

# Expressiveness in choral conducting and its influence on the choir

Ana Val  
2013

Master of Fine Arts  
Music Performance

Luleå University of Technology  
Department of Arts, Communication and Education

**EXPRESSIVENESS IN CHORAL CONDUCTING AND ITS  
INFLUENCE ON THE CHOIR**

**ANA VAL**

**MASTER PROGRAMME IN MUSICAL PERFORMANCE (CONDUCTING)**

**Supervisors: Professor Sverker Jullander & Professor Erik Westberg**

**May 2013**

**Department of Art, Communication and Education**

**Luleå University of Technology**

## ABSTRACT

This thesis is about the process of communication between choir and conductor during a performance. How do differences in gesture, facial expression and body language of the conductor influence the sound of the choir? What are the differences in the responses of the choir during performance depending on different ways of conducting? What are the singers' attitudes to different kinds of nonverbal communication? I used various methods to answer these questions: artistic method, comparative method, experimental method and a survey as a complement to the artistic part. The artistic project consists of the performance of two choral pieces of quite different character. Each piece is performed twice, first with a minimum of expressiveness and then with more expressiveness. I have done this experiment with an amateur choir and a professional choir. I studied the differences in the performances and the reactions of the choirs. The experiment was recorded on video, recording the conductor and the choir in order to study both perspectives. The singers in both choirs answered a questionnaire on the differences between the versions. By reading the answers and watching and listening to videos, I can conclude that more things than the conductor's gestures are important. Facial expression and body language are important elements of the nonverbal communication between choir and conductor. These elements affect the sound and the response of the choir before and during the performance. This influence is present to a higher degree in an amateur choir than in a professional choir, but both consider that the conductor's facial expression is important to establish a connection with the choir.

*Keywords:* Choral conducting, conductor, choir, gesture, facial expression, body language, nonverbal communication.

## **ACKNOWLEDGEMENTS**

- It is with immense gratitude that I acknowledge the support and help of my Professors Sverker Jullander and Erik Westberg for their guidance during this research as well as their interest in my topic.
- I must also thank Professor Petter Sundkvist for inspiring me during this research and guiding me in a discipline like orchestra beside this research in choral conducting.
- Special thanks are given to David Wahlén for his help during the recording session. He helped me to complete this work on time.
- Thanks also to Luleå Kammarkör and the Master Choir for their contribution to the artistic part of the work.
- Over the past two years, many friends and colleagues have coloured my life. I must acknowledge students, academic and administrative staff at the School of Music of Luleå Tekniska Universitet in Piteå for giving me the opportunity to perform research in this topic and providing the necessary facilities.
- Last but not least important, I owe more than thanks to my family. Thanks also to my partner Diego Galar for his help, support and patience. Without their support this work would have not been possible.

## TABLE OF CONTENTS

<b>CHAPTER 1: INTRODUCTION</b> .....	7
1.1- PERSONAL BACKGROUND.....	7
1.2- FIELD OF RESEARCH .....	8
1.3- AIM AND RESEARCH QUESTIONS .....	9
1.4- METHODS USED IN THE RESEARCH.....	10
1.5- TERMINOLOGY .....	11
<b>CHAPTER 2: HISTORY AND THEORY</b> .....	13
2.1- BRIEF HISTORY OF CONDUCTING .....	13
2.2- GESTURE .....	15
2.3- CONDUCTING AS NONVERBAL COMMUNICATION.....	17
<b>CHAPTER 3: THE MUSICAL MATERIAL</b> .....	22
3.1- THE CHOIRS.....	22
3.2- THE PIECES .....	23
3.2.1- “SOM ETT BLOMMANDE MANDELTRÄD”.....	24
3.2.2- “ODI ET AMO” BY CARL ORFF .....	26
<b>CHAPTER 4: THE RECORDING SESSIONS</b> .....	31
4.1- INTRODUCTION .....	31
4.2- OBSERVATION OF THE VIDEOS .....	32
4.2.1- AMATEUR CHOIR: LULEÅ KAMMARKÖR .....	32
4.2.2- PROFESSIONAL CHOIR: MASTER CHOIR .....	39
4.3- ASSESSMENT OF THE RECORDING SESSIONS .....	43

<b>CHAPTER 5: THE SURVEY</b> .....	47
5.1- INTRODUCTION. PREPARATION AND IMPLEMENTATION .....	47
5.2- RESULTS .....	49
5.3- ASSESSMENT SURVEY .....	73
<b>CHAPTER 6: DISCUSSION</b> .....	74
<b>CHAPTER 7: CONCLUSION</b> .....	83
7.1- CONCLUSION.....	83
7.2- CONTRIBUTION TO CHORAL MUSIC .....	85
<b>REFERENCE LIST</b> .....	87
<b>FIGURES LIST</b> .....	90
<b>VIDEO FILE TRACKS</b> .....	93
<b>APPENDIXES</b> .....	94
APPENDIX 1 SCORE ”Som ett blommande mandelträd” (pdf).....	95
APPENDIX 2 SCORE “Odi et Amo” (pdf).....	97
APPENDIX 3 SCORE Questionnaire.....	98



## **CHAPTER 1: INTRODUCTION**

### **1.1- PERSONAL BACKGROUND**

My first contact with music was playing the organ in a music school. A year later, I started to study piano, combining it with the organ, because piano was an official subject and organ unofficial in the School where I was. Therefore at the beginning of my musical career I was a pianist who enjoyed playing the piano. During my education, I had two years of choral singing; I enjoyed that subject because I like to sing. A friend who was a choral conductor encouraged me to study choral conducting. For me, it was impossible to think of moving my arms and having a group of people follow my instructions, but I decided to try it. The first course was fun, with nice people (some are still good friends), interesting lessons (gesture, vocal training and Tai-Chi Chuan) and an absolutely new topic. I'm considered a very social person and this combination of music and social relations really attracted me.

In the course, I discovered the interaction between choir and conductor. Playing the piano is nice but more individual, while a choir shares a common purpose. In most choirs, you find non-professional musicians who have other professions. I think that it's very interesting to get to know so many different people; it is very empowering. I began these courses when I was finishing my education in piano. After my degree in Piano, I studied Theory of Music, Transposition and Accompaniment. When it was time to decide what I wanted to study in the Superior Conservatory of Aragon (a Bachelor's degree), instead of choosing piano, I decided to continue study choral conducting because the question of gesture and technique of the conductor interested and impressed me. How was it possible to get a group of people to sing and follow your instructions about interpretation without saying a word? I really wanted to be specialized in this subject.

Since I was 10 years old, music had been my "hobby." When I finished high school I studied law at university, but at the same time, I studied choral conducting in the Conservatory. During my years at university, I realized that being a lawyer can be very

interesting, but I preferred music, especially choral music, and I decided to make music my way of life.

During my years at the Conservatory and afterwards, I took courses in choral conducting in several places in Spain. Even though I had studied the technique of choral conducting for years, I thought I should learn more, because I found it fascinating. It's very interesting to acquire new resources, different ways of conducting.

Two years ago I joined the Master's Program in Conducting in the School of Music of Piteå in Sweden. Finally, I had the opportunity to research something I found interesting. After some months thinking about the topic, I decided to research the question that had attracted my attention for 15 years: the techniques of choral conductors and factors that complement gesture. It consists not only in moving the arms, there are more elements of several types.

Through this research, I have learned a great deal. I don't think I've learned everything about choral conducting, but I'm certainly able to express better what I want while I'm conducting. Fortunately or unfortunately, musicians must continuously recycle and revise their ways to make music. For me, it is fantastic to have the opportunity to learn continuously and make a small contribution to society through choral music.

## **1.2- FIELD OF RESEARCH**

This thesis is about choral conducting, especially the nonverbal communication of the choral conductor, how the choral conductor communicates interpretative proposals to the choir. It also studies the choir as receiver of interpretative proposals and considers how the singers react to the expressiveness of the choral conductor.



Figure 1

### **1.3- AIM AND RESEARCH QUESTIONS**

#### **Aim:**

The aim of this thesis is to study the effect of the choral conductor's gestures, facial expression and body language, on the attitude and sound of two different choirs. The results can be useful for other choral conductors seeking to improve their choral technique or looking for new ways to work with the choir in rehearsals and performances.

#### **Research Questions:**

- How do differences in gesture, facial expression and body language of the conductor influence the sound of the choir?
- What are the differences in the responses of the choir during performance depending on different ways of conducting?
- What are the singers' attitudes to different kinds of nonverbal communication?

## 1.4- METHODS USED IN THE RESEARCH

- *Artistic method:* Artistic research is a kind of practice-based research that combines artistic practice with theoretical reflection; its results are intended to make a contribution to art practice itself (Borgdorff, 2008, p.87). In other words, the research is based on my own artistic experience. Therefore, the artistic work shown in this research is a method in itself.
- *Comparative method:* I applied this method mainly in the musical part of the analysis. I compared several variables: two musical pieces, each conducted in two different ways with two different choirs. Therefore, comparative method is extremely important in this study.
- *Experimental method:* The experimental situation in our research consists of performing choral music in different conducting styles. I study a performance with no expressive intentions in the gesture of the choral conductor, and compare it with one that has expressive intentions and uses nonverbal language. These performances are video recorded and analysed. Chapter 4 describes the method in more detail.
- *Survey:* The thesis also draws on a survey. I asked the singers about their impressions during the performance so that I could study the perspective of the choir. The survey is described in more detail in Chapter 5. The questionnaire appears in the Appendix.



Figure 2

## 1.5- TERMINOLOGY

This section explains some terms whose meaning is important in this work: professional choir, inexpressive version and expressive version.

### **Professional choir**

The term “professional choir” refers to a choir that pays a percentage of its singers or pays all of its singers or the choir as a group, for rendering professional services (McGee, 2007, page 3).

A professional choir is thus defined as a choir whose members (not only the conductor) receive remuneration for singing. Usually members of professional choir have more skills for a successful performance. Most of them have studied music. In an amateur choir, not all members may have studied music. Therefore, the quality of sound in a professional choir may be better than in an amateur choir. Obviously, there are very good amateur choirs with fantastic sound but the range of quality is broader than for professional choirs.



Figure 3

### **Inexpressive version**

In this thesis, an “inexpressive version” is when the conducting is lifeless, without emotion, aseptic. In the inexpressive version, the conductor uses the minimum expressiveness possible. The *Collins Dictionary* defines inexpressive as “Lacking in

expression”. Synonyms of this word: impassive, dead, cold, empty, lifeless, expressionless, emotionless<sup>1</sup>.

### **Expressive version**

In the “expressive version” the choral conductor conducts with emotion, with feeling, in an expressive way. The conductor transmits his/her feelings and thoughts through gesture, facial expression and body language. The *Collins Dictionary* defines expressive as “Having a particular meaning, feeling or force; significant.”

Synonyms of expressive are: vivid, strong, moving, lively, energetic, meaningful, indicative, demonstrative, significant<sup>2</sup>...



Figure 4

---

<sup>1</sup> See Collins Dictionary at <http://www.collinsdictionary.com/dictionary/english/inexpressive?showCookiePolicy=true>

<sup>2</sup> See Collins Dictionary at <http://www.collinsdictionary.com/dictionary/english/expressive?showCookiePolicy=true>

## CHAPTER 2: HISTORY AND THEORY

### 2.1- BRIEF HISTORY OF CONDUCTING

The advancement of the conductor to become one of the most important and idolized of musicians dates from early in the 19<sup>th</sup> century and is parallel with (and perhaps a consequence of) the development of the expressive, Romantic elements in music (see *The Concise Oxford Dictionary of Music*, 1980, p.144). But the role of conductor can be traced to a much earlier time. The following brief history of conducting is based on *New Harvard Dictionary of Music*.

#### I. Early Music

Evidence of conducting occurs on a Greek tablet dated 709 B.C. Later, Marcus Fabius Quintilianus writes that musical leaders “indicate intervals by stamping the feet, also the toes”. Pictorial evidence from as late as the 11<sup>th</sup> century shows that some instructors of liturgical chant reserved their right hands for chironomy and with their left hands grasped a staff that was both a token of authority and an instrument of discipline. Jerome of Moravia (before 1304) writes that “although all the singers (in a group) may be equally good, one of them is nevertheless appointed the conductor or director to whom the others most diligently pay attention” (see *New Harvard Dictionary of Music* p.192).

After the 11<sup>th</sup> century, the widespread pedagogical use of the so-called Guidonian hand, the development of notation and the rise of musical literacy all helped to free conductors’ hands for time-beating. The Guidonian hand is a system of assigning a certain note to each part of the hand; thus, by pointing to a part of his hand, the conductor could tell a group of singers which note was indicated and they would sing the corresponding note<sup>3</sup>.

---

<sup>3</sup>See Virginia Tech Multimedia Music Dictionary at <http://www.music.vt.edu/musicdictionary/textg/Guidonianhand.html>

Whether or not the beat should be kept visually or aurally became a practical matter connected with performing environment and ensemble size. Silent beat-keeping seems to have been preferred. Bartolomeo Ramos de Pareia (*Musica practica*, 1482) indicates that the choir director beats time with his foot, his hand, or his finger. Stephano Vanneo (*Recanetum de musica aurea*, 1533) says that one does not follow a percussive beat but rather a gesturing hand. Tomás de Santa María (*Arte de tañer fantasia*, 1565) on the other hand, emphasizes the use of the foot as a timekeeper. Two centuries later, Rousseau (*Dictionnaire de musique*, 1768) still avers that intervals of time “are marked by equal motions of the hand or foot”.

In the choral polyphony of the 15<sup>th</sup> and 16<sup>th</sup> centuries, an important function of the conductor was the steady beating of the *tactus* (the pulse), often with a roll of parchment or paper. At the beginning of the 17<sup>th</sup> century, changing notions of accent and meter as well as of the norms of musical rhetoric led many to abandon the steady and unvarying *tactus*. An argument between old and new practices of conducting came to a head in Rome in 1611. The new school of thought was exemplified by Praetorius (*Syntagma musicum*, vol. 3, 1619): using a variety of gestures, the conductor signalled the slowing down or speeding up of the *tactus* itself.

## II. Since 1600

Baroque ensemble music is founded on the structural interplay of two lines, the upper of which is subject to rules of melodic elaboration, the lower to rules of harmonic elaboration. It is characteristic of late-Baroque style that lower lines (but not necessarily upper) continuously articulate the beat (or some subdivision of it). Thus, the main instrument realizing the lower line (usually a keyboard instrument) is in solo groups the first among equals and in ensemble music the effective leader. Carl Philipp Emanuel Bach claims that “the tone of the keyboard, correctly placed can be heard by all” and that “performers located in front of or beside the keyboard will find the simultaneous motion of both hands an inescapable, visual portrayal of the beat”.

In 18<sup>th</sup> century courts, a *maître de la musique* or *Kapellmeister* was often the concertmaster in performances. A plate in Johann Jacob Walther’s *Lexicon* (1732) shows a conductor leading an instrument and vocal ensemble from a spot next to the

organ continuo. Nevertheless, leadership from the keyboard continued to be a feature of some ensemble and opera performances throughout the 18<sup>th</sup> century. In Mannheim, beginning in 1745 or 1746, the composer, virtuoso, and concertmaster Johann Stamitz led the court orchestra in performances of unexcelled precision using “nothing more than the nod of his head and the movement of his elbows”, according to one observer, a result made possible by adequate rehearsal.

The rise of the modern conductor can be attributed in part to increased attention to elements of timbre, texture, and dynamics in music. The first well-known conductors were highly regarded composers as Weber, Mendelssohn, Berlioz or Wagner. Carl Maria von Weber is sometimes credited with being the first (in 1817) to assume the role of the conductor in the modern sense. The role of the keyboard player was subsequently changed to conductor. Berlioz’s essay, *Grande traité d’instrumentation et d’orchestration modernes* (second edition in 1855) was the first to treat the conductor as specialist in his own right. By 1880, conductors were accorded the same recognition as instrumental virtuosos.

As we can see, the conductor’s role has changed over the centuries, from being a simple time-beater to becoming the interpreter and communicator of the emotional content of the music being played, but the modern conductor is still expected to provide temporal information to the ensemble, combining this with expressive information regarding their interpretation of the music (Luck and Nte, 2007, p.82).

## **2.2- GESTURE**

The *New Harvard Dictionary of Music* defines conducting as “leading and coordinating a group of singers and/or instrumentalists in musical performance or rehearsal” (*New Harvard Dictionary of Music*, 1986, p. 192). Conducting includes indicating the meter and tempo; signalling changes in tempo and dynamics; cueing entrances; adjusting timbral balances; identifying the sources of performance errors and helping to resolve these; demanding clear articulation and enunciation; and, generally, bearing responsibility for the coherent interpretation of musical works. A choral conductor should create the best environment to produce musical expressions that move the

singers in an emotional and experimental way and enable them to make their own expressions of the music (Sandberg Jurström, 2009, p. 248).

The literature suggests that descriptions of the purposes of choral conducting gestures are varied. The conductor's gesture somehow consists of a translation of the intended movement and rhythm of music into a form of visible signs that are intended to shape the musical behaviour of the conducted in a common way (Litman, 2006, p.3). The conductor's skills as seen by audiences are mainly time-beating and expressive gesture, for which many conductors (especially of instrumental ensembles) use a baton. Different patterns have been used to beat time in different meters.

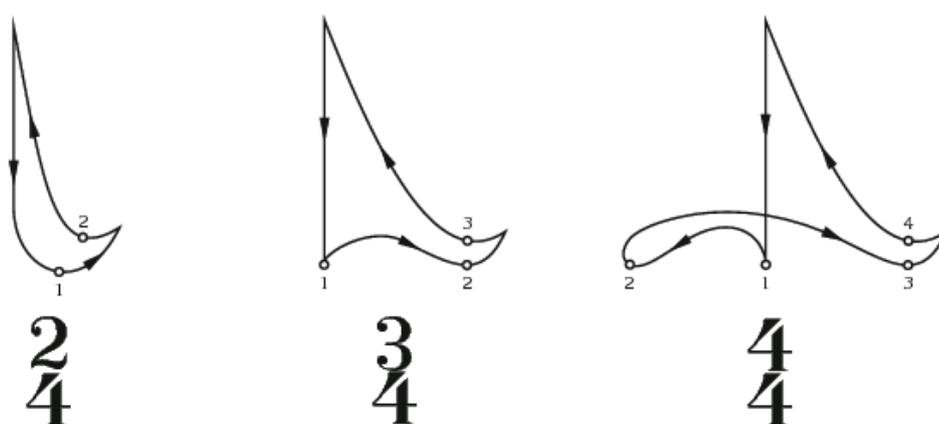


Figure 5

Colin Durrant, in his book *Choral Conducting: Philosophy and Practice*, proposes five “families” of choral conducting gestures:

1- Connotative gestures: These suggest the expressive character and nuance of the music. In my experiment this family of conducting gestures correspond to the expressive version.

2- Literal gestures: These gestures give an indication of the pulse and sense of where the performers are in the music. This family of conducting gestures correspond to the inexpressive version of my study.

3- Helpful gestures: These gestures are helpful in some musical, technical or vocal way.

4- Inappropriate gestures: These contradict either a musical, technical or vocal related expectation.

5- Gestures shared with the singers themselves: These are gestures which enable the singers better to understand a musical, technical or vocal issue, and they are often done by the whole choir (Litman, 2006, p.7).



Figure 6

### **2.3- CONDUCTING AS NONVERBAL COMMUNICATION**

To communicate, the conductor relies on all sorts of nonverbal means, from conducting gestures to facial expressions. Music is abstract; we can't see it, and it is very difficult to explain a musical piece in words. Music has no literal meaning that can be explained by verbal communication but it has meaning. The choral conductor, through nonverbal messages, has the potential to communicate more than verbal instructions to make expressive interpretations.

As Riccardo Muti says, "The notes are the concrete expression of the feelings and it's something that makes conducting the most difficult profession in the world" (7'50''-

7'55'')<sup>4</sup>. The most important requirement for a conductor is the ability to inspire the performers. The conductor must adopt a “human-compatible”, as opposed to “human-antagonistic” style of behaviour in music-making processes in order to get the best out of the participants. This includes providing safe, free-from-threat learning and singing environments, as well as encouraging cooperative rather than competitive actions from participants (Durrant, 2009, p. 329-330).



Figure 7

In the view of McElheran (1989), this role can be given other names: leadership, contagious enthusiasm, or just good teaching ability (as a rehearsal is simply a class in which the conductor teaches the performers how to play the music). Perhaps it is best described in a simple phrase: *Making the performers want to do their best.*

Leadership is both a long-range and a short-range matter. A conductor must develop the following in each of his performers (McElheran, 1989, p. 3):

- A desire to belong to the group;
- A pride of membership when accepted;
- The willingness to attend all rehearsals regularly and punctually, despite conflicts and inconveniences;
- The willingness to work hard at rehearsals;
- The desire to give the utmost, technically and emotionally, when the concert takes place.

---

<sup>4</sup> <http://www.youtube.com/watch?v=SZ-G3qNmIOU>

McElheran advises: “It’s very difficult to say how to achieve these objectives. Each depends on the circumstances, such as the age and technical level of the group. At rehearsals, the conductor must show a judicious mixture of friendly persuasion, humour, patience, praise, correction, emotional fervour... Most of the qualities of good leadership are the same, whether applied to coaching a team, running an organization, or conducting. Be fair, don’t play favourites; give the newcomer a chance; be consistent in discipline; know your field; prepare your material; be willing to accept suggestions from the members; be willing to change your ideas when they do not work out but on the other hand, be positive” (1989, p. 4).

Nonverbal communication is very important between the choral conductor and choir during the rehearsals and concerts. Liz Garnett says, “The character of the conductor’s physical demeanour is believed to have a direct effect on how the choir sings, at a level that appears to be largely unconscious and involuntary. This effect encompasses not only deliberate conducting choices, but also habitual elements such as stance and mannerism” (2009, p.1).

Conducting is a form of nonverbal communication. Surprisingly, most of the literature on nonverbal communication does not refer to conducting. Nonverbal communication is an interdisciplinary field that brings together aspects of anthropology, neuropsychology and semiotics, although its primary disciplinary home is in social psychology. It embraces a range for research areas, including the study of body language, facial expression, of how people interact physically in social situations and the non-linguistic elements of speech. These elements bring up several questions in the study of choral conducting.



Figure 8

This communication constructs a musical language between choir and conductor, often involving imitation. In fact, some choral conducting pedagogues suggest that choral singers may imitate the nonverbal behaviour of the conductor. Gehrkens, for example, says, “The conductor works largely through the instrumentality of instinctive imitation... his methods are founded upon the fact that human beings have an innate tendency to copy the actions of others, often without being conscious that they are doing so” (2007, p.3).

Maybe gesture is the most evident sign of nonverbal communication for the choir singers. Visual association of the conducting pattern with the inner pulse and musical outcomes of the performer is a connection that is processed neurally and kinaesthetically<sup>5</sup>. Other gestures are more connotative; they may not be indicative of tempo or entry but rather of the expressive character of the music. These gestures connect with the quality of sound, the expressive musical line and the musical interpretation. Some gestures are for specific musical tasks, while others may communicate unintended nonverbal messages.

As we can see, many factors influence a conductor’s ability to communicate interpretative suggestions and the singers’ response to the conductor’s communication. Singers respond to the musical interpretation of conductors beyond the precision of notes and rhythms through a process that involves nonverbal conducting gestures. According to Ronald Wayne Gallops this musical response to nonverbal communication may illustrate a type of social-cultural contract among musicians (2005, p.10). In a certain sense this process of nonverbal communication between choir and conductor is a type of contract, which conveys a common purpose.

During the process of nonverbal communication, the conductor combines the gift of leadership with body position, gesture and facial expression (including eye contact). Many such facets of nonverbal communication appear to be intricately related to the nature of the conducting gesture (Fuelberth, 2003, p.1).

---

<sup>5</sup>The *Collins Dictionary* defines kinesthesia as the sensation by which bodily position, weight, muscle tension and movement are perceived. Also called muscle sense.



Created with CorelDRAW

Figure 9

## CHAPTER 3: THE MUSICAL MATERIAL

For the research I use two choral pieces that differ radically in expressiveness. The pieces were performed by two choirs: Luleå Kammarkör, an amateur choir, and the Master Choir of the School of Music in Piteå, a professional choir. The following section introduces these choirs and their role in this research.

### 3.1- THE CHOIRS

- Amateur Choir: Luleå Kammarkör

“The choir was formed in 1964. To begin with it specialized on contemporary music, for which it got credit both in Sweden and abroad. In 1974 the choir received a cultural award from the state of Sweden. Lately the repertoire has been widened to most genres ‘from Palestrina to the Beatles’, that is classical music, folk music, pop, musicals and so on. The choir usually produces their own concerts and also co-operates with lots of ensembles, soloists, conductors and composers. Successful tours have been made in many European countries as well as in the US. Monica Wasberg is the present conductor of Luleå Kammarkör”<sup>6</sup>.

Most of the choir members don’t have musical education, but they have good voices, and have been singing for a long time. A few have studied music but work in other areas, not music. Therefore, except for the conductor, no member of the choir is a professional musician.



Figure 10

---

<sup>6</sup> [www.luleakammarkor.nu](http://www.luleakammarkor.nu)

## - Professional Choir: Master Choir of LTU

This choir is created for Master's students in conducting each academic year. The members of the choir are professional musicians of several specialties: singers, composers, choral conductors, with several years of experience in choral music. Apart from the Master Choir, most sing in other professional choirs or high level amateur choirs. The choir is conducted by the Master's students in conducting. Their repertoire is diverse, from Renaissance music to contemporary music. In November 2012, the choir gave a concert, "El coro del Maestri", that was a success.



Figure 11

### 3.2- THE PIECES

For my research I wanted two pieces of absolutely different character. "Som ett blommande mandelträd" by Hildor Lundvik is a typical Swedish song in slow tempo, with long phrasing and a very kind and warm style. It has a soft expressiveness in the sense that the changes are small and gradual. "Odi et amo" by Carl Orff has a contrasting character: fast tempo, sharp changes, different dynamics and short phrasing. It transmits a lot of tension and intensity during the music and the changes are faster.

### 3.2.1- "SOM ETT BLOMMANDE MANDELTRÄD" BY HILDOR LUNDVIK

The text, by Pär Lagerkvist, is as follows:

#### Som ett blommande mandelträd

Som ett blommande mandelträd  
är hon som jag har kär.  
Sjung du vind, sjung sakta för mig  
om hur ljuvlig hon är.

Som ett blommande mandelträd,  
så späd, så ljus och skär.  
Bara du, ömmaste morgonvind,  
vet hur ljuvlig hon är.

Som ett blommande mandelträd  
är hon som jag har kär.  
När det nu mörknar så tungt omkring mig,  
kan hon väl leva här?

The English translation<sup>7</sup> is:

#### Like a blossoming almond tree

Like a blossoming almond tree  
is the girl I hold so dear.  
Sing, o wind, sing softly to me  
how lovely she is.

Like a blossoming almond tree,  
so delicate, so light and pure.

Only you, tenderest morning breeze,

---

<sup>7</sup>English translation by Jonathan Sydenham from the CD *Swedish a capella, Volume 1* (CHANDOS, Chan 9543)

know how lovely she is.

Like a blossoming almond tree

is the girl I hold so dear.

When the darkness falls so heavy around me,

will she be able to live here?

The author:

**Pär Fabian Lagerkvist** (23 May 1891-11 July 1974), was born in Växjö, in the south of Sweden. He decided early that he was going to be a writer and, after a year at the University of Uppsala, he left for Paris (1913), where he came under the influence of expressionism, especially in painting. His impressions resulted in the programmatic *Ordkonst och bildkonst* (1913) (Verbal Art and Pictorial Art). Until 1930 Lagerkvist lived chiefly in France and Italy, and even after his permanent return to Sweden he frequently travelled on the Continent and in the Mediterranean. Lagerkvist has given an account of his early years in the autobiographical volumes *Gäst hos verkligheten* (1925) (Guest of Reality) and *Det besegrade livet* (1927) (The Conquered Life). His poetry moves from the anxiety and despair of the war years, as in *Ångest* (1916) (Anguish), to the celebration of love as a “universal conciliatory power”, as in *Hjärtats sånger* (1926) (Songs from the Heart).

As a playwright, Lagerkvist has been extremely versatile. While *Den svåra stunden* (1918) (The Difficult Hour I, II, III) shows the influence of the later Strindberg, plays like *Himlens hemlighet* (1919) (The Secret of Heaven) echo Tagore and the mystery play. *Han som fick leva om sitt liv* (1928) (He Who Lived His Life Over Again) is realistic. His work during the 1930s was determined by his violent opposition to totalitarianism: *Bödeln* (1933) (The Hangman), *Mannen utan själ* (1936) (The Man without a Soul), and *Segev i mörker* (1939) (Victory in the Darkness). Lagerkvist increasingly dealt with the problem of man's relation to God, particularly in his three important novels, *Dvärgen* (1944) (The Dwarf), *Barabbas* (1950), and *Sibyllan* (1956) (The Sibyl). *Barabbas*, the story of a “believer without faith”, was his first truly international success. In 1940, Lagerkvist was elected to the Swedish

Academy and was awarded the Nobel Prize in Literature in 1951<sup>8</sup>. “Som ett blommande mandelträd” is from Lagerkvist’s collection of poems, *Den lyckliges väg*, written in 1921<sup>9</sup>.

The composer:

**Hildor Lundvik** (Hille, 6 March 1885 - Stockholm, 24 January 1951) first studied law at Uppsala University, then music at the Royal Swedish Academy of Music in Stockholm, graduating as a music teacher in 1912, as precentor and organist (Västerås) in 1919 and as singing teacher in 1913. He became organist of St Göran, Stockholm, 1928, directed the Bellman Male Choir from 1930 to 1950, and was Principal Conductor of the Stockholm Federation of Male Voice Choirs. Hildor Lundvik's main achievement as a composer was in the field of vocal music, although he also produced a small number of short orchestral works (*Liten svit* and *Två elegiska melodier*) and various piano compositions. His choral songs “Som ett blommande mandelträd” and “Det första vårregnet” (both 1932), and “Verlaine-stämning” (1937) have stood the test of time with their natural freshness unimpaired. His cantata *Sången*, a succession of male voice quartets and several solo songs are also memorable. Lundvik wrote in a fairly romantic, lyrical style, using vivid impressionist tone colouring<sup>10</sup>.

### 3.2.2- “ODI ET AMO” BY CARL ORFF

The text is as follows:

Odi et amo

Odi et amo quare id faciam fortasse requiris

Nescio sed fieri sentio et excrucior.

---

<sup>8</sup> [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1951/lagerkvist-bio.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1951/lagerkvist-bio.html)

<sup>9</sup> <http://libris.kb.se/bib/1486297?vw=short>

<sup>10</sup> (published 21 October 2010)

[http://wn.com/hildor\\_lundvik\\_in\\_the\\_mood\\_of\\_verlaine\\_like\\_an\\_almond\\_tree\\_in\\_bloom](http://wn.com/hildor_lundvik_in_the_mood_of_verlaine_like_an_almond_tree_in_bloom)

## Hate and Love

I hate and I love. Why I do this perhaps you ask.

I do not know, but I sense that it happens and I am tormented.

The text comes from *Catullus 85*, a poem by the Roman poet Catullus for his mistress Lesbia. Its declaration of conflicting feelings "I hate and I love" (in Latin, *Odi et amo*) is renowned for its force and brevity. The metre of the poem is the elegiac couplet, a poetic form used by Greek lyric poets for a variety of themes usually of smaller scale than the epic.

The author:

**Gaius Valerius Catullus** (ca. 84 BC – ca. 54 BC) was a Latin poet of the Republican period. His surviving works are still read widely, and continue to influence poetry and other forms of art. It was probably in Rome that Catullus fell deeply in love with the "Lesbia" of his poems, who is usually identified as Clodia Metelli, a sophisticated woman from the aristocratic house of the patrician family Claudii Pulchri. In his poems, Catullus describes several stages of their relationship: initial euphoria, doubts, separation, and his wrenching feelings of loss. Catullus wrote in many different meters including hendecasyllabic<sup>11</sup> and elegiac couplets (common in love poetry). All his poetry shows strong and occasionally wild emotions, especially in regard to Lesbia<sup>12</sup>.

---

<sup>11</sup> Hendecasyllabic: A line of eleven syllables

<sup>12</sup> <http://en.wikipedia.org/wiki/Catullus>



Figure 12

The composer:

**Carl Orff** (10 July 1895 – 29 March 1982) was a 20th-century German composer, best known for his cantata *Carmina Burana* (1937). In addition to his career as a composer, Orff developed an influential approach to music education for children. Carl Orff was a composer, conductor and teacher primarily known for his contributions to music education. He also wrote dramatic choral works and operas. He studied at the Munich Academy of Music, and in 1920, studied under Heinrich Kaminski. The music that he composed during this period shows the influence of several composers, including Debussy and Richard Strauss. In 1930, Orff published a manual titled *Schulwerk*, where he shares his method of conducting. Prior to writing *Carmina Burana*, Orff edited 17th century operas. He founded a school for gymnastics with Dorothee Günther in 1924.

The Orff Method or Orff Approach is a way of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting and the use of percussion instruments (xylophones, metallophones, glockenspiels). Lessons are presented with an element of "play", helping the children learn at their own level of understanding.

As for the musical style of Carl Orff, the experience of performing Baroque music, particularly sacred works for the stage, convinced Orff that an effective musical performance must fuse music, words and movement, a goal no doubt partly inspired by his work with the Güntherschule. Orff embodied his conception of music in the

fabulously successful *Carmina Burana* (1937), which in many ways defined him as a composer.

Based on an important collection of Latin and German Goliard poems found in the monastery of Benediktbeuren, this work exemplifies Orff's search for an idiom that would reveal the elemental power of music, allowing the listener to experience music as an overwhelming, primitive force. Goliard poetry, which not only celebrates love and wine, but also pokes fun at the clergy, perfectly suited Orff's desire to create a musical work appealing to a fundamental musicality that, as he believed, every human being possesses. Avoiding melodic development and harmonic complexity, and articulating his musical ideas through basic sonorities and easily discernible rhythmic patterns, Orff created an idiom which many found irresistible. Intended to be staged with dance, *Carmina Burana* led to other works inspired by Greek theatre and by medieval mystery plays, notably *Catulli Carmina* (1943; *Songs of Catullus*) and *Trionfo di Afrodite* (1953; *The Triumph of Aphrodite*), which form a trilogy with *Carmina Burana*<sup>13</sup>. The perceived "primitivism" of *Carmina Burana* notwithstanding, Orff believed that the profound appeal of music is not merely physical. This belief is reflected in many other works, including musical dramas based on Greek tragedies, namely, *Antigone* (1949), *Oedipus der Tyrann* (1959), and *Prometheus* (1966). These works, as well as some compositions on Christian themes, followed the composer's established dramatic and compositional techniques, but failed to repeat the tremendous success of *Carmina Burana*. His last work, *De temporum fine comoedia* (A Comedy about the End of Time) premiered at the 1973 Salzburg Festival. Nine years later, Carl Orff died in Munich, where he had spent his entire life<sup>14</sup>.

*Grove's Dictionary of Music and Musicians* states: "Orff's musical and dramatic style arose directly from Stravinsky's *Oedipus Rex* and in particular, *The Wedding* (Les Noces). Like *The Wedding*, *Carmina Burana* (and other Orff works) gives an important place to the chorus. The orchestra, often rich in percussion, is normally used in block harmony to underline the highly accented choral rhythms. Polyphony, extended melodic writing and thematic development are rarely found, and instead, the most basic means

---

<sup>13</sup>See *Encyclopedia Britannica* (<http://www.britannica.com/EBchecked/topic/431845/Carl-Orff>)

<sup>14</sup><http://www.classicalarchives.com/composer/3107.html#tvf=tracks&tv=about>

are pressed into service to generate effects of wild abandon. This technique produces music of powerful pagan sensuality and direct physical excitement."<sup>15</sup>

The poem "Odi et Amo" was set to music by Carl Orff as part of his cantata *Catulli Carmina* (1943). In the digital magazine *The Gate Web* (<http://thegateweb.com/2012/06/>) we can read the following:

"The composer had worked on the music for these verses between 1930 and 1932. As he was looking for a complementary piece to his *Carmina Burana*, he went back to them and built the basis of *Catulli Carmina*, which he completed in 1943, making a scenic cantata whose premiere was the same year in Munich" (translation from Spanish).

The work sets the texts of Catullus to music. Orff himself provided the text, in Latin, of the opening. It is scored for a full mixed choir, soprano and tenor soloists, and an entirely percussive orchestra.

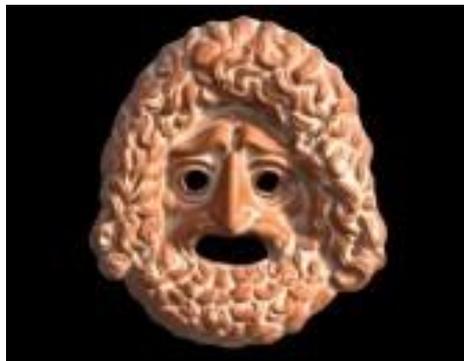


Figure 13

---

<sup>15</sup>Grove Dictionary of Music and Musicians (<http://www.classical.net/music/comp.lst/works/orff-cb/carbur4.php>)

## CHAPTER 4: THE RECORDING SESSIONS

### 4.1- INTRODUCTION

The recording sessions for this research took place in October 2012. The amateur choir, Luleå Kammarkör, was recorded on Monday 22th of October in their usual place of rehearsal in Örnäset (Luleå) and at their usual hour of rehearsal. On Tuesday 23 October, the professional choir “Master Choir” was recorded in the School of Music in Piteå. It was in their usual place of rehearsal, the Aula of the School of Music, at the hour when they usually rehearse.

To prepare for the recording session, I had between 5 and 10 minutes to rehearse the two musical pieces. Prior to the recording, I gave them instructions for the recording and then we started recording the first musical piece in two different versions, one “unexpressive” and one “expressive”. After the second version, I gave them a questionnaire about the first musical piece. They had about 10 minutes to answer before I collected the questionnaire. We continued recording the second musical piece, singing it twice with different expressiveness, as with the first piece; I then gave them the questionnaire about the second musical piece, using the same process as before. The process was the same for both choirs. Luleå Kammarkör continued their rehearsal after the recording session, because it was at the beginning of their normal rehearsal. In the case of the Master Choir the recording session was at the end of the rehearsal.

I had very little time to prepare the recording sessions. I didn’t want to disturb the choir during the rehearsal; therefore, the preparation of the cameras and the material was done quickly. My purpose for these recording sessions was to keep the essence of normality, preserving the same conditions as a rehearsal. But when looking at the recordings, one may wonder:

#### **Why are they singing sitting, not standing up?**

- I wanted to reproduce the real situation of a rehearsal. The rehearsal before the recording was done sitting, and during the recording session, the choir remained sitting, thus retaining the situation of normality on that particular day.
- I had little time for the recording sessions; therefore, I preferred not to waste time constantly making the choir sit down and stand up.

- There were elderly people in the choirs; therefore, I considered that they would feel more comfortable singing sitting down instead of standing up.



Figure 14

## **4.2- OBSERVATION OF THE VIDEOS**

This section describes the actions and movements of the conductor and the choirs as observed in the videos. This observation will help in the subsequent discussion.

### **4.2.1- AMATEUR CHOIR: LULEÅ KAMMARKÖR**

#### **ODI ET AMO**

##### **Inexpressive version**

Tracks:

- Odi 1st LKK conductor
- Odi 1st LKK choir

##### *Conductor*

The conductor conducts in an aseptic way, very clearly beating the tempo, but remaining emotionless. The whole choir sings together, because the conductor keeps the tempo. They sing the dynamics as notated because there's a small expression in the gesture differentiating pianos and fortes but not much. The arms of the conductor are moving but separately from the rest of the body. Through her arms, the conductor indicates the musical details of the piece, as well as the tempo and its changes. But

there's no character. The body of the conductor doesn't participate in the gesture; it only is there, no more.

There's no visual communication<sup>16</sup> between choir and conductor. The conductor watches the choir sometimes and sometimes not. And when watching the choir, her eyes don't express anything (see, for example, track "Odi 1 st LKK conductor" 0'50'' to 1'00''). The eyes, mouth and facial expression are quite aseptic. Sometimes it seems that she is too serious, a little bit angry. The arms seem lifeless. The conductor moves the arms, but there's no connection between shoulder, elbow, hand and fingers. In fact, we can see in the video that elbows are quite down with respect to the whole arm; there's no line. The body of the conductor remains still, even a bit shrunken. The shoulders are quite close instead of showing a more open position.

### *Choir*

During the first part of the piece, the choir seems bored. They don't look at the conductor, and their body language is relaxed, without any signs of attention (for instance, in "Odi 1 st LKK choir" from 0'30'' to 0'40''). A correct sitting position of the choir would be the following: both feet on the floor, back straight, the head continuing the line of the back, the arms holding the folder with the scores in a way that enables the singers to watch the score and the conductor at the same time; they must only lift their eyes, not the whole head, to change the view. In the video, most people have a body position that is completely different from this. Some cross their legs, half-lying on the chair, with their heads in some cases turned to one side. They seem quite comfortable but in a way that would be appropriate for watching TV at home, not for singing. In general, the interest of the singers seems very limited.

In the second part of the piece, we can perceive some body movement following the tempo (see "Odi 1st LKK choir 1'00''- 1'07''). Some persons are following the syncopated notes with their heads or bodies. In my opinion, they are showing a kind of interest. But this interest only lasts for some bars. When this section ends, they go back

---

<sup>16</sup> Visual communication as a part of nonverbal communication implies messages through gestures, body language, facial expression and eye contact. Therefore in our research visual communication and eye contact have different meanings.

to sitting in the comfortable position. They seldom look at the conductor; in fact, there's no visual communication between conductor and choir (see Figure 15).



Figure 15

### **Expressive version**

Tracks:

- Odi 2nd LKK conductor
- Odi 2nd LKK choir

#### *Conductor*

From the beginning, before the first beat, the conductor creates an atmosphere indicating that something is going to happen, mainly with the face, showing a facial expression far different from the other version. Before starting, the eyes of the conductor look intense because the first word of the song is “Odi” (I hate) in forte. But not only her eyes are prepared before the first beat. The body of the conductor is tense, a little bit rigid, prepared to give an impulse in forte after a while. At the same time, her body position is open to indicate that the choir must sing with a broad sound, unafraid.

Once the conductor gets the attention of the choir, she lifts her arms. The arms are in an open position to indicate that the conductor is going to impulse a big sound. During the

last part of the movement, immediately before the impulse, the conductor moves her head and the lips show the vowel “O” of “Odi”. The eyebrows point to the centre of her face in a frown (see “Odi 2 nd LKK conductor” from 0’12” to 0’18”).

Once the choir starts to sing, the conductor holds the sound with her arms without beating until the next sound, because at the beginning of the piece, the choir sings long notes. The first four bars have long notes, two for the whole choir and two for tenors and bass in unison. Before the third bar, the conductor looks directly at the bass. To differentiate the words, during the second big impulse, the the conductor turns her body to the bass section and changes her arm position. Her arms are no longer at the same level. The right arm is a little bit more elevated than the left arm, with the right hand closer to the mouth.

148

## Odi et amo

ur Catulli Carmina  
Musik: Carl Orff (1895-1982)

O - di  
O - di et a - - -  
O - di  
O - di

Figure 16

Before the third big impulse in the fifth bar, the conductor shows the same attitude. Her eyes look at the choir intensely before the impulse. During the piece, her body language is not relaxed, and in this version, her whole body participates (sometimes too much). In some parts of the piece, she moves her head; at other times, she moves her mouth to reinforce the text punctually.

In the last section, the gestures are kinder and more relaxed. The tension decreases, the tempo is slower and the dynamic continues in forte, although the tessitura is low and in unison. The same phrase is repeated in piano.

40

ne - - - sci - o, sed ——— fi - e - ri sen - ti - o,

sci - o, *f espr.*

*rubato* ♩ = 60

*f espr.*

Figure 17

In this last section, the movements of the conductor's arms are broader and not so sharp as in the first part of the piece. The movement is fluent and legato, in accordance with the new, more relaxed atmosphere (see figure 21, bars 41-42).

It is interesting to think about the fermata that is in the middle just before the new tempo. In that fermata, the conductor stays absolutely quiet; after a few seconds she impulses with a different attitude showing another kind of expressiveness. The body and the position of the arms are open but relaxed. Her face shows no facial tension.

### *Choir*

At the beginning of the piece, the singers look attentively at the conductor. Most of them have a good sitting position; some (3 or 4 persons) show a very relaxed body position for the feature of the piece. During the recording, some people follow the music with a slight body movement (see "Odi 2nd LKK choir" from 1'00" to 1'13").

## **SOM ETT BLOMMANDE MANDELTRÄD**

### **Inexpressive version**

Tracks:

- Som ett 1 st LKK conductor
- Som ett 1 st LKK choir

### *Conductor*

In general, this version seems to be a lesson of musical language, beating and intoning instead of a musical piece. It lacks expression or emotion. The first impulse that the conductor gives to the choir is absolutely aseptic (see “Som ett 1st LKK conductor” from 0’16’’ to 0’19’’). The tempo of the piece is indicated, nothing more. The conductor conducts with both arms parallel for most of the time, with the exception of one crescendo where she moves one arm and hand in an ascending direction.

The facial expression of the conductor is quite neutral. Her mouth does not move at any time. She doesn’t open her mouth during the piece. Neither does she smile. Her lips are closed and do not move. For most of the time her eyes are looking at the score and the desk.

In general, there’s no visual communication between conductor and choir. The conductor looks at the choir only to give some entries, and when she looks at them, her facial expression is very static. She doesn’t express anything with her mouth, eyes or eyebrows during these entries. The conductor only looks at them when she gives the impulse, but gives no information about musical intention or anything like that. sometimes even, not only is the conductor looking at the score, she also lowers her head. There’s a moment when her hands are almost at the same level as her face; at this point, the choir can’t see her face very well because her hands are in front of it (see “Som ett 1st LKK conductor” from 1’40’’ to 1’45’’).

### *Choir*

Most of the singers are in a good sitting position, but they are looking at the score all the time. They don’t look at the conductor. At times, some may look at her, but for the most part, they are paying more attention to the score. When they turn the pages, they do so almost at the same time and with a terrible noise (see “Som ett 1st choir” from 1’02’’ to 1’08’’). They seem to be absolutely concentrated on the score.

The sound is lifeless without any energy. It is a low sound in the sense that most of the vowels are down, and it sounds sad. It seems the choir doesn’t want to sing the piece.



Figure 18

### **Expressive version**

Tracks:

- Som ett 2nd LKK conductor
- Som ett 2nd LKK choir

#### *Conductor*

First, the conductor calls for the choir's attention with her gaze. She looks to the choir from left to right (see "Som ett 2<sup>nd</sup> LKK conductor" from 0'13" to 0'18"). In this version, we can see that the conductor gives several types of impulses throughout the piece. Sometimes the impulses are softer; at other times, they are made with acceleration. If we continue watching the gesture of the conductor we can see that in this version, her gesture is broader. Her gesture is more legato, bigger, and open for broad sounds. Sometimes it is a little bit circular, but it is fluent. We can hear in the recording that the choir sings, emphasizing these points in the phrasing. For example, when altos sing "Sjung du vind, sjung sakta för mig", they emphasize the first "sjung" and "sak" of "sakta" during the phrase.

Sjung vind, sjung sak - ta  
*mf*  
*mf pesante*  
 Sjung du vind, sjung sak - ta för mig  
 Sjung vind, sjung sak - ta,

Figure 19

### Choir

While singing, some people move their bodies according to the phrasing. But when one person is not singing, he/she remains steady waiting to start singing again. This means that choir members are paying attention to the rest of the choir and are not distracted. When one voice starts to sing again, some begin with a slight body movement. Another feature that we can appreciate in the choir is the visual communication with the conductor. They look at the conductor most of the time. Finally, the phrasing is very clear in this version. They even start to sing a little bit lower, they recover the intonation and the phrasing is well supported. They emphasize some syllables in several ways, not only with more sound but with body movement. Even when they are singing to emphasize a single syllable, they move their heads (see, for example, “Som ett 2nd LKK choir” from 1’33’’ to 1’45’’).

## 4.2.2- PROFESSIONAL CHOIR: MASTER CHOIR

### ODI ET AMO

#### Inexpressive version

Tracks:

- Odi 1 st MC conductor
- Odi 1 st MC choir

### *Conductor*

The conductor looks at the score most of the time. There's no visual communication with the choir (see, for instance, "Odi 1st MC conductor" from 0'52" to 0'58"). The gestures of the conductor in the inexpressive version are clear; she distinguishes fortes and pianos, and indicates changes in the tempo. But watching the video we can appreciate that she only moves her arms. There's no body movement, and her facial expression is neutral. Only the arms give information to the singers.

### *Choir*

The choir are sitting on chairs; most of the time, they don't move their bodies; therefore, they don't use their body language for expression. There's little visual communication between choir and conductor; choir members are more focused on the score than on the conductor. As to the sound in this version, there's a moment where one voice makes a mistake singing (see "Odi 1 st MC choir" from 1'02" to 1'06"). This may be because the level of attention is low or because the conductor doesn't provide any help in that phrase.

## **Expressive version**

Tracks:

- Odi 2nd MC conductor
- Odi 2nd MC choir

### *Conductor*

The way of conducting during the second version is appropriate for the piece. The movement of the arms, facial expression and body position are well coordinated. Perhaps the conductor moves her head too much during some bars. We see a bigger and broader gesture (for instance, "Som ett 2nd MC conductor" from 0'30" to 0'45"). In this version, the facial expression is different, and the body movement is coordinated with the gesture. We can see different gestures in parallel or with independence of arms.



Figure 20

### *Choir*

Some of the singers show a perfect body position for singing while sitting. Some women move their heads when singing “quare id” (see “Odi 2nd MC choir” from 0’52” to 1’01”) and pay more attention to the conductor. The sound of the choir is better, and the nuances are sung with more security. The pronunciation of the text is clear, supporting the phrasing.

## **SOM ETT BLOMMANDE MANDELTRÄD**

### **Inexpressive version**

Tracks:

- Som ett 1 st MC conductor
- Som ett 1 st MC choir

### *Conductor*

When we watch the video of the conductor, she looks like a metronome (see “Som ett 1st MC conductor” from 0’20” to 0’38”). Except for some ritardando, the conductor beats the tempo regularly, and inside this metronomic movement, her gesture is bigger or smaller depending on the dynamics. Her head turns when she must give some entry, but there’s no expression or emotion. The arms move in parallel all the time. Her face

and gesture are neutral. The body is little bit rigid; it turns for a few entries, but in general, there's no body movement.

### *Choir*

The body position of the singers is not as good as could be expected in a professional choir. Most have their shoulders shrunken, and therefore, there is a small curve in their backs. The body movement during singing is almost imperceptible. Even though the video camera is far away from them, we can see that their faces are looking at the music stands and not at the conductor most of the time. The sound is good but shows a lack of phrasing; there are sudden changes in places where changes should be more gradual (see, for example, "Som ett 1st MC choir" from 1'00 to 1'05").

## **Expressive version**

Tracks:

- Som ett 2nd MC conductor
- Som ett 2nd MC choir

### *Conductor*

With respect to gesture, the conductor combines conducting with her arms parallel and acting independently. For instance, some movements help to conduct the musical phrase in one important syllable for sopranos and altos in bar 3 (see "Som ett 2nd MC conductor" from 0'27" to 0'37"). In other movements, the gesture is broader and more circular. The face of the conductor is not neutral. There's expression in her eyes and mouth. The body movement is connected to her gesture and facial expression. We see unity in the conductor's movements.

### *Choir*

Just before starting to sing, the choir members look attentively at the conductor. When altos are singing at the beginning "sjung du vind, sjung sakta", especially the syllable "sakta", they move their heads, perhaps in order to phrase better or to show a kind of

feeling in that phrasing (see “Som ett 2nd MC choir” from 0’30” to 0’40”). In the middle of the piece, they turn the page of the score but do so carefully. In the second part of the piece, when the choir members are singing the same music as at the beginning, a common movement in the female voices can be perceived when they start to sing “Som ett blommande mandelträd” (see “Som ett 2nd MC choir” from 1’26” to 1’32). In this version, the dynamics are sung with more care. In general, fortes are very well balanced in the choir. The sound is broad and not strident.



Figure 21

#### **4.3- ASSESSMENT OF THE RECORDING SESSIONS**

As noted, I had very little time to prepare the recording sessions properly. My purpose, on the one hand, was to record the conductor so that I could watch her body movement, the arms, the facial expression and what she was doing in general. On the other hand, I wanted to film the choir’s visible reactions, how they were sitting, if they were looking at the conductor or not etc.

Therefore, I needed two video cameras. At the beginning of my research, I thought to contact the Media Department of the School of Music in Piteå to prepare the recording sessions with two professional video cameras and to collaborate with students in this

area. But finally, I decided it wasn't necessary, and I arranged the sessions using amateur video cameras. Another reason for selecting the "amateur way" was time.

The artistic part, the recording session, was the beginning of my research, the starting point. I couldn't start to research if I hadn't done the recording session, along with the complementary surveys. Contacting the Media Department, agreeing on the days of the sessions and coordinating these with the schedule of the amateur choir in Luleå and the Master choir would have taken longer and delayed my research. I started the academic year in September 2012 and the recording session took place in October. Thus, there was little time to prepare. To arrange everything with professional cameras and so on, would probably have delayed the recording sessions by a couple of months.

Generally speaking, the image and the sound are not good as I would have wished, but it is correct. Microphones were not added to catch the sound, only the audio recorded by the video cameras; using separate microphones would have enhanced the quality of the sound. Sometimes is difficult to listen in detail to some nuances, but it is enough for the present research. The audio was recorded with the same video camera, without microphones close enough to the choir to catch the sound in more detail or with better quality.

One purpose of these recording sessions was to try to maintain the situation of normality in the rehearsals; therefore, if I had used microphones or more cameras as a professional recording, we might have lost that spirit.

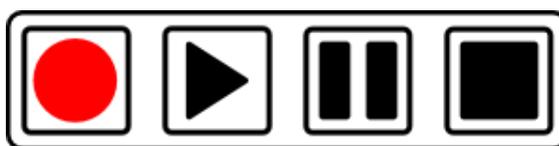


Figure 22

Regarding the recording session with the amateur choir, I think the filming of the conductor is fine. The whole body is visible; it's important to have a general view of the conductor. Perhaps it would be better to get closer, but then her feet would have been cut out. Therefore, I consider this a good view. The camera filming the choir was a little bit far away, but it was the only way to film the whole choir with the tools that I had. Maybe two video cameras in different places with zoom and changing lenses would

give more details of the faces of the singers, but I did not have a second video camera for that purpose and if I had, I would have needed professional help for editing. In short, I consider that the filming of the choir is satisfactory, given the situation.

In the recording with the professional choir there are more problems. If we watch the filming of the conductor, it is more difficult to watch her because the video camera is a bit far away and the camera does not pick up the details. It would have been better if the camera had been closer, and had had the capacity to zoom in. But this camera was used for the whole rehearsal with the Master Choir and it was working before the recording session for my thesis. The video camera filming the choir was extremely far away and in this case, it is very difficult to perceive details of the choir. As researcher, it was my responsibility to check that the frame was correct, but I had very little time for the recording session and I was more concentrated on my own preparations than on the video cameras; even so, I assume responsibility. When I started to watch the recordings, I realized that it wasn't the best film. I should have checked the frames ahead of time, assuring that the video camera filming the conductor was more focused on her. Filming the pianist is not necessary. As with the camera that filmed the choir, more zoom would have been helpful.

Finally, I would like to comment on the process of editing. For the recording sessions I had help from David Wahlén, a fellow conducting student in the Master's programme. Without his help, it would have been almost impossible for me to prepare everything in a short time, because I'm not good in technologies, and I am not skilled in the use of a video camera. But once I had the DVDs with all the material (rehearsal, recording session, comments, etc.) I edited it myself. I learned to work (a little) with the computer programme "Movie Maker" in Windows 7, and with this programme, I cut and selected the parts of interest, as well as the titles that appear at the beginning of each track. I prepared 16 tracks, 8 tracks for each choir: they sang two pieces in two different ways, and we can watch the conductor or the choir for each. This material is stored in video files as part of this thesis. The list of tracks appears in the "Video file tracks" at the end of the thesis.



Figure 23

## CHAPTER 5: THE SURVEY

### 5.1- INTRODUCTION. PREPARATION AND IMPLEMENTATION

At the beginning of the research, I wanted to prepare a survey for the singers of both choirs to get their different perspectives. On the one hand, I wanted to study the topic from the point of view of the conductor (how I feel, how I prepare the versions, what I think about my way of conducting...), and on the other hand, I wanted to get the reactions of the people in the choir to different ways of conducting. One possibility was using personal interviews, where respondents could feel free to say whatever they wanted. But a survey seemed the best solution. Fink (2003) says: “A survey is a system for collecting information from or about people to describe, compare, or explain their knowledge, attitudes, and behavior.”<sup>17</sup>

With the survey it's easier to compare results than with an interview. I had little time to prepare the recording sessions, and interviewing the singers would take too long. I also consider it more objective to ask the questions that are interesting for my research through a questionnaire. In interviews, it is more difficult to measure the answers, because each person is free to say anything. Even so, I prepared some questions on the questionnaire that would allow respondents to write what they wanted.



Figure 24

---

<sup>17</sup> <http://srmo.sagepub.com/view/the-survey-handbook/n1.xml>

### *Preparation:*

The first step was “brainstorming”; I prepared more than 60 questions from which I could select those best suited to my aims. The second step was to improve these questions, evaluating aspects such as the number of items or the way to ask. I used different types of questions in the survey. Most of them had alternative answers. In some alternatives we found a graduation in the items. Other questions were without options for free answers. One question had five options for answers, graduated from 1 to 5. I structured the survey in three parts:

- Questions 1 to 6 were related to the first version.
- Questions 7 to 12 were related to the second version.
- Questions 13, 14 and 15 were general questions.

### *Implementation:*

When I presented the survey (see page 33), I told the choir that it was anonymous because I wanted them to feel free to give their answers. I asked only for the voice where they sang, if they were soprano, alto, tenor or bass, but not the name. They had several minutes to write answers. I provided pencils to avoid delaying the session. Once they finished, I collected the surveys and started the same process with the second song. The questions were the same for both songs. The time that they had to respond to the questionnaire was limited. After I collected the second survey, the experiment was over. There were 25 persons in Luleå Kammarkör and 14 persons in the Master Choir. The survey was answered by all. But one person often gave two responses for the same question and some questions had no answer. Since the results are based on answered questions, there is thus a very small confidence interval. The survey appears as Appendix 3.

## **5.2- RESULTS**

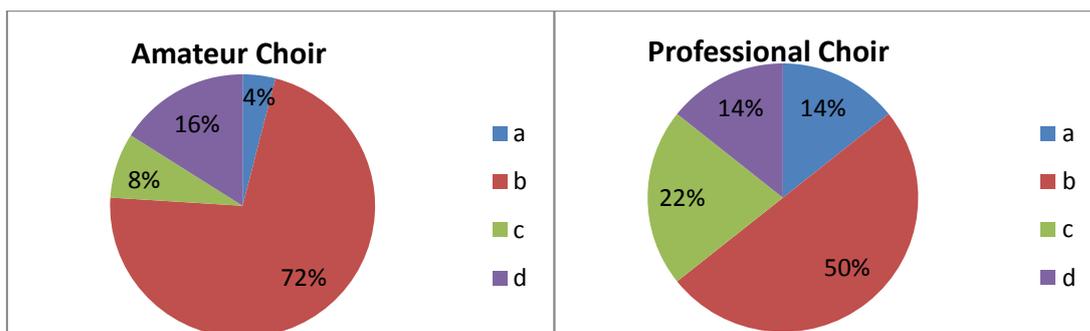
This section provides the survey questions and the singers’ answers, comparing results between versions, between pieces and between choirs.

## FIRST VERSION & SECOND VERSION

### 1- What feature of the first version attracted mainly your attention?

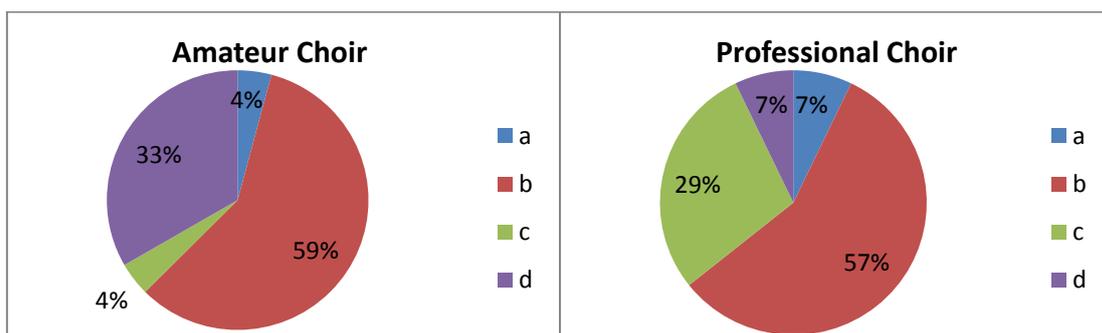
a- Facial expression   b- Gesture   c- Body movement   d- I don't know

#### SOM ETT BLOMMANDE MANDELTRÄD



In the amateur choir, almost three quarters (72%) answered that gesture was the number one feature that attracted their attention in the inexpressive version of this piece. Opinions in the professional choir were more mixed. Half of the choir agreed with the amateur choir (50%). The second choice for the professional choir is body movement (22% compared to 8% for the amateur choir); 14% mentioned facial expression. For the amateur choir, the second most frequent choice was “I don't know” (16%).

#### ODI ET AMO

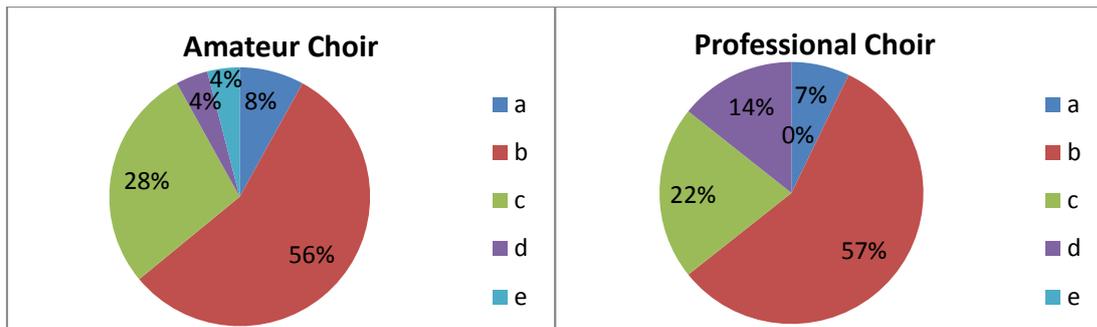


Both the amateur and professional choir considered that the feature attracting most of their attention in the inexpressive version was gesture (59% and 57% respectively). The next most common answer for the amateur choir was “I don't know” for the amateur choir with 33%, but for the professional choir, it was body movement (29%).

**2- Did that feature help you?**

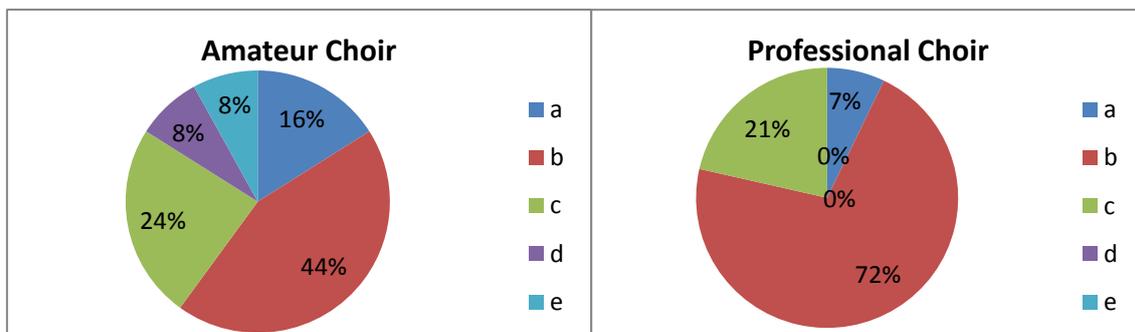
- a- Yes, very much    b- Yes, to some degree    c- No, not very much  
 d- No, not at all    e- I don't know

**SOM ETT BLOMMANDE MANDELTRÄD**



More than half the members of each choir said that the feature that attracted more of their attention in the first version, also helped them (56% and 57% for the amateur and professional choir, respectively). The second most frequent answer was “No, not very much” with 28% in the amateur choir and 22% in the professional choir responding this way. Nobody in the professional choir answered “I don't know”.

**ODI ET AMO**

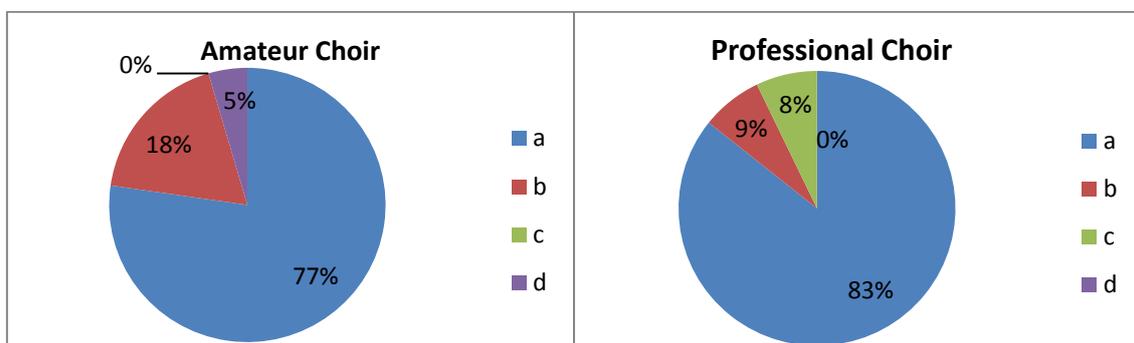


Clearly the feature of gesture in the inexpressive version helped the singers to some degree. This is most evident in the professional choir with almost three quarters of their answers (72%) mentioning gesture, than in the amateur choir (44%), where there was more variety in the answers.

**7- What feature of the second version attracted mainly your attention?**

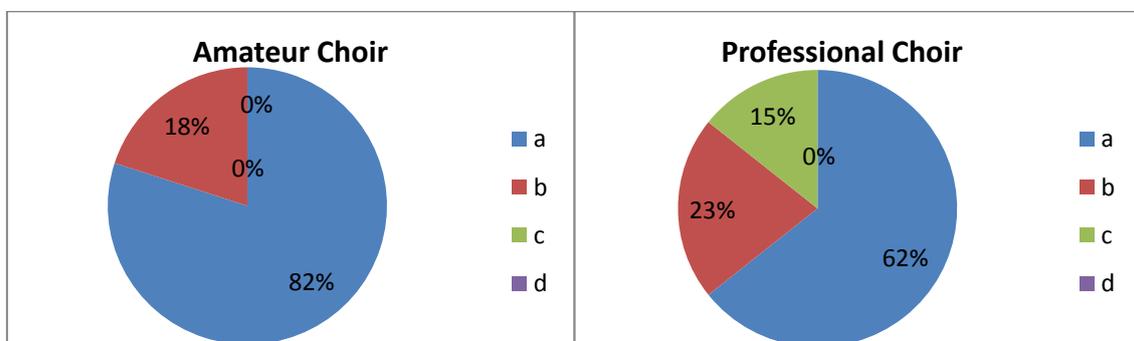
- a- Facial expression    b- Gesture    c- Body movement    d- I don't know

## SOM ETT BLOMMANDE MANDELTRÄD



A large majority answered that facial expression attracted their attention during the expressive version: 77% of the amateur choir and 83% of the professional choir mentioned this feature. The second feature, gesture, was appreciated more by the amateur choir (18%) than by the professional choir (9%).

## ODI ET AMO



A large majority in the amateur choir (82%) answered that facial expression attracted their attention; a small number mentioned gesture (18%). The professional choir noted facial expression and gesture (62% and 23%, respectively), but a third answer, body movement, received 15% of the answers. Most singers in both choirs considered that facial expression was the main feature that attracted their attention during the second version.

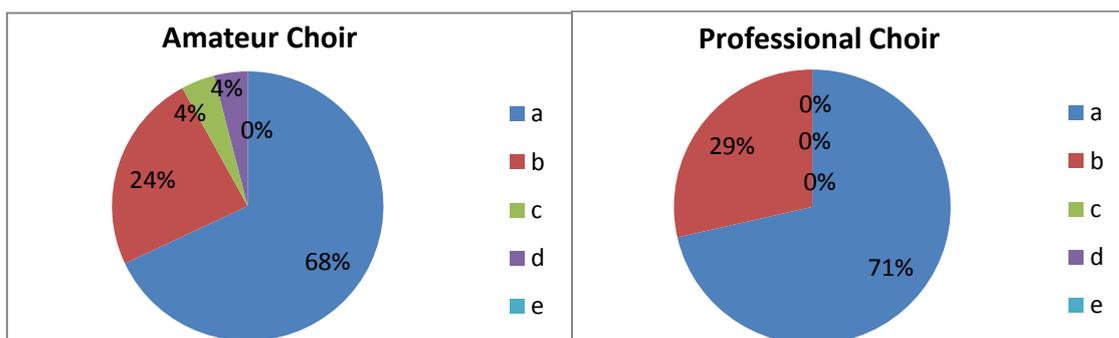
Therefore if we compare the two versions we think that gesture attracted their attention in the first version because, although very neutral and aseptic, it was the only mode of communication used in the first version, in comparison with other features like body

language or facial expression. On the other hand, facial expression attracted their attention in the second version because they received more information in addition to gesture, and they noted the difference respect the first version. Therefore, most selected this feature in the second version because it was a clear way to establish a connection with them.

### 8- Did that feature help you?

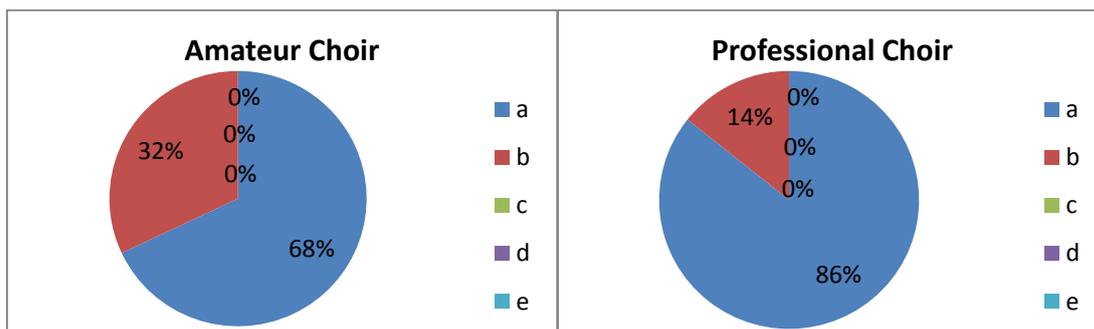
- a- Yes, very much    b- Yes, to some degree    c- No, not very much  
d- No, not at all    e- I don't know

#### SOM ETT BLOMMANDE MANDELTRÄD



The facial expressions used by the conductor in the second version helped the choirs sing. In the amateur choir, the majority said “Yes, very much” (68%). Almost one quarter responded: “Yes, to some degree” (24%). In the case of the professional choir, the answers were “Yes, very much” (71%) and “Yes, to some degree” (29%). Therefore, for the professional choir the facial expression was especially helpful.

#### ODI ET AMO

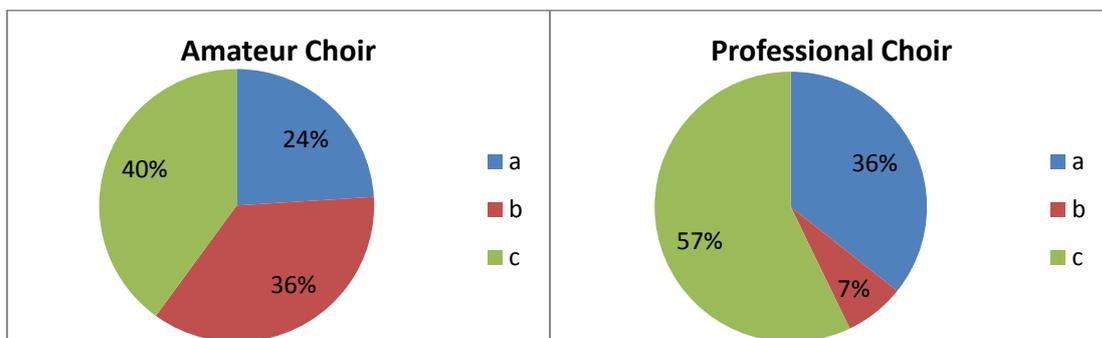


The answers in this case were emphatic. The facial expression helped the singers very much. Both amateur and professional choral singers considered that facial expression was very helpful for them in the expressive version of the music, with 86 % of the professional choir and 68% of the amateur choir selecting this response. The second choice was “Yes, to some degree” for 32% of the amateur and 14% of the professional choir. Nobody answered “No” or “I don’t know”.

**3- Did you understand the nonverbal language of the conductor in the first version?**

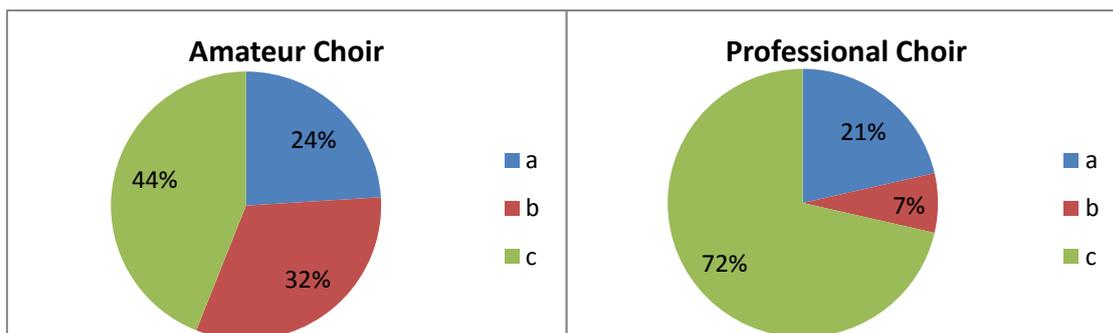
a- Yes                      b- No                      c- Sometimes

**SOM ETT BLOMMANDE MANDELTRÄD**



As we can see, in the amateur choir, there was no agreement about whether the nonverbal language of the conductor was understandable in the inexpressive version: 24% answered “Yes”; 36% answered “No”; 40% said “Sometimes”. For the professional choir, more than half answered that “Sometimes” they understood the nonverbal language of the conductor; 36% said “Yes”; and only 7% said “No” – far fewer than in the amateur choir.

**ODI ET AMO**

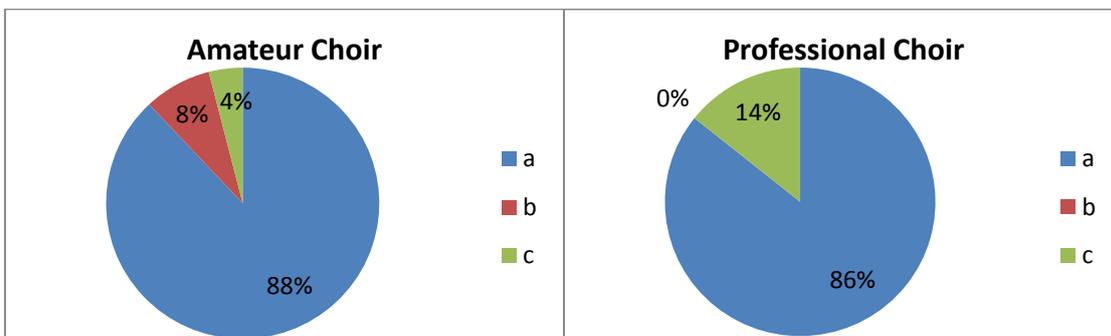


In the inexpressive version, the most common answer was that sometimes the respective choirs understood the nonverbal language of the conductor. In the case of the professional choir, “Sometimes” received almost three quarters of the answers (72%). In the amateur choir, this answer was shared more equally with “Yes” and “No” with 24% and 32% respectively. Therefore, the professional choir considered the nonverbal language to be unclear, while the amateur choir members were less certain.

**9- Did you understand the nonverbal language of the conductor in the second version?**

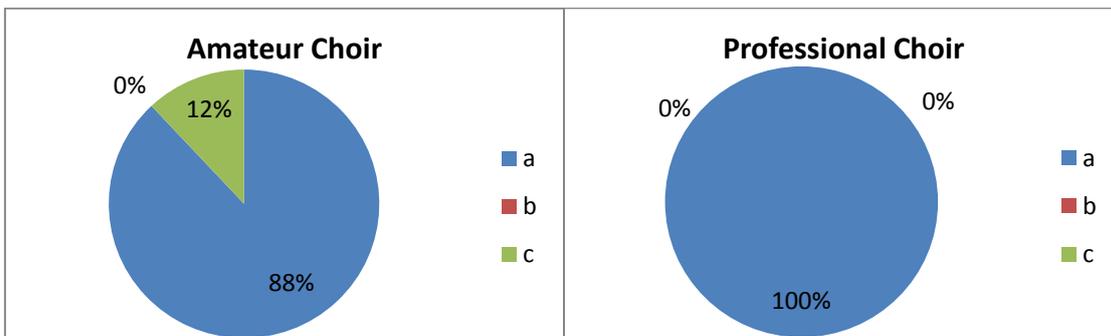
- a- Yes      b- No      c- Sometimes

**SOM ETT BLOMMANDE MANDELTRÄD**



A large majority in both choirs answered that they understood the nonverbal language of the conductor during the second version; 88% of the amateur choir and 86% percent of the professional choir said this. In the amateur choir, 8% answered “No”, but no one in the professional choir responded this way. The third option, “Sometimes”, was selected by 14% of the professional choir and only 4% of the amateur choir.

**ODI ET AMO**

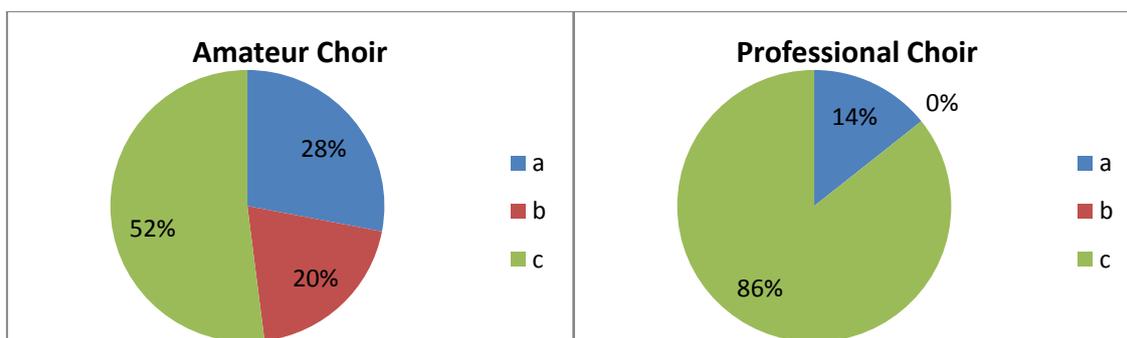


In the expressive version, the answer was almost unanimous. People understood the nonverbal language of the conductor in the expressive version, a large majority of the amateur choir (88%) and an amazing 100% of the professional choir. Therefore, they better understood a gesture that used both body language and facial expression than a gesture that consisted of only moving the arms. Few people in the amateur choir answered “Sometimes” (12%). But nobody in either choir responded that they didn’t understand the nonverbal language of the conductor in the expressive version, even though it was more complex.

**4- Do you think that there was connection between choir and conductor during the first version?**

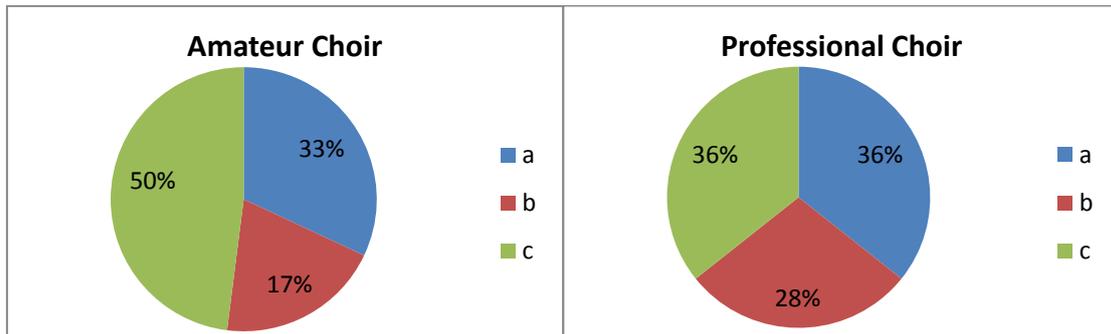
a- Yes      b- No      c- Sometimes

**SOM ETT BLOMMANDE MANDELTRÄD**



More than half (52%) of the amateur choir considered that sometimes there was connection between choir and conductor during the first version. In the professional choir, the majority gave the same response (86%); 28% of the amateur choir and 14% of the professional choir said yes, there was connection. In the amateur choir, 20% thought there was no connection, compared to none in the professional choir. It seems that the connection between choir and conductor in the inexpressive version was sometimes present and sometimes absent.

ODI ET AMO

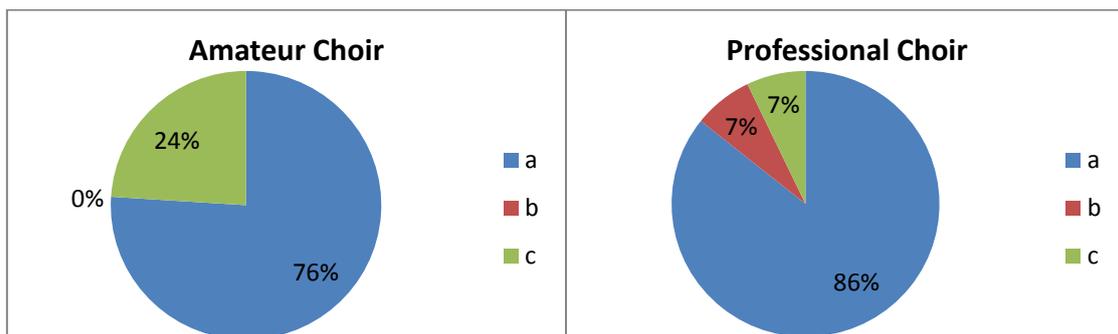


Half of the singers in the amateur choir considered that sometimes there was connection between choir and conductor during the inexpressive version (50%). Less than half of the professional choir answered the same (36%). The next option, “Yes”, was very similar in both choirs (33% and 36% for the amateur and professional choirs respectively); “No” received more answers in the professional choir (28%) than in the amateur choir (17%). Therefore, choir members considered that the connection was not always the same. In the case of the professional choir, the answer was more mixed.

**10- Do you think that there was connection between choir and conductor during the second version?**

- a- Yes      b- No      c- Sometimes

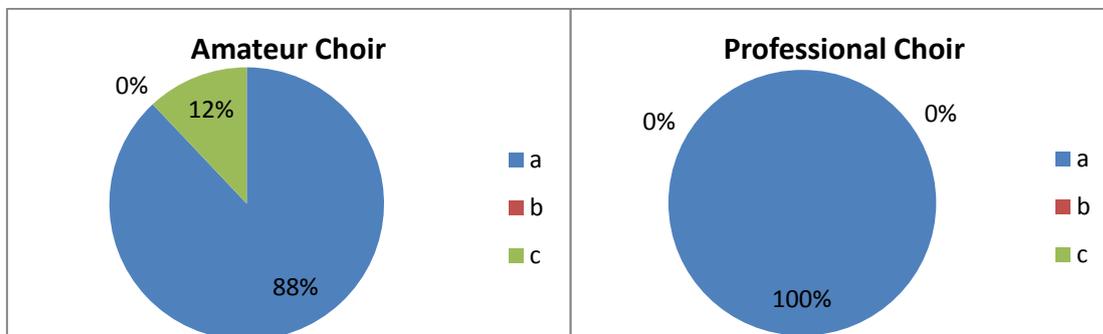
SOM ETT BLOMMANDE MANDELTRÄD



In the expressive version, many singers answered that there was connection between choir and conductor during the piece. Three quarters of the amateur choir said this (76%), and an even larger majority of the professional choir (86%). In the amateur choir, the answers were “Yes” (76%) or “Sometimes” (24%), but in the professional

choir, a small number considered that there was either no connection between choir and conductor (7%) or sometimes there was connection (7%).

#### ODI ET AMO

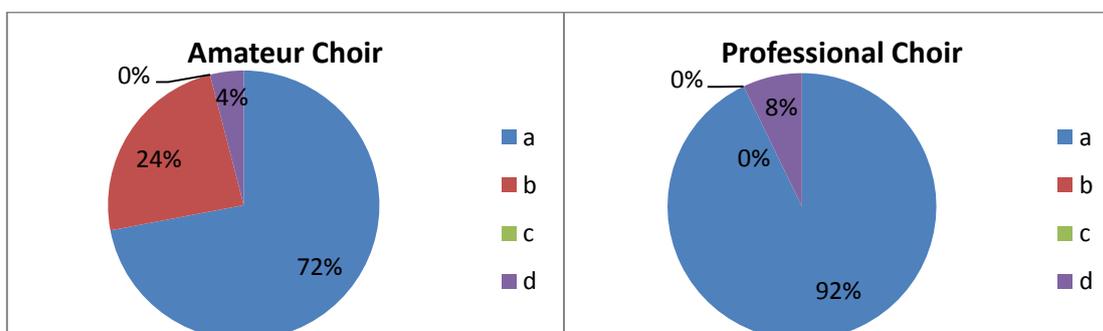


In the expressive version was no doubt. A large majority considered that there was connection between choir and conductor. In the professional choir, the answer was unanimous, a startling 100%, but in the amateur choir, a small percentage (12%) answered “Sometimes”. It’s interesting that people answer the question of understanding the nonverbal language of the conductor and the question of the connection between choir and conductor in the same way. Possibly there is a direct relation between the nonverbal language of the conductor and the connection with the choir.

#### 5- What is your opinion of the conductor’s general attitude in the first version?

- a- It was too neutral (too little expression)
- b- It was appropriate for the piece
- c- It was overdone (too much expression)
- d- I don’t know

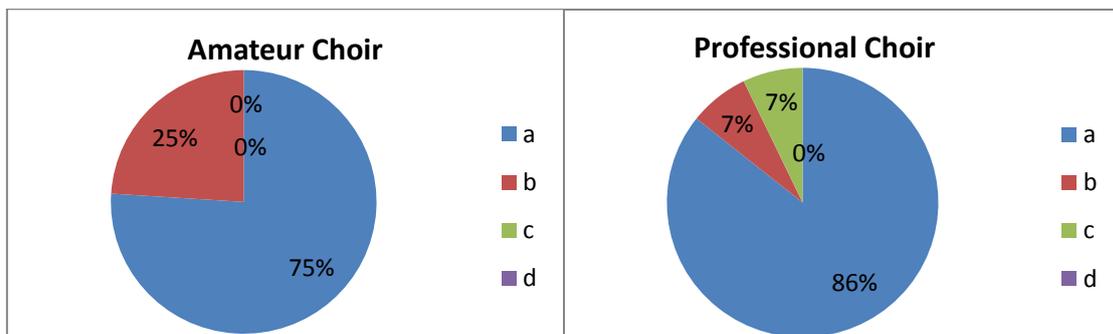
#### SOM ETT BLOMMANDE MANDELTRÄD



Almost three quarters of the amateur choir (72%) and a large majority of the professional choir (92%) answered that the general attitude of the conductor in the first

version was too neutral; 24% of the amateur choir considered that it was appropriate for the piece, but no one in the professional choir agreed. Interestingly, some choir members answered “I don’t know” (4% and 8% for the amateur and professional choirs respectively).

**ODI ET AMO**

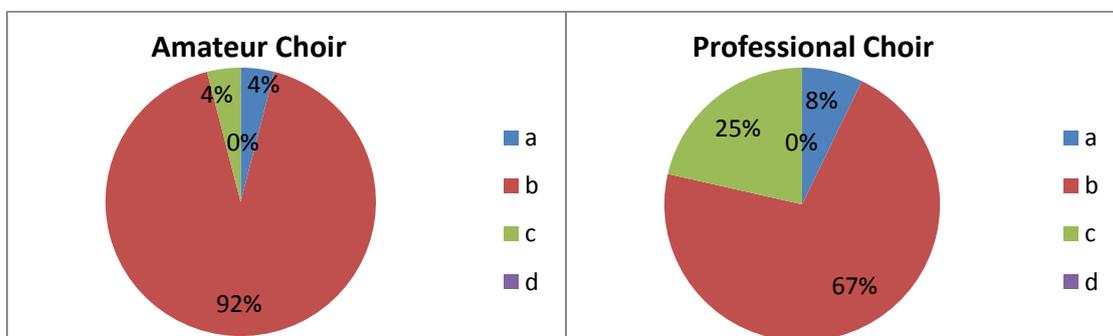


Most singers thought the attitude of the conductor in the inexpressive version was too neutral: three quarters of the singers in the amateur choir (75%) and a large majority in the professional choir (86%). A quarter of the amateur choir (25%) thought it was appropriate for the piece. In the professional choir, a few thought it was appropriate for the piece or was overdone, 7% for each. But most said it was too neutral, with too little expression.

**11- What is your opinion of the conductor’s general attitude in the second version?**

- a- It was too neutral (too little expression)
- b- It was appropriate for the piece
- c- It was overdone (too much expression)
- d- I don’t know

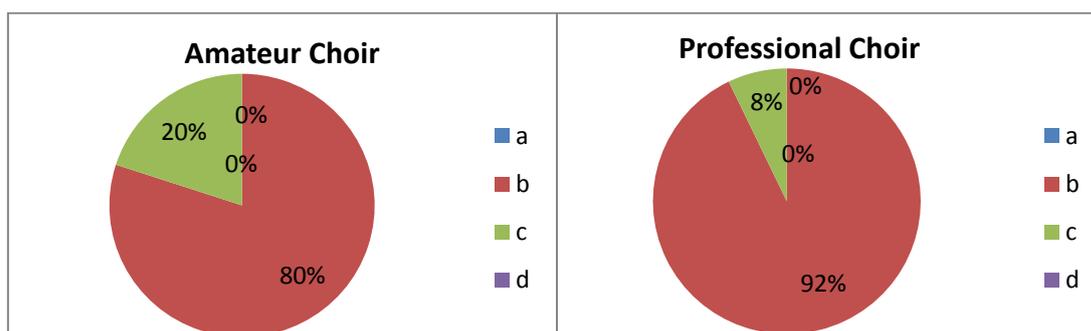
**SOM ETT BLOMMANDE MANDELTRÄD**



A large majority considered that the general attitude of the conductor was appropriate for the piece. In the amateur choir, it was almost unanimous at 92%, but in the

professional choir, although a majority answered that the attitude of the conductor was appropriate for the piece (67%), the second most frequent answer was that the conductor overreacted (25%). A small part of the amateur choir considered it was too neutral (4%). Nobody answered “I don’t know”. As this was an expressive version, it is understandable that some choir members thought the conductor was overreacting, but is surprising to read that someone considered it too neutral.

#### ODI ET AMO



For the expressive version, a large majority thought the attitude of the conductor was appropriate for the piece: 80% of the amateur choir and 92% of the professional choir said this. A minority thought the conductor was overreacting: 20% of the amateur choir compared to 8% of the professional choir. No one in either choir said it was too neutral.

#### **6- Was there anything you missed, or did not like, or particularly liked, in the first version? If so, what?**

*The following answers are literally transcribed from the surveys.*

#### SOM ETT BLOMMANDE MANDELTRÄD

##### Amateur choir

- Too laid back
- Too little facial expression which made the performance a bit lifeless.
- Too few expressions. Conductor did not communicate.
- Nyanser gick inte fram (*The nuances were not conveyed [to the choir]*)
- There was too little facial expression nearly no eye contact. Did not like it!
- Indeed more articulated “gestures”; ritardando, pesante, articulated ¼ ths.

- It was hard to “see” the nuances dynamics (p, mf and so forth). It felt very mechanical.
- It was kind of “mechanical”.
- Your ----- (*illegible*) were not very clear.
- Too little feeling.

#### Professional choir

- It was very steady, but I felt it lacked emotion and didn’t help the choir express the music.
- Face, no expression of the poem
- Agogik and a bit more samspel (*interaction*). Calm, it didn’t force me to make music, I could make some decisions myself (respecting question 2). I understood non-verbal language after a while (respecting question 3). Just a little. It wasn’t far from effective (respecting question 5).
- I wanted more from the conductor in general, more energy, more frasing, more connection with the choir. However I liked the legato.
- It was interesting with so little expression, but far too little information to do a good interpretation of the conductor’s idea of music.
- It was appropriate for practicing, but empty of emotion.
- The conductor seemed a bit angry.
- It was too stiff and not emotioned.
- Almost no ritardandos.
- Mined emotional contact with the music.
- Taking breath with the choir and expression in conductor’s face, body.

In other words, in both choirs, people demanded more facial expression, more emotion during the performance, and they wanted more nuances in the pieces. They thought that the gesture was mechanic and empty of emotion. Also they missed the connection with the conductor.

## ODI ET AMO

### Amateur choir

- No attempt to establish connection, almost blank face.
- Too little facial expression, a bit boring makes me unsure of what the conductor thinks about my and the choir's singing. Makes me think: "is the conductor unsure in some way herself?"
- Too little attention ? To the choir.
- I missed action.
- Perhaps a bit more facial expression.
- Clear and full of expression – in "the right proportions".
- I missed the appropriate ----- [illegible]
- Too neutral.
- It was less "too neutral" than the first version of "Som ett blommande mandelträd" but still a bit unclear. The gestures was more clear.
- The nuances.

### Professional choir

- It lacked emotion. I didn't get any energy from the conductor
- Lacked expression.
- Expression of the face and some dynamics.
- Otydligt (*unclear*).
- Some details not made (crescendo in the bass section)
- It was too cold, not good at all.
- Breathe with the choir. Facial expression.
- Missed some facial expressions.
- Something to encourage us to sing homogenous.
- I missed clearness and energy in the gesture.
- Between f and p

The amateur choir missed the facial expression, considered that the conductor was too neutral, and commented on the lack of connection between choir and conductor. However, some thought it was fine. By way of contrast, most of the answers from the

professional choir mentioned emotion and expression and considered that the conductor was too cold with them.

**12- Was there anything you missed, or did not like, or particularly liked, in the second version? If so, what?**

SOM ETT BLOMMANDE MANDELTRÄD

Amateur choir

- I enjoyed that the conductor seemed more active than in the first version.
- Much more alive.
- Better than the first version, more connection between choir and conductor.
- Eyes, very helpful.
- Second was so much better.
- I really liked the connection between the choir and the conductor in the second version. It made me want to sing at my very best!
- The combination of facial expression, gesture and body language made it easy to follow.
- I liked your expression, it was very clear. You showed clearly what we should do, dynamics, tempo.
- Facial expression was very good, you used your body language and showed us very well.
- The nearness of the conductor.

Professional choir

- I liked both the body movements and the facial expression. Perhaps a little too much wide eyes sometimes, but this version was much more fun and interesting than the first.
- Eyes, hands. Sometimes it was overdone.
- I felt I was forced rather than invited to make music sometimes. In answer 11c (it was overdone) he wrote “just a little, very close to effective”.
- The frasing, and the focus on ljuvlig.
- The eyes and facial expression gave me good information of the conductor’s general musical idea.

- I loved the way the conductor conveyed the emotions of the piece that they wanted to express.
- Eye contact. The conductor seemed to like conducting.
- I liked that it was clear and simple, but a bit too much. Clear and simple is good but must not be without emotion.
- Liked the contact. Didn't like when the contact felt as "acted".
- Sometimes too much facial expression, mainly it was good. Much music was created.

The amateur choir considered that this version was much better; they liked the facial expression and felt closer to the conductor. The answers of the professional choir were positive but they considered that sometimes the expression and gesture were overdone. At any rate, they appreciated the eye contact with the conductor.

If we compare the answers of the two versions, we realize that the main difference appears in using facial expression as the basis for the connection with the choir; this seems to have been very helpful for the amateur choir, but was maybe too much for the professional choir.

## ODI ET AMO

### Amateur choir

- It was overdone, I almost started to laugh, which is good in one way.
- I liked the eye contact! And enjoyed the way the conductor engaged herself in the music! It was fun to sing the second version!
- I liked your attitude. You show very clearly what you want us to do.
- You looked a bit too angry sometimes.
- Too much/intense facial expression, a bit intimidating.
- ... don't remember.
- I felt it was bordering "overdone", but that is better than too neutral.
- The facial expression in the first bar was a little bit too much.

## Professional choir

- It was great!
- The facial expression
- I could understand what the conductor wanted.
- The eyes.
- Clear, but too cold.
- More expression.
- In question 11b (appropriate for the piece) wrote “Very effective! Encouraging”.  
In question 12: In sudden changes of expression, the förberedelse (*preparation*) could be just a little more clear.
- I liked that the energy of the movement filled to the energy required to sing this piece.
- The gestures became more clear with the facial expression. So I wanted to circle? both. [*The singer means with the word “circle” that would like to choose both options*]
- It’s good!

In the second version several members of the amateur choir considered that there was too much expression, perhaps because they were singing about “Odi” (I hate). But they appreciated the eye contact. The professional choir understood the conductor’s interpretative suggestions and considered this an effective way of conducting this piece. In comparison with the first version, the main difference is the emotion that the conductor transmitted.

If we compare both pieces we see some common points. Facial expression is relevant for both pieces. The choirs appreciated the connection with the conductor. Showing nuances was perhaps more important in “Odi et Amo” than in “Som ett blommande mandelträd”. But in general both choirs considered that an expressive version was better than a performance lacking expression.

## GENERAL QUESTIONS

**13- What is, in your opinion the most important for the conductor to do in order to bring out the qualities of this piece? Rate the following aspects in order of importance (1 for the most important, 2 for the second most important, etc)**

- a- Conduct in a simple manner
- b- Create an atmosphere
- c- Show the musical details of the score (dynamics, articulation, etc.)
- d- Communicate the feeling of the poem
- e- Establish a connection between choir and conductor

### **Rating in order of importance**

1-

2-

3-

4-

5-

### **SOM ETT BLOMMANDE MANDELTRÄD**

Amateur choir

1°- Establish a connection between choir and conductor (average 1.7)

2°- Communicate the feeling of the poem (average 2.5)

3°- Create an atmosphere (average 3.1)

4°- Show the musical details of the score (average 3.25)

5°- Conduct in a simple manner (average 4.4)

Professional choir

1°- Establish a connection between choir and conductor (average 1.9)

2°- Communicate the feeling of the poem (average 2.2)

3°- Create an atmosphere (average 2.5)

4°- Show the musical details of the score (average 3.5)

5°- Conduct in a simple manner (average 4.7)

ODI ET AMO

Amateur choir

1°- Establish a connection between choir and conductor (average 2.04)

2°- Show the musical details of the score (average 2.7)

3°- Create an atmosphere (average 2.9)

4°- Communicate the feeling of the poem (average 3.04)

5°- Conduct in a simple manner (average 4.2)

Professional choir

1°- Establish a connection between choir and conductor (average 2.07)

2°- Create an atmosphere (average 2.5)

3°- Show the musical details of the score (average 2.6)

4°- Communicate the feeling of the poem (average 3.07)

5°- Conduct in a simple manner (average 4.6)

For the amateur choir singing “Som ett blommande mandelträd”, the most important thing was to establish a connection between choir and conductor. The least important aspect was to conduct in a simple manner. With the rest of the options, there was a

variety of opinions. For the professional choir as well, the most important issue was to establish a connection between choir and conductor. The least important was to conduct in a simple manner.

For the amateur choir, the most important factor in “Odi et amo” was to establish a connection between choir and conductor. The professional choir agreed. As for the feature “show the musical details of the score”, the same number of people considered it was the most important and the same number ranked it third.

As we can see, the most important feature for both choirs was to establish a connection between choir and conductor. In “Som ett blommande mandelträd” for both choirs, the second most important quality was to communicate the feeling of the poem. But in “Odi et Amo” it was also very important for the singers in the amateur choir to show the musical details of the score. This is because each piece has different qualities.

**14- Which version did, in your opinion, best show these qualities of the conducting?**

a- Conduct in a simple manner

- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal

b- Create an atmosphere

- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal

c- Show the musical details of the score (dynamics, articulation, etc.)

- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal

d- Communicate the feeling of the poem

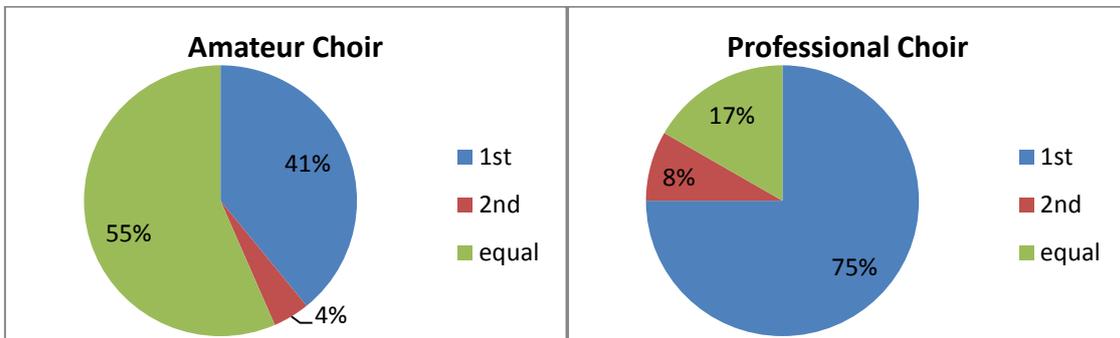
1<sup>st</sup> version - 2<sup>nd</sup> version - equal

e- Establish a connection between choir and conductor

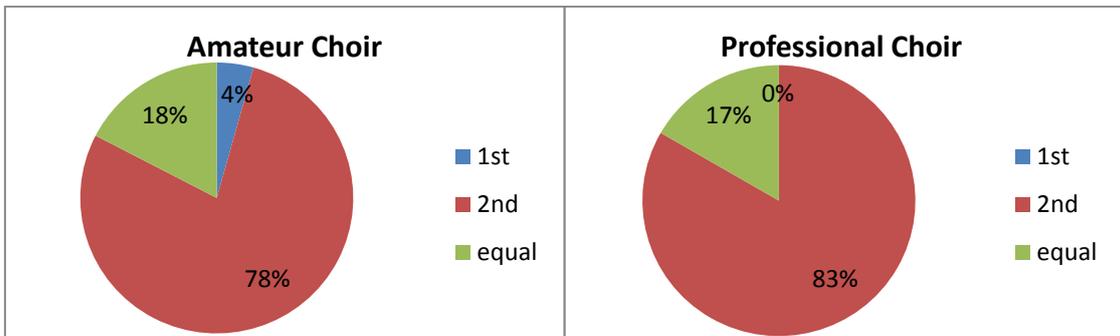
1<sup>st</sup> version - 2<sup>nd</sup> version - equal

# SOM ETT BLOMMANDE MANDELTRÄD

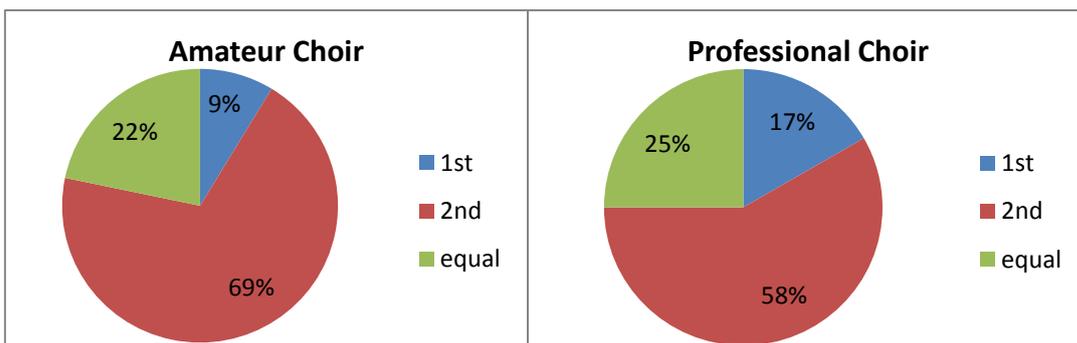
a- Conduct in a simple manner



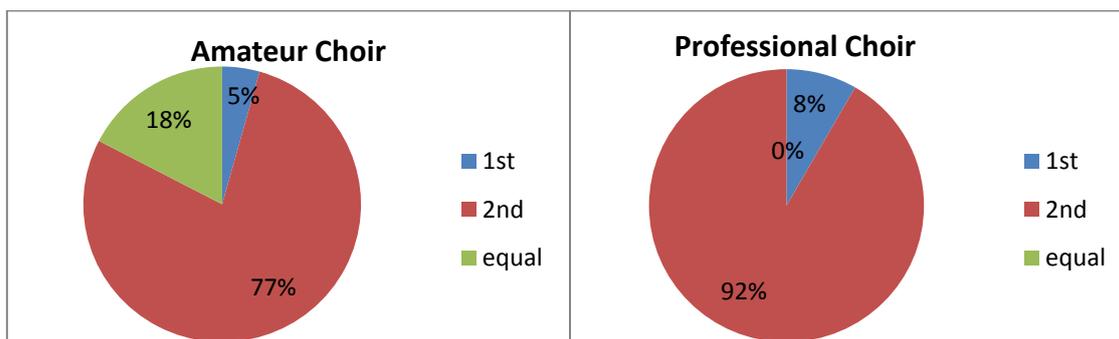
b- Create an atmosphere



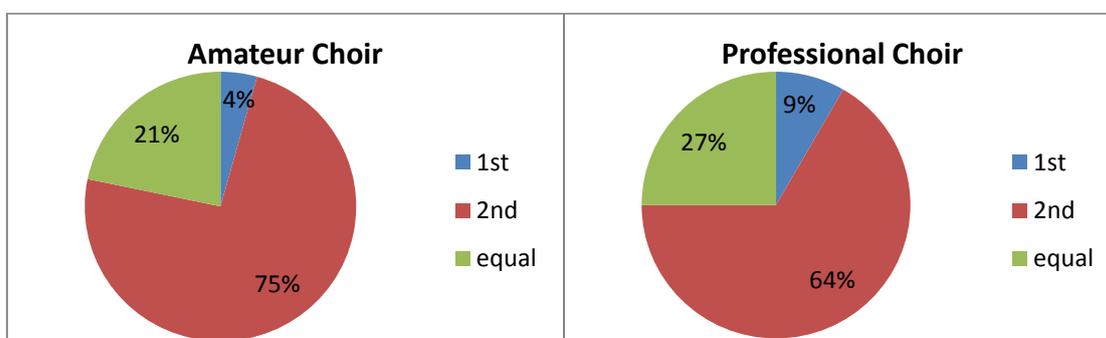
c- Show the musical details of the score



d- Communicate the feeling of the poem



e- Establish a connection between choir and conductor



For the first feature, “Conduct in a simple manner”, there was a difference of opinion between the amateur choir and the professional choir. More than half of the members of the amateur choir considered that both the first and the second version showed this quality in equal measure. In the professional choir, most members answered that the first version was the best for conducting in a simple manner; the second option was “equal”.

With the following feature “Create an atmosphere” both choirs agreed that the second version was the best version to show it.

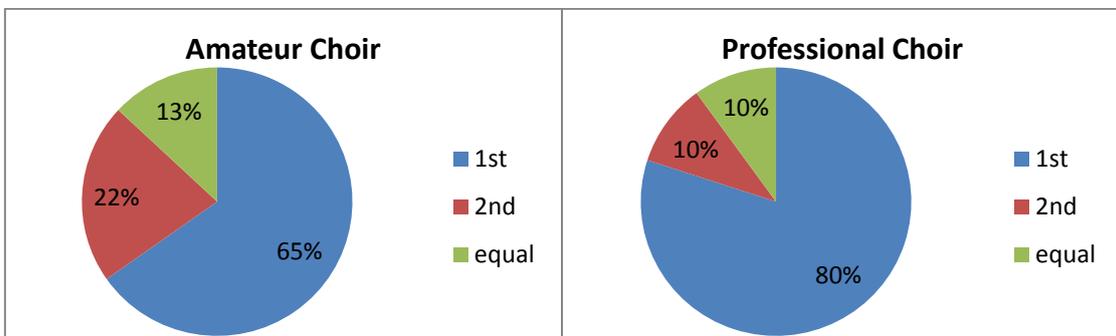
For the feature “Show musical details” both choirs answered that the second version was clearer. In the professional choir more than half said this (58%); the second option was “equal”. In the amateur choir, the majority was bigger (69%); also here, the second option was “equal”.

As for “Communicate the feeling of the poem”, both choirs considered that second version was the best version for this.

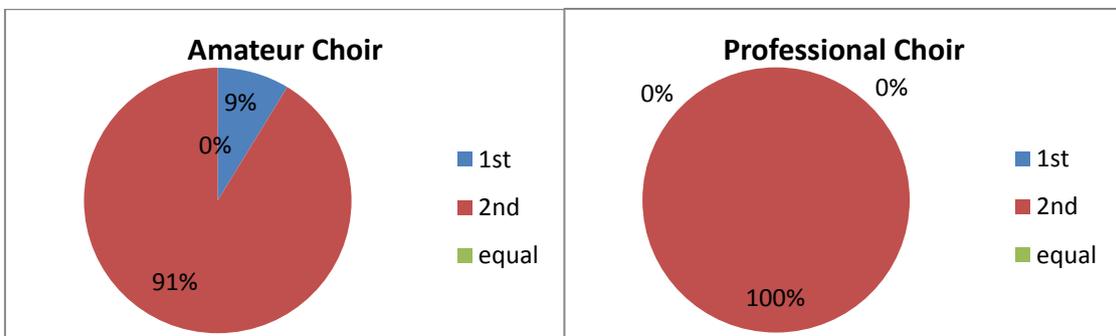
Finally, for the feature “Establish a connection between choir and conductor”, most people answered that second version was the best, but fewer said this in the professional choir than in the amateur choir. The second most frequent option for the professional choir was “equal”.

### ODI ET AMO

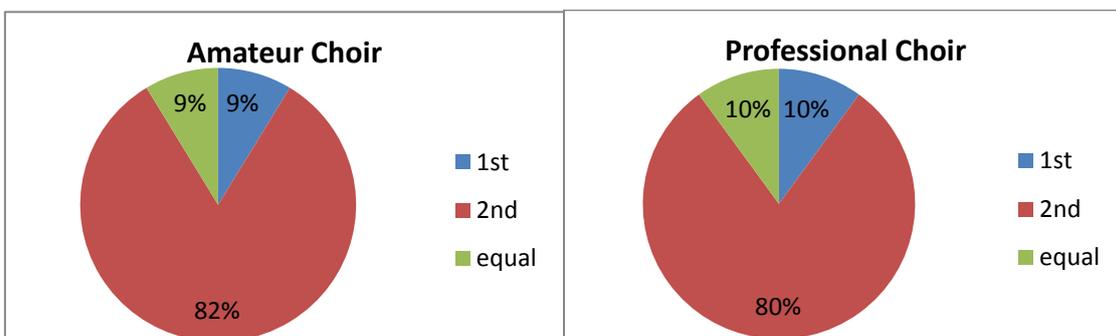
#### a- Conduct in a simple manner



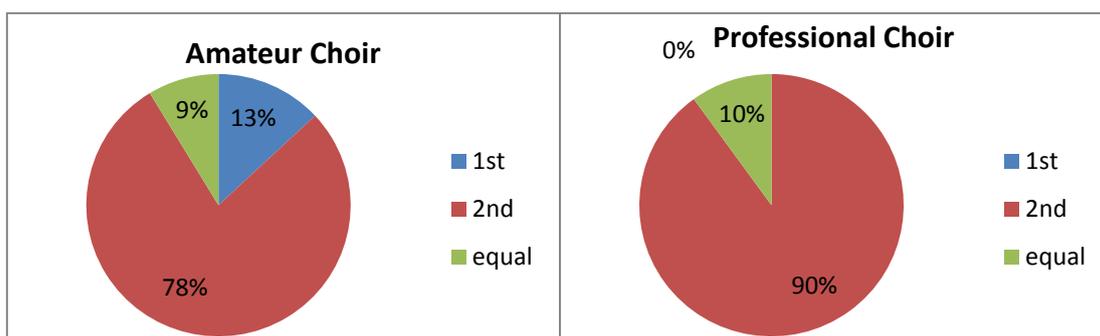
#### b- Create an atmosphere



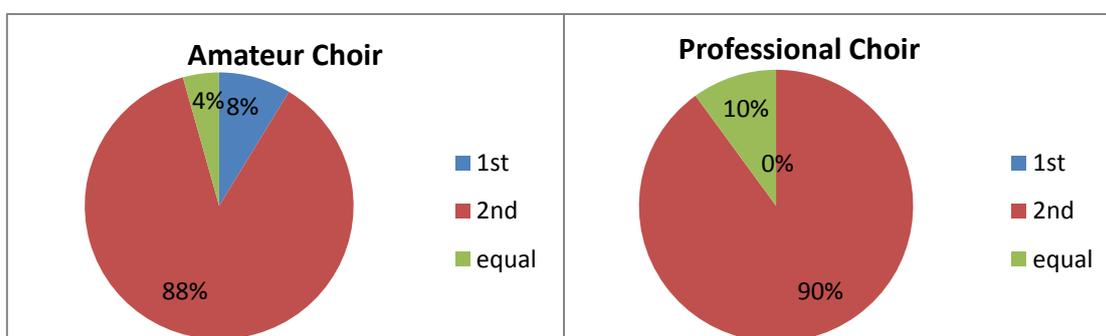
#### c- Show the musical details of the score



d- Communicate the feeling of the poem



e- Establish a connection between choir and conductor



If we compare the answers of the amateur choir and the professional choir, we see that they have several points in common. In general, they agreed that the second version was the best to show the qualities of the conducting. For both amateur and professional choirs, the second version was the best to create an atmosphere, to show musical details, to communicate the feeling of the poem and to establish a connection between choir and conductor. Only for the feature “Conduct in a simple manner” did both choirs consider the first version to be the best.

### 15- Do you have any other comments?

*These comments are literally transcribed from the Surveys.*

SOM ETT BLOMMANDE MANDELTRÄD

Amateur choir

(None)

### Professional choir

- More agogic.
- Nicely done!
- An interesting experiment. I didn't know that THAT much was given by facial expression.
- Second version!
- Exaggerate the expression you was even more ?
- Questions 6 & 12 should be specified regarding conducting or the piece in general. Question 2 should have more ----- seale? Steps.
- No.

### ODI ET AMO

#### Amateur choir

- 2<sup>nd</sup> version is preferred.
- In the seventh question, I would have liked to also have put a mark around c.
- Really impressed by your conducting.

### Professional choir

- Sometimes a bit hard to follow from bar 5-9.
- This is VERY interesting!
- I like your conducting!
- Always conduct in the second way.



Figure 25

### **5.3- ASSESSMENT SURVEY**

When I planned my research, I didn't think that the surveys were very important for my reflections. I thought it was fine to know the opinion of the singers as something complementary to the experiment. But I came to realize that the survey was an essential factor in this thesis. When I started to assemble the results, I discovered that I had several variables to consider: two choirs, two songs and two versions. The amateur choir was composed of 25 people and the professional choir of 14. That meant I had to compare the opinions of 39 persons with my own.

I'm not an expert in statistics and dealing with Excel documents and graphics wasn't easy. I think that the selection of questions was appropriate, but when I prepared the survey, I didn't think about how to present the results. Presenting the results of questions with several alternative answers was not a problem. The big problem was to present the results in question number 13 of each survey. It has five items to rate from 1 to 5 in order of importance. Hence, to recount these results was more difficult and the way to deal with it was more complicated. As for the free questions, I transcribed the answers as I found them in the survey. These questions were useful to determine other aspects of the experiment that I didn't consider in the questionnaire or to complement some opinions of the singers.

With regard to the implementation of the survey, it was inevitable that when I started the experiment with the second piece, the singers were aware of the process, and I don't know if this influenced their answers in the second survey. The content of the survey was unknown to the singers when I gave them the survey the first time, but for the second round, I don't know if their answers were as spontaneous as the first time or more prepared. A comparison of the surveys shows similarities in the answers to some questions; therefore, I think their answers were honest in both cases.

In short, the survey played an important role in this research. It has been a useful tool to discover the opinions of the singers and made me reflect on my way of conducting.

## CHAPTER 6: DISCUSSION

The preparation of inexpressive and expressive versions of the music was different for both pieces. In general, the aim in the inexpressive version is to show only the musical details, keep the choir singing together, but not offer any expressive intention. The movement of the arms are very metronomic in both pieces. My intention as conductor during the recording sessions was to conduct as aseptically as possible. For both pieces the face is neutral, the gestures lack expressiveness and the body language is not connected with the arms.

But the differences between the inexpressive and expressive version of “Odi et Amo” are not so evident as they are for “Som ett blommande mandelträd”. At the beginning of “Odi et Amo” the tempo is fast, with strong dynamics.

148

### Odi et amo

ur Catulli Carmina  
Musik: Carl Orff (1895-1982)

$\text{♩} = 66$

*ff* *ff* *f*

O - di O - di et a - - -

*ff* *ff* *f*

O - di

Figure 26

After a few bars, the fast tempo continues, but in piano.

19

*p* *p*

qua - re id

*f* *f* *segue* *p sub.*

qua - re id fa - ci - am, qua - re id fa - ci - am, qua - re id fa - ci - am,

Figure 27

Therefore, the gesture is very similar in both versions; because of the tempo, a conductor can't offer more information through her arms. A section where we can perceive a big difference between versions is from "Sed fieri sentio" when the tempo decreases, allowing more interpretative suggestions.

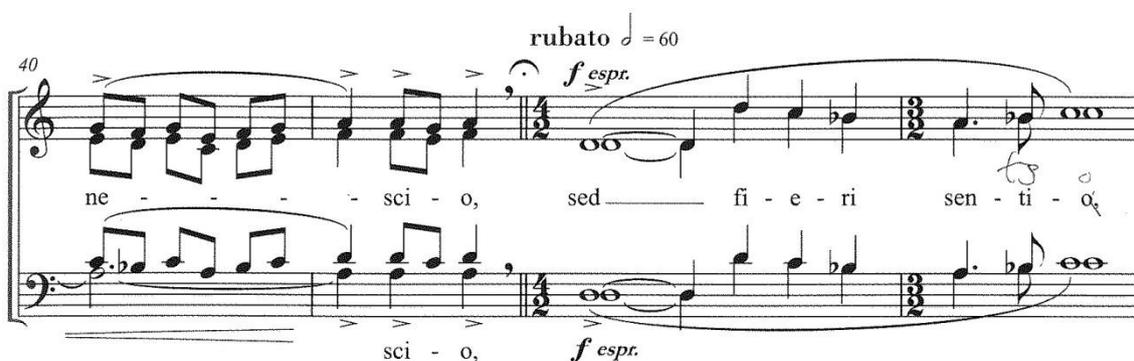


Figure 28

The difference in the expressive version of "Odi et Amo" is found in the facial expression and body movement<sup>18</sup>. When I conduct the expressive version, we find the big differences in these two elements. Even with the fast tempo, the face is totally different. The beginning of this piece requires a touch of drama to create an atmosphere for singing. A face that shows the intensity of the piece every moment helps the choir to sing.

For "Som ett blommande mandelträd" it's easier to distinguish the inexpressive and expressive versions. As noted, the inexpressive version is aseptic, the face is neutral, and there's no body movement. In this piece, the differences with respect to the importance of the arms are bigger. The tempo in this piece allows the conductor to do much more than keep the tempo and show dynamics. But in the inexpressive version, the conductor just conducts by beating tempo without communicating any intention through the arms. The gesture in this piece is very significant and this is the big difference in comparison with "Odi et Amo".

When we watch the expressive version of "Som ett blommande mandelträd", we find differences in facial expression and body language as for "Odi et Amo", but in this case, the information given by the arms in comparison with the inexpressive version is totally different. In this version, the expressiveness that the conductor transmits through the

<sup>18</sup> By body movement I understand not only the movement of the torso, but also other parts of the body, for instance head, elbows, legs or feet.

gesture influences several factors, including sound and attention. This time the atmosphere is created by the arms. Facial expression and body language are complementary to create this atmosphere. In “Odi et Amo” the atmosphere is created more with the facial expression and body language than gesture. Hence, I find a big difference in the way to prepare the expressive versions of two pieces. In each musical piece, the conductor creates a certain atmosphere to contextualize the piece. Therefore, the preparation before the music starts is important. At this stage, the conductor creates an atmosphere that influences the singers and their sound. The conductor should prepare this expressiveness carefully, not only during the performance but before the singing starts.

Three elements are the key to the performance: gesture, facial expression and body language. I would like to comment on some aspects of each of these, including their influence on the expressiveness of the choral conductor.

#### 1- Gesture

We talk about gesture when referring to the movement of elbows, arms and hands as a unit and with coordination. It can be with or without independence of arms. Depending on the piece, this movement can be fluent or not. It's very important to keep this unit and not move each part independently, breaking the line from elbow to fingers. Sometimes it's helpful to conduct with the arms at different levels. For example, to help singing a special syllable, the conductor can lift up one hand close to the mouth (see “Som ett 2nd LKK conductor” from 1'18” to 1'27”). But we must be very careful with our gesture because depending on our gesture we could cause vocal tension in the singers.

With the gesture, the conductor can prepare several types of impulses depending on the character, the breathing or the text. It can be softer or stronger; the acceleration can be faster or slower. It's not with the same impulse that I prepare to start singing “Odi et Amo”, in forte with an accent, as in “Som ett blommande mandelträd”, in piano and legato.

## Odi et amo

ur Catulli Carmina  
Musik: Carl Orff (1895-1982)

*ff* *ff* *f*

O - di O - di et a - -

*ff* *ff* *f*

O - di

Figure 29

Musik: Hildor Lundvik (188

*Allegretto moderato*

*p* *pp*

S  
A  
T  
B

Som ett blom-man-de man-del-träd, man

Figure 30

Not only a good position of elbow, arm and hand is important for conducting. It is also necessary to communicate some intention through this unit. Gesture is not only beating tempo and showing dynamics; it must express something to get the attention of the singers. As Collin Durrant (2009, p.331) says “The quality and nature of communication through gesture is fundamental in the choral conducting and musical learning context and contributes to the development of effective musical leadership”.

### 2- Facial expression

Facial expression is complementary to gesture and a very important factor in the expressiveness of conductor. Various choral music educators have advised that conductors attend to facial expression because this promotes expressive communication within the ensemble.

The elements that participate in this process are eyes, eyebrows and mouth, as well as the facial muscles in general. Facial expression is essential to establish communication with the choir. When I talk about communication, I mean visual communication and communication in general. A correct facial expression involves several factors; it is very useful to use one hand to support gesture and the other hand to establish a connection with the choir. If the choir feels supported by the conductor, they collaborate for a better interpretation.

It is very important before starting to sing to move the arms, to get the attention of the choir. Visual communication, including eye contact and various kinds of body movement, is crucial in this stage of preparation to create an atmosphere (see, for example, “Odi 2nd LKK conductor” from 0’12’’ to 0’20’’). Once the conductor gets the attention of the choir through visual communication, the choir can start to make music because the conductor has created interest among the singers. It’s the first interaction between choir and conductor. When there’s no visual communication between choir and conductor, there is a barrier between them; something is broken and the communication doesn’t work. When the conductor looks at the score too much and loses this visual communication, or if she doesn’t pay attention to the singers, this has implications for the performance (see for instance “Odi 1st MC conductor” from 0’50’’ to 1’05’’).

A good facial expression is essential to expressiveness. When we compare versions, the main difference is facial expression. We can see it in the videos, and we can read it in the answers of the singers in the surveys. Facial expression gives information that is additional to gesture. In the inexpressive versions of both pieces, the conductor shows a neutral face, lacking emotion. There’s no movement in eyebrows or lips. The choir can’t extract any intention from the conductor; therefore, they don’t know exactly what the conductor wants (see “Som ett 1 st LKK conductor” from 0’19’’ to 0’33’’). The choir looks more frequently and more attentively at the conductor when there is visual communication and the facial expression is meaningful (see, for example, “Som ett 2nd MC choir” from 0’14’’ to 0’25’’).

In the expressive versions, the face shows different kinds of expression. For instance, the conductor uses the eyebrows to help in one impulse or opens her mouth to help breathing. It’s easier to follow the interpretative suggestions of the conductor when she

uses expression; she transmits more emotions, which leads to a better performance of the piece.

### 3- Body language

Body language also is complementary to gesture. In the inexpressive versions, we see that the conductor's body remains in position but doesn't participate. A shrunken body is not helpful for singing. An open position of the body is better for conducting and expressing music. Through our body language, we can express many things. Body language is very important for nonverbal communication and for facial expression. The conductor uses body language for several purposes. For example, at the beginning of "Odi et Amo" a well prepared rigidity and a little tension blocking the muscles is useful to give a clear and sharp impulse to start singing (see "Odi 2nd MC conductor from 0'13" to 0'24"). Obviously blocking the muscles is a punctual resource because the body should remain relaxed in good position to conduct as fluently as possible. But this resource is also helpful in attracting the attention of the choir. In the example from "Odi et Amo", when the choir sees the conductor in this body position, they know they are going to start singing. The information that the conductor sends with this body language helps create a strong and intense beginning.

Breathing is important in body language. The conductor must breathe with the choir and this too is a way of communication (see for example "Som ett 2nd LKK conductor" from 0'49" to 0'52"). The conductor establishes a connection through breathing to communicate tension or relaxation depending on the moment. With breathing, the conductor creates a character. When the choir perceives these signs and attitudes in the conductor, they start to collaborate positively.



Figure 31

During the conducting, the conductor's body can move a little. In one concrete moment, the conductor can turn left or right to give more attention to one part of the choir. Such movements are very clear for the choir; it is crucial that the conductor keep her position but at some points, a small body movement is helpful to communicate the feeling of the piece (see "Som ett 2nd MC conductor" from 1'28'' to 1'38''). The conductor should be very careful because an excess of body movement can cause problems. If there's too much movement, singers can think the conductor is overdoing it or is disturbing the music. It's very important to have enough control over body movements to offer the best interpretation.

### *The sound and the choirs*

Abraham Kaplan (1985, p.18) says, "The single element that most affects the eventual sound quality of a chorus in performance... is the actual conducting technique or physical movements of the conductor". In my research, I have found differences in sound depending on the attitude of the conductor and the attitude of the singers. As

noted, in the expressive version, the conductor establishes a connection with the choir, a way of communication; there are consequences in the sound and in the reaction of the choir.

There are differences in sound in each piece. If we compare the beginning of “Odi et Amo” sung by the amateur choir, the sound is different in the expressive version compared to the inexpressive version (see “Odi 1st LKK choir” from 0’13” to 0’22” and “Odi 2nd LKK choir” from 0’16” to 0’24”). There is a difference in the way to breathe, in the accents and the dynamics. For “Som ett blommande mandelträd” when we listen to the amateur choir’s inexpressive version, the sound is emotionless (see “Som ett 1st LKK choir” from 0’18” to 0’35”). It lacks phrasing and expressiveness. In general, the differences between nuances (fortes, pianos, crescendos, diminuendos etc.) are greater in the expressive version of both pieces. It seems that the amateur choir sings with more interest and more attention in the expressive version (see “Som ett 2nd LKK choir from 0’20” to 0’50”). This interest also supports the intonation.

With the professional choir, the differences in sound are smaller between versions of both pieces. For instance, in the inexpressive version as professionals, they perform well but it isn’t the conductor’s performance. The differences appear in the surveys. During the inexpressive version of each piece, choir members did not feel as comfortable with the conductor as in the expressive version.

In “Som ett blommande mandelträd” the quality of sound is different between versions. In the expressive version, the colour of their voices is softer and warm (see “Som ett 2nd MC choir” from 0’31” to 0’43”) but in the inexpressive version, the sound lacks feeling (for example, “Som ett 1 st MC choir from 0’20” to 0’38”). Some writers say that the facial expression of conductor can change the vocal production of the singers. Many agree that a “conductor who raises the eyebrows might encourage a lighter or brighter choral sound” (Manternach, 2012, p.2).

In a comparison of inexpressive versions of both choirs, the version of the professional choir is better than that of the amateur choir (in this case) because they have more skills as professional musicians to achieve a correct interpretation. The amateur choir needs the conductor to show more musical details apart from interpretative suggestions. On

the other hand, the professional choir demands more interpretative suggestions and are more sensitive about establishing a connection with the conductor.

## CHAPTER 7: CONCLUSION

### 7.1- CONCLUSION

In what follows, I answer the research questions I asked at the beginning.

The first research question was:

- **How do differences in gesture, facial expression and body language of the conductor influence the sound of the choir?**

After the discussion I can conclude that for a choral conductor, it is important to have a good gesture and conducting technique but this gesture must be completed by facial expression and body language. Facial expression is essential to encourage singers and achieve a good interpretation of the piece; it is basic in this process of nonverbal communication. Body language must be involved in this process, participating alongside gesture and facial expression. The body language must suit the feeling of the piece to transmit the interpretative intentions.

Gesture, facial expression and body language influence the sound of the choir. When gesture is correct, facial expression is good and body language has a meaningful influence on the choir, the sound of the choir is better. Listening to the recordings, we can perceive more nuances, more phrasing, and better intonation during the expressive versions. In the inexpressive versions, however, the sound is lifeless. This difference in sound is bigger in the amateur choir than in the professional choir but significant in both cases.

The second research question was:

- **What are the differences in the responses of the choir during performance depending of different ways of conducting?**

The survey answers reveal that singers are very sensitive to different ways of conducting; they appreciate a connection with the conductor. When the choral

conductor expresses her musical intentions with gesture, facial expression and body language, they feel that the conductor is helping them more than when there is an absence of this expressiveness. If the attitude of the conductor is expressive and suits the piece, the singers consider that it is appropriate and the interpretation of the piece is better. They want information from the conductor in several ways; through musical details, interpretative proposals etc.

When the conducting lacks expression, the level of attention decreases and choir members express a lack of interest not only in their body language but also in the way they sing. They feel bored and they think that the conductor is unsure. There is no connection between choir and conductor.

With correct expressiveness, they understand what the conductor wants to transmit. In this case, there's connection. Both professional and amateur singers agree that establishing a connection between choir and conductor is the most important quality to enhance a piece of music. This connection is possible when gesture, facial expression and body language are working together. When singers see this in the conductor, they show the best of themselves.

The third research question was:

- **What are the singers' attitudes to different kinds of nonverbal communication?**

The research shows that the process of nonverbal communication is complex. Gesture is the main feature used by the choral conductor but the singers react differently to facial expression and body language. For singers, the facial expression of the conductor is very important because it helps them to sing and to establish a connection. The visual communication is essential before and during the performance. When nonverbal communication is insufficient or unclear, they don't understand the conductor and they feel confused about what conductor wants. Adequate nonverbal communication brings the conductor closer to the choir and the reaction of the choir is positive in all aspects.



Figure 32

## **7.2- CONTRIBUTION TO CHORAL MUSIC.**

Reading books, journals and research papers, I realized that this topic has been studied from other points of view, mainly in USA, and to a lesser extent in Europe. Previous research has studied the question of nonverbal communication from several perspectives. There are studies from the point of view of the voice (Fuelberth, 2004), the facial expression, the psychology, and the physical reaction of the singers. In my work, I combine the study of the choral conductor and the study of the reaction of the singers.

For the choral conductor, I've studied the gesture, facial expression and body language as resources of expressiveness. I demonstrate that choral conducting requires more than good gesture. To achieve the best interpretation, the conductor should communicate through facial expression and body language her intentions to the choir and create an atmosphere that accords with the spirit of the piece. The process of conducting implies the participation of the body and mind as a unit. Depending on the expressiveness that the conductor produces nonverbally, the musical result will differ.

For the choir, I've studied reactions when choirs watch different ways of conducting and nonverbal communication. I've demonstrated that depending on the expressiveness of the choral conductor, the choir produces a different quality of sound and forms different attitudes toward the conductor. I have also shown that these differences are bigger in the case of an amateur choir than a professional choir. But both professional and amateur choirs have points of view in common, and they appreciate and demand the same features in a choral conductor.

With this research, I offer ideas that will enable conductors to develop a new level of self-knowledge in both technique and interpersonal interactions. Durrant (2009, p.332) writes that the conducting skills of expressive conductors can communicate a vast array of information, thus recognizing the power and potential of the conducting gesture together with other forms of nonverbal communication. This research contributes to the choral world by giving ideas about how to conduct and showing how singers respond to a conductor's way of conducting. These insights will contribute to further research into choral conducting within the field of choral education. Therefore, this is my contribution to choral music and the field of choral conducting.

## REFERENCE LIST

### LITERARY SOURCES

- Borgdorff, Henk (2008). "Artistic Research and Academia: an uneasy relationship". In *Autonomi och egenart – konstnärlig forskning söker identitet, Årsbok KFoU 2008 Vetenskapsrådet*, pp. 82–96. Stockholm: Vetenskapsrådet.
- *Collins Dictionary of English* (2013), online version (<http://www.collinsdictionary.com/dictionary/english>)
- Durrant, Collin (2009) "Communicating and Accentuating the Aesthetic and Expressive Dimension in Choral Conducting", *International Journal of Music Education*, no. 27, 2009, pp. 326-340 (<http://ijm.sagepub.com/content/27/4/326>)
- Fink, Arlene (2002) *The Survey Handbook*, SAGE Publications, Inc; 2nd edition (<http://srmo.sagepub.com/view/the-survey-handbook/n1.xml>)
- Fuelberth, Rhonda J. Vieth (2003) "The Effect of Conducting Gesture on Singers' Perceptions of Inappropriate Vocal Tension" *International Journal of Research in Choral Singing* no.1(1), 2003, pp. 13-21
- Fuelberth, Rhonda J. Vieth (2004) "The Effect of Various Left hand Conducting Gestures on Perceptions of Anticipated Vocal Tension in Singers" *International Journal of Research in Choral Singing* no. 2 (1), 2004, pp. 27-38
- Gallops, Ronald Wayne (2005) *The effect of Conducting Gesture on Expressive Interpretive Performance of College Music Majors*, Florida, Univ. of South Florida
- Garnett, Liz (2009) *Choral Conducting and the Construction of Meaning: Gesture, Voice, Identity*, Farnham, England: Ashgate Publishing
- Gehrkens, Karl Wilson (2007), *Essentials in Conducting*, London: Winthrop Rogers Ltd, EBook #22392, <http://www.gutenberg.org/files/22392/22392-h/22392-h.htm>
- Kaplan, Abraham (1985) *Choral Conducting*, W.W. Norton & Company, Washington: University of Washington

- Litman, Peter (2006) *The Relationship between Gesture and Sound: A Pilot Study of Choral Conducting Behaviour in Two Related Settings*. London: Institute of Education, University of London
- Luck, Geoff, and Sol Nte (2008) “An Investigation of Conductors' Temporal Gestures and Conductor Musician Synchronization, and a First Experiment” *Psychology of Music* no. 36, 2008, pp. 80-100  
<http://pom.sagepub.com/cgi/content/abstract/36/1/81>
- Manternach, Jeremy N. (2012) “The Effect of Nonverbal Conductor Lip Rounding and Eyebrow Lifting on Singers’ Lip and Eyebrow Postures: A Motion Capture Study” *International Journal of Research in Choral Singing* no. 4 (1), 2012, pp. 36-46
- McElheran, Brock (1989). *Conducting Technique for Beginners and Professionals*, New York: Oxford University Press.
- McGee, Isaiah Rodriques (2007), *The Origin and Historical Development of Prominent Professional Black Choirs in the United States*. Florida: The Florida State University  
<http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=3662&context=etd>)
- Sandberg Jurström, Ragnhild (2009) *Att ge form åt musikaliska gestaltningar: En socialsemiotisk studie av körledares multimodala kommunikation i kör*. Diss. Göteborg: Högskolan för scen och musik vid Göteborgs universitet
- *The Concise Oxford Dictionary of Music*. Third Edition, Ed. Michael Kennedy (1989) London: Oxford University Press
- *The New Harvard Dictionary of Music*, Ed. Don Michael Randel (1986), London

## INTERNET SOURCES

- Accessed 25 September 2012 <http://en.wikipedia.org/wiki/Catullus>
- Accessed 28 September 2012  
[http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1951/lagerkvist-bio.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1951/lagerkvist-bio.html)
- Published 21 October 2010. Accessed 28 September 2012.  
[http://wn.com/hildor\\_lundvik\\_in\\_the\\_mood\\_of\\_verlaine\\_like\\_an\\_almond\\_tree\\_in\\_bloom](http://wn.com/hildor_lundvik_in_the_mood_of_verlaine_like_an_almond_tree_in_bloom)

- Accessed 29 September 2012  
<http://musiced.about.com/od/famousmusicians1/p/carlorff.htm>
- Published 8 June 2012. Accessed 29 September 2012 <http://thegateweb.com/?tag=odi-et-amo>
- Accessed 1 October 2012 <http://mundocoral.galeon.com/aficiones1323915.html>
- Accessed 1 October 2012  
<http://www.collinsdictionary.com/dictionary/english/inexpressive?showCookiePolicy=true>
- Accessed 1 October 2012  
<http://www.collinsdictionary.com/dictionary/english/expressive?showCookiePolicy=true>
- Accessed 2 October 2012 <http://www.luleakammakor.nu/>
- Accessed 5 March 2013 [http://en.wikipedia.org/wiki/Comparative\\_research](http://en.wikipedia.org/wiki/Comparative_research)
- Published 29 March 2002. Accessed 28 March 2013.  
<http://www.nvcc.edu/home/elanthier/methods/questionnaire.htm>
- Muti, Ricardo “Muti acceptance. Flv”. Accessed 1 April 2013  
<http://www.youtube.com/watch?v=SZ-G3qNmI0U>
- Published 27 September 2011. Accessed 4 April 2013.  
<http://www.odycc.com/blog/2011/09/27/scientific-method-artistic-method/#.UV1bAZPIbAo>
- Accessed 5 April 2013 <http://www.chandos.net/pdf/CHAN%209543.pdf>
- Accessed 12 April 2013 <http://libris.kb.se/bib/1486297?vw=short>
- Accessed 13 April 2013  
<http://www.britannica.com/EBchecked/topic/431845/Carl-Orff>
- Accessed 13 April 2013 <http://www.classical.net/music/comp.lst/works/orff-cb/carbur4.php>
- Accessed 15 April 2013  
<http://www.music.vt.edu/musicdictionary/textg/Guidonianhand.html>
- Accessed 18 April 2013  
<http://www.collinsdictionary.com/dictionary/english/kinesthesia?showCookiePolicy=true>
- Accessed 20 April 2013 <http://www.thefreedictionary.com/hendecasyllabic>

## OTHER SOURCES

Jullander, Sverker (2011) Power Point “Artistic Research 110926”

## FIGURES LIST

*[The images that appears in this document are extracted from public domain websites or have express permission of the owners]*

Figure 1- Accessed 20 May 2013

[http://www.123rf.com/search.php?word=musical+brain&imgtype=0&t\\_word=&t\\_lang=en](http://www.123rf.com/search.php?word=musical+brain&imgtype=0&t_word=&t_lang=en)

Figure 2- Accessed 21 May 2013

[http://www.123rf.com/search.php?word=research+question&imgtype=0&t\\_word=&t\\_lang=en](http://www.123rf.com/search.php?word=research+question&imgtype=0&t_word=&t_lang=en)

Figure 3- Accessed 12 May 2013 [http://www.123rf.com/photo\\_18165050\\_coins-and-notebook-on-white-background.html](http://www.123rf.com/photo_18165050_coins-and-notebook-on-white-background.html)

Figure 4- Accessed 21 March 2013 <http://www.dinomiteseo.com/seo-details/seo-lingo/>

Figure 5- Accessed 26 May 2013 <http://smus.com/gestural-music-direction/>

Figure 6- Accessed 13 April 2013 <http://www.123rf.com/stock-photo/conductor.html>

Figure 7- Accessed 14 May 2013

[http://www.123rf.com/search.php?word=leadership&imgtype=0&t\\_word=&t\\_lang=en](http://www.123rf.com/search.php?word=leadership&imgtype=0&t_word=&t_lang=en)

Figure 8- Accessed 18 May 2013

[http://www.123rf.com/search.php?word=communication&imgtype=0&t\\_word=&t\\_lang=en](http://www.123rf.com/search.php?word=communication&imgtype=0&t_word=&t_lang=en)

Figure 9- Accessed 19 May 2013 <http://www.clker.com/clipart-2412.html>

Figure 10- Accessed 13 December 2012 [www.luleakammarkor.nu](http://www.luleakammarkor.nu)

Figure 11- Extract from video file “Som ett 1 st MC choir”

Figure 12- Accessed 23 May 2013

[http://www.123rf.com/search.php?word=gaius+valerius+catullus&imgtype=0&t\\_word=&t\\_lang=en](http://www.123rf.com/search.php?word=gaius+valerius+catullus&imgtype=0&t_word=&t_lang=en)

Figure 13- Accessed 23 May 2013

[http://www.123rf.com/search.php?word=greek+tragedy&start=0&t\\_word=&t\\_lang=en&imgtype=0&searchopts=&itemsperpage=60](http://www.123rf.com/search.php?word=greek+tragedy&start=0&t_word=&t_lang=en&imgtype=0&searchopts=&itemsperpage=60)

Figure 14- Accessed 24 May 2013 <http://www.clker.com/search/video+camera/1>

Figure 15- Extract from video file “Odi 1 st LKK choir”

Figure 16- Extract from pdf file “Odi et Amo” (Appendix)

Figure 17- Extract from pdf file “Odi et Amo” (Appendix)

Figure 18- Accessed 22 March 2013 <http://www.clker.com/clipart-man-sitting-on-a-chair.html>

Figure 19- Extract from pdf file “Som ett blommande mandelträd” (Appendix)

Figure 20- Accessed 23 May 2013 [http://www.123rf.com/photo\\_11979037\\_music-conductor-hands-isolated-on-white-background.html](http://www.123rf.com/photo_11979037_music-conductor-hands-isolated-on-white-background.html)

Figure 21- Accessed 22 March 2013 <http://www.flordeplanta.com.ar/arboles/el-almendro-el-arbol-de-las-almendras/>

Figure 22- Accessed 23 May 2013 <http://www.clker.com/clipart-23253.html>

Figure 23- Accessed 13 April 2013 <http://www.aiseesoft.com/dvd-creator-for-mac/>

Figure 24- Accessed 26 May 2013

[http://www.123rf.com/search.php?word=survey&imgtype=0&t\\_word=&t\\_lang=en](http://www.123rf.com/search.php?word=survey&imgtype=0&t_word=&t_lang=en)

Figure 25- Accessed 25 May 2013

[http://www.123rf.com/search.php?start=60&word=survey&t\\_word=&t\\_lang=en&imgtype=0&itemsperpage=60&searchopts=](http://www.123rf.com/search.php?start=60&word=survey&t_word=&t_lang=en&imgtype=0&itemsperpage=60&searchopts=)

Figure 26- Extract from pdf file “Odi et Amo” (Appendix)

Figure 27- Extract from pdf file “Odi et Amo” (Appendix)

Figure 28- Extract from pdf file “Odi et Amo” (Appendix)

Figure 29- Extract from pdf file “Odi et Amo” (Appendix)

Figure 30- Extract from pdf file “Som ett blommande mandelträd” (Appendix)

Figure 31- Extract from video file “Som ett 2 nd LKK conductor”

Figure 32- Accessed 24 May 2013 <http://www.clker.com/search/choir/1>

## VIDEO FILE TRACKS

- Odi 1 st LKK choir
- Odi 1 st LKK conductor
- Odi 1 st MC choir
- Odi 1 st MC conductor
- Odi 2 nd LKK choir
- Odi 2 nd LKK conductor
- Odi 2 nd MC choir
- Odi 2 nd MC conductor
- Som ett 1 st LKK choir
- Som ett 1 st LKK conductor
- Som ett 1 st MC choir
- Som ett 1 st MC conductor
- Som ett 2 nd LKK choir
- Som ett 2 nd LKK conductor
- Som ett 2 nd MC choir
- Som ett 2 nd MC conductor

“Odi” refers to the musical piece “Odi et amo” by Carl Orff.

“Som ett” refers to the musical piece “Som ett blommande mandelträd” by Hildor Lundvik.

“1 st” refers to the first version or inexpressive version.

“2 nd” refers to the second version or expressive version.

“LKK” refers to the amateur choir, Luleå Kammarkör.

“MC” refers to the professional choir, the Master Choir of the School of Music in Piteå.

## **APPENDIXES**

# Som ett blommande mandelträd

Text: Pär Lagerkvist (1891-1974)  
Musik: Hildor Lundvik (1885-1951)

*Allegretto moderato*

**S**  
**A**

*p* Som ett blom-man-de man-del-träd är

**T**  
**B**

*p* Som ett blom-man-de man-del-träd, man

5

*mf* Sjung vind, sjung sak-ta

hon, som jag har kär. Sjung du vind, sjung sak-ta för mig

*mf pesante*

del-träd. Sjung vind, sjung sak-ta,

9

*molto rit. pp*

om hur ljuv-lig hon är. Som ett blom-man-de man-del-träd, så

*a tempo*

*pp* sjung. Som man

13

*mf* spåd, så ljus och skär. Ba-ra du, öm-mas-te mor-gon-

del-träd. *mf* *p*

17

vind, vet hur ljuv-lig hon är. vet hur ljuv-lig hon är,

21

vet hur ljuv-lig hon är. Som ett blom-man-de

24

Som ett blomman-de man-del-träd är hon som jag har man-del-träd, man-del-träd,

28

När det mörk-nar när kär. När det mörk-nar så tungt om-kring mig träd. När det mörk-nar

31

kan hon väl le-va här? le-va här?

# APPENDIX 2

148

## Odi et amo

ur Canelli Carmina  
Musik: Carl Orff (1895-1982)

♩ = 66  
*ff*  
 O - di et a - mo. *f*  
*ff*  
 O - di et a - mo. *ff*  
 O - di et a - mo. *f*  
 qua - re id fa - ci - am, qua - re id fa - ci - am, qua - re id fa - ci - am, *p sub*  
 fa - ci - am, for - tas - se re - qui - ris, qua - re id  
 qua - re id fa - ci - am, qua - re id fa - ci - am, qua - re id

© 1951 Schott & Co. Ltd., London.

GP 16200

Koninkrijk der Nederlanden en het buitenland

149

*ff*  
 fa - ci - am, for - tas - se re - qui - ris, for - tas - se re - qui - ris, *ff*  
 fa - ci - am, qua - re id fa - ci - am, for - tas - se re - qui - ris, *f*  
 for - tas - se re - qui - ris. *ff*  
 for - tas - se re - qui - ris. *ff*  
 ne - sci - o, sed fi - e - ri sen - ti - o, *f esp*  
 sci - o, *f esp*  
 sed fi - e - ri sen - ti - o et ex - cru - ci - or. Ah! *pp*  
 sed fi - e - ri sen - ti - o et ex - cru - ci - or. Ah! *f*  
*pp*

## APPENDIX 3

### ODI ET AMO / SOM ETT BLOMMANDE MANDELTRÄD

Name of the choir:

Voice:                    S        A        T        B

#### FIRST VERSION

**1- What feature of the first version attracted mainly your attention?**

a- Facial expression   b- Gesture        c- Body movement        d- I don't know

**2- Did that feature help you?**

a- Yes, very much        b- Yes, to some degree        c- No, not very much

d- No, not at all        e- I don't know

**3- Did you understand the non-verbal language of the conductor in the first version?**

b- Yes                    b- No                    c- Sometimes

**4- Do you think that there was connection between choir and conductor during the first version?**

a- Yes                    b- No                    c- Sometimes

**5- What is your opinion of the conductor's general attitude in the first version?**

a- It was too neutral (too little expression)   b- It was appropriate for the piece

c- It was overdone (too much expression)        d- I don't know

**6- Was there anything you missed, or did not like, or particularly liked, in the first version? If so, what?**

## **SECOND VERSION**

**7- What feature of the second version attracted mainly your attention?**

a- Facial expression      b- Gesture      c- Body movement      d- I don't know

**8- Did that feature help you?**

a- Yes, very much      b- Yes, to some degree      c- No, not very much

d- No, not at all      e- I don't know

**9- Did you understand the non-verbal language of the conductor in the second version?**

a- Yes      b- No      c- Sometimes

**10- Do you think that there was connection between choir and conductor during the first version?**

a- Yes      b- No      c- Sometimes

**11- What is your opinion of the conductor's general attitude in the second version?**

a- It was too neutral (too little expression)      b- It was appropriate for the piece

c- It was overdone (too much expression)      d- I don't know

**12- Was there anything you missed, or did not like, or particularly liked, in the first version? If so, what?**

## **GENERAL QUESTIONS**

**13- What is, in your opinion the most important for the conductor to do in order to bring out the qualities of this piece? Rate the following aspects in order of importance (1 for the most important, 2 for the second most important, etc)**

- a- Conduct in a simple manner
- b- Create an atmosphere
- c- Show the musical details of the score (dynamics, articulation, etc.)
- d- Communicate the feeling of the poem
- e- Establish a connection between choir and conductor

### **Rating in order of importance**

1-

2-

3-

4-

5-

**14- Which version did, in your opinion, best show these qualities of the conducting?**

- a- Conduct in a simple manner  
- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal
- b- Create an atmosphere  
- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal
- c- Show the musical details of the score (dynamics, articulation, etc.)  
- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal
- d- Communicate the feeling of the poem  
- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal
- e- Establish a connection between choir and conductor  
- 1<sup>st</sup> version - 2<sup>nd</sup> version - equal

**15- Do you have any other comments?**

