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University of Denver, "Specific Ways in Which Your Eyes Help You Hear Classical Music Performances: Annotated Bibliography" (2018). *Musicology and Ethnomusicology: Student Scholarship*. 1. https://digitalcommons.du.edu/musicology_student/1



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**Specific Ways in Which Your Eyes Help You Hear Classical Music Performances:
Annotated Bibliography**

Specific Ways in Which Your Eyes Help You Hear Classical Music Performances

Annotated Bibliography

When people listen to a musical performance, they normally use their ears as their main source of intake for the music. How about when people watch a performance live? Do the ears have as big of an intake as visual cues? I would like to determine the specific cues that people observe while watching a musical performance in order to deem it successful. This article will determine which performers were considered more successful and discover the common performance habits shared between each performer. Upon completion of this paper, readers will have a better understanding of performance habits that can increase their audience's appreciation for their performance.

Dictionary/Encyclopedia Article

Thompson, William Forde, Alexandra Lamont, Richard Parncutt, and Frank A. Russo. *Music in the Social and Behavioral Sciences: An encyclopedia*. "Facial Expression." Los Angeles: Sage Publications, Inc, 2014.

This article explains how music used to be an experiential audiovisual event before recordings became so popular. Since recordings, researchers have begun to demonstrate how facial expressions improve perception and enjoyment of music events. This article goes into detail about the complexity of the human face and how viewers can determine an emotion from a performer's facial expression alone. Along with the performers, listeners make facial expressions as they experience various emotions throughout a concert. This article

is great for one who is looking for more details on how the study of facial expressions has become more prominent in the past 20 years.

Dissertation and Theses:

Chongyattanakij, C., & Ryan McClelland. "Music as Gestural Narrative: An Analysis of Video Recordings of Beethoven's Piano Sonata, Op. 109." PhD diss., University of Toronto, 2016. ProQuest Dissertations & Theses Global.

This dissertation is a great source for analyzing how different pianists have performed the same piece. In this dissertation, Chongyattanakij discusses his performance habits that he specifically did while performing Beethoven's Op. 109, along with habits that he discovered while watching his video of his senior recital. He then compares his performance to four other pianists playing Beethoven's Piano Sonata, Op. 109, to see which bodily and musical gestures were similar to the other performers and which ones were different. One will find this dissertation useful with exact body cues that pianists use while performing and how they compare to other pianists.

Essays in Collections

Noyle, Linda, ed. *Pianists on Playing: Interviews with Twelve Concert Pianists*. Metuchen, NJ: Scarecrow Press, 1987.

This essay collection includes personal interviews with twelve concert pianists. Each of the

pianists were asked a set of 15 questions. The introduction states “The questions deal with the craft of the pianist rather than the personal matters or with the music itself.” This book was written in hopes that the interviewees would give spectacular advice and suggestions to other piano and music lovers. Before introducing interviews with each pianist, there is a short biography about their life. One can find information about how each of these performers approaches the piano and concert performing. Some interviews also include details that might be rare to find in textbooks or biographies such as physical structure.

Journal Articles:

Chia-Jung Tsay. “Sight over sound in the judgement of music performance.” *Proceedings of the National Academy of Sciences*. 110, no. 36, (July 2013): 14580-14585.

<https://doi.org/10.1073/pnas.1221454110>

This article is the perfect starting point for scientific proof that one uses their ears just as much or more than their eyes during a musical performance. Tsay discusses research she did with predicting the results of music competitions with and without audio or visual aids. In her study, amateur and professional musicians were instructed to predict the winners of a music competition. They predicted the winners based off a video without sound, then on solely audio. The amateurs and professionals were both able to predict the results closer to the final results when given video only without sound.

Kayser, D., Cohen, Annabel J., Schmuckler, Mark, Burger, Birgitta, London, Justin, &

Toiviainen, Petri. "Using Facial Expressions of Emotion as a Means for Studying Music-Induced Emotions." *Psychomusicology: Music, Mind, and Brain*, 27, no. 3, (2017): 219-222. 10.1037/pmu0000187.

This report studies music induced emotion. The focus on the emotions being portrayed through facial expressions are meant to provide better results of emotions felt during a musical performance rather than only relying on how emotions in music are perceived. The authors did this study with four different technologies to study facial expressions that are supposed to represent the emotional experience that one receives subconsciously.

McCormick, Lisa. "Higher, Faster, Louder: Representations of the International Music Competition." *Cultural Sociology*. 3, no. 1, (2009): 5-30.

<http://cus.sagepub.com/cgi/content/abstract/3/1/5>

Lisa McCormick discusses the history of the Van Cliburn competition and how the foundation originated to support the musicians that the panel of judges deemed worthy of support, and not simply discover a star. Throughout the years of evolving as a competition, many viewers worried that the judges were beginning to focus too much on the technique and not on the true musical elements such as artistry. This idea was carried through to the number of female competitors which began to rise in 1969 when two female pianists were gold medalists. While women involved in the competition were supposed to socialize with femininity, they were also expected to "display the desired level of

masculinity” as they played. This article is helpful through suggesting performance habits that some of the competitors used while competing.

Platz, F & Kopiez R. “When the eye listens: A meta-analysis of how audio-visual presentation enhances the appreciation of music performance.” *Music Percept*, 30, no 1, (2012): 71-83. 10.1525/mp.2012.30.1.71

This article studies the importance of the visual component of music through a quantifiable measure. Fifteen studies were combined to calculate the appreciation of a performance with audio only and both audio and visual. The outcome evaluation was based from liking, expressiveness and overall quality of music performance. Surprisingly, the study reveals an average medium effect size of .51 standard deviations, for the visual component.

____. “When the first impression counts: Music performers, audience and the evaluation of stage entrance behavior.” *Musicae Scientiae*, 17, no. 2, (2013): 167-197. <https://doi-org.du.idm.oclc.org/10.1073/pnas.1221454110>

This article is based on audiences first impression of selected video recordings of an international violin competition. The author states “We presented a selection of six items that describe performer’s impression management with regard to the audience’s impression formation (*nodding, direction of gaze, touching one’s self, stance width, step size, resolute impression*).” The focus on performer behavior and the relevance of their actions argues

that music performance must remain within a framework of general rules of social interaction. The first interaction between a performer and their audience can lead to a more in-depth engagement with a performance and performers need to know which cues audience members qualify as acceptable.

Vuoskoski, Jonna K., March R. Thompson, Charles spence, Eric F. Clarke. "Interaction of Sight and Sound in the Perception and Experience of Musical Performance." *Music Perception*. 33, no. 4, (April 2016). <https://doi.org/10.1525/mp.2016.33.4.457>

This article was based on research in 2014 that claimed that visual cues had just as much importance in musical performances as aural cues. This study was designed to extend those findings through two experimentations. Experiment one focused on the contributions of auditory and visual kinematic "auditory and visual kinematic performance features to participants' subjective emotional reactions evoked by piano performances". Experiment two focused on the loudness and tempo variability effects on observers. Experiment one concluded that the observer's emotional reaction is in fact based from visual cues and experiment two concluded that visual cues only effected ratings of loudness variability but not tempo.

Monographs:

Primary Monographs:

Brower, Harriette. *Modern Masters of the Keyboard*. New York, Frederick A. Stokes Company, 1926.

This monograph includes interviews with many pianists such as Rachmaninoff, Frederic

Lamond, Elie Robert Schmitz, Beryl Rubinstein and many others. The chapters of this book are divided into the main idea discussed with each pianist. For instance,

Rachmaninoff discussed how serious piano practice is a necessity in America, Vladimir de Pachmann talked about a distinctive method of piano playing and other topics such as the interpretation of music, pianistic problems, memorizing, and other ideas were included in the interviews with other pianists. These interviews contain information that will be very valuable when explaining how pianists played. Many of the pianists talk about one another and give a detailed description about each other and how they perform.

_____. *Reflection from the Keyboard: The World of the Concert Pianist (2d ed)*. New York: Schirmer Books, 1997.

This second edition includes eight never-before-published interviews along with memoriams to

the artists who were in the first edition but have since passed away. These memoriams are a great resource to discover more about the highlights of a pianist's career. This book also contains notated interviews with various performers. In these interviews, one can find a variety of topics discussed with each performer. This monograph is easy to understand and find direct quotes since each interview is stated with the person's name who is speaking followed by their comment in the conversation. In this monograph, one can

discover practice habits stated by the performer himself, or habits mentioned by other performers.

Secondary Monographs:

Brook, Donald. *Masters of the Keyboard*. Westport, Connecticut: Greenwood Press, 1971.

This book is full of biographies of infamous pianists such as Bach, Scarlatti, Mozart, Liszt, Clara Schumann and many others. It also includes sketches of each artist based from biographical material. The biographies also include information that each pianist has said about one another. For instance, Moscheles explains how Liszt was “storming occasionally like a Titan, but still, in the main, free from extravagance.” The book also includes pictures of some pianists while they are performing along with the shape of their hands. This information is useful when collecting data on how pianists technically approach the piano.

Ehrlich, A. *Celebrated Pianists of the Past and Present: A Collection of One Hundred and Thirty-Nine Biographies, with Portraits*. Philadelphia: Theodore Presser, 1894.

This monograph is complete with 139 biographies of famous pianists and includes portraits of all of them as well. It is a very old resource, but is useful for collecting information about many pianists concerning the type of music they played and who they often performed with. Some biographies are short and contain little information, while others are quite

lengthy and includes details that would be useful in collecting data in many pianists' lives.