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Embodied Knowledge in Ensemble Performance

J. MURPHY McCALEB



An **Ashgate** Book

 SEMPRE Studies in The Psychology of Music

EMBODIED KNOWLEDGE IN
ENSEMBLE PERFORMANCE

SEMPRE Studies in The Psychology of Music

Series Editors

Graham Welch, *Institute of Education, University of London, UK*
Adam Ockelford, *Roehampton University, UK*
Ian Cross, *University of Cambridge, UK*

The theme for the series is the psychology of music, broadly defined. Topics include: (i) musical development at different ages, (ii) exceptional musical development in the context of special educational needs, (iii) musical cognition and context, (iv) culture, mind and music, (v) micro to macro perspectives on the impact of music on the individual (such as from neurological studies through to social psychology), (vi) the development of advanced performance skills and (vii) affective perspectives on musical learning. The series presents the implications of research findings for a wide readership, including user-groups (music teachers, policy makers, parents), as well as the international academic and research communities. The distinguishing features of the series is this broad focus (drawing on basic and applied research from across the globe) under the umbrella of SEMPRE's distinctive mission, which is to promote and ensure coherent and symbiotic links between education, music and psychology research.

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Embodied Knowledge in Ensemble Performance

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 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

First published 2014 by Ashgate Publishing

Published 2016 by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

711 Third Avenue, New York, NY 10017, USA

Routledge is an imprint of the Taylor & Francis Group, an informa business

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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

The Library of Congress has cataloged the printed edition as follows:

McCaleb, J. Murphy.

Embodied knowledge in ensemble performance / by J. Murphy McCaleb.

pages ; cm. – (SEMPRE studies in the psychology of music)

Includes bibliographical references and index.

ISBN 978-1-4724-1961-3 (hardcover : alk. paper) 1. Ensemble playing. I. Title.

MT728.M23 2014

781.4'38–dc23

2013026724

ISBN 9781472419613 (hbk)

Bach musicological font developed by © Yo Tomita

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Supplementary Resources Disclaimer

Additional resources were previously made available for this title on DVD. However, as DVD has become a less accessible format, all resources have been moved to a more convenient online download option.

You can find these resources available here: <http://resourcecentre.routledge.com/books/9781138269767>

Please note: Where this title mentions the associated disc, please use the downloadable resources instead.

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List of Music Examples

All written and video examples have been taken from *String Quartet No. 1, Op. 11*, by Samuel Barber. Copyright © 1943 by G. Schirmer, Inc. Used by permission. All rights reserved.

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Video Examples

The attached DVD contains all the video examples referred to within this text. These videos fall into two categories. The first draws from rehearsal footage of the Boult Quartet, taken from 20–23 September, 2010 at Birmingham Conservatoire, UK. I was not present in the room other than to turn the camcorder on and off, instead observing these rehearsals after they had taken place. The members of the Boult Quartet have elected to remain anonymous. The second category of video is from a performance of The Supergroup, taken 17 January 2011, in Birmingham Conservatoire's Recital Hall. The ensemble performed an entirely improvised piece entitled *Waltz of the Tearing Tears*. The members of the ensemble include:

- Seán Clancy, alto saxophone and melodica
- Roberto Alonso Trillo, violin
- Sebastiano Dessanay, double bass
- Tychonas Michailidis, live electronics
- Murphy McCaleb, bass trombone

Video examples from these sources are used throughout this text. Therefore, the examples on the attached DVD are organized relative to their corresponding chapters within this book. Quotations of comments made by musicians on film that do not appear on the DVD are referenced in terms of the rehearsal they took place in, with times in accordance with the raw video footage.

The DVD contents are as follows:

Chapter 2

1. Boult Quartet: Discussion of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement III, bars 41–46
2. Boult Quartet: First rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement II, bars 35–40
3. Boult Quartet: Second rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement II, bars 35–40

Chapter 3

1. Boult Quartet: Discussion of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement II, bars 52–53
2. Boult Quartet: Examples of multimodal exchanges in rehearsal

Chapter 4

1. The Supergroup: Excerpts from *Waltz of the Tearing Tears*
2. Boulton Quartet: First rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement II, bars 35–40
3. Boulton Quartet: Rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement II, bars 15–18

Chapter 5

1. Boulton Quartet: Second rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement II, bars 35–40
2. Boulton Quartet: Rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement III, bars 39–46
3. Boulton Quartet: Rehearsal of Samuel Barber, *String Quartet No. 1, Op. 11*. Movement I, bars 35–38

Chapter 6

1. The Supergroup: Excerpts from *Waltz of the Tearing Tears*
2. The Supergroup: Excerpts from *Waltz of the Tearing Tears*

Series Editors' Preface

There has been an enormous growth over the past three decades of research into the psychology of music. SEMPRES (the Society for Education, Music and Psychology Research) is the only international society that embraces an interest in the psychology of music, research and education. SEMPRES was founded in 1972 and has published the journals *Psychology of Music* since 1973 and *Research Studies in Music Education* since 2008, both now in partnership with SAGE (see www.sempre.org.uk). Nevertheless, there is an ongoing need to promote the latest research to the widest possible audience if it is to have a distinctive impact on policy and practice. In collaboration with Ashgate since 2007, the 'SEMPRES Studies in The Psychology of Music' has been designed to address this need. The theme for the series is the psychology of music, broadly defined. Topics include (amongst others): musical development at different ages; musical cognition and context; culture, mind and music; micro to macro perspectives on the impact of music on the individual (such as from neurological studies through to social psychology); the development of advanced performance skills; musical behaviour and development in the context of special educational needs; and affective perspectives on musical learning. The series seeks to present the implications of research findings for a wide readership, including user-groups (music teachers, policy makers, parents), as well as the international academic and research communities. The distinguishing feature of the series is its broad focus that draws on basic and applied research from across the globe under the umbrella of SEMPRES's distinctive mission, which is to promote and ensure coherent and symbiotic links between education, music and psychology research.

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