



LUNDS UNIVERSITET

Musikhögskolan i Malmö

Reflekterande del av examensarbete, 15 högskolepoäng,
för uppnående av konstnärlig kandidatexamen i musik, *piano, klassisk inriktning*

Signe Olofsson
Vårterminen 2021

*Moving beyond the auditory aspect of performing classical
music*

A reflection on musical expression with the body and face

Handledare: *Francisca Skoogh*

Abstract

This reflective part of my Bachelor's degree started with an increased curiosity into how I move my body whilst at the piano. I wanted to reflect on how I perceive my own movements, on why I move like I do, and what purpose these movements may have beyond the way I need to move to handle any technical difficulties. I chose three different videos of performances, one live concert, one live streamed concert, and one pre-recorded version, to see if the environment could have an effect on my expressions. After watching and analysing the videos, I found that the live concert version, the one where I also moved my body and faced the most, was also the one I perceived myself playing the best. I found that the way I move had a significant effect on how I perceive my own playing, and that it is a very effective tool to convey the music beyond the auditory aspect. My movements can also have an important purpose in effectively communicating the character of the music. I also found that the environment in which I performed had an effect in my expressions.

Sammanfattning

Denna reflekterande del av min konstnärliga kandidatexamen började med en nyfikenhet av mina rörelser vid pianot. Jag ville reflektera över hur jag själv uppfattar mina egna rörelser, och varför jag rör mig hur jag gör, och även vilket syfte dessa rörelser har utöver de tekniska krav som musiken ställer på min kropp. Jag valde tre olika videos av framträdande, en live-konsert, en live-streamad konsert, och en förinspelad version, för att även testa om miljön kan vara en betydande faktor för hur jag rör mig. Efter att ha tittat på och analyserat mina videos fann jag att livekonsert-versionen, den jag även rörde mig mest i, var den jag själv ansåg var bäst. Jag fann att sättet jag rörde mig på hade en betydlig effekt på hur jag uppfattar mina egna framträdanden, och att det kan vara ett effektivt redskap för att förmedla musiken utöver den auditiva aspekten. Mina rörelser kan även ha ett viktigt syfte i hur jag kommunicerar musikens karaktär till publiken. Utöver detta fann jag även att miljön jag spelar i har en effekt på hur jag uttrycker mig.

Keywords: Movement, performance, visual, body, musical expression, concerts

1. Introduction.....	3
1.1 Background.....	3
1.1.2 The important of perfection?	4
1.1.3 The musician – introversion and extroversion.....	5
1.1.4 The musician – an actor?.....	6
1.2 Aims.....	7
2. Literature.....	8
2.1 The effect of amount of movement.....	8
2.2 The effect of the musician’s appearance.....	8
2.3 The effect of different kinds of movement.....	9
3. Method.....	11
4. My comments and reflections on the videos.....	13
4.1 Scherzo – version with live audience.....	13
4.2 Edvard Grieg’s Lyric Pieces – version with live stream.....	14
4.3 Beethoven’s Piano Sonata op. 27:1 – pre-recorded version.....	15
5. Discussion.....	18
5.1 Further studies.....	18
6. References.....	19

1.Introduction

1.1 Background

I started playing piano when I was five years old. Since that very young age I have participated in several concerts and performances every year, which helped me to grow a lot of confidence on stage. However, through my years of music education I cannot recall any instance where I specifically received instructions on how to move at my instrument, at the piano, beyond the movement needed for technical aspects. One very specific memory of mine that connects to this is a moment during a concert when I was young, perhaps eight or nine years old. It was during a cultural night festival in my hometown Lund in Sweden. I recall seeing an older pianist play, and she moved so beautifully at the piano, upper body elegantly swinging back and forth with the music. I remember thinking how much I wanted to look like her when I played as well, so elegant and so in tune with the music she was performing. I didn't understand at the time why she moved like that, but all I could think was, "wow, that's what a pianist should look like". I was still too young to be able to reflect on what I felt when I saw her playing, but growing older and learning how to reflect on myself, specifically the version of myself that sits at the piano, has led me to more and more often ask myself the simple question "why do I move the way I do at the piano?" This question goes beyond the technical aspect of playing the piano, since some movement will inevitably be required of me to be able to shape the sound in the way I want it, and for me to handle the technical difficulties that come my way with every new piece I learn. This instead moves towards the way I convey my music beyond the auditory aspect only, into the realm of what the audience sees. It is the visual aspect, it is my body, my face, and the general space I create around me during my performances. This is a much more unexplored area than any technical aspect for me as a pianist, and it felt like a very important part of myself to try to grasp in order for me to mature even more into my own musicianship.

1.1.2 The importance of perfection?

Growing up as a pianist, or a classical musician in general, in an extremely competitive music world is not an easy feat. It seems that musicians are not only getting better and better but they also seem to be getting younger and younger. To me, it seems that in many parts of the competitive world of classical music the focus has slowly been shifting away from the music and towards an ideal of playing perfect, perfect in this case meaning playing without making a single mistake. I've seen and heard grand performances in concerts and competitions, all of which are seemingly perfect, without a single mistake in sight. But what does perfection actually mean to us as performers? Is it truly the most important thing for the performing musician to play perfectly, without any wrong notes? Growing older and maturing into a personal and individual style of playing, the way I move at the piano has become increasingly more and more important to me. I am through this challenging the idea of perfection that has become so deeply rooted in the world of classical music, and instead attempting to shift the focus towards a well-rounded, expressive performance which conveys all the characters and emotions of the music not only through the music itself, but through the body and the face.

Throughout my childhood and adolescence, through observation of other older, more experienced pianists and musicians I have picked up certain ways of moving my body and my face, but I have never quite stopped to reflect on why. On occasion during concerts I have had audience members come up to me afterwards and tell me how well I played, and how much they had liked my performance, despite feeling that I had made one too many mistakes, and that I hadn't managed to shape the music exactly the way I would've wanted to. It is occasions such as these that have truly made me wonder if we are putting too much attention on playing the right notes and how we shape the music, and too little attention on how we communicate with the audience beyond the music.

1.1.3 The musician - introversion and extroversion

When reflecting upon myself and my body on the stage I couldn't avoid beginning to think about myself off stage. Who I am as a person off stage, and how that may translate to the person I am on stage. I began thinking about the idea of musician and its relation to extroversion and introversion. According to Merriam-Webster, the definition of extroversion is, "the act, state, or habit of being predominantly concerned with and obtaining gratification from what is outside the self" (Merriam-Webster, 2021). This means that a predominantly extroverted person will focus a lot more on things that are going on outside of their own selves. In contrast, the definition of introversion is, once again according to Merriam-Webster, "the state of or tendency toward being wholly or predominantly concerned with and interested in one's own mental life". It can be considered an opposite to extroversion in that a predominantly introverted person will instead be more focused on what is going on inside their own minds, rather than outside.

If one considers the idea for a moment, it would seem very natural for a performing musician to be extroverted, having a large part of their career focused on being on the stage in front of large audiences. However, as Kemp notes, musicians "are generally characterized by a distinct tendency to be introverted" (Kemp, 1996, p. 40). He goes on further to state that "those whose occupations demand long periods of working in comparative isolation, whether it be in an artist's studio, a library, or music practice room, would appear likely to possess a temperament that allows such individuals to be comfortable in that kind of situation" (Kemp, 1996, p. 40). What this may mean to me, as well as to my fellow musicians, is that while I play several concerts a year, I still spend a vast majority of my time on my own, working on my repertoire. For one 45-60 minute concert I do, I will spend a much larger amount of time in the practice room, preparing for said concert. In all of this practice time, hardly any of it will be spent on reflecting on how I will move on stage or how I will interact with my audience, but it will be spent on the musical aspects only. These aspects can be, i.e., technical aspects, phrasing, and dynamics. Reflecting on these things make me realize how we as pianists, as well as other classical musicians, spend so much time on our own when our profession is in fact one that mostly focuses towards performing in front of other people, playing concerts, sometimes solo, sometimes together with a few musicians and sometimes with a full orchestra. Connecting to what Kemp discusses in his book, musicians have a tendency to become introverted even though our professions seem to be in favor of an extroverted personality.

1.1.4 The musician - an actor?

A musician's profession is one that is so focused on communicating with the audience, perhaps not much different from an actor on the stage, yet actors spend so much time actively working on just learning how to communicate with an audience, and it seems to be almost left out completely from the education of the performing musician. While the way a musician moves with the instrument will be very different to the way an actor moves on stage, there is a lot to learn from actors and the training that actors go through that may help musicians in how to better communicate with their audiences. In his study, Ken Rea explores this relationship between actors and musicians and notes how the "pedagogical approaches to training actors and musicians are in many ways diametrically opposed" (Rea, 2015, p. 199). Throughout history, the actor has always been a storyteller, and therefore the main relationship of the actor has been, and still is today, with the audience. In contrast, the musician's main relationship has historically always been with the instrument. The focus is shifted away from the audience, and interpreting the music accurately becomes more important than the visual aspect (Rea, 2015). However, as I will bring up later in my paper through several studies, the visual aspect of the performance can in fact be more important to an audience than how well the musician actually plays.

Reflecting upon all of this in relation to myself and my own musicianship, it has opened up a completely new array of questions in relation to what I do with my own body, both on stage as well as in the practice room, and how I communicate to my audience without even being able to actually look at them. Most other musicians will in a solo or chamber music setting usually face out towards the audience, something that I as a pianist will never do. The audience gets a view of my profile, specifically my right profile, and that means that I don't get to ever look at the audience apart from when I come in and when I'm done, and they can't read my expression as well as if I would've been facing them. This certainly doesn't mean that I cannot convey my expressions as well. It's about understanding my own space as a pianist, and how I need to work around it according to said space. It becomes increasingly more and more clear that actors and musicians have more in common than one might think, and that a musician might even call themselves a type of actor. Much like an actor tells a story, follows a script, so do we. It is our job to use the sheet music we receive and the instructions it contains, to tell a story, not only auditorily, but also visually, with our bodies and our faces.

1.2 Aims

In the first stage of this reflective part of my bachelor's studies, my intention was to focus more on the audience's perception of me as a musician, but as time went on, and as I researched more and more, I decided that the starting point for me needs to be with myself, and the way I perceive myself. Only when I have truly understood myself and the purpose of my own movements, visual wise, can I move my focus out towards the audience. I, through these reflections, decided to explore the following questions. How do I perceive my own movements when performing? What purpose do these movements have? Do they have an effect on my performance?

2.Literature

To understand further the importance of the visual aspect, I will now bring up a few different studies that all touch on this subject in different ways.

2.1 The effect of amount of movement

In this study, conducted by Jay Juchniewicz in 2008, the influence of the musicians' amount of movement on the audience was examined. A professional pianist was recorded playing an excerpt from Frederic Chopin's Etude in E major, Opus 10 No. 3. Then a video recording was made where the pianist performed along with the audio recording, creating three different versions with three different amounts of physical movement: no movement; movement of the head and face only; and lastly, movement of the full body. The participants of the study consisted of 112 students, "undergraduate and graduate music majors from six universities around the USA" (Juchniewicz, 2008, p. 419). The number of female and male participants was almost the same, as well as the ratio undergraduate to graduate. The participants filled in a form where they were asked to rate each performance, based on a number of different factors, such as phrasing, dynamics, and rubato, as well as the overall quality of the performance. The results were pretty clearly in favor of the performance with full body movement, which got the highest ratings out of all three.

2.2 The effect of the musician's appearance

Another study that was conducted very similarly to the one above is a study by Klaus-Ernst Behne in 1990. Four student pianists, two male and two female named Christian, Claudia, Birgit, and Constantin made video recordings for the study, but only Christian created the actual soundtrack, and the three remaining acted as doubles. The soundtracks were of two versions of Chopin's Valse in A flat major Op. 69 No. 1, and two versions of Brahms's Capriccio Op. 116 No. 7. The participants in the experiment were in total 93 persons, of which were "forty-three music education students, thirty professional music teachers and twenty non-musicians" (Behne, 1990, p. 328). They were asked to rate each of the performances on factors like "confident, resonant, precise, dramatic, virtuosic, expressive, dynamic, and convincing" (Behne, 1990). The general findings were as such: "Claudia's Brahms performance was deemed more expressive and convincing than Christian's original

performance - even though only her wrists were visible. Video-recordings showing the male pianists, Christian and Constantin, were judged slightly more "precise", while those with the female pianists, Birgit and Claudia, were judged more "dramatic" (Behne, 1990). These general findings show that your gender expression on its own may also have an effect on the audience.

Another interesting finding was that the majority of all participants, 90 out of 93 for the Brahms videos, and 83 out of 93 believe all performances to be different. Only one participant, one woman, believed that the soundtrack of the Chopin performances was the same, which was denied by the investigator. Another three participants for the Brahms videos and 10 participants for the Chopin videos used the midpoint on the scale, meaning that they believed there to be "no difference between first and second performance" (Behne, 1990, p. 331). Findings like these can further emphasize the importance of the visual aspect of our performances.

2.3 The effect of different kinds of movement - using the point-light technique

One factor that the previous study did not touch upon is one which involves the difficulty in controlling what the audience was actually seeing on stage. There are many factors beyond physical movement only, such as what the pianist was wearing or what they looked like, as well as what the general space of the performance looks like. In an attempt to control this factor, Davidson (1993) used the "Point-Light Technique". It was first developed by Johansson (1973), and later adapted by Runeson and Frykholm (1983), Scully (1986), and van Wieringen, Boon and Gerritsen (1987). "This method uses ribbons of glass-bead retroreflective tape attached to the major body joints, and spotlights mounted very close to the lens of a camera so that the light hitting the reflective ribbons is reflected back into the camera" (Davidson, 1993). Using this method allows researchers to create an experimental space which only focuses on movement. Similarly to Juchniewicz (2008), Davidson (1993) used three different manners of movement: "deadpan, projected, and exaggerated" (Davidson, 1993, p. 106), but the performers of the study, four violinists and one pianist, were not given any specific instructions to exactly how they should move beyond the three mentioned above. The performers recorded one excerpt each, none of which exceeded 70 seconds. Three different versions of the excerpts were created, "vision only mode, sound only mode, and matched sound and vision mode" (Davidson, 1993, p. 106).

The experiment was conducted in two different parts. The first featured the four violinists, who chose their own excerpts of music to perform in the three different manners mentioned above "deadpan, projected, and exaggerated" (Davidson, 1993, p. 106). The excerpts were also prepared in the versions as mentioned above: "Vision only, sound only, and matched sound and vision mode". It was all recorded using the point-light technique. All, in total 36 excerpts, were then shown to 21 undergraduate music students in a random order, and they were then asked to rate the performances on a seven-point scale. The second part of the experiment is identical to the first but now only featured one pianist, who performed a musical excerpt similar in length to the excerpts of the first part of the experiment. The videos were edited in the same way as the first part, and 34 music students were shown the nine videos in a random order and then asked to rate them on the same seven-point scale as the first part of the experiment.

The results were similar in both parts, where the exaggerated mode was rated the highest and deadpan lowest. The difference between vision only, sound only, and combined sound and vision was not significant. This may suggest something very interesting. Since the ratings were lowest for the deadpan manner and highest in the exaggerated manner even in the sound only mode, this may suggest that the quality of playing may also decrease or increase respectively with the amount of movement.

3.Method

In order to be able to reflect and further develop my consciousness in regards to how I use my body to communicate my music, I originally intended to play concerts, record them with both video and audio, and comment on the videos as I watch them, and also let members of the audience leave comments on the videos. But in the beginning of 2020, the world was faced with a global pandemic, and regular concerts with live audiences became impossible to do. This introduced new ways of performing to musicians that have perhaps been used before, but surely never on this large of a scale: livestreams and pre-recorded concerts. When I reflect on my own videos and recordings, some of them will be older, during a time when it was possible to perform with a live audience, and some of them will be recording from live streamed concerts, or pre-recorded performances. It introduced a new very interesting, and perhaps not very explored, topic. Are we affected by if there is an audience in the room in comparison to if there is an audience behind the camera, or if the performance is recorded to be presented later? So, alongside the reflection of the physical movement I use to communicate with my audience, I can now also do that same reflection, but in three different situations to assess if it makes a difference whether or not an audience is present.

I will choose my videos based on the following three kinds of performances: live audience performance, pre-recorded performance, and live stream performance. The live audience performance I will be using is a concert from the 9th of February 2019 at Odeum in Lund, Sweden, where I'm playing the piece "Scherzo" by Kent Olofsson. The pre-recorded performance I will be using is a video recorded for the cultural night in Lund, Sweden, where I'm playing Beethoven's piano sonata in E flat major. The third video, the live stream performance, is from a concert at Palladium in Malmö, Sweden, where I'm playing a selection from Edvard Grieg's lyric pieces op. 65: Tungsind, Salong, and Bryllupsdag pa Troidhaugen. I will be sitting down with each video and writing down comments on my iPad at the same time, using a method called stimulated recall. This method allows me to, through watching the videos of my performances, re-experience how it felt to be in the concert or recording situation. According to Lyle (2003), stimulated recall is defined as follows, "an introspection procedure in which (normally) videotaped passages of behaviour are replayed to individuals to stimulate recall of their concurrent cognitive activity". As I'm watching the videos, I'll give myself space to reverse the video as much as I want in order for me to not

miss any important details. In order for each reaction to the videos to not be too influenced by the video before, I will be waiting a day or two between watching each video to avoid comparing them to each other as much as possible. When I have all my comments from each of the three videos, I will be comparing the comments from each video with each other and discuss them.

4. My comments and reflections on the videos

4.1 Scherzo - version with live audience

<https://youtu.be/-EAnB715TVA>

This piece, written by Kent Olofsson, was performed in Lund on the 25th of February 2019.

The recording is filmed from a good angle, allowing me to see both my face and my body well. This is a very playful piece, and I notice that a lot of my communication happens through my face. Since the audience cannot actually see my face clearly it might be possible that conveying the characters with my entire body, including the parts that my audience cannot actually see, might make the performance a lot more convincing. The facial expressions I make might be helping me convey the music better than if I hadn't been moving my face. A few examples of these expressions I make can be:

- A bright, playful demeanour, as can be seen at 0:23. My eyebrows are slightly raised, and my mouth curves upwards.
- At 1:56, my eyebrows are raised, but I am also looking up from the keys, giving a feeling of being in thought. It may also be an invitation for the audience to listen closer.
- At 3:08, my mouth is curved downwards and eyebrows are turned into a frown, perhaps to match the more aggressive, but also proud, character of the music.

Apart from my facial expressions, I observe two noticeable positions of my upper body:

- One where I lean forward more. This makes it feel like my expression is more active and more alert, as can be observed at 1:14.
- One where I lean back, as can be seen at 3:08 and at 0:00. These two examples are worth looking closer at, because they are both different.
 - At 0:00, which is the beginning of the piece, I'm leaned back, creating a relaxed, inviting space around myself. This is further emphasized by my face, which is bright, eyebrows raised.
 - At 3:08, the fact that I am leaned back emphasizes the proud, but perhaps also threatening, character. With the help of my facial expression, I create a more threatening space by making myself appear bigger.

Important to mention regarding the position of my body is of course the need for space in order to move my arms freely where the piece technically requires me to. In connection to this

I notice how slight the difference in my expression between different characters and expressions may be.

- Look closely at 3:22. I move my head forwards, not more than perhaps 2 cm, and I raise my eyebrows just slightly. At 3:25, I move my head back again 2 cm.

Sometimes, there is perhaps not a need for a very big movement for it to still affect me where I'm sitting at the piano. Making too big of a movement may affect my technique whilst playing, but these small, hardly noticeable movements may still help me in actively conveying the character of the music to the audience.

Another thing to mention that is quite specific to the kind of playful, rhythmic piece that the Scherzo is, is the way I emphasize marcato notes with my body.

- At 0:43 to 0:47, there are two marcato notes at which I do a little movement with my head. This may be for my own sake, to help me play them more clearly, but also for the audience to notice them not only auditorily but also visually.

Behind all of this may be a wish and a desire to convey exactly this. To move beyond the purely auditory aspect of music and into the visual aspect, which may be exactly what may make one pianist better than the other.

4.2 Edvard Grieg's Lyric Pieces - version with live stream

<https://youtu.be/UhEf1s2exT0>

This recording features a selection from Edvard Grieg's lyric pieces, op. 65. My performance starts at 3:50, and ends at 15:11.

This version has the benefit of being recorded from several angles, meaning that my face can quite clearly be shown sometimes, as well as my body and my fingers.

I may begin by recollecting briefly how this concert felt. It certainly felt different to play in a live streamed concert than with a live audience. The room feels a lot more quiet and empty, and I felt much more alone than I do during regular concerts with a live audience. It must be taken into account that the hall in which I played was quite large as well, often used for fairly large audiences. Already at the beginning I can immediately feel that I'm missing some of that spark that I'm used to feeling and seeing. I am not moving my upper body as much as I usually do, and there is much less of that playfulness in my body language, even if the music of the first piece is not very playful.

- Observe from 5:19. Even if there is some movement there, it does not go beyond the technical need. In a different situation I would have leaned in a lot more at the softer part to then lean back as the music grows in loudness.

Another thing I am also noticing here is that I even seem to be playing more wrong notes than usual. I have played these pieces several times in the past and I recall myself being able to play much better.

I express much less with my face than I usually do, which is much easier to observe in the second piece, starting at 7:21. It is a lot more cheerful than the first piece but there is still not much cheerfulness in my face. My face seems contorted in concentration throughout, not at all the face I would put on in front of a live audience.

- At 7:49, where there would usually be a bright expression, and perhaps even a little smile, there's not really much of an expression at all, apart from the fact that I'm looking upwards.

During the last piece of the three, which starts at 9:38, the first thing I notice is once again how still my body is. As can be observed at 9:55, I am slightly leaned forward to match the soft, playful character, but I don't move much away from that position until 9:13 when the music suddenly changes and I allow myself to fully lean back. It is noticeable that it is less about the lack of changing positions with the music, and more about the lack of movements within those positions.

I think it is also important to mention here the daily condition factor. As much as I believe the situation of the performance had an effect on me, it may also have been a bad day. It is not impossible that waking up on the wrong side of the bed may have had an effect on how well I was able to convey the music through my body. That being said, the points mentioned above are in no way less relevant even if I had a bad day. A bad day will very rarely affect my performance to that great of an extent.

4.3 Beethoven's piano sonata op. 27:1 - pre-recorded version

<https://youtu.be/-N-DDTDhTTY>

This recording is a pre-recorded performance of the sonata to be posted later for the cultural night in Lund 2019. It was made on the 15th of September and was posted on the 18th of September.

This version is the most intimate out of all three versions. In the live streamed version there were a few people out in the audience, and most of them were strangers to me. In this version the only people in the room apart from me were three other people, two of which I know well, and the third was the cameraman.

Just like the live streamed version, this video is also filmed from several angles, meaning that it is easy to see my face here too.

Immediately from the beginning at 0:09 I look much more relaxed than during the live-streamed version. In general in just the first few moments of the recording, I can notice a couple of things.

- I move my face, as well as my body a lot more here than I did in the live streamed version, perhaps closer to the way I did in the live audience version. It is possible that the condition I was in the day of the live streamed concert may have affected the way I moved.

Usually, during a live performance, I will be a lot more careful when showing if I was unhappy with something I did.

- Observe my face at 0:29. There is a small frown on my face to indicate my disapproval over stumbling across a few notes.
- As a contrast, I did not make any noticeable head shakes or disapproving facial expressions when I made mistakes in the live streamed version.

At 2:54, the camera changes angles to one from the side and I can observe myself leaning back or forwards. In general, I notice a very similar pattern of movement to the live audience version.

- If you observe my body from 2:54-3:17, there is that slight difference in my body that could be observed in the live audience version. As the music suddenly gets softer, I move my head forward just a couple of centimeters, and then back again.

During the first movement I feel that I had a good connection to the music, and that I was in a good state where I can become one with the music, but as the second movement begins, I immediately feel a lack of that connection. I'm relaxed, and I'm moving my body well with the music, but there definitely is something lacking. This becomes all the more clear in the third movement, the slow movement, that starts at 7:23. It requires such insane tension to hold the phrases together, that I feel myself almost lacking completely. There is a special kind of feeling that can be created when I play in front of a live audience, where I can allow myself to be completely immersed with the music. Being in a situation like this, in a too relaxed of an environment, may have been the cause of this lack.

As the fourth movement begins at 10:26, a movement which was to me the most challenging one at the time I notice that I sit much more still, which is probably because of the fact that I don't feel comfortable enough with the music to move beyond the technical need. However, as soon as I have a calmer moment, I noted that I relax more, and I can allow myself to lean back more.

4.3 Reflections on my comments

After having watched and commented on all three different videos, there are a couple of points to mention to tie them all together.

Out of all three videos, the one that I myself see as the best is the one with a live audience. There was a different focus that I lacked in the other two recordings. This may certainly be due to the presence of a live audience. It makes sense that we subconsciously express less with our bodies and faces when there is no audience, because it creates a sense that we are in fact alone, even if there are people watching us behind their computers. It had an effect on me as the perceiver of the performance. Connecting it back to the studies I mentioned earlier, the findings I have align with what they found, especially the studies by Juchniewicz, and Davidson. I found myself enjoying the live audience performance much more than the pre-recorded and the live streamed performance, as I found that I both moved more, as well as in a more exaggerated manner in terms of musical expression, in the live performance in comparison to the other two. Behne's study further emphasizes this importance of the visual aspect that I've found throughout the comments and this reflection.

5. Discussion

Having reached the end of this reflective part of my bachelor's studies, it is time to try to answer the questions I stated earlier, using the findings of the studies I have read, and the comments on my videos. How do I perceive my own movements when performing? What purpose do these movements have? Do they have an effect on my performance?

As I have been watching my videos I have throughout it been realizing how important the movement is for my own perception of myself. Watching and reflecting on my own recordings and shifting the focus away from my playing, and instead towards how I move my body at the piano has led me to perceive my body as a much more important tool than before. Reading the studies and putting the findings from them next to the comments on my videos have led me to fully understand how important it is to be aware of what I do with my body on stage. The purpose, I have come to realize, is to use my movements as a tool to convey my music to the audience, beyond the auditory factor, meaning the music itself. Also, through watching these videos, I have myself realized the effect they may have on me as the perceiver. I found myself enjoying the live performance the most, because that was the performance I found myself moving the most, and using my body the most to convey the music I was playing.

5. 1 Further studies

This topic would certainly be perfect for further investigation as soon as the pandemic ends, and the world starts opening up again for concerts with live audiences. It would be interesting to create a whole series of concerts in order to further investigate the importance of the visual body, this time with an actual audience available to react to and rate my performances.

It would perhaps even be a topic for a longer project over the course of a few years where both actors and musicians can be involved. It seems like the idea of the visual body on stage needs a lot more prioritization than it does now in music education for younger people, and developing a method to working with this could open up many possibilities when it comes to how to best communicate with an audience through your body, but may also help with things that can have a very negative impact on a performing musician, such as stage fright or anxiety. As a final note, the world will most likely be very different when we emerge on the other side of this pandemic, and as musicians, it is not impossible that the live streams and

pre-recordings won't leave us quite yet. Learning how to perform equally well in these two situations as in a performance with a live audience may become something very relevant in these coming years.

6. References

Behne, K. -E., & Wöllner, C. (2011). *Seeing or hearing the pianists? A synopsis of an early audiovisual perception experiment and a replication*. *Musica Scientiae*, 15(3), 324-342.

Extroversion. (n.d.). In Merriam-Webster. Retrieved March 14, 2021, from <https://www.merriam-webster.com/dictionary/extroversion>

Introversion. (n.d.). In Merriam-Webster. Retrieved March 14, 2021, from <https://www.merriam-webster.com/dictionary/extroversion>

Johansson, G. (1973). *Visual perception of biological motion and a model for its analysis*. *Perception and Psychophysics*, 14, 201-211.

Juchniewicz, J. 2008. *The influence of physical movement on the perception of musical performance*. *Psychology of Music*, 36, 417-427.

Kemp, A. (1996). *The musical temperament: Psychology and personality of musicians*. Oxford University Press, USA.

LIMUS Live. (2019, February 25). *Signe Olofsson spelar pappa Kent Olofssons "Scherzo" (1981)* [Video]. YouTube. <https://youtu.be/-EAnB7l5TVA>

LIMUS Live. (2020, September 18). *Signe Olofsson spelar Pianosonat op 27/1 i Ess-dur av Beethoven* [Video]. YouTube. <https://youtu.be/-N-DDTDhTTY>

Lyle, J. (2003). *Stimulated recall: A report on its use in naturalistic research*. *British Educational Research Journal*, 29(6), 861-878.

Rea, K. 2005. *What classical musicians can learn from working with actors: Conceptual and pedagogic foundations and outcomes of bringing musicians to integrate in a drama training environment*. *B. J. Music Ed*, 32(2), 195-210.

Scully, D. M. (1986). *Visual perception of technical execution and aesthetic quality in biological motion*. *Human Movement Science*, 5, 185-206.

Skoogh, F. (2021). *Transforming Performance, an inquiry to the emotional processes of a classical pianist*. [Doctoral dissertation, Lund University]

Palladium Malmö. (2020, December 1). 201201 – *Live Från palladium, Lunchkonsert Med Musikhögskolans pianoklass* [Video]. YouTube. <https://youtu.be/UhEf1s2exT0>