gabriel Fauré: <i>"Noel des enfants qui n'ont plus de maisons"</i>
2206	J. S. Bach: <i>"Quia fecit mihi magna"</i> – from <i>Magnificat</i>
2610	Gabriel Fauré: <i>"Le Secret"</i>

Appendix E

Example Participant Responses

Part 1

Emotions in Vocal Music Performance - University of Jyväskylä

SurveyMonkey

#2		COMPLETE Collector: Web Link 1 (Web Link) Started: Tuesday, September 16, 2014 9:25:34 AM Last Modified: Thursday, September 18, 2014 4:21:24 PM Time Spent: Over a day IP Address: [REDACTED]
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PAGE 1: Emotions in Vocal Musical Performance

Q1: Please enter your birth date. (This will serve as your participant ID number). Please enter accurately! DD/MM/YYYY	
Birth date	[REDACTED]
Q2: Please provide an active email address.	
	[REDACTED]
Q3: For accuracy, please enter your email address again.	
	[REDACTED]
Q4: What is your gender?	Female
Q5: What is your age?	21
Q6: What is your educational level?	Senior / 4th Year
Q7: Please indicate the composer and the title of the composition you will be studying as part of this survey.	Johann Adolph Hasse: "Morte col fiero aspetto" from Antonio e Cleopatra
Q8: What is the original language of the text?	Italian
Q9: What is the performance language of the text (if you are using a translation)?	Italian
Q10: Was this piece chosen to fulfill a performance requirement toward your degree?	Yes
Q11: Who chose this piece?	Self

Q12: Describe the way you typically familiarize yourself with a new piece of music?

At this point in my years of study, I typically listen to a few performances of a new piece first. I try to find videos or audio of performances by a few professionals in order to familiarize myself with different interpretations of the piece. I then research the composer and text of the piece in order to gain some background into what I'm singing. Following this, I usually begin playing through the piece and learning it section by section.

Q13: Regarding repertoire choice, what factors (musically/technically/etc.) make a piece an attractive choice for you?

I'm usually inclined to pick pieces that are faster, and a bit more forceful musically rather than the slow, melodic piece; both because my strength vocally lies in pieces with moving lines but also because I find pieces with strong harmonic and melodic components to be the most beautiful.

Q14: In what way does the text of a piece contribute to your repertoire selection?

I'm most often drawn to pieces with a text that I can personally connect to. I've found that without fail, it's easier for me to give an authentic performance of a piece if I can draw on my personal experiences and ideas to create a character or an interpretation of what the piece is trying to convey. If in my research of a new piece I immediately find a personal connect to the text, I will almost always choose to learn it.

Q15: Aside from fulfilling a foreign language requirement in performance, how does the language of text contribute to your repertoire decision?

As long as the translation is one that I can apply personal experiences to in order to help me understand and perform the piece, the language of the piece isn't as much of a factor. My language of choice to sing in would probably be German or Italian, simply because I find the technical aspects of the language easier to work with when considering vocal production, rather than French and English.

Q16: Do you speak another language, other than English, natively or fluently?

No

Q17: How often do you perform works in this language?

Respondent skipped this question

Q18: How do you describe "emotional singing" and a musically "expressive performance"?

"Emotional singing" entails a performance of a piece in which the vocalist achieves both audible and visible expression that is, or seems to be, coming from a place of authenticity. If the singer can successfully convey the emotion of piece using their facial expression, body language, and their voices, they've effectively given an "expressive performance."

Q19: What strategies do you employ in creating a "musically expressive performance"? (e.g. what are you thinking about emotionally, physically?)

To deliver a musically expressive performance, it all depends on how well I've succeeded in finding a personal application of the text and character of the piece. In the past, the most successful performances I've given have been those in which I'm so engrossed in the character that I stop obsessing about vocal technique and technical aspects of the piece. Usually, I try to immerse myself in how the text that I'm singing makes me feel about something I've personally experienced. I try to be as emotionally open as possible in order to physically and vocally react to what I'm feeling during the performance.

Q20: When aiming for an expressive performance, do you take musical structure/cues in the score into account?

Yes

Q21: When aiming for an expressive performance, do you consider the composer's musical intentions?

Yes

Q22: In your opinion, does a singer's ability to perform expressively reflect innate abilities or their level of musical training?

A singer can perform with physical expression regardless of their vocal ability or level of musical training. Facial expression and body language are separate entities from musical ability as long as the performer is able to understand the piece and the connotation of it's character. Vocal expression, however, almost always requires more advanced vocal training and ability in order to perform the nuances of expressive elements such as dynamics, articulations, etc.

Q23: What type of techniques do you employ emotionally when learning a new piece? (mood induction, visualization, etc.)

When learning a new piece, I usually try to first draw from a personal experience that has inspired the particular emotion of the piece in me before. I try to draw from what I felt during that time in my life and take myself back to a time when I felt the emotions of the piece. I work through the piece to find the climaxes and high points of phrases in order to structure the emotional progression through the piece in conjunction with how I can apply my personal emotional experiences.

Q24: How are your felt/experienced emotions during performance translated or reflected by the audience, if at all?

If I'm understanding the question correctly, I try not to let the reaction of the audience effect me during the performance. At times, an encouraging smile of affirmative reaction from the audience encourages me to go further with my expression, but I have to make sure not to let a disapproving reaction effect my focus or discourage me mid-performance.

Q25: Is it necessary to feel a particular emotion while performing in order to perform that emotion successfully?

Yes

Q26: During your practice, what percentage of your time is devoted to practicing emotional expressivity versus technical skills/vocal technique? Choose the suitable percentage.

30% Practicing emotional expressivity -- 70% Technical Skills / Vocal Technique

Q27: How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

Memorized pieces are much more expressive than performances using a score

Q28: In your weekly lessons, how much time is devoted to expressivity versus technical skills? Choose the representative percentage of expressivity vs. technical skills.

(no label)

20% - 80%

Q29: In your opinion, what is the difference between musical interpretation and musical expressivity?

Musical interpretation is the performer's personal ideas about how to convey the emotional connotation of the piece they are performing, while musical expressivity entail the physical, emotional, and vocal strategies employed to express those ideas.

Q30: Explain how extra-musical life experiences affect one's ability to perform expressively?

Speaking from personal experience, choosing to learn and perform pieces that correlate with an extra-musical experience in my life allow me to perform with more expression because I am enabled to draw from actual emotions I've felt in a situation similar to those in the connotations of the piece.

Q31: I consciously express emotions in performance.

(no label)

Strongly Agree

Q32: How necessary is it to have experienced a particular emotion to express it in a convincing way?

(no label)

Somewhat necessary

Q36: In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

Metaphors	2
Felt emotion	1
Vocal modeling	3

Q37: Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

Articulation	6
Tempo	2
Loudness	5
Timbre	4
Text interpretation	1
Timing	3

Q38: Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

Technical skill	3
Stage presence	4
Interpretation	2
Timbre	5
Emotional engagement	1

Example Participant Responses

Emotions in Vocal Music Performance - University of Jyväskylä - PART 2

SurveyMonkey

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PAGE 1: Emotions in Vocal Musical Performance

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Birth date [REDACTED]
Q2: Please provide an active email address.
[REDACTED]
Q3: For accuracy, please enter your email address again.
[REDACTED]

Q4: Was this masterclass / studio class performance your first performance of this piece with an audience?	Yes
Q5: Briefly describe the feedback you received from the audience after your performance.	
The audience was very complimentary of my character and emotion throughout the performance. Their comments also included suggestions to further utilize dynamics, to be careful of gestures that "helped me sing" (such as raising my hands at high notes, shaking my head, etc.), to let the sound flow more on the air, to dentalize my consonants, and to keep the depth in my sound as well as the focus.	
Q6: Do you feel the audience feedback coincided with your feelings about the performance?	
I agreed almost 100% with the audience feedback about the performance.	
Q7: How were your felt/experienced emotions during performance translated or reflected by the audience, if at all?	
While some in the audience didn't seem to show much if any reaction during the performance, others were smiling and were visually engaged while others still were feeling the emotions of the character right along with me.	
Q8: How comfortable were you with your emotional expressivity in this piece?	
(no label)	Very Comfortable

Q9: Explain the relationship between your familiarity (comfort) with the piece and your ability to create an expressive performance.

At this point, I am comfortable with the piece, but I need more experience performing it with the accompaniment to feel completely confident in performing it musically. Expressively, if I am able to really connect myself to the character, I can physically create an emotional performance, despite the fact that I may be a little less comfortable musically.

Q10: What have you done in your rehearsals to increase the musicality and expressivity in performance?

In my practicing, I have tried singing this aria in many different ways. I have imagined that I am the character from the opera, singing in the setting of the plot. I have also sung it and in the process tried to make it as personal as possible, sifting through moments in my life that caused the feelings that the aria invokes. I have imagined that I'm performing it in front of an audience as well as alone and I have physically acted it out numerous times. Additionally, because much of this aria is repeated text, I have experimented with singing each phrase in a different tone or a different way in order to play with the emotional capabilities of the piece.

Q11: What strategies do you employ in creating a "musically expressive performance"? (e.g. what are you thinking about emotionally, physically?)

To create a "musically expressive performance," I try to put my mind and my focus as much in the character I've created as I possibly can. Most often, that character that I'm embodying has grown as a product of my personal experiences and emotional connections with the feelings of the piece. I am physically thinking about the climaxes of phrases and the overall mood of the piece in order to selectively, but wisely use my body language. Finally, after making this mistake many times (and continuing to make it, despite my best efforts) I have learned that the more I invest myself in the character and emotion of the piece, the less tendency I have to over think the mechanics of my sound production or my technique.

Q12: In your weekly lessons, how much time is devoted to expressivity versus technical skills of this piece? Choose the representative percentage of expressivity vs. technical skills.

(no label) 20% - 80%

Q13: For you, performing expressively is:

(no label) Very easy

Q14: How would you rank the difficulty you experience when performing this piece expressively?

(no label) Easy

Q15: Was your performance memorized? Yes

Q16: How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

Memorized pieces are much more expressive than performances using a score

Q17: In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

Metaphors	3
Felt emotion	1
Vocal modeling	2

Q18: Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

Articulation	4
Tempo	5
Loudness	2
Timbre	6
Text interpretation	1
Timing	3

Q19: Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

Technical skill	2
Stage presence	4
Interpretation	3
Timbre	5
Emotional engagement	1

Example Participant Responses

Part 3

Emotions in Vocal Music Performance - University of Jyväskylä - PART 3

SurveyMonkey

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PAGE 1: Emotions in Vocal Musical Performance

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Birth date [REDACTED]
Q2: Please provide an active email address.
[REDACTED]
Q3: For accuracy, please enter your email address again.
[REDACTED]

Q4: How would you describe a "musically expressive performance"?
A musically expressive performance is one that vocally and physically displays the emotion behind the character of the piece.
Q5: How were your felt/experienced emotions during performance translated or reflected by the audience, if at all?
My emotions during my performance were accurately translated by the audience. They understood the anger and passion of the character I was trying to portray through my vocal inflection and facial/bodily expression.
Q6: How comfortable were you with your emotional expressivity in this piece?
(no label) Very uncomfortable
Q7: Explain the relationship between your familiarity (comfort) with the piece and your ability to create an expressive performance.
Whenever I'm learning or performing a piece, if I'm not comfortable with pitches, rhythms, and words, I spend too much of my energy focused on the technicalities of the performance rather than the emotion of the piece. By the time I put this piece up for performance, I was completely comfortable with all technical aspects of the piece which enabled me to create an expressive performance.
Q8: What have you done in your rehearsals to increase the musicality and expressivity in performance?
In my practicing, I have repeatedly rehearsed the piece in order to maximize my comfort level with the music and to ultimately allow me to use my energy toward expression. Additionally, I attempted to sing the piece while imagining and enacting the subtext I created for the character. I sang in different places around the room, while moving, while standing still, to different people, etc. to experiment in how to best deliver the emotion of the character.

Q9: What strategies do you employ in creating a “musically expressive performance”? (e.g. what are you thinking about emotionally, physically?)

When trying to create a musically expressive performance, I'm thinking about the emotion of the character of the piece. I'm attempting to be as authentic as possible when applying those emotions to my own understanding of how to portray them based on how I personally relate to what the character is feeling. Ultimately, I'm trying to access the part of me that has felt those particular emotions and allow myself to experience them again in performance.

Q10: Consider your expressive progress on your selected piece over the last several months. Describe the role your felt emotions played in performance at the beginning, at the time of your studio class / masterclass performance, and now at the end of your term.

Due to the rigor of this piece, my original focus was primarily on pitches and rhythms. In early performances of the piece, I felt that I could not fully devote myself to the emotion of the piece because I was still thinking about the music, technique, as well as expression. As my time with the aria progressed, I grew more comfortable and therefore felt much more free to use my energy toward emotional expression within each performance. Now that it's the end of the semester, performing this piece has become an occasion for me to really let go and live in the emotion that the music evokes in me. Each time I get up to sing it or take it into the practice room, I relive the emotional journey that this piece takes me on from start to finish.

Q11: How necessary is it to perform with non-verbal gestures (hand movement, facial movement, body language) in performance?

(no label)

Very necessary

Q12: In your weekly lessons, how much time is devoted to expressivity versus technical skills of this piece? Choose the representative percentage of expressivity vs. technical skills.

(no label)

20% - 80%

Q13: For you, performing expressively is:

(no label)

Easy

Q14: How would you rank the difficulty you experience when performing this piece expressively?

(no label)

Very easy

Q15: Which emotions do you feel are easiest to express in music performance? (Select all that apply).

Happiness, Fear, Anger, Sadness, Pride,
Amusement, Anxiety, Surprise

Q16: How do you define "musical interpretation"?

Musical interpretation to me speaks to how one would perform the music based on how it strikes them. For example, I may sing a phrase of this aria with a particular inflection based on my personal interpretation of the emotion behind the phrase, while you may sing that same phrase with a different vocal/musical inflection because you felt the phrase meant something different or had a different motivation behind it.

Q17: How necessary is it to have experienced a particular emotion to express it in a convincing way?

(no label)

Somewhat necessary

Q18: Explain how extra-musical life experiences affect one's ability to perform expressively?

Often, but not always, if someone has experienced a particular emotion behind a piece, they have a more advanced ability to convey that emotion that someone who has not had an experience with that particular emotion before. While this is not a hard and fast rule for expressive performance, I have found in my experience that pieces driven by emotions that I know well are much easier to perform and ultimately come across as more authentic.

Q19: How do you define "musical expressivity"?

Musical expressivity is a performance aspect/skill that enacts one's musical interpretation of the emotion of a piece through vocal and physical expression (i.e.: facial expression, vocal inflection/articulation, gesture, etc.)

Q20: What type of non-verbal gestures (moving your hands, facial changes, body language, etc.), if any, do you employ in creating an expressive performance?

When trying to create an expressive performance, I tend to use facial expression, gesture (hand movement), stance (posture), and body language.

Q21: Do these gestures manifest themselves organically (they just happen), are they planned in advance, or is it a combination of both?

They are manifested organically

Q22: How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

Memorized pieces are much more expressive than performances using a score

Q23: In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

Metaphors	2
Felt emotion	1
Vocal modeling	3

Q24: Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

Articulation	2
Tempo	4
Loudness	3
Timbre	6
Text interpretation	1
Timing	5

Q25: Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

Technical skill	3
Stage presence	4
Interpretation	2
Timbre	5
Emotional engagement	1

Example Participant Responses

Part 1

Emotions in Vocal Music Performance - University of Jyväskylä

SurveyMonkey

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PAGE 1: Emotions in Vocal Musical Performance

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Birth date	1 [REDACTED]
Q2: Please provide an active email address.	
	[REDACTED]
Q3: For accuracy, please enter your email address again.	
	[REDACTED]
Q4: What is your gender?	Female
Q5: What is your age?	20
Q6: What is your educational level?	Junior / 3rd Year
Q7: Please indicate the composer and the title of the composition you will be studying as part of this survey.	Noel des enfants qui n'ont pas plus de maisons
Q8: What is the original language of the text?	French
Q9: What is the performance language of the text (if you are using a translation)?	<i>Respondent skipped this question</i>
Q10: Was this piece chosen to fulfill a performance requirement toward your degree?	Yes
Q11: Who chose this piece?	Professor
Q12: Describe the way you typically familiarize yourself with a new piece of music?	
I usually first find a recording, then write out the IPA and translation and start learning notes and the text.	

<p>Q13: Regarding repertoire choice, what factors (musically/technically/etc.) make a piece an attractive choice for you?</p> <p>I like singing pieces with a compelling story that I can relate to well, I find musically compelling/engaging, and appreciate if it fits my voice well.</p>
<p>Q14: In what way does the text of a piece contribute to your repertoire selection?</p> <p>I don't play a part in repertoire selection.</p>
<p>Q15: Aside from fulfilling a foreign language requirement in performance, how does the language of text contribute to your repertoire decision?</p> <p>The style,mode, story line, tempo and length all are contributing factors.</p>
<p>Q16: Do you speak another language, other than English, natively or fluently?</p> <p>No</p>
<p>Q17: How often do you perform works in this language?</p> <p><i>Respondent skipped this question</i></p>
<p>Q18: How do you describe "emotional singing" and a musically "expressive performance"?</p> <p>I find performances where I connect well with the text and connect well with my collaborative artist or artists tend to be emotional. During an expressive performance I don't dwell on the technical aspects of singing (If I'm unprepared I shouldn't have to). I feel like the music is part of me and I'm sharing part of myself with my collaborative artist and the audience.</p>
<p>Q19: What strategies do you employ in creating a "musically expressive performance"? (e.g. what are you thinking about emotionally, physically?)</p> <p>During a musically expressive performance my thoughts primarily are emotional. There may be some physical thoughts here and there but everything should be practiced in and should feel natural. Maybe if I have an unusual issue or do something like lock my knees I'll have to think more about what is happening physically. I do think about physical gestures while I'm singing but those should also feel natural. One thing that is very important is to maintain a relaxed, dynamic posture while performing. Emotionally I am thinking about whatever the song means to me. I often try to relate the stories in my pieces to experiences I have had. If I haven't had that experience I use the story given to me by the poet to find one.</p>
<p>Q20: When aiming for an expressive performance, do you take musical structure/cues in the score into account?</p> <p>Yes</p>
<p>Q21: When aiming for an expressive performance, do you consider the composer's musical intentions?</p> <p>Yes</p>
<p>Q22: In your opinion, does a singer's ability to perform expressively reflect innate abilities or their level of musical training?</p> <p>I think a singer's ability to perform expressively is a mixture of both. I think the singer must first naturally feel a natural connection to the piece give a sincerely expressive performance. I think training can help them be more musically expressive and also the guidance of a voice teacher can bring to the attention of the performer more ways they can be expressive.</p>

<p>Q23: What type of techniques do you employ emotionally when learning a new piece? (mood induction, visualization, etc.)</p>	
<p>I'd say I use mood induction, visualization, sub-texting, information about the context of the piece, and whatever the composer indicates through the music to build an emotional connection.</p>	
<p>Q24: How are your felt/experienced emotions during performance translated or reflected by the audience, if at all?</p>	
<p>Depending on the venue, I like to make eye contact with the audience. Certain members of the audience often may look engaged or even moved. Sometimes the way a member of the audience interacts with another member of the (like leaning on someone's shoulder) can be an indication as well.</p>	
<p>Q25: Is it necessary to feel a particular emotion while performing in order to perform that emotion successfully?</p>	<p>Yes</p>
<p>Q26: During your practice, what percentage of your time is devoted to practicing emotional expressivity versus technical skills/vocal technique? Choose the suitable percentage.</p>	<p>30% Practicing emotional expressivity – 70% Technical Skills / Vocal Technique</p>
<p>Q27: How would you rate your expressivity in performance of memorized pieces compared to performances using a score?</p>	<p>Memorized pieces are somewhat more expressive than performances using a score</p>
<p>Q28: In your weekly lessons, how much time is devoted to expressivity versus technical skills? Choose the representative percentage of expressivity vs. technical skills.</p>	
<p>(no label)</p>	<p>20% - 80%</p>
<p>Q29: In your opinion, what is the difference between musical interpretation and musical expressivity?</p>	
<p>I think musical interpretation has a lot to do with analyzing the piece and will result in things like dynamic changes. I think musical expressivity has to do with the inflection you give words and your physical appearance.</p>	
<p>Q30: Explain how extra-musical life experiences affect one's ability to perform expressively?</p>	
<p>I think extra-musical life experiences have greatly increased my ability to perform expressively.</p>	
<p>Q31: I consciously express emotions in performance.</p>	
<p>(no label)</p>	<p>Agree</p>
<p>Q32: How necessary is it to have experienced a particular emotion to express it in a convincing way?</p>	
<p>(no label)</p>	<p>Somewhat necessary</p>

Q33: Is a performer's ability to perform expressively a skill that is innate or learned?	
(no label)	Both innate and learned skills
Q34: How would you rank your ability to perform expressively?	
(no label)	Easy
Q35: How necessary is it to experience a particular emotion in order to perform it convincingly?	
(no label)	Unnecessary
Q36: In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.	
Metaphors	1
Felt emotion	3
Vocal modeling	2
Q37: Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.	
Articulation	4
Tempo	3
Loudness	2
Timbre	5
Text interpretation	6
Timing	1
Q38: Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.	
Technical skill	1
Stage presence	2
Interpretation	4
Timbre	3
Emotional engagement	5

Example Participant Responses

Part 2

Emotions in Vocal Music Performance - University of Jyväskylä - PART 2

SurveyMonkey

#7		COMPLETE Collector: Web Link 1 (Web Link) Started: Wednesday, November 12, 2014 10:23:19 AM Last Modified: Wednesday, November 12, 2014 11:02:46 AM Time Spent: 00:39:27 IP Address: [REDACTED]
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PAGE 1: Emotions in Vocal Musical Performance

Q1: Please enter your birth date. (This will serve as your participant ID number).Please enter accurately! DD/MM/YYYY
Birth date [REDACTED]
Q2: Please provide an active email address.
[REDACTED]
Q3: For accuracy, please enter your email address again.
[REDACTED]

Q4: Was this masterclass / studio class performance your first performance of this piece with an audience?	Yes
Q5: Briefly describe the feedback you received from the audience after your performance.	My studio class seemed to enjoy watching this piece. They saw room for better diction, vocal production and posture. They seemed to enjoy my character.
Q6: Do you feel the audience feedback coincided with your feelings about the performance?	I thought my audience and I were on the same page. I knew there were places that could use some technical improvement but overall I felt I connected well with the piece.
Q7: How were your felt/experienced emotions during performance translated or reflected by the audience, if at all?	My audience looked engaged and told me how they felt about the performance after I sang, as well.
Q8: How comfortable were you with your emotional expressivity in this piece?	(no label) Very Comfortable
Q9: Explain the relationship between your familiarity (comfort) with the piece and your ability to create an expressive performance.	I was very familiar with the text and felt that the poetry was very compelling. I knew information about the composer/poet that gave this piece even more meaning. I think the music also is quite compelling and fits the storyline well.

Q10: What have you done in your rehearsals to increase the musicality and expressivity in performance?

I've studied the dynamics of the piece, and the text. I've thought about the historical setting of the piece and the plight of the characters of piece and how compelling the storyline. I primarily imagine being part of the story to connect to the piece.

Q11: What strategies do you employ in creating a "musically expressive performance"? (e.g. what are you thinking about emotionally, physically?)

Emotionally I think about the text and what it means and how it makes me feel. The music also helps draw out the emotional response the composer was looking for. I feel like I am sharing the story and a piece of myself with the audience. I can use my gestures and facial expressions to show what I am feeling.

Q12: In your weekly lessons, how much time is devoted to expressivity versus technical skills of this piece? Choose the representative percentage of expressivity vs. technical skills.

(no label) 20% - 80%

Q13: For you, performing expressively is:

(no label) Easy

Q14: How would you rank the difficulty you experience when performing this piece expressively?

(no label) Very easy

Q15: Was your performance memorized? Yes

Q16: How would you rate your expressivity in performance of memorized pieces compared to performances using a score? Memorized pieces are much more expressive than performances using a score

Q17: In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

Metaphors	2
Felt emotion	1
Vocal modeling	3

Q18: Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

Articulation	5
Tempo	3
Loudness	4
Timbre	2
Text interpretation	1
Timing	6

Q19: Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

Technical skill	5
Stage presence	3
Interpretation	4
Timbre	2
Emotional engagement	1

Example Participant Responses

Part 3

Emotions in Vocal Music Performance - University of Jyväskylä - PART 3

SurveyMonkey

#7 **COMPLETE**



Collector: Web Link 2 (Web Link)
Started: Friday, January 16, 2015 8:54:38 AM
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IP Address: [REDACTED]

PAGE 1: Emotions in Vocal Musical Performance

Q1: Please enter your birth date. (This will serve as your participant ID number). Please enter accurately! DD/MM/YYYY

Birth date [REDACTED]

Q2: Please provide an active email address. [REDACTED]

Q3: For accuracy, please enter your email address again. [REDACTED]

Q4: How would you describe a "musically expressive performance"?

I would describe a musically expressive performance as one wherein the performer(s) has a clear idea of their artistic vision for the piece. The performer should subtext, and pay attention to dynamics. Beyond that, the performer should be effectively communicating their vision of the piece and expressing a genuine aspect of the human experience to their audience.

Q5: How were your felt/experienced emotions during performance translated or reflected by the audience, if at all?

I could see that my audience was visually engaged, after I sang during our master class I received direct feedback. My audience had felt the passion I had also been feeling.

Q6: How comfortable were you with your emotional expressivity in this piece?

(no label) Very Comfortable

Q7: Explain the relationship between your familiarity (comfort) with the piece and your ability to create an expressive performance.

I knew this piece well. It had been memorized for some time and I knew pertinent information about the composer (who was also the poet) and this point in time in history I was already familiar with. I felt very passionately about the text and the music worked very well with the message of the poetry. I challenged myself to dig deeper into the character and feel what I would be feeling if I were in their shoes and I imagined I was there. All of this allowed the performance to feel both comfortable and exhilarating.

Q8: What have you done in your rehearsals to increase the musicality and expressivity in performance?

I have taken the time to learn the translation, and research my piece and the composer. When I practice a piece I treat it like a performance and give the same attention to expression. I often perform in front of a mirror and think about the text and see what I can do to better highlight what the message of the piece is.

Q9: What strategies do you employ in creating a "musically expressive performance"? (e.g. what are you thinking about emotionally, physically?)

I think about what it would feel like to be in the shoes of my character and I imagine I am truly there. I imagine how they feel emotionally, what they smell, see, feel, their physical health, etc. I allow myself to be carried away with the accompaniment. I feel that the composer gives lots of clues about his intentions of how the character should be expressed in the accompaniment, the contour of the melodic line also helps. I make sure I feel connected to my body and use gestures that feel natural to further communicate. I make sure my face is also reflecting what I am singing about and I try to look around my audience and make eye contact with them and feel that I am genuinely telling them my story.

Q10: Consider your expressive progress on your selected piece over the last several months. Describe the role your felt emotions played in performance at the beginning, at the time of your studio class / masterclass performance, and now at the end of your term.

I felt drawn to this piece from the very beginning. As I got to know the music better and did more research about that piece my connection felt stronger. Every time I got up to sing this piece in masterclass I challenged myself to find a way to connect even more to my character and communicate more effectively with my audience.

Q11: How necessary is it to perform with non-verbal gestures (hand movement, facial movement, body language) in performance?

(no label)

Very necessary

Q12: In your weekly lessons, how much time is devoted to expressivity versus technical skills of this piece? Choose the representative percentage of expressivity vs. technical skills.

(no label)

20% - 80%

Q13: For you, performing expressively is:

(no label)

Easy

Q14: How would you rank the difficulty you experience when performing this piece expressively?

(no label)

Easy

Q15: Which emotions do you feel are easiest to express in music performance? (Select all that apply).

Happiness, Anger, Sadness, Tenderness,
Pride, Amusement, Anxiety, Interest, Relief,
Disappointment

Q16: How do you define "musical interpretation"?

I think musical interpretation is understanding the character and the context and using that information to be able to effectively communicate the message musically. This includes making decisions about the tempo, dynamics, accents, etc.

Q17: How necessary is it to have experienced a particular emotion to express it in a convincing way?

(no label)

Somewhat necessary

Q18: Explain how extra-musical life experiences affect one's ability to perform expressively?

I think making music is all about expressing truths of the human experience. In order to effectively communicate a feeling or circumstance I think someone should have some understanding of the emotions behind that experience. For instance, I sang love songs relatively convincingly before I fell in love; but now that I have both fallen in love and had my heart broken I can sing certain characters with much more depth and reality. I don't think that one must have had a specific experience to communicate a piece that is about that experience, but the more we can relate to it, the more expressive the piece will be.

Q19: How do you define "musical expressivity"?

I think musical expressivity is making a point to understand the piece, both in terms of character and musical interpretation and to effectively execute the interpretation. The performance shouldn't be flat. There should be some tension and something compelling about it. It should move and be dynamic, everything shouldn't sound the same.

Q20: What type of non-verbal gestures (moving your hands, facial changes, body language, etc.), if any, do you employ in creating an expressive performance?

I use my face the most but I will also use my hand and body language. Depending on the character I may use my performance space a little differently as well.

Q21: Do these gestures manifest themselves organically (they just happen), are they planned in advance, or is it a combination of both?

It is a combination of both organic and planned gestures

Q22: How would you rate your expressivity in performance of memorized pieces compared to performances using a score?

Memorized pieces are somewhat more expressive than performances using a score

Q23: In teaching expressivity, what techniques are more useful to you? Indicate 1 – 3, 1 being the most important.

Metaphors	3
Felt emotion	1
Vocal modeling	2

Q24: Rank the following musical factors (1 – 6) in order of importance to you in creating a musically expressive performance, 1 being the most important.

Articulation	5
Tempo	2
Loudness	3
Timbre	4
Text interpretation	1
Timing	6

Q25: Rate the following characteristics (1 – 5) you appreciate most in the performance of others, 1 for the characteristic you appreciate the most.

Technical skill	3
Stage presence	4
Interpretation	2
Timbre	5
Emotional engagement	1