Depictions and rehearsal

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Rehearsals as depictions

- Rehearsals enact future activity
  - Implies depiction of future
  - But also 'trying out' activities that could be, but then are not, enacted
  - Plus depictions used in course of 'doing rehearsal' that are not depictions of final product
- How are rehearsal depictions structured?
- How (if at all) do performers distinguish between depicting-to-do-rehearsing & depicting-to-do-something-else?

Background

- Clark 2016 framework
  - Proximal scene of rehearsing = attempt at depicting final performance
  - Proximal scene of other depictions = location in script, style of movement, etc.
  - An instance of examining how depictions included in everyday life (p.325)
  - Although applying staging theory to performance complex
- Music in interaction
  - Focus on instruction (Sczczepek Reed et al., 2013; Reed, 2015...)
  - Depictions as means to instruction (Tolins, 2013...)
- Differences with our data
  - Practicing & 'trying out' performance
  - Different collection of roles & tasks

Depictions in our data

- Depictions that are locating in script, suggesting motion, etc. tend to be comparatively reduced
  - Abrupt beginning & ending
  - Typically embedded
- Depictions that 'do rehearsal' are increasingly elaborate, involving more and more modalities
  - Stepwise beginning & ending
  - Typically independent, or become so
  - 'Rehearsal mode'

Method

- **Conversation analysis**

- Fine-grained details of social interaction

- Musicians understanding of iconicity as displayed to each other in situ (Schegloff, 2007)

- Social actions of iconicity

- Naturally occuring (video recorded) social interaction

Material

- **Two corpora of naturally occuring interaction:**

- Professional musicians (3 hours)
- Singer, guitarist, bassist, drummer
- Swedish
- Collaborating to create

- Opera company (20 hours)
- - Scenic rehearsals
- - Swedish and English (+Italian)
- - Director leading the work but collaborative environment

Analysis: Short depiction

```
02 SO2:                    [de e ingen [där
                           there's no one there
03 DIR:                               [de e ingen där de finns
                                      There is nobody there is
        ju ingen där ∞jamen vadå ser inte du honom ∞=
        nobody there well hello can't you see him
                           ∞turns tow. SO2 and points SO7∞
04 ASS: =mm=
05 DIR: =näe ∞de e ju de som @[blir.      ]∞
             No that is the thing that gets
06 SO1:                       [@(de e samma)]∞de funkar=
                              (it is the same) it works
                              @turns tow. SO7-->
   dir.      ∞gesture hands----------------∞
07 SO1: =såhär när ja kommer såhär ♪no vecchio t'inganni♪=
         like this when I come like this no vecchio t'inganni
08 SO1: =så får ja såhär @♪a ba da ba da ba da♪=
         Then I get like ♪a ba da ba da ba da♪
                         -->@raises L hand tow ear-->
09 SO1: =då känner ja liksom att ja[de var där ja tänkte    ]=
          Then I feel like I         [that's where I thought]
10 SO2:                             [de gjorde du på mej igår]=
                                    That's what you did to me yesterday
```

Rehearsal depictions: Stepwise transition

- Transition from talking mode to rehearsals, increasing addition of modalities
1. Moving from talking into rehearsal depiction

Analysis: Moving into rehearsal depiction - excerpt 1

```
1.  BAS: >de här e typ< (0.8) den @enda låten (.)
         this is like              the only song
    dru                            @walks away from drumkit-->
2.  BAS: som vi s- skrev trummor på
         that we wrote drums for
3.       (0.3)
4.  DRU: jaha;
         alright
5.       (0.7)
6.  BAS: ehm (0.5) >elle elle de e typ< de e typ@ *(1.2)    *
         ehm          or    or    it's like    it's like
                                              *str. bass*
    dru                                  -->@search.bag-->
7.  BAS:*så de e som att du spelar fy- en fyra mot våran trea*
        so it's like you play fou- a four against our three
        *places hands in drumming position-----------------*
8.      *(0.4)
    bas *drums twice with R foot-->
9.  DRU: (gör ja inte de *nu;=)
         (isn't that what I'm doing now)
    bas               -->*
10. BAS: *=asså så om du spelar  *du du ka du du du$ du ka du
         like so if you play
         *place hands in drum.pos*drumming arms and feet-->
    dru                                   $gaze BAS-->
11. BAS: du du ka du du ka du ka [du du ka du du] du ka
12. DRU:                         [jaha okej     ]
                                  alright okay
13.      (1.5)
14. DRU: $ja kan *inte @se de framför mig (.) ee till den där
         I can't picture that             ee to that
                        @takes out file fr. bag and walks R-->
         -->$gaze down
    bas         -->*
15. DRU:  (1.0) takten@
                      -->@
          rhythm
16.     (1.6) *(2.2) * (2.4)
    bas *plays bass*
17. BAS: typ* (0.3) asså  (3.1)* (1.4) typ att refrängen (1.4)
         like       so            like that the chorus
             *takes off bass---*walks to drumset-->
18. BAS: a-a-asså om *du        * spelar
             so       if you play
                    -->*points GUI*
19.      (0.7)
20. GUI: refrängen=
         t he chorus
21. BAS: =äe spela versen först
         no play the verse first
22.      (0.4)   (0.6) * (0.9)       (1.8)  *(14.9)  *
    gui      places hands on guitar       plays---
    bas              *counts in w. sticks----*plays---*
```

Analysis: moving into rehearsal depiction - excerpt 2

```
01 SO1: här kommer en stark scen ju ♪non mo*rir♪   *@dö inte=
         Here is a strong scene right ♪non morir♪ don't die
                                                   @gesture right hand
                                         *gazes up*gazes down-->

02 SO1: =@[såhär] de e så här handfast=
         Like this it's straightforward like this
      -->@bends down tow. SO2-->
03 DIR:  =[mm   ]
          Yes
04 DIR: =ja:=
         Yes
05 SO1: =@å såhär liksom bara=
         And like this just like
         @tries to grab SO2-->
06 DIR: =@♪non mo[rir♪   ja ]
          ♪Non morir♪ yes
07 SO1:  @        [ta ta  tag] ja vet inte var man kan=
                  Grab          I don't know where you can=
         @grabs and lifts SO2-->
08 SO1 =@♪non morir mio tesoro pie[tà]de .hh=
         ♪non morir mio tesoro pietade♪
       -->@
09 DIR:                           [aa]
                             Yes
10 SO1: =[♪no *nono♪)]
11 REH: =[(xx)*      ] perono
   so1.      *gaze tow. REH-->
12      (.)
13 SO1: ♪*pera non morir non morir non mor♪-=
       -->*
14 SO2: ♪lassu in cielo vicino a la  [madre♪]=
15 REH:                              [o me  ]=
16 SO1: ♪o mia figlia♪=
17 SO2: ♪in l'eterno per voi pre[ghero♪     ]
```

Rehearsal depictions: Stepwise transition

- Transition from talking mode to rehearsals, increasing addition of modalities
1. Moving from talking into initial depiction
2. Elaborating & continuing depiction

Analysis: rehearsal mode - excerpt 1

```
15 SO3: =@*then I can just [do you] want me to really go=
       -->@holding SO4s hand-->
            *gazes tow DIR-->
16 DIR                       [yes   ]
17 SO3: =[∞for the (xxx)          ]=
18 DIR: =[∞yeah yeah (.)  yeah yeah]=
         ∞moves tow. SO3-4-->
19 SO4: =♪+*scherzate voi∞ signore♪+          ∞
         +pushes SO3 away---------+
   dir              -->∞reaches for SO4s hand ∞
   so3    *gazes tow. SO4-->
20     (.)
21 SO3: so I can like (.) *make.      * a change=
                       -->*gaze DIR-->*gaze SO4-->
22 DIR: =yeah=
23 SO3: =I'll be like (.) I'll get annoyed ∞[blabla]*=
                                        *gaze DIR-->
   dir                               ∞backs away from SO3-4-->
24 SO4:                          [yeah   ]=
25 SO3: =[∞blabla kind of thing]* and then (.) maybe do=
26 DIR: =[∞yeah  and then      ]*
    -->∞
   so3                   -->*gazes down-->
27 SO3: =>ah maybe it's good if I can use*=
                          -->*gaze SO4-->
28 SO3: =[the *ta]ble then I can do *this    * sort ]=
        -->*gaze down-----------*gaze DIR*gaze down-->
28 DIR: =[yeah yeah you can definitely (xx)  ]=
29 SO3: =of [thing] and go (.) uhm
30 DIR:     [yeah ]
31     (.)
32 DIR: >la bella mano<=
31 SO3: =la BElla mano (can[dida)   ]
32 SO4:                    [♪scher  ]zate voi signore♪=
33 SO3: =no=
34 SO4: =son brutta=
35 SO3: =abbraciami=
36 SO4: =∞ebbro=
   dir    ∞moves L-->
37 SO3: =d'amore ardente=
38 SO4: =♪∞signore indifferente vi piace canzonar♪
   dir -->∞
39 SO3: =♪no no ti vo sposare♪=
40 SO4: .hhhh ♪ne voglio la parola♪=
```

Analysis: rehearsal mode - excerpt 2

```
05 SO1: =@å såhär liksom bara=
             And like this just like
             @tries to grab SO2-->
06 DIR: =@♪non mo[rir♪    ja ]
           ♪Non morir♪ yes
07 SO1: @          [ta ta  tag] ja vet inte var man kan=
             Grab                I don't know where you can=
             @grabs and lifts SO2-->
08 SO1 =@♪non morir mio tesoro pie[tà]de .hh=
           ♪non morir mio tesoro pietade♪
         -->@
09 DIR:                                [aa]
                                 Yes
10 SO1: =[♪no *nono♪)]
11 REH: =[(xx)*      ] perono
     so1.       *gaze tow. REH-->
12     (.)
13 SO1: ♪*pera non morir non morir non mor♪-=
         -->*
14 SO2: ♪lassu in cielo vicino a la  [madre♪]=
15 REH:                              [o me  ]=
16 SO1: ♪@o mia figlia♪=
             @slowly puts SO2 down-->
17 SO2: ♪in l'eterno [per voi pre      ]@[ghero♪     ]
18 REH:                               @[non lascia-]
19 SO1              [(prova lägga ner)]@
                                       -->@
20 SO1: ♪non lasciarmi non [(xx) ♪]
21 SO2:                    [♪pre  ][ghero
22 SO1:                           [♪non morir♪]
23 SO2: ♪per voi♪ pre-[eghero      ]=
```

Rehearsal depictions: Stepwise transition

- Transition from talking mode to rehearsals, increasing addition of modalities

1. Moving from talking into initial depiction
2. Elaborating & continuing depiction
3. Exiting depiction

Analysis: rehearsal depiction exit - excerpt 1

```
34 SO4: =son brutta=
35 SO3: =abbraciami=
36 SO4: =$ebbro=
   dir   $moves L-->
37 SO3: =d'amore ardente=
38 SO4: =♪$signore indifferente vi piace canzonar♪
   dir -->$
39 SO3: =♪no no ti vo sposare♪=
40 SO4: £.hhhh ♪ne voglio la parola♪£=
        £turns tow. SO3-------------£
41 SO3: (amabile figliuola)
42       (.)
43 SO4: £ne voglio la parola    £
        £pointing gest. tow. SO3£
44       (.)
45 SO3: @I'm not     @ giving you (a word)
        @excuse gest.@searching gest.-->
46 SO4: [$ne vo(h)glio la par(h)ola$]
47 DIR: [(xxx) ska bara hitta      ] den=
                   just gonna find it
48 SO3: =@[I could offer her] a @cigarette  @=
        -->@                    @raises arms@
49 DIR: =[okay so          ]
50 DIR: $=yeah=
        $moves tow. SO3-4-->
51 SO3: =well I am smoking I could offer her a cigarette=
52 SO3: =[that's all I really] had
53 SO4: =[he he he he        ]
```

Analysis: rehearsal depiction exit – excerpt 2

```
18 REH:                                    @[non lascia-]
19 SO1                   [(prova lägga ner)]@
                                        -->@

20 SO1: ♪non lasciarmi non [(xx) ♪]
21 SO2:                    [♪pre  ][ghero
22 SO1:                           [♪non morir♪]
23 SO2: ♪per voi♪ pre-[eghero     ]=
24 SO2: [men här måst- ]=
         But here must
25 SO1: [♪non morir-♪   ]=
26 DIR: aa
         Yes
27      (.)
28 SO1: >♪ch'io teco morrò♪=<
29 SO2: =de här tanker ja ju e ett sånt där ställe man kan gå
         This I think it's one of those places you can get
        [upp på å ja           ] ja gör ju en kraftansträngning=
         up on  and I                 I make an effort
30 DIR: [ja   hon springer upp]
         Yes she runs up
31 SO2: =å säger a mi per=
```

Discussion

- Differences in rehearsals from Clark's depictions
  - Need to address changes that occur once depiction started
    - Stepwise addition of modalities
    - Shift to taking actor's role
  - Need to address phase
    - Is this a prolonged preparation phase, or execution phase? What is the 'ultimate' depiction?
- Similar progressive additions seen in CA:
  - Reports of trouble (Jefferson, 1984), joking (Drew, 1998; Glenn, 2003)
- Next steps:
  - Role of repair in requiring or inviting rehearsal
  - What constraints does type of scene (solo, ensemble, etc.) put on depiction?

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