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**IMAGINED VOCALITIES:
EXPLORING VOICE IN THE PRACTICE OF
INSTRUMENTAL MUSIC PERFORMANCE**

KRISTINE ANNE HEALY

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Doctor of Philosophy

The University of Huddersfield

March 2018

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Abstract

To play an instrument in a way that is considered “vocal” has been an emblem of artistry for instrumental musicians in the Western classical tradition for centuries. Despite the ubiquity of vocal references in the talk and texts produced within this community, there is little consensus as to what vocality means for instrumental musicians, and few questions are asked of those who claim to advocate for a vocal style of playing. Whilst vocality for instrumentalists has been dealt with in existing scholarship through discussion about the emulation of specific techniques such as *vibrato* and *portamento*, by investigating the principles of rhetoric and their relationship to temporal and articulatory issues, and in philosophical commentary on vocality as an ideal to which instrumentalists aspire, attention has not yet been paid to how “voice” is produced and manipulated discursively by instrumental musicians in the social contexts of their professional lives. Therefore, this thesis explores some of the ways in which instrumental musicians construct vocality in contemporary discourse about the practice of performance.

In this thesis, a series of excerpts from pedagogical texts on instrumental music performance written in the eighteenth, nineteenth, and twentieth centuries is presented to illuminate a discussion about vocality that has long been ongoing. Subsequently, a discourse approach is taken to the analysis of transcribed excerpts from four audio-visual recordings of instrumental masterclasses, alongside additional excerpts drawn from interviews with instrumental musicians and a variety of other contemporary texts. During the analytical process, two interpretative repertoires—recurring ways in which instrumental musicians construct vocality—are identified: the knowing voice and the disciplined voice. The discursive actions facilitated by musicians’ employment of these repertoires are examined in relation to the discourse excerpts.

In response to this analysis, three claims are made. The first is that vocality is polysemic: it is constructed according to the social context and action-orientation of the discourse in which it is embedded. The second is that vocality is linked to the reproduction and naturalisation of normative musical practices. The third is that in musicians’ talk and texts, the construction of musical ideas is entangled with the construction of identities, and stories of voice provide especially rich material for authoring selves in the context of the masterclass. This thesis calls for expert performers to acknowledge, question, and engage critically with the ways in which they produce and perpetuate musical principles in their day-to-day practices, and for them to make space for developing musicians to do the same.

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Finally, I would like to dedicate this thesis to the memory of one of my flute teachers, the unforgettable Peter Lloyd (1931-2018). He was never short of a story, and he never missed an opportunity to sing.

Present somebody with a complex or unintelligible arrangement of dots or stripes, and they are likely to begin by trying to resolve it into a face. Presented with a similarly confused set of sounds, human beings seem equivalently impelled to wonder at the outset if there is a voice to be made out in them.

Steven Connor (2014)

Introduction

“The metaphor of voice”, writes Julian Johnson, “underlines that all music, even the purely instrumental kind, refers back to a vocal origin, and that even the most apparently abstract kind of music thus implies a kind of utterance” (2009, p. 5). He describes a doctrine that has influenced instrumental musicians’ ways of understanding the performance of Western art music for centuries. Correspondingly, Sandeep Bhagwati suggests that the musics of various communities have been produced “with a phonocentric image in mind”:

Many traditions, including European art music, claim vocal music as their mythical origin—and eternal wellspring. Instrumental musicking, in most traditions, aims to imitate and support—but almost never to actually supplant—singing. Even in traditions where instrumental music has gained in cultural value, as in nineteenth-century European symphonic and chamber music, this process is often seen as one of slow emancipation, albeit with a clear, implied hierarchy: written music . . . is just a dehydrated version of “song”—the standard non-specialist name for all music. (2013, p. 78)

The enthusiastic call for instrumentalists to “sing” with various kinds of instrument continues to echo through the corridors of the conservatoire today. Even when they are not making music, musicians (and those who talk and write about them) love to anthropomorphise their instruments through references to the voice. When a violin was stolen from a train in London in 2016, the *London Evening Standard* was eager to report its owner’s angst via quotes such as: “It is like losing a member of your family or losing your voice. The bond you have with an instrument is incredibly personal” (Moore-Bridger, 2016, para. 5); and “I have had it for about four years and it’s like a member of my family . . . the sound it makes is like a human voice” (para. 8). Encouraging each other to aspire to performance ideals linked to aspects of vocalicity whilst performing repertoire from diverse stylistic traditions, genres, and historical contexts, and drawing attention to the apparently voice-like characteristics of their instruments are discursive practices common to performers of mainstream Western classical music in the twenty-first century.

Textual resources that have been preserved and translated by scholars and performers investigating music-making practices of the past offer us myriad examples of musicians who have advocated for a “vocal approach” to performing instrumental music. For example,

Leopold Mozart (1719–1787) asserts in his violin treatise that “singing is at all times the aim of every instrumentalist” (1756/1985, p. 102); Sigismond Thalberg (1812–1871) reminds pianists that “the art of fine singing . . . always remains the same no matter what instrument it is practiced on” (1853, Preface); and flautist Marcel Moyse (1889–1984) counsels: “Let us not expect anything of the instruments themselves. Rather let us imitate the good qualities of great singers. Let us try to speak, to sing, to communicate as they do” (Moyse, 1973, p. 6). Recent literature in instrumental pedagogy has, in some cases, continued to draw on this tradition. By means of description covering a spectrum of particularity that allows for explicit, detailed technical instruction at one extreme and quite vague references to instruments with which one might seek to produce some image of the vocal at the other, a plethora of instrumentalists has claimed that vocality should be valued by both performers and their listeners.

For performing musicians, the idea that one should take the characteristics of some other kind of musical (or indeed, non-musical) practice and superimpose them onto one’s own is not, in itself, profoundly unusual or significant. Metaphor is not merely a hallmark of musical talk, it is actually difficult to imagine being able to talk about music at all without it (Leech-Wilkinson & Prior, 2014). “Musical experience and performance are enriched and articulated through the use of heuristic imagery” (Barten, 1992, p. 60), and hardly a lesson or a rehearsal passes without some kind of analogy being offered in the hope of making a difficult process more easily graspable. Louth (2013) agrees that the “tendency to conceptualize music in metaphorical terms is not surprising. Music . . . is an abstract social construction and we resort to metaphor in order to ground abstract concepts in the familiar world of the concrete” (p. 67). It could be argued that being a successful music performance specialist who works in any kind of teaching capacity necessarily involves becoming fluent in a richly descriptive and often flamboyant genre of communication. But even when taking this into account, the frequency and conviction with which references to the voice are made in talk about instrumental music performance lends the idea of vocality some distinction. The fact that it features in the discourse of performance practice for various instrument types also suggests its worthiness of investigation. Furthermore, it is not only instrumental performers who continue to talk about it. Consider, for example, this call for compositions made by the Vienna-based *spontanes netzwerk für improvisierte music*,

which points out the ubiquity of the vocal ideal for instrumentalists, and then asks composers to consider what it would mean to relinquish it:

SNIM OPEN CALL FOR COMPOSITIONS 2018

The Art of Not Singing

<http://snim.klingt.org>



SPONTANES NETZWERK
FÜR IMPROVISIERTE MUSIK

snim - the spontaneous network for improvised music - is calling for new compositions for the festival *das kleine symposion*. The festival, with four concerts, will take place in October 2018 at echoraum, Vienna.

The Art of Not Singing is the topic for *das kleine symposion* 2018. For traditionally educated instrumentalists, the ideal sound and expression is that of singing. Is that even realistic or was it a misunderstanding from the beginning? What happens if you leave that ideal aside? Will our ears revolt? Will we remain silent? Is the topic an oxymoron? Do we lose the/an aesthetic? Will this make room for a new kind of aesthetic?

The Art of Not Singing leaves room for interpretation, historically and artistically, in which new and ingenious compositions, approaches to and dealing with compositions can evolve.

You can send in finished compositions or concrete concepts for new pieces.

Alongside the concerts there will be an exhibition of all performed scores and a documentation of their development, to provide insight into and new perspectives on the music and facilitate a fresh perception.

Figure 1. SNIM Call for Compositions¹

Its embeddedness in musical discourse notwithstanding, very little probing is required before the idea that an instrumentalist should seek to be vocal, in some way, reveals itself as somewhat problematic. What could it mean to seek vocality through the musical practice of performing with an instrument? What is it, exactly, that instrumentalists want to appropriate from the multi-faceted concept of voice? What kind of musicians claim to pursue vocal goals, and how do they know when they have achieved them? And why would musicians who play modern, technologically advanced musical instruments even feel the need to make connections between their instruments and the comparatively primitive human voice? Why are some of these instrumentalists not content with the goal of making musical instruments sound like really good versions of themselves?

¹ Retrieved from <http://snim.klingt.org/blog/wp-content/uploads//2017/07/snimcall2018.pdf>

Musicians who have articulated their opinions recently on the idea of vocalicity in the instrumental context have problematised it in a variety of interesting ways. Taking an extremely sceptical approach to evaluating a selection of acclaimed musicians' proposals that the nature of each of their (different) respective instruments is intrinsically vocal, violist and writer Toby Deller (2012) quips,

It sounds like it should be profound. But it's actually the sort of remark that you nod to and give one of those little laughs that seem to indicate you find the speaker wise when actually you think they are an idiot.

For a start, what human voice? Male, female; adult, child or adolescent? And doing what? Singing, shouting, asking the time? . . . Whimpering at the futility of it all? (para. 4)

Whilst his comments were not framed with a formal academic context in mind, these questions have validity. They are rarely asked in any context, especially not amongst practising musicians.

Jeanne Roudet (2014) also has strong misgivings about the value of vocal analogy in contemporary practice, which she views as a watered-down version of a concept that previously enjoyed far greater clarity of expression. Her discussion of the "singing piano school", as embodied by the playing, composing, and teaching practices of Clara Schumann (1819-1896) and Frédéric Chopin (1810-1849), opens with the following statement:

In the nineteenth century, treatises generally asserted that the human voice was the best possible model for instrumentalists and that their art could be appraised by the way they could *sing* with their instruments. Such statements became a cliché of music teaching, and they convey little more than a hazy meaning today. (Roudet, 2014, p. 65)

For Roudet, the idea of instrumental vocalicity made sense within a community of nineteenth-century pianists, but its journey to the present day has left it a shadow of its former self. Kenneth Hamilton (2008) has made similar observations. He provides a wealth of evidence to demonstrate the nineteenth-century preoccupation with pianistic singing tone but points out that "all of this represents a different emphasis from modern pianism, the standard metallic crash of which is extensively documented on CD" (p. 140).

Pianists are not the only ones to lament the vocalicity of earlier instrumental practice. A recent opinion piece in *The Strad* conjured nostalgic images of a vocal style of string playing that would emulate the legato, tonal shadings, and phrasing of singers like Enrico Caruso (1873-1921) and urged performers to listen attentively to recordings of “the great singers of the past” for musical elements that might be applicable to their playing (Potter, 2016, para. 6). Furthermore, Tully Potter seems to suggest a link between vocalicity in violin performance and the vividness of a performer’s musical identity, worrying that

Nowadays, if I go to a concert involving string players, I am bound to see other string players in the audience Yet I rarely see any of them at the opera, or at choral concerts Is it just coincidence that we are enjoying a superb generation of string players right now, but none who induce that ‘vocal’ feeling in me? Yes, they all play with excellent technique, and fine tone as far as it goes, yet many of them could be interchanged without affecting the quality of the performance. (para. 3)

Similarly, brass instrumentalists such as Geoffrey Tiller (2015) accept wholeheartedly the idea of taking a vocal approach to instrumental performance. However, he proposes that the problem lies in the way in which the approach is conveyed from teachers to students, suggesting that “the connection between voice and trumpet is not talked about clearly and teachers use singing terms in esoteric ways to make a connection between sounding voice-like and being musical” (p. 90). Tiller offers his research as a pathway toward the establishment of more clearly expressible principles, and a pragmatic solution to what he sees as a problem of unreflective subjectivity amongst instrumental music educators.

Opening up the question of what vocalicity means for instrumental musicians is to enter a maze of hermeneutic possibility. It is an intricate problem whose elucidation will, ultimately, require a host of interdisciplinary approaches. The context for instrumental vocalicity may be musical, but to interrogate it we will need to ask some questions that will not necessarily be comfortably identifiable as “musicological”. The topic reaches outwards into areas such as performance studies, ethnomusicology, psychologies, anthropology, cultural studies, education, history, linguistics, sociology, and philosophy, and each of these areas of scholarship offer different perspectives from which fruitful lines of enquiry could develop. If they were to approach “instrumental vocalicity” as a research topic, I imagine a linguist might focus on the metaphoricity of singing as it is talked about amongst

instrumentalists; a music performance pedagogue might be concerned with the “how to” of achieving a singing tone on a particular instrument; an anthropologist, sociologist, ethnomusicologist or some combination of all three might investigate the workings of instrumental musical communities within which vocality appears to be a shared goal; an historical musicologist might give an account of musical works, their performances, or instrumental and vocal pedagogical commentary over several hundred years; a cognitive psychologist might perform experiments in which listeners identify instruments that they perceive as sounding vocal or otherwise; and a performer might assemble a concert programme of instrumental works that demonstrate composers’ attempts at incorporating vocal elements, and consider how it is possible for performers to embody vocality as a musical performance practice.

Each of these possibilities would be perfectly valid ways of exploring some aspect of instrumental vocality, and each project would take its own epistemological stance, operate within the frame of a particular methodological approach, and utilise related methods. In order to be clear about my own way of producing knowledge in this thesis, I will now very briefly outline the nature of the approach I have taken.

The principal research question on which I will focus is:

How do twenty-first-century practitioners of Western classical music produce vocality in discourse about instrumental music performance?

Taking this question seriously necessitates that we view music not only as a sonic phenomenon or as a written text, but as a socially produced entity, and vocality as a multiplicitous concept that is produced in discourse. I therefore understand musicians’ words, movements, postures, facial expressions, and musical demonstrations to be constitutive—rather than merely descriptive—of musical realities: these components operate simultaneously and collaboratively in the service of creating, sharing, perpetuating, legitimating, and manipulating musical ideas in a fluid, socially responsive manner.

Throughout the following discussion, I examine how instrumental musicians talk and write about what it means to be vocal, and I argue that their ways of communicating these ideas—which I sometimes refer to as their “discursive practices”, or “discursive performances”—can tell us something about how widely accepted norms of musicality are

shared amongst the mainstream classical music community. I take a social constructionist epistemological perspective in this research, which means—among several other things, which we will examine further in Chapter 2—that my research question investigates not “the nature of people or society . . . [but] how certain phenomena or forms of knowledge are achieved by people in interaction” (Burr, 2015, p. 11). Crucially, “knowledge is . . . seen not as something that a person has or doesn’t have, but as something that people can create and enact together” (Burr, 2015, pp. 11-12).

Although what it means to undertake a discourse analysis will be expanded upon later, the issue of what is meant by the word *discourse* should be dealt with here. There are two ways in which the word is employed. The first is in relation to general communication: “discourse about”, or “discourse on instrumental music”, for example. This is the everyday use of the word; it refers to talk and text, as well as other embodied human actions that contribute to meaning-making in specific contexts. The second is more particular, yet notoriously difficult to define: “a discourse”, “discourses of vocality”, for example. This is a technical use of the word; it refers to a particular way of seeing something, a particular way of understanding, doing, or being. Vivien Burr has suggested that,

A discourse refers to a set of meanings, metaphors, representations, images, stories, statements and so on that in some way produce a particular version of events. It refers to a particular picture that is painted of an event (or person or class of persons), a particular way of representing it or them in a certain light. . . . surrounding any one object, event, person, etc., there may be a variety of different discourses, each with a different story to tell about the object in question, a different way of representing it to the world. (2015, pp. 74-75)

In this thesis, the second use of the word will be more frequently taken up by the term *interpretative repertoire*. Like discourses, interpretative repertoires are ways of representing things. They are “not static entities, but flexible discursive resources which individuals actively deploy as they discuss, argue, and evaluate actions or events” (Charlebois, 2010, p. 700). Burr distinguishes discourses from interpretative repertoires by suggesting that they differ in terms of scale and personal agency: “Interpretative repertoires are conceptualised as existing on a smaller scale and are *resources* for speakers rather than structures that impose a certain kind of subjectivity upon them (2015, p. 188). She explains:

Identifying an interpretative repertoire is rather like an archaeologist inferring the past existence of a particular type of widely used chisel or spear by observing a number of different instances in which it appears to have been used. The functions that these repertoires serve for people are seen as generally enabling them to justify particular versions of events, to excuse or validate their own behaviour, to fend off criticism or otherwise allow them to maintain a credible stance in an interaction. (2015, p. 69)

The interpretative repertoire is an analytical tool that will be used in this thesis to identify different ways in which vocality is constructed within the discourse of musicians. This and some additional analytical tools will be discussed further in Chapter 2.

In making clear that my intentions here are to examine the construction of vocality in discourse, and not, for example, to identify the precise meaning of “voice” for instrumentalists, I reject the idea that voice is a single object waiting to be discovered and described.² I am trying neither to define what vocality is, nor to explain, specifically, how a flute player or a trombonist might develop a way of performing on their instrument that demonstrates an unequivocally vocal approach. In this story, vocality is a socially constructed reality: a way of seeing, a gateway to meaning-making for certain musicians in certain contexts, and a paradigm within which knowledge is produced and reproduced, identities are performed, and the rules of a complicated game play out.

Taking this perspective foregrounds the idea that, as well as performing music, instrumental musicians make sense of what it means to do so by communicating with each other *about* performing music. They write about the process of learning to perform particular musical repertoire, they share perspectives on what is important to them about the practice of performing, and they perform roles such as “master” in a masterclass, “teacher” in an instrumental lesson environment, “panel member” in an audition, or “conductor” in an ensemble rehearsal or a concert. They align themselves with musical communities, be it the community of “orchestral wind players”, “historically informed performers”, “concert pianists”, or “brass banders”, and they usually learn to speak the language of legitimate participation in more than one. In this project, I engage deeply with

² The literature on “voice” that supports this idea will be discussed in Chapter 1.

the language of instrumental music performance; it is this talk that is the focal point of the thesis.

Vocality is produced and operationalised by performing musicians, for performing musicians, in the day-to-day social contexts in which they work with each other. In recognition of my own position—via my personal trajectory through an education in music performance—as an “insider” to the world of such musician-talk, I have attempted to “make the familiar strange”³ by applying a discourse-oriented approach to the task of examining it. In this way, I intend to develop an understanding of how particular musicians’ meaning-making processes play out in particular circumstances. Four masterclasses in which high-profile performers produce ideas about vocality as they work with developing musicians provide the principal material for the analytical chapters. Interspersed throughout this commentary are selections from interviews that I undertook with professional performer-educators who work in a variety of instrumental specialisms, and a range of additional texts in which performers’ voices are represented. By analysing musical talk, I explore what it means for these instrumental performers to engage with vocality.

Producing transferrable results is not the end-goal of a process such as the one employed here, which involves, ultimately, the detailed analysis of excerpts from only a small sample of texts. Rather, I have sought nuanced insights from the musicians whose discourse I have examined, in the interests of exploring relatively unexplored terrain with a methodological approach that is relatively unfamiliar to musicological contexts. This approach takes currently practising performers’ voices seriously. However, voices of the past also contribute something important.

To contextualise our understanding of instrumental vocality, an historical background will be formulated before I engage in the discourse analysis of contemporary texts. Although it is not possible, in this thesis, to give a detailed chronological account of how vocality has been constructed by Western art music and musicians throughout centuries of musical thought, this section will offer a sample of texts from eighteenth-, nineteenth-, and twentieth-century European instrumental music performance treatises in order to expose

³ An idea widely attributed to the sociologist, C. Wright Mills (1916-1962), author of *The Sociological Imagination* (Oxford: Oxford University Press, 1959).

some important themes relating to vocality in the Western classical music context. Examining some of the history of vocality as it exists in instrumental discourse will make it possible to see, during the later process of identifying images, connections, ideals, and sense-making processes in the contemporary source material, how ideas about vocality from previous eras have been drawn upon, reproduced, manipulated, contributed to, or otherwise echoed by the interview subjects and masterclass “masters” whose discursive performances we will examine.

So, to summarise: the ensuing text provides, first, a commentary on the available literature that deals with vocality for instrumentalists as well as with the related topic of “voice” and with the masterclass as a site for research (Chapter 1). I then explain in more detail the theoretical perspective from which I have approached the project and the specific methods used (Chapter 2). Chapter 3 offers a collection of historical pedagogical text excerpts that reveal parts of the Conversation⁴ about vocality that has been ongoing amongst various kinds of instrumental musicians for many years, and acts as a preface to Chapter 4 and Chapter 5, in which I examine how a collection of currently practising instrumental musicians communicate about their respective practices, paying particular attention to the ways in which they construct vocality. In Chapter 6, I offer some responses to the analytical chapters that consider how stories of voice can be vehicles for imparting the rules of musical practice and reflect on how issues of identity influence the way musicians construct their explanations of vocality. Finally, my conclusions offer some suggestions about how the approach that I have undertaken in this thesis might be useful to instrumental musicians and point toward possibilities for further research.

This research calls attention to a multidimensional field of enquiry that will require, in the long term, an interdisciplinary scholarly response. However, its complexity does not make it important. Before we begin, we must ask (and this time, answer) one final question: to whom does this kind of investigation matter? If a conductor entreats a bassoonist to “sing through the phrase” whilst rehearsing the opening of Stravinsky’s *Le Sacre du Printemps*, if a violinist proclaims that “all Mozart is opera”, or if a trumpet player insists that a student

⁴ In the “big C” sense as conceived by James Gee (2014a): “themes, debates, or motifs that have been the focus of much talk, writing, discussion, argument in some social group with which we are familiar or in our society as a whole” (p. 46). The term will be used throughout this text.

must remind themselves to “sing” in order to play in tune, is it not fair to say that what each piece of discourse means is simply a matter for those musicians in that moment? Who would benefit from the problematisation and theoretical framing of these examples?

I contend that this kind of investigation is important to musicians: practising musicians; learning musicians; thinking musicians. I wish to offer a perspective that they might consider, argue with, and analyse critically along with a diverse array of additional voices when they are called upon to respond to an instruction to do something “vocal” with their instrument, or when they issue such an instruction themselves. Far from an arbitrarily chosen methodology, discourse analysis is what astute musicians engage in every day as they communicate with each other, attempt to understand each other, make music together, and co-produce what it is and what it takes to be “musical”. It is by interrogating the taken-for-granted knowledge that infiltrates this kind of communication, and by attending to the way in which language legitimises or delegitimises particular musical actions, that performing musicians can develop greater acuity in appreciating, interpreting and engaging the nuances embedded in their words, activities, and musical sounds. In the course of investigating notions of vocality for instrumental musicians, this thesis highlights the ways in which their discursive practices create, reproduce, and perpetuate musical realities, and encourages them to question this process in new and meaningful ways.

1. Stories Already Told

This chapter will highlight the ideas of scholars whose work provides useful context for the current investigation. It begins with a tour through some recent literature on the voice, drawing attention to the aspects of this ongoing exploration that extend and challenge our everyday conception of what a voice is and does. Following this are some reflections on Lydia Goehr's philosophical perspective on vocality for instrumentalists, which articulates a nineteenth-century notion of the vocal model that we will meet again in the process of analysing contemporary talk. Further historical musicological and pedagogical writings about vocality for instrumentalists ensue. Next, consideration is given to constructions of vocality and instrumentality in contexts that exist outside of mainstream Western classical music—primarily the jazz world—before the focus shifts to some specific pieces of research that illuminate the boundaries of the topic area of this thesis. Schubert and Wolfe's investigation of "voicelikeness" and Arnie Cox's mimetic hypothesis will be presented as contributions to the literature on vocality for instrumentalists that demonstrate ways of approaching the topic that are significantly different from that which will be taken here. Leech-Wilkinson and Prior's chapter on heuristics, on the other hand, demonstrates a number of methodological parallels with my own project, and I will highlight the findings from this study that I have taken to inform and contextualise the interpretation of my data. Finally, a summary of research that has been produced about the music performance masterclass will be offered.

1.1 Voice

There is no science . . . which exhausts the voice: no matter how much you classify and comment on music historically, sociologically, aesthetically, technically, there will always be a remainder, a supplement, a lapse, something non-spoken which designates itself: the voice. (Barthes, 1985, p. 279)

There has been a recent surge of interest amongst scholars who represent a variety of academic disciplines in investigating voice: what it may be, where it may be, what it can do, to whom it belongs. Although this thesis is not about “the” voice, as such, taking a broad-minded approach to the idea of voice will be valuable to the current investigation of how it is produced discursively in the context of instrumental music talk and text. An examination of the ways in which writers of contemporary literature on voice have attempted to understand its nature and characteristics will support this approach.

The contributions of a substantial collection of authors (e.g. Carolyn Abbate, 1991; Simon Frith, 1996; Freya Jarman-Ivens, 2011; Mladen Dolar, 2006; Adriana Cavarero, 2005; Steven Connor, 2000, 2014; Brandon LaBelle, 2014; Michel Chion, 2016; and Lawrence Kramer, 2014) have brought into existence the burgeoning area of “Voice Studies”. Konstantinos Thomaidis and Ben Macpherson (2015) attempted to describe and consolidate this new scholarly interest in their edited book, in which they set out to “establish voice as an area of study and a methodological tool” that is “at once between existing disciplines and an emerging enquiry” (Thomaidis & Macpherson, p. 7). By way of a postlude, their final chapter poses the question, “What is voice studies?” to its ten contributors. They advocate, predominantly, for an understanding of voice that is multifaceted and disciplinarily inclusive. For example, Macpherson argues: “Multisensory, embodied, and intensely present; the process, performance and experience of voice deserves and demands to be studied in-depth” (Macpherson et al., 2015, p. 204); Amanda Smallbone notes that the “departure from established models of vocal study . . . which traditionally frame the voice within carefully delineated disciplinary boundaries” (Macpherson et al., 2015, pp. 210-211) has facilitated a move toward “the *thinking and doing* of voice . . . which . . . represents the very basis of the voice studies turn” (p. 211), and Yvon Bonenfant emphasises that “the voice is,

in part, a product of both our genetic makeup and of socialization and culture” (Macpherson et al., 2015, p. 207), espousing exploratory work that

can only happen within a truly interdisciplinary framework, which we might call voice studies, which explores the voice as a kind of nexus, where numerous aspects of ourselves, our cultures, our bodies, our creative impulses, our aural perception, languages and desires collide. (p. 208)

But it is Thomaidis who touches on the elements of voice that resonate most readily with the approach of this thesis. He offers the study of voice as, “like voice, a practice; its contextual pragmatics matter” (Macpherson et al., 2015, p. 215), and concerns himself with questions of “who voices, who listens . . . why they voice, [and] in which context and circumstance” (p. 215). His understanding of voice in non-essentialist terms allows for a voice that is “performative, transforming and generating the identity of its voicer”, as he outlines in the following explanation:

Every definition of voice is a working definition. A medical practitioner defines voice through its physical characteristics so that its functions are assessed and facilitated in the case of pathologies or disorders. A casting director in opera looks for a voice that achieves a set of aesthetic standards—and in some cases, exceeds or challenges them. Writers talk about voice, meaning their idiosyncratic take on language or the way their characters arrange words in the verbal universe they inhabit (and inevitably create), or musicians might allude to their instrument’s voice. Elsewhere, politicians reflect on the *vox populi*, and rhetoricians strive for effective communication, while dialect coaches have an acute ear for vocal inflection. Even terms such as “the singing voice” would have a completely different definition for a folk singer, a composer or a musical theatre actor. Voice in this sense is not only a series of physical and acoustic phenomena, but crucially, the assumptions that shape its making and perception. (Macpherson et al., 2015, pp. 214-215)

Elsewhere, we can observe similar realisations taking place: as Lawrence Kramer points out, in somewhat more ambiguous terms, there is no one category for voice.

There *is* no voice . . . there is no single thing designated by the terms *voice*, *voix*, *Stimme*, *vox*, *voz*, *voce*, and so on. And yet the ensemble of voice-things, things we call voice, is distinctive. A partial list of voices (no such list can have closure) includes animal voice, human voice, speaking voice, subject-voice in the other, subject-voice in the self, oracular voice, wandering voice, singing voice, interpellative voice, performative voice, object-voice, recorded voice, mimic voice, echoing voice, and so on and on

whispering to the horizon . . . Each is at the same time identical with and non-identical with, continuous with and disjunctive from, any and every one of the others (including itself). The result is a kind of enveloping hum or resonance, a world of voice positioned indeterminately between word and tone, music and language. (Kramer, 2014, p. viii)

The density of the issues surrounding voice has ensured that philosophers, aestheticians, and practitioners continue to grapple with them in the present day, and this density remains when we change the context of the conversation to consider the manner in which instrumental musicians have sought to appropriate some of the voice's characteristics and affordances.

1.1.1 Vocality

The term "vocality" is one that I have chosen to employ throughout this thesis in order to encompass the potential breadth of these characteristics and affordances. Although this word has infiltrated the literature quite widely now, I borrowed it, initially, from Leslie C. Dunn and Nancy A. Jones' introduction to *Embodied Voices: Representing Female Vocality in Western Culture* (1994).⁵ In adopting the term for their work, Dunn and Jones' concern was to avoid the automatic conflation of voice with speech, insisting that "human vocality encompasses all the voice's manifestations . . . each of which is invested with social meanings not wholly determined by linguistic content" (p. 1), and furthermore, to emphasise "the performative dimension of vocal expression . . . the dynamic, contingent quality of both vocalisation and audition, and . . . their vital relationship" (p. 2). Their justification describes neatly how vocality, more easily than voice, can be understood as an ephemeral entity that requires context in order to be comprehended:

We have borrowed this term in order to stress that voices inhabit an intersubjective acoustic space; hence their meanings cannot be recovered without reconstructing the contexts of their hearing. To move from "voice" to "vocality", then, implies a shift from a concern with the phenomenological roots of voice to a conception of vocality as a cultural construct. (p. 2)

⁵ They, in turn, cite their first contact with the term as having taken place via the work of medievalist, Paul Zumthor, in *La lettre et la voix: de la « littérature » médiévale* (Paris: Editions du Seuil, 1987), pp. 20-31.

1.1.2 Material and Metaphor

A dualism that becomes evident in any discussion of voice is its existence as “both a sonic and material phenomenon and a powerful metaphor” (Weidman, 2015, p. 232). “The voice is both material and immaterial”, says Freya Jarman-Ivens, and therefore,

It is crucial that we consider the voice as something sounding, something particular and specific On the other hand, there is the immaterial voice, the voice as an abstract potential, existing in the deepest psychological structures but nowhere else . . . there is an important function of the voice in these terms that has little to do with materiality. (Jarman-Ivens, 2011, p. 4)

Steven Connor (2014) also takes into account the problem of materiality, situating voice on a continuum as “the body’s second life, something between a substance and a force” (p. 17).

As instances of talk and text about vocalicity are examined throughout this dissertation, I will argue that, for some time, voice has had potency in the instrumental music community both as a material, necessarily bodily entity, and as a more ephemeral concept, but that the ways in which instrumental musicians produce these categories in their talk and text overlap and intertwine. Ideas about playing instruments in ways that resemble or allow for the physicality of vocal practice (and also ideas about the extent to which such an activity is possible) abound in instrumental musicians’ discourse, as do suggestions that instrumentalists should envisage themselves as vocalising beings such as singers or performers of oratory, in order to make their performances more meaningful, more colourful, or more imaginative. The place where physical reality ends and metaphor begins is, itself, constructed discursively by instrumental musicians as they communicate with each other in necessarily complex social contexts.

1.1.3 More Than Just Words

Kramer (2014) draws our attention to the “intrinsic multiplicity” (p. vii) of voice, insisting that while “its destiny is language”, “at the same time . . . voice presents itself to the other as timbre, as intonation, as rhythm”, it “arises at the crossroads of words and music” (p. vii). Indeed, an important thread entangled in this web of meaning in which voice and language

interact is the idea that voiced language implies meaning not only semantically but also via the nature, characteristics and cultural identity of the voice itself. This idea points back to the division of material and metaphorical voice in as much as it recognises that it is possible for a message to be carried by the acoustic quality of a voice, by prosodic fluctuation, pitch, rhythm, tempo, and accent, as well as by the semiotic resources of the words that it utters. Kramer's description of "the traditional imagery of listening intently to classical music" illustrates this point eloquently:

. . . the tilted head, the body leaning into acoustic space, the chin or cheek resting on a raised hand, the eyes often shut. And the same holds true in listening to the expression in one's interlocutor's voice, trying to hear, in the fluctuations of tone, what is really being said. The experience of this kind of listening 'on the stretch' suggests that instrumental music finds its expressive value insofar as the music is accorded a voice, something between a metaphor and an acoustic quality. (Kramer, 2014, p. x)

1.1.4 Voice, Identity, Authenticity

Further to its role as the carrier of a message and its presence as a material, bodily phenomenon, Kramer's description of listening characterises the voice as being representative of something true, or somehow more real, when he offers us the possibility of hearing in it "what is *really* being said" [emphasis added]. The voice has often been cited as a marker of identity, a description that implies a further role for voice as the guarantor of some kind of authenticity. Bhagwati highlights this common perception, commenting that

Vocal utterances seem to be exempt from the unavoidable pull towards abstraction that characterizes our attitude towards all other kinds of sounds: in descriptions of voices, words such as *primeval, authentic, true, raw, unmistakable, honest, direct, intimate*, etc. are used as commonplace attributes [emphasis in the original]. (2013, p. 78)

He offers phonocentric bias as one possible reason for this apparent (but as he goes on to suggest, potentially false) "reverence for the voice" (Bhagwati, 2013, p. 78). On the other hand, Paul Barker feels that "the spoken word . . . seem[s] to be in retreat from the onslaught of the written word" (2015, p. xx), worrying at the possibility that the rich, multi-layered nature of the spoken word might ultimately be lost through our lack of attention, and Nicholas Cook (2013) also contends that "a Western or Westernized culture that

prioritizes writing over speech . . . has oversensitized us to the one and desensitized us to the other” (287).

In any case, this sense of authenticity is also felt by Connor, who reminds us that, “my voice is not incidental to me; not merely something about me. It is me, in my way of being me in my going out from myself” (2000, p.4). Simon Frith, on the other hand, has expressed ambivalence at the idea of voice being demonstrative of one’s identity, explaining it rather as an indicator of sincerity that can be manipulated by its owner but assessed, ultimately, for truthfulness by its listener:

The voice . . . may or may not be a key to someone’s identity, but it is certainly a key to the way in which we change identities, pretend to be something we’re not, deceive people, lie. We use the voice, that is, not just to assess a person, but also, even more systematically, to assess that person’s sincerity: the voice and how it is used (as well as words and how they are used) become a measure of someone’s truthfulness. (1996, p. 197)

This way of seeing relies on the idea of a person having a fixed, “true” identity, which they might attempt to betray temporarily, for deceptive purposes. If we were to take the position that identity is a more fluid concept,⁶ it would be possible to reconcile Frith’s description with that of Connor, who sees voice, in its “going out from myself” as an active producer of identity:

If my voice is one of a collection of identifying attributes, like the colour of my eyes, hair, and complexion, my gait, physique, and fingerprints, it is different from such attributes in that it does not merely belong or attach to me. For I *produce* my voice in a way that I do not produce these other attributes. (Connor, 2000, p. 3)

This corresponds to Cook’s conception of voice as “an instrument of agency” that we use “not just to say who we are, but to make ourselves who we are” (2013, p. 285). In contrast, Adriana Cavarero plays down the agency of the individual in the way that she describes the

⁶ For example, Holland et al. (1998) focus on a Bakhtinian “space of authoring” that enables them to investigate identity in practice and allows for the notion of individual agency in an ongoing process of construction and reconstruction of personal identity. They see identity as “a central means by which selves, and the sets of actions they organize, form and re-form over personal lifetimes and in the histories of social collectivities” (p. 270). I will discuss the ideas of Holland et al. in more detail in Chapter 2.

voice. She imagines the inescapability of a vocal truth, and she relates this truth to an inevitable uniqueness that cannot be thwarted by the “tricks” of speech.

The voice . . . does not mask, but rather unmask the speech that masks it. Speech can play tricks. The voice, whatever it says, communicates the uniqueness of the one who emits it, and can be recognised by those to whom one speaks. But it is not being recognisable that renders the voice unique. On the contrary, every voice is unique, and because it is unique, it can be recognised. (2005, pp. 24-25)

Recognition, for Edward T. Cone (1974), was not about the uniqueness of a *particular* voice, but the uniqueness of “voice” itself, in relation to other musical instruments. Like Cavarero, he sees the voice’s uniqueness to be inevitable, and suggests that a composer must consider the musical consequences of its resulting status:

The human voice occupies a special position among musical instruments. As human beings, we recognise the voice as belonging to one of us, and we accord it special attention. A violin or a clarinet, despite its singing powers, can be dominated, hidden, or superseded by other instruments. It is possible to treat the voice in this fashion, but the result is that it almost inevitably sounds abused. For when the human voice sings, it demands to be heard, and when it is heard, it demands recognition. (Cone, 1974, p. 79)

The literature on voice is intricate and complex: it draws on multiple philosophical and scholarly traditions, and constructs vocality in endless different ways. It occasionally alludes to—but does not yet examine closely—situations in which specific instrumentalists employ vocality as a concept embedded in their practices of performance. In the context of this study, the internal multiplicity of a substantial and growing body of work centring on the voice indicates that it would be naïve to define voice and its affordances too narrowly or specifically.

1.2 Vocality for Instrumentalists

Whilst various writers have alluded to a generic “vocal ideal” that has been understood to exist amongst instrumental musicians over several centuries, few have addressed aspects of this notion in detail. Lydia Goehr’s consideration of nineteenth-century instrumental vocality in *The Quest for Voice* (1998) is unusual in this respect. It is embedded in a detailed examination of Richard Wagner’s (1813-1883) position within the formalist-transcendentalist debate, through which Goehr argues for a re-reading of music’s claim to autonomy, and “resituates the concept of the musical by shifting . . . emphasis from a work’s form and content to music’s function of expressing or voicing the inexpressible through performance” (Goehr, 1998, p. 4). She offers Wagner’s passionate advocacy of (both literal and metaphorical) voice and song to shed light on “a familiar figure of speech, that when we say of a musical instrument that it is played musically we say of it that it sings” (p. 117), framing the idea as “the largest possible cultural plea . . . that to the modern, overly literalized world musicians should restore music’s redemptive metaphor of song” (p. 118).

According to Goehr, there are two different claims being made in this “figure of speech”: the first, concerning the condition of music, is that “instrumental music should approximate to the condition of song”, and the second, concerning music’s performance, is that “instrumental playing should approximate to the condition of singing” (1998, p. 117). In this thesis, the primary concern is with performers and their approaches to performing music that has already been written, rather than with composers and their approach to writing it, so I will focus here on the comments she makes that are particularly relevant to the second claim.

In highlighting what she sees as some key elements of the vocal view of instrumental playing that was espoused by nineteenth-century musicians, Goehr appears also to be claiming that they have continued to be commonplace understandings today. An important one is the notion that

It is incorrect to call a violin, a piano, or a flute an instrument as opposed to a *musical* instrument. The correction then prescribes concealment: treat a violin not as the object or mechanical tool that it is, but as you would your voice or body—an extension of your soul. (1998, p. 117)

Goehr explains this opposition of the musical and the mechanical in terms of a “paradox of artifice” (p. 122). She points out that a paradox “appears in the claim that a musical performance consists in the overcoming of the instrumentality of the instrument to give way to the appearance of musicality in an artificial performance of art”, and comments on instrumental musicians’ propensities toward “using naturalistic terms when describing this moment of musicality” (p. 122). Clarifying the role of technique in instrumental performance, it is made clear that “the critical point about the paradox of artifice is not that the artifice should be got rid of; it is indispensable. It just has to be put to the right use, as a means, not as an end” (p. 123).

She also remarks upon the bodily relationship that some instrumentalists claim to have with their instruments, seeing the instrument as a “means of performing or expressing self” (Goehr, 1998, p. 121). But it is the following summation that most clearly expresses Goehr’s understanding of the complex dialogue that takes place between vocality and instrumentality:

The seemingly simple prescription that instrumental playing should approximate to the condition of singing is not . . . simply a demand that the violin *sound like* a human voice. It is a demand that a violinist should sing as a singer sings, where the analogy between the violinist and singer depends on an elusive metaphor of musicality usually expressed with all its Romantic and metaphysical grandeur.

The reverse prescription that a singer should not sound like an instrumentalist presupposes the same general understanding. We often describe a singer as failing to sing because she treats her voice like an instrument. Sometimes we articulate the criticism to leave it ambiguous whether we are criticizing the singer for sounding, say, as an oboe sounds, or criticizing the singer for sounding as any instrument might sound, as merely an instrument. Generally I think we mind far less, if we mind at all, when a baritone sounds like a cello, a mezzo like an oboe, a soprano like a flute, than when the baritone sounds like any machine sounds, if by this way we mean to say that he captures only the instrumental or technical quality of the instrument and not its musical quality. Playing with metaphors, a soprano should sound like a flute if the flautist sings as a singer sings. (Goehr, 1998, pp. 123-124)

Goehr’s description resonates with my own experiences as an instrumental musician, and points toward an interesting incongruence in the idea of a vocal model: that even voices can

be construed as having failed to achieve an appropriate level of “vocality” in particular circumstances. This raises questions about who, exactly, has the power to assess this kind of musical “success” or “failure”, and about the nature of the social context that would invite someone to make such a judgement. I am reminded of a particularly disturbing *New York Magazine* review in which Peter Davis assesses the soprano, Emma Kirkby (b. 1949):

I have never thought much of her voice or her manner of using it, but she enchants the authentic-instrument crowd, and for all the wrong reasons: The impersonal piping of this attenuated, strangely sexless soprano voice neatly puts each note into its proper place with oppressively blank, machine-tooled precision—the ideal vocal counterpoint to Hogwood’s dreary music-making. Kirkby sounds more like an efficient instrumentalist than a singer, and that, I suppose, must be comforting to those who feel threatened or embarrassed by a healthy, well-trained, expressive voice raised in song. (Davis, 1986, p. 49)

The ease with which the idea of vocality becomes blurred with that of Kirkby’s (both musical and sexual) identity in this passage makes it an uncomfortable read, and it alerts us to the internal inconsistency of the idea of “singing as a singer sings”: apparently, all vocalities are not equal.⁷ Goehr’s text attunes us to some important themes that exist within the topic area that this thesis seeks to address and highlights its significance in scholarly conversation.

David Milsom and Neal Peres Da Costa (2014) have also explored vocality via the idea of expressiveness in Western classical music performance relative specifically to nineteenth-century practice. Focussing on their own performance specialisms of violin playing and pianism respectively, their historical musicological investigation reveals that “ideals with regard to vocal and oratorical expressivity were practiced in ways which are often startling to us now, underlining the very different forms of expressivity found in nineteenth-century performance as compared with the ‘mainstream’ style of the present day” (p. 90). They reject the idea that musical expressiveness is a constant, or that ways of expressing emotion

⁷ Consider the contrast between Davis’ aversion to the “instrumental” qualities of Emma Kirkby’s voice and the admiration expressed by Warfield (2017) at the “inhuman” aspect of Norwegian popular music artist Susanne Sundfjør’s voice: “She can move from the barest whisper to the most overpowering, soaring majesty in the same breath, with the tone and sustain of her voice so perfect as to genuinely seem inhuman at times. It would sound almost pre-programmed if it weren’t so emotive” (para. 4). The perfection of the machine is glorified, rather than vilified in this review. Perhaps this can be accounted for entirely by the very different musical communities to which each performer belongs. Alternatively, perhaps it was only the additional presence of an overtly “emotive” aspect that saved Sundfjør from a critique more aligned with Kirkby’s.

in music have remained stable over time, and question concepts such as Neil Todd's phrase model (Todd, 1985) for lack of nuance in terms of historical performing practice.

Drawing in particular on Milsom's earlier work (Milsom, 2003), Milsom and Peres Da Costa note that, whereas "present-day 'mainstream' performers, by and large, see musical performance as more or less autonomous",

Nineteenth-century musicians were encouraged to regard the practices of oratory in order to create light and shade, tension and resolution, excitement and relaxation, outworked in a number of specific musical ways to render their performances diverse and meaningful. As a portal to such concepts, instrumentalists were encouraged to emulate the practices of expressive singing as a means towards these wider aims. (2014, p. 82)

They utilise evidence sourced from treatises, memoirs and letters, early recordings, and the piano rolls of Carl Reinecke (1824-1910) to support their propositions that a) practices such as dislocating the melody from the accompaniment and the arpeggiation of chords (for pianists specifically), portamento, agogic accent, and economical use of vibrato represent the outgrowth of such vocal ideals, and b) they are valuable and necessary tools for modern musicians who wish to perform nineteenth-century music in a manner that might be considered historically aware.

Milsom and Peres Da Costa also acknowledge, with Brown (2006; 2010), that the incongruence of these practices with current notions of "good taste" is likely to be one reason why they have not yet been adopted widely. Arguing that performers should seek to understand expressivity "with a careful eye on context and chronology" (Milsom & Peres Da Costa, 2014, p. 94), they contend that

the perception that "romantic performance" engenders long and legato phrases, heavy use of vibrato, steady tempi, and absolute synchrony of parts, or that it can be achieved by a literal reading of the composer's notation with the addition of only tempo and dynamic fluctuation that creates phrase arches, is clearly flawed. (p. 94)

They confirm that "expressivity in the nineteenth century . . . has been shown to have much more in common with the eighteenth century than many suppose" (Milsom & Peres Da Costa, 2014, p. 94), and that vocal and oratorical ideals occupied a central position in the aesthetic language of instrumental musicians of these time periods.

An alternative perspective on pianistic vocalicity, specifically, has been offered by Mine Doğantan-Dack (2015b) in her chapter, *The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool*. She is concerned particularly with the sensorimotor domain, and with the embodied *feel* of singing on the piano. Doğantan-Dack considers “cantabile practice” to be a standard component of a modern classical pianist’s skillset, and emphasises the way that physical notions of this practice must be constructed in relation to the specific instrument on which it is performed:

The cantabile manner of playing on the modern piano has a discernible kinaesthetic-tactile dynamic quality, and involves creating the impression . . . of a *temporal shape* out of separate notes. Although the basic criterion of cantabile performance on earlier keyboard instruments, namely continuity of sound, remains important, this no longer refers merely to the absence of silence, of an acoustical gap between successive tones. More significantly, continuity in pianistic cantabile practice is a function of kinaesthetic morphology that draws consecutive finger movements, and the ensuing sounds, into a higher order unity. This requires activating the larger muscles of the upper arm, which subordinate finger movements, and controlling the dynamics and depth of the keys so as to achieve constancy of touch and continuity of pressure within a given unit. It is a technique associated with the modern piano and modern pianism. (p. 177)

Prompted by the question of why the *Arioso dolente* instruction in the finale of Beethoven’s Piano Sonata in A flat major, Op. 110 (1821) seemed difficult to enact in comparison with other “singing style” examples from the keyboard repertory, she set out to find a way of characterising “normative cantabile”: something to which she might compare her phenomenological experience of playing the Beethoven example. A survey of nineteenth- and twentieth-century pedagogical resources unearthed discussion about “1) the aural qualities of a singing piano tone; 2) the kinaesthetic-tactile images or sensations a pianist experiences when achieving cantabile; and 3) the physical and mental techniques required for cantabile performance” (p. 179), but for Doğantan-Dack, fell short of providing a clear conceptualisation of the notion of a singing tone. She suggests that this vagueness is in part due to the fact that “the authors hardly ever mention specific examples from the piano repertoire when referring to cantabile practice” (p. 181) and questions the absence of “substantial discussion of the physical nature of this artistic practice”, explaining:

It is not acknowledged in the piano pedagogical literature that artistic singing—which all authors regard as the model for pianistic cantabile—is not an ordinary, everyday activity and that it has to be cultivated through a long and intense learning process similarly to acquiring expertise in other instruments. Humming a tune to oneself does not give access to the physical principals of artistic singing Pianistic cantabile is not a secondary artistic ability derived from another, primary area of artistic specialism, but an expert skill in its own right. (Doğantan-Dack, 2015b, p. 181)

Doğantan-Dack also draws on literature from psychology⁸ and biomechanics and uses examples from piano repertoire by Chopin and Mozart to formulate three hypotheses about pianistic cantabile practice:

1. Normatively, singing on the piano involves both hands working together as a unit, as one hand delivers the melody and the other hand accompanies it (p. 183).
2. The accompanying hand, in normative pianistic cantabile involves a regular articulated two-phrase movement, unified through the seamless transformation of a thesis to an arsis, or vice-versa (p. 184).
3. In normative pianistic cantabile practice the melody-carrying hand interacts with the piano keys as in grasping an object (p. 186).

In this manner, she presents a physical description of what a pianist must do to meet her criteria for normative cantabile. Later, she uses this understanding of embodied pianism to bring forth her analytical arguments about Beethoven Op. 110, in a deliberate demonstration of practice leading the way toward, rather than merely supporting or demonstrating, fresh analytic insight. Doğantan-Dack’s approach emphasises “the role of the musical instrument in the creation of musical meaning” (p. 172) and offers a new way of thinking about how the specificities of musical instruments might have a direct effect upon the ways in which musicians understand vocality.

⁸ Specifically, a theory of “handedness” put forth by the French psychologist, Yves Guiard. Broadly, he posits that, rather than understanding this concept in terms of dominant and non-dominant hands, it is possible to see human bimanual activities as taking place within a “frame-content” relationship, in which one hand facilitates, supports, and even anticipates the action of the other. See Doğantan-Dack, 2015b, p. 182.

Kramer (2012) highlights broader sociocultural factors when he considers the voice in his discussion of the “virtuoso body”. He presents the transition from the eighteenth to the nineteenth centuries as one that saw the voice displaced: from the celebrated vocality of the castrato to the metaphorical voicing of musical tools. Singers of the eighteenth century, Kramer points out, were

The beneficiaries of a long-standing tradition identifying the power of music with the power of voice, with its own long-standing tradition of metaphysical privilege. In nineteenth-century music this privilege of voice eroded; it did not disappear entirely, but much of it collapsed into metaphor as the piano increasingly replaced the voice as the chief instrument of musical dissemination and musical pedagogy. (p. 232)

He argues that the nineteenth century “transfer[red] vocal expressiveness to voiceless instruments”, leaving the voice as merely “one instrument among others” (Kramer, 2012, p. 232). This explanation pre-empts certain themes that arise in the data that we will examine later in this thesis. In particular, the distinction between what is constructed as being natural and what is constructed as being unnatural, and dichotomies of body and machine represent a fascinating and flexible repertoire of ideas that instrumentalists draw upon frequently. Kramer offers the following elucidation:

The question of machinery, famously one of the pre-eminent questions of the rapidly industrializing nineteenth century, helps suggest why the piano, even more than the voice or the violin, becomes the era’s preeminent medium of virtuosity. The violin may be an ideal surrogate for the voice; it too can ‘sing’. But voices and violins come to singing naturally, or seem to; the violin even has a voice that emanates from the proximity of the head and chest. Pianos are noise-makers; they work with hammers. To make a piano sing one has to *overcome* nature. One has to turn a contraption into a body. A very big contraption, too: unlike an instrument one can hold, a piano is machinic on a scale that exceeds the player’s body. The singer, literal or metaphorical, only does to a superlative degree what anyone can do. Anyone can sing; not just anyone can take power in hand and be master. (2012, p. 234)

He goes on to consider the Lisztian model of the Romantic piano virtuoso and its “Other”, its “Chopinesque shadow” (Kramer, 2012, p. 240). This antithetical relationship also features in Jeanne Roudet’s chapter in the Orpheus Institute’s 2014 collection, *Ohne Worte: Vocality and Instrumentality in 19th-Century Music*.

In this chapter, Friedrich Wieck's 1853 treatise, *Clavier und Gesang* provides the context for Roudet's discussion of vocalicity in nineteenth-century pianism. The bel canto tradition that Wieck (1785-1873) describes in his treatise was the same one admired by Frédéric Chopin (1810-1849); their mutual love of the Swedish soprano, Jenny Lind (1820-1887), and their particular appreciation of her extraordinarily pure *piano* singing are offered by Roudet as evidence of their shared aesthetic priorities.

Locating the musical practice of Clara Schumann (1819-1896) along with that of her father (Wieck) and Chopin in one camp, and the practice of Franz Liszt (1811-1886) (in league with Hector Berlioz (1803-1869) and Wagner) firmly in the other, Roudet delineates two kinds of pianistic vocalicity that she understands to have existed, to some extent, alongside one another. On the one hand, Chopin and Clara Schumann, both having inherited the priorities of Viennese piano technique and the Italian singing school, espoused qualities such as the "beautiful" and the "natural", advocated for clarity of articulation and the emulation of the patterns of speech, and encouraged the conservation of energy and consideration of breathing in piano technique rather than the exercise of brute force and power. On the other hand, the Liszt school of performance valued the "sublime", seeking to appropriate the energy of speech in dramatic declamation, in a manner connected more readily with a Wagnerian style of singing. Roudet also explores examples from vocal treatises that belong in each camp: Manuel García (1805-1906) with his detailed approach to describing the physiology of the vocal mechanism belonging to the first, and French vocalists such as Alexis de Garaudé (1779-1852) and Gilbert Dauprez (1806-1896), for whom "power in the voice [was] to be sought before qualities such as suppleness and agility" (Roudet, 2014, p. 85) entrenched firmly in the second.

Roudet suggests that Wieck saw the Chopin school of playing as being the continuation of an important and respected bel canto tradition, one that was broken amidst the turn to "modernity" represented by Lisztian aesthetic preferences. Roudet also comments upon aspects of bel canto as if they have been lost or are now ignored by contemporary performers. For instance, she insists that the practice of shading the tone, "alternat[ing] between . . . various tone qualities to give an expressive performance of the melody" as García promoted in his treatise, has "completely disappeared today" (p. 72). However, there have been several instrumental musicians in the twentieth and twenty-first centuries

who have argued that the bel canto tradition is one that has continued to be applied to various kinds of performance practice.

The American concert pianist, John Browning (1933-2003) identified this idea as one of his pianistic priorities in an interview published in 1987:

The fiddle has natural character; a lot of instruments have natural character. You have to give the piano character, you have to give it the ability to sing. I think that this is what most pianists after forty wake up to, is singing at the piano, which is the hardest single thing. The main thing we must try to do is imitate a good bel canto singing, both stylistically and in terms of sound. Sometimes one makes up words. You know, all those corny tricks we use, but anything that will give you an idea of how a good singer would shape a phrase. (Noyle, 1987, p. 29)

Correspondingly, there have been several North American Doctor of Musical Arts theses produced that refer specifically to connections between various instruments and the bel canto tradition. In 1980, Malcolm Beauchamp wrote *The Application of Bel Canto Concepts and Principles to Trumpet Pedagogy and Performance* (Louisiana State University); Vladimir Dyo produced *The Application of Bel Canto Principles to Violin Performance* (Temple University) in 2012; and *Applying the Study of Bel Canto Vocal Technique to Artistic Horn Playing: Perfect Legato, Beautiful Sounds, Agility, and Musical Expression* (University of Arizona) was offered in 2013 by Denise Lyn Root Pierce. These writers were disinclined to engage in reflexive meta-commentary about the process of adopting bel canto to their instrumental practice. However, they provide comprehensive explanations of bel canto, its chief proponents and its prominent musical characteristics, and offer suggestions on how one might apply particular techniques to appropriate repertoire for their instruments.

Geoffrey Tiller, a trumpet player and brass educator, has produced the most recent doctoral thesis to have dealt with the topic of instrumental and vocal relationships of this nature. *Sounding the Inner Voice: Emotion and Vocal Emulation in Trumpet Performance and Pedagogy* (University of Toronto) was completed in 2015. Asking of instrumental and vocal treatises what it has meant to be voice-like during the history of Western art music, and examining available literature connecting music, voice, and emotion, Tiller builds a strong platform from which to “theorize how music and emotion might be better understood from the performer’s perspective”, and “develop a pedagogy of voice-like

expression by integrating exercises based on Constantin Stanislavski's (1863-1938) acting method, narrative analysis, and applied vocal practices to trumpet performance" (p. iii). His thesis offers an interesting and creative methodological approach to brass pedagogy, in light of the perceived problem that "there is very little material concerning the specific application of emulating the voice on the trumpet, despite the abundance of references to the importance of playing with a vocal approach" (Tiller, 2015, p. 66). Tiller's first two chapters provide a valuable accompaniment for a reader interested in my work here. However, he takes an approach that is typical of other pedagogical writers for instrumentalists in as much as he accepts the value and objective truth of a "vocal approach" relatively uncritically. Although he problematises the vague manner in which many instrumentalists advocate for this vocal approach, Tiller does not attempt to account for such vagueness by asking questions that implicate the contexts in which musicians communicate about it with each other, which is the angle from which I address the issue in this thesis.

Kim Martin Stuart Worley's Master's thesis *The Singing Cellist: An Exploration of the Relationship Between the Cello and the Human Voice* (2015) also picks up on the issue of specificity in approaching instrumental performance "vocally". He notes the scarcity of literature available that examines the relationship in depth, despite the frequency with which links are made between performing practices of the 'cello and the voice in the talk and texts of musicians. While Worley's research is, necessarily, less substantial than the doctoral work referred to above, he takes a unique approach: by interviewing six musicians of various specialisms—two singers, two 'cellists (one of whom is also a singer), a double bassist, and a pianist—he creates the possibility of examining vocality both from an instrumentalist's and a vocalist's perspective, and considers these in relation to his own practice as both a 'cellist and a singer. My thesis, whilst concentrating on instrumentalists' perspectives, takes Worley's prioritisation of musicians' words on vocality several steps further. Worley's work serves as a further reminder, along with Tiller's, that there are important questions yet to be asked about the relationship between voices and instruments, and that the topic is current in performing musicians' discourse.

1.3 “Other” Voices

The interviewees and masterclass presenters whose voices feature in this thesis are specialists in what is often referred to as mainstream Western classical music. By this, I mean the music that was composed predominantly by European musicians in the eighteenth, nineteenth, and early twentieth centuries, which continues to be the primary focus of performing musicians in conservatoires and concert halls internationally. It is by no means the music of all places, all times, or all people. Whilst elaboration on the music of other contexts exceeds the scope of this study, a comparable inquiry in alternative settings might unearth fascinating parallels or unanticipated differences in conception and practice. In *Heartland Excursions* (1995), Bruno Nettl refers to the differences between singers and instrumentalists in various cultural contexts:

The distinction between vocal and instrumental music is important throughout Western musical culture; it also plays a major role in the Middle East and India. In South Indian classical music, the musical system is quintessentially vocal; instruments imitate the voice and singers are the musicians of greatest prestige. In the Islamic Middle East, with its ambivalent conception of music, vocal music is less threatening than instrumental and in some manifestations is not regarded as “music”. But in contemporary North America or Western Europe, one hears the question, “You’re a musician? What do you play?” defining music as quintessentially instrumental. (pp. 59-60)

One particular context in which examining the nature of the relationship between vocality and instrumentality might reveal valuable insights is that of jazz music and musicians. For Matt Sakakeeny, the idea of voice operated as a powerful metaphor for the instrumental performers he studied so closely:

In the context of the jazz funeral, musicians speak through their instruments, creating a sound that New Orleanians and others interpret as a message to the dead. They conceive of the instrument as a voice, equivalent to yet distinct from the speaking and singing voice. As a wordless voice, the instrument is perhaps less capable of expressing literal meaning, but it gains the capacity to speak more ambiguously and inclusively. (2013, pp. 166-167)

In *Thinking in Jazz* (1994), Paul Berliner references “the constant cross-fertilization of ideas between jazz singers and instrumentalists” (p. 101) and posits that instrumentalists and vocalists borrow regularly from one another in this genre. Scat singers explore different syllables in the way that instrumentalists explore “the subtleties of personal timbre” (p. 126) in the search for an individual mode of expression:

Freeing themselves from the constraints of delivering song texts, singers turn to scat performance to create abstract improvisations as complex as those of instrumentalists Scat vocables serve as devices for manipulating the voice as an instrument Some syllables enable them to imitate singular qualities of different instruments. (pp. 125-126)

Instrumentalists, meanwhile, make frequent reference to a vocal ideal:

Miles Davis transformed the character of his instrument with such a variety of inflection that “at times he didn’t even sound like he was playing a trumpet. It was just the sound of his own voice. (LH)” (p. 126)

An insightful contribution to the *Ethnomusicology Review* website by Tamar Sella (2015) provides some thought-provoking material in this connection. Whilst acknowledging that there exists an “image of jazz musicality in which singers and instrumentalists craft their sounds with constant attentiveness to each other” (para. 5), Sella considers the “voice-instrument dialectic” in jazz to involve a power imbalance that marginalises vocality. Taking Esperanza Spalding (jazz vocalist and bass player, b. 1984) and Gretchen Parlato (jazz vocalist, b. 1976) as examples of musicians who embrace and embody both vocality and instrumentality in their performances, she gives a reading of their critical reception, noting the way that reviews of the performers intimate that “musicality exists outside the realm of singing, bass playing is associated with wisdom while singing is associated with intuition, and singers occupy the past and the theatrical, not the creative and innovative” (para. 7). Sella offers the embodiment of voice as one of the reasons for this apparent marginalisation: “the fact of voices belonging to bodies—in jazz, historically, black bodies, female bodies, bodies which, at certain moments in time, needed to be transcended for economic and political ends” (para. 8). However, she posits that Spalding and Parlato are able to subvert this discourse “in their choices of repertoire, in their manipulations of rhythm, harmony, improvisation, and tone, in the interaction between their voices and other instruments, and in their use of lyrics and wordless singing” in order to make “a case for musicality within jazz

not only through instrumentality, but also, pertinently, through the body and its sound, through the voice” (Sella, 2015, para. 19).

The constraints of vocal and bodily identity are also the concern of Lara Pellegrinelli in her 2005 doctoral thesis, *The Song is Who?: Locating Singers on the Jazz Scene*. Using various ethnographic methods including interviews with twelve high-profile vocalists, she questions “the disparity between public enthusiasm for ‘jazz singing’—a highly contested term—and dismissive insider perspectives regarding singers and the voice” (Pellegrinelli, 2005, p. 366) and attempts to deconstruct the “hierarchical division between singers and instrumentalists” (p. 2) that Sella discusses. This is a noteworthy issue, in light of Goehr’s (1998) comments about singers of classical music being unlikely to want to emulate instrumentalists. Goehr’s suggestions notwithstanding, elements of the “trinity of denial” (Pellegrinelli, 2005, p. 13) that Pellegrinelli offers—a discourse taken up by both jazz instrumentalists and singers themselves suggesting that “most singers aren’t very good”; “most singers aren’t real musicians”; and “most singers don’t sing jazz”—have also been noted in mainstream classical art music communities. Again, Nettl (1995) has mused over this contradiction as it plays out in his fictional Heartland University: “in the belief system of instrumentalists . . . singers may have beautiful natural voices but need not be highly intelligent” (p. 62), whereas in the public realm, “singing is musical activity of the highest calibre and prestige” (p. 64).

Keeping an ear open to the discourse of musicians in contexts outside of the one explored in this thesis has made me more attuned to how “voice” and “instrument”, and the identities of “vocalist” and “instrumentalist” are constructed in the contexts that I do examine. Research that focuses on jazz musicians demonstrates that a Conversation about the nature of the relationship between instrumentality and vocality remains current, and that instrumentalists and vocalists construct their identities in relation to musical practice in ways that reflect the broader discursive patterns of their fields.

1.4 Schubert and Wolfe

In 2016, *Musicae Scientiae* published an article entitled *Voicelikeness of Musical Instruments: A Literature Review of Acoustical, Psychological and Expressive Perspectives*, in which its authors, Emery Schubert and Joe Wolfe from the University of New South Wales asked, “Which of all instruments is the most voicelike?” Asserting that, with Reuter (2002), “comparisons between musical instruments and the human voice have been made throughout recorded history” (Schubert & Wolfe, 2016, p. 249), they set out to “scrutinise the meaning of voicelikeness” (p. 249) by paying attention to acoustic evidence, psychological issues, and the role of musical expressiveness.

From the first perspective: acoustics, they acknowledge the problem that, “for a musical instrument to be able to imitate the sounds of the human voice, it would need to be able to routinely manipulate its formant structure rapidly and dramatically as functions of time, just as the vocal cavity does in the human voice” (Schubert & Wolfe, 2016, p. 250). Having established that traditional, Western instruments, “without some non-typical intervention” are not able to do this, and having assembled a table in which the mechanical and acoustical features of voice are compared, in a simplified manner, with those of several classes of acoustical musical instruments,⁹ they maintained that the didjeridu could, based on their particular criteria, be the most voicelike of these instrument categories, despite the fact that it is not often cited as such. Schubert and Wolfe suggest that an absence of vocal description of the didjeridu is due to the fact that “it does not use *portamento* and . . . is almost always played at [a] constant pitch [that] is lower than the typical range of most human voices” (2016, p. 252). It is surprising that they do not also consider the position of the instrument as an artefact of Aboriginal Australian culture, and the related lack of available social contexts in which it would be meaningful for someone to say, or more pertinently, *record* that it had been said that the didjeridu is similar to the human voice, to be an additional factor that may have contributed to this absence of vocal description. In any case, they concede that “on the grounds of current understandings of acoustics and

⁹ The instrument groups compared are: Voice, Didjeridu, Brass, Woodwind, Bowed string, Struck string, and Tuned percussion; the characteristics of how these instruments are played that are taken into consideration are: Energy output, Conversion of steady to oscillatory power, Principal pitch control, Portamento, Principal sound level control, Impedance matching to the radiation field, Control of spectral tilt or brightness, and Variable control of formants.

instrument anatomy and mechanism alone, selecting an artificial musical instrument as being voicelike cannot be soundly based on operating principles” (p. 253). Later, they also point out the problem that “judgements of voicelikeness rely on perceptions that are to some extent controlled by top-down psychological phenomena too, including the role of culture. If an individual hears an instrument as being voicelike, then all arguments about acoustics and other justifications vanish” (p. 257).

The psychological part of their investigation considers neuroscientific research that has demonstrated that, “under certain conditions, perception of the human voice is privileged” (Schubert & Wolfe, 2016, p. 253). They address, in particular, the work of Weiss, Trehub, and Schellenberg (2012), which “demonstrated that melodies are remembered better when presented by a singing voice rather than played on an artificial instrument” (Schubert & Wolfe, 2016, p. 253). Schubert and Wolfe draw attention to the possibility that “vocal sounds are privileged because we are able to mimic them better than sounds from musical instruments” (2016, p. 254); Weiss et al. confirm that this is possible in principle, but not entirely likely, concluding only that “although the mechanisms underlying the observed effect of vocal timbre are unclear, what is clear is that musical timbres are unequal in terms of their consequences for human listeners (2012, p. 1077).¹⁰ Schubert and Wolfe, identifying that “the argument that the human voice is processed in a privileged way can still be explained by experience and expertise rather than innate (brain hardwiring) advantage” (p. 254), then move on to consider some “top-down” approaches to answering their research question by investigating “the influence of expressiveness on the idea of a musical instrument being voicelike” (p. 255). The expressive capabilities of the instrumental performer is taken to be a variable worth considering, “a necessary requisite to allow exploitation of the full expressive, and therefore potentially voicelike, capacity (if any) of a musical instrument” (Schubert & Wolfe, 2016, p. 256). It is acknowledged that “the ability of the performer to exploit the (sometimes unknown) expressive potential of an instrument is needed so that the instrument can better resemble the equally expressive singer” (p. 258).

¹⁰ Mimetic activity is something we shall return to in considering the work of Arnie Cox.

Ultimately, Schubert and Wolfe agree that their literature review “was not able to identify a single musical instrument or even a class/family of instruments that was consistently, and throughout history linked to being voicelike” (2016, p. 258), and furthermore, that “instead, voicelikeness may be another way of saying something positive about an instrument”, taking into account the “perfection assumption” that positions the voice as “the most perfect, superb musical instrument” (p. 258).

In light of Schubert and Wolfe’s findings, it is clear that questions surrounding the issue of voice-likeness for musical instruments and instrumental musicians cry out for the consideration of social context. The manner in which context is considered in the approach of this thesis will be elaborated upon in detail in the forthcoming chapter, but for now, it is sufficient to suggest that rather than pondering over which instrument is most like a voice, it may be more fruitful, from a performing musician’s perspective, to ask “What does it mean, in discourse amongst musicians, to be voice-like?”; “What does being accepted as having made a sound that is voice-like do in a musical context?”; and indeed, “Whose validation of voice-likeness matters?”

1.5 Arnie Cox and the Mimetic Hypothesis

Recall the Beethovenian theme of the last movement of Brahms's 4th Symphony, or perhaps some other favorite instrumental theme, such as the *largo* from Dvorak's 9th Symphony. As you recall either of these or some other melody, ask whether your voice is involved or activated in any way, whether imagining singing, or singing along, or feeling only the impulse to sing along. If your voice is involved in any way . . . why should this be? Why should this form of subvocalization be a part of how one recalls an *instrumental* melody? (Cox, 2001, pp. 195-196)

Arnie Cox, having published his work in this area most recently in the form of the monograph *Music and Embodied Cognition: Listening, Moving, Feeling, and Thinking* (2016), offers a cognitive approach to understanding how we listen and respond to music. He posits that upon hearing music, or seeing it being produced, it is usual for a listener to imagine what it would be like to produce such a sound themselves, and that this imagining is a response to the “mimetic invitation” extended by a musical performance. According to the theory, some performances send out stronger invitations than others, and factors such as the extent and details of a listener’s history of musical experience can influence the extent to which the invitation is taken up, and the way in which a listener’s response to the invitation manifests itself. Mimetic Motor Imagery occurs covertly (in terms of mental representation), whereas Mimetic Motor Action is overt: tapping feet, or hands moving in “conducting” gestures, for example. Cox suggests that “much or most of our mimetic comprehension occurs without our awareness” (2016, p. 35), in some cases because we ignore it, or in others because we are not conscious of it. He theorises that mimetic engagement is something humans practice from infancy, as we learn to communicate with each other. Therefore, “mimetic comprehension of music appears to be a special case of mimetic comprehension generally” (Cox, 2016, p. 35).

The aspect of Cox’s theory that connects it with the present investigation is his recognition of the way in which instrumental music can invite vocal, and indeed “subvocal” responses from listeners. He draws upon the conceptual metaphor theory of Lakoff and Johnson (1980; 1999) to explain this idea of cross-modal mimetic behaviour, implying that

subvocalisation—the inclination of a listener to want to participate vocally with an instrumental melody or remember it in vocalised terms—demonstrates that listeners understand instrumental music *in terms of* vocality. He describes subvocalisation as follows:

For myself, when I am aware of it (intentional or otherwise), I seldom find that it is exactly like singing along and that instead it is something more like *wanting* to sing along, where “singing along” is manifest in some combination of exertions of the throat, chest, and abdomen, all of which occur in actual vocalization but which in subvocalization are more generic or abstract. (Cox, 2011, p. 9)

In the language of Lakoff and Johnson, the conceptual metaphor at play here is INSTRUMENTAL SOUNDS ARE VOCAL SOUNDS, where instrumental sounds are the target domain, and vocal sounds the source domain.

Cox argues that, “if mimetic subvocalization is a normal part of how we comprehend instrumental music, then in effect we enact or live the metaphor because mimetic subvocalization transforms nonvocal sounds into a form of vocal sounds” (2016, p. 78). He goes on to explain:

The various . . . voice-related terms applied to instrumental music, such as *bel canto* in reference to Chopin’s music, the *Lieder ohne Worte* (Songs Without Words) of Mendelssohn, and instrumental “arias” by Bach, Beethoven, and Franck, are extensions of the same metaphoric process. Similarly, a voice-based performance instruction such as *cantabile* means to play in a manner that emulates the quality of singing, where the “quality of singing” includes not only the quality of the sounds but also what it would feel like to sing the melody that one is playing. The common exhortation to “sing” in instrumental lessons and master classes reflects the same reasoning. (Cox, 2016, pp. 78-79)

In short, it would seem that Cox’s answer to the question, “Why do some instrumentalists talk about instrumental musical practice in terms of vocality?” would be “Because human beings are, to some extent, hard-wired to understand instrumental sounds in terms of vocal sounds”. However, he acknowledges that the metaphor in question “does not assert that instrumental sounds are *always* conceptualized in vocal terms, and it does not assert that vocal sounds are not sometimes conceptualized in instrumental terms; it simply refers to a pervasive practice” (Cox, 2016, p. 77).

My decision to focus on discourse in this thesis, rather than on embodied cognitive processes or conceptual metaphor, is not to deny the possibility that Cox's explanation is accurate. It is possible to accept that conceptual metaphor and mimetic inclination in human beings may provide part of an explanation for musicians' apparent desire for certain instruments in certain circumstances to be "vocal", whilst acknowledging that this still leaves us questioning several additional aspects of these circumstances. The mimetic hypothesis does not tell us about the nature of musical situations in which instrumentalists are encouraged to enhance the mimetic invitation of their performance, or what the conversation sounds like when an instrumentalist is asked to do something vocal. A discourse approach will allow us to examine more closely the occasions on which this connection between vocalicity and instrumentality is made explicit by instrumental musicians.

1.6 Musicians' Talk: Daniel Leech-Wilkinson and Helen Prior

Leech-Wilkinson and Prior's (2014) chapter, *Heuristics for Expressive Performance*, reports on research that connects with the material of this thesis in significant ways. It gives weight to the words of practising musicians, using interviewing as a way of gaining insight into musical performance, and it takes seriously the ways in which the participants construct their versions of musicality in relation to the act of realising a score. I will concentrate here on the second study that the chapter presents, for which Prior undertook interviews with five violinists and five harpsichordists in order to examine the ways in which they talked about performing music expressively. The interviews involved both discussion and musical demonstration, as the interviewees had been given an unfamiliar piece to play and talk about and had also been asked to bring along other pieces in their repertoire or field of interest. The interview transcripts were analysed using Interpretative Phenomenological Analysis, a methodological approach that "demands an idiographic focus—that is, the researcher's primary goal is to understand the meaning of the data in relation to each individual participant, rather than to generate overarching laws that are more generally applicable" (Leech-Wilkinson & Prior, 2014, p. 41).

Acknowledging that "there may be much to be learned from paying attention to the ways in which performers talk about being musically expressive" (p. 37), Leech-Wilkinson and Prior went looking for heuristics, which they defined as "shortcuts based on experience that solve problems too complex to resolve quickly enough using analytical thought" (p. 36), or "shortcuts that package up many interacting technical habits into concepts which, while apparently naïve, are actually rich in associations, meanings, and implications acquired through practice, learning, and teaching others" (p. 54). The heuristic ideas that they observed being used by their participants (listed here in descending order of use amongst participants) were: shape, direction, audience, style, emotions, identifying important notes, natural, breathing, gesture or movement, taste, composer, singing, imagery, speech, listening in context, and dance. Leech-Wilkinson and Prior's analysis grouped "Natural, breathing, singing" as one subheading, and "Speech and emotion" as another, both of which are helpful to our exploration of vocality.

Several participants were reported to have understood “natural” playing as having a relationship to singing, “hinting at a belief that this most deeply embodied musical experience acts easily as a reference point for instrumental playing” (Leech-Wilkinson & Prior, 2014, p. 45). Finding “natural” places to breathe and approaching a phrase in the way a singer would were some of the goals expressed in relation to the singing ideal. For example, one harpsichordist interviewee said:

If I’m in doubt about phrasing, I’ll often sing it to myself, which is very helpful, because I think one of the main things you’re trying to do as a harpsichordist is make the instrument sing. I mean that’s what we’re all trying to do, because if you don’t do that it can sound deadly. (Leech-Wilkinson & Prior, 2014, p. 45)

Leech-Wilkinson and Prior argue that “the conscious awareness of the fine details of touch required for a singing tone on a keyboard instrument are bypassed in favour of the ‘feeling’ or sense of a singing tone being applied as a heuristic device aiding musical expression” (p. 46), and similarly, that

Thinking of music as a form of communication like speech, that presents emotional states, and finding an appropriate sound for them, appears to enable musicians to perform appropriately, according to local period norms, while bypassing the need to consider every technical parameter in doing so. (Leech-Wilkinson & Prior, 2014, p. 49)

Ultimately, Leech-Wilkinson and Prior’s assessment is that such heuristic devices work efficiently and precisely in musical practice, and that they “make playing much easier to control, producing sounds that feel right to hear by learning to make those sounds feel right to play” (p. 53). Crucially, it is suggested that these sounds are linked to images that are encoded, over time, years of practice, and experience, with the norms of musical expression, until the process of engaging with these heuristics becomes natural.

My work in this thesis builds on the foundation established by Leech-Wilkinson and Prior in as much as it examines voice-related heuristic explanations as they are described by instrumentalists who represent different instrumental specialisms from the interviewees in Prior’s study, and also analyses examples of these kinds of explanations as they play out in the masterclass context. By taking a discourse approach to this project, I will be able to extend our contextualised understanding of how such explanations are performed and how their performances operate for instrumentalists in practice.

1.7 The Masterclass as a Context for Research

Having discussed literature on voice and vocality in various contexts, I now turn to current work on the masterclass. As was the case with our earlier examination of writing on voice, whilst the masterclass itself is not the primary topic of this thesis, it features in this thesis in significant ways. Unlike the research interview, which is a very familiar context that researchers from a multitude of disciplinary and methodological backgrounds draw upon frequently, the masterclass is a somewhat unconventional site for research. Therefore, I will examine some of the work that has been done in this area and highlight studies that provide grounding for the work carried out here.

The masterclass is a pedagogic event encountered frequently by musicians during the course of advanced musical training, typically in higher education settings. Masterclasses engender intense and highly focused learning environments (Atkinson, Watermeyer & Delamont, 2013) in which, in the presence of an audience, a student performer is observed, coached and given spontaneous critical feedback on their musical performance by someone deemed “expert” in a specific skill area. In a particularly successful masterclass, learning occurs both for the student (for whom a certain, often very high level of competence in their specialisation is expected to have already been achieved) and for members of the audience (Haddon 2014; Hanken, 2010, 2015, 2017), many of whom are also likely to be musicians at various stages of their development. The components of the masterclass setting can vary considerably. It can be a high-profile occasion that takes place when a visiting performer is invited by an institution, and members of the (sometimes paying) public are invited to attend as audience (as is the case for the examples that I use in this thesis), or a more intimate affair that occurs within or across departments in an institution, where the expert could be a regular faculty member.

The potential of the masterclass as a subject of critical discussion went largely unrecognised until quite recently, despite its strong and continued presence in the training regimes of students in music higher education throughout the twentieth century (Creech et al., 2009; Hanken, 2008, 2010). A wave of scholarly interest in the masterclass has brought with it researchers seeking to evaluate what the masterclass format provides for developing musicians and to find ways in which institutions who organise masterclasses, students who

perform in them and experts who present them can be supported with the skills and information that they need in order to make the masterclass experience as worthwhile as possible for everyone involved.

Investigating the value and purpose of masterclasses in UK conservatoires, Creech, Gaunt, Hallam and Robertson (2009) sought conservatoire students' perceptions of masterclasses in order to establish some factors that contribute to their success. Valuable performance opportunities, fresh ideas and contact with high-profile professional performers were established as some of the benefits of participating in masterclasses as a student performer. This work was followed up by Long, Creech, Gaunt and Hallam (2014), who elicited responses to the survey designed by Creech et al. from a larger sample and discussed them in terms of students' positive and negative perceptions of instrument-specific masterclasses. Some of the negative associations that students made touched on issues relating to the "power gradient [that] is intrinsic to the interactions between the master, the audience and the student in a master class setting" (p. 190) and reflected themes such as "the master just talked about themselves" and "unfriendly or intimidating atmosphere" (p. 189).

In the interim, Ingrid Maria Hanken (2010) turned her attention to the perspective of the "masters" by interviewing a selection of Scandinavian instrumental and vocal musicians and discussing their ideas about the benefits of masterclasses. She pointed out the demanding nature of the masterclass as a teaching format and suggested that there is a corresponding need for provision of professional development activities that focus on the skills required of musicians who present masterclasses. Hanken and Long (2012) later provided a summary of the two-day symposium held at the Norwegian Academy of Music in 2011 entitled *Master classes – What do they offer?*, which includes some practical guidelines for organisers and presenters of masterclasses, and Long, Gaunt, Hallam, and Creech (2011) assembled an extremely detailed report based on their observations of twenty masterclasses at the Guildhall School of Music and Drama in London and interviews with students and teachers. Included in the report is a map that locates each class somewhere on a continuum from "master-dominant" style to "collaborative style", and from "work-oriented" content to "artistic-oriented" content, which enables them to categorise the classes according to their format and analyse them according to their pedagogical features, content, style and

relevance to the development of particular skill-sets. Hanken (2017, p. 77) has likened the “master-dominant” style to Donald Schön’s notion of “follow me” (1987, p. 207), which, despite its “underlying pattern of demonstration and imitation”, would “help [a student] build [their] capacity for further designing” (Schön, 1987, p. 208). However, Long et al. (2011) suggested that this approach “stifles creativity and encourages passivity on the part of the student” (p. 18), despite providing students with “a powerful model of artistry, especially when the master is a well-respected authority in his or her field” (Hanken, 2017, p. 77). Long (2013) has also argued, through the presentation of ensemble masterclass case studies, that “close encounter[s] with master musicians can promote collaborative learning among students” (p. 148), and that master musicians can foster collaborative learning by asking questions of students in masterclasses, playing alongside them and “actively subverting the student perception” of the “gradient of expertise” (Long, 2013, p. 149) that exists between master and student.

Other research that has trained a spotlight on the music masterclass recently includes the conversation analytic work of Szczepek Reed, Reed, and Haddon (2013). They paid very close attention to the particular kind of instructional interaction that can be observed in the masterclass setting, emphasising the presence of “multidirective instructional turns” (p. 26) and focussing on the challenge that is faced by student vocalists and their accompanying pianists in negotiating and coordinating restarts as responses to directives embedded in the expert musician’s talk. In her own work, however, Elizabeth Haddon (2014) has drawn attention to the opportunities for learning that the masterclass may afford the observer of a masterclass. She offered some possibilities for intervention that could enhance this aspect, such as guidance for audience members’ processes of observation, the provision of a “facilitated post-masterclass session” in which observers might use the class as the material for discussion and debate, and question-and-answer sessions with the “master”, where performing and observing students could query the processes and methods that had been presented in the class (Haddon, 2014, p. 65). Reed and Szczepek Reed (2014) also went on to undertake further observations of masterclasses, identifying four different ways in which *learnables* emerge through the specific interactional context that constitutes them.¹¹

¹¹ According to Reed and Szczepek Reed (2014), “Learnables [in the music performance masterclass] can be understood as implicitly or explicitly negotiated matters for correction and improvement. They may include

Something that struck me in Reed and Szczepek Reed's 2014 article—for its resonance with my own experience of participating in and observing masterclasses and also for its absence in other scholarly work—was the astute observation that the interaction between the student and the master may be “master-driven”. Referring to a transcribed excerpt of an exchange between master and student in a vocal masterclass, they suggest that “while verbally the interaction looks like a simple open-ended question followed by a freely chosen answer, it is in fact an interaction framed by and controlled by the master” (p. 459). “The role of a student”, they point out, “has an inbuilt expectation of acquiescence, of normative compliance to the situation and its expected progression”, and therefore, “the student-performer is (at least normatively) inclined towards agreement with the master” (p. 459). Such an observation may seem self-evident, but rarely is it acknowledged explicitly that the overt power imbalance between master and student in the masterclass context shapes the (musically, verbally, and gesturally performed) responses that a student performer enacts in the situation. This aspect has wide-ranging implications for the theorisation of masterclass interactions and leads inevitably to the need for further consideration of the musical, communicative, and identity-related constraints and affordances of particular social circumstances, or, as we shall explore in the next chapter, figured worlds.

Beatrice Szczepek Reed has continued to consider these issues using the analytical tools of conversation analysis. In a recent article, she suggests that although the asymmetrical relationship between master and student is inherent to the masterclass context, it is possible, with “considerable interactional effort”, for participants to “carve out space for engagement and learner autonomy” (Szczepek Reed, 2017, p. 175). Working from the premise that “learner-teacher interaction is at its most effective when learners are actively engaged in the instructional discourse” (p. 175), Szczepek Reed uses transcribed excerpts from masterclasses to demonstrate ways in which both masters and students can create opportunities for learner engagement, positing that “even during very directive-dominant sessions, student-performers can find ways of influencing the trajectory towards their own interests” (p. 178). This offering of agency to the student in a masterclass paints a more optimistic picture of the masterclass as an educational practice than the examples to which I

aspects of instrumental or vocal technique, musical expression, interpretation and performance” (p. 447). I adopt this term in my analyses of masterclasses later in this thesis.

refer in this thesis, which have been chosen for their focus on the issue of vocality, rather than their representations of different kinds of social interaction. When taking into consideration the many other masterclasses that I observed during the process of undertaking this research, I find it difficult to imagine how the student participants in most of them could have been persuaded to engage more openly with the masters' explanations. Nonetheless, Szczepek Reed points to some useful, micro-level discursive strategies from which receptive teachers and students, in music institutions where student-centred learning is genuinely prioritised, stand to benefit.

A different perspective has been delivered by the sociologist, Paul Atkinson (2013). Through the microethnographical examination of a vocal masterclass, Atkinson addresses the multimodal nature of masterclass pedagogy and highlights the way that speech and musical performance are accompanied by a constant "dialogue of gesture" (Atkinson, 2013, p. 367) in the masterclass setting, positing that "the use of gesture and metaphor provides a practical bridge between tacit and explicit comprehension" (Atkinson, 2013, p. 368). A more generalised account of masterclasses as pedagogic events can be found in a companion piece by Atkinson, Watermeyer and Delamont, who give weight to the "broader processes of enculturation and professional socialisation" (2013, p. 501) that masterclasses support, calling on the "community of practice" model (Wenger, 1998) to explicate the "community of pedagogy" that they propose is represented by the unique way that learning takes place in the masterclass setting.

With this thesis in mind, what is particularly helpful about Atkinson's work is the way in which he draws attention to the challenges and "dramaturgical demands" (Atkinson, 2013, p. 490) of masterclass teaching, and the performative nature of the teaching expert's role:

He or she is instructing the singer, providing criticism and technical advice. He or she is also—literally—'playing to the audience', for the masterclass is a form of entertainment and the audience witness not only the younger singer's work but also that of the 'master'. The master-teacher is required to improvise a technically and artistically well-informed response to the student's work. That critique also needs to be accessible to the audience. The master teacher thus has to *play up* the work of listening, criticising and advising. (Atkinson, 2013, pp. 487-488)

Szczepek Reed has also commented on the kind of performance that is required of the master, noting that “evaluations are high stakes, as they represent an opportunity, even an obligation, for masters to display expertise as well as pedagogic competence, not only to the student performer but also to the audience” (2017, p. 179). Atkinson and Szczepek Reed highlight the multiple identities that must be performed by the expert teacher in the context of the masterclass. How these identities manifest in the context of talk about vocality will be an important question to consider in the analysis of discourse carried out in this thesis.

2. Methodological Framework

To follow our examination of various perspectives on voice, on the relationship between vocalicity and instrumentality in the past and in the present, and on the particularities of the masterclass context that have been offered by scholars from a range of disciplines, in this chapter I shall redirect attention to my own research. The way in which I have approached this project is not commonplace in the context of musicological study. Therefore, I will explain the theory underpinning my work—in particular, its way of seeing the construction of musical ideas through the lens of discourse—in a manner that prioritises its relevance to musicians.

2.1 Theory for Practitioners

It is only relatively recently that performers and their activities have been acknowledged vividly by the academic music community. Seeking to redress this disparity, Daniel Leech-Wilkinson has proposed that “western classical music is essentially an oral culture imagining itself to be a written culture” (2016, p. 325), reasoning that recognition and reward are (over)due to performers who “have been doing a large part of the meaning making all along” (p. 326)—despite the widespread “delusion” that “composers are the creatives and performers their faithful servants” (p. 326). As well as the power imbalance between composers and performers to which he refers, the positivistic assumption of objectivity that musical analysts, theoreticians, and historians active until the later decades of the twentieth century maintained in their God’s-eye-view approach to describing music worked to keep performers and their activities—with the notable exception of those involved in the historically informed performance movement¹²—on the periphery of scholarly conversation, and to perpetuate what Cook sees as the premise of the Western art music tradition: “the fantastical idea that there might be such a thing as music, rather than simply acts of making and receiving it” (2012, p. 188).

Performers have also contributed to this unhappy dichotomy, in which constructions of thinking and writing versus doing and performing are sometimes positioned as mutually exclusive. In the institutional context, for example, Nettle (1995) suggests that

Performers . . . see musicologists as a kind of police, imposing music history requirements on their students, making them take entrance examinations, and otherwise forcing them to jump through hoops of (they think) an essentially irrelevant sort in defence of an obsolete and ephemeral canon. (p. 58)

Correspondingly, Kevin Korsyn (2003) mentions that

Musicians . . . often question the value of musical scholarship, seeing it as irrelevant to the real work of practical music-making. In conservatories and schools of music . . . students often regard their academic requirements as an imposition, an infringement on their practice time; some may even fear

¹² For a discussion of the blurring of boundaries between performer and scholar identities in the context of research on early Music, see Shelemay (2001).

that intellectualizing music will damage their spontaneous enjoyment of it.
(p. 65)

Whilst some proponents of the academic community reproduce this positional divide through the practice of acknowledging their frustration at having had little perceivable impact on current performers' ways of performing,¹³ or by characterising performers as disinclined to engage or perhaps even incapable of engaging meaningfully with musical scholarship,¹⁴ a large proportion of scholars today prefer to treat performers as genuine sources of musicological interest. Over the last thirty years, an increasingly permissive and conceptually expansive zone has opened up in the musical academy for the discussion of performing musicians and their activities. The emergence of critical musicological and historiographical studies from writers such as Lydia Goehr (1992), Richard Taruskin (1995), and Nicholas Cook; the pioneering work of ethnomusicologists like Henry Kingsbury (1988), Ingrid Monson (1996), Bruno Nettl, and Stephen Cottrell (2004); work in the sociology of music education such as that of Lucy Green (2001); an increasing awareness of the potential value that contributions from anthropology, cultural studies, critical social theory, and philosophy may have for a more broadly-conceived musicology; and the growth of music psychology as a serious and multi-faceted discipline have all been contributors to this shift.

As the academic community has come to acknowledge that performers have something valuable to communicate about what it means to make music, the borders between performance and research have become increasingly blurred. The outgrowth of this development can be seen in the establishment of programmes of study that support musical, and indeed, many other forms of artistic research described variously as “practice-based”, “practice-centred”, “practice-led”, and “practice-driven”, and in the resulting body

¹³ A particularly consistent example is Clive Brown, who has worried at length over the “yawning chasm between contemporary practice and historical evidence” (2010). He comments: “Although, during the last two decades, scholarly studies have focused increasingly on the performing practices of the 19th century, only a very limited amount of the information presented in scholarly books and articles has had a direct and significant impact on the world of professional performance” (Brown, 2010, p. 476), and suggests rather pointedly that one of the reasons for this state of affairs may be that “performers are aware of the literature but, after experiencing difficulty in evaluating the findings of research about performance style that are conveyed primarily in words, prefer to stick to tried and tested ways of playing” (p. 476).

¹⁴ For example, in the preface of his monograph written, it would seem, for the benefit of a community of enthusiastic but ignorant performers of Schubert that he seeks to enlighten, Montgomery (2003) gives a scathing explanation of the perpetuation of “clichés” in the performance of Schubert’s music, complaining that “Sadly but predictably . . . they are put into practice by many performers today, backed by an astonishing variety of feelings and intuitions—and almost never by careful research or even logic” (p. viii).

of work that makes visible and legitimate the professional identity of “performer-scholar”.¹⁵ Furthermore, when it comes to the scholarly consideration of the words of non-scholar performers, momentum has been gathering. The reluctant attitude, disparaged by John Rink (1990),¹⁶ of music analysts toward performer talk, and categorisations such as Kerman’s (1985) of performers as “the doers, not the talkers” (p. 196)¹⁷ are giving way to acknowledgement of and interest in the complexities of communication amongst performing musicians. Three decades after the appearance of Kerman’s *Musicology*, it is accepted that “musicians’ conceptualization of music through language and language use in interaction is vital for the very process of making music” (Veronesi & Pasquandrea, 2014, p. 370) and the crucial connection between talking about music and making music is becoming more widely recognised.¹⁸

Having assembled something of a musicological backdrop, I can now more easily situate my own work. In this thesis I pay close attention to the (interview) talk of musicians who are performers and educators currently active in various institutions in the United Kingdom, as well as examining the (masterclass) talk of individual musicians from further afield, using audio-visual recordings. My analysis of these materials is supported and contextualised by an investigation of historical pedagogical texts, observational notes from a series of live

¹⁵ For recent discussions and examples of musical research that takes a practice-oriented approach, see Doğantan-Dack (2015a). Also, Cook and Pettengill (2013) give thought to the ways in which methodologies from musicology and the “performance studies” paradigm in theatre studies might be fused in the interests of finding a way to research music *as* performance.

¹⁶ “Embarrassment at the subjective, unsystematic vocabulary used by many performers to describe music . . . has provoked a reaction against the seemingly naïve interpreter in this age of ‘rational reflection’: as a result we tend—unjustly—not to consider performers as serious thinkers about music. . . . While it is true that performers and analysts often speak different languages, one should not assume that the more technical and in some respects more sophisticated vocabulary necessarily describes musical phenomena better, only (at times) with greater precision” (Rink, 1990, p. 323).

¹⁷ Whilst Kerman described “books written (or dictated) by performers” as “seldom very illuminating” (p. 196), his dismissiveness of performers’ words did not represent a dismissal of their ideas. Rather, he argued that language is simply an inappropriate medium for the kinds of ideas that performers share with each other: “A musical tradition does not maintain its ‘life’ or continuity by means of books and book-learning. It is transmitted at private lessons not so much by words as by body language, and not so much by precept as by example. Only exceptionally is this process broadcast into a semi-public arena, usually in a not very satisfactory form, at master classes where voyeurs and auditeurs strain to catch something of the intercourse between master and pupil. The arcane sign-gesture-and-grunt system by which professionals communicate about interpretation at rehearsals is even less reducible to words or writing. It is not that there is any lack of thought about performance on the part of musicians in the central tradition then, but it is not thought of a kind that is readily articulated in words” (Kerman, 1985, p. 196).

¹⁸ See Veronesi & Pasquandrea (2014) for a useful list of disciplinarily diverse literature in which music-making is approached and investigated as a social practice.

masterclasses that I attended during the period of PhD research, additional recorded masterclasses that I observed, and supplementary texts of various kinds produced by instrumental musicians. In order to find an appropriate methodology for examining this collection of musical utterances, I have ventured outside of the more traditional musicological frameworks into the world of social science, and discourse analysis. This thesis, therefore, contributes to existing bodies of research in two ways.

Firstly, as we saw in the previous chapter, the topic of vocalicity amongst instrumental musicians has been studied from various perspectives, but not yet by focussing explicitly upon the way it is produced in the talk and texts of performers themselves. This thesis investigates how the construction of vocalicity takes place in musical contexts. It concentrates on a small set of examples in which it is possible to examine closely the ways in which vocalicity is brought into being. In so doing, the work here will contribute to music performance research—facilitating further understanding for musicians of what it can mean for an instrumentalist to be vocal and how descriptions of vocalicity are put together. It makes visible the ways in which “the musical” are constructed and will provide the material for further questioning and critical thought.

Secondly, this thesis makes a contribution to the discourse literature. Whilst talk that takes place within social groups such as medical practitioners (e.g. Mishler, 1984; Atkinson, 1995), parents (e.g. Lester, 2012), teachers and students in various educational contexts (e.g. in medical education Bennett, Solomon, Bergin, Horgan, & Dornan, 2017; in music education Dobbs, 2008; Talbot, 2013; in general classroom education see Mercer & Dawes, 2014 for a useful overview), scientists (e.g. Gilbert & Mulkay, 1984), members of multicultural communities (e.g. Wetherell & Potter, 1992), and participants in courtroom proceedings (e.g. Atkinson & Drew, 1979) have often been the focus of discourse study, professional performing musicians’ talk (and text) are under-explored in this domain. Utilising the tools of discourse analysis to explore musical talk will facilitate further insight into the ways in which, in the very particular discursive communities that exist amongst performing musicians, musicians “make sense” and accomplish things by means of language, gesture, and “musicking about music” (Bayley, 2011, p. 409).

Making and supporting the claim that there exists a knowledge “gap” and proposing to “fill” it with the ensuing dissertation are, of course, necessary discursive features of doctoral

theses. But in the context of this particular piece of research, we must also ask: *for whom* does this gap need filling? Performing musicians is the answer that I offer readily to this question, recalling Dunsby's (1995) suggestion that musicologists might utilise their skills in the service of "helping performers to understand better their activity, with its ideals and its fears as well as its practicalities" (p. 5), and his diplomatic and respectful approach to describing the potential value of a healthy relationship between performers and writers.¹⁹

However, I acknowledge that a claim that this research might be in some way useful to performing musicians will require substantial justification, and even after that, may not be accepted by musicians themselves. The musicians with whom I interact regularly are interested, primarily, in making music; this thesis does not make any music. These musicians talk passionately and read widely about musical works and their composers; this thesis does not glorify either of these aspects of musical life in isolation. Some of them are fascinated with other performers—the celebrities of their fields, but this thesis is not about highlighting the musical achievements of specific musicians. Furthermore, although the musicians with whom I am familiar cannot be said to lack enthusiasm for reflecting on the details of their practice, most of their time is consumed by extraordinarily intense engagement with the business of carrying it out. Given these observations, why should practising musicians be interested in this research? Indeed, why would anyone want to read *writing* about *talking* about *making* music?

In consideration of this aspect, I will undertake two tasks in this chapter. The first is to outline the methodological decisions that have produced this research. The second is to elucidate the claim that developing an understanding of this framework has the potential to

¹⁹ Dunsby elaborates, "I have come upon all sorts of markers to show that performers do not tend to be interested in what is written. What I understand less is why those who write do not nevertheless seek on occasion to be read by performers. Performers are not an underclass. Far from it; if they're not sharp as nails, they won't go on for long. . . . Those who write can do a little sharpening" (1995, p. 5). Ian Pace (2009) agrees, rather more venomously, that "the stratification of music-making and musicology" is a cause for concern (p. 85). He blames musicologists for their "self-serving use of jargon and needless intellectual name-dropping, dryness combined with a refusal to allow highly subjective engagements with musical work to be made explicit, so as to maintain an appearance of 'objectivity', a tendency to take for granted the reader's full knowledge of certain paradigms little known outside of academic circles, [and] neglect of the role of performance", whilst attributing the crime of "simple anti-intellectual prejudices" to musicians (Pace, 2009, p. 85).

be valuable to and transformative for practitioners of mainstream Western art music in the twenty-first century. In other words, I will argue that musicians' words matter.

2.2 A Social Constructionist Approach

It's not that nothing is real; rather everything is real.

(Acker, 1992, back cover)

It is from Stephen Pfohl's (2005) chapter, *The Reality of Constructions*, that the above quote from Kathy Acker was obtained, and I shall continue by including some of his own words from that chapter here, as they provide a succinct introduction to social constructionism:

All meaningful accounts of the real world are mediated by the social contexts in which such accounts are constructed. Effective social constructions bestow a "taken-for-granted" sense of "naturalness" to some things but not others. Under the spell of dominant (or hegemonic) social constructions, artificial things become "second nature" to those they most captivate, blessing a particular order of things while cursing others. This is a core tenet of social constructionist theory and methods—that, for language-dependent humans, things are never simply present in a direct and unadorned fashion. Things are, instead, partially shaped and provisionally organized by the complex ways in which we are ritually positioned in relation to each other and to the objects we behold materially, symbolically, and in the imaginary realm. (Pfohl, 2005, p. 645)

In this thesis, I present vocality as one of the "things" to which Pfohl refers: something that is produced, negotiated, shaped, and operationalised pluralistically by musicians in practice. I take on the social constructionist viewpoint that "the ways in which we understand and categorise in everyday life are not transparent reflections of a world 'out there', but a product of historically and culturally specific understandings of the world and therefore contingent" and, crucially, that "these understandings of the world are created and maintained through social interaction between people in their everyday lives" (Jørgensen & Phillips, 2002, p. 102). The essential point to recognise is that taking a social constructionist perspective means recognising that "reality" is not something existing already in the world, independent of our observations. Rather, it is constructed by particular people in particular ways, at particular times, in particular places to serve particular purposes.

It is important to note that recognising the constructed nature of things and drawing attention to the ways in which their meaning is negotiated is not to deny the existence of material aspects of the world, or to suggest that, because things in the world are constructed discursively, they are fundamentally unreal or untrue. Rather, “the point is that phenomena only gain meaning through discourses, and that the investment of phenomena with meaning contributes to the creation of objects and subjects” (Jørgensen & Phillips, 2002, p. 103). Margaret Wetherell and Jonathan Potter’s frequently-quoted explanation from their landmark study, *Mapping the Language of Racism: Discourse and the Legitimation of Exploitation* (1992) provides helpful clarification:

New Zealand is no less real for being constituted discursively—you still die if your plane crashes into a hill whether you think that the hill is the product of a volcanic eruption or the solidified form of a mythical whale. However, material reality is no less discursive for being able to get in the way of planes. How those deaths are understood . . . and what caused them is constituted through our systems of discourses. (Wetherell & Potter, 1992, p. 65)

Taking a social constructionist approach to the present study has enabled me, a musician who is intimately familiar with the experience of participating in and taking seriously the social environments, identities, and discursive activities that are typically produced in the context of studying and performing mainstream classical music, to question some of the taken-for-granted assumptions to which I have submitted wholeheartedly throughout my education and early career. It has provided the vocabulary needed to identify and articulate the biases inherent to my position as an “insider” within the discourse of music performance, and to manoeuvre myself into a location from which I am able to consider musicians’ talk and texts—very much including my own—more critically. Exploring the constructed nature of musical talk entails accepting the premise articulated by Kingsbury (1988), that

Music—“music”—is a cultural system, an intercontextualized weave of conceptual representations, actions and reactions, ideas and feelings, sounds and meanings, values and structures. None of these elements can alone be taken as constituting the core or the essence of music, for the simple reason that in the ongoing flow of day to day life . . . any of these aspects of music is available on an instant's notice to be invoked, presented, or experienced as the essence of music, the "actual" music, the music "itself". (pp. 179-180)

From this perspective, it is possible to appreciate the vital role that the social plays in constituting what music may be, and what it may not. It then becomes (musicologically) relevant to ask in what sense, and in what circumstances might it be useful to a musician to consider what their own “taken-for-granted sense of naturalness” (Pfohl, 2005, p. 645) could look like in a music performance context, and how it came to exist. Kingsbury’s declaration that

the essence of music as a cultural system is both that it is not an a priori phenomenon of the natural world and also that *it is experienced as though it were*, as though nothing could be more concrete, natural, or phenomenal. (1988, p. 181)

is taken, in this research project, as a challenge to examine the ways in which such experience is constituted when instrumental musicians construct their relationships with vocalicity. As Louth (2013) reminds us: “when we forget the subjective, socially constructed origins of abstract ideas or systems, the results are conventions: sets of meanings that over time congeal into apparently objective forms” (p. 68). It is my intention then, with this research, to inspire some remembering.

2.3 A Focus on Talk

We must free ourselves from the common-sense conviction that talk is *just* talk, that the real action is elsewhere. The world runs on talk (and, of course, on writing). (Kroger & Wood, 1998, p. 269)

Talk is what moves the world . . . (Wood & Kroger, 2000, p. ix)

My own processes of meaning-making in relation to musical performance practice have been constituted by dialogue with many and varied musical mentors, and with my colleagues. Throughout a privileged education in music performance that involved decades spent in instrumental lessons, school music programmes, community youth orchestra programmes, summer schools, and both university and conservatoire degree programmes, the voices that have had the most impact on and influence over my musical trajectory have been live and dynamic, and have belonged to performers whom I have admired—as well as some that I haven't—and from whom I have sought guidance and support. But many others have belonged to performers with whom I have never shared a conversation, whose interviews for music magazines, recorded and live performances, masterclasses, video tutorials, websites, and tutor books I consumed voraciously as a passionate learner and developing professional musician.

A premise of my research is that all of these voices are important, and that the way in which each one uses language “generates a version of this world that is in part a transient one” (Alvesson and Sköldberg, 2009, p. 229). Language, from a social constructionist perspective, does not merely describe inner states of being, or transform already-formed thoughts into a communicable state. As Burr (1995) explains: it is not “a clear pure medium through which our thoughts and feelings can be made available to others, rather like a good telephone line” (p. 34). Instead, language *is* social action; it “provides us with a way of structuring our experiences of ourselves and the world” (Burr, 1995, p. 33); its meaning is never fixed, and always contestible (p. 41). Korsyn sums up this position in *Decentering Music* (2003), a text in which he takes musicological discourse as the material for his analysis:

Language must be understood not merely as a vehicle for information, nor even as a matter of style, but primarily as a social activity, as a force that joins individuals or divides them, that creates possibilities for identifications,

and that transmits values and ideals, fantasy and desire. To interpret statements about music, therefore, we must consider not only their apparent content but also their pragmatic contexts: how they address us, how they station their speakers, how they are used in games of power. (Korsyn, 2003, p. 5)

Although Cook may have mused that “whenever we try to talk about music, we seem to end up changing the subject” (1998, p. 71), he too affirms a social constructionist position on language about music with the assertion that

Words do work because they do not simply reflect how things are. We do work with words by using them to change things, *make* things the way they are. . . . language constructs reality rather than merely reflecting it. . . . the languages we use of music, the stories we tell about it, help to determine what music is. (Cook, 1998, p. 14)

It is this view of the reality-constructing capabilities of language-in-practice that has informed my approach to the research that constitutes this thesis.²⁰ It is an approach that foregrounds the experiences of musicians in their day-to-day, “on the ground” activities in the teaching studio and the rehearsal room,²¹ and recognises the act of performance as a

value-driven, value-laden, communicative exercise of specialized manual skill . . . governed by powerful historical conventions of training and expertise . . . [which are] established and internally regulated by performance communities, the structure and organization of which are determined by long-standing inherited norms. (Godlovitch, 1998, p. 4)

In this research I utilise some of the tools of discourse analysis to examine how vocalicity is constructed through the language of instrumental musicians. By concentrating on

²⁰ For further discussion and critique of Cook’s (1998) adoption of this position, see Dibben & Windsor (2001), who point out that “few in the burgeoning area of music psychology have attempted to take on the idea that music is a socio-cultural construct rather than a material object” (p. 46), noting that, even long after the appearance of Berger and Luckman’s *The Social Construction of Reality* in 1966, “it remains controversial to argue that reality is constructed by us rather than received” (p. 46).

²¹ I attempt, here, to articulate my orientation toward the same general direction that Kingsbury (1988) described when he offered a way of understanding music as being produced through, rather than alongside, its social context. He announced that, whilst “traditional musicological wisdom would have it that sociological issues must inevitably remain at the periphery of analyses of music itself Such a view . . . ideologically overlooks the fundamental musical importance of performers and teachers of music. I have called this view into question by focusing attention on the activities of performers and teachers of music, as well as on the concept of ‘music itself’” (Kingsbury, 1988, p. 178). He made the crucial point that “conceptions of music are by nature products of social actors in social situations” (p. 179), which is of particular relevance to this thesis and its approach to the analysis of musicians’ discourse.

musicians in their role as users and producers of discourse, I do not claim to offer an approach that would somehow outplay the countless other highly developed and fruitful ways of undertaking musical scholarship that have been more frequently recognised and legitimised. It is my aim, however, to highlight a position from which music—to this way of thinking, an irreducibly social phenomenon (Cook, 2012)—has not yet been explored to its full extent. From this perspective it is possible to examine socially produced musical meaning. This is the kind of meaning that is not offered exclusively by the score or the performance, but by musicians’ constructions of both of those paradigms. It becomes accessible when we direct our attention to the ways in which musicians talk music into being, and the ways in which they evaluate the nature of music in their interactions with each other.

In making a commitment to attend closely to the discourse of performing musicians, it must be accepted that there can be no “purely musical” meanings, and correspondingly, that there is no way to cleanly extract “musical ideas” from their discursive contexts. Part of the complexity of the way in which humans produce reality is that performances of identity, position, and power take place through the words, gestures, postures, and other physical expressions that we use. They are not separable from discourse, rather, they co-constitute it. As James Gee puts it,

We humans make decisions as social beings about what words will mean and about what the limits of their meanings will or should be. . . . every day in our lives We make such decisions about meaning as certain types of citizens, feminists, neo-conservatives, environmentalists, policy makers, lawyers, gamers, parents, outlaws These . . . identities . . . have been constructed through history. . . . We inherit them, but we also shape them, reproduce them, and transform them. . . . This is the contribution every human makes to history. (2014a, p. 219)

Michael Holquist, extrapolating Bakhtin’s concept of *heteroglossia*, also makes the point emphatically:

At any given time, in any given place, there will be a set of conditions—social, historical, meteorological, physiological—that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions. (Bakhtin & Holquist, 1981, p. 428)

No utterance occurs outside of a context, and the contexts for communication that comprise a musical career are many and varied. In the private teaching studio one might give or receive bespoke advice on the most detailed minutiae of piccolo playing in meetings spanning several years, whereas in the one-off masterclass a visiting expert could announce to an audience that a musician is giving a valid and respectable or an entirely illegitimate performance of a major musical work. Detailed written feedback might come from a competition panel in order to justify someone's musical ranking in an event, but a solitary gesture from the conductor's podium has the power to communicate nuanced musical intent as well as to blame, vindicate, congratulate, encourage, entreat, or alienate a single performer, a whole section or an entire orchestra. What musicians communicate to each other carries more or less weight and takes effect in particular ways depending on who is doing the communicating and in what circumstances.

One of the arguments that I wish to put forth in this thesis is that the talk and text (and accompanying elements of discourse) produced by musical performers in contexts such as these is not a haphazard collection of descriptions and appraisals of what music is and does, each of which being more or less true, more or less correct. More significantly, when musicians communicate with each other about what is musical and what isn't, about what sounds are appropriate in which stylistic contexts, and about who demonstrates musical integrity, talent, or virtuosity and why, they are not merely talking *about* music, they are actually producing (and reproducing) musical realities: the rules, the norms, the traditions, the ways of being that developing musicians in each particular musical community must learn to enact convincingly if they are to achieve professional status.

2.4 Discourse Analysis

As discourse methodology may be unfamiliar to many musicians and musicologists, and also because there are many different ways of doing discourse analysis, this section will outline its key features and give an explanation of how it is applied in this thesis. My approach takes discursive psychology as a key stimulus and uses Holland, Lachicotte Jr., Skinner, and Cain's (1998) theory of "figured worlds"—paying particular attention to the elements of this theory that have been developed in line with Bakhtin's work on meaning-making—as a framework for understanding personal identity and the ways in which positional relationships between people are produced in discourse.

The term "discourse analysis" has multiple meanings (Scollon & Wong Scollon, 2001, p. 538). "More theoretical framework than method" (Potter & Wetherell, 1987, p. 175), it "is best understood as a field of research rather than a single practice" (Taylor, 2001, p. 5) and serves as "an umbrella which covers a wide variety of actual research practices with quite different aims and theoretical backgrounds" (Burr, 1995, p. 163). There are a great many variations amongst the practices of discourse analysts, each strand emphasising the priorities of its particular scholarly lineage. For the purposes of this project, I shall align my intentions with the following statement of Jonathan Potter, a proponent of what has become known as the "discursive psychology" strand of discourse analysis:

I am taking a focus on discourse to mean that the concern is with *talk and texts as parts of social practices* [emphasis in the original]. This is somewhat broader than the conversation analytic concern with talk-in-interaction, but rather more focused on the specifics of people's practices than the Foucauldian notion of discourse as a set of statements that formulate objects and subjects the focus will be on actual materials—transcripts of conversations in different settings, newspaper articles, formal texts of various kinds—and on what is done in and through these materials. (Potter, 1996, p. 105)

Furthermore, in examining constructions of vocalicity amongst instrumental musicians, I follow the direction outlined by MacLure (2003). In formulating her aims for a "discourse-based educational research", she set out to take "that which offers itself as common-

sensical, obvious, natural, given or unquestionable, and [try] to unravel it a bit – to *open it up* to further questioning” (p. 9).²²

One of the key projects of discourse-based approaches—building on the work of Wittgenstein (1953) and Austin (1962)—is to recognise and demonstrate that language, in all circumstances, is context-bound, occasioned, and designed to *do* things, rather than report on pre-existing inner states, in contrast (and offering a direct challenge) to the understanding inherent to the cognitivist approaches of traditional psychology. “Utterances are oriented towards action in specific social contexts, and their meanings are therefore dependent on the particular use to which they are put” (Jørgensen & Philips, 2002, pp. 96-97). Correspondingly, discursive psychology becomes

a way of reading a text . . . informed by a conceptualization of language as *performative*. This means that the reader focuses upon the internal organisation of the discourse in order to find out what the discourse is doing. (Willig, 2008, p. 165)

Emphasising the constructive, performative nature of talk and text necessitates acknowledgement that a reflexive relationship exists between an utterance and its context. This means that discourse is constructed in response to the perceived context—for example, the way in which someone explains an idea when they have understood that they are participating in an interview is likely to be quite different to the way that they would explain the same idea when they are being the “master” in a masterclass. At the same time, the context itself is constructed by the kind of discourse that its participants perform. Particular ways of talking construct the positional relationships and practices that characterise particular contexts, and these contexts do not exist independently of those who perform their (re)production. This dialogue between text and context is expanded upon usefully by Scollon and Wong Scollon (2001), who note that,

²² MacLure supports the idea of the “disruptive, or interruptive, project of discourse analysis” articulated by Luke (1995), who has advocated passionately for attention to discourse in the field of education research. He says, “Language, text, and discourse are not mere educational subfields or areas of interest. They are the very media by and through which teaching and learning and the very writing and discussion of research occur. Not only is there no space outside of discourse. There are no means of educational description, classification, and practice outside of discourse” (Luke, 1995, p. 40), and warns that “a critical sociological approach to discourse is not a designer option for researchers but an absolute necessity for the study of education in postmodern conditions” (p. 41).

In most analyses of discourse as text, the analysis seeks to position itself as well as the discourse being studied within a broader sociocultural or historical context. At the same time, those broader studies of social practice are coming to ground themselves in the close analysis of concrete texts. . . . social practices are understood as being constituted in and through discursive social interaction while at the same time those social interactions are taken as instantiations of pre-existing social practices. It is maintained that we become who we are through discourse and social interaction. (pp. 538-9)

The issue of relating broader social contexts to the discourse excerpts presented in this thesis will be taken up again in a discussion of figured worlds in a moment.

Shifting attention to what discourse analysis looks like, in its presentational form, a crucial element that differentiates it from other approaches is that the focus is on the texts themselves, “they are the topic... not a resource from which the topic is rebuilt” (Potter & Wetherell, 1987, p. 173). Substantial excerpts from transcripts of interviews and masterclasses, as well as other examples of everyday texts produced by musicians will feature throughout the analytical chapters of this thesis, in order to accommodate the principle that “writing up discourse analytic research is not a process which is separate from the analysis of the texts” (Willig, 2008, p. 167). Validity and rigor—as well as a certain democratisation of academic interaction (Potter, 1996, p. 106)—is demonstrated in discourse analytical research by providing the reader with adequate material to follow the process of analysis as it happens, as Potter and Wetherell (1987) advise:

In work of this kind the final report is a lot more than a presentation of the research findings, it constitutes part of the confirmation and validation procedures itself. The goal is to present analysis and conclusions in such a way that the reader is able to assess the researcher’s interpretations. Thus a representative set of examples from the area of interest must be included along with a detailed interpretation which links analytical claims to specific parts or aspects of the extracts. In this way, the entire reasoning process from discursive data to conclusions is documented in some detail and each reader is given the possibility of evaluating the different stages of the process, and hence agreeing with the conclusions or finding grounds for disagreement. (p. 172)

Including this level of detail in the presentation necessitates that data from a relatively small sample size is presented: an “important principle [of discourse analysis] is that it is not the size of a sample that is interesting, but the close study of nuances in possibly quite a

small number of accounts” (Alvesson and Sköldbberg, 2009, p. 233). It is also valuable to retain the context surrounding these nuances as far as possible, as

Rather than coding or sorting discourse into categories and then combining these categories in a progressively more abstract synthesis . . . discourse analysts focus on taking the discourse apart in multiple and microscopic ways to see what it consists of and how it is put together to accomplish different actions. (Kroger & Wood, 1998, p. 271)

As a way of guiding my analytical questioning and drawing my attention toward “key moments” (Sullivan, 2012, p. 72) in the discursive material, I have drawn upon a variety of conceptual tools. In the following subsections I will explain briefly what these are, and how they have informed my analysis of the texts.

2.4.1 Jonathan Potter and Fact Construction

Potter’s (1996) *Representing Reality* offers some ways of examining the internal sense-making procedures of a text. Potter’s focus is on how particular accounts of reality are built up by their authors to be factual, the methods by which speakers and writers defend their truth claims, and the methods by which they guard against possible undermining arguments. I must emphasise here that taking the “fact-building” aspect of discourse into account does not mean that I assume musicians’ accounts of music-making to be fundamentally false, and therefore in particular need of artificial support. The musicians whose talk and text I refer to in this thesis are extraordinarily experienced, highly respected professionals who have achieved great success as performers and educators—their explanations of music-making function extremely well in the contexts of their professional lives. However, taking a social constructionist standpoint means acknowledging that the ultimate truth about any aspect of “the world out there” is not accessible to us. Our understanding of the world is bound up in processes of constructing it, context is crucial in the way that we go about this construction process, and “things” could always have been constructed differently. Therefore, paying attention to the processes of fact construction in musical explanations, to the ways in which musicians describe some things, for example, as natural, real, and significant, and other things as unnatural or unworthy of interest, can reveal the decisions that a speaker or writer is making about what should be valued more or less in a particular context, and about the kinds of people, musicians, or “experts” that they

wish to be seen as in a particular situation. It will help to identify both what vocalicity *is* in a given moment, and what it *does*, but it does not require judgements to be made about what is right, real, or true.

Potter offers some useful concepts that I have applied in my analyses, such as interest management, category entitlement, externalising devices, extrematisation, and normalisation. During the analyses I explain each of these aspects in further detail as I put them into practice.

2.4.2 Potter and Wetherell's Interpretative Repertoires

The interpretative repertoire (Potter & Wetherell, 1987) has already been identified in the Introduction to this thesis as one of the analytical tools used. Interpretative repertoires can be used to describe the different ways of representing vocalicity observed in the discourse of the musicians studied here, and to show where and how these different stories play out. At this stage, I wish to emphasise two important points. The first is that interpretative repertoires are used flexibly by communicators: unlike the Foucauldian discourse, which constructs its subjects (who are assumed to have very limited agency), interpretative repertoires represent “a kind of culturally shared tool kit of resources for people to use for their own purposes” (Burr, 2015, p. 69). The second is that, as they draw upon these resources, people are not necessarily fully conscious of “the associations and implications that their choice of words brings with them” (Burr, 2015, p. 70). Burr, paraphrasing Wetherell and Potter (1988), explains:

Although what people say, the repertoires that they draw upon, may have implications beyond the immediate social situation they are engaged in, such implications and consequences may be unintended by the speakers themselves When people use repertoires, they are not necessarily acting in a machiavellian fashion, but just simply doing what seems appropriate or what comes naturally in that situation. (Burr, 2015, p. 70)

In the work undertaken in this thesis, (my construction of) the interpretative repertoires at work in the discourse excerpts that are presented are not so much “results” derived from the analysis as they are “tools” for pointing out different images of vocalicity, which then help us to see what is being achieved interactionally when particular stories of voice are invoked by instrumental musicians.

2.4.3 James Gee's Discourse Analysis Toolkit

James Gee's *How to Do Discourse Analysis: A Toolkit* (2014b) is an additional resource that has guided my approach to discourse analysis. For example, Gee's emphasis on "situated meaning"—the idea that "words . . . have different and specific meanings in different contexts in which they are used and in different specialist domains that recruit them" (2014b, p. 158)—sheds light on the kinds of environments, relationships and activities within which the language of art music-makers is constructed. He provides twenty-eight tools for the discourse analyst to apply, and each one is offered in the form of a question that can be asked of any piece of talk or text.

Gee maintains that "language-in-use is a tool, not just for saying and doing things, but also . . . to build things in the world" (2014b, p. 94). He proposes that language is always engaged with seven "building tasks": we use it to build significance, activities, identities, relationships, politics, connections, and sign systems and knowledge. Each of the building tasks can be used as a tool for questioning a piece of discourse. For example, with "The Significance Building Tool", Gee makes the suggestion: "For any communication, ask how words and grammatical devices are being used to build up or lessen significance (importance, relevance) for certain things and not others" (2014b, p. 98). The building tasks and their corresponding analytical questions provide a useful frame of reference for my efforts to understand what vocalicity means in a variety of situations.

Tool #26 is another of Gee's theoretical offerings that connects in important ways to the aims of this research. It reaches into the literature of anthropology, using the concept of figured worlds (Holland et al., 1996) to formulate analytical questions. Gee defines a figured world as "a picture of a simplified world that captures what is taken to be typical or normal" (2014b, p. 176). However, the concept, as it exists within the dense and complex theory of human social life presented by Holland et. al, warrants rather more explanation. As it will be operationalised usefully in relation to the utterances of musicians in this thesis, I will devote the forthcoming subsection of this chapter to elucidating some key concepts of their work, giving particular emphasis to its Bakhtinian underpinnings.

2.4.4 Figured Worlds

The socio-cultural theoretical ideas of Dorothy Holland, William Lachicotte Jr., Debra Skinner and Carole Cain (1998) draw on the work of Mikhail Bakhtin (1895-1975), Lev Vygotsky (1896-1934) and Pierre Bourdieu (1930-2002) to build a framework for understanding the relationship that exists between a person and society with consideration to the figured worlds in which we participate. Figured worlds are “frames of meaning in which interpretations of human actions are negotiated” (Holland et al., 1998, p. 271); they “take shape within and grant shape to the coproduction of activities, discourses, performances and artifacts” (p. 51) and are “peopled by the figures, characters, and types who carry out its tasks and who also have styles of interacting within, distinguishable perspectives on, and orientation toward it” (p. 51).

The figured world of classical music performance, for example, is populated by instrumentalists and singers, teachers and students, “masters”, “emerging artists”, “amateurs” and “professionals” as well as “mainstream performers”, “HIP specialists”, “Bach experts” and “Grammy winners”, but it is what they do to perform such identities, to make these positions meaningful and real that makes them interesting: “materially, figured worlds are manifest in people’s activities and practices” (Holland et al., p. 60). As musicians carry out their activities, certain material objects become important mediators of practice, such as musical instruments, concert venues, recording studios, and conductors’ podiums, and people talk about and behave towards these things in ways that follow established patterns. By doing this, they both respond to and actively reproduce the figured world, its norms, its rules, and its understandings of right and wrong—or indeed, its understandings of what is “musical” or otherwise.

Within the figured world of classical music performance, there are specific activities and institutions that develop their own ways of positioning people—worlds *within* worlds. So, a masterclass will contain a set of actors who have a particular relationship with each other that is different to the relationships that those same musicians will perform when they are participating in a private lesson, a coaching session, or a rehearsal. Singers will communicate with the director of a community choir in a manner that is different to that in which orchestral musicians in a professional opera pit will communicate with their conductor. Through prolonged participation in the figured world of classical music

performance, people learn how to operate in its various environments, what kind of language to use and when, whose voices are considered more or less authoritative and why, and what kind of performance—of music and of self—will be required of them if they are to be accepted as legitimate in a particular role.

Whereas the techniques of discursive psychology direct our focus to the micro-level actions observable in language-in-practice, Holland et al. suggest a perspective from which an activity and its place within a broader social context can be viewed. In this research, the framework helps us to locate and understand explanations of vocalicity as they are constructed and negotiated amongst instrumental performers in relation to the figured worlds in which they are operating. Two (interrelated) elements of the theoretical perspective of Holland et al. are particularly useful to the work in this thesis: their concept of meaning-making as a dialogic process, and their understanding of personal identity as something that is fluid, contextually responsive and in a constant process of becoming.

For Bakhtin, all meaning is dialogic: every utterance both responds to the “voices” that we perceive as having addressed us in the world and anticipates further responses from these voices. “Truth is not to be found inside the head of an individual person, it is born between people collectively searching for truth, in the process of their dialogic action (Bakhtin, 1984, p. 110). A musician in an interview, for example, produces their discourse as an “answer” not only to the interviewer’s question, but also to the interviewer’s stance on a topic and their social position as perceived by the interviewee. Simultaneously, they are responding to the ideas of their own teachers, the discourse of other musicians to whom they assign authority, and multiple other voices that exist as part of their *history-in-person*. Holland et al. take Bakhtin’s concepts of *addressivity* and *answerability* to describe the ways in which people “author” their identities, and figured worlds to be the “contexts of meaning and action” for this authoring: “they . . . provide the loci in which people fashion senses of self—that is, develop identities” (p. 60). As Bennet et al. explain, “the individual is a social and historical product, and . . . formation of the individual occurs in social contexts, through practical activity and in relationships of desire and recognition” (2017, p. 250).

How this formation is carried out is of interest to us in our investigation of vocalicity amongst instrumentalists because, as it will become clear when we analyse excerpts of their discourse, while musicians’ words about voice do work to produce understandings of what

vocality means in a particular set of circumstances, they facilitate other actions at the same time. These same words also do work to position those who speak them and their addressees, and to distribute hierarchically a range of musical practices. What is produced in this process of positioning becomes knowledge in the figured world of classical music performance, and it is this knowledge that I shall explore and question in the present thesis.

2.5 Materials and Methods

This section will outline the procedures undertaken in gathering and analysing the material that has informed this thesis. There were three main data sources used: pedagogical writing; interviews; and masterclasses. I shall give a very brief explanation of the decisions that I made regarding their elicitation, their analysis and their subsequent positioning within the finished text.

2.5.1 Instrumental Performance Treatises

Although the research question for this project centres on contemporary practice, the Bakhtinian framing of the utterance that underpins my understanding of discourse necessitates acknowledgement of earlier contexts for words on vocality. There is unavoidable historicity in our words: Bakhtin argued that “the words of a language belong to nobody” (1986, p. 88), but “all our utterances are filled with others’ words, varying degrees of ‘our-own-ness’ . . . which we assimilate, rework, and reaccentuate” (1986, p. 89).

In order to make explicit the kinds of words on vocality that have already been spoken amongst instrumental musicians, I sought excerpts from pedagogical writing on instrumental performance practice that would bring to light a variety of perspectives and offer the reader of this thesis a more nuanced understanding of the context out of which current instrumentalists’ contributions continue to grow. I am not suggesting, here, that the instrumentalists interviewed or observed have necessarily studied the texts that I present in Chapter 3, although they are likely to be familiar with at least some of them. However, if we apply Gee’s concept of a “big C Conversation” (Gee, 2014a, pp. 72-75) to conceive of the manner in which ideas are shared multimodally and deliberated over, appropriated, and contested by members of particular communities through time, it is possible to imagine the many ways in which different understandings of voice in relation to instrumental musicianship have filtered through music lessons and rehearsals, and been made manifest in performances of various kinds. The excerpts from the treatises illustrate fleeting moments in time, voices in this ongoing Conversation. They provide windows into the heteroglossic, multivoiced environment that Bakhtin imagined as the space in which we

formulate our responses to the world, and they partially constitute the resources from which contemporary musicians assemble their own explanations of instrumental practice.

The voices that contribute to Chapter 3 include those of Sylvestro Ganassi (c.1492-c.1550); Saverio Geminiani (1687-1762); Johann Joachim Quantz (1697-1773); Johann George Tromlitz (1725-1805); Leopold Mozart (1719-1787); Carl Philipp Emanuel Bach (1714-1788); Daniel Gottlob Türk (1750-1813); Johann Altemburg (1734-1801); Pierre Baillot (1771-1842), Rodolphe Kreutzer (1766-1831), and Pierre Rode (1774-1830); Louis Adam (1758-1848); Heinrich Domnich (1767-1844); Louis Spohr (1784-1859); Bernhard Heinrich Romberg (1767-1841); Sigismond Thalberg (1812–1871); Theobald Boehm (1794-1881); Joseph Joachim (1831-1907) and Andreas Moser (1859-1925); Carl Flesch (1873-1944); Marcel Moyse (1889-1984); and Ivan Galamian (1903-1981). I have used English translations of these musicians' texts where necessary; information regarding the specific editions used are provided in the list of sources cited. These musicians were chosen to represent a range of instrumental perspectives (wind, string, and keyboard instruments) over quite a broad timespan, in direct contrast to the approach taken in subsequent chapters, where detailed analytical description of a small number of discourse excerpts from the interviews and masterclasses is presented.

2.5.2 Interviews

In line with “the aim of a qualitative interview”, which is “to elicit participants’ accounts of their experience, rather than to collate answers to specific questions as if they were variables in a survey” (King & Horrocks, 2010, p. 37), the interviews undertaken for this project took an unstructured form, in which I tried to avoid implying pre-designed categories and connections regarding the topic of vocalicity for instrumental musicians by asking questions that were ordered and specific. The interviews were conversations with musicians with whom I had, in most cases, interacted previously, and who I would characterise as musical acquaintances. They were carried out in my home, in the homes of interviewees, in coffee shops, university lecture rooms, and teaching studios; each of the twelve interviews lasted between sixty and ninety minutes and was recorded using a small Zoom video recorder. Interviewees were given an information sheet and a consent form to sign in advance of the interview (see Appendix IV). In choosing the interviewees, I was

looking for representatives of a range of instrumental specialisms, musicians who I estimated to be mid-career, established professional performers on their instruments, and people who engaged regularly in the teaching of instrumental performance at an advanced level. When asking potential interviewees whether they would be prepared to participate, they were made aware of the topic area that I wished to discuss, and therefore, it is likely that the musicians I interviewed were those who were particularly interested in the topic.

Participant Pseudonym	Instrumental Specialism	Interview Date
Cameron	French Horn	November 2015
Phillip	Violin	December 2015
Samantha	Violin	December 2015
Anthony	Keyboards	November 2015
Norman	Piano	November 2015
Ambrose	Trumpet	September 2016
Chris	Trumpet	November 2015
Henry	Trombone and Bass Trombone	December 2015
Marcus	Flute	November 2015
Timothy	Bassoon	November 2015
Sean	Saxophone	September 2016
Erin	Percussion	November 2015

Figure 2. Interview Participants

A constructionist approach to the interview situation necessitates a reflexive stance on the part of the researcher, as “the idea that an observer becomes a part of the observation is at the very heart of social construction” (Koro-Ljungberg, 2008, p. 432). With this in mind, after each interview, I wrote a short reflection on the experience that included my thoughts on the nature of the relationship that was constructed between myself and the interviewee during the conversation; any turns that the conversation had taken that appeared to me to be interesting or unusual; and particular themes that became prominent for the interviewee. These reflections were useful in the subsequent process of identifying which

excerpts of which interviews I would single out for more detailed analysis, and often made it easier to recall the details of the interactions when I returned to them several months later.

The approach that I took to transcription of the interviews was selective. First, I listened through each of the recordings at least twice, noting down key topic areas that came up during each conversation. I coded the interviews (in the broadest sense), in order to get a sense of any connective themes (see Figure 3).



Figure 3. Interview Codes

At this point, I transcribed sections from each of the interviews that linked with these codes. At the same time as I was undertaking this process, I was also attending live masterclasses, during which I wrote observational notes, and seeking out recordings of other recent masterclasses. Alongside the collection of data, I was actively developing my understanding of discourse methodology. It became clear that if I was going to apply the tools of discourse analysis, then I would need to narrow down the criteria for choosing which data I would present and analyse.

The decisions that I made in this regard were informed, ultimately, by my own experience as a student of music performance. Two narratives in particular appeared repeatedly in the data: the “sing to find the music” story, in which musicians offered the act of singing as a catalyst for instrumental musicianship, and another, more diverse set of stories, in which vocal technique was adapted for instrumental means. Although several others appeared alongside them, I recognised these stories (and some of the discursive structures that were being employed to support them) as ones that I had heard regularly and accepted relatively uncritically during my studies. I had repeated them to my own students in subsequent years. They were, therefore, of the kind that I would argue are in greatest need of further questioning: the taken-for-granted ways of understanding what is musical in the Western classical music context.

2.5.3 Masterclasses

The masterclasses that I have chosen for analysis in this project are public, high-profile classes given by outstanding instrumental musicians from the current art music performance scene. They were held in well-known venues and institutions, and the developing performers who feature in them were, at the time of their recording, aspiring professionals engaged in advanced music performance training. Two of the classes were recorded for commercial distribution as educational DVDs, one is available freely and in its complete form on YouTube, and one was accessed through the library archives of a British educational institution (see Appendix II for details). I chose the four that are examined closely in this thesis because they involved performances of the narratives that I had singled out for further analysis from the interview material. Again, other examples, with other stories would also have yielded interesting results, but it was necessary to make very narrow selections.

The final presentation of analytical description weaves together insights from the masterclasses with additional context provided by interview excerpts and other media. The masterclasses, as outward-facing statements of musical knowledge, and as “accounts . . . which have arisen in the natural course of events, rather than in the interaction between participants and researchers” (Alvesson & Sköldberg, 2009, pp. 233-234), deliver particularly striking performances of vocalicity, and rich material for discourse analysis.

My approach to transcription of the interview and masterclass data was quite detailed, and included notation of hesitations, emphasis on syllables, and overt changes in dynamic level from the speaker. Accompanying gestures, gaze, posture, and facial expressions have also been transcribed on the occasions when I have judged them to be necessary for understanding the text. I have not noted precise lengths of pauses, or the overlap of words in the manner more familiar to conversation analysts. In making decisions about what to transcribe, my priority has been readability, in light of the intended audience of musical, rather than linguistic specialists for this thesis. Figure 4 provides a list of the transcription symbols used:

Part of <u>text</u> underlined	Underlined text emphasised
Colons within words	Vowel sound elongated (the more colons, the greater the extent to which the vowel is elongated)
Part of text in CAPITALS	Capitalised text spoken louder
Comma, ((pause))	Short pause / hesitation
Full stop.	Longer pause, not necessarily the end of a sentence
Question mark?	Pause / end of sentence (as suggested for clarity)
<i>Text in italics</i>	Speaker's intonation suggests question
[Text in square brackets]	Musical terminology
((double brackets))	Interviewer speaking
...	Speaker's action described within double brackets
Hyphen at the end of a word-	Text missing
Word followed by...	Word truncated
'Words in single inverted commas'	Speaker trails off
(???)	Speaker quoting the voice of an 'other' (either another person, or themselves in an imagined situation)
	Unidentifiable word/s

Figure 4. Transcription Key

2.6 Why Should Musicians Be Interested in Discourse?

It would be fair to ask some questions of the approach outlined in this chapter, such as “How can noticing the way that facts are constructed contribute to my understanding of what vocality means, as a practising instrumental musician?” and “What does it matter that an explanation constitutes discursive action within a figured world when I just need to learn how to play my Mozart concerto in a way that will get me recognised as a professional?” As it is essential to the core argument of this dissertation that the vocabulary of social science does not cloud its (musician) readers’ views of the relevance that a detailed examination of language has to practising musicians, I shall address them here.

On the one hand, competent musicians construct reality within their own figured worlds every day, whether they recognise it or not: the way they behave toward double bassists is different to the way they behave toward electric bassists; they have expectations of operatic sopranos that are at odds with those that they have of the same singer in a choir rehearsal; they talk about composers who have not been alive for two hundred years in the present tense; and they collectively reproduce contexts in which everyone agrees to find it acceptable to sit quietly in the dark together while the work of these composers is once again conjured up by a silent figure standing on a box with his or her (but predominantly, his) back to the audience. One of the things that you need to do to be accepted as an “expert” rather than a “developing” musician, is to talk and act as though the facts of musical performance and the circumstances in which one might discuss them do not invite questioning at all. By talking and acting in this way, the figured world of classical music performance and the significance that it gives to particular kinds of activities and identities (as well as particular kinds of sounds, postures, musical repertoire, instruments, ornamentation choices, and varieties of neck-ties) is reproduced and maintained by the practices of the participants who perpetuate its various formulae.

On the other hand, when words, or indeed, bodily and musical gestures and various other modes of communication are used in interaction amongst musicians to describe, influence, and participate in what is being co-produced musically in a chamber ensemble rehearsal, for example, or when suggestions offered by figures of musical authority in settings such as an orchestral rehearsal or a one-to-one lesson are required to be interpreted, musicians—

engaged constantly in the process of negotiating meaning—undertake activity that looks suspiciously like discourse analysis. Musicians already ask musical versions of the questions that writers like Gee and Potter produce as the tools of analysis: “What is the conductor trying to *do* here?”; “Does she mean ‘short’ in the style of Berio or in the style of Bach?”; “He’s pointing at my section and yelling, ‘SING!’—does he want us to make a longer phrase, is he asking for smoother *legato* or does he mean ‘play louder’?”; “What would be an appropriate and meaningful way of playing this particular piece for this particular audience?”; “Why did she say his vibrato was too wide?” Ideas like the one that suggests an instrumental musician should strive to make a sound like a voice are not distilled, concrete concepts that are stored securely by successful performers and teachers and then distributed, fully formed, to a privileged few at will. They are responsive to and constitutive of context, and they should invite thoughtful questioning. However, if we talk about these ideas as if they are tangible, unchangeable “things”, and we reward those who demonstrate their reification, then we can preserve order and a shared sense of what is correct, what is musical, and what is legitimate.

If a reasonable goal, on the part of currently active performing musicians, would be to encourage developing musicians to engage critically with the discourse of their musical learning environments, and to find genuinely interesting ways of approaching the performance of “old” music—the canonic repertory of the mainstream Western classical music world, then we (musicians, scholars, and teachers) must embolden them to exercise critical thought. They must be encouraged to open their eyes and ears to the ways in which the texts to which they are exposed (both the written and spoken ones) communicate musical ideas, and to be self-aware with regard to the ways in which, ultimately, they piece together their own. This is not for the purpose of proving particular musicians’ ideas to be true or false. Rather, it is in the interests of recognising multiple perspectives, of deconstructing and analysing explanations that have been produced in orientation to a variety of actions in a range of social contexts, and of fostering the kind of agency that will allow developing musicians to actively orchestrate the many authoritative voices to which they will be exposed during their musical learning experiences. Furthermore, it might, even just occasionally, empower them to “figure it otherwise than it is” (Holland et al., 1998, p. 143). This is why I believe that discourse should matter to musicians.

3. Historical Voices: Vocality in Pedagogical Texts

The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. (Bakhtin & Holquist, 1981, pp. 293-294)

Bakhtin observed keenly the way in which discourse is produced, reproduced, manipulated, and drawn upon for different purposes over time. On the one hand, he made it clear that an utterance is always produced using the materials of existing discourse; language is always already "shot through with intentions and accents" (Bakhtin & Holquist, 1981, p. 293), and "each word tastes of the context and contexts in which it has lived its socially charged life" (p. 293). On the other hand, "An utterance is never *just* a reflection or an expression of something already existing outside it [emphasis added] . . . it always creates something . . . absolutely new and unrepeatable" (Bakhtin, 1986, pp. 119-120). Furthermore, language is always produced from someone's unique position—words are adapted and customised for particular purposes in specific social contexts. Holquist characterises this aspect as the "master assumption" of Bakhtin's dialogism: "nothing can be perceived except against the perspective of something else . . . there is no figure without a ground" (Holquist, 1990, p. 22).

Bakhtin's perspective on language calls into question what a musician giving an interview or a masterclass today might do to make "the word [on vocality] their own".²³ This is an important matter, and it will be addressed in detail through an examination of the discourse of interviewees, masterclass performers, and others in subsequent chapters. But first we must ask: Where did these words come from? In this chapter I will illustrate the way in which vocality has existed "in other people's mouths", in recognition of the fact that talking

²³ "The necessity of drawing on pre-existing cultural resources does not mean that we are inevitably determined by them. In making others' words our own, choosing language, we exercise agency" (Braathe & Solomon, 2015).

about instrumental music and ways of executing it using vocality as a premise for quality is by no means a new concept for instrumental musicians. Whilst it is not possible to interview our musical predecessors, what remains as a legacy from some of them is the discourse immortalised in a body of historical pedagogical writing.

This literature constitutes a useful source from which to derive a background for our forthcoming discussion of twenty-first-century instrumental musicians' discourse. In the present chapter, I put forward a series of excerpts drawn primarily from treatises on instrumental music performance written in the second half of the eighteenth century—a time when instrumental specialists were beginning to produce and disseminate substantial volumes addressing diverse aspects of musical practice with an audience of developing performers in mind—the nineteenth century, and the twentieth century. They will not represent a comprehensive overview of the literature of this extensive period, nor will they enable us to delve deeply into the musical minutiae over which many of their authors agonise. However, these excerpts will illuminate the approaches of significant instrumentalists of the past for whom the human voice has provided a reference point in their respective narratives on performance practice and give the reader of this thesis insight into the kinds of musical conversation that have laid the ground for the more recent ones that we will observe in forthcoming chapters. By offering us some snapshots of historical texts, the current chapter identifies some ideas that remain available to be reconstructed in the talk of certain communities of instrumental musicians today. None of these utterances are, as Bakhtin has suggested, the first or the last word (1986, p. 170) on vocality, but rather, can be understood as “links in the chain of speech communication” (1986, p. 94). They show us how different instrumentalists have constructed “voice” and “instrument” in relation to one another in order to build and perpetuate images of the “musical” over time.

3.1 A Starting Point

The nineteenth-century explosion of opera in Europe and the resulting widespread tradition of composers transcribing music from the operatic repertoire for various instrumental combinations—examples range from easy arrangements for amateur parlour players to spectacularly complex re-imaginings for virtuoso concert performers—could support an argument that twenty-first-century instrumental musicians who claim to seek vocality do so predominantly in light of nineteenth-century socio-cultural norms. However, the vocal ideal can be traced much further back. For example, Sylvestro Ganassi's (c.1492-c.1550) recorder treatise, *Opera Intitulata Fontegara* (Venice, 1535), opens with the announcement, "Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason, we should endeavour to learn from and to imitate it" (1535/1956, p. 9).²⁴

There have been countless instances of instrumental musicians advocating a vocal approach in their pedagogical texts in the centuries since Ganassi wrote his, and a wealth of examples of music critics praising the vocal quality of instrumental performers. But it is in the writing of the eighteenth and nineteenth centuries that the concept is particularly well documented. Doğantan (2002) has pointed out that "in music aesthetics, an idea that kept its validity all throughout the eighteenth and nineteenth centuries . . . was that the most clearly recognisable manifestations of the passions took place in the voice" (p. 18), and that writers of the time concerned themselves with questions about whether the speaking voice or the singing voice should be considered "the ultimate expressive model for music" (p. 19)—agreeing largely on the latter. However, music theorists recognised that both speech-like and song-like qualities were necessary and important, and "the rhetorical model of composition with its insistence on intelligibility and moving expression, was able to

²⁴ The admission of its inherent inferiority to the voice notwithstanding, Ganassi insists that the recorder is perfectly suited to the task of emulating vocal quality. Making an analogy to the visual arts, he argues that this imitation can be achieved by "varying the pressure of the breath" and "shading the tone by means of suitable fingering", and even adds, "I have heard that it is possible with some players to perceive, as it were, words to their music; thus one may truly say that with this instrument only the form of the human body is absent, just as in a fine picture, only the breath is lacking" (Ganassi, 1535/1956, p. 9). Similarly, in 1584, Girolamo dalla Casa argued for the particular musical value of the cornetto, contending that "The cornetto is the most excellent of the wind instruments since it imitates the human voice better than the other instruments. This instrument is played both loud and soft, in every sort of tone, as does the voice" (Rosenberg, 1989, p. 112).

accommodate both functions of the human voice” (Doğantan, 2002, p. 20). Instrumental performers were continually advised to look to the various capabilities of the human voice for their model, in a tradition that continued unbroken throughout the nineteenth century (Doğantan, 2002, p. 34).

A useful example with which to begin our discussion can be found in the preface to a modest volume that Boyden has suggested is nonetheless “one of the first mature expositions of violin playing” (Boyden, 1952, p. v). The Italian violinist, composer and music theorist Francesco Saverio Geminiani (1687-1762) opens *The Art of Playing on the Violin* (London, 1751) with the following words of advice to his readers:

The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that instrument a Tone that shall in a manner rival the most perfect human Voice; and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick. (Geminiani, 1751/2009, Preface)

Geminiani presents the sound of a “perfect human Voice” as a yardstick for musicianship, a meaningful symbol by which a violin sound might be measured, critiqued and lent or denied musical legitimacy. The relationship between vocalism and instrumentality that he portrays is a competitive one: each element is seeking to be identified as more musical than the other. Nevertheless, the voice is positioned above the instrument in the musical hierarchy: it possesses qualities that instrumentalists should aspire, however successfully, to attain. The instrument is (subtly) construed as lacking something that is intrinsically vocal.

I single out this short passage because in it, Geminiani alludes to some important themes that are recurrent in instrumental pedagogical literature throughout the eighteenth and nineteenth centuries. Firstly, his words suggest the competitiveness that colours many musicians’ constructions of the relationship between vocalists and instrumentalists: the notion that they are competing against one another to be considered more musical, more expressive, and therefore more appealing to a listener.²⁵ The competition also takes place

²⁵ For example, in his *Der vollkommene Capellmeister* (1739), Johann Mattheson (1681-1764) claims that one of the foundational principles of music is that, “Even if one were to play and master the instrument as skilfully and charmingly as possible . . . as soon as the voices are heard, they get all of the attention and everyone would rightly confer to them the reward as victor” (Mattheson, 1739/1981, p. 93).

between instrumentalists in relation to their perceived “closeness” to the human voice—both in terms of the physical similarity between an instrument and the vocal mechanism, and in terms of each instrument’s apparent ability to produce a convincingly vocal sound.²⁶ Secondly, the idea of vocal superiority, and of voice as a measure of musical quality is an even more firmly established theme. It encapsulates the understanding that the voice cannot help but win this imagined competition. From this perspective, the voice is understood to be superior because of its status as a natural, God-given entity: it represents natural perfection, whereas instruments are man-made and thus inherently flawed. Because of its natural and therefore superior status, the vocal ideal (i.e. the ideal voice) is offered as a measure for musical quality: the more voice-like, the more musical an instrument or instrumentalist is said to be. Thirdly, there is—implied, rather than explicitly stated, in Geminiani’s declaration—the idea of overcoming instrumentality, within which an instrument’s nature as a visible, tangible, man-made object is construed as a problem that needs solving, or at least disguising.²⁷ Some instrumental musicians emphasise the need to transcend the barrier of instrumentality to play musically: humanness is favoured as more musical than the mechanical; a “whole” musician is vastly superior to a “mechanical” instrumentalist.²⁸ To this way of thinking, striving for vocality and “competing” with vocalists (or other instrumentalists who strive for this same goal) is the key to becoming musical, rather than merely technically able.²⁹

²⁶ Johann Georg Sulzer’s *Allgemeine Theorie der schönen Künste* (1771–74) proffers a classic example: “Among all the instruments that can produce expressive tones, the human voice is without doubt the one to be preferred. One can deduce from this the fundamental maxim, then, that the most excellent instrument is that which is most capable of imitating the human voice. By this reasoning, the oboe is one of the best” (trans. Baker & Christensen, 1995, p. 97). Correspondingly, in the discourse of instrumentalists today, the “my instrument is the closest instrument to the human voice” argument remains alive and well. It will be discussed in more detail in Chapter 5.

²⁷ As Leopold Auer, in *Violin Playing as I Teach it* (1921/1980) puts forth: “The problem involved in the production of an entirely agreeable tone—that is to say a tone which is singing to a degree that leads the hearer to forget the physical process of its development—is one whose solution must always be the most important task” (p. 18).

²⁸ Quantz, for example, makes this division clear: “Since I am endeavouring to train a skilled and intelligent musician, and not just a mechanical flute player, I must try not only to educate his lips, tongue, and fingers, but must also try to form his taste, and sharpen his discernment” (Quantz, 1752/2001, p.7). Doğantan-Dack (2015b) notes that “the idea of avoiding mechanicalness is part of an aesthetics of performance, and an expressive grammar based on the concepts of ‘shaping’ and ‘phrasing’. This performance aesthetics has been central to the notion of ‘musicality’ in the western tradition and has remained pervasive through changing performance styles in tonal music” (p. 194).

²⁹ “Keyboardists whose chief asset is mere technique are clearly at a disadvantage More often than not, one meets technicians . . . who . . . astound us with their prowess without ever touching our sensibilities. They

Writers of texts on instrumental performance practice who have drawn upon these precepts have done so in interesting and nuanced ways and have connected them to a range of specific instrumental practices. The ideas identified above overlap and intertwine in pedagogical discourse but are surprisingly durable and often provide a frame for instructions on how and when one should “sing” or “speak” with an instrument. Singing and speaking are the two locations of vocality that permeate the instrumental music performance literature. Although they are not always as easily separable as one might imagine, broadly speaking, they are represented by the following ideas:

Singing on the instrument: Sustaining the sound, projecting the sound, achieving evenness of tone quality throughout the registers, making legato or portamento connections between notes in a melody, using vibrato judiciously, using tasteful embellishment (and avoiding the use of excessive embellishment), and setting melody lines in relief to accompaniment figures by means of techniques such as arpeggiation and disruption of synchronicity between hands on a keyboard instrument are, for various writers of pedagogical texts, ways of “singing”. Furthermore, some writers have suggested that it is both possible and musically desirable for an instrumental musician to think in terms of song, and to imagine a sound and sing “in their head” as they play.

Speaking on the instrument: Understanding music as a language with which to persuade a listener, convey a message, facilitate understanding, and embody and communicate emotion and feeling; and breathing, punctuating, and placing emphases in places that, correspondingly, “make sense” are, for various writers of pedagogical texts, ways of “speaking”.

The forthcoming discussion will provide evidence for the claims I have made here by examining the ways in which vocality is embedded in a variety of texts that have been written for a range of instrumental specialisms. Given the space constraints of the thesis, it will focus predominantly on pedagogical writing about the violin, the flute, and keyboard

overwhelm our hearing without satisfying it and stun the mind without moving it” (C.P.E. Bach, 1753/1974, p. 147).

instruments. The discussion will take place in two parts: the first will draw out some explanations of a singing vocality for instrumentalists, the second will concentrate on the model of the speaking voice.

3.2 Singing on the Instrument: A Multi-Faceted Goal

Johann Joachim Quantz (1697-1773) intended his weighty volume, *On Playing the Flute* (Berlin, 1752), to be useful not only to flute players, but in part to “all those who make a profession of singing or of the practice of other instruments, and wish to apply themselves to good execution” (Quantz, 1752/2001, p. 7). Nonetheless, he directs a substantial amount of advice specifically toward flute players, and describes his ideal, “vocal”, flute sound as follows:

In general, the most pleasing tone quality (*sonus*) on the flute is that which more nearly resembles a contralto than a soprano, or which imitates the chest tones of the human voice. You must strive as much as possible to acquire the tone quality of those flute players who know how to produce a clear, penetrating, thick, round, masculine, and withal pleasing sound from the instrument. (Quantz, 1752/2001, p. 50)

This is an illuminating passage, as Quantz not only alludes to a voice, but specifies a voice-type. Whilst the flute might seem to be a more likely candidate for a soprano role in this comparison, he is keen to cast it as a lower voice-part. Not only that, but he emphasizes that the “chest tones” of that part would provide the best model. His description of the sound is tellingly male in nature, perhaps reflecting an admiration for the castrato voice,³⁰ perhaps also simply reflecting the characteristics of the wooden instrument of the time, which was significantly different in both pitch range and sound to that of the modern, metal, multi-keyed concert flute.³¹

Quantz’s focus at this point is on instrumental *sound*. However, in this case, it is a sound that cannot be bestowed upon an instrument by a performer in its complete state. For

³⁰ With reference to Quantz’s listening habits, Reilly (2001) notes that “among performers Quantz gave the greatest attention to singers. The most impressive was the castrato Carlo Broschi (1705-82), known as Farinelli, then at the beginning of his career. Quantz heard him on a number of occasions, and they became personally acquainted” (p. xvii). In Quantz’s autobiography, he gives several descriptions of voices he admired; the following description of Francesco Bernadi Senesino (1686-1758) confirms the vocal context in which his ideal flute sound is situated: “Senesino had a well-carrying, clear, even, and pleasantly low soprano voice (mezzo soprano), a pure intonation and a beautiful *trillo*. He rarely sang above the fifth line “F”. His way of singing was masterful, and his execution perfect. He did not overload the slow movements with arbitrary ornamentation, but brought out the essential ornaments with the greatest finesse. He sang an allegro with fire, and he knew how to thrust out the running passages with his chest with some speed. His figure was quite favourable for the theatre, and his acting was quite natural” (Nettl, 1951, p. 292).

³¹ For a discussion of Quantz’s contributions to the sphere of flute-making, his specific preferences in this area, and their association with his vocal ideal, see Reilly (1997).

Quantz, it would seem that similarity to the human voice is a quality that must be built in to particular instruments, as

Much depends upon the flute itself, and whether its tone has the necessary similarity to the human voice. If it lacks this, no one can improve the tone quality, even with very adroit lips, just as no singer can make a poor natural voice beautiful. (Quantz, 1752/2001, p. 50)

In contrast to Geminiani's statement, in which a violinist would *give* the instrument its tone, this excerpt brings us the perspective that the voice-likeness of the sound is not, in fact, the sole responsibility of the human being who brings the sound forth. Also in this excerpt, we meet with an idea of the "natural": in this case, the "natural voice", which can be either poor or beautiful. Everyone has a natural voice, according to this perspective, but that certainly does not qualify everyone to be a singer – they "must be gifted with a beautiful voice" (Quantz, 1752/2001, p. 13) to be suitable for such a pursuit.

Quantz offsets this idea with the admission that "frequently . . . more depends on the player than upon the instrument" (p. 51). He acknowledges that a player may have some agency in terms of modifying their tone quality, which can be changed "with great industry and much exact observation" (p. 51), but he also states that, ultimately, "each person naturally possesses a particular voice quality, and upon instruments a particular tone quality which he cannot entirely alter" (p. 51). So, for Quantz, tone quality is co-produced by the player and the instrument: the latter being required to have an appropriate similarity to the human voice already residing within it, the former also having built-in, "natural" qualities that are identifiably theirs, and which would, ideally, be of the kind that would not prevent a performer from making "the most pleasing [i.e. contralto-like] tone quality . . . on the flute" (Quantz, 1752/2001, p. 50).

Several decades later, Johann George Tromlitz (1725-1805) gives the flute player a distinct goal of his own in *The Virtuoso Flute-Player* (Leipzig, 1791):

The only model on which an instrumentalist should form his tone is a beautiful human voice; and as far as I am concerned a human voice that is beautiful is one that is bright, full and resonant, of masculine strength, but not shrieking; soft but not hollow; in short, for me a beautiful voice is full of timbre, rounded, singing, soft and flexible. (Tromlitz, 1791/1991, p. 111)

He becomes even more specific, assigning instruments to their respective voice parts and setting up a rivalry amongst them by suggesting that they may vary in their levels of similarity to the perfect vocal model. The flute has now found itself with the soprano, and possibly also the alto line:

Each instrument matches that voice with which it is most congruent: flute, oboe, violin, model themselves on a beautiful soprano and alto; viola, cello, bassoon, on a beautiful alto, tenor and bass voice. Now since this tone quality is unquestionably to be found in its most perfect manifestation in the human form, so therefore the instrument that most closely approaches this tone must have the most perfect sound. (Tromlitz, 1791/1991, p. 112)

Not unexpectedly, it is the flute that he offers first as the instrument with the potential to win this imaginary competition, but there are great demands on the flute player if they are to play with the requisite level of skill. He describes his ideal flute sound throughout the text using different combinations of the following: bright, singing, metallic, healthy, firm, full, masculine, manly, flexible, steady, even, and approaching that of a beautiful human voice.

Helpfully, Tromlitz also points out some specific model singers, citing Carlo Conciliani (1744-1812) (a castrato in the service of Frederick the Great) for his “beautiful and slow melodies and affecting delivery” (p. 196), and Gertrude Elizabeth Schmeling (1749-1833) (known as La Mara), with whom Tromlitz had played frequently in the *Grosses Konzert* in Leipzig and whose “scrupulous intonation” and “delivery in fast and artful melodies outdoes everyone else” (p. 196). In offering these examples, and in emphasizing how they demonstrate both technical brilliance and emotional content, he supports his contention that a virtuoso is only that musician who can do everything possible with his or her instrument.

I have heard singers who tried to find their greatest strength only in beautiful melodies, and earned much applause: but they always remained inferior to those who could sing many passages, or still more, sing everything that was possible for their voices clearly and beautifully. I say again: one must be able to do everything that the instrument can manage, otherwise one is just an ordinary instrumentalist and not a Virtuoso. (Tromlitz, 1791/1991, p. 23)

For Tromlitz, there are singers and there are good singers, ordinary instrumentalists and virtuosos, but it is nature that has the final word when it comes to being musical:

I have said, and I repeat: *that our model should be the good singer*, and we should try to imitate this; for it cannot be doubted that singing existed before the playing of instruments, and that the latter is but an imitation of the former. Certainly no singer would model his vocal performance on an instrument, especially on one that by its nature cannot provide a unified continuity of notes. (Tromlitz, 1791/1991, p. 152)

He uses the idea of the voice as the original musical source to uphold his stance on imitating “the good singer” and makes it clear that the ability to produce a “unified continuity of notes” is understood as a particularly vocal quality. Furthermore, the oppositional pairing of natural and artificial can be observed in the way that Tromlitz associates the latter with the instrument:

One must always imagine the good singer, and try to come very close to his or her beautiful execution, and introduce artificialities only in those places that are no longer singable for a vocalist but are suited exclusively to an instrument. Every incorrect variation or alteration made in the wrong place damages the whole. (1791/1991, p. 185)

Nature is also an important theme in another significant eighteenth-century text: Leopold Mozart’s (1719-1787) *A Treatise on the Fundamental Principles of Violin Playing* (Augsburg, 1756). Published in the year of the birth of his son and future student, Wolfgang Amadeus (1756-1791), the treatise was intended “to bring beginners on to the right road and to prepare them for the knowledge of, and feeling for, musical good taste” (Mozart, 1756/1985, p. 225).

In the final section of the fifth chapter, which has the rather cumbersome title of “How, by adroit control of the bow, one should seek to produce a good tone on a violin and bring it forth in the right manner” (p. 96), Mozart gives the developing violinist advice on controlling the bow-stroke. He suggests that they practise long tones that start soft, become stronger and then die away completely, and he draws on the image of a singer to help the violinist to imagine the right kind of sound: the violinist should aim to “sustain a long note in Adagio purely and delicately . . . Just as it is very touching when a singer sustains beautifully a long note of varying strength and softness without taking a fresh breath” (Mozart, 1756/1985, p.

97). After further rounds of bowing exercises, he moves on to emphasise the “great pains [that] must be taken to obtain evenness of tone” and expresses his concern that a violinist, in producing different dynamic gradations should “so lead the bow from strong to weak that at all times a good, even, singing and . . . round and fat tone can be heard” (p. 100). He elaborates:

Everyone who understands even a little of the art of singing, knows that an even tone is indispensable. For to whom would it give pleasure if a singer when singing low or high, sang now from the throat, now from the nose or through the teeth and so on, or even at times sang falsetto? Similarly an even quality of tone must be maintained on the violin in strength and weakness not on one string only, but on all strings, and with such control that one string does not overpower the other. (Mozart, 1756/1985, pp. 100-101)

In dealing with the tonal aspect of a vocal model, the text incites violinists to acknowledge the importance of manipulating the tone quality in different pitch ranges in order that the overall sound of the instrument is presented in as connected a manner as possible.³² The idea that, if care was not taken in this regard, a listener could not conceivably enjoy listening to a vocalist (and therefore an instrumentalist) indicates that Mozart assumed a smooth, even sound to have been expected by the eighteenth-century listener, who would be displeased by the occurrence of timbral variation within a performer’s range. To play in a manner that did not emulate this particular characteristic of what Mozart took to be “the art of singing” is portrayed as illogical, nonsensical, and unpleasant.

Mozart refers again, later, to the perceived standards of vocal performance practice to support and further legitimise his advice on instrumental practice:

³² Musicians of the time often shared concerns about singers making a smooth transition between chest voice and head voice or falsetto. Examples include castrato and voice teacher, Giambattista Mancini’s (1714-1800) singing treatise (1777/1912): “The great art of the singer consists in acquiring the ability to render imperceptible to the ear, the passing from the one register to the other” (p. 59); and Quantz: “The chief requirements of a good singer are that he have a good, clear, and pure voice, of uniform quality from top to bottom. . . . In addition, the singer must know how to join the falsetto to the chest voice in such a way that one does not perceive where the latter ends and the former begins” (1752/2001, p. 300); as well as earlier writers such as Pier Francesco Tosi (c. 1653 – 1732) in 1723: “The diligent instructor . . . will . . . try in every way possible to unite it [the *falseto*] indistinguishably with the natural voice. Unless this unification is perfect, the voice has an uneven sound . . . and consequently loses its beauty” (as it appears in Agricola, 1757/1995, p. 67).

Not a little is added to evenness and purity of tone if you know how to fit much into one stroke. Yea, it goes against nature if you are constantly interrupting and changing. A singer who during every short phrase stopped, took a breath, and specially stressed first this note, then that note, would unfailingly move everyone to laughter. The human voice glides quite easily from one note to another; and a sensible singer will never make a break unless some special kind of expression, or the division or rests of the phrase demand one. (Mozart, 1756/1985, p. 101)³³

Recalling Quantz in his discussion about a flute player's breathing (see Quantz, 1752/2001, p. 87), Mozart is concerned about his imagined audience's response. This time, it is not only the audience's pleasure but the performer's dignity that is at risk, as he makes a caricature of his gasping singer to warn the unwary violinist. Worse, even, than that, is the indictment that "constantly interrupting and changing" one's bow stroke "goes against nature" itself—a serious accusation that an instrumentalist would do well to avoid attracting. It is followed by a further pronouncement that cements an association of singing with the natural: "And who is not aware that singing is at all times the aim of every instrumentalist; because one must always approximate to nature as nearly as possible" (Mozart, 1756/1985, pp. 101-102).

Mozart's ideal violinist, from what we can see here, must pay attention to the singer's example when considering tone quality (modelling the way a singer would manipulate their physiology in order to make the sound homogenous throughout their range); and musical phrasing (modelling the way in which a singer would "glide" from one note to another unless a separation were called for). Crucially, the reason he gives for using the singing voice as a model is the example of nature. This statement—framed unmistakably as a decree, and prefixed with the rhetorical question, "who would not know?"—positions any musician with such inadequate knowledge of their art as to have failed to absorb this essential tenet of musicianship, if such a person were really to exist, as someone who most certainly did not mix in the musical circles of Leopold Mozart.

³³ There is a footnote inserted in Mozart's text at this point: a discussion of rhetoric that leads to a critique of educated composers whose knowledge of its rules are insufficient. It begins with some advice to the violinist: "The stops and pauses are the Incisiones, Distinctiones, Interpunctiones, and so on. But what sort of animals these are must be known to great grammarians, or better still, rhetoricians or poets. But here we see also that a good violinist must have this knowledge" (p. 101).

Meanwhile, in eighteenth-century keyboard literature, the work of C.P.E. Bach (1714-1788) and Daniel Gottlob Türk (1750-1813) reveals how a keyboard instrumentalist of the time might have “sung” in their own way.

Alongside Quantz’s and Leopold Mozart’s texts, Carl Philipp Emanuel Bach’s *Essay on the True Art of Playing Keyboard Instruments* (Berlin, 1753) is one of the most important works of eighteenth-century musical pedagogy, in terms of what it has to offer musicians today regarding the principles of performance practice of its time. Janet Ritterman describes Quantz’s treatise as “wide-ranging, however, essentially retrospective in outlook” compared with C. P. E. Bach’s, which “had more direct impact on the teaching of performance in the following decades” (2002, p. 76). Indeed, C. P. E. Bach’s enthusiasm for contributing to the education of developing musicians is well-known.³⁴

C. P. E. Bach (who will be referred to as Bach for the remainder of this section) wastes no time at all in drawing on a vocal metaphor in the *Essay*. To “sing” is offered in the Introduction to Part One not only as a goal for instrumentalists, but one that, he is at pains to point out, has not yet been attained by keyboardists. He bemoans the standard of keyboard playing that is in evidence around him, and fears for further decline in the production of “great performers” (C.P.E. Bach, 1753/1974, p. 30):

Keyboardists can be heard who after torturous trouble have finally learned how to make their instruments sound loathsome to an enlightened listener. Their playing lacks roundness, clarity, forthrightness, and in their stead one hears only hacking, thumping, and stumbling. All other instruments have learned how to sing. The keyboard alone has been left behind, its sustained style obliged to make way for countless elaborate figures. (p. 30)

Bach uses the singing voice as a model for instrumental performance, but he points out the difficulty of giving a “singing” performance on an instrument that is not overtly similar to the human voice, and continues to cast rapid, decorative notes as the enemy of a singing style.

³⁴ Christian Friedrich Daniel Schubart’s (1739-1791) *Ideen zu einer Ästhetik der Tonkunst*, published posthumously in 1806 but written in the 1780s, refers to the enthusiasm with which C. P. E. Bach undertook his role as an educator: “As great as he appears here as clavierist, he is just as important as a *teacher* of the clavier. No-one understands the art of training a master better than he. His greater spirit has formed a special school: that of *Bach*! Whoever is from this school will be received in all of Europe with open arms” (DuBois, 1983, p. 233).

The keyboard lacks the power to sustain long notes and to decrease or increase the volume of a tone or, to borrow an apt expression from painting, to shade. These conditions make it no small task to give a singing performance of an adagio without creating too much empty space and a consequent monotony due to a lack of sonority; or without making a silly caricature of it through an excessive use of rapid notes. However, singers and performers on instruments which are not defective in this respect also do not dare to deliver an undecorated long note for fear of eliciting only bored yawns. (C.P.E. Bach, 1753/1974, pp. 149-150)

Bach draws our attention to a socially constituted dilemma that was evidently problematic for both instrumental performers and singers when they presented a slow movement: whilst it seems that everyone's aim was to give a "singing" performance, there was as fine a line between allowing the space for sonority and failing to engage the audience's interest as there was between tastefully embellishing a melody and turning it into a "silly caricature" that would be judged accordingly. The agency that was granted to the eighteenth-century performer by way of the accepted practice of making individual choices regarding ornamentation resulted in the fact that their method of delivery was fraught with these kinds of complications, and left them quite open to harsh personal criticism.³⁵ However, what is important for us here is that the goal was to achieve "a singing performance", despite the acknowledged difficulty of doing so on a keyboard instrument. Further to this, the very indication that "a singing performance", for Bach, would ideally involve the kind of manipulation of sound that a keyboard instrument is not designed to enact, tells us exactly which affordances of a singing voice are salient. The ones that Bach misses especially as he strives to produce his imagined keyboard-voice are the ability to sustain sounds, and the ability to make changes in volume during the production of these sounds. The solution that he offers in response to this difficulty appears in the following richly descriptive excerpt:

As a means of learning the essentials of good performance it is advisable to listen to accomplished musicians. . . . Above all, lose no opportunity to hear artistic singing. In so doing, the keyboardist will learn to think in terms of

³⁵ Winton Dean notes that castrato Antonio Bernacchi "was sometimes accused . . . of sacrificing expression to execution and adopting an instrumental style; his old master Pistocchi is said to have exclaimed: 'I taught you to sing, and you want to play'" (2009, para. 3). Martha Feldman has commented that "[Vincenzio] Martinelli's remarks, in his *Lettere familiari e critiche* (London, 1758, pp. 358-561), are particularly back-biting, as if Bernacchi were to blame for a whole generation of mechanical virtuosi who arose in his wake" (2015, p. 298 [63]).

song. Indeed, it is a good practice to sing instrumental melodies in order to reach an understanding of their correct performance. This way of learning is of far greater value than the reading of voluminous tomes or listening to learned discourses. In these one meets such terms as Nature, Taste, Song, and Melody, although their authors are often incapable of putting together as many as two natural, tasteful, singing melodic tones, for they dispense their alms and endowments with a completely unhappy arbitrariness. (C.P.E. Bach, 1753/1974, pp. 151-152)

Bach's first piece of advice here is to listen to good musicians perform, but most especially, exceptional singers. Hearing just *any* singing is not enough—so it is not simply the physical presence of a voice, or the idea of being vocal that Bach is glorifying—rather, the kind of singing that would fulfil his criteria for excellent musicianship is necessary. Immediately we are presented with the hierarchy that has been described many times before, on the top rung of which sits the imagined singer and their ideal musical example, which is to be followed as closely as possible by the striving instrumentalist. As the keyboardist to whom Bach addresses his advice listens to such artistic singing, they will become able to “think in terms of song”.

Bach's second piece of advice to young keyboard players is to sing. Quantz encouraged instrumentalists to study the art of singing, suggesting that doing so would enable a flute player to “acquire good execution in his playing so much the more easily” and that “the insight that the art of singing provides [would] . . . give him a particularly great advantage in the reasonable embellishment of an Adagio” (Quantz, 1752/2001, p. 115). It does not seem as though Bach is advising, necessarily, that a keyboard player should study singing in a formal sense. However, he is certainly encouraging the developing performer to sing, and proposing that this practice would enable the musician to “reach an understanding of . . . correct performance” (C.P.E. Bach, 1753/1974, p. 152). Clearly there is (as is typical in musical discourse of Bach's time and of the performance treatise genre as a whole) an “incorrect” version that is to be avoided.

Somewhat subversively, Bach indicates that the authors of “voluminous tomes and learned discourses” should not be considered as exemplars of correctness, when it comes to

practising what they preach.³⁶ His choice of the words “Nature, Taste, Song, and Melody” shines a light on the key themes that are intrinsic to thinking musically in the way that he would recommend. The idea that these concepts are best absorbed and understood by instrumentalists through the process of actually feeling what it is, bodily, to sing a melody, indicates his expectation that the physical sensation of singing would lead an instrumentalist to discover the “correct” feeling for a musical phrase. From this perspective, to experience the feeling of singing something is to know how to play it on an instrument, even one that we have already been told is very different to the voice. Whilst for Quantz and others, emphasizing an instrument’s similarities to the human voice supported their argument that the instrumentalist should emulate the singer,³⁷ in this case, it appears that an instrument’s *dissimilarities* to the voice can serve the same function.

Later in the century, many of Bach’s ideas about the voice and its place in the keyboardist’s context are reiterated. Daniel Gottlob Türk’s *School of Clavier Playing* (Berlin, 1789), in giving advice to both beginner players of keyboard instruments³⁸ and their teachers, echoes the idea that listening to “sensitive singers” and having lessons in singing will help a keyboard player to make greater progress (Türk, 1789/1982, p. 27). “A singing tone, a sustaining touch, and a variation of loud and soft tones” (p. 27) are to be insisted upon right from the start of a student’s musical education, “for at this point in some cases it is just as difficult for him to do things incorrectly as correctly” (p. 27). However, it is at the conclusion of his discussion of extemporaneous ornamentation that he makes his feelings on vocality abundantly clear:

There are many [extempore ornaments] used in singing which can also be used in playing the keyboard though with minor changes. *In general, however, that instrumentalist plays best who comes closest to the singing voice or who knows how to bring out a beautiful singing tone. When it*

³⁶ Granting exception, presumably, to the author of the voluminous tome through which this advice is disseminated.

³⁷ Quantz’s Chapter 4, *Of the embouchure*, commences with a physiological explanation of the practice of singing, and a warning to singers against allowing the “throaty voice” and the “nasal voice” (Quantz, 1752/2001, p. 49) to interfere with the sound produced. He points out that “the mouth and its parts . . . may also modify the tone in many ways” for a flute player and urges that they take care “not to imitate the . . . defects found in some voices” (p. 50).

³⁸ He is most likely addressing his discussion toward players of the clavichord, rather than the pianoforte. See Haggh’s (1982) introduction to his English translation of Türk’s *School of clavier playing* for further discussion about Türk’s preferences for the clavichord.

comes to true music, what are all of these motley passages against a melting, heartlifting, genuine melody! (Türk, 1789/1982, p. 318)

Feeling the need to warn against ornamentation practices that overwhelm a melody is a sense that was shared often by those writing about performance in the eighteenth century, but it is this idea of associating a singing sound with the opposite of what would be achieved in the performance of “motley passages” that portrays Türk’s image of vocality. Even though it was, presumably, as likely that a singer would over-indulge in ornamentation as it was that an instrumentalist would, it is a “beautiful singing tone” that one (perhaps even if one is a singer) must seek as the remedy to excess; associations of truth and authenticity are made with the unadorned melody. It is possible, in this instance, that Türk is not advocating for the imitation of a real singer. It may be a distilled vocality: the sound of a (disembodied, ideal) voice singing a simple melody; the kind of “singing tone” that he imagines to be part of a repertoire of specific techniques learned by a keyboardist in their earliest years of playing. Later, he gives precise instructions with regard to how this might be achieved on a clavichord:

The achievement of a beautiful and singing tone must be a matter of the most extreme importance for the clavichord player. In this regard, I would particularly advise those who still do not have a good tone to play a number of notes of long duration often, striking the keys with only moderate strength and to press them down only as long as is necessary for the tone to reach its maximum strength, but not beyond the point when (by exerting even greater pressure) the pitch of the tone would become higher. (Türk, 1789/1982, p. 355)³⁹

³⁹ Builders of early pianos such as the German pianist, composer, and piano maker Johann Andreas Streicher (1761-1833) were also concerned about the singing qualities of their instruments around this time. As Rosenblum (1991) notes, “Beethoven’s disdain for the pervasive non legato at the expense of legato in contemporary piano playing was expressed picturesquely to Streicher in a letter of 19 November 1796: ‘There is no doubt that so far as the manner of playing it is concerned, the *pianoforte* is still the least studied and developed of all the instruments; often one thinks that one is merely listening to a harp. And I am delighted, my dear fellow, that you are one of the few who realize and perceive that, provided one can feel the music, one can also make the pianoforte sing’” (p. 152). Correspondingly, in Streicher’s (1801) manual on playing and caring for his instruments, he insists that a pianist should have “an instrument on which he can play in a light, singing, polished, and expressive manner” (as cited in Rosenblum, p. 37), and “an instrument that produced all degrees of loudness and softness of tone, even in the finest nuances, the keyboard of which was made in such a manner that the player didn’t even think of the mechanical action, and on which you could with the greatest of ease produce everything (play a fast staccato, sing, and allow the tone to simply die away)” (as cited in Rosenblum, 1991, p. 38).

With the establishment of the Paris Conservatoire in 1795, several new method books were developed by its teaching staff around the turn of the century. Pierre Baillot (1771-1842), Rodolphe Kreutzer (1766-1831), and Pierre Rode's (1774-1830) *Méthode de Violon* of 1803 was one of these. They wasted no time at all in announcing the violin's superiority as an instrument, and echoed Geminiani with their claim for its exclusive suitability to the position of chief rival to the voice:

Its timbre, a combination of sweetness and brilliance, gives it pre-eminence and dominion over all the other instruments, and by the secret that it has of supporting, of swelling and modifying the sounds, of making expressive accents that correspond with motions of the soul, it obtains the honour of competing with the human voice. (p. 1)⁴⁰

In his *Méthode de Piano du Conservatoire* (1804), Louis Adam (1758-1848) is less demanding when it comes to positioning his own instrument, or indeed any other, in relation to the singing voice. In fact, he gives credence to the idea of any instrument striving to sing, and advises that

In pressing the keys, [the student] should hear only pure sounds. It is in imitating the manner of singing of the great masters of all instruments, it is in imitating as much as possible the diverse inflections of the voice—the richest and most touching [instrument] of all—that the student will succeed in expressing the melodic lines, which alone create the charm of the music, and without which one never produces anything but a noise that is as insipid as [it is] insignificant. (Trans. Rosenblum, 1991, p. 191)

This statement is particularly interesting for its retrieval of the concept of singing from the realm that only a singer could truly access: not only should keyboard players be imitating the inflections of the voice, but they should also be imitating other instrumentalists' imitations. Adam's reference to "the manner of singing of the great masters of all instruments" turns singing into a practice that is no longer necessarily vocal, and that is distinct from its (now interchangeable) source.

Although this democratisation of the practice of singing worked well for players of keyboard instruments, who went on to develop the rules of "pianistic singing" unconcerned by the knowledge that their instruments were, in a physical sense, not particularly similar to

⁴⁰ My translation.

the human voice, nineteenth-century string players continued to insist that singing was their divine right. Louis Spohr (1784-1859), for example, commences the introduction to his *Violinschule* (Vienna, 1832) with what is now the familiar rhetorical style:

Among all the musical instruments which have hitherto been invented, the pre-eminence is justly due to the Violin. Its claims to this consist in the beauty and equality of its tone; the numerous shades of *forte* and *piano* which it is capable of producing; the purity of its intonation, which, in so perfect a degree as on it, the Tenor, and Violoncello, is unattainable on any wind instrument; but principally in its suitability to express the deepest emotions of the heart, wherein, of all instruments, it most nearly approaches the human voice. (Spohr, 1832/1843, p. 1)

He supports his argument later in the treatise by describing specific examples of violin techniques such as portamento and vibrato in deliberately vocal terms. “Besides other advantages which the Violin possesses over keyed and wind instruments,” he muses, “it has also the power of imitating the human voice in the peculiar gliding from one note to another, not only in soft passages but in those of deep pathos” (Spohr, 1832/1843, p. 114). Furthermore,

The singer in the performance of passionate movements, or when forcing his voice to its highest pitch, produces a certain tremulous sound, resembling the vibrations of a powerfully struck bell. This, with many other peculiarities of the human voice, the Violinist can closely imitate. It consists in the wavering of a stopped note, which alternately extends a little below and above the true intonation, and is produced by a trembling motion of the left hand in the direction from the nut to the bridge. This motion, however, should only be slight, in order that the deviation from purity of tone may scarcely be observed by the ear.

In old compositions this trembling is sometimes indicated by a dotted line . . . or by the word *tremolo*; but in modern ones its employment is left entirely to the player, who, however, must guard against using it too often, and in improper places. In cases corresponding to those in which . . . this trembling is observed in the singer, the Violinist may also avail himself of it: hence, it is employed only in an impassioned style of playing and in strongly accenting notes marked with *fz* or *>*. Long sustained notes may likewise be animated and reinforced by it; and should a swell from *p* to *f* be introduced on such a note, a beautiful effect is produced by commencing the *tremolo* slowly and gradually accelerating the vibrations, in proportion to the increase of power. If a *diminuendo* occur [*sic.*] on a sustained note, it likewise produces a good effect to begin the tremolo quick and gently decrease in velocity (Spohr, 1832/1843, p. 163).

Spohr's grand claims for the violin notwithstanding, it cannot be denied that the physical development of the piano and the abundance of repertoire written for it in the nineteenth century made it, at the very least, equally significant amongst musical instruments of the time.⁴¹ One pianist in particular went to great lengths to elucidate exactly how this instrument could develop a more vocal identity: the preface to Sigismond Thalberg's *L'Art du Chant Appliqué au Piano* provides a set of eleven (or sometimes twelve, depending on the edition) rules for the "singing" performance of his four series of piano transcriptions of vocal works (published 1853-63), in which opera, lieder, religious music, and folk-song are represented. Using the pedal to "produce his famous 'three-handed' effect, in which a melody was sustained in the middle ('tenor') register while a profusion of figuration was scattered over and under it" (Hamilton, 2008, p. 156), Thalberg amazed his audiences and initiated a style of playing that has stood the test of time.⁴²

Like Adam and C.P.E. Bach before him, Thalberg was not insistent upon the exclusivity of a relationship between keyboard instruments and the voice. In fact, he emphasised the problematically "unvocal" nature of the piano, and offered his method as a way of overcoming, and disguising what he saw as the instrument's intrinsic defects:

The art of fine singing . . . always remains the same no matter what instrument it is practised on Since the pianoforte, looked at rationally, is not in a condition to be able to reproduce the beautiful art of singing in the greatest perfection, especially in prolonging a note, so one must by skill and artistic means ameliorate this imperfection to the extent of being able deceptively to imitate not just sustained and prolonged tones, but even a crescendo on a single note The singing part, the melody, should dominate in our transcriptions and we have paid especial attention to this The melody, and not the harmony, has proved itself to be triumphal throughout the ages. (Thalberg, 1853, *Preface*)⁴³

In his guidelines, Thalberg advocates for freedom of movement in the pianist's forearms and wrists and a generally relaxed manner of playing. He suggests that they avoid striking

⁴¹ Even Spohr admits that the violin "is inferior to the Piano-forte in compass and the production of massive harmonies" (Spohr, 1832/1843, p. 1).

⁴² According to Hamilton (2008), "Not only did Thalbergian textures, and the concomitant style of pedalling, feature extensively in later romantic keyboard writing, but his inheritance is still with us today, as anyone will testify who has ever heard a cocktail-bar pianist wreath a slow popular tune in elegant arpeggios" (p. 158).

⁴³ Trans. Hamilton, 2008, p. 159.

the keys hard from above. Rather, they should “sink into them deeply from a close position with strength, decisiveness and warmth” and “knead the keys as if with silken fingers” (Hamilton, 2008, p. 159). The melody must be brought out clearly and distinctly, separated from and dominant of the accompaniment. Although he rejects the exaggeration of the technique whereby melody notes are played after the bass, Thalberg advises that “an almost imperceptible delay” is appropriate and effective with melodies of a slow tempo. Chords whose upper note belongs to the melody should be closely arpeggiated,⁴⁴ and when the right hand has the melody, the left should be subordinate to it. In his final point, Thalberg incites pianists to lose no opportunity to listen to the great singers and to learn about “the beautiful art of song” (1853, *Preface*). His closing remark, perhaps in an attempt to encourage young players, is that he spent five years studying singing with one of the most celebrated teachers of the Italian school.⁴⁵ Although the rules of pianistic vocality were to some extent describable, it would seem that a feeling for the physical act of singing was, nonetheless, the final requirement for a pianist who sought to render Thalberg’s work in the way that he had imagined it.

Other instrumentalists, picking up on the thread of C. P. E. Bach’s and Türk’s advice, had also continued to advocate that players should be able to sing, or at least imagine singing what they intend to perform on their instrument. Toward the end of the eighteenth century, Johann Altenburg (1734-1801) suggested in *The Trumpeters’ and Kettledrummers’ Art* (Halle, 1795) that “it would be very useful for [the trumpeter], particularly with respect to the accuracy in hitting the notes, if he could previously have [had] some instruction in singing” (Altenburg, 1795/1974, p. 59),⁴⁶ and this advice was echoed soon after by Paris Conservatoire hand-horn professor, Heinrich Domnich (1767-1844). Domnich lamented the fact that while other instruments were built so that the position of a player’s fingers would

⁴⁴ Brown comments that “Thalberg . . . considered the arpeggiation of chords, when accompanying a melody, to be a matter of course, observing: ‘The chords that support a melody on the highest note should always be arpeggiated, but very tight, almost together [*presque plaqué*], and the melody note should be given more weight than the other notes of the chord.’ He regarded this treatment as so natural that he introduced a sign ([]) to indicate those chords that should not be arpeggiated; but this appears very infrequently in the volume” (Brown, 1999, p. 612).

⁴⁵ This was the baritone and renowned vocal pedagogue, Manuel García (1805-1906) (Hamilton, 2008).

⁴⁶ Altenburg was in no doubt regarding his vocal goal: “Seek to express well the singing character of the slow movements and to execute properly the ornaments which occur. Long notes must be sustained with moderation and be skilfully joined to one another. It is well known that the human voice is supposed to serve as the model for all instruments; thus should the clarino player try to imitate it as much as possible, and should seek to bring forth the so-called cantabile on his instrument” (Altenburg 1795/1974, p. 96).

ensure the production of a specific pitch, the horn player could not enjoy such an advantage. In his *Méthode de Premier et de Second Cor* (Paris, 1807), he notes the indispensability of prior study in singing for the beginner horn player, because “it is the same with the horn as it is with the voice. Everything that one does on the instrument must first be produced in the imagination” (Domnich, 1807 p. 4).⁴⁷ Looking to the nineteenth-century keyboard literature published prior to the advent of Thalberg, Johann Nepomuk Hummel (1778-1837), too, had been urging pianists to sing.⁴⁸ In *A Complete Theoretical and Practical Course of Instructions, on the Art of Playing the Pianoforte* (London, 1828) he counselled keyboard players to listen to “singers gifted with great powers of expression”, noting that

Indeed, among these musicians and Composers who in their youth have received instruction on singing, there will generally be found a more pure, correct, and critical musical feeling, than among such as have only a general and extrinsic idea of melody and good singing. (1828, Part 3, p. 39)⁴⁹

In the literature of the twentieth century, singing continued to be prescribed frequently as an important exercise for instrumentalists. Examples from the world of violin-playing include Joseph Joachim (1831-1907) and Andreas Moser (1859-1925), who drew on the Italian heritage of song in their *Violinschule* (Berlin, 1902-1905):

It is of fundamental importance that the pupil’s musical consciousness be steadily encouraged from the very first. He must be made to sing, sing and sing again! Tartini has already said “Per ben suonare, bisogna ben cantare.” (“To play well you must sing well.”) The beginner should produce no note on his violin which he has not already fixed with his voice, i.e. without being fully conscious of what he wishes to bring out. (Joachim & Moser, 1905, Vol. 1, p. 7)⁵⁰

⁴⁷ My translation.

⁴⁸ Hummel learned singing from his father at an early age and went on to make opera a significant part of his career both as a composer and a conductor (Yam, 2013).

⁴⁹ He inserted a footnote here, which reads: “HASSE, NAUMANN, GLUCK, both the HAYDNS, MOZART, and the most celebrated Composers of all ages, were singers in their youth” (Hummel, 1828, Part 3, p. 39).

⁵⁰ As Milsom (2003, p. 25) makes clear, there was palpable stylistic antipathy between the German school of violin playing, to which Spohr, Joachim, and Moser belonged, and the Franco-Belgian school, represented most notably by Charles de Bériot (1802-1870), whose treatise we will discuss further on in this chapter. In the excerpt presented above, Joachim and Moser’s demonstration of allegiance to Tartini’s maxim alludes to this issue by claiming ownership of a vocal heritage. In the third volume of Joachim and Moser’s treatise, they draw attention to what they perceive as the shortcomings of the rival school in terms of their ability to “sing”: “these French and Belgian virtuosi, although possessed of an astonishing technique of the left hand, have not

Much later, Kató Havas (b. 1920) did not seem to require the support of an identified tradition or school to make a similar point in *A New Approach to Violin Playing* (London, 1961):

It is very good practice first to sing the intervals, then to learn to hear them without making any sound at all. For if the mind is developed to anticipate the right pitch and quality of sound, the fingers will follow the demand of the mind. (p. 31)

Whilst these examples may have been produced in anticipation of pitch insecurity and intonation problems, Carl Flesch (1873-1944) offers the practice of singing specifically as a solution to the problem of “habitual unmusical phrasing”:

It cannot be denied, unfortunately, that whereas in the case of the pianist, phrasing is a chief essential of his art, and that he cannot upset certain hard and fast rules without subjecting himself to the reproach of musical inferiority, the violinist, in the main, here, allows himself to be influenced by violinistic, not musical considerations. There are teachers who are lynx-eyed when it comes to spying out any offence against the impeccability of the technical part of a performance, while, on the other hand, they are blind to all defects of articulation and phrasing. By engaging the pupil, from the earliest possible moment, to try to discover the fingerings and bowings which, in his opinion, are most suitable, and thus to develop his sense for correct *articulation*, we lay the foundation for his future ability to phrase. For, after all, phrasing and articulation, so far as the violin is concerned, are to such a degree dependent one upon the other, that an illogical articulation necessarily entails incorrect phrasing, while the correct bowings and fingerings, as a rule, offer a compulsory guarantee for a phrasing conformable to the musical sense. In case of habitual unmusical phrasing on a pupil's part, it would seem advantageous first to have him *sing* musical phrases. The larynx is innocent of bad habits in a violinistic sense, and its direct connection with the consciousness, without the intermediary of any foreign object, in itself guarantees a more frictionless passage from the desire for art to the practice of art. (Vol. 2, 1930, p. 60)

This construction of the voice as a somewhat technique-free, unfettered vehicle for pure music making, and thus, a solution to the problem of the “unmusical” is one that will be observed in the forthcoming analysis of contemporary talk.

only entirely forgotten that natural method of singing and phrasing which originated in the bel canto of the old Italians . . . but they even continue to repudiate it” (Vol. 3, 1905, p. 32).

Before moving on to some examples of instrumentalists who have sought to “speak”, as well as to “sing”, I shall return to the flute literature for two final examples. Early nineteenth-century pedagogical writing for the instrument demonstrates the move toward focussing on technical development that was made as the instrument’s physical evolution took place.⁵¹ However, mid-century, a profound statement was made about the flute’s expressive capabilities by someone with unique insight into its physical properties. Theobald Boehm (1794-1881) devoted his long life to developing a new instrument: a flute made of silver, with a cylindrical bore along which tone holes were placed for the first time according to acoustical laws, rather than ergonomics. In his book, *The Flute and Flute-Playing in Acoustical, Technical, and Artistic Aspects* (Munich, 1871), he gives a nostalgic nod to the singers he has admired, before going on to explain how, “by the study of good song music” (Boehm, 1871/2011, p. 147) a flute player “must learn to sing upon his instrument” (p. 146):

He who, like myself, has been fortunate enough to have heard, for more than fifty years, all the greatest singers and songstresses of the time, will never forget the names of Brizzi, Sesi, [sic.] Catalani, Velluti, Lablache, Tamburini, Rubini, Malibran, Pasta, etc.⁵² It fills me with joy to remember their artistic and splendid performances; they have all come forth from the good old Italian school of song, which today, as in the past hundred years, gives the foundation for a good voice formation, and leads to a correct understanding of style, which is an essential for the instrumentalist as well as the singer. (p. 145)

Given the variety of voice-types represented in this list, it would seem that Boehm’s priority was not really that the flute should sound like a particular voice in terms of gender, timbre, or range,⁵³ but rather that the flute player should behave, in terms of “correct” musical style, like a singer would. He expands on this point by providing the flute player with

⁵¹ See, for example, the Paris Conservatoire *Méthode de Flûte* (1804) by Antoine Hugot and Johann Georg Wunderlich, a military-style precursor, as Kailan Rubinoff (2010, 2017) has pointed out, to later French flute methods that developed complex technical exercises such as Henry Altès’ *Célèbre Méthode Complète de Flûte* (1906), and Claude Paul Taffanel and Philippe Gaubert’s *Méthode Complète de Flûte en Huit Parties* (1923).

⁵² He refers here to the baritone, Antonio Giovanni Maria Brizzi (1770-1854); soprano, Mariana Sessi; soprano, Angelica Catalani (1780-1849); castrato Giovanni Battista Velluti (1780-1861); bass, Luigi Lablache (1794-1858); baritone, Antonio Tamburini (1800-1876); tenor, Giovanni Battista Rubini (1794-1854), mezzo-soprano, Maria Malibran (1808-1836); and soprano, Giuditta Angiola Maria Costanza Pasta (1797-1865).

⁵³ In contrast to a contemporary example such as that of F. S. Gassner in 1851, on the other hand, who made his preferences clear with regard to the clarinet: “Its tone, which can grow to the greatest strength and vanish to the faintest *piano*, resembles a full, round female voice” (F. S. Gassner, *Partiturkenntnis* (1851) as cited in Hoerich, 2008, p. 170).

transcriptions of vocal writing by Mozart and Schubert to practise. The excerpts are offered on a double staff with the vocal line above, and the flute version—including articulation markings, which follow “the declamation of the words” (Boehm, 1871/2011, p. 148)—on the lower staff. He is clear that “the great wealth of beautiful German songs of Mozart, Beethoven, Mendelssohn and others are almost inexhaustible sources of studies for the formation of a correct interpretation and a good style” (Boehm, 1871/2011, pp. 152-153).

After explaining how a flute player should examine and imitate the coloratura ornaments of vocalists, for whom “since the time of Mozart . . . all the vocal ornaments have been accurately written out by composers” (p. 156), Boehm also alludes to the possibility of imitating their practices of portamento.

Many arias also contain the most beautiful melodies for the study of cantabile when in aesthetic respects will remain the best examples, and for the rendering of which the flute player must have all the qualifications which characterize the genuine artist. These qualifications are an intelligent comprehension of the composition, a deep feeling and a cultivated taste, correctly timed breathing, and a perfectly formed tone, for without these a good interpretation of a cantabile with *portamento* (gliding voice) is impossible.

Although the proper *portamento di voce*, namely the gliding over from one tone to another while speaking two different syllables, is adapted to the human voice alone, and consequently seldom seems good and appropriate on string instruments, yet it is sometimes desired to imitate it upon wind instruments with tone holes. On account of defective execution, however, the effect is often repulsive and suggests “cat music” on the house tops, rather than a beautifully sung *cantilena*. (1871/2011, p. 157)

Portamento did not, ultimately, become a standard technique in the mainstream classical flute-playing world, and there has been ongoing contention amongst players of other instruments as to its appropriateness. Whereas Charles de Bériot embraced the technique on behalf of violinists: “The fingering employed by various masters for singing a melody, is a powerful way of obtaining expression; it joins sounds together and imitates the inflections of the human voice” (1858/1876, p. 94), Joachim and Moser (1902-5) present their explanation to violinists specifically for the purpose of preventing its “misuse”:

The audible change of position is used if two notes occurring in a melodic progression, and situated in different positions, are to be made to cling together, or their homogenous nature indicated at least by a connecting

bridge of sound. As a means borrowed from the human voice (Italian: portar la voce = carrying the voice, French: porte de voix), the use and manner of executing the portamento must come naturally under the same rules as those which hold good in vocal art. The portamento used on the violin between two notes played with one bow-stroke corresponds, therefore, to what takes place in singing when the slur is placed over two notes which are meant to be sung on one syllable; the portamento occurring when a change of bow and position is simultaneously made corresponds to what happens when a singer for the sake of musical expression connects two notes, on the second of which a new syllable is sung. This explanation is very important because a clear understanding of the meaning and origin of portamento will be the best means of preventing the pupil from misusing the effect. (Joachim & Moser, 1905, Vol. 2, p. 92)

Characterising it as a “necessary and unavoidable evil”, they are prepared, nonetheless, to condone the (appropriately judicious) use of portamento as “a valuable means of emulating the human voice in expressive singing” (Joachim & Moser, 1905, Vol. 3, p. 9).

Nearly a century after Boehm, Marcel Moyse (1889-1984) was primary spokesperson for the French flute school, whose proponents had been the most enthusiastic supporters of Boehm’s revolutionised version of the instrument. Moyse characterises the flute as a coloratura soprano, stating that “Coloratura soprano, soprano, mezzo-soprano, contralto, tenor, baritone, bass, can be compared to the flute, clarinet, oboe, bassoon, horn, trumpet, trombone and tuba” (Moyse, 1973, p. 5). However, he goes on to point out that there are various qualities of all voice-types that flute players should strive to develop by practising a range of operatic arias written for tenor (for “a large tone and a magnificent brilliance”), bass (for “the fulness [*sic.*] of low notes”), baritone (for “the different colours, the half-tints so specially expressive to this type of singer”) and soprano voices (for “the very special art of ‘Bel Canto’ . . . staccato . . . and above all, the art of emitting extremely soft notes with greatest expression and with those inflections which only singers are privileged to have”) (p. 5). In the introduction to *The Flute and its Problems: Tone Development Through Interpretation for the Flute* (1973), he notes how powerfully his time in the Paris Opera influenced his musical development, drawing attention to the impact that the baritone, Vanni Marcoux (Jean-Émile Diogène Marcoux (1877-1962)) had had on him in the early years of the twentieth century:

This truly exceptional musician, whom I had the good fortune to hear over a period of 12 years, [had] nothing to envy, even among the more favored

of instrumentalists, in the way of musicality. With him, there were never any exaggerated fermatas, no distorted liberties with rhythm. On the contrary, he not only understood the rhythmic meaning of note values but of forms as well. He was able to find the appropriate accent, color, and intensity for each note and its corresponding syllable, and the inflections and vocal timbre which would heighten the expression of the words and melodic line. One felt that everything had been deeply studied, then given proportion in such a way that each element had its proper value without, for all that, ruining the naturalness, the spontaneity, and the fullness of expression of the entire phrase. He created atmosphere from the first note for he not only always found the vocal color and nuance most appropriate to characterize the phrase, but with an unheard-of art, he was able to envelope this voice with an almost imperceptible but [intimate] vibrato in order to make it even more attractive. (Moyses, 1973, p. 4)

Like Boehm, Moyses concerns himself not with the imitation of a particular “singing tone”, but with the flute player’s embodiment of the musical priorities of a singer whom he admires. Singing with rhythmic accuracy, using different kinds of timbre and different levels of intensity in the sound, producing phrases that sound natural, and using a subtle vibrato are aspects of Marcoux’s performance practice that appealed strongly to the young Moyses.

3.3 Speaking on the Instrument: The Instrumental Musician as Orator

Having presented numerous explanations of how a performer might best bring out the singing qualities of an instrumental musical performance, I will now focus upon the ways in which speaking, and more specifically, the skills of oratory have been drawn upon as models for ideal musicianship. There are two, not especially separable, areas of discussion involved. One takes place around the idea of words and phrases being shaped and timed: articulation, breathing, speech rhythm, and prosodic fluctuation are relevant here. The other is the way in which these aspects have an emotional, expressive effect upon their listeners. To examine how these topics have been dealt with in some of the pedagogical writing of the period under investigation, we shall now return to the mid-eighteenth century, and Quantz.

Moving away from his discussion of tone, examined earlier, Quantz also uses a vocal model to explain the manner in which flute players should decide where to breathe.⁵⁴ He warns that part of a listener's pleasure is risked when the performer makes poor choices in this regard and offers an analogy to reading words aloud (p. 87). The "musician as orator" model had widespread currency for instrumentalists and singers during a time when "rhetoric provided the all-embracing conceptual framework" (Beghin, 2007, p. 155) for musical performance,⁵⁵ and the skills associated with instrumental musicians and speakers were often portrayed as being mutually beneficial:

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other. (Quantz, 1752/2001, p. 119)

⁵⁴ "Taking breath at the proper time is essential in playing wind instruments as well as in singing. Because of frequently encountered abuses in this regard, melodies that should be coherent are often broken up, the composition is spoiled, and the listener is robbed of part of his pleasure. To separate several notes that belong together is just as bad as to take a breath in reading [words] before the sense is clear, or in the middle of a word of two or three syllables. While separation of this kind is not met with in reading, it is unfortunately all too common among wind players" (Quantz, 1752/2001, p. 87).

⁵⁵ See for example, Mattheson (1739/1981): "one must know . . . that even without words, in purely instrumental music, always and with every melody, the purpose must be to present the governing affection so that the instruments, by means of their sound, present it almost verbally and perceptibly" (p. 291).

To exert a powerful effect on one's audience is the goal defined here. In a description not dissimilar to Geminiani's, Quantz's listeners are to have their hearts mastered, their passions aroused or stilled, and they are to be transported from one sentiment to another. In order to achieve this, Quantz suggests that an orator was required to develop such characteristics as "an audible, clear, and true voice", "distinct and perfectly true pronunciation", and "a pleasing variety in voice and language" (p. 119). Monotony was to be avoided and variety of speed, volume, and emphasis encouraged. Furthermore, consideration of context was important; in Quantz's explanation, the content and genre of the discourse being spoken, and the nature of the anticipated audience were suggested to influence the ideal speaker's approach.⁵⁶ As Bonds points out, "the idea of music as a rhetorical art rests on the metaphor of music as a language" (1991, p. 61), and Quantz's text illustrates the nuances of this metaphor in a manner that was consistent with the attitude of the era in which rhetoric "was perceived as an instrument of persuasion, and so too, in its own way, was music (Bonds, 1991, p. 59).⁵⁷

Similarly, toward the end of the eighteenth century, Türk provides a lengthy presentation of the "musician as orator" idea in his writing for players of keyboard instruments. Music is portrayed as a language ("of feelings") and bringing forth the appropriate affect—not just of a piece but in "every single passage"—is a priority and a difficulty for the performing musician (Türk, 1789/1982, p. 321). Analogies with the reading of poetry furnish Türk with a way of suggesting that a musician must fully understand the meaning of a piece in order to play it with appropriate expression (p. 323), and he continues with examples of how meaning might be lost or misconstrued by the instrumentalist/orator who "divides a thought where it should not be divided" (p. 329), punctuates inappropriately, or takes a breath in an incorrect place. Therefore,

⁵⁶ "He must express each sentiment with an appropriate vocal inflexion, and in general adapt himself to the place where he speaks, to the listeners before him, and to the content of the discourse he delivers. Thus he must know, for example, how to make the proper distinction between a funeral oration, a panegyric, a jocular discourse, &c." (Quantz, 1752/2001, p. 119).

⁵⁷ "Reason teaches us that if in speaking we demand something from someone, we must make use of such expressions as the other understands. Now music is nothing but an artificial language through which we seek to acquaint the listener with our *musical* ideas. If we execute these ideas in an obscure and bizarre manner which is incomprehensible to the listener and arouses no feeling, of what use are our perpetual efforts to be thought learned?" (Quantz, 1752/2001, p. 120)

If a musician would play through a point of rest in the music without breaking the continuity—in one breath, as it were—this would be as faulty and contrary to purpose as if, while reading, one would read beyond the point where a phrase or sentence ends without interruption. (Türk, 1789/1982, p. 329)

A speaker's tone of voice is also significant for Türk, as it can be used to manipulate the meaning of words.⁵⁸ Therefore, he advocates careful study of the "expression of feelings and passions" (p. 338), and a need to "make them one's own" in order to apply them.⁵⁹

An additional purpose for which he uses the model of the speaking voice is to highlight agogic accent, an expressive device which allows a musician to slightly extend the duration of selected notes in order to emphasise them:

Another means of accent, which is to be used much less often and with great care, is lingering on certain tones. The orator not only lays more emphasis on important syllables and the like, but he also lingers upon them a little (Türk, 1789/1982, p. 327).

He gives a similar description of the agency granted to a performer in passages marked *recitativo*, which "must be played more according to feeling rather than meter" (p. 359):

The more important notes must . . . be played slower and louder, and the less important notes more quickly and softer, approximately the way a sensitive singer would sing these notes or a good orator would declaim the words thereto. (Türk, 1789/1982, pp. 359-360)

Türk envisages two kinds of voice, both of which he draws on abundantly. An imagined singing voice provides the reader of his work with a model for a "beautiful" sound—a sound that can stay in the heart of a listener long after the memory of impressive technique and

⁵⁸ "The words: will he come soon? can merely through the tone of the speaker receive quite a different meaning. Through them a yearning desire, a vehement impatience, a tender plea, a defiant command, irony, etc. can be expressed. The single word: God! can denote an exclamation of joy, of pain, of despair, the greatest anxiety, pity, astonishment, etc. in various degrees. In the same way tones by changes in the execution can produce a very different effect" (Türk, 1789/1982, pp. 337-338).

⁵⁹ This is a familiar theme to be found also in the treatises of Quantz: "For if he is not himself moved by what he plays, he cannot hope for any profit from his efforts, and he will never move others through his playing, which should be his real aim" (1752/2001, p. 117); C. P. E. Bach: "A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener" (1753/1974, p. 152); and Tromlitz: "one speaks through the sounds one makes, through them one communicates one's own feelings to the soul of the listener, making him sad or happy" (1791/1991, p. 326).

dazzling improvisation has faded. An ideal speaking voice, on the other hand, provides an expressive model for the keyboard player, who must look to this model for examples of how one might convey the emotional content of the music in a manner that leaves no room for misunderstanding on the part of the listener.

The student must seek to play his piece so as to be understood by the listener; if the audience cannot understand anything of what he is saying by means of his instrument, he has certainly played it indistinctly and improperly, has not felt anything himself, overloaded the melody with haphazardly applied ornaments of all kinds so as to disguise it, make it unrecognisable, or to stifle it altogether; or drawled on miserably and ponderously; or thrown everything together, and not encapsulated each idea properly. Musical expression must resemble a skilful discourse; just as it can be lifted up by a good delivery, and spoiled by a bad one, so also can a piece of music. (Türk, 1789/1982, p. 322)

Throughout the nineteenth century and well into the twentieth century, string players especially carried on the tradition of incorporating the principles of articulate vocalised language into their performance practice. Baillot's statement in his *L'Art du Violon* (Paris, 1834) summarises succinctly the idea that instrumental music has an influential linguistic basis:

Notes are used in music like words in speech; they are used to construct a sentence to give shape to an idea; consequently full stops and commas must be used, just as in a written passage to distinguish its periods and their constituent parts and to make it easier to understand. (Cited in Stowell, 1985, p. 283)

Bernhard Heinrich Romberg (1767-1841) also echoes the sentiments of the previous century in his pedagogical writing for 'cello:

Music may be considered in light of declamatory language. The spirit and significance of a speech depends, on the importance of the information it conveys, on the variety of tone used in the pronunciation of the words it contains, on the rising and falling of inflexions, and on the strength or weakness of the voice. If a speech be pronounced monotonously, it must utterly fail in its desired effect, and can produce no other feelings in the hearers but those of languor and ennui. It is precisely the same case with Music, whenever it is played without a due admixture of light and shade, and a proper regard to feeling and expression. There is also a close analogy between the Rhythm of Music and the Rhythm of Verse, for in the former, the long and short syllables are regulated in the same manner as in the latter. (1840, p. 127)

However, it is Charles-Auguste de Bériot's (1802-1870) *Méthode de Violon, Op. 102* (Mainz, 1858) that takes the most thorough approach to dealing with the details of expressing instrumental music in its language-oriented form. Reacting to the extraordinary virtuosity of contemporary violin-playing, de Bériot (who had been married to the short-lived but celebrated mezzo-soprano, Maria Malibran (1808-1836)) expresses his concerns about violinists having lost their way on what should have been their "noble mission":

Of late years, violinists have been possessed with the feverish ambition to exhibit extraordinary technical skill, often diverting the instrument from its true mission—the noble mission (of imitating the human voice) which has earned for it the glory of being termed "the king of instruments"⁶⁰ . . . And the eccentricities which, for an instant, dazzle and fascinate, have not, by far, the charm and attraction of melody. Therefore it is my intention not only to develop the technics of the violin, but also to preserve its true character: which is, to reproduce all the sentiments of the soul.

For this reason, I have taken the music of song as a starting-point, both as a model and a guide. Music is the soul of language, whose sentiment it reveals by means of expression; just as language assists in comprehending the import of music. Music being essentially a language of sentiment, its melodies are always imbued with a certain poetic sense—an utterance, either real or imaginary, which the violinist must constantly bear in mind, so that his bow may reproduce its accents, its prosody, its punctuation. Briefly, he must cause his instrument to speak. (Bériot, 1858/1876, p. 1)

He takes his reader through a thorough process of learning how to "pronounce" the words (both real and imagined) of opera arias and purely instrumental melodies alike, explaining

⁶⁰ This is not the first time this kind of "royal" imagery has appeared with respect to musical superiority. For example, Kennaway (2014) references another "king of instruments" described by way of its connection with the voice when he discusses Casanova's eighteenth-century impression of Henriette de Schmetzmänn's 'cello playing: "The 'vox humana' of the violoncello, the king of instruments, went to my heart every time that my beloved Henriette performed upon it" (as cited in Kennaway, p. 189). However, in his *Ideen zu einer Ästhetik der Tonkunst* (Ideas Towards an Aesthetic of Music, 1784/1785), Christian Friedrich Daniel Schubart (1739-1791) refers to singing as "doubtless the first article in the whole art of music, the axis around which everything turns", and elaborates thus: "All instruments are only imitations of singing: the song sits as a king on the throne, and, all around, all instruments bow down as vassals before it. The human voice is altogether natural, instinctive sound, and all remaining voices of the world are only more distant echoes of this divine natural voice. The human throat is the best, purest, most splendid instrument in the creation. A natural, beautifully singing peasant girl makes more of an impression than the world's best violinist" (trans. Dubois, 1983, p. 390).

his distinctive perspective on phrasing in terms of the “utterance of the bow”, and its ability to enact techniques such as “punctuation” and “syllabation”.⁶¹

We cannot repeat too often that the performer will not be perfect until he can reproduce the accents of song in their most delicate forms It is then of the highest importance for the singer to articulate clearly the words which he undertakes to interpret It is well understood that the degree of intensity of this pronunciation should be in harmony with the spirit of the piece These are the varied and diverse shades of expression which the violinist should render, giving to his bow a soft pronunciation for calm and serene music, and employing it with graduated force in passionate music. This accentuation gives to the instrument the prestige of words: we say that the violin speaks in the hands of the master. (Bériot, 1858/1876, pp. 219-220)

Early in the twentieth century, Joachim and Moser (1905) expressed their own ideas about how musical performance should be produced with the accents and emphases of spoken (but ultimately, sung) language in mind. Their particular concern in the following passage was to point out the possibilities for variation in length and importance of syllables that instrumentalists might take as a model from vocalists:

Rhythm and accent are well illustrated in the human body and in speech. The breath, the beat of the pulse, are all so subject to the strict laws of rhythm, that a weakening or a cessation of any of these functions is at once connected with illness or death When words of one syllable are uttered such as house, head, hand, foot, high, deep, white, red, no rhythm of any sort is apparent on account of the want of contrast between a long and short syllable, or an accented and unaccented syllable.

For similar reasons we do not recognise in music the time-measure of one crotchet in a bar. Rhythm in speech consists in the difference between long and short syllables, in the raising and lowering of the voice, or in the accentuation of certain words in contrast to others not so accented. Bi-syllabic words, such as Father, Mother, Fiddle, Bowing, admit at once of rhythmical treatment, because the first syllable is longer, or receives more emphasis than the second. Similar examples may be made by bringing into grammatical relationship two words of unequal emphasis; for instance, the month, the air, my heart, a child; or, the summer, the blossom, young Siegfried, sweet Ellen, etc. From this we gather that in a song the

⁶¹ Milsom comments, “How widespread Bériot’s ideals are likely to have been is open to question. Whilst other writers fail to codify the subject so systematically, there seems to be a great deal of de facto acceptance” (2003, p. 44). As there is insufficient space to deal with Bériot’s methodology in detail here, see Milsom (2003), Chapter 2, for a more thorough treatment.

accentuation of the music must be in harmony with that of the words.
(Joachim & Moser, 1905, p. 56)

Much later, “the relationship of the percussive elements to those of the purely singing sound” (Galamian, 1985, p. 10) in violin playing was conceived of in terms of consonants and vowels in the writing of Ivan Galamian (1903-1981), whose commentary in *Principles of Violin Playing and Teaching* spares us little of his vast musical experience. In an explanation not unlike Moyses’s adulatory description of Marcoux, Galamian lauds the diction of the Russian bass, Feodor Ivanovich Chaliapin (1873-1938):

On the violin, the vowel sound corresponds to the perfectly produced singing tone that has a smooth beginning and a smooth ending. The consonants (the percussive or accentuated elements) provide the articulation which can be produced by either the left or right hand. With the bow-hand, the consonant is any attack which does not have a smooth start, such as the martelé, the accented détaché, the spiccato et cetera. With the left hand, the consonant can be produced by energetic and fast dropping of the fingers for ascending passages. The counterpart, in descending passages, is a sidewise lifting of the fingers that produces almost a slight pizzicato effect. Both of these techniques, hammering of the fingers and sidewise lifting, should be applied only when that particular effect is required.

It is very important to know well how to balance to vowels and consonants in violin playing. And in public performance one has to be mindful of the fact that the vowel-consonant balance is not the same for the concert hall as for the studio. A lesson could be learned in this respect from Chaliapin, the great Russian basso of the past. No singer ever surpassed him in the clarity of his diction. Every single word he sang could always be distinctly heard and understood by every listener in the audience. One (and perhaps the decisive) reason for this excellence became clear to me when I once heard him sing at very close range. It seemed that he was exaggerating the enunciation of the consonants. The reason for this was that he knew, by his long experience in singing in large auditoriums, that a consonant pronounced in the usual manner would not carry well enough to be heard by the distant listener. (Galamian, 1985, pp. 10-11)

The analogy of spoken language combines with that of singing in Galamian’s text. The vowels are “sung” whereas the consonants are “articulated”; a balance between each element is encouraged in the context of the relevant performance space, and we are reminded that “either excess is highly undesirable” (1985, p. 11).

3.4 Concluding Thoughts

This chapter has introduced the voices of a small representation of instrumentalists in the eighteenth, nineteenth, and twentieth centuries for whom vocality—in any of its sung or spoken forms—was important enough to their own practice of performance that they felt compelled to convey something of it to their imagined readership of developing performers. The brevity and particularity of this tour of pedagogical literature should not be taken as a suggestion that there have not been other instrumentalists to have offered alternative ways of seeing their practice (in terms of vocality or otherwise), or indeed, that there have not been instrumentalists who have rejected the idea that an instrumental performance should necessarily emulate an idealised, inevitably superior vocal one.⁶² Instrumentalists most certainly do not *always* talk about their musical practice in terms of the voice. However, in the forthcoming chapters of this thesis, I will be teasing apart the details of situations in which they do. Consequently, I have sought examples to present in the current chapter that provide evidence of the historicity of this diverse discursive practice, and therefore some context for the utterances of the living musicians with whom we are about to engage. As Bakhtin reminds us:

Even *past* meanings, that is, those born in the dialogue of past centuries, can never be stable (finalized, ended once and for all)—they will always change (be renewed) in the process of subsequent, future development of the dialogue. At any moment in the development of the dialogue there are immense, boundless masses of forgotten contextual meanings, but at certain moments of the dialogue's subsequent development along the way they are recalled and invigorated in renewed form (in a new context). Nothing is absolutely dead: every meaning will have its homecoming festival. (1986, p. 70)

⁶² Take, for example, this statement from *The Musical World* in 1838, which compares imagined performances of vocal music and instrumental music, and ridicules the idea that the former (without language to support it) could be considered equal to the latter: "In the only sense in which the words themselves justify our attaching to them, 'vocal music' certainly cannot be admitted to surpass 'instrumental music'; it cannot even be allowed to equal it. The fair question would be, 'What is the effect of vocal music when *stripped of its words and ideas*?' Let a singer select his most powerful or pathetic song, *denude* it of its poetry, and *solfa* it to one who never heard it before—will the result equal that of the most powerful or pathetic instrumental performance—the Jupiter symphony by the Philharmonic band, or a strain from even one string of Paganini? We fear it would not" ("Instrumentalities and Vocalities," 1838, p. 126).

One final acknowledgement that must be made before we move on is that of the omission of the numerous “new” and equally legitimate schools of thought that have developed over the past century regarding the way in which sounds can or should be produced and understood in musical contexts. The twentieth-century instrumentalists whose texts were offered as examples in this discussion were looking back in time to locate their vocal ideal, and to this day there is pedagogical material being published that continues to participate in this tradition.⁶³ However, whilst mainstream classical musicians have carried on re-telling and re-negotiating their stories of what is musical with the vocabulary that they have developed over centuries, other musicians from outside of this well-established realm have been producing alternative stories, and creating their own figured worlds in which their understanding of the “musical” can be put into practice. One especially obvious example is that of experimental music. At the risk of appearing to summarise and simplify what is both a complex and a contested aesthetic philosophy, the following comment by John Cage (1912-1992) in Miroslav Sebestik’s documentary, *Écoute* (1992) alludes to one such alternative story:

When I hear what we call music, it seems to me that someone is talking, and talking about his feelings, or about his ideas of relationships. But when I hear traffic, the sound of traffic, here on Sixth Avenue for instance, I don’t have the feeling that anyone is talking. I have the feeling that sound is acting. And I love the activity of sound. What it does is it gets louder and quieter, and it gets higher and lower, and it gets longer and shorter. It does all those things. I am completely satisfied with that. I don’t need sound to talk to me. (Cantizzani, 2010)

Embedding aspects of vocalicity into the way that we talk about what music *is*, is a practice of its own that is not inherent to the practice of music. It belongs only to a community of musicians who are prepared to create a context for it: to act, speak, and as we have seen, write as though it is important, as though it represents a truth, and as though it is real.

⁶³ Taking wind-playing as an example, see texts such as *Sing!* (Wion, 2007) for flute players; *Singing on the Wind* (Downing, 2004) for horn players; *The Singing Flute* (Graf, 2003); or *The Singing Bassoon* (Concone, 1999).

Producing Voice in the Present

In the forthcoming chapters, my focus shifts from the texts in which instrumentalists offered their ideas about music performance in the past, to the discourse of musicians who are active currently as performers and educators. I have selected excerpts of talk and text that demonstrate some of the ways that instrumental musicians characterise and implement aspects of vocality, and I will examine these excerpts in detail. Excerpts that are not included within the main body of the text are presented separately in Appendix I: Discourse Excerpts, in the order in which they are discussed. It would be helpful to the reader if they were to refer to these as each underlined heading appears (e.g. Cameron Interview Excerpt 1).

During this process, I will occasionally import additional texts, and draw upon resources that lie outside of the masterclass and interview talk to provide evidence of the broader Conversation to which a particular utterance may be contributing or responding. Furthermore, there are times when setting up a dialogue between excerpts drawn from the interviews and excerpts drawn from the masterclasses reveals a new perspective. However, to connect and assimilate the responses of the interviewees or the performances of the masterclass experts by presenting and describing a set of “themes”, or to develop a detailed taxonomy of voice is not my aim. The stories of voice that I draw out of the chosen excerpts and my suggestions of interpretative repertoires do not represent every possible aspect of the topic: a plethora of stories have been left untold, and a host of voices left unheard.

Rather than providing a broad representation of everything that I have observed, as they might do in research that uses alternative methodological approaches to achieve different kinds of research goals, the excerpts here act as portals through which the carrying out of specific discursive practices in specific discursive contexts can be witnessed. My task, as discourse analyst, is to break down the discourse into the components that help it to make sense, examine those components and how they are put together, and question what it is that they are doing in the context of these musicians’ communicative acts. In this way, it will be possible to investigate how specific musicians make meaning through notions of vocality, and to make visible to musicians themselves the constructed—and therefore contestable—nature of discourse.

4. Sing to Find the Music

It is a familiar practice amongst instrumental musicians who perform and teach Western art music to suggest that the solution to what they have identified as a problem in an instrumentalist's performance can be found through the process of encouraging the instrumentalist to sing.⁶⁴ This kind of exchange can be observed in lessons and masterclasses, and often plays out in ways that are similar to the following model:

A developing performer plays a musical excerpt to their teacher, coach, or mentor. The expert interrupts their playing to suggest that there is some kind of problem, and poses the question, either explicitly or implicitly, "Would you sing it that way?" (The correct answer is, of course, "No.") The expert then encourages the developing performer to sing what they have just been playing, often pointing out that they don't need to have a great voice, but that the act of singing will help them to achieve some combination of finding a more musical interpretation for the text, solving a technical problem, playing better in tune, and playing the piece more naturally and more expressively. Sometimes the expert will offer singing as an action that an instrumentalist should only undertake "at home", in solitude, but on other occasions they will suggest that the developing performer take part in the experiment immediately. The developing performer may respond with apprehension to this suggestion, and either refuse to sing, or sing hesitantly, at which point the expert may then sing for them or with them. Alternatively, the developing performer could respond by singing the excerpt in the way that was sought by the expert. The developing performer is then asked to imitate the sung version with their instrument, and if the expert deems that the translation has been enacted successfully, the developing performer is congratulated on their efforts, and reminded that they should always be "singing".

This process is offered repeatedly amongst instrumental musicians as a natural, common-sense way of producing musicality. I contend that it could also be usefully understood as an interactive story, or a narrative.⁶⁵ Framing the approach in such terms is not to imply that

⁶⁴ See sandervanacht, 2007, for a classic example of this story unfolding in a masterclass setting in which violinist Isaac Stern works with a very young student in China.

⁶⁵ Holland et al. (1998) might have called it a "standard plot", or a "taken-for-granted sequence of events" that is specific to a particular figured world (see p. 53).

there is some kind of falsehood at play, rather, conceived of with Mattingly and Garro (2000), a story “provokes an experience in the audience”, it “not only is about something but also *does something*” (p. 11): stories are “ways of thinking through the past, ways of making sense of ongoing situations and guides for future action” (p. 17). They elaborate:

A story is never merely a representation if this is taken to be a passive portrait of some prior events or experiences. A story is not neutral. Nor is it a hidden text which the anthropologist somehow unearths like buried treasure. Narratives never simply mirror lived experience or an ideational cosmos, nor is a story a clear window through which the world, or some chunk of it, may be seen. Telling a story, enacting one, or listening to one is a constructive process, grounded in a specific cultural setting, interaction, and history. Text, context, and meaning are intertwined. (Mattingly & Garro, 2000, p. 22)

An example of this *sing to find the music* story appears in an article published recently in *The Strad* magazine, in which close adherence to the proposed script can be observed through the explanation of violinist, Jack Liebeck (2017). For Liebeck, having students sing instrumental music before they attempt to play it saves a great deal of explanation on his part as a violin pedagogue, because developing musicians can naturally do the things that he wants them to do on the violin with their voices. However, they don’t always get it right the first time:

Some students will at first sing a phrase where every note starts with a ‘da, da, da, da’, rather than singing through with one single consonant. Of course, that doesn’t make for a nice legato phrase! Once the singing is sorted, the playing seems to have a certain naturalness and barriers are removed. (Liebeck, 2017, para. 3)

While it would seem that “naturalness” can actually take some work to achieve vocally, “once the singing is sorted” (para. 3) the results of imitating it on the instrument include the removal of barriers to a listener’s likelihood of perceiving “the violin’s ability to be naturally expressive” (Liebeck, 2017, para. 4). On this occasion, Liebeck does not specify particular instrumental repertoire to which this method is relevant, nor does he elaborate further on the kind of singing that is required;⁶⁶ rather, the short piece gives a reader the impression

⁶⁶ Although he does comment, “nowadays in lessons I go full Pavarotti on a regular basis” (Liebeck, 2017, para. 1).

that “singing” may be understood as a universally applicable kind of musical principle for instrumentalists, which prioritises the production of “nice legato phrase[s]” (para. 3).

In another *Strad* article published first in 2005 and then reproduced in 2014, ‘cellist Laurence Lesser elaborates on a similar theme, applying the story to his own process of realising a score:

Next, we can consider how to find the music’s character. My teacher, Gregor Piatigorsky, used to call the cello a ‘one-note instrument’: we usually play just one note at a time. So in my playing I aim for a vocal quality. This is not necessarily always a singing cantabile line, though, since the voice is also used to speak. I begin by singing a phrase and studying what I hear myself do. However, learning to listen to your own voice constructively is not easy. (Mine isn’t pretty, but it is all I have!) With practice it is possible to observe nuances such as the relative intensities of one note to another, articulation, intonation, tone colour and vibrato. (Lesser, 2005, para. 3)

It is worth taking a moment to consider this excerpt more closely, as it exemplifies a way of producing voice that, as we shall see, also appears in the discourse of some of the musicians examined in this study.

Under the subheading of “music’s character”, Lesser draws upon the authority of his teacher, implying that there is a causal relationship between Piatigorsky’s observation of the ‘cello as a “one-note instrument” and his own search for a vocal quality in his playing. Although Lesser acknowledges that singing is not the only capability of the voice that an instrumentalist may wish to emulate, he begins “by singing a phrase and studying what I hear myself do”. What is especially interesting here is that he presents his own singing voice as something *other than* himself; as something that has its own agency in the process of singing, rather than as a vehicle driven by his personal musical decisions. Lesser’s voice is something that he can learn from and observe, and hear himself “do” from a proposed outside position. It is not the *sound* of his voice that he wishes to appropriate for his ‘cello playing (“Mine isn’t pretty”); it is, rather, the “relative intensities of one note to another, articulation, intonation, tone colour and vibrato”. He continues:

‘Thinking’ the shape of the phrase can teach us a lot about structure, and is a necessary component of playing, but singing is the best way to be in touch with one’s natural intuition. The voice can become the manifestation of combined intuition and rational musical thinking. It works particularly well

because each person's voice is unique and that is what we look for in an artist. Singing also has the advantage of elevating the process from mere thought into the realm of doing. Somehow we can link the physical motion of the vocal chords to the physical motions of arms more easily than by trying to turn mental singing into physical playing: one set of muscles of the body is being related to another. (Lesser, 2005, para. 4)

Lesser offers a dichotomy here: "thinking" is associated with understanding the structure of a phrase, whereas "singing" can put a musician in touch with their "natural intuition". The former is "necessary", but the latter seems to be assigned a special, higher value: he sets "mere thought" in opposition to being "elevat[ed] . . . into the realm of doing". There is a mind/body, thinking/doing separation inherent to this way of producing voice, which situates vocality in the bodily, active realm of the "natural".

For Lesser, emulating "mental singing" could not have as great an impact as emulating fully embodied, performed vocalising by a 'cellist. Referring to "set[s] of muscles", he continues to orient toward a physical sense of voice that he can relate to the movements of the instrumentalist. The suggestion that "each person's voice is unique and that is what we look for in an artist" performs awareness of the differences amongst such musical bodies, and builds a connection between the idea of an embodied voice and an authentic one.⁶⁷ Furthermore, by summoning the authority of an elite group of musicians who have the power to seek and identify "artistry" in the musical community—the "we", in this context—he constructs his own position as a strong one from which to explain the process of how such artistry may be acquired.

Examining excerpts from some of the interviews and masterclasses that contributed to this study will reveal more vividly what happens when these particular instrumental musicians offer singing as a musical solution. It will show how the process of singing (or indeed, not singing) unfolds in practice, uncover some discursive features of different

⁶⁷ This notion of individual artistry is, of course, contentious, and regulated by those in positions of power. Leech-Wilkinson views these kinds of statements with suspicion. Referring to McCormick's *Performing Civility* (2015), he says: "As Lisa McCormick reveals in her recent book on music competitions, on the one hand jurors, agents, and programmers will all tell you they are looking for a performer who has something unique to say, while on the other all their values in relation to composer, score and performance tradition, tend towards enforcing conformity. The competition between performers is thus to conform *more* strikingly, *more* persuasively, to be a better cheerleader for the system. Thus whenever a performer risks playing *significantly* differently—and it doesn't happen often—you can be sure there'll be a critic there ready to denounce them for narcissism and self-indulgence" (Leech-Wilkinson, n.d.).

iterations of our suggested model narrative, and tell us about the ways in which the instrumentalists in question position their voices and their instruments in relation to one another. I will begin by focussing on two interviewees, a horn player and a trombonist, both of whom produce detailed versions of this “sing to find the music” story in conversation, and later move on to two masterclass case studies, which offer alternative ways of understanding what it might mean for an instrumentalist to sing.

4.1 Interview with Cameron (French horn)

Consider the following offering from French horn player, Cameron: a male, mid-career professional orchestral musician and a respected educator in a number of British music institutions. Early on in the interview I put forth the idea expressed by Roudet (2014) that the concept of singing with an instrument had become “a cliché of music teaching” (p. 65). While I summarized Roudet’s opinion, Cameron read the quote as it was displayed on my laptop screen.⁶⁸ This was his response:

Cameron Interview Excerpt 1

This is an excerpt rich in ideas, in which Cameron introduces us to some aspects of his complex relationship with vocality. His initial response to the suggestion that playing an instrument in a vocal manner could be seen as a cliché is that it would be “a bit sad” if that were true. Although he takes on a subordinate position in relation to the perceived authority of the text we were discussing (stopping just short of finishing the more definitively oppositional expression “I disagree”), he works toward getting across the “importance” of this “thing”. He offers credibility to Roudet’s statement (“if that’s true”) but characterises himself as someone who would be hurt by it, someone for whom such a claim would have personal impact. “. . . uh we- certainly with my playing, um, I ((pause)) I always base my teaching around singing” (lines 4-5) establishes a strong connection between his personal notion of instrumental pedagogical practice and singing. His transformation of “we” to “I” marks a decision to describe this connection as one that is a result of his own choice, an aspect of his individual identity rather than that of the horn community, or brass players, or indeed, instrumentalists at large, which was the community referred to in Roudet’s statement.

⁶⁸ The excerpt reads as follows: “In the nineteenth century, treatises generally asserted that the human voice was the best possible model for instrumentalists and that their art could be appraised by the way they could *sing* with their instruments. Such statements became a cliché of music teaching, and they convey little more than a hazy meaning today” (Roudet, 2014, p. 65).

Cameron is constructing an identity for himself as a musician to whom singing matters; a performer and educator in whose practice the idea of voice is central.⁶⁹ At this stage in the conversation, it would appear that singing is indeed, actual singing: here he is not using the term as a metaphor for making music, or referring to an imagined or ideal voice, he is telling a story of himself as a teacher using his own singing voice, and encouraging a student to use theirs. The engagement of a singing voice is part of an activity that is “practical” (line 9) and “useful” (line 10) for a student playing a piece for the first time; Cameron describes singing in a way that encourages us to see it as part of a process that facilitates learning and produces knowledge. But whose knowledge does it (re)produce?

Let’s look at the process that he describes. First, the student is presented with a new piece of music that has been marked with only minimal instruction from the composer. We can infer from Cameron’s response that the imagined piece is melodic, tonal, symmetrical, and organised into phrases that imply the need for a sense of “line” (line 9). The student doesn’t know what to “do”, musically, because there are no specific indications in the text with regard to dynamic gradation, breathing, or emphasis of particular notes.

Cameron points out that he won’t “demonstrate” straight away, but rather, will sing the music in question for the student. In this context, it is clear that demonstrating is equivalent to playing the phrase on the horn. Cameron’s description invites us to see “demonstrating” and “singing” as two different processes; his description of the decision not to demonstrate locates the singing alternative within a more collaborative, less authoritarian approach: “mu- much, uh, prefer it to actually be 'right, ok, let's' so I'll sing the melody to them, and I'll try and get them to sing it” (lines 16-17).

The final step involves the student singing the music as well, but the idea is met with resistance. There is fear associated with singing for the instrumental student, and this must be dealt with by Cameron-the-teacher, who coaxes them into joining his vocal efforts. The presentation of the student’s anxiety in this story, while it is by no means unlikely to be in evidence in the kind of interaction that Cameron describes, functions discursively as a reason for Cameron to sing the passage for the student. In combination with earlier efforts

⁶⁹ Although here, he is orienting toward his identity as an educator, later in the interview, he also gives examples of situations in which he and his colleagues have sought vocality in the context of professional orchestral performance.

to present singing as a non-demonstrative approach, it is possible to see this as an example of what Potter (1996) refers to as *stake inoculation*. Potter uses the terms *stake* and *interest* to suggest that a “description’s speaker . . . has something to gain or lose; that they are not *disinterested*” (1996, p. 124), and examines closely “the way interests are invoked in undermining versions and . . . the way versions are fashioned to head off [or *inoculate* against] such undermining” (p. 125). Here, in order to counter the anticipated (negative) view that the process that Cameron describes is one in which he dictates his own musical interpretation to the student, telling them simply to play (sing) how he plays (sings), we are provided with an alternative reason for the existence of Cameron’s sung example: the student would not sing themselves.

Other ways of managing stake within the account can be observed in Cameron’s denial of having a good singing voice: this encourages his listener to see the process of singing to find the music as something that would “work” as a musical exercise for anyone with any kind of voice; it does not work simply because Cameron has a beautiful singing voice (in which case he may be seen as more likely to say that singing is helpful). His audience is therefore more easily able to treat this claim as “a product of the facts themselves” (Potter, 1996, p. 126) rather than as a theory contingent upon some potentially unattainable extra ability. He emphasises that it is not the quality of a voice that matters here (“I don’t mind what kind of voice I’ve got, I’m just gonna sing it” (line 22)) but engagement with the act of singing; although it is Cameron’s singing voice that makes an appearance, it is made clear to us that his is not a “singer’s” voice. This engagement is described as having immediate and inevitable musical results for the developing instrumental performer: “as soon as they start singing, they naturally put the infle-, influx into the music, you know, and they interpret it so, so much clearer and, and quicker” (lines 25-28). Singing, which has now become “a really important tool to use”, brings out the “natural” inclination of this imaginary developing musician to play the phrase in an appropriate way.

It would seem that this way of interpreting the (otherwise enigmatic) musical text is demonstrated first by Cameron (“I’ll sing it to you how I think the melody should go” (line 29)), so that the student can analyse their teacher’s methods in detail before applying them. Subsequently, Cameron goes to some effort to externalise the decision-making process that led him to sing the melody in the manner that he did: “I said I’m actually doing a crescendo,

a diminuendo here, I'm, I'm holding back this note, then I'm moving up to this phrase, this line, um, and um, you know, in the end all it says is *mf*... You know, so, but, naturally, you would do that" (lines 31-34). He constructs the way that he sang not as a manifestation of the cultural models to which his own musical training has subscribed, but rather, as the way that *anyone* would sing the same melody; he has simply demonstrated the most obvious and appropriate way to produce its nuances.

The final stanza in Cameron Interview Excerpt 1 tells us how using this singing "tool" to help the student whose playing is "dead", with "no feeling of expression at all" (lines 41-42), can enable them to "find out where the line goes" (line 44). The correct answer, the expressive, live version of the melody is to be found when the student relinquishes their instrument and uses their body alone to produce musical sound. Singing is a tool for the discovery of something that is described to us, in this instance, as being natural.

Later in the interview, Cameron talks about a young trumpet player who, in addition to being competent as a developing instrumentalist, also sings well, having been trained in a choral environment. However, she has received feedback from her teacher that her trumpet playing lacks emotive qualities. He encourages her to use her knowledge of singing to solve the problem.

Cameron Interview Excerpt 2

This passage reveals additional information about the way that Cameron is producing voice and instrument in our conversation. Singing is something that needs to be projected "down the instrument" (line 9); singing is positioned as a way of solving the problem of absence of emotion, but the enactment of the solution is not construed as an easy task: it is difficult to "convey" a singing idea with "an instrument there" (lines 11-13). The suggestion that the instrument itself represents a constraint, a potential obstruction of an instrumentalist's otherwise natural ability to "sing", or express emotion, is something that we will come back to later in the discussion. Here, it acts as a pivot to another key idea in the text: Cameron points out that, although this barrier exists, it is less problematic for a horn player than it might be for a string player. Wind instruments, he tells us, are "actually part of us" (line 15), and therefore more like a voice than the kind of instrument with which

a performer must be content to “breathe and imagine” (lines 18-19). This is part of an argument structure that is replicated frequently amongst instrumentalists drawing parallels between their instrument and the human voice, and we will revisit it in connection with a flute masterclass in Chapter 5. What is particularly notable here is the way that Cameron invokes what would otherwise seem like two competing discourses of instrument— instrument as constraint/barrier to vocality and instrument as facilitator of vocality—in such close proximity, using the second one to cushion the impact of the first. In other words: in order to make it possible to overcome the inherently problematic instrument and make it sing, it is helpful if one’s instrument is as much like a voice as possible.

The student’s own voice, here, is offered as a model for her horn playing. Although in Cameron Interview Excerpt 1, it was specified that the quality of a voice was not relevant to its significance as a model for instrumental playing, in Cameron Interview Excerpt 2, Cameron points out that he knows already that the student in question can at least sing in a way that he considers to be musical. She can “turn a phrase” and “sing the most beautiful melodies” (line 7) and operationalising these skills for her instrumental playing is the suggested solution to the problem of her playing being perceived as lacking in emotion. There is a difference between the voices of the student and Cameron-the-teacher in Cameron Interview Excerpt 1, which are offered to us as instrumentalists’ voices, and the voice of the student in Cameron Interview Excerpt 2, which is constructed by Cameron as a singer’s voice.

Given that the conversation is about a young musician, who is, as yet, in the process of developing her skills as both a trumpet player and a vocalist, perhaps Cameron’s account of her situation can be understood in terms of levels of competency, rather than by making strong distinctions between singer or instrumentalist identities.⁷⁰ He is pointing out that this trumpet player sings regularly, willingly, and from his perspective, musically: she has already demonstrated the skills to engage her musical voice, and therefore needs only to focus her attention upon accessing them as a resource for her trumpet playing. The student in the first excerpt, however, is reluctant to sing: a singing voice must be coaxed out of this

⁷⁰ However, we shall return to this question in our discussion of interpretative repertoires, which will offer a way of accounting for singers’ voices, as opposed to instrumentalists’ own “natural” voices, being presented as models for instrumental performers.

player, who is yet to discover what they will ultimately be able to do with their voice, and later superimpose onto their horn playing.

The instrumentalist's own voice, whether it is that of the developing student, the non-singer teacher or the young musician who is working toward competence in both vocal and instrumental areas, is offered by Cameron as a musical model. Although this model voice has been described as though it can be produced instinctively by a human being who does not necessarily have a beautiful singing voice, it would seem that the voice of the teacher—which, while lacking in some of the qualities expected of a professional singer, is surely encoded already with the musical “rules” of the Western art music cultural paradigm—is necessary to guide the voice of the student who is not yet achieving a “musical” or “expressive” performance on the horn. Similarly, for the student who has studied singing, it is their encoded, legitimate “singer” voice that Cameron suggests they should be attempting to emulate on the trumpet. Whilst the process of finding a “musical” way to perform on an instrument by singing is described as if it draws upon a developing performer's in-built sense of what that means, in Cameron's account it appears that the developing performer may still require some additional guidance: someone to tell them exactly which musical materials they must utilise to produce what will be accepted as musical in the social context in which this process is taking place.

Cameron's description of this process as a *drawing out* of what is innate, rather than as enculturation into a specific performance practice is worked up throughout the interview.

Cameron Interview Excerpt 3

Despite having an “obviously rubbish voice like mine” (line 7), singing is offered as a way of cajoling a student to produce what will be understood by an audience as an instrumental performance that conveys emotion. It's “so important to be able to sing to find the . . . expression in music” (line 17-18), singing is the “easiest . . . and, purest form of music” (lines 22-23) and for the developing instrumentalist, it can function as “the one, tool to unlock everything” (line 24). Playing will not only be “better” but also “easier” if the developing performer can harness the power of this tool that is designed to help them become “a really musical player” (line 25).

Elsewhere in the interview, Cameron acknowledges that it is possible to sing in a way that doesn't convey emotion, but adds something of a moral element to the story, suggesting that a musician is unlikely to *want* to sing like that:

Cameron Interview Excerpt 4

In this description, singing *properly* involves allowing the voice to do what it “does”,—note that, briefly, he ascribes agency to the voice itself (“the human voice doesn't do that”) before resituating it within the human subject (“we go up and down” (lines 10-11))—which is to use inflection in a way that would seem to mimic everyday spoken conversation. The alternative would be to play in a monotonous manner, “boring” (line 5) and “devoid of all emotion” (line 2). As part of a process that echoes Liebeck's (2017) notion of getting “the singing . . . sorted”, Cameron's robot-voice imitation offers us this alternative through satirical means; what he makes relevant is that it would be ridiculous, but also somehow machine-like to sing in such a way. Offering a detailed wind-player-centric explication of the similarities of singing and playing that considers the nature of the airflow required to produce sound in different parts of the vocal and instrumental range, he transforms this into another reason that singing can help an instrumentalist do something that “makes more sense”. It is a musician's “soul”, their “interpretation” that is made way for by the composer who leaves an *espressivo* instruction rather than anything more specific, and this can be discovered by engagement with the activity of singing—providing, of course, that one sings properly.

Cameron reiterates his idea about the tool-ness of this exercise on several occasions. In the following excerpt, voice is described as “simple”, “straightforward” and “purest form”, something that represents the “many things going on” for an instrumental musician (the technical aspects as well as the intention to get “our soul out onto... the page”).

Cameron Interview Excerpt 5

Singing, here, is framed as an heuristic, a device that streamlines the otherwise complex task of explaining every detail of the “million things to think about” (line 5) when one performs music on an instrument. In this account, singing encapsulates all of these tasks,

and yet remains within reach of the instrumentalist, who does not need to have a high level of vocal competency to access the musical image that Cameron is offering, they've "just gotta have feeling" (line 17). Natural, human emotion rather than technically correct singing (which one would need to have if they were "trying to be, Maria Callas" (line 18)) is construed as the necessary ingredient. However, the crucial detail to be observed here is that describing the developing instrumentalist's singing of a musical excerpt as an heuristic exercise does not deny that by utilising it, there are still specific things being taught. Replacing "crescendo up to this bit, don't forget to support here, blah blah blah blah blah" (lines 3-4) with "try singing it" certainly saves words, but it nonetheless functions as a means to achieve specific musical aims that are produced and validated by the teacher, regardless of whether or not they are constructed as natural elements of musicality that will be brought to the student's attention automatically, and intuitively, as they sing.

When confronted directly with the idea of the natural, and in response to my question about how natural it may be to sing in a way that would be deemed appropriately expressive in classical music performance practice, Cameron offers a version of vocality that is not quite compliant with the emotion/expressiveness ideal that he articulated in Excerpt 5, but is still positioned as an inherent human quality:

Cameron Interview Excerpt 6

Cameron appears ambivalent about the "natural" label in this instance, perhaps responding to what he may have read as criticism of it implicit in my question (lines 4-5). Despite his loss of confidence with the term, he does not relinquish the idea of expression being a thing that resides in a person, waiting to be encouraged and "coaxed out" of the singing instrumentalist to the benefit of their overall musicianship. In order to solve the problem of what is natural and what is not, he repositions the idea of the natural to refer specifically to this expressive entity and the fact that "it will be there", and then secures his position by pointing out that what would *not* be natural would be its sudden surfacing when one sings for the first time. Expression, it would seem, is actually a little bit shy.

4.2 Interview with Henry (Bass trombone)

The natural/unnatural, body/instrument dichotomy was a familiar trope amongst the interviewees, with the instrument being described as a barrier, something blocking an otherwise assumed human connection that ought to exist between a performer and their audience, and sometimes between a performer and an ideal demonstration of musicianship.⁷¹ Henry, a bass trombonist whose regular professional performing and teaching activities are quite similar to Cameron's, offers human communication as a natural condition, imagining it as unmediated by factors in the social or physical world, and music, by extension, as an unproblematic vessel for a message. It is the (unnatural) instrument, whether it be a trombone or a conch shell, which must be overcome somehow by the performer, and he positions singing as a catalyst for this overcoming.

Henry Interview Excerpt 1

Henry implies that the unmusical way of performing a series of notes, characterised by his jerky vocalisation of it as “dwa, dwa, dwa” can be cured, i.e. made more musical, by the impetus of the instruction to “sing it”. Singing can lift the instrumental performance over the imaginary barrier: away from its origins in the machine and into the realm of communicable music. There is no room in this explanation for a musicality that could sound like “dwa, dwa, dwa” because it is simply not how anyone would sing.

Notably, Henry's account of the sing to find the music story produces the act of singing as an equitable way of engaging with the challenges of music performance, and an activity during which a developing performer can retain agency in their musical interpretation.

Henry Interview Excerpt 2

⁷¹ Trumpet player, Håkan Hardenberger describes the instrument and its physical properties as an obstacle to music-making: “Fighting, fighting the instrument is a very re-occurring thing in brass playing. You know, it is a piece of plumbing, basically. And, er, it's not a living material and to make this metal sing and make it part of your body um, that is the interesting, uh, conquest . . . It's a re-occurring problem with the trumpet of course a physical aspect of it, er, the ending, particularly, with the chorale, can be very taxing, physically. And, um, that can stand in the way of the music-making. So it's always interesting to try to, to help, uh, to pass that obstacle, physicality” (Masterclass Media Foundation, 2008 [my transcription]).

Some parallels with Cameron's explanation can be drawn here: although it is implied that the student's sung version of the musical excerpt in question is valid as a musical interpretation that is independent of their teacher's, still the teacher's demonstration, a model version, is present in the narrative ("I'd sing it like this" (lines 12-13)). Elsewhere in the interview the presence of a teacher-model is acknowledged explicitly, and singing is reinterpreted as a way that a student can achieve, more expeditiously than they may be able to on their instrument, a performance that complies with this model.

Henry Interview Excerpt 3

Whilst singing "empowers" the student with "a bit more of a voice", what they most want to do with this voice is "sound the way that they know the teacher wants them to sound" (lines 3-4). Henry's imagined student's angst over their progress serves the same function as Cameron's imagined student's fear of singing: it positions Henry as someone who would not wish, under normal circumstances, to dictate to his student how a musical excerpt should sound, but in this kind of situation it is necessary for him to demonstrate because the student is so anxious to emulate his playing.⁷²

An element of Henry's response to the discussion of vocalicity in his practice that sets it slightly apart from Cameron's is his recognition that singing is "fundamentally different" from instrumental playing. Referring to the idea of using singing as a model for trombone playing, he notes that,

. . . there's a whole host of good, things, as long as we all recognise that it is subtly different. It is, subtly, quite important, quite fundamentally different.

Elsewhere he gives an account of singing as the simplification of "a whole load of processes", in a manner that mirrors closely Cameron's suggestion that the employment of singing as a tool responds to a "need to simplify everything". In Henry Interview Excerpt 4,

⁷² In another moment he reiterates this position: "I think as a teacher, nobody wants to... no teacher, that I know, that I would want to know, no-one would want to stamp out a certain way, of playing something."; "So it's a very useful device within teaching, to say, rather than 'Oh come on do it like this do it like this' because I've, I'm not saying, 'I've got there' because you know I want to keep improving but I feel confident in teaching people because I feel reasonably happy with what I'm doing ((points to the instrument))."

he offers this reductive perspective, reiterates the theme of vocality as equity (“ . . . we’ve all got a voice. So we can all use it.” (lines 9-10)), and then makes an attempt to articulate the “limits” of the relationship between his instrumental practice and singing.

Henry Interview Excerpt 4

4.3 Additional Interviewees

The sing to find the music story appeared in several of the interview conversations with instrumental musicians, and although time cannot be devoted to extricating the details of each one here, it is worthwhile to highlight some significant instances.

Flute player and specialist in nineteenth-century performance practice, Marcus, used the idea of singing to articulate a divide between the “technical” and “musical” aspects of playing, and to emphasise that there is a need for a performer to assume musical agency in the act of performance, because otherwise the instrument and its difficulties could manipulate the approach of its player.

I often think actually, as a as a wind player, we can often get away from the technicality of the instrument [yeah] um, by singing a phrase [mm] and seeing where the, kind of the, the rising point is within the phrase, um the top point, the most important point, rather than it being dictated by the instrument . . .

In order for this explanation to make sense, the act of singing must be imagined as an easy process, involving no technical constraints that would separate the music-maker from the music made. Here, the voice cannot be thought of as an instrument, otherwise it, too, would throw up difficulties of technique for the performer that would influence their decision about how to play the phrase in question. The voice is offered as an innocent vehicle, effortlessly accessible to any human who should wish to engage it.

Referring, initially, to the method of flute player, Robert Dick (b. 1950), and his ideas about “throat-tuning”,⁷³ Marcus connects the idea of actually singing with a kind of audiation, or inner hearing, enabling him to produce the instrumentalist’s voice in a similar way to that which we observed earlier in the interview with Cameron in particular: as a tool with which one can discover the musical “answers”.

And I think that sort of thing has an all round benefit because, um, it stops us becoming button pushers, [yeah] we’re hearing the pitch that we want to sing, um, it also gives us that really important thing of um, umm, knowing, um, knowing, what it is that we want to do with the music, um, and knowing,

⁷³ See Dick, 2009.

how we want to sound. And and by singing it, that often gives us the answers. [Actually singing it?] Yeah, I would say so.

Violinist, Philip, expressed some scepticism about musicians who use singing as a substitute for the detailed technical explanation of musical processes in the pedagogical context. However, he still saw some value in singing in the initial stages of preparing a performance.

I'm not, I'm not, I do that when I think of how I want the piece, I often stand in front of the stand and sort of sing or hum, or imagine how I would sing it and then try to imitate it. But once I have learnt, translated this singing idea into a, um violinistic equivalent, then I think in violinistic terms.

He emphasised that his priority, in an educational context, would be to give a practical, technique-oriented explanation of the ways in which a musical idea could be realised on the violin. Nonetheless, he described how he would “intuitively sing” an excerpt from an instrumental piece of music as a way of drawing out a “natural” way of phrasing.

[What does singing give you at the beginning, do you think?] Well, first, well we can determine different parameters in the music, when you, so if you have a, like the phrasing you're not sure but when it's a four-four bar, you know, does it go to the second, third, fourth bar, or does it go straight away from the first, is it a four-bar phrase, six-bar phrase, so you sort of intuitively sing it to find out where does it feel most natural to put the emphasis on or, where would it be most logical or why do we do something opposite which would go against a certain logic, somehow, if you do that in motion and whilst singing, I get better and more clear ideas. So to find a clever, or decent structure for the piece in terms of phrasing or direction I often use singing or singing it in my head at least. Um, you somehow feel the weight, the lightness, the downbeats and the upbeats and the structure of the music more easily than when you just because of course you're quite preoccupied with the instrument.

For Philip, when the risk of preoccupation with the instrument is eliminated, it is easier to find “better and more clear ideas”, and a “clever or decent structure”. His notion of *using* “singing or singing in my head at least” positions the process as a tool in a manner that we have seen elsewhere, one that allows for the unearthing of something natural: a process that would be hindered by the instrument-obstacle.

Another contribution of interest comes from Anthony, an exceptionally experienced keyboardist who plays harpsichord and fortepiano as well as modern piano. He teaches in higher education, and performs frequently both as a soloist and a chamber musician.

. . . it seems to me to be more natural, more musical, if you can introduce the idea of breathing. [yeah] And the exact amount of time that takes, [mmm] you know.

So you get, pianists, for instance, playing a phrase that if, or several, let's say a sequence of phrases that, if you were to play them on the flute, or if you were to sing them, would naturally be timed differently, because of the amount of time it takes to breathe. Ok so I don't know if this is to do with [yes, yes definitely] vocality but it's the same sort of idea isn't it. [yeah, yeah] That that, so if you can get them to think 'right, sing this phrase' and actually getting people to sing things is a really good way ((laughs)) it always works, [mmm] beautifully well, a lot of teachers use that technique as well a hell of a lot of people, [yeah] use that technique when they're, you know, make, make people sing.

Anthony draws on the bodily image of breathing, a process that is, of course, not necessary for a keyboard player in terms of merely producing sound, but one that might be adopted as if it were, in a way that could inform a player's musical decisions. Breathing was referenced by string players and a percussionist in other interviews in a similar manner. Anthony contends that to "make people sing" is a "technique" that "always works" because it makes it "easier to be naturally musical".

[And what does that do, what do they do differently once they've sung?]
Well again you have the physicality of breathing and, it's so much easier to be naturally musical because you haven't got to think about the physical technic- the technical things that are in the way, when you're playing your instrument. Which could be, I don't know complexities of fingering it could be you know a simple, a movement thing it could be in you know, for a flautist's case it could be a tonguing problem it could be any number of technical issues that get in the way, and, um, and again the technical difficulties are very often more easily overridden, once, musi- once, musicians have got in their mind the feeling of what it was like to sing that phrase or those phrases. So suddenly, it seems, you can, it's as though you can get through the, [yeah] physicality, the technicality of, that gets in the way, it seems like it's a way of bypassing some of the conscious, the absolutely conscious, [yeah] motor problems, if you want to put it that way, co-ordinatory problems [yeah, yeah] that musicians have.

The formula that says bypassing difficulties of instrumental technique can be achieved more easily by musicians who have “got in their mind the feeling of what it was like to sing” is a powerful recurring construction that references a kind of mind-over-matter everyday trope. This is not the last time we shall come into contact with it.

Having sketched the outline of a sing to find the music story via the descriptions of several interviewees, I turn now to some masterclasses to consider what it looks like when an instrumental musician advocates singing in an alternative environment. The masterclass opens up a dramatically different discursive space to the research interview. In many ways, making meaning and producing knowledge becomes an even messier business.

4.4 Horn Masterclass: Really Sing, Really Project

The following excerpts are taken from a masterclass recording archived by a higher education institution in the United Kingdom. The participants have been anonymised in accordance with the conditions of my agreement with the institution. For the purposes of the description here, and in masterclass examples throughout this thesis, I shall refer to the musician who is presenting the class as the expert performer or EP, and the student musician as the developing performer or DP. This particular masterclass takes place in a large concert hall in a UK conservatoire; it is not possible to see from the recording how many audience members are in attendance, but their presence is confirmed by regular contributions of applause and occasional laughter.

The class commences with the DP (a male undergraduate student of the institution) playing through the first movement of W. A. Mozart's Horn Concerto No. 3 in E flat major, K.447 with a pianist, who is playing a piano reduction of the orchestral accompaniment. After the performance, the EP—a male horn player known widely as a successful soloist, chamber musician, and orchestral musician—responds warmly, and launches quickly into a monologue about stage placement in which he refers to his own experiences as a concerto soloist to explain why the DP may wish to adjust his physical position on stage in relation to the audience and the (imagined) accompanying orchestra. The DP tries out this new position, and it is agreed with the EP (who seeks and appears to receive corroboration from the audience on this point) that it enhances balance and projection for the soloist. Subsequently, the EP moves on to talk about where the DP should focus his gaze whilst performing from memory and shares another story about his own experience in finding a focal point amidst the audience. The third learnable is then presented.

Horn Masterclass Excerpt 1

In lines 1-7 the EP makes his assessment: the performance is good, but he would like to hear greater projection of sound in the passages that are marked *piano*. The EP does not ask the DP to play louder, he asks him to *project*. In itself, this request is not particularly striking; it is not unusual for musicians to make distinctions between volume of sound and

projection if, for example, a judgement is made that a given sound is not “carrying” throughout a performance space. However, it is not yet clear what function the term will have in this specific context. In any case, from line 8 onwards, we can observe the EP performing his solution to the problem that he has brought into being: the DP needs to sing.

In a physical move that communicates a kind of staged intimacy, a sharing of a secret, the EP steps closer to the DP and introduces his “topic”, something that he “may come back to many times this evening”. Singing is presented as an idea that belongs to the EP: it has not necessarily emerged as a result of the particularities of playing Mozart, or in response to any individual characteristics of the DP’s horn playing, it is a solution that has worked for the EP in the past, and he is about to draw it out of his pedagogical toolbox.

Immediately, he constructs singing as an object of fear: even before uttering the word “sing”, he assures the DP that “you don’t need to worry” (line 10). The audience participates in the dialogue, perhaps acknowledging the ongoing vulnerability of the DP in this exchange. The EP is not going to ask him to sing, but in the social context of the masterclass it would have been feasible for him to do so, and furthermore, he may yet change his mind, so the implied threat remains.⁷⁴ In order for this passage to make sense, it is necessary for us to assume, firstly, that there would be something problematic and possibly uncomfortable about the DP singing in this context, and secondly, that the masterclass context affords the EP a particular kind of power—the power to insist that the DP sings. This interaction produces singing as something that is far from a neutral or impersonal concept.

The advice that the EP gives to the DP is to “put the horn away, and sing it through”.⁷⁵ This is significant: he could have simply said, “sing it through”, and the DP would have had no reason to misunderstand. The additional directive makes it clear that separation between singing and playing is an important part of this exercise, and that the instrument might be a hindrance to its success. In establishing that the DP will not be doing the singing in the class, the EP has created a space in which he can justifiably do it himself; he takes the

⁷⁴ My notes on a trumpet masterclass that I attended recorded a similar reassurance/threat combination taking place with regard to singing. The EP first says, “I’m not going to make you sing, I know it’s embarrassing” but very soon after, comments: “Every time you start, take a proper breath—or I will make you sing!” (Observational notes on trumpet masterclass, 19/01/2015)

⁷⁵ He reiterates that “it’s a good idea to put the horn down” in Horn Masterclass Excerpt 3 line 25.

opportunity whilst holding his horn in his left hand down by his side, leaving his right hand free.

His sung example includes a little of the orchestral introduction, which he sings in a clipped manner that is articulated markedly. Simultaneously, he performs gestures with his right hand close to his face as if imitating a conductor, pointing with his index finger on some of the crotchet beats before the solo horn entry. The EP then enacts his entry as horn/singer soloist, his physical presentation transforming in order to perform the arrival of a new character. He takes a large audible breath and starts singing the horn solo in an exaggeratedly different way from that in which he sang the orchestral introduction. For this part he uses elongated vowels, makes smooth transitions between each note, and accompanies the performance with a hand gesture that is almost ubiquitous amongst instrumentalists who perform “being an opera singer”: his right hand is extended in front of his torso, palm facing the ceiling, then brought back and forth in continuous motion, indicating the ebb and flow of energy, or the “shape” that he imagines for each of the two-bar phrases. His intonation is not precise, but he makes what could easily be characterised as a pleasing vocal sound. However, it is made clear, in the same way that we saw earlier with Cameron, that this is not a “singer’s voice”. Following the EP’s sung demonstration is the familiar utterance (line 21) assuring us that he can’t sing, and that vocal competence is irrelevant to the point of the exercise. So what *is* relevant, then?

The learnable to which he drew attention in the talk leading up to the sung example was *projection*, but it is hard to know which part of his sung demonstration was designed to reflect that element specifically. What it did show was a smooth, connected *legato*, a tone colour that was consistent throughout the necessary pitch-range, and phrases that were shaped in what would be considered a normative arc, with typical emphasis on the dissonant note of the appoggiatura followed by a tapered resolution. His second sung example also demonstrates extremely smooth transitions and a very gentle approach to the use of consonants: he chooses “ya” as his syllable for the top note, avoiding, in this instance, the plosive consonants that he utilises elsewhere. The singing in this example is accompanied by a right-hand gesture that is more familiar amongst singers, an upward “drawing out” movement implying that each note should sound as though it emerges seamlessly from the one before.

Lines 28-31 contain some clues as to how the meaning of “projection” is being built up. The EP suggests that the DP should strive to sound “a little more song-like” in order to fulfil the demands of the lyricism that he insists is inherent to the musical material, thus connecting his solution more convincingly to the Mozart text specifically. According to lines 33-34, taking this approach would necessitate “playing out a little bit more in the *piano*”. Now we are getting closer to what is being constructed in this interaction: a performance that is “song-like” is a performance that “projects”. Furthermore, “playing out” and “moving through” are established as desirable qualities, both of which would contribute to the overall goal of projecting the opening passage of the horn solo. This complexity offers some justification for the sung example: in order for the EP to help the DP to play the Mozart in the same way that he does, it would not have been enough to simply instruct the DP to “Project!” The sung example contains multiple cues for the various musical nuances that the EP seeks to convey. Moreover, it provides a method for conveying them that allows the EP to a) avoid the charge of having demanded that the DP “play it my way”; b) avoid giving a more detailed, technical explanation that might have seemed tedious and not in-keeping with the masterclass frame (crescendo here, taper off here, get louder at the climax of this phrase etc.); and c) foreground his performer identity by offering his own voice as the musical model. Moreover, given that it has been constructed as an activity that instrumentalists are likely to be fearful of engaging with publicly, choosing to sing is now a show of courage and professionalism on the part of the EP. The act of singing accentuates and further legitimises his social position relative to the DP, and therefore cannot but lend support to his musical arguments.

The EP’s offering of singing as a pathway to projecting is reflective of the sing to find the music story drawn upon earlier in this chapter and explored in the descriptions of interviewees. Although there are no explicit references to “natural” ways of being musical in this masterclass excerpt as we saw several times in the interviews, singing is still presented as a solution to a musical problem, a way of discovering what works. An interesting link between Horn Masterclass Excerpt 1 and the accounts of Cameron and Henry is that, whilst it is implicit in the EP’s talk that the DP would have been able to discover *for himself* a better way to play by singing the Mozart concerto, it is ultimately the EP who defines exactly how that better way should look and sound.

Horn Masterclass Excerpt 1 is followed by continued work on the same musical material, during which adjustments to the DP's hand position result in a brighter sound being produced on the instrument. The EP encourages experimentation with this modification, announcing, after the DP plays the exposition of the movement beginning-to-end, that his playing is now "absolutely glorious" and that he is making a "really full sound". He calls on the audience for support: "Does everyone, is it, my imagination or does this sound, really, the business now doesn't it? Fantastic fantastic."

But he is seeking more from the DP, and introduces a new goal, which is to use "not just dynamics but colours". The EP follows this up with a demonstration of his own playing, performing the entire exposition with the pianist. He claims to have taken a "lyrical, aah romantic, perhaps a little, you know, more romantic approach" to what he describes as "quite a dramatic piece", and he encourages the DP to move on to the development section, with a view to "playing out" and "looking for these different colours".

Horn Masterclass Excerpt 2

After sung examples that emphasize *legato* connection between notes, a familiar maxim emerges in lines 6 and 7: that singing the text will make things "clearer". This reinforces the idea that the sung version offered by the EP is not merely an example of how he likes to perform the text, or necessarily a reflection of what he has learned about how to produce an appropriate or acceptable performance style for Mozart in the context of a concert or an audition in any particular time and place, rather, it is simply the way that the music should sound when it is performed by someone who understands what it feels like to sing. It also creates something of an escape clause: with this view of the essential voice in place, if the DP doesn't manage to emulate the EP's performance within the temporal constraints of the masterclass, there is a perfectly valid reason: he cannot really understand properly until such time as he finds an opportunity (outside of the masterclass) to sing. Lines 8-13 reveal another part of the story with which we are already well acquainted: that music and technique, or music and thinking ("scratching your head"), are opposing structures, and that it is the *musical* solution ("getting the line working", finding "where the phrase is going", and "getting the music right") rather than the *technical*, "thinking" one ("warming up

more”) that will enable the player to overcome the problems inherent to the instrument-obstacle.

An attempt by the DP to implement the EP’s advice in performance is met with the following response, which marked the end of the class time allocated for this particular DP.

Horn Masterclass Excerpt 3

Following the reiteration of the “really project, really sing” goal in lines 1 and 2, the EP in this masterclass offers an insight into an experience that he has had of being judged on his playing in the outside world. He introduces some key characters for us—the reviewers—who are positioned as being responsible for assigning or withholding a particular kind of legitimacy in the professional domain. In his account the EP accentuates the notion that these reviewers were not easily pleased: they responded critically to both the programme notes that accompanied the recording to which the EP refers and the orchestral playing that accompanied his horn solo on this recording. However, all ends well for the EP, who achieves the difficult task of eliciting praise against the odds. He is deemed to have been lyrical by the gatekeepers of classical music.

This story performs various functions in the context of its telling, but perhaps the most important in terms of its relevance to our broader investigation is the provision of support for the idea that singing matters. The EP engages in a process that Potter (1996) explains as the building of category entitlement, which refers to “the idea that certain categories of people, in certain contexts, are treated as knowledgeable” (p. 133). Potter points out that, although “it is tempting to think that these categories are merely a feature of the world” (p. 115), they can be worked up or undermined like any other construction, and participants build their category entitlements by taking various discursive routes. This “building of category entitlement... involve[s] constructions of the person who is making the report” (p. 115), and the report in Excerpt 3 constructs the EP as someone who has been singled out as a musician who can produce lyricism. Possibly, as lines 14 and 15 intimate, even an excess of it. Therefore, it follows that he would be more capable than most to provide an explanation of how one might sing on the horn. The report also produces this ability to sing as having independent ontological status: it is a specific skill that has professional relevance,

one which it could be necessary for an aspiring horn player to prove that they have developed in order to be recognised as a competent performer. In this way, the story encourages its listeners to take the perspective that the EP is uniquely qualified to give advice on this aspect of musicianship, and that the DP, with the aspirations toward success in the realm of professional music performance that the masterclass context assumes of him, would do well to take this advice seriously.

Potter also notes that “one way of transforming a description into a fact is to produce the assent of reliable witnesses” (p. 159). By demonstrating corroboration from the critics, and working up their status as trustworthy and non-biased commentators (for example, by emphasising that they are not usually prone to giving praise, and by using devices such as active voicing (Wooffit, 1992) to bring these corroborators vividly into being) the EP avoids the potential charge that singing is merely his own preoccupation, something that would not necessarily have consequences beyond the performative context of the masterclass. He offers an outside perspective, and in giving the appearance of having circumvented his own authority, he manages to endorse that authority most convincingly.

In lines 19-32, the EP re-orientates to address the DP directly, and provides his parting advice: the DP should sing when he next practises (tomorrow), when he does this he should “put the horn down” (line 25), and he should also make sure that he sings uninhibitedly in a way that will “really project” (line 32). Interestingly, this is almost exactly the same as an explanation that I observed on the occasion of an accordion masterclass: the DP, performing a transcription of a Scarlatti keyboard sonata, was instructed to

Try singing the melody line like an opera singer. At home! But not like this (sings with mouth closed, no physical gestures, humming in a repressed manner) but like this (sings with open vowels and overt, “opera singer” hand gestures). Then you will be more free. (Observational notes on accordion masterclass, 22/6/17)

Although our horn EP “can’t really sing” (line 27), it is clear that, as in the case of the accordionist above, and also for our horn and trombone interviewees who were introduced earlier, there is singing, and there is singing *properly*. Taking on some of the performative

characteristics of a singer in addition to simply producing a voice appears to be a necessary element in achieving the latter.

The next masterclass excerpt offers us quite a different demonstration of vocality in action. The broader structure of the sing to find the music narrative is in place, but we see none of the “well of course, I can’t sing” disclaimers that have infiltrated the material we have examined thus far, and there is certainly no excuse made available to enable the DP to avoid singing. In fact, the DP’s voice, so rarely heard in the masterclass context, becomes an essential element, a collaborator in the EP’s performance of knowledge.

4.5 Clarinet Masterclass: You're Gonna Have to Sing That

This masterclass took place in a large concert hall in a North American institution and was hosted by a male clarinetist who is active as an orchestral and chamber musician, soloist, and music educator both in the USA and abroad. Names have been anonymised for this description, but as the video recording is currently available publicly on the media sharing site youtube.com, information about how to access the data is included in Appendix II.

Here, the EP works with a female clarinet student and her piano accompanist on the first movement of W. A. Mozart's Concerto in A major for Clarinet and Orchestra K.622.

At 07:00, the DP plays the opening eight bars of the clarinet solo.⁷⁶



The image shows two staves of musical notation for a clarinet solo. The first staff starts at bar 56, marked with a box containing the number 56. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A bracket above the staff spans from the second measure to the fourth, labeled 'Solo'. The second measure contains a half note G4 with a dynamic marking '(p)'. The third measure contains a quarter note A4, a quarter note B4, and a quarter note C5, with a fingering '(1 1)' above the notes. The fourth measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fifth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The sixth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The seventh measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The eighth measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The second staff starts at bar 62, marked with a box containing the number 62. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The fifth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The sixth measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The seventh measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The eighth measure contains a quarter note A2, a quarter note G2, and a quarter note F#2.

Figure 5. W. A. Mozart, Concerto for Clarinet and Orchestra K.622, 1st movement, Clarinet Solo bars 57-64

The EP stops her, congratulates her on her progress on the work they were doing earlier on,⁷⁷ and then the following excerpt commences:

Clarinet Masterclass Excerpt 1

We have encountered this kind of explanation before. The EP, quite dramatically on this occasion, is making a case for an heuristic solution: he ridicules the detail with which the DP has marked up her score in order to show her that what is needed instead is, as it happens,

⁷⁶ Figure 5 is taken from a part for Clarinet in A. The discourse excerpts will be notated at sounding pitch, i.e.



The image shows a single staff of musical notation for a clarinet solo. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The fifth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The sixth measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The seventh measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The eighth measure contains a quarter note A2, a quarter note G2, and a quarter note F#2.

⁷⁷ In an attempt to reduce what he suggested was extraneous movement in her knees and a tendency to move from side to side whilst performing, the EP had asked the DP to play kneeling on a piano stool, on either side of which he placed music stands in such a way that she would run into them with her elbows if she were to move in any direction. She kneels on the piano stool at 05:47 and remains in this position for the entirety of the excerpts transcribed here, before she is given permission to stand on her feet once again at 12:48.

an exercise that he prepared earlier. During the course of this account, he is active in constructing both his and the DP's identity. He is not like "every clarinet player" who gets stuck on the tiny details (and furthermore, *his* teacher never taught him like that), he is different, and he is able to see a more holistic strategy. However, he is also empathetic to the DP's situation, having experienced it himself. She, on the other hand, is "twenty-something young" (line 24) and vulnerable to the complications of the unnecessary pedantry that is assumed to have been imposed on her by other (less competent) teachers. The EP suggests that what is needed is "more shape", but, referencing the doing-versus-thinking oppositional pair that we have met several times in this chapter, the EP tells the DP that she should be able to achieve this musical state without having to think about the fine details. He plays upon the comedic value of his description of her notations and receives the sought-after response from the audience before presenting his "answer" to her "problem".

Clarinet Masterclass Excerpt 2

The learnable that is being offered here is how one might phrase the opening two bars of the clarinet part. The EP makes his strategy overt: he is not suggesting that the DP will find the appropriate phrase-structure by listening to how she would shape the musical excerpt if she were to sing it, he is telling her precisely how she *must* shape the phrase, and suggesting that playing it with his "lyrics" in mind and following the prosodic contour that he specifies will enable her to avoid playing "bad Mozart" (line 3). Were it not for the fact that he insists it is necessary for her to sing the phrase in order for the procedure to be successful, it would be possible to believe that voice, in this instance, was of little consequence. He stretches out his point about the unnecessary complications inherent in her accounting for micro-level elements of phrasing and articulation, drawing on "what Mozart was thinking" (Excerpt 3, lines 1-4) to build up his solution as the obvious, common-sense way of approaching the concerto's opening theme. This exaggerated explanation also serves the purpose of delaying the point in time when the DP will have to sing, building a kind of dramaturgical tension ahead of her sung performance.

Clarinet Masterclass Excerpt 3

Finally, the moment arrives: the DP finds her voice, and enacts the EP's master plan. It soon becomes clear, however, that this is just the beginning. By the time the following sequence closes, the EP will have provided at least ten sung demonstrations of how the DP both should and shouldn't sing the passage in question, on some of these occasions focussing only on the first two notes. Within this "looping of musical uptake" (Dobbs, 2008, p. 147) the DP sings the phrase four times, and receives the following responses:

- First time: More shape
- Second time: Almost
- Third time: *Dai-* d'you wanna say *dai-SIES*
- Fourth time: There you go. Much better.

The final result, when she performs the phrase unaccompanied on the clarinet, is proclaimed to be "PERFECT!"

The process of moving from "more shape" to "perfect" is facilitated by the EP's increasingly theatrical performances of the correct and incorrect ways to enact the notes and the relationship between them. He offers the vocal genres of vaudeville and musical theatre as categories into which Mozart cannot be subsumed, eventually settling on "somewhat operatic" (Excerpt 4, line 13) as the appropriate style.

Clarinet Masterclass Excerpt 4

What could reasonably have been characterised as a rather complex interaction involving multiple conversational/musical turns and several thwarted attempts by the DP to incorporate the EP's verbal and musical descriptions into her own performed realisation of Mozart's text is summarised, ultimately, by the EP with the phrase, "it's that simple" (line 33). Despite having just participated in an exchange that demonstrated significant evidence to the contrary, the EP insists on continuing to make the "singing" solution sound easy; all that was needed for the DP to give a successful performance was for her to get "that sound and that simple shape, through, through the clarinet" (lines 36-37).

Although the EP demonstrates his keen appreciation of the DP's newly "shaped" phrase, on repeated listening to the recording of these excerpts, it is extremely difficult to discern

any difference between her playing at the start of this sequence and at the end.⁷⁸ Of course, this is not to say that no change whatsoever took place in the DP's approach, that nothing was learned, or that the performance was akin to an "Emperor's New Clothes" tale of convincing the audience that they could hear something that was not there to hear. The quality of the recording may have affected my ability to observe the finer sonic details of the performance, and in any case, change itself is no less meaningful on account of its subtlety. It is also worth keeping in mind that, as Deborah Britzman (1998) has put it, "learning occurs in belated time" (p. 26), and the DP in this masterclass has been furnished with a strategy that she may later come to understand more fully, and apply in her practices of performance and teaching that take place outside of the environment in which we have observed her. Schön (1987) considers the facilitation of this process to be part of the EP's role in the class, in as much as they "communicate something about sense making and sense realizing in the piece at hand but may also communicate understandings applicable to the performance of other pieces—indeed, to performance in general" (pp. 175-176). However, the idea that a dramatic transformation in the DP's playing was not actually needed to uphold the narrative structure of the "sing to find the music" story in this discursive context draws attention to the power attributed to the story itself by the willingness of the masterclass participants to co-construct it, and the almost incontestable authority that the masterclass context affords its master as he tells it. Perhaps, regardless of how the DP had played, this is a story that would always have had a happy ending.

⁷⁸ For a thorough discussion of "shape" as it is characterised by performing musicians, see Prior (2017). Having collected data in interviews with violinists and harpsichordists, Prior develops a model for understanding the idea of shape as a flexible term that can "be used in relation to all levels of the musical structure" (2017, p. 239), and can help performers "create a musically expressive performance" (p. 228).

4.6 Analytical Interlude: Constructions of Voice

It was suggested earlier that the discourse analytical tool, interpretative repertoires, would be a helpful resource in the process of examining vocality in various musical contexts. It is at this point that it shall come into play. According to Potter and Wetherell,

Interpretative repertoires are recurrently used systems of terms used for characterising and evaluating actions, events, and other phenomena. A repertoire . . . is constituted through a limited range of terms used in particular stylistic and grammatical constructions. Often a repertoire will be organised around specific metaphors and figures of speech. (1987, p. 149)

In addition to identifying the interpretative repertoires being drawn upon by producers of discourse, they suggest that researchers should elucidate “first, the uses and functions of different repertoires, and second, the problems thrown up by their existence” (p. 149). I shall begin by outlining the characteristics of what I claim are the interpretative repertoires active in the talk and text that we have encountered thus far, and in forthcoming sections we will have the opportunity to explore their uses, functions, and problems in more detail.

All of the examples that we dealt with in this chapter can be seen to have been built around the general premise that if an instrumental player engages their singing voice and feels what it is like to sing a particular musical text, they will better understand how to play it on their instrument. “Better”, in this case, is identified and evaluated by an expert performer. However, vocality is constructed within this narrative in different ways.

The musicians whose voices we heard in the previous chapter have shown us two ways of producing voice in terms of what it can do in the context of instrumental musical practice. These are not delineated to suggest that a musician would usually choose only one if they were to describe the way in which voice infiltrated their practice. Rather, each way of seeing represents an explanatory resource that can be drawn upon in conjunction with, in opposition to, or in dialogue with the other. Producers of discourse draw upon interpretative repertoires flexibly in order to undertake and support particular discursive actions. In other words, “what people say and write will be different according to what they are doing” (Wetherell & Potter, 1998, p. 171). Figure 6 summarises these two interpretative repertoires.

Interpretative repertoire:	1) THE KNOWING VOICE <i>Voice as an embodied musical agent</i>	2) THE DISCIPLINED VOICE <i>Voice as a collection of techniques; voice as an instrument</i>
Principle:	The voice is naturally musical, it is not socially constituted or mediated: it is a <i>producer</i> of musicianship, and it is unique to its owner.	The voice is manipulated purposefully in various ways by singers and speakers: it is a <i>vessel</i> for musicianship, and it demonstrates its owner’s musical competence.
Where does this voice come from?	Vocality is part of the human condition: one’s voice doesn’t have to be beautiful to be musical, even someone who “can’t sing” can produce something with their voice that is (instinctively) musically expressive.	Vocality is produced most successfully by singers and actors, who have learned how to exert control over their vocal mechanism. Vocalists should be treated as models of musical practice by instrumental musicians—especially by those whose instruments are in some way akin to the human voice.
Who can access this voice?	Everyone has a voice and can sing and speak expressively: it is a natural part of being human.	Simply vocalising is not enough to be musical; one must learn to sing like a singer sings (or speak like an orator or an actor speaks), or at least imagine how it would feel to do that.
How is it activated?	This kind of vocality sometimes needs to be “coaxed out” of an instrumentalist but it does not need to be taught, as such, because it’s already “there”.	This kind of vocality can be learned by an instrumentalist; they must mimic what they believe to be the techniques of vocalists.

Figure 6. Interpretative Repertoires⁷⁹

⁷⁹ I called the first repertoire the “knowing voice” in light of Pelias’ (2008) description of the “knowing body” in the theatre literature, with which it appeared to have some striking resemblances. He explains, “The performer’s knowing body relies upon the physical and vocal behaviours brought forth in rehearsal and public presentation. The performer listens to what the body is saying and, based upon what the body has come to know, makes judgements about performance choices . . . At each step in the process, the performer relies upon the body as a location of knowledge. Performers are always trying to separate the good from the bad, the magical from the mundane. The knowing body serves to negotiate the multiplicity of options a performer faces. It helps the performer decide what seems right” (pp. 186-187). Similarly, his explanation of the “participatory body” demonstrated parallels with the “disciplined voice” repertoire: “The participatory body learns by doing. The performer’s task is located in action. . . . Living with specific actions over an extended period of time allows the performer’s body to make those actions the performer’s own. This may require performers to reach well beyond their typical ways of being in the world, and as they reach out, they come to understand what it might be like to be another body” (p. 187).

The question of why a musician would, in the course of one explanation, invoke quite different ways of understanding vocality is an important one, and we can more clearly apprehend this phenomenon if we look at it in relation to the action orientation of the discourse. What is the work being done by these stories of voice? What is made real, right, or possible for musicians and what is set aside as implausible, incorrect, or difficult when these stories are told?

Taking the two masterclasses that we considered in this chapter as examples, it is not difficult to discern where elements of each of these repertoires appear. The EP in the horn masterclass goes to great lengths to point out that he is not a singer. He emphasises the natural, anyone-would-do-it-this-way aspect of using one's voice to make a more musical phrase and implies that the instrument is a barrier that the DP will overcome by singing confidently after having "put the horn away". Withholding the opportunity for the DP to actually sing in the class, the EP talks about singing as the solution to a problem, a tool for finding the way to "project" something "song-like" and "lyrical". In effect, he uses the Knowing Voice repertoire to strengthen his position as the authoritative figure in the masterclass without appearing to be particularly authoritarian; the discursive act of drawing on this way of seeing voice provides support for the argument that the EP's musical performance is really *right*. It distances the EP from any notion that he has made an independent, personal claim to correctness (it is right because this is the way that anyone would sing it, not because this is the way that he decided to play it) and in so doing, it anticipates and resists possible undermining arguments that might have suggested valid alternative ways of playing the phrase (because there is only one natural way to sing). The EP's construction of his own identity as someone whose concept of lyricism has been qualified by outside sources provides further support for the idea that he is especially capable of demonstrating the most musical way to play Mozart.

In the clarinet masterclass, voice has been constructed and positioned somewhat differently. The opening sequence is consistent with the Knowing Voice repertoire: there is too much thinking, too much awkward detail in the DP's approach; it needs to sound more "shaped"—and by less complicated means. The EP's account suggests that there is an obvious way to play these two bars correctly, and the DP's pedantic attention to detail is preventing her from finding it. Drawing on the Knowing Voice repertoire, in this case, sets

up the EP's response as a simplification, a paring-back approach to interpretation rather than one that would add something on to, complicate, or dominate the DP's way of performing Mozart. He is offering her an easier way. However, his response is, ultimately, delivered via the Disciplined Voice repertoire. In contrast to the horn masterclass, there is nothing covert about the manner in which the clarinet EP is telling the DP how to perform the opening of the Mozart concerto: he advocates unapologetically for what he offers as the only way that could possibly be correct, and correspondingly, invents the categories of "good" and "bad" Mozart. It does not seem that there is anything especially natural or easy about this correct way, given the considerable effort that it takes from both of them before the DP's emulation of the EP's suggested model is stamped valid. The EP's announcement that "now this is turning into a vocal masterclass" orients us toward an image of voice that belongs to a singer, rather than the "natural" voice of an instrumentalist, and the identification of "somewhat operatic" as the appropriate stylistic frame provides additional confirmation. He takes the DP's instrument from her, but rather than making its removal the relevant aspect of this moment, the EP emphasises his concern to make space for her to *become* an opera singer, complete with appropriately operatic gestures. He wants the DP to sing like a singer sings. It is the Disciplined Voice that is invoked here: a voice that can be enacted through learning and emulating the techniques, the moves, and the shapes that a vocalist would have learned to apply.

But when the DP finally satisfies the EP's requirements, the vocal image transforms once again. "It's that simple" is a powerful assessment: it implies that this way of performing those two bars is a common-sense strategy. The EP's way of teaching it was through the use of a tool of his own design that the DP (and others like her) *needed* to help them come to an understanding of what should really be obvious, and therefore it hints at an underlying allegation: *you were making unnecessary movements and writing overly detailed performance instructions on your part when all you needed to do was stand still and play with the phrase-shape that you should know, instinctively, to be right*. It is clear that we have returned to the Knowing Voice repertoire here. The EP operationalises it as an argument in support of the effectiveness of his singing exercise, and it has the final word.

In the case of our two masterclasses, there are, ostensibly, similar pedagogical tasks being undertaken in each. Both the EPs, as educators, are making efforts to manipulate the

way in which the DPs are performing particular phrases from each concerto: the horn EP claims to be seeking “projection”, whereas the clarinet EP is after “more shape”. At the same time, the nature of the masterclass context is such that in undertaking their respective quests, not only is the EP expected to help the DP to achieve something musical that can be demonstrated successfully in a very short period of time, but also, it is assumed that they will maintain the interest of their audience, many members of which are likely to have come to the masterclass for the purpose of gaining insight into the musical perspective of the EP, specifically. Accordingly, the EP is likely to wish to leave the masterclass having been seen as a provider of behind-the-scenes access to the workings of the professional classical music performance world, and having performed convincingly their identity as an elite musician who is willing to share some of their secrets. Vocality—as a reason why one should play something a certain way, as a way of seeing that helps DPs to make “good” musical decisions, and as a performative tool that can be reworked and reinvented to achieve a variety of goals—provides an ideal set of narratives for maintaining the EP’s dual identities of performer and educator, and thereby fulfilling the expectations of the masterclass context. Furthermore, telling vocal stories is an extremely effective way of perpetuating ideas about what it means to be musical. I shall return to this point and consider some of its ramifications in Chapter 6. For now, continuing our investigation by examining new data will deepen our understanding of how the two interpretative repertoires function amidst the discursive activities of our chosen instrumental musicians, and provide us with some new stories of voice.

5. Singing Like a Singer Sings: Technical Borrowings and Creative Connections

Then I am using what I call “My Singer’s Way”. I love to sing and I imagine singing while I am playing . . . implementing all of the techniques that a singer would use. (Carol Wincenc, flute player)⁸⁰

What is the voice? The voice is always a dream voice, and we can never speak about the experience of the voice except in the register of fantasy, desire, phantom, myth. Even, and perhaps especially when we may speak of the materiality of the voice, we evoke imaginary substance and mythical powers. (Connor, 2014, p. 17)

In this chapter I will examine episodes of talk in which some of the interviewees and two instrumentalists whose masterclasses provide relevant examples produce ideas about what vocalists do in performance and incorporate them into strategies that can be applied to their own practices. In order to support and justify this process of importing vocal technique into instrumental methodology, the musicians we will focus on here use both the Knowing Voice and the Disciplined Voice repertoires, producing multi-faceted explanations of why it makes musical sense to do as a vocalist would do. However, their descriptions do a great deal more than this, and do not fit neatly or consistently into conceptual categories. Discourse analysis is the ideal tool for highlighting these kinds of knotty variations; citing variability as one of the major assumptions of discourse analysis, Wood and Kroger (2000) point out that, although it “is a problem for the standard social science approaches . . . discourse analysis thrives on variability”, and that “consistency can only be had if we ignore the critical (and interesting) details of everyday life” (p. 10). In this chapter I shall interrogate moments of apparent contradiction, using some of the interview data to illuminate and problematise the masterclass data, and *vice versa*. I will begin with a violin masterclass, in which, once again, we shall become embroiled in the perennial dilemmas of the Mozart concerto.

⁸⁰ Faculty: Carol Wincenc, n.d.

5.1 Violin Masterclass: All Mozart is Opera

The following discussion is based on the video-recorded representation of a masterclass held in London in 2007. For forty-eight minutes, the male EP works with a female student violinist on her performance of the first movement of W. A. Mozart's (1756–1791) Concerto for Violin and Orchestra in G major K216. She is accompanied by a pianist, and they are observed by a live audience in a classroom at the Royal Academy of Music. The EP is an internationally renowned violinist whose performances and recordings have been recognised throughout his career as being of the very highest quality. His enthusiasm for teaching and encouraging young talent is also widely recognised. As this recording is available commercially via the Masterclass Media Foundation, the details of the performers are given in Appendix II.

The class opens with an uninterrupted performance of the concerto movement by the DP and her piano accompanist. During the seven minutes that this takes to play, the EP remains seated beside the piano, quite close to the performers, focussing his attention on the DP. When she finishes playing and the audience has applauded, the EP comments on the performance, presenting his overall impression of her playing in a positive, encouraging manner. Following this, he launches into an explanation of his ideas about performing Mozart's music and suggests that the DP could apply them to her playing.

Violin Masterclass Excerpt 1

The EP's response to the DP's performance, after the initial recognition of her status as a competent violinist, comes in the form of a summary of his understanding of Mozart's instrumental music: he posits that "it's all opera" (line 6). The cohesive nature of the explanation indicates that making a connection between Mozart's instrumental works and his operas and suggesting that this connection has the potential to be represented in performance are things that the EP has done before—the idea has been drawn from his pedagogical toolbox.⁸¹ He introduces the broad concept of Mozart's instrumental music

⁸¹ It is by no means only a pedagogical tool, but a principle with which, in other texts, he has claimed to align his own performance practice (see Amacher, 2007). Also, see excerpt from the DVD, *Masterclass* (1998) (Warner Classics TV, 2012b) for another example of this EP working with a young player on "storying" Mozart at 05:56. See excerpt from the DVD, *Playing by Heart* (1998) (Warner Classics TV, 2012a) for examples of this technique being applied to works by other composers at 07:25 and 43:14.

“being” opera at the beginning of the class and follows it through by providing detailed examples that support and elucidate his argument during the time he spends working with with the DP. This opening monologue stands out, with respect to the class as a whole, as the longest period of time during the class that is taken up by the EP using only his regular speaking voice (without any contributions from his singing voice or his violin playing) to communicate. In itself, this is a marker of interest in the context of a masterclass, which tends to revolve around a dialogue of “showing and doing”, and in which “talk per se is not a central component” (Ruhleder & Stoltzfus, 2000, p. 188). At this early stage in the class, however, the EP’s monologue conforms to the archetypal masterclass sequence described by Szczepek Reed et al., where “the initial performance is typically followed by a longer turn at talk from the master, which often begins with (positive) assessment and may also include further evaluations, lecture-like TCUs [turn constructional units], and physical demonstrations” and “during this first turn at talk by the master, one or more learnable(s) typically emerge as specific goals for improvement” (2013, p. 25).

The EP’s introduction of opera into the world of solo instrumental performance immediately imbues the explanation with a range of aesthetic connotations; it snatches singing voices, characters, costumes and drama from the world of operatic performance and resituates them so that they appear to be within the grasp of the instrumental musician. But perhaps the most striking element of the EP’s proposal is that in recognising the significance of this imagined opera, a performer can make the music *mean* something. He indicates that implementing the operatic model would help the performer to transform an instrumental work from being merely “a wonderful piece of music” into being something that we cannot live without.

It may be helpful to our understanding of this concept if we digress momentarily at this point and examine the wider context. Musicological texts have emphasised compositional links between Mozart’s instrumental music and his operatic works repeatedly.⁸² The extent to which it has become usual to talk about Mozart as an opera composer whose masterful knowledge of the human singing voice informed his approach to instrumental writing is

⁸² See, for example, Girdlestone (1948) p. 254 and pp. 344-345; Levin (1990) p. 263-264; Rosen (2005) Chapter V:1 pp. 185-263. “In every way, Mozart made the soloist of his concertos even more like a character from an opera than before, and emphasized the dramatic qualities of the concerto. The derivation of concerto form from the aria was more than an historical fact for Mozart, it was a living influence” (Rosen, 2005, pp. 190-191).

evident in texts such as John Platoff's (1997) chapter, "Operatic Ensembles and the Problem of the *Don Giovanni* Sextet", which shows us the exception that proves the rule. He puts forth tentatively what he expects to become a contested hypothesis: that some of Mozart's compositional decisions were also "shaped in part by his experience as a composer of instrumental music" (Platoff, 1997, p. 379). In response to the imagined critics of this apparently revolutionary idea, Platoff argues that "since it is accepted scholarly practice to cite 'operatic' elements in Mozart's instrumental music, why should we be surprised to discover evidence of musical connections running in the opposite direction?" (1997, pp. 404-405)

The insistence that Mozart *is* opera has certainly found its way from the talk and texts of musical scholarship to those of music performance. When Mozart's instrumental music is examined in a pedagogical context, opportunities to produce narratives that involve vocality are rarely missed, and experts use opera's "complex and ever-changing dynamic of text, action, and music . . . in which any and every configuration is possible" (Waldoff, 2006, p. 86) as a jumping-off point for colourful, multi-modal performances of both their performer and educator identities. Whilst it is the case, of course, that connections exist between Mozart's approach to writing opera and his style of writing purely instrumental music, this does not explain entirely the effort that instrumental musicians go to regularly to encourage developing performers to imagine their performances in vocal terms. Whether or not we perceive them to be in some way vocal, Mozart did write many musical works that were intended to be played on instruments. So, what could it mean for an instrumentalist to make their performance of them *operatic*?

Consider the following statements from four professional performers:

<p>I think that the Clarinet Concerto is the greatest wind concerto Mozart ever wrote. I try to play it from a vocal perspective, like an opera singer. The piece has little to do with the clarinet at all!⁸³</p> <p>Stephen Williamson, clarinetist, 2016</p>	<p>When you approach a Mozart piece, whether you're a violinist or a pianist, it should always be approached like an opera. The different characters from the opera . . . the colours, the changes of mood . . . very often, I think young people don't know about it. So for me, this is always the most important: the colours, and the human voice . . . how it should be sung in an opera house.⁸⁴</p> <p>György Pauk, violinist, 2010</p>
<p>Mozart always writes dramatic music. Whether it is a violin sonata, piano sonata or his early symphonies, I can always see different persons, different discussions. He always wrote operas.⁸⁵</p> <p>Nikolaus Harnoncourt, conductor, 2006</p>	<p>Mozart is . . . important for purely operatic reasons. Every string player I know wants to sound like a singer; in every bar Mozart wrote you can imagine singing.⁸⁶</p> <p>Pamela Frank, violinist, 1994</p>

Figure 7. Mozart is Opera

Clearly, a Conversation that connects Mozart's instrumental music and his operatic writing continues in contexts outside of this masterclass. It was referenced similarly in some of the interviews conducted for this project:

You know, I play the Mozart bassoon concerto . . . and, the second movement, is an opera aria. Uh, in fact the opening is almost identical to *Porgi Amor* from *The Marriage of Figaro*, um, and it's often paralleled that way now that could be a coincidence, who knows, but uuhm, it is definitely an operatic aria, so, you have to sing that, it has to be sung, however you conceive the word 'sing' [yeah]. Umm, but you, you have to take a vocal model because it is vocal music, in an instrumental presentation.

Timothy, bassoonist

⁸³ Stephen Williamson Talks About Playing the Mozart Clarinet Concerto, 2016.

⁸⁴ Lake District Summer Music, 2011.

⁸⁵ Vickers, 2015, para. 16.

⁸⁶ Wigler, 1994, para. 3.

I think certainly Mozart, I think univer:sally, people now seem to say, his, greatest works are his opera. Um, for me personally, I cannot, even an abstract work by Mozart, I can't not see, a stage full of opera singers. ((laughs)) And so it's something definitely Mozart that I would probably refer to the voice, em much more, you know in terms of characterisation of passages, imagining those singers on stage interacting with each other, um imagining, not just that but what the singers actually look like, what they're wearing. Em, a- and the more whacky you can make it the more it seems to then, sort of impact the, the character within what you're doing.

Marcus, flute player

Of course, particularly with Mozart, because it's, you know as soon as you know the man's music it's clear that that's, how he's thinking all the time, I mean... you know, it's just so intrinsically operatic.

Anthony, keyboard player

In contrast, Philip contested the vocal discourse by suggesting that Mozart took advantage of the affordances of a non-breathing instrument in his violin writing. He offers a reason why a violin concerto by Mozart could be *unlike* vocal music:

But then when you sing you can't, you need to breathe at some point. You don't, on the violin you can technically make a twenty-four-bar phrase, which is ongoing, so that, and I think, Mozart, deliberately for example used that in the violin concerto. It's longer phrasing than in the opera . . . there's some very long phrases in some of the Mozart concertos and I wonder if that's, maybe it's possible to sing that, or you can sing it without, you know, interrupting the phrase, even once to breathe, so, what I mean is that you possibly, you can't find every compositional structure just through trying to sing it.

Philip, violinist

Whereas, at the other end of the spectrum, the 'Mozart is opera rule' is accepted entirely uncritically by a student contributing to an online forum in the following example:

I'm working on the first movement [of Mozart's Concerto in D major for flute and orchestra] for a competition . . . me and my flute teacher cant tell what Allegro Aperto is supposed to mean. We know the translation, but that's about it. I am in love with this piece, and am very comfortable with it right now. I know it has to be like an opera singer and i am starting to achieve that, as well as proper articulation. any other suggestions?

'AurokeFlute' (2010)

What these excerpts tell us is that a *Mozart is opera* story holds strong as a theory of how to approach the performance of Mozart's instrumental writing. However, the way that this story plays out in practice is by no means prescribed: it can be manipulated in various ways for various purposes. Furthermore, the music of Mozart is not unique in its propensity for being explained in terms of character and narrative. Kristian Steenstrup, for example, explains the renowned brass pedagogue, Arnold Jacobs' (1915-1998) philosophy of storytelling for musicians without reference to any particular repertoire—it is presented as if it is applicable to music generally:

Arnold Jacobs advised students of brass instruments to study acting, to improve their ability to communicate to an audience: "It's like being an actor on stage: whenever you act out a part, you do it for an audience. It has to be realistic, so that the audience can tell what you are doing and you become believable and you can become a great actor that way. When we play music we actually are telling a story, but it is a story like one we would sing. It becomes a vocal story. Once we accept that, the playing starts to get much easier. (Steenstrup, 2007, p. 43-44)

Having zoomed out to include the contributions of additional voices to the broader Conversation of which this story is a part, let us now return to Violin Masterclass Excerpt 1 to investigate, in detail, how the EP in this class makes the *Mozart is opera* story his own.

First, the EP undertakes the task of constructing the learnable. As Burr has said, "problems, like facts, have no objective existence. They are always problems *for someone*" (2015, p. 173). With this in mind, a problem and a solution need to be produced in relation to the nature of the performance just given: even if the EP plans to apply a tool that he has spent many years thinking about, he will need to build up its relevance to the situation—its bespoke quality—in order for it to constitute a convincing contribution to the masterclass setting.

Lines 1-5 construct the DP as a violinist of adequate skill; they communicate that it is not "technique" that the EP wants to work on with her in the class. There are no disclaimers: he states that the DP is "a very good violinist" whom he likes "technically" and who has "good musical ideas". In another context, one might be inclined to read such utterances simply as compliments, but in the masterclass, these words are doing different kinds of discursive work. Partly, they reassure the DP that the EP will not be working with her on the basics of

violin playing in this class. He is not concerned about things like, for example, her intonation, her bow-hold, or her general level of musicianship, and therefore will not be undertaking the task of refiguring her technique in front of an audience—an action that would be laden with implications of inadequacy for a student chosen to perform in a high-profile masterclass.⁸⁷ At the same time, the EP is setting up an opposition between “technique” and something that is outside of technique, and using this opposition to reveal (to the DP and the audience) the location in which his contribution, as master of the class, will be made. He is bringing into being an empty space in a puzzle so that he can perform, deftly and fluidly, the provision of the perfectly crafted missing piece.

Lines 5 and 6 name the missing piece: “I think Mozart, for me, all Mozart instrumental music, whatever it is, it's all opera”. The statement almost appears to be contingent upon personal taste in the way that it is framed: “I think . . . for me” would seem a gentle way of offering advice—perhaps even advice that might reasonably be either taken up or politely declined. It also gives a sense that the idea is the product of original thought: that a concept unique and personal to this particular EP is about to be divulged. However, the masterclass context attributes such profound significance to ideas that the EP claims as his own that “for me” becomes an extremely powerful statement in this social environment. If he were to offer these words in another context, their impact would most likely be quite different to the one that they have coming from him at this moment, in which he is an international “star” performer invited by a world-class, highly selective music institution to give a masterclass on standard classical concerto repertoire that he has performed with orchestras the world over. “For me”, here, does not just perform the task of signalling to us that the statement to follow is somehow personal, that it is an opinion, or even that it is the teacher’s opinion, it tells us that it is *this performer’s* opinion, which is necessarily one to which the DP must be seen to subscribe for at least the ensuing minutes of the masterclass if she is to play by rules of the masterclass context. Alternatively, she could reject this opinion, but to do so would carry the risk of seriously disrupting the expected nature of the

⁸⁷ Atkinson (2013) specifies: “Students are assumed to have more than basic technical competence, and the masterclass is an opportunity for further refinement—especially of expressive, performative competence” (p. 355). Nonetheless, if the expert identifies an issue that they suggest must be dealt with in order for the developing performer to progress, there remains the possibility of particular “technical” elements of instrumental playing becoming the focus of the masterclass.

dialogue, and therefore potentially call into question, publicly, her own professional integrity: a scenario that a young performer whose career is not yet firmly established is extremely unlikely to instigate.⁸⁸ In any case, with these few words, work towards building the significance of the idea that all Mozart instrumental music is opera, and strengthening a connection between the notion of instrument and that of voice has most certainly begun.

Line 7 offers us a sudden turn from inside to outside: the opinion of one (albeit significant) violinist that this concerto should somehow become operatic has been transformed with startling expediency into a “fact” that has to be taken into consideration. In his reification of the idea that “all Mozart instrumental music is opera”, the EP constructs what Potter refers to as “out-there-ness” (1996, p. 150): by announcing that what he is offering is not just an opinion but a fact, he produces a description of this idea as if it is “independent of the agent doing the production”, and draws attention away from “concerns with the producer’s *stake* in the description” (i.e. the importance for the EP that this idea effects some prompt and observable musical results, and that his audience sees his performance as one that justifies his position in this masterclass). The EP offers an unattractive alternative: if this “fact” is not taken into consideration, the music will become something “we can live without”. Thus far, the EP has utilised his position in the masterclass to construct the “facts” of playing Mozart for the DP and positioned himself as the keeper of the solution to the problem—a problem that he has produced in response to the DP’s performance—of how one might make Mozart meaningful.

On this premise, he establishes his aim for the DP to take on a new, opera singer identity, and lines 17-21 light the way for this new perspective. Gee’s (2014b) “Why This Way and Not That Way Tool” (p. 62) can help us to consider this part of the explanation. The EP could have chosen to tell the DP that she should imagine that she is an opera singer, that she should play the violin as if she were singing, or even, “*DP’s NAME*, you must *be* an opera singer.” However, so central to his argument is the DP’s transformation that the EP

⁸⁸ It may seem an obvious point that the EP’s words are imbued with authority in this masterclass. After all, there is nothing unusual about a teacher having some kind of authority in an educational setting. It is not in order to criticise the power that the masterclass gives to its master that I have highlighted this aspect of the situation, nor is it to suggest that the EP’s ideas are in some way false. It is to acknowledge that the EP’s position in the masterclass *is* what enables him to make a statement like, “all Mozart instrumental music is opera” without it being questioned or contested, and without necessarily having to explain immediately, or even at all, what that might mean.

communicates it by becoming her inner voice; he conveys a directive to her while acting as though he *is* her, and from inside this adopted persona he is telling himself (herself) something important about how to be: “*DP’s NAME*, I am not violinist anymore, I am a singer, an opera singer!” Holland et al. refer to arenas of play in which “people create new orchestrations from the play of inner speaking and seek to convert them interactively to new imagined practices, new virtualities” (1998, p. 238). In this example, the EP performs the DP’s inner speech in an attempt to encourage a new practice in her violin playing, to direct her future performance of the concerto. Is he trying to help her to “play” at “being an opera singer” (i.e. to somehow ignite her own sense of agency), or is this simply a further manifestation of his authority in as much as he is even dictating what the DP should think?

An alternative view would take into account the dialogic circumstances of his utterance and the action-orientated aspect of its delivery. To say, “Please play the piece as though you are an opera singer” provides none of the character and flair that the EP may be seeking to perform for his audience in the class, to whose presence he is also responding in the formulation of his instructional language. Indeed, taking on another’s “voice” is a rhetorical device that the EP takes to its limits in the subsequent demonstration of how Mozart’s violin concerto can be understood in operatic and overtly theatrical terms, which makes sense if we refer back to the two identities—those of performer and teacher—that were offered earlier as the arenas in which the EP must maintain legitimacy through the way he constructs his masterclass performance.

But the question remains: how can the DP make her performance operatic? What will be required of her if she is to adopt convincingly her new “opera singer” persona? Consider the next excerpt, which, in the masterclass, follows directly on from the previous one:

Violin Masterclass Excerpt 2

In this excerpt, the EP brings his story to life—he gives us a demonstration of his imagination becoming embodied through play (Holland et al., 1998, p. 236), using his voice rather than his violin (which is on the piano next to him) to enact this play. He doesn’t connect specific text to the musical notes as a singer would, rather, he provides an interpretation of what might be going on in the story of his envisioned opera after each musical gesture. His singing represents an improvised response to Mozart’s text; he uses

the pitch and rhythm that is offered in the violin part but vocalises with non-linguistic sounds that are chosen for the way in which they can emphasize the shape, colour, connections of and divisions between the notes as he wishes to interpret them. The EP attempts to humanise the instrumental line, even going so far as to suggest that the staccato quavers represent his imagined character's laughter.

Evidently, it is the opera singer's voice itself (rather than simply their ability to use text) that he is putting forth as the vehicle that enables the acting part of being an opera singer in this demonstration. He indicates that interpretative significance is not to be found in the detail of the story that he is imagining, but in the fact that he is imagining a story at all—and the idea that it can be “told” through a musician's use of sound. The EP's narration makes the demonstration clear to the audience and the student with whom he is working but he claims not to care what the imagined character is saying, as long as they are saying something. He points this out to the DP, suggesting that she could use a story of her own if she preferred, but—predictably, given the circumstances—she chooses to adopt his.

Excerpt 2 sheds some light on the means by which the EP thinks the DP would be able to achieve a meaningful performance. He attempts to show the connection between instrumental music and opera by setting Mozart's melody to an imagined story, which he characterises by using a variety of deliberate vocal inflections. However, in the next excerpt, he draws attention to another element entirely: the physical process of making vocal sound. Now he wants the DP to consider the difficult technique and physical effort that would be required for a singer to perform a particular passage accurately. Suddenly, singing has become something that is hard to do, and somehow its difficulty makes it worth emulating on the violin.

Violin Masterclass Excerpt 3

The excerpt begins with a sung demonstration by the EP of what it sounds like to inject a sense of forward motion through a semiquaver passage (“don't go away”). However, he interrupts himself with a surprising instruction in line 5: “also, with the voice”. With this instruction he separates his “musical demonstration voice” from his “emulating a singer” voice, suggesting that he is about to provide the DP with a vocal model that she should take seriously. His performance of his “with the voice” version in line 6 is distinctly different

from the version that he performed earlier in order to emphasise the continuity of the phrase: this time, he chooses vowels and consonants to sing that foreground different musical decisions, for example, the decision to taper off the first tied C3 and give greater buoyancy and separation to the final three notes.

The DP makes an effort to follow his instructions, but for the EP, there is still a problem: it sounds too easy.⁸⁹ Consider how his performance of this problem and its solution constructs vocality. Whilst in Violin Masterclass Excerpt 2, the voice was produced as something that facilitated a story, enabled the presentation of different characters, and necessitated variation in dynamics and articulation that we were led to believe corresponded inevitably with the voices and intentions of these characters, in Excerpt 3, the voice is a much more effortful one. The EP makes head movements that follow the direction of the pitch in the excerpt he sings, as if his vocal mechanism needs to be directed deliberately and overtly by the singer he is imagining himself to be. Thinking back to the discourse excerpts considered in Chapter 4, when singing was offered as a way of bypassing and overcoming the difficulties of instrumental technique, we can now see the opposite argument being formulated. The violin EP sings in a way that constructs voice as an instrument that takes effort and technique to play. There is now an element of difficulty involved, which he claims he wants to hear in the DP's performance. He rejects her attempts to produce it, before using a strategy we have already come across in previous excerpts to explain why she has been unsuccessful: she needs to sing the excerpt herself, "at home, when nobody hears" (line 20).

So, how do these excerpts fit with the interpretative repertoires that were shaped earlier, when we examined the "sing to find the music" narrative? The EP encourages the DP to adopt an opera singer mindset. It is not enough for him that the DP would simply imagine

⁸⁹ I am reminded, here, of a piano masterclass in which I observed a similar argument being produced in response to a performance of Chopin's Sonata No. 2 in B flat minor Op. 35. The EP suggested that the DP should imagine singing in order to solve the problem that "it's a bit meaningless – you find it too easy". The EP wanted the DP to emulate something of the physical strain that he said would be required to sing a high note, which was the climax of a phrase. "Chopin is always singing," the EP commented, "even though he never wrote opera". The EP worried over the effortlessness inherent to good technique, equating it with meaninglessness for an audience. "Imagine the voice, stretch up to the high note: then it will sing, it will be vocal." (Observational notes on piano masterclass 20/01/2016) A violist giving a chamber music masterclass that I observed gave parallel advice. With reference to a Schumann piano trio she suggested that a large ascending interval be performed "as if you're singing . . . you want to feel that stretch . . . because then you have that true voice sound." (Observational notes on chamber music masterclass 06/03/2016)

singing; she must imagine *being a singer* and approach her performance in a way that is guided by her new identity. At first, this involves the speaking, posturing, characterful aspect of being an opera singer; later, it means that she should be singing like a singer sings, emulating the nuances of the embodied experience of “opera singing” on her violin. The Disciplined Voice repertoire is an appropriate description of the way in which the EP is producing voice in these excerpts: it is something that belongs to singers and actors, and it must be emulated by instrumentalists as closely as possible. The “Mozart is opera” link provides the justification for using the singing voice as a model. His instructions are, however, not unproblematic.

One of the principal contradictions in evidence is that the “singer’s voice” is demonstrated by the EP. He does not give any “but of course, *I can’t sing*” disclaimers to his audience before he sings, and in fact, he sings at almost every opportunity throughout the class, which eventually ends with his triumphant vocal version of the end of the concerto movement. Whilst his voice is by no means unpleasant, he remains a violinist: there is no suggestion that he is making any serious claim to a “singer” identity in the professional sense. There is neither reassurance given that the DP will not be asked to sing, nor threats made that she will; the EP appears extremely pleased to perform the sung examples himself.

Therefore, when he explains to the DP in Excerpt 3 that the passage would be difficult to sing, it is, unavoidably, a violinist EP who is constructing this difficulty, not a professional opera singer. Where does this situation leave the DP? Should she be imitating the way in which the EP sings, or the way in which she herself will sing it “at home, where nobody hears”? Alternatively, should she imitate the way in which a professional opera singer would sing it? How could this kind of model be made available? This perspective comes with further problems, not the least of which being that such a singer would surely be more likely to make the passage sound “easy” than “effortful”, and in any case, should this singer be a Luciano Pavarotti or an Adelina Patti? Nancy Storace or Elisabeth Schwarzkopf? Keeping in mind the position of the DP in the figured world of the masterclass, and the corresponding improbability that she would ask such questions of the EP in the moment, is it any wonder that she was not able to produce the appropriate sense of voice on her violin?

Also significant is the fact that the DP is not given an opportunity to experiment with this piece of advice in the masterclass: if violinistic singing is for the concert stage, preparatory vocal singing is strictly for the practice room. This is the rhetorical strategy that we observed in the Horn Masterclass, when it was suggested that any difficulties that proved insurmountable during the class might be solved by the DP's application of the 'sing to find the music' story when he practised his instrument on his own the next day. In fact, in the violin masterclass, there is a shift to the Knowing Voice repertoire that takes place when the DP is advised to sing at home. Although at first, the EP wants her to emulate a vocalist's technique (although *his* voice is the example offered), when he isn't able to find a way of getting the DP to play how he imagines this should sound, he uses an alternative strategy, which is to reassure her that the answers will come from her own vocality, and her own body. The EP's employment of the Knowing Voice deflects responsibility for the DP's production of a more 'vocal' sound away from him, and onto her.

5.1.1 Selected Interviewee Responses

When I showed the video of Violin Masterclass Excerpt 3 to some of the interviewees during our conversations (an activity that I included in the interview process when adequate time was available), their perspectives were revealing and thought-provoking. Therefore, this short section will focus on the violin masterclass again, but this time, through the lens of four interviewees: Philip (violin), Samantha (violin), Anthony (keyboards) and Henry (bass trombone). In this instance, I am particularly interested in how the interviewees account for what they have observed, and how they position themselves in relation to the masterclass and its participants. The responses I will share here demonstrate two important things. The first is that what the EP was doing with his explanation of vocality was not understood in precisely the same way by each of the interviewees. The second is that the very act of giving an opinion on what the EP was doing appeared to be a complicated, multi-layered social action.

Philip imagines how he would have responded to the DP's playing had he been in the EP's position in the masterclass. He says, "What he was singing, I would have done maybe once or twice, and then just tell them 'how do you put that in the bow' and then explain what to

do with the finger.” He constructs the EP’s way of “singing” as instinctive and easy to understand for the EP, but ambiguous for the DP: more specific technical description is needed from the EP in order to help the DP to come to terms with it. Nonetheless, Philip attributes significance and meaning to the EP’s vocality, and aligns his own practice with it: “But the fundamental ideas of course, I would do it exactly like this.” The problem, for Philip, is that the EP

. . . just thinks how it sings and then it translates. But this girl still keeps the bow in the same movement and won’t make this movement in the end ‘ha ha’ it won’t do it if you don’t then do specific things with the bow, so I, I would explain how do I slow and speed up the bow in a legato phrase.

Philip contrasts “how you would sing it” with “actually doing” it, separating the two in a way that suggests there is an imagined version and a real version. He indicates that explicating the latter requires more commitment from someone in a teaching role: “For me, as a violin teacher, that is only like five percent of the work to sort of clarify how you would sing it and then it’s a question of how you translate it into actually doing.” He mentions bow speed, bow distribution, and the specificities of legato and “slight staccato” as technical elements of importance that could have been discussed by the EP in a re-imagined version of Violin Masterclass Excerpt 3. However, he also puts forth his agreement with the EP about what these elements might achieve in this particular musical phrase, specifying: “But I mean it’s true it has this sort of legato downwards, and then this bounciness upwards.”

Although Philip produces himself as someone who, on another day, might also have been called upon to give an opinion on this DP’s performance—he identifies with and imagines himself as the EP in the masterclass, rather than the DP—and indicates that he would have applied a different kind of strategy had he been in that situation, he also draws attention to the contentiousness of having expressed ideas that may have contradicted those of the EP who is in focus:

I think it’s odd that he doesn’t say ((pause)) how. But then that’s not his way of thinking... or he doesn’t, ca- I don’t know him but I guess he can’t, really understand. He thinks that she doesn’t know how she would sing it, and therefore doesn’t do it, whereas I think she knows exactly how it would, well, I shouldn’t say opposite things of *EP’S NAME*.

It is possible that the EP's status put certain constraints on what Philip thought to be appropriate, in terms of his contribution to our conversation. Whether or not this was the case, his acknowledgement that there are things that he "shouldn't say" demonstrates how Philip is constructing a powerful subject position for the EP at this moment.

Another violinist interviewee, Samantha, produces the EP as an object of admiration in her initial response to watching the excerpt: "Brilliant . . . I love him." She goes on to provide a detailed rationale for the EP's ideas about Mozart and opera.

Yeah, absolutely I think he's spot on. Yeah. Um, partly because I know that piece really well [yep] and I know the fact that it's really hard to find a way in to it and to me, it seems very shallow. And so you know you can learn the notes, it's not that hard, there's a couple of bars that are a bit iffy, but you learn the notes and then you go, 'Well what am I going to do with it now? How am I going to make it sound, at all, anything?' Um, and actually I hadn't thought of that. The fact that if you sing it, it is much harder. It's very easy to play that phrase on violin. Just, you know your fingers just kind of waft up and it sounds you know 'woo-hoo' you know. Um. Whereas actually, he's right. Singing is much more effortful. Which is why Mozart operas sound completely different to his violin concertos, for example. I've always thought his violin concertos, are ((pause)) there's nothing to them they seem really insubstantial. But actually if you think of them in terms of sort of, vocalisation, it gives them a character suddenly. That's quite hard to find if you just approach them me::rely as a piece of violin music.

Samantha offers us the familiar "body versus machine" dichotomy. She contrasts "merely... violin music", which can be "shallow", "not that hard", and "insubstantial" with opera, which is produced through "effortful" singing that has "character". Instrumentality alone is not very interesting, but vocality provides a way to make the piece sound meaningful. Her construction of vocality supports the EP's assessment, and positions Samantha as someone who has learned something valuable through the experience of having observed his pedagogical performance ("actually I hadn't thought of that"). Given that she is a highly educated professional performing musician who plays several instruments including a specialism of Baroque violin, is an experienced choral singer, and teaches at conservatoires and universities, whether Samantha really did learn something that might be characterised as entirely new in this moment is questionable. Regardless, her performance of a "learner" identity here grants the masterclass EP very high esteem, and vocality a position of immense musical importance.

And suddenly he finds a way in. Of describing exactly the sound that he wants. [Ok, yeah.] I mean it's through using the voice because, I mean you know think about it, he's a world-class violinist, and he resorts to using his voice to show ((laughs)) how he wants something to be played... especially when he's talking to another violinist!

For Samantha, the reason that the DP's performance is not stamped as 'adequately vocal' by the EP has to do with the DP's inability to transform her technique spontaneously, rather than any kind of ambiguity in the explanation that the EP provides, as Philip's account implied.

Yeah yeah yeah, because her tech- she needs to modify her technique, in order to be able to do it. I think yeah y-, she's learnt it how she's learnt it, um, and then to be able to, change it according to what he wants, she, has to find a way round the technique that she's learnt for that particular phrase. So, maybe sh- hopefully she'll go home now and go sort of go, 'I get what he means but you know'. I mean I found the same actually with my *INSTRUMENT NAME* lessons, he'll play something and he'll go 'Play it like this' and so I go, 'Right, ok. I know, I know, I hear what you're doing, I can't quite replicate it yet just you know, gimme, gimme a couple of days practice and I'll be able to do that too!' [Yeah, yes.] So, I think there's probably a, an element of that.

Nonetheless, when I asked Samantha what the DP would need to do with the violin in order to fulfil the EP's request, she was able to give a very clear technical explanation that connected a change of character in the music with the speed, weight, and distribution of the bow:

Um, he::'s, accentuating those, ((sings and gestures rising notes)) um with both his left hand and his right hand so his left hand is just, um being slightly more forceful in putting the fingers down, which on the violin makes a little bit of a difference, um, and he's also using a slightly, uum, harsher bow stroke leaning into it whereas you would naturally go away towards the end of the phrase so you go ((sings and makes bowing gestures)) and, as you go away your bow stroke becomes faster and lighter, as you go toward the tip. Whereas he's not doing that, he's slowing the bow down, so that it's still quite a strong part of the bow . . .

And then that takes him into ((sings)) yum-ba-dum, instead of going ((sings)) dum-ba-dum, it, so it completely changes the character, it's to do with where he ends up in the bow.

Samantha's account takes for granted that the DP understood that these instructions were what the EP had communicated through his 'opera singer' example, and that the DP would eventually learn how to execute them more convincingly outside of the masterclass environment.

In contrast, Anthony gave an account of the masterclass excerpt that connected the learnables offered by the EP with "rhetoric", "timing", and "rubato", and suggested that the DP did not understand what the EP was trying to explain.

Yes, rhetoric, this is what he's talking about this idea of... See he's talking about the same things, isn't he. Timing so much, and the rubato, in the phrases which is ((pause)) vocal, as opposed to just, that you don't ((physical gesture indicating scare quotes)) have to do, on an instrument. But it doesn't sound as good. [She throws her hands in the air!] Yeah yeah, she's not getting it, she's not getting it, is she!

Anthony also draws attention to the contradiction between the EP's offering of an 'opera singer' example and the fact that the EP is not an opera singer. However, this is a delicate operation. The EP is "obviously a great musician" and "of course he sings musically", but Anthony is also aware of the possibility that the EP's "technical problems" are connected with his lack of vocal training rather than with some kind of universal human experience of singing.

He's not refering to time, is he? Uhh, to sound quality, in terms of his vocality, vocal analogy. He's talking about the way she shapes that phrase, and the way she, times it, the way, the the rubato nature, you know I mean, it's one particular example but he's, you could, you could do it another way. Um ((pause)) I mean his concept there is interesting because he's saying, you know, obviously a great musician so he's sing- of course he sings musically ((pause)) but actually he's not a singer. So a singer might find it more, might not have the same, well, probably wouldn't have the same technical problems that he has singing it, God you know, how could you ever say anything about *EP'S NAME* having technical problems? What a marvellous idea! You know but not on the violin of course but, but with... [because he's created them, but] no because it's hard for him to sing, it doesn't necessarily mean it's hard for somebody else to sing, but it's a good way of explaining it nonetheless, because everybody can experience that because everybody can sing.

In this excerpt, Anthony accomplishes the complex task of passing comment on the EP's masterclass methodology without appearing to undermine it. He summarises what he

suggests are the musical issues at stake: sound quality, the shaping and timing of a phrase, rubato. Then he characterises the EP's vocal explanation as a "concept" that is not problematic, but rather "interesting". His description of what is interesting about it (i.e. the contradiction between the EP's 'singerly' advice and his 'non-singer' status) is heavily laden with disclaimers; it is clearly important to Anthony that he is not seen to be critical of the EP's musical knowledge and superiority. Anthony's comment, "What a marvellous idea!" attends to the subversiveness of suggesting that such a celebrated musician could have "technical problems" at all, and he is quick to specify that such problems do not apply to the EP's violin playing. At this stage, Anthony's mission, having pointed out a problem, is to resolve it in a way that realigns the EP's concept with a common-sense way of understanding musicality. In order to achieve this, Anthony mirrors the EP's discursive move: drawing upon the Knowing Voice repertoire, he points out that "everyone can sing". Previously, he has acknowledged that the DP is "not getting it". However, by switching repertoires—the voice transforms from being an instrument with which a singer would execute particular musical techniques (problematic because "actually, he's not a singer") to something natural that everyone can relate to—Anthony still manages to argue that the EP's advice constitutes "a good way of explaining it".

Henry approaches the task in a similar way. By suggesting that the EP's singing and violin playing were not an exact match, he gives a slightly more defined criticism of the EP's strategy than Anthony did, but he attempts to moderate its impact by providing repeated assurance that he understands, nonetheless, what the EP was "getting at".

Yeah I heard, straight away, what I thought he was getting at, and then, then yeah, he, he sang it. Um ((pause)) he, yeah [you just said, yeah, he was trying to get her to play *legato*] well he didn't quite play it like that. So, uh, my initial thought was, p'raps, no, I'll stick with my initial thought, I think, what he was getting at, in my opinion, was trying to make it sound less uniform. So she was going: daaahm, di di di di di di di dum da dum which, and trying to get from dum, di di di etc. to ((sung more melodically, at higher pitch)) or whatever he was singing, that's that's a quantum leap. It's so difficult.

Henry suggests that the reason that the DP's performance of the phrase was not validated by the EP is that "it's so difficult", and "cos she's been trained to go like that". 'Difficulty' was reiterated several times in his response: it would be difficult for the DP to make her

sound “less uniform” (“that’s a quantum leap”), but also, and crucially, it is difficult for the EP to demonstrate the change that he wants to hear in the DP’s playing.

So yeah it’s difficult I know exactly—, I mean I’m not saying I’m *EP’S NAME* but I know exactly what he’s getting at. The student is going ‘da da da da da’ cos she’s been trained to go like that, and a brass player would go ‘da da da da da’ and they do all the time, and I say ‘but, mm, you need to sou- make it sound more musical’ and then you sorta think well, I can try and demonstrate it a bit, but, I think ((pause)) you see if I dare say this, the way he demonstrated it, wasn’t quite the way he sang it. Um, and, so, sometimes it’s, and I’m not saying he did it wrong, but I think we all know where he’s coming from, and we can all assess his pedigree and think ‘yeah, he knows what he’s talking about’, and so sometimes singing, rather than playing is an easy way out as well. Because we can all go, ‘laaah, la la di di di di di dah, da dah’ so, it’s easy from one point of view, but, from another point of view, the conscientious student should take away from that, the way, the very complex way that we use our tongue in speech.

Whilst he speaks from the subject position of legitimate, knowledgeable observer, Henry is keen to avoid the charge of having estimated his own expertise as being on par with that of the EP. In the excerpt above, his suggestion that “the way he demonstrated it, wasn’t quite the way he sang it” is enshrouded in talk that secures the EP’s position as authoritative: “I’m not saying I’m *EP’S NAME*”; “if I dare say this”; “I’m not saying he did it wrong”; “I think we all know where he’s coming from”; “we can all assess his pedigree and think, ‘yeah, he knows what he’s talking about’”. Henry performs both humility and collegiality in his talk about the violin masterclass excerpt, even to the extent that he applies the EP’s situation reflexively to his own experience in our interview. For example, after playing an orchestral excerpt for me on the trombone, which he had played twice in order to demonstrate how he would perform it as an orchestral player compared with how he would perform it as a soloist, he comments:

So as I was saying, it’s difficult, because even what I just played to you then I’m quite conscious, and of course it’s being recorded, ((waves and smiles at the camera)) you know, quite conscious was that, fundamentally any different apart from a few differences in dynamics and rubato? ((Yeah.)) Who knows? And was, was what, even, you know, one of the finest musicians ever to have walked the earth, was what *EP’s* saying, and what he played, fundamentally different to what the lady was playing?

His questioning of “fundamental difference”, which is something other than, and perhaps more meaningful than “a few differences in dynamics and rubato” orients us to a broader question: did the violin EP’s opera singer story inspire change that was somehow more significant than the manipulation of some potentially easily identifiable musical elements in the EP’s example? Would the same musical results have been achieved if he had given a “merely” technical explanation?

Having watched the excerpt in which the DP struggles to emulate the EP’s example, the four interviewees we have considered here offer four different possible reasons as to why this struggle occurred. Philip suggests, tentatively, that the EP should have provided a clearer explanation about violin technique; Samantha suggests that the DP *has* taken on the EP’s message but will need to take some time outside of the masterclass to incorporate it into the way that she plays the piece; Anthony suggests that the EP has found “a good way of explaining it” but that the DP simply isn’t “getting it”; and Henry suggests that the DP has learnt to play the phrase one way and is therefore finding it difficult to play it differently—but that it is also difficult for the DP to demonstrate. None of the four interviewees express particular surprise at the EP’s use of the operatic voice as a model for the DP’s performance, and each one claims to understand the EP’s musical intentions in utilising it: Philip and Samantha explain it in violinistic terms, offering details on bow speed and distribution, Anthony hears the lesson in terms of rhetoric, timing, and rubato, and Henry characterises the learnable as making the notes “less uniform”, suggesting that “the conscientious student should take away from that, the way, the very complex way that we use our tongue in speech”.

These four interviewees, all respected and successful full-time professional musicians themselves, constructed a surprisingly powerful position for the EP even as they observed his activities remotely and retrospectively whilst being encouraged to give evaluative responses. When they did offer an individual opinion that did not seem to align entirely with that of the masterclass EP, they went to great lengths to acknowledge their respect for his authority, and to voice their thoughts in ways that minimised any contention. Undoubtedly, if I had asked a great many more musicians for their thoughts, or had I not been recording my interviewees’ observations, it is possible that I would have eventually elicited responses that were less measured. However, even this very small sample offers us

the means to ask: if experienced, professional musicians—watching a video excerpt of a masterclass that took place a decade ago, whilst drinking coffee and having an informal (and ultimately, anonymised) conversation with a PhD student—place strict limitations on the ways in which they feel able to talk about this EP’s masterclass methodology, how much more limited must the position of the DP have been when the masterclass took place? How much agency did she have in terms of how she participated in an activity that, ostensibly, was designed to contribute to her advanced musical education? And with what means might she have sought to achieve the EP’s goal for her to “become an opera singer” when she performed the Mozart concerto outside of the masterclass?

I will give further consideration to some of these issues connected to the masterclass as a pedagogical practice in Chapters 6 and 7. Presently, however, my investigation into stories of voice will continue with the final case study: a flute masterclass, in which finding the right sound for a twentieth-century piece for flute and piano involves emulating singers and actors, and sampling just the right kind of wasabi.

5.2 Flute Masterclass: My Instrument is the Closest to the Human Voice

The following discussion focuses on another masterclass held at the Royal Academy of Music, London, in which a female student flute player works on the *Sonatine* for flute and piano (1946) by Pierre Sancan (1916-2008) under the guidance of a well-known and widely admired male flute player who has an international reputation both as a soloist and as an orchestral musician. Like the violin masterclass, a DVD recording of this class has also been made available commercially by the Masterclass Media Foundation, and its details are included in Appendix II.

The masterclass begins as we have come to expect: the DP and a pianist perform the piece in its entirety, the audience applauds, and the master critique commences. As an initial response, the EP talks briefly about breathing (“If you breathe properly, you will play properly”), and the position of the DP’s instrument’s head joint, which he suggests is turned in too far and is therefore causing problems with tone quality and intonation. In order to demonstrate his point, he takes the DP’s flute from her and plays it. This is an action that is repeated throughout the class. Although it is possible that an agreement was made prior to the event, there is no relevant negotiation between the EP and the DP in evidence during the class—he simply takes her flute when he wants to demonstrate something.

Subsequently, he directs the DP to the place in the piece to which he would like her to return and counts in her entry.

Flute Masterclass Excerpt 1

This excerpt introduces what becomes a motif for the session: the EP’s theory of “wasabi”. The EP draws attention to the DP’s pitch inaccuracy and suggests that the solution to the problem of playing flat is that “You have to use more wasabi in your flute playing” (lines 5-6). Like our horn player’s “lyricism”, our clarinetist’s “lyrics that he came up with because he was tired of hearing bad Mozart”, and our violinist’s characterful opera singers, “wasabi” is a tool that has been crafted by this particular EP, and this masterclass is

the occasion for neither its first nor its last appearance.⁹⁰ The EP explains that his wasabi technique helps the flute player to control the resonance in their playing, and that by doing so, it becomes possible to play loudly, softly, and better in tune. Not only in tune with the piano, it would seem, but “in tune with yourself, with your own body” (lines 13-14).

This account of how a flute player can “use wasabi” describes the EP’s special technique and its many benefits, but this is not the only action it performs. It also—overtly and unapologetically—apportions blame for the pitch inaccuracy to the DP. Lines 21-25 make this clear: “. . . it’s not the flutes that are out of tune . . . it’s always the flute player”. Of course, the DP had not attempted to argue that her flute was responsible for the error—even if she had wanted to, the masterclass environment does not easily afford such opportunities. Rather, the EP has constructed the DP’s imagined voice for the audience (a voice that claims, “it wasn’t my fault”), and responded to it with his own, the voice of reason and authority. Having thus been found guilty of playing “too flat” (line 2), and denied any chance of an alibi, the DP must now atone for her transgression by engaging with the EP’s proffered solution.

Flute Masterclass Excerpt 2

However, she is caught in the act once again, and this time the EP diagnoses that the DP is playing “an eighth of a tone” (line 2) below the required pitch. The specificity of this observation may or may not be a reflection of the EP’s ability to hear such a small interval; more relevant to the situation is the pointed accusation that it performs. He has already informed her that “It’s too flat” (line 1), but the addition of detail here adds gravitas: it’s not just slightly flat, it is so far from the appropriate pitch that the EP can assign an intervallic relationship to the difference between right and wrong. This is an example of what Potter (1996) calls *extrematization*. Drawing on Anita Pomerantz’s (1986) notions of “extreme case formulation”, he points out how descriptions can be manipulated to make something seem extreme or minimal in order to maximise its value in an argument (Potter, 1996, p. 188). Other ways in which the EP might have responded to the DP’s pitch discrepancy could have made the issue seem less dramatic: he could have suggested that she “brighten” the tone,

⁹⁰ See Carnegie Hall (2014) at 06:00 for another masterclass in which he refers to the technique.

“support” the sound, direct the airstream higher or increase its velocity. He could even have just reminded her to listen and trusted that she already possessed the knowledge required to make an adjustment. Instead, he focuses on the problem and magnifies it because it helps to support and justify the telling of the wasabi story—the DP has a *big* problem that needs a correspondingly grand solution.⁹¹

In Excerpt 2 we acquire some more detailed instruction regarding the implementation of the EP’s wasabi technique. The DP must open not her mouth, but her nose (lines 11-12) and “Focus between the eyes” (line 16). Although it may not be possible for the DP (or indeed, any human being) to make an identifiable physical movement that would constitute “opening” the top of the nose, and although it may be difficult to ascertain how “focussing between the eyes” could effect audible changes in the DP’s flute sound, one reading of this piece of discourse could have held that the EP is using this kind of imagery to direct the DP’s attention away from her embouchure, which could have become tense. Other moments in the class indicate that this may even have been part of the EP’s goal. For example, he suggests that “If I think one second that I’m playing with the lips” the sound will be constricted in the upper register and unfocussed in the lower one, as he demonstrates. “It’s not a lip instrument, it’s not a tongue instrument, it’s a wind instrument.” However, in Flute Masterclass Excerpt 2, he does not offer this idea as a supporting argument. The wasabi story continues, and it is at this stage that vocality—via the voices of some significant “others”—makes its entrance.

Before we examine the rest of the excerpt, a brief theoretical detour is necessary. It has been argued by Julia Kristeva (with reference to Bakhtin) that “any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another” (1980, p. 66), and similarly, by Roland Barthes that the text is “woven entirely with citations, references, echoes, cultural languages . . . antecedent or contemporary, which cut across it through and through in a vast stereophony” (1977, p. 160). Correspondingly, intertextuality—when one text (written or spoken) refers to another text by way of direct or indirect quotation, by adopting a style associated with a particular identity, by mimicking the grammar or phrasing of another style or genre, or by making some kind of allusion to or

⁹¹ As Pomerantz (1986) puts it: “in justifying, speakers use Extreme Case formulations to portray the circumstances that precipitated their actions as demanding their actions” (p. 228).

invoking the ideas of an “other” (Gee 2014, p. 171)—is pervasive in discourse of all kinds, and certainly that of the masterclass. David Hyatt and Julie Meraud’s (2015) discussion of intertextuality in political discourse gives us further insight. Referring to it as a “mode of legitimation”, they suggest that intertextual reference occurs “where the speaker aligns their argumentation with that of other respected authorities to enhance the claim to authority and credibility” (p. 229). The statement that follows this one is particularly interesting:

Sometimes intertextuality takes the form of citing the imagined voice of others . . . in order to construct a form of ‘straw man’ argument, which the speaker then critiques to imply their argument is a credible reading of the situation. (Hyatt & Meraud, 2015, p. 229)

Such an imagined voice might also be understood in terms of the Bakhtinian concept of *multivoicedness*. For example, Emma- Louise Aveling, Alex Gillespie and Flora Cornish (2015) describe two kinds of voices within the Self: “I-positions”, from which one might speak “as a mother, a woman, or someone who likes gardening” (p. 673), and “inner-Others”, which “do not only represent ‘real’ individuals (e.g. my mother, my boss); they may also be imagined Others or generalised Others (e.g. my community) or reflect discourses or languages associated with particular groups or institutions” (p. 673). In any case, the analytical project of identifying “echoes” (Gee, 2014, p. 172) of various kinds in a text helps to build a more detailed picture of its meaning, and therefore, we shall seek them out here.

The EP in this masterclass constructs an argument that involves a variety of voices, some of which he aligns his argument with, and some of which he uses as the object of critique in the way that Hyatt and Meraud suggest. Of course, this is not the first example we have seen of this phenomenon: we have already observed the horn EP utilising the voices of music critics to help him present his own “lyrical” self, the clarinet EP imagining the voices of other clarinet teachers who are asking about his teaching methodology, and the violin EP narrating the DP’s imagined voice as part of his quest to help her become an “opera singer”. In the current example, the flute EP is about to introduce some new voices that are important because they enable him to build legitimacy for his wasabi theory. These are the voices of “singers and actors” and their pedagogical communities, and later, the voices of other instrumentalists.

In Flute Masterclass Excerpt 2, lines 17-20, we are introduced to these corroborators: the EP tells us that singers and actors use the wasabi technique to “place the voice”, to “find where you get the maximum resonance” and to “find the pitch of your own body, and your own voice”. This is a reference to the concept, in vocal pedagogy, of “forward placement”, sometimes also referred to as “singing in the mask”. As the wasabi technique is the key learnable to which the EP orients throughout the masterclass, I will offer a brief explanation of the principle involved from the perspective of experts in vocal performance.

To place the singing voice in the mask is to sing in a way that enables one to feel vibratory sensations in the face whilst producing vocal sound. Gillyanne Kayes, for instance, offers singers “internal anchoring devices” to help them achieve this sensation. This one has some similarities to our flute EP’s instructions for using wasabi:

Imagine the smell of something you really want to eat or drink, or of a favourite place such as a pine forest or the ozone-filled atmosphere at the seashore. Activate your sense of smell and widen the nostrils. Hold the muscular effort, release the jaw, and breathe out silently through the mouth. (Kayes, 2004, p. 79)

Kayes notes that exercises of this kind should result in “a marked difference in resonance, probably due to an increase in harmonic energy” and that they “have been called variously ‘bringing the voice forward’, ‘placing the voice’, ‘inhalare la voce’ . . . and ‘using the mask of the voice’.” However, and crucially: “none of them is about ‘placing’ your voice anywhere; they are simply about working the muscles of the vocal tract” (Kayes, 2004, p. 79). With regard to resonance, “what is actually happening and what the singer is feeling are two different things” (Bunch Dayme, 2009, p. 142); as Ingo Titze (2001) shows, although vibratory sensations can be felt in the face, “the resonance is likely to be a reinforcement between vocal fold vibration and supraglottal acoustic pressure, a nonlinear (feedback) phenomenon, rather than a facial resonance that “filters” the sound and boosts certain frequencies” (p. 527). It is widely recognised that that this “sensation trap” (Chapman, 2012) has caused confusion amongst vocal pedagogues. The celebrated tenor, vocal pedagogue and voice scientist, Richard Miller (1926-2009) expressed particular concern that instructions such as “place the voice” could “have the potential for inducing malfunction in singing, because they are imprecise” (Miller, 1986, p. 58), and outlined the “inherent dangers” in the misconceptions of the “singing in the masque” school of vocal pedagogy

(Miller, 1996). He also—and, it must be said, dryly—describes the wasabi point as a construction that is familiar to vocal pedagogues: “Included in ‘masque’ pedagogical orientation are systems that posit the existence of a sphincter unknown to anatomists, located at the bridge of the nose, by means of which tone can be controlled and ‘placed’” (1996, p. 83). Miller offers the following advice:

Although the sinuses of the head are not anatomically constructed so as to make a substantial contribution to the basic resonance of the voice, singers have “masque” sensations because . . . of sympathetic vibration by bone and cartilage conduction. . . . Singers *should* rely upon such sensation as part of the self-monitoring process of the sounds they produce. But those sensations should be the result of coordinated function, not of attempting to “put” sound in places where it cannot go. Any attempt to transfer one’s own empirical sensations to another individual is fraught with peril, because individual morphology and perceptual responses vary vastly. (1986, p. 84)

Returning to our flute masterclass, we are faced with a complex situation. Here is a musician whose outstanding level of expertise as a flute player is alluded to the world over, claiming to be offering the DP a way of improving her flute playing that not only has its origins in vocal, rather than flute technique, but specifically in a method that has been critiqued heavily and often misunderstood by vocalists themselves. The flute EP gives no indication that his advice should be understood in metaphorical terms, rather, it is constructed with noticeable specificity in its physical detail. In order to make some sense of the EP’s offering we must invoke one of the key tenets of discourse analysis: that description is never *just* description but is always action-oriented, that words *do* things. With this in mind, we can ask, “What is the EP doing here?” and “How is he using vocalicity to do it?”

The EP provides no explanation of his decision to suddenly talk about vocal technique in a flute class, he simply does it. Although his position in the masterclass already goes a long way toward making almost any kind of instruction—however vague or unusual—acceptable at least temporarily, what this may also tell us is that the EP is aware, and assumes that the DP is aware (or will at least behave as though she is aware) that there has been a long Conversation going on already about vocalicity amongst instrumentalists, and flute players in particular. As we have already seen, musicians such as Peter-Lukas Graf, John Wion, Marcel Moyse, Theobald Boehm, Johann George Tromlitz, and Johann Joachim Quantz are all

examples of contributors to this Conversation, and the EP's swift and unremarked-upon shift of focus from flute technique to vocal technique communicates that, rather than bringing into being something startlingly innovative, he is merely making his own contribution to a pre-existing topic that is relevant to and available to be drawn upon in this context. By not drawing attention to this turn in his story, the EP normalises the flute-voice connection. He uses its historicity whilst at the same time undertaking discursive work that makes the word his own. Furthermore, referencing vocal technique in this way positions vocalists as the possessors of specialist knowledge; the technical advice of singers and actors is offered here as the kind of advice that should be understood—without further explanation being necessary—to be authoritative for a flute player. In this way it echoes many of the pedagogical texts examined in Chapter 3, in which the idealised voice was placed at the very top of the hierarchy of musical instruments. In the next excerpt, however, the EP takes more time to build the strength and significance of a relationship between flute playing and singing, as he works toward the greater goal of rendering his wasabi narrative convincing.

Flute Masterclass Excerpt 3

At the beginning of this excerpt, the EP performs two different sounds on the DP's flute. He then proceeds to argue that, whilst the first one can be used "sometimes", it is the second, more resonant one that most accurately represents the *natural* sound of a flute. He asserts that his preferred sound reflects the nature of the instrument, which is operated by blowing air across, rather than into the embouchure hole. It would be easy for an outsider to the world of music performance to be critical of such an argument. They might ask, how is it possible that one kind of sound made by a musician playing an instrument can be more natural than another kind of sound made by the same musician playing the same instrument? What does "natural" mean in this context and why does it matter? Why would a musician feel the need to make value judgements about sounds in the first place? For an insider, on the other hand, it is second nature both to make and to accept these kinds of arguments. "Good" sound is what instrumentalists strive for years to produce, and whilst it is, of course, culturally and historically contingent, what is relevant for a developing performer in this context is that good sound is achieved when those who currently have

successful careers in performance say that it is being achieved. Orchestral jobs can be won or lost on having the right sound for a particular section, and instrumental performers are regularly reminded that no amount of technical prowess will cancel out the necessity for making a sound that is deemed “beautiful” by those who matter. In any case, what is interesting to us about the EP’s division between a “sometimes” and an “almost always” flute sound, in this situation, is the argument that he uses to support these “facts” of flute playing, and to build an image of the natural: that playing the flute is like singing.

The EP goes to extraordinary lengths to make this statement a fact. Extreme case formulation rears its head immediately; not only is flute playing like singing, but now “it’s the only one that, really uses exactly the same technique like the singers” (lines 14-15). Flute playing is not just similar to singing, their techniques are described as being *exactly the same*. Of course, the EP, the DP, and the audience are all perfectly aware that singing and playing the flute are two different activities that each have rather more idiosyncratic technical requirements than this statement would seem to allow. But this statement is important for its situated meaning: in this context it is designed to assert the strongest possible case for the legitimacy of the wasabi narrative in anticipation of a non-sympathetic hearing (Pomerantz, 1986, p. 227), and to support the EP’s version of what good flute playing sounds like. Again, the EP is managing stake: if he can convince his audience that the evidence is “out there”, that there are identifiable, objective reasons why a flute player should appropriate what he has told them is a vocal technique, then “using wasabi” becomes a perfectly sensible practice that flute players should incorporate into their approach to making music. Correspondingly, the EP becomes “merely the messenger”, the provider of logical advice, rather than the creator of a somewhat ambiguous story about flute-playing, or perhaps more pertinently, someone who might dictate precisely how another musician should sound.

This EP is certainly not breaking new ground when he claims that his instrument is the closest one to the human voice. For all sorts of reasons, and in a wide variety of contexts, this declaration has been and continues to be repeated relentlessly amongst the instrumental performance community (see Figure 8).

<p>Violin: I am a great supporter of young talent so am delighted to combine violin, youth and voice for the Menuhin Competition. I have plenty to explore and look forward to because historically there are hardly any pieces with this mix - which is odd really as the violin is the closest instrument to the human voice (John Rutter, composer, 2016).⁹²</p>	<p>Cello: "The cello is my favourite instrument," people tell me. "Mine too," is my rather obvious response. But then they often follow up with another remark with which I also have to agree: "It's the instrument most like a human voice." It's so true (even though the cello has a larger range than any voice, of course – ha!). The cello is the most human of instruments (Steven Isserlis, 'cellist, 2011).⁹³</p>
<p>Viola: I just love the viola... I find its sound very touching, because it's very close to the sound and the range of the human speaking voice. It can sing, or be dramatic, and it has a lot of emotion in it when it's played well (Lawrence Power, violist, 2008).⁹⁴</p>	<p>Trumpet: Balsom hears the trumpet as "incredibly versatile... one of the closest instruments to the human voice". She believes that every instrument is "an extension of the personality of the player" (Alison Balsom, trumpet player, 2012).⁹⁵</p>
<p>Trombone: I feel that the trombone is the most versatile of all the wind instruments. It's the closest instrument to the human voice (Robin Eubanks, trombonist, 2001).⁹⁶</p>	<p>Euphonium: Above all things, the euphonium has a beautiful sound They are . . . the instrument with a sound closest to the human voice (McKenna Kelemanik, middle school student euphonist, 2014).</p>
<p>Clarinet: Above all instruments that configure an orchestra, the clarinet has the sound that most approximates the Soprano voice (Blatt, 1829, p. 1).⁹⁷</p>	<p>Flute: . . . that instrument which, according to informed opinion, will come closest to a moderated human voice (Majer, 1732, p. 33).⁹⁸</p>
<p>Cor Anglais: No instrument so nearly approaches the tone of the human voice, and in Italy it is called not only the <i>Corno Inglese</i> but <i>Umana Voce</i> (Barret, 1850, p. 2).⁹⁹</p>	<p>Bassoon: The touching voice of the bassoon places it in a leading position, because, it is the instrument that best resembles the human voice (Jancourt, 1847, p. 2).¹⁰⁰</p>
<p>Oboe: The oboe, for me, is the instrument that is closest to the human voice—it has that same direct, expressive power of declamation, and the entire spectrum of the oboe's sound resembles that of a soprano I always try to play the oboe and project the tone as if I were a singer (Heinz Holliger, oboist, 1981).¹⁰¹</p>	<p>Saxophone: . . . to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice! (Percy Grainger, composer, 1939)¹⁰²</p>

Figure 8. The Closest Instrument to the Human Voice

⁹² John Rutter Composes First Violin Work for Menuhin Competition, 2015, para. 4.

⁹³ Isserlis, 2011, para. 1.

⁹⁴ Service, 2008, para. 1.

⁹⁵ Kellaway, 2012, para. 2.

⁹⁶ Bernotas, 2001, para. 2.

⁹⁷ As cited and translated in Domínguez, 2016, p. 207.

⁹⁸ As cited and translated in Quantz, 1752/2001, p. 50.

¹⁰⁰ As cited and translated in Domínguez, 2016, p. 207.

But taking the idea even further, he conjures up the voices of players of “all the instruments, even the cello, the violin” (line 16) and provides an imaginary direct quotation from this collective: “yeah, I’m singing on my instrument it’s beautiful, it’s like singing” (line 17). Here, we can see Hyatt and Meraud’s (2015) “straw man argument” being constructed. The EP then immediately dismisses the possibility that just *any* instrumentalist might be able to “sing” and assures his audience that whilst “everybody wants to sing” (line 18), it is only flute players who “use the same technique” (line 20).

Lines 22-29 are devoted to a reiteration of the manifold benefits of “thinking wasabi”: it eliminates technical problems, makes life easier, and makes the flute sound *better*. In the final excerpt, we are introduced to one more extraordinary advantage of wasabi: in as much as it facilitates a “natural voice”, it makes you sound like *you*.

Flute Masterclass Excerpt 4

As he leads in to Flute Masterclass Excerpt 4, it is possible for a listener to recognise that the EP’s gestures—his overtly performed reminders of the wasabi story—do effect audible change in the DP’s flute sound. The fact that change happens, however, is not as interesting as the way in which the EP then discursively constructs what this change means. He produces the powerful notion that a particular sound can be “true” to this particular DP, and that she should avoid making other sounds that would be “forced” and “not natural”. This creates not just a musical but a moral imperative: not only would she be causing discomfort to her listeners if she were to use the wrong kind of sound (lines 18-20), but she would also be doing something dishonest.¹⁰³ When the sound is right it is “beautiful”, “gorgeous”,

¹⁰⁰ As cited and translated in Domínguez, 2016, p. 207.

¹⁰¹ Davis, 1981, para. 5.

¹⁰² Grainger, 1940, p. 1.

¹⁰³ Mattingly and Garro’s (2000) discussion of Austin’s (1962) conception of *perlocutionary acts* is relevant here, in that it suggests why this kind of explanation can be deemed acceptable in the masterclass setting: “Because efficacy depends upon the rhetorical power of words to persuade and influence the listener, the audience plays an active role in the creation of meaning. It works, as an action, if it can engender certain effects in the listener. In telling stories narrators moralize the events they recount and seek to convince others to see some part of reality in a particular way. But whether this occurs depends upon what sort of contract the listener is willing to make. Stories are very often acts of this particularly vulnerable kind. If they have power as actions, this only comes through developing a particular kind of relationship between teller (or text) and audience, one in which the listener comes to care about the events recounted” (Mattingly & Garro, 2000, p. 11). However, the question of whether or not the EP’s perlocutionary intentions continue to have an effect

“expressive”, “supple”, “true”, and even, “you” (lines 20-22). By the end of the class, this EP has used an enormous variety of discursive resources to convince the DP and the audience that this sound is the best sound, not necessarily just for Sancan’s *Sonatine*, but for flute playing generally. Not only that, but his inventive descriptions have translated the somewhat dubious wasabi story into a common-sense strategy that this particular DP can use to find a sound that is personal to *her*. In this way, the EP has managed to produce himself as both “master performer” and “master teacher”, and the DP as someone who has learned something memorable and significant.

The flute masterclass presents, once again, our two interpretative repertoires: the Disciplined Voice and the Knowing Voice. Initially, the EP puts considerable effort into working up the objectivity of the Disciplined Voice. His rationale for the existence of the wasabi narrative is that vocalists use this technique (voice is something utilised by professionals; singing/speaking can be learned via the development of specific techniques); and his rationale for drawing on vocal technique to advise on playing the flute is that the flute is the closest instrument to the human voice. Implicit in this reasoning is the principle of vocality being the ultimate goal for an instrumentalist, and corresponding assumption that it would make sense for flute players to look to vocal technique to help them play in the best way possible. However, in Excerpt 4 we see that the end goal of using the wasabi technique is not only to be competent (i.e. to be able to play loudly, softly, and in tune) but to be *authentic*—and what this means is inherently individual: the sound must be unique to “you”. This is the Knowing Voice at work once again, and the EP uses it to place responsibility back on the DP. He has offered her singers’ techniques to be emulated, but ultimately, these techniques serve the purpose of drawing out something that is inside the DP, something that she should take upon herself to produce: her “true voice”—her own, authentic sound. The EP is merely helping her to find it.

upon the music-making of the DP when she is outside of the setting in which the social “contract” they entered into in the masterclass remains relevant, is one that cannot be answered with the information available here.

6. Discussion and Some Propositions

Having now observed, in some detail, several examples of musicians producing voice in their talk and texts, I will take this opportunity to attempt to make sense of what has been presented. The original research question: “How do twenty-first-century practitioners of Western classical music produce vocality in discourse about instrumental music performance?”, will be given a response in the form of three claims. With reference to the very selective examples that we have examined in this thesis, I propose the following:

Claim 1: Vocality has no fixed meaning/s. It is a cultural resource that instrumental musicians draw upon and produce in a variety of ways according to their particular discursive contexts.

Claim 2: Instrumental musicians construct vocality in ways that facilitate the reproduction of normative practice.

Claim 3: Instrumental musicians produce vocality (and other stories) in ways that help them to perform identities appropriate to the relevant figured world.

These claims will contribute to future thought on the matter of vocality in the practice of instrumental music and point to new lines of enquiry about the nature of musical communication and its role in the production of musical knowledge. In this chapter I will offer additional observations of some of the material that has been presented in this thesis in light of these claims, giving particular emphasis to the discourse of the masterclasses.

In the preceding chapters we observed instrumentalists constructing vocality in pedagogical writing, in articles published in music magazines and newspapers, in interviews, and in masterclasses. It is clear that the topic can be expressed and examined in an assortment of contexts, that there are thematic connections between the stories told by different musicians, and that the issue of voice can launch discussion about a range of topics with which many instrumental musicians identify strongly. However, it is only through the masterclasses that we have had the opportunity to see talk about vocality play out in a performance environment, in situations where an expert performer has drawn upon it voluntarily to give an account of musicianship in some way (as opposed to the interviews, in which I dictated the topic of conversation from the beginning), and in which explanations

have been constructed for both a developing performer and an audience. The masterclasses provide the setting for the most public of explanations, not just in the sense that an audience was present when they took place, but also in that the examples that I have used here were recorded so that they could be made more widely available. These recordings, as artefacts of the figured world of Western classical music performance, make a strong statement: “This is classical music at the highest level. These musicians are experts in their field. What is recorded here is valuable knowledge.” With this in mind I shall use the four masterclass examples that I have analysed in this thesis as the principal material with which to support the claims that I make in this discussion.

Claim 1: Vocality has no fixed meaning/s. It is a cultural resource that instrumental musicians draw upon and produce in a variety of ways according to their particular discursive contexts.

* * *

Taking into consideration recent literature on the nature of voice, the pedagogical texts in which instrumentalists have used ideas about voice to explain their approach to performance, and the contemporary sources of instrumental musicians' discourse that have been explored, it is apparent that vocality—for instrumental musicians, at least—is polysemic. What I mean by this is not just that the word has several established meanings, but that vocality has wide-ranging meaning potential: it can be manipulated and reimagined in an endless variety of ways.

It has already been noted that, in relation to the styles of singing and speaking with which they have been engaged, the ways that voices have been used over time has changed dramatically. Burgess and Haynes (2004) have commented: “because of its persistence, the analogy with the human voice is often taken as a sign of stylistic consistency . . . This assumption, however, overlooks the considerable changes in both taste and technique that singing has undergone over the centuries” (p. 259). For an instrumentalist to try to sound “like an opera singer” in the year 1780 would have been quite a different undertaking to imitating the style of a twenty-first-century opera singer performing the same musical work. Inarguably, singing styles, preferred repertoire, and a plethora of performance norms have always been subject to the fluctuating tastes of the musical communities who perpetuate and transform them.

Clearly identifiable musical parallels between instrumental and vocal practices that can be examined in historical context such as instrumentalists' borrowing of vocal techniques like vibrato and portamento, or specific decisions made about articulation and phrasing that can be mapped to elements of the rhetorical style are important signs that can tell us a great deal about performers' (historically, culturally, and socially contingent) musical values. But in undertaking this research project, I have not assumed that instrumentalists' diversely described but repeatedly stated “vocal goals” have been limited to the imitation of the rules of musicianship as set out by singers, and therefore, I have not sought answers in vocal

treatises, singers' performances, or the discourse of vocalists. Instead, I have paid attention to the ways in which instrumental musicians themselves have characterised, accounted for, and operationalised vocality: how they have *produced* voice. What the discourse that I have put under the spotlight in this thesis shows us is that instrumental musicians produce vocality as a complex, idiosyncratic, and both socially constituted and socially constitutive concept, in ways that the scholarly community has not tended to acknowledge. In other words, if what it means to perform singing or speaking has been different for vocalists at different times and in different circumstances, for instrumentalists, vocality can also mean different things *at any one time*. This is what has become evident through the process of identifying interpretative repertoires in musicians' masterclass talk, wherein we have observed that different constructions of voice enable different discursive actions. Although I did not apply a detailed discourse approach to the literature excerpts presented in Chapter 3, our discussion of them made apparent the intrinsic multiplicity and flexibility of vocality, which has enabled countless instrumentalists to claim it as part of their philosophy of performing for hundreds of years.

We have seen in the materials examined in this thesis that voice can be produced as an agent of musicianship, an imagined ideal, a set of physical techniques, a musical instrument, the very opposite of a musical instrument, a vehicle for the expression of emotion, and a source of personal authenticity. There are many more possibilities. Consider, for example, some moments in additional masterclasses that have not been analysed in this thesis, in which I observed:

- a trumpet player who demanded repetitively that a developing performer “sing” her twentieth-century sonata on the trumpet, saying, “I can really, I can almost see in your eyes when you are singing, in here, or not, yeah? Beforehand. Before you’re playing it. Your eye and your thought has to be half a bar in front of what you’re actually playing. And then you will really be singing it”;
- a double bassist and a flute player who, in separate classes, both described “Pavarotti moments”;

- a pianist who insisted upon a singing, speaking, breathing performance of Bach on a modern piano, imploring the developing performer to play in a way that is “absolutely non-instrumental”;
- a saxophonist asking a developing performer to recite the lyrics of a jazz standard to a masterclass audience, with the goal of developing the expressive qualities of her performance of an unrelated sonata for saxophone and piano; and
- a tuba player assuring a developing performer that, although he would need to “in private, go away and sing”, it was “not about having a posh voice”.

It is my contention that the nuances of the circumstances that produce moments such as these cannot be reduced to numbers in a table, or to categories of “things”. Therefore, they shall remain, for now, stories yet to be (re)told. I mention them here only to reinforce the notion that vocality is produced by instrumental musicians in diverse ways, and that nothing can be assumed about the meaning of an utterance without detailed examination of its discursive context. Having said that, it can also be observed that some of these meanings are relatively durable, and they can be combined and hybridised for particular purposes: “the flexible, open meanings of words are made concrete and particular in specific contexts” (Potter, 1996, p. 178). This can be gleaned from the identification of interpretative repertoires. The important point is that for instrumental musicians who are not, ultimately, subject to the constraints of having to sing or speak as a vocalist would, “singing” and “speaking” *can* have limitless meanings. Various kinds of instrumental musicians in the twenty-first century are adept at drawing on these existing meanings to fashion new ones: they can construct vocality in ways that enable their discursive actions in a range of social contexts. The next two claims will bring to the foreground what I understand some of these actions to be.

Claim 2: Instrumental musicians construct vocalicity in ways that facilitate the reproduction of normative practice.

* * *

My second claim positions vocalicity as a mechanism for perpetuating and privileging particular ways of making music. It is the claim that through the telling and re-telling of stories of voice like the ones that we have observed here, some musicians pass on the “rules” of normative practice by making certain ways of playing appear to be natural and musical, and others to be less desirable.

I should emphasise that this observation is not inherently a criticism. Expert musicians who genuinely wish to help developing performers gain traction in the professional world of performance take great effort to advise them on the kind of playing that they will need to be able to achieve in order to do so. It could easily be argued that what developing performers who aspire to a career in the performance of mainstream Western art music need to know most urgently is not that there are endless ways in which they could craft a convincing performance of a given piece of music, but rather, which of those ways will enable them to demonstrate their understanding of what is appropriate and acceptable by today’s standards in terms of phrasing, tone colour, tempi, articulation, and dynamic variation. Stories of voice are among those that provide heuristic routes to normativity: “short-cuts” to these appropriate ways of going about performance. Even if such stories, on closer examination, manifest as what Leech-Wilkinson refers to as “the oldest trick of poor parenting, ‘Play like this because I said so’” (2016, p. 332), when the “I” refers to a musician who has been recognised as a successful professional performer, then it is not surprising that the music performance community does not tend to question them. After all, indoctrinating musicians to ways of performing music that will be accepted as stylish and employable in the relevant field, by (almost) any means necessary, is usually understood to be the role of an effective musical mentor. It’s what we expect them to do for young performers.

An additional caveat is that this is not necessarily the only way in which stories of voice operate in masterclass discourse, and it is not impossible to imagine an instrumentalist harnessing some aspect of vocalicity for the purpose of opening up fresh ways of interpreting

a piece of music. At this stage I have not observed what I would characterise as an example of this happening, although the “vocal solution” to a “musical problem” is often couched in language implying that it *is* innovative, new, or unique to its author. The key to this absence may be in the particular sub-community in which this research is situated. For example, whilst among mainstream classical music performers, it could be the case that stories of voice tend to perpetuate normative twenty-first-century musical practice, it may also be the case that performer-scholars who orient their practice toward specialisation in historical performance practice approach vocality in ways that introduce what they believe to have been normative practice during the time in which a given piece was composed (as in the case of musicians such as David Milsom and Neal Peres da Costa, for instance, whose research was discussed in Chapter 1). It must also be recognised that my own understanding of “standard practice” in the present time may be different to that of another musician, who might argue that some of my examples here do, in fact, represent ways of playing that are more imaginative than I have tended to suggest.

In any case, looking back at our discourse excerpts from the four example masterclasses, we can see how the vocal stories performed carry out this reproductive function. The musicians we studied were trying to help developing performers to play with the nuances of phrasing, dynamics, and tone colour that they felt to be right and natural: the ones that would be deemed musical by representatives of the current established order.

The horn EP constructed singing as a tool for helping the DP to project and to play lyrically, both of which he built up to be important qualities that are in line with the expectations of the profession. Although he took ownership of his lyricism in a way that presented it as a key part of his individual performer identity, this skill was also positioned explicitly as one that had garnered approval from a greater authority—it had been stamped as “musical” by the gatekeepers of Western art music practice.

The clarinet EP produced a pathway to “good” Mozart for the DP in his class, which involved choosing particular notes in the opening phrase to make prominent, and others to play down, in accordance with his proposed lyrics. These lyrics, despite contributing to an ideal performance that would be “somewhat operatic”, were not chosen to convey a powerful expressive message, or to evoke vivid imagery with which the DP could craft a

unique interpretation. On the contrary, the words were outstandingly mundane.¹⁰⁴ The exercise for which they were composed served the purpose of communicating that not all of the notes in the phrase should be emphasised equally; that, in particular, the first beat of each bar should be played with greater emphasis than the notes following; and that the phrase should be tapered at the end in accordance with normative phrase arch structure.

The violin masterclass gave the initial appearance of granting some creative agency to the DP: it was suggested that she could invent her own dramatic plot independent of the EP's in order to achieve a more meaningful performance. However, as the class continued, it became clear that there were very narrow parameters within which the violin DP's expression of vocality could achieve endorsement from the EP. While she struggled to emulate his phrasing with precision, he refused to concede on any detail of what he had decided was the ideal way in which to play the excerpt. He was so convinced that this was the most appropriate way of playing the phrase that rather than accept, offer, or co-construct an alternative with the DP, he sought support from a different image of vocality—the Knowing Voice in place of the Disciplined Voice—to help him argue that even if she was unable to manage his interpretation at that moment, his would be the version that she would eventually find to be right when she went home to discover singing for herself.

Finally, the wasabi technique—as developed by the flute EP—provided a route through which the pure, resonant, “sanctioned” flute sound that is expected of flute players in the twenty-first century could be honed and encouraged. The “my instrument is the closest instrument to the human voice” argument enabled the flute EP, whilst appearing to value the DP's individual musical qualities, to describe and mandate the kind of sound that the DP

¹⁰⁴ I am reminded, here, of Barthold Kuijken's concerns about declining levels of understanding of declamation: “Also in matters of articulation, we can compare music to language; we should not only speak correctly but also understand the difference between colloquial speech and public declamation. I am convinced that the invention of the microphone and loudspeaker has had a disastrous effect on declamation and rhetoric. Radio or TV news-readers have learned to speak clearly and quietly into the microphone, without emotional accents. For example, “two-thousand people killed in an earthquake” and “generally, clear skies are expected today” are said similarly. This kind of neutral “public” voice (though it is actually recorded alone in a studio) has become all too familiar. It threatens to become the model, not only for public speaking but also for playing. Everything sounds nice, clear, and even; there are no risks and no problems. The danger is that we might start to feel the same as our voices sound, insensitive to the emotional contents of the message (Kuijken, 2013, p. 52).

will need to make most often if she is to be recognised as a legitimate member of the professional community.

None of these actions are necessarily problematic, in and of themselves. Stories of vocalicity, in these examples, provide a means by which the perpetuation of normative practice can take place in ways that are entertaining, interesting, and engaging. Ultimately, they help musicians to keep a firm grasp on the rules of the game, and as it has been maintained aphoristically by artists of various kinds, one must learn the rules before one is entitled to break them.¹⁰⁵ The problem lies in the way that the conveying of rules via stories of voice makes it seem as though they are not humanly constructed rules at all, but rather, the natural laws of the universe. It is the clandestine nature of the construction of normativity, rather than the construction itself that I offer as a potential dilemma for musicians in the twenty-first century. If the stories that we tell each other covertly set the boundaries of what is and isn't musical, then the space that we can allow for innovation is very limited.¹⁰⁶

I believe that there are some consequences of producing the “rights and wrongs” of music through the familiar metaphor of voice that the current community of practising musicians (in which I include myself) should take seriously. For example, if we draw on aspects of vocalicity to suggest that there is a way of performing something that is more natural and therefore preferable to another way, then, firstly, we are perpetuating an

¹⁰⁵ Nadia Boulanger (1887-1979), for example, advised that “to study music, we must learn the rules . . . to create music, we must forget them” (Copland & Perlis, 1984, p. 62).

¹⁰⁶ Hanken (2017) sees this aspect of the masterclass differently. Whilst she agrees that “it is certainly relevant to ask whether a process designed to lead to artistic originality can be prompted by such powerful teacher-directedness” (p. 77), she offers Albert Bandura’s (1977, 1986) studies of learning through observing and imitating models as a means by which to see the masterclass as instigating, rather than stifling creativity: “Bandura emphasizes that imitation must not be seen as the antithesis of *innovation*. Rather, imitation can aid in the development of the cognitive and behavioural tools needed to become innovative” (Hanken, 2017, p. 78). I would argue that it is the reification of vocalicity that takes place in the stories of voice we have observed in this thesis that makes it difficult for vocal models to become tools for innovation. Berger and Luckmann describe reification as “the apprehension of human phenomena as if they were things . . . the apprehension of the products of human activity *as if* they were something other than human products – such as facts of nature, results of cosmic laws, or manifestations of divine will. Reification implies that [humans are] capable of forgetting [their] own authorship of the human world (1967, p. 89).” By constructing voice as a natural model of musicianship, we lose sight of its potential to be produced in different ways and deny knowledge of our own agency in the process of producing it. Even though our “masters” acknowledged their role as authors of their respective pedagogical tools, the underlying notions of vocalicity on which the tools were based and with which they were explained and justified were described as if they were “products of the ‘nature of things’” (Berger & Luckmann, 1967, p. 89).

understanding of classical music that accepts that there are “correct” and “incorrect” ways in which to perform it. We are thus prevented from trying to play “old” music any differently to the ways that are deemed currently to be normative, and perhaps even from considering seriously the vast palette of stylistic options available to us through the study of early recordings and historical texts. Secondly, by conflating the musical and the natural we reject the notion that playing “musically” is a technique like any other that can be learned. This makes the label of “musical” extremely powerful when it is assigned or not assigned to a developing performer. Thirdly, in constructing the norms of mainstream classical performance as “natural”, we are forced to see any music that exists outside of this tradition as an *other*: as something that is unnatural, or deviant. And so, we preserve the kind of segregation that exists between performance communities according to divisions like “mainstream”, “HIP”, and “new music”, and perpetuate the idea that members of these categories are engaged with activities that are irreconcilably different.

I am certainly not the first to speculate about the perpetuation of mainstream music performance norms. Richard Taruskin, musing recently upon Stravinsky’s aesthetic approaches to performance, offered the following description of “musical” playing:

To perform “naturally” or “musically”, I would suggest, means to adhere to what are considered good standards in a manner that appears effortless and intuitive. What that really means, I would further suggest, is an easy and ingratiating adherence—at best an exceptional and inspiring adherence—to conventional (read: traditional) norms. In that sense musicality is inherently unreflective and conservative. (2015, p. 118)

Relatedly, Leech-Wilkinson worries that “we practise classical music as Utopia, a perfect society . . . which it would be unforgivable to disrupt” (2016, p. 329), and reminds us that “Utopias [only] work when everyone follows the same rules” (p. 329). He explains that our musical upbringing “makes these rules normative”, and then this “normativity constructs nature through practice” (p. 329). Therefore, as we move through our musical training, our experiences lead us to believe that certain musical behaviours are natural.

Leech-Wilkinson is especially passionate about communicating the dangers of continuing to support conservative musical performance and he advocates for the identification and intentional subversion of the “rules” of classical music. But in a world where “the performance police are everywhere” (Leech-Wilkinson, 2016, p. 330) and performers even

“police themselves” (p. 330), it is quite an intellectual task and, more pertinently, a professional risk to “challenge the infantilising authority of performance teaching” (p. 333) and question “those expressive and interpretative habits that we have allowed to construct us as musicians” (p. 333). Furthermore, and somewhat ironically, the ideal way for developing performers to acquire the critical thinking skills that would be required of them to respond meaningfully to his call-to-arms would be through the resolute support and thoughtful guidance of the same people who usually (but not necessarily consciously) enforce the rules in the first place: their musical mentors. Therefore, we need to ask why, at least in the case of our masterclass examples, this performance of authority and “policing” takes place—if indeed it does so in the way Leech-Wilkinson suggests.

As a response to this question, I propose that the discourse of musicians whom we continue to cast as role models in the figured world of mainstream classical music performance is shaped by the social environments in which we continue to insist that they perform particular roles. Their performances of musical knowledge are not separable from their performances of identity. Therefore, in our examination of masterclass discourse, we must consider constructions of vocalicity in light of the self-authoring processes to which they contribute.

Claim 3: Instrumental musicians construct vocalicity (and other stories) in ways that help them to perform identities appropriate to the relevant figured world.

* * *

The musicians to whom the mainstream classical music community grants the most authority (after its usually long-dead composers, Small’s “mythological culture heroes” (1998, p. 89)) are its celebrated performers. We cast them as the keepers of musical wisdom, and we construct social contexts in which this wisdom can be disseminated. The masterclass is designed to support the performance of this authoritative discourse: its structure invites the contribution of a “master”, and it is this contribution that is the focal point of the event. One doesn’t even need to attend a masterclass to make such an observation: tickets, advertisements, and notices in institutional event calendars seldom mention the names of the developing performers who will be involved (see Figure 9).



Figure 9. Masterclass Entry Ticket

The front covers of the DVDs on which two of our example masterclasses have been published feature the name of the expert performer, their photograph, the name of the institution who hosted the event, and the names of the composer/s who wrote the pieces that the developing performers play. The back cover repeats this information, with the addition of the names of the developing performers in a font that is fainter and smaller than the rest of the text. Although it is not the norm, I have attended several masterclasses in which the developing performers have not even been introduced to the audience—instead, they wait nervously on the stage for the entrance of the master, who is applauded, and who then may or may not say a few words to the audience before indicating that they are ready

to be presented with the developing performers' efforts. Every aspect of the public, high-profile masterclass sends a clear message that this gathering is taking place so that we—audience, student musicians, institutional faculty members—can have an opportunity to hear, first-hand, the voice of musical authority.

This context necessitates performances of identity that fulfil the masterclass's overtly staged expectations, and as I have put forth already in this text, there is more than one kind of identity at stake for the expert. However, in the case of the public masterclass that is given by an artist who is visiting an institution, the expert performer is primarily that by virtue of the success that has been attributed to their activities on the concert stage. Their expert status has resulted in an invitation to share their experiences as a performer with those who aspire to follow a similar path. Acceptance of such an invitation does not imply committed participation in the world of music education or make the individual answerable to the specific educational aims of an institution; it is "the master's position as a highly respected musician, role model and ideal which gives legitimacy, rather than his/her role and ability as a *teacher*" (Hanken, 2008, p. 33). It may even be possible that the expert performer actively avoids building an educator identity for themselves in the masterclass. Relatedly, Alison Shreeve (2009) found that some of the part-time practitioner teachers in art and design that she interviewed preferred to see themselves not as teachers, but rather as "professional[s] working in the industry passing on some of [their] knowledge" (p. 154).

Nonetheless, in addition to conveying their expert performer identity, the master is expected to teach *something*, and to do so in a way that engages what may be a substantial audience as well as the featured developing performer. It is a complex job description, and musicians do not all manage to fulfil it equally well (Persson 1995). Also, unless special effort is made to redistribute the balance of power, the masterclass context dictates that master and student behave in relation to one another according to their specified roles. Gee (2014a) reminds us that the details of a social context, very much including one's perceived positional identity relative to an interlocutor, significantly affect the manner in which we shape an account.¹⁰⁷ Masterclasses are situations in which expert performing musicians are expected to perform their "expertness" to someone who is introduced as

¹⁰⁷ See Gee (2014b, pp. 63-64) for a useful example of a person using different social languages to construct an account of the same event for different audiences.

“inexpert” in the presence of an audience in ways that would ideally inspire, educate and entertain. If participation in these situations results, from time to time, in the slightly eccentric glorification of the commonplace, I would argue that we have no reason to be surprised.

In making my third claim, I wish to draw attention to the way that musicians construct their identities in dialogue with the contexts in which they are expected to perform musical knowledge, and to suggest that this aspect matters to our investigation of vocalicity. If, as Christopher Small has proposed, “all human musicking is a process of telling ourselves stories about ourselves” (1998, p. 140), it is relevant to this discussion that the musicians observed position themselves in their stories of music-making in ways that communicate who they wish to be in particular places at particular times.

Here is a brief revision of the position that I take on identity. Adopting the approach of Holland et al., I understand identities to be fluid, and people to be engaged in the ever-continuing process of constructing them: “Behaviour is better viewed as a sign of self in practice, not as a sign of self in essence” (Holland et al., 1998, p. 31).¹⁰⁸ At the same time, people still “bring a history to the present—an important aspect of which is usually an untidy compilation of perspectives” (p. 46). Working within a Bakhtinian framework, what Holland et al. propose takes place when someone’s history-in-person meets the voices of the social world to which they must give a response is *self-authoring*, and the *orchestration* of these voices in a way that momentarily finalises the (ultimately, open and unfinalisable) self. Importantly, not only does this self-authoring send a message about the person whose utterance we observe, but it tells us something about their perception of relevant others, or, more specifically, their perception of the nature of the relationship that exists between them and others.

One further and, I believe, useful contribution that Holland et al. make to the identity Conversation is the notion of “figurative” identity and “positional” identity. Positional identities “have to do with how one identifies one’s position relative to others” (p. 127), they are “a person’s apprehension of her social position in a lived world” (pp. 127-128),

¹⁰⁸ “Self-identity ... is not something that is just given, as a result of continuities of the individual’s action system, but something that has to be routinely created and sustained in the reflexive activities of the individual” (Giddens, 1991, p. 52).

whereas figurative identities “have to do with the stories, acts, and characters that make the world a cultural world” (p. 127), they are “about signs that evoke storylines or plots among generic characters” (p. 128). In a masterclass, we can identify moments that point to each of these kinds of identities being performed: most distinctly, figurative identities such as those of “performer”, “educator”, and “learner” as they pertain to the standard plots typically found in the figured world of mainstream classical music performance, and positionality between the socially identified categories of “master” and “student” that are pertinent in the masterclass. Of course, these identities overlap, because the way in which it is expected that master and student will position themselves in relation to one another in a masterclass is connected to their figured identities in the world of classical music performance, and the stories that we would normally tell about them. According to Holland et al., “figurative and positional aspects of identity interrelate in myriad ways. Sometimes they are completely coincident; sometimes one dominates over the other” (p. 125).

Directing attention back to the masterclasses in this thesis, one might ask: what evidence has been gathered to suggest that stories of vocalicity have anything to do with the identities of the musicians who tell them? I shall isolate some identity cues from the horn masterclass, as an example.

The Horn EP first introduces singing as “probably a topic I may come back to many times this evening” (Excerpt 1, line 9). Immediately we can observe that he is not offering an idea that has been designed specifically as a response to *this* performance of *this* piece by *this* horn player; rather it is something that he would like us to see as a durable element of his own practice of performance pedagogy. He has given us insight into the “kind of thing” he does, and perhaps what he is known to do, regularly, in this social setting. I suggest that this statement could be characterised as an expression of either his figurative identity as an expert performer (it tells us about what he thinks is important, musically—not in relation to specific musical repertoire, but generally) or as an educator (it tells us that he has pedagogical tools that he uses frequently, and that singing is one of these). In either case, “singing” is something that he carries with him, something that he has thought about before, and something with which he is happy to be associated. It supports the standard plot in which a teacher has a range of prepared, considered methods for conveying particular concepts, and also the one in which a musical performer has a set of priorities

that make them unique as musicians—musical philosophies that they have developed over time and through experience.

However, “I’m not going to ask you to sing it right now” (Excerpt 1, line 11) does quite a different job. In as much as it implies that the EP could, if he wanted to, ask the DP to sing, it authors his positional identity: the EP is in control, the DP must submit. This is confirmed by the follow-up comment, “Although if you’d like to, that’s no problem at all” (Excerpt 1, line 13). The DP is fully aware of the social constraints that the masterclass places upon the EP in relation to an activity like singing, and almost dares him to defy them. Singing is now both a veiled (if still good-humoured) threat toward the DP, and a vehicle for the demonstration of musicianship for the EP, who goes on to sing freely and confidently (even though he “can’t sing”).

Excerpt 2, lines 8-13 yield another identity cue. In accounting for his suggestion that the DP should sing the musical excerpt in order to find “where the phrase is going”, the EP offers a principle in which he purports to be “a great believer”. This description of a solution to a musical problem constructs the EP as someone who worries about “music” over “technique”, someone for whom things fall into place when he “gets the line working”, and someone who sees “thinking” as less helpful than “doing”. With this passage he authors himself in the image of a “natural” musician; this is a philosophy that could only be declared by someone who wishes to be seen as being inherently “musical”. Furthermore, in offering this philosophy as part of the reason why singing is something that the DP should undertake, the description consolidates the EP’s construction of singing as a natural musical solution, and it avoids the possibility of there being recognisable physical technique, or appropriate rules for phrasing being applied in the process. There is a clear sense of “performer identity” being expressed in this account; again, the DP and the audience are given insight into something about the EP’s personal approach to music-making, and there is the added advantage that he is able to perform his solution vocally. At the same time, the explanation orients toward an “educator identity”, in as much as it proposes a strategy for the DP to carry out in his practice room the following day.

Perhaps the most overt connection of vocalicity with the horn EP’s “performer identity” takes place in Excerpt 3, lines 3-17, when he turns to the audience to tell them the story about the reviewers of his “very lyrical performance”. As we have already discussed this

excerpt at length, I will not repeat the details unnecessarily. Suffice to say, this is a moment where the EP takes the opportunity to give supporting evidence for his suggestion that the DP should sing by authoring himself as an expert in the area of “lyrical horn playing”.

Overall, the horn EP gives an extremely skilled, multi-modal performance throughout the masterclass. He keeps both the DP and the audience engaged, manages to offer a method and a message that can be taken away and applied by the DP, and intersperses stories from “the real world” of working as a performing musician amongst the pedagogical dialogue in ways that confirm his identity as an accomplished professional performer to whom the concept of singing—as he produces it—matters a great deal.

In the other masterclasses there are also fascinating performances of identity taking place, embedded within extended expressions of voice. Positional identity is perhaps the easiest to spot: consider, for example, how the clarinet and flute EPs both take their respective DPs’ instruments away from them as part of their explanations (*You won’t be needing this while I tell you what to do!*); how the clarinet EP manages to draw attention twice, in his vocal story, to the fact that the DP is young (*I have more experience and knowledge, so I will be doing the talking and you will be doing the listening!*); and the way in which the violin EP built up the DP as a competent performer, before making a contrast with the statement: “However, I think Mozart, for me, all Mozart instrumental music, whatever it is, it’s all opera” (Excerpt 1, lines 5-6) (*You have technical competence, but I have creative ideas!*). The positioning goes unchallenged, because it is appropriate to the figured identities of the participants both in the masterclass, and to some extent, the wider world of the instrumental music performance community.

In terms of their educator identities, the EPs all manage remarkably well to construct identifiable concepts that they are seen to pass on: “daisies are growing in my yard”, “being an opera singer” and the “wasabi point” are offered up as neatly packaged ideas for the DPs to take away from the classes. At the same time, they are produced in ways that make it clear to the audience and the DP that they *belong* to each EP individually, and therefore, that they say something about what is important to them and their music-making in the professional environment. Better still, the violin and the flute classes in particular produce concepts that are *just* mystical enough to suggest that there is something quite special about their authors, and that if the concepts are not grasped by the DPs particularly quickly,

it is not because they don't work or they don't make sense, rather, it is because they require further thought and more mature musical insight to be understood fully.

The key point here is that our expert performers' explanations of vocality are shot through with stories about their story-tellers. The traditional practice of masterclasses amongst musicians comes with built-in expectations of who the story-tellers must be, and identity work (Svenigsson & Alvesson, 2003; Beech, 2008; Braathe & Solomon, 2015) is required from these musicians in response. This identity work cannot be extricated from the discourse—it is part of what makes a masterclass a masterclass. But, by re-examining and deconstructing these vocal stories with identity in mind, we notice how vocality is manipulated and shaped according to the multiple tasks required of musicians in such a place, time, and social context as our example masterclasses. Even when the DP and the audience are not audible contributors to a verbal dialogue in this context, it nonetheless remains the case that “the word is a two-sided act. It is determined equally by whose word it is and for whom it is meant I give myself verbal shape from another's point of view, ultimately from the point of view of the community to which I belong” (Vološinov/Bakhtin, 1929/1973, pp. 85).

7. Constraints and Affordances; Conclusions and Imagined Futures

A result of having chosen to work with the small sample of data that I have offered here is that it is not possible to bring to light all, or even many of the ways in which vocalicity is produced by instrumental musicians who are currently active. In fact, having used discourse analysis to examine musicians' talk and texts, and of course, being required to generate a manuscript that fits within the required limits of a PhD thesis, it is not possible even to address all of the ways in which vocalicity was produced by the musicians I observed and engaged with during this period of research. I witnessed some fascinating additional moments that were ideal candidates for analytical consideration of the kind that I applied in Chapters 4 and 5. These instances confirmed that, although it only occasionally becomes the focus of an extended interaction as it does in the masterclass cases that I have analysed, vocalicity remains a strikingly common reference point for classical instrumental musicians.

The kind of research I have undertaken is not designed to yield detailed taxonomies of meaning, or indeed, give concrete definitions for vocalicity. However, undertaking a more fine-grained analysis of talk than is usual in musicology has made visible the processes that are sometimes obscured by researchers in their efforts to achieve more concrete, and perhaps, more widely transferrable results. In this thesis I have tried to break apart the ways in which specific musicians have produced vocalicity, and to examine how components of these musicians' discourse are woven together to make meaning in particular contexts. Instead of glossing vocalicity in summaries and paraphrases, using discourse analysis opened up the possibility of scrutinising the talk and texts of practising musicians. As these are the media through which people negotiate knowledge in musical communities, I believe this approach to be both a strength and a point of difference in this research, and the sacrifice of the general for the specific to have yielded sufficiently interesting insight as to have justified this methodological decision.

Notably, this project has not dealt with the nuances of the various musical communities with which instrumentalists engage. Among the interviewees there are no performers who specialise in electronic music, only one whose professional profile involves jazz, and few

who have a demonstrable interest in performing the work of living composers. They are experts in performing on standard, Western orchestral instruments (with the exception of the saxophone and the keyboard instruments), and only three of them perform on period instruments regularly in professional settings. Even within the narrow category of “mainstream classical musicians” there are smaller groups whose discursive communities might prove to make interesting contributions to further research in this area. It is probable, for example, that vocalicity as discussed amongst brass banders may have particular idiosyncrasies that differentiate it from the ways in which historically informed performer-scholars consider vocalicity in its various guises. Mainstream, “conservatoire musicians” belong to a small (but, it could be argued, hegemonic) sub-section of a much larger community, and they are not the only ones who have something significant to say about this topic. However, as a starting point, and wishing to utilise my personal experience as a participant in this sub-section of the community to help me question its practices, this focus was appropriate to the project.

The masterclasses that I have used as examples for analysis were all performed in high-profile settings that were open to public audiences, as opposed to the “in-house” masterclasses that also take place regularly within institutions, in which the communication style and level of familiarity between expert and developing performers may vary considerably. They were all presented by male expert performers, and it is entirely possible that an examination of the data that paid attention to performances of gender would yield noteworthy observations. A great deal of scope remains for further research that investigates the discourse of representatives of the musical community more broadly conceived.

Additionally, this thesis does not deal with the specificities of talk about vocalicity in relation to a broad range of musical repertoire. Perhaps most noticeably, three of the four masterclass situations that I have analysed here focus on the performance of Mozart concertos. I did not choose to do this because I was particularly interested in showing that Mozart’s instrumental works lend themselves toward being conceived of vocally (although this may indeed be the case), but rather because the manner in which each class took shape demonstrated ways of understanding and operationalising vocalicity that struck me as especially thought-provoking. Curiously, although the violin masterclass produced vocalicity

as a particularly Mozartian ideal, the EPs in the clarinet and horn masterclasses did not orient toward this stylistic link. Instead, they offered their particular constructions of vocality as strategies for “being musical” over which they took ownership, and, in the case of the horn EP, applied to other kinds of repertoire performed in the same session: it was not Mozart who insisted that these developing horn players “sing”, but the EP himself. Researchers who would take on the task of documenting large volumes of masterclass footage would perhaps be able to make more generalised comment upon whether the vocality imagined in relation to, for example, Chopin’s piano works is consistently different to the vocality evoked in talk about Beethoven string performance, but this was not something that I sought to achieve on this occasion.

Ultimately, I acknowledge that there could be any number of other ways of communicating what I, with my own experiences of life, personal and professional identity, music performance, teaching, and learning believe to be shown in the data that I present here, and that another researcher might have produced an interpretation of the same material that foregrounded entirely different aspects of it. In analysing the discourse of instrumental musicians, I have not unmasked ideology, nor have I uncovered the “reality” that lies behind implied false consciousness on the part of the musicians observed and recorded for this research. What my observations offer is an alternative construction: a “truth that can be discussed” (Jørgensen & Phillips, 2002, p. 206). My hope for this research is that it will contribute to a broader conversation during which the evidence that I have produced here can be scrutinised from multiple perspectives, and informed and contextualised further by the stories of other musicians and researchers.

This thesis has been, ostensibly, “about” vocality—in whatever form it may be conceived amongst instrumental musicians. However, in drawing it to a close, I find myself wondering whether vocality is really the most important, or even the most interesting element of the discussion that has taken place. Vocality may have been the entry-point for this investigation, but the figured world that continues to conjure it up as a story about who and what is musical has shown itself to be a very rich context indeed. Somewhat surprisingly, it may in fact be the methodological approach, having magnified the details of the way that vocality is constructed within the world of Western classical instrumental music

performance, that turns out to be the feature of this piece of writing with which we can most assuredly build something that is useful to practising musicians.

Alvesson and Sköldböck describe “the basic thrust of social constructionism” (2009, p. 24) in a series of steps adapted from Ian Hacking’s *The Social Construction of What?* (1999, pp. 6-7). They suggest that there is something of a recipe for social constructionist research, which follows a four-step plan:

1. In the present state of affairs X is taken for granted; X appears inevitable.
2. X need not have existed, or need not be at all as it is. X, or X at it is at present, is not determined by the nature of things; it is not inevitable.
3. X is quite bad as it is.
4. We would be much better off if X were done away with, or at least radically transformed.

The first two steps correspond quite appropriately with what has been laid out in this thesis. It was suggested from the outset that instrumental musicians’ constructions of the voice as a kind of ideal to which performers should aspire was a social phenomenon that might be further illuminated through critical enquiry. It was implied that a musician’s ability to “sing” on their instrument constituted a taken-for-granted element of good musical practice amongst instrumental musicians in the twenty-first century, that these instrumentalists exhibit a widely-documented tendency to advise each other to play “vocally” in a variety of circumstances, and that they have been doing this for so long that it has become quite unremarkable in settings where instrumentalists are expected to explain how they or someone else should perform a given piece of music.

However, after steps one and two of Hacking’s model, things become more complicated. The construction of vocality is interesting, varied, and complex. Vocality is the focus of rich musical conceptions and provides the storyline for fascinating ways of thinking about music-making. It is often a positive and useful concept: it helps to perpetuate ideas about how to produce the kinds of sounds that are accepted in the current professional world. It is also extremely valuable heuristically, in ways not examined in this thesis. For example, rarely have I been in an orchestral rehearsal where a conductor has not suggested that someone “sing” a bit more somewhere: depending on the instrument and the musical context, it is

often possible to discern immediately that this means that one should increase the speed of the vibrato, or make a slight agogic accent on a particular note, or connect several notes in a *legato* fashion rather than articulate them separately. It is by no means always the case that issues of vocality instigate extensive aesthetic explanations in the way that they did in the masterclasses we have observed—in this sense these classes are exceptional cases: perhaps more interesting, but almost certainly less efficient.

So, statements such as “vocality is quite bad as it is”, and the next in the sequence: “we would be much better off without it”, do not quite sum up the trajectory of this piece of research. I propose a modification to replace both of them: “stories of vocality should make us ask questions”. If we accept the premise that there is more to be learned about music than the norms of mainstream practice, and we buy into the idea that there may be an immense and unexplored variety of ways in which to re-interpret the music that “belongs” to the Western classical canon, then this statement holds the key to unlocking transformative ideas. Crucially, vocality may be only one example of many stories that circulate amongst instrumental musicians, which both expert performers and their students could question further.

But what questions, exactly, should be asked? And how can developing performers especially, silenced as they are in circumstances such as the public masterclass, find appropriate social circumstances in which to ask them?

The tools for critical thinking are offered, ready-made, in the literature of discourse analysis. Take, for just one example, Gee (2014b) and his series of analytical questions. What could be discovered by a developing performer in a post-masterclass discussion who takes a statement of musical authority, examines its context carefully and then asks of it: “What is not being said overtly, but is still assumed to be known or inferable?” (p. 18); “What would someone find strange here if that person did not share the knowledge and assumptions and make the inferences that render the communication so natural and taken-for-granted by insiders?” (p. 19); “What is this speaker trying to do?” (p. 52); “How else could they have said that and why did they choose this way?” (p. 62); “How is what the speaker is saying and how he or she is saying it helping to create or shape what listeners will take as the relevant context?” (p. 91); “How is what the speaker is saying and how he or she is saying it helping to reproduce contexts like this one to exist through time and space?” (p.

91); “How are words and grammatical devices being used to build up or lessen significance for certain things and not others?” (p. 98); “What socially recognisable identity or identities is the speaker trying to enact or to get others to recognise?” (p. 116); “How are the words and grammar being used in the communication to connect or disconnect things or ignore connections between things?” (p. 132); or “What is the speaker trying to communicate or achieve by using cohesive devices in the way he or she does?” (p. 137)?

The strategies for discourse analysis are fully-formed—ready and waiting to be harnessed by performing musicians. However, new contexts in which musicians could use them will need to be forged, environments in which performers can explore and experiment with new meanings will need to be nurtured, and expert performers who encourage developing performers to examine and challenge the dominant discourses of mainstream musical performance will need to be supported. If stories of voice construct the natural for performing musicians, musicians must be allowed to seek ways of deconstructing and reconstructing it in order to explore and expand the boundaries of the authentic, the expressive, and the musical.

"I don't know what you mean by 'glory'," Alice said.

Humpty Dumpty smiled contemptuously.

"Of course you don't — till I tell you. I meant 'there's a nice knock-down argument for you!'"

"But 'glory' doesn't mean 'a nice knock-down argument'," Alice objected.

"When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean — neither more nor less."

"The question is," said Alice, "whether you can make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master — that's all."

Lewis Carroll, *Through the Looking-Glass,
and What Alice Found There* (1872)

Appendix I: Discourse Excerpts

Appendix I contains the excerpts of the masterclasses and interviews to which I refer in the analysis chapters. It has been printed in a separate booklet to make it possible for the reader to see the excerpts and the body of the thesis at the same time.

Appendix II: Masterclass Case Studies

1. Horn masterclass

Data was retrieved from the archives of a UK higher educational institution; permission was obtained to transcribe the class (with anonymised participants) from the institution, the expert performer, and the developing performer. The footage of this masterclass is not available to the public.

2. Clarinet masterclass

Expert performer: Richie Hawley

Developing performer: Natalie Hoe

Data obtained from YouTube: <https://www.youtube.com/watch?v=Mer3Y2BcHik> [PART 1: Richie Hawley Masterclass, Music Academy of the West]

3. Violin masterclass

Expert performer: Maxim Vengerov

Developing performer: Márta Déak

Data obtained from Masterclass Media Foundation DVD: *Maxim Vengerov at the Royal Academy of Music, London: Wolfgang Amadeus Mozart Violin Concerto No 3 in G Major K216* (MMF 005; 2007).

Excerpts from the class available on YouTube:

<https://www.youtube.com/watch?v=VyaIOAAqfYE> [Vengerov: All Mozart is Opera]; and <https://www.youtube.com/watch?v=st4-CcO4XwM> [Vengerov: Basketball In Mozart's Violin Concerto No.3]

4. Flute masterclass

Expert performer: Emmanuel Pahud

Developing performer: Zoya Vyazovskaya

Data obtained from Masterclass Media Foundation DVD: *Emmanuel Pahud at the Royal Academy of Music, London: Works for Flute by Schubert, Hue and Sancan* (MMF 3-038; 2011).

Excerpts from the class available on YouTube:

https://www.youtube.com/watch?v=AYhduTul_zM [Emmanuel [*sic.*] Pahud: Flute Playing & Maximising Resonance]; and <https://www.youtube.com/watch?v=Op6AMvNhc9g> [Pahud: How The Head Joint Position Limits A Flautist's Potential]

Appendix III: Record of Masterclasses Attended

Live masterclasses attended during my PhD candidature:

- ❖ Monday 23 June 2014 Royal Northern College of Music:
Kristian Steenstrup Trumpet Class [Studio 2pm]
- ❖ Thursday 23 October 2014 University of Huddersfield:
Jonathan Rimmer Flute Class [St Paul's Hall 2:30pm]
- ❖ Monday 17 November 2014 Royal Northern College of Music:
Andreas Ottensamer Clarinet Class [Carole Nash Recital Room 7:30pm]
- ❖ Wednesday 3 December 2014 Chetham's School of Music:
Guy Johnston Cello Class [Carole Nash Hall 2:30pm]
- ❖ Monday 19 January 2015 Chetham's School of Music:
Jason Evans Trumpet Class [Carole Nash Hall 2:30pm]
- ❖ Friday 23 January 2015 Chetham's School of Music:
Daniel Jemison Bassoon Class [Carole Nash Hall 2:30pm]
- ❖ Tuesday 21 April 2015 Royal Northern College of Music:
Noriko Ogawa Piano Class [Carole Nash Recital Room 7:30pm]
- ❖ Wednesday 13 May 2015 Royal Northern College of Music:
Frans Helmerson Cello (Chamber music) Class [Teaching room, morning]
- ❖ Wednesday 11 November 2015 Chetham's School of Music:
Peter Moore Trombone Class [Carole Nash Hall 2:30pm]
- ❖ Thursday 12 November 2015 Trinity Laban Conservatoire:
Sue Addison Sackbut Class [Peacock Room, King Charles Court 10:30am]
- ❖ Wednesday 20 January 2016 Chetham's School of Music:
Peter Donohoe Piano Class [Carole Nash Hall 2:30pm]
- ❖ Monday 29 February 2016 Royal Northern College of Music:
Christian Lindberg Trombone Class [Concert Hall 7:30pm]
- ❖ Wednesday 2 March 2016 Royal Northern College of Music:
Sandra Bullock Voice Class [Concert Hall 7:30pm]
- ❖ Sunday 6 March 2016 Royal Northern College of Music:
Suzie Mészáros Chamber Music Class [Carole Nash Recital Room 4pm]
- ❖ Friday 11 March 2016 Royal College of Music:
Marisa Robles Harp Class [East Parry Room 2pm]
- ❖ Tuesday 22 March 2016 Chetham's School of Music:
Marcus Farnsworth Voice Class [Carole Nash Hall 2:30pm]
- ❖ Monday 4 July 2016 Royal Academy of Music:
Maxim Vengerov Violin Class [Duke's Hall 5pm]
- ❖ Tuesday 5 July 2016 Royal Northern College of Music:
Norma Fisher Piano Class [Carole Nash Recital Room 11am]
- ❖ Thursday 7 July 2016 Royal Northern College of Music:
György Pauk Violin Class [Lecture Theatre 2:30pm]

- ❖ Thursday 7 July 2016 Royal Northern College of Music:
Nelly Miricioiu Voice Class [Studio 3:30pm]
- ❖ Wednesday 12 October 2016 Royal Academy of Music:
William Bennett Flute Class [David Josefowitz Recital Hall 10am]
- ❖ Wednesday 12 October 2016 Royal College of Music:
Brindley Sherratt Voice Class [Britten Theatre 2pm]
- ❖ Friday 4 November 2016 Chetham's School of Music:
Adam Walker Flute Class [Carole Nash Recital Room 2:30pm]
- ❖ Wednesday 14 December 2016 Chetham's School of Music
Huw Wiggins Saxophone Class [Carole Nash Recital Room 2:30pm]
- ❖ Wednesday 8 March 2017 Chetham's School of Music
Francis Gouton Cello Class [Carole Nash Recital Room 2:30pm]
- ❖ Thursday 16 March 2017 University of Huddersfield
Martyn Shaw Historical Flutes Class [St Paul's Hall 2:30pm]
- ❖ Wednesday 17 May 2017 Royal College of Music
Paul Ellison Double Bass Class [Farinelli Room 2:30pm]
- ❖ Thursday 22 June 2017 Royal Academy of Music
Mie Miki Accordion Class [York Gate 150 10am]
- ❖ Tuesday 27 June 2017 Royal College of Music
Patrick Harrild Tuba [East Parry Room 6:15pm]
- ❖ Wednesday 27 September 2017 Chetham's School of Music
Tasmin Little Violin Class [Carole Nash Recital Room 2:30pm]
- ❖ Wednesday 1 November 2017 Chetham's School of Music
Soon-Mi Chung Viola Class [Studio 2:30pm]
- ❖ Thursday 2 November 2017 Chetham's School of Music:
Craig Ogden Guitar Class [Carole Nash Recital Room 2:30pm]
- ❖ Tuesday 14 November 2017 Chetham's School of Music:
Angela Barnes French Horn Class [Carole Nash Recital Room 1:30pm]
- ❖ Tuesday 14 November 2017 Chetham's School of Music:
Andr as Schiff Piano Class [Stoller Hall 3pm]
- ❖ Friday 12 January 2018 Chetham's School of Music:
Oliver Janes Clarinet Class [Carole Nash Recital Room 2:30pm]
- ❖ Wednesday 14 February 2018 Chetham's School of Music
Ian Bellamy Saxophone Class [Carole Nash Recital Room 4pm]
- ❖ Wednesday 28 February 2018 Chetham's School of Music
Joshua Batty Flute Class [Carole Nash Recital Room 2:30pm]

Notes that I took during these classes have provided additional context for my observations of the main example masterclasses in this thesis. Where I have referenced "Observational notes" occasionally through the text, these are the events to which they refer.

Appendix IV: Interviewee Information Sheet and Consent Form

University of Huddersfield

School of Music Humanities and Media

Ethical Review Procedure for Research and Teaching and Learning

Research Participant Information Sheet

You are invited to take part in a research study as part of a research project. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

Thank you for reading this.

Who will conduct the research?

Kristine Healy
School of Music, Humanities and Media
University of Huddersfield
Queensgate, Huddersfield, HD1 3DH

Title of the Research

Exploring vocality in the practice of instrumental music performance

What are the aims of the research?

1. To bring to light the ways in which vocality infiltrates the discourse of instrumental music performance, particularly in the context of the masterclass.
2. To consider what effect experts' references to or uses of aspects of vocality during the course of a masterclass have on student instrumental musicians' approaches to performance.
3. To try to establish whether or not there is some kind of 'vocal ideal' that is shared by or is in some way a cohesive concept amongst twenty-first-century musicians who perform and teach mainstream, canonical solo instrumental music.
4. To examine some of the ways in which experts and student musicians negotiate (and perpetuate) meaning, using the idea of 'vocality' as a test case.

Why have I been chosen?

You have been chosen because of your expertise as an instrumental musician. Additionally, some potential interviewees have been chosen as a result of having participated in a masterclass that has been observed by the researcher.

What would I be asked to do if I took part?

Interviewees will be asked to spend approximately sixty minutes in discussion with the researcher. Excerpts from instrumental music masterclass DVD recordings may be used to stimulate conversation about musicians' uses of vocality (references to the human voice and its capabilities) as a model or a metaphor for instrumental music performance.

What happens to the data collected?

The video recordings of the interviews will be transcribed and analysed by the researcher. Interviewees will be anonymised in the transcriptions. Excerpts from the transcriptions will be used in a PhD dissertation, and potentially in presentations, academic papers, and chapters that may arise out of the PhD research.

How is confidentiality maintained?

The data, once collected, will only be accessible to the researcher and will be kept securely in a locked, password-protected electronic environment. Participants' names will be changed in all transcriptions. No personal details other than participants' musical instruments and their professional status (performer, educator, researcher etc.) will be mentioned in the research.

What happens if I do not want to take part or if I change my mind?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time without giving a reason and without detriment to yourself.

Will I be paid for participating in the research?

No.

What is the duration of the research?

One 60-minute session.

Where will the research be conducted?

At a venue convenient to the interviewee as agreed with the researcher.

Will the outcomes of the research be published?

They will be presented in the form of a PhD dissertation, which will be available, on completion, online and in hard copy through the University of Huddersfield library. The research outcomes may also become material for papers published in academic journals, book chapters or research presentations.

Criminal Records Check (if applicable)

Not applicable.

Contact for further information

Kristine Healy

[Redacted contact information]

Phone: [Redacted]

E-mail: kristine.healy [Redacted]

University of Huddersfield
School of Music Humanities and Media
Research Participant Consent Form

TITLE OF PROJECT: Exploring vocality in the practice of instrumental music performance [Interviews]

NAME OF RESEARCHER: Kristine Healy

I have been fully informed of the nature and aims of this research and consent to taking part in it.

I understand that I have the right to withdraw from the interview at any time without giving any reason, and a right to withdraw my data if I wish.

I give my permission for my contributions to the interview to be recorded (audio + visual)

I give permission to be quoted (by use of pseudonym).

I understand that the recording will be held in accordance with the University of Huddersfield's data protection policy.

Declaration: I, the participant, confirm that I consented to take part in the recording and hereby assign to the University all copyright in my contribution for use in all and any media. I understand that this will not affect my moral right to be identified as the "performer" in accordance with the Copyright, Designs and Patents Act 1988.

I understand I have the right to request that my identity be protected by the use of pseudonym in the research report and that no information that could lead to my being identified will be included in any report or publication resulting from this research.

Name of participant:

Signature

Date

Name of researcher:

Signature

Date

Two copies of this consent form should be completed: One copy to be retained by the participant and one copy to be retained by the researcher.

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**IMAGINED VOCALITIES: EXPLORING VOICE IN THE
PRACTICE OF INSTRUMENTAL MUSIC PERFORMANCE**

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MARCH 2018

APPENDIX I: DISCOURSE EXCERPTS

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Transcription Key

Part of <u>text</u> underlined	Underlined text emphasised
Colons within words	Vowel sound elongated (the more colons, the greater the extent to which the vowel is elongated)
Part of text in CAPITALS	Capitalised text spoken louder
Comma, ((pause))	Short pause / hesitation
Full stop.	Longer pause, not necessarily the end of a sentence
Question mark?	Pause / end of sentence (as suggested for clarity)
<i>Text in italics</i>	Speaker's intonation suggests question
[Text in square brackets]	Musical terminology
((double brackets))	Interviewer speaking
...	Speaker's action described within double brackets
Hyphen at the end of a word-	Text missing
Word followed by...	Word truncated
'Words in single inverted commas'	Speaker trails off
(???)	Speaker quoting the voice of an 'other' (either another person, or themselves in an imagined situation)
	Unidentifiable word/s

Cameron Interview Excerpt 1

1 Um, I, I, disagr- well, personally, I mean, it really is still incredibly important
2 if not the most important thing. Um, and, and, so, the statement 'being a
3 cliché', um, is, is a bit sad, if that, if that's that's true, in some aspects coz
4 uh, uh we- certainly with my playing, um, I, ((pause)) I always base my
5 teaching around singing. [oh, ok]

6 And, and uh actually trying to get the, the actual, um, uuuhm, well I find it
7 the easiest, actually, for, for them to actually, er, for, for students to, to get
8 to, start a piece from scratch. You know. Where, where's the melody
9 going, where's the line going. Uhm, so, for, for a practical uh, sense, it's, it's
10 really really useful. [ok]

11 Um, and, uh, and then for, you know, when you see, when you see a piece
12 of music, you know, the composer will just write: mf, and it'll just be a
13 phrase of eight bars long, there's nothing in it. [mm] Nothing to actually
14 tell them, ho:w, to play the phrase at all. And so, uh, of course I'll
15 demonstrate, uh, but, I'll do that later, mu- much, uh, prefer it to actually
16 be 'right, ok, let's' you know so I'll sing the melody to them, and I'll try and
17 get them to sing it and

18 ((long in-breath)) well that's always a big, barrier [ye::ah] wi-, with teaching
19 young people, so actually to get them to sing is a really, well, we- 'Aw I
20 don't want to do it' so, ok, well, I'll sing it again and you'll sing it with
21 me. [ok] So ok, I'm not, I'm not, I'm not, a-fraid of doing it, [yeah] you
22 know, I don't mind what kind of voice I've got, I'm just gonna sing it. And,
23 and, uh so, eventually, you know, I'll get through to them, they'll, they'll
24 start singing it [yeah] back.

25 So, so with me, it's uh, it's a, a really important tool to use. Because, as
26 soon as they start singing, they naturally put the infle-, influx into the
27 music, you know, and they interpret it so, so much clearer and, and
28 quicker, [mm, mm] and then we're gonna actually talk about, ok, well if I,
29 so, alright, I'll, I'll sing it to you how I think the melody should go, and then
30 I'll, I'll, I'll sing the phrase, and, and they say, and then, then I- I'll question
31 them and say well ok, what am I actually doing with that, I said I'm actually
32 doing a crescendo, a diminuendo here, I'm, I'm holding back this note, then
33 I'm moving up to this phrase, this line, um, and um, you know, in the end all
34 it says is mf. [yeah! ok] You know, so, but, naturally, you would do that
35 and, and then, uum,

36 so, uh uh another way, um, to, to talk about it is, is when, a student will
37 play something, come in, come in and they'll just play something, it's just
38 dead, there's nothing there at all. [yeah] It's really really just plain. And it's
39 like, 'Oh, crikey.' ((laughs)) And I'll say, ok, um, 'If I'm being rea:lly honest, I

40 don't wanna, I don't wanna be, awful about this, but, seriously, that is just,
41 it's just dead. There's nothing there. There's no feeling of any ex-
42 expression at all.' So they'll say, 'Well, you know, what are we gonna do
43 about it? You know we -' and I'll say 'ok, let's sing it through. Let's just, you
44 know, fi:nd out where the, where the line goes.' [mm] Um, so, always,
45 always encouraging them to sing.

Cameron Interview Excerpt 2

1 you know *STUDENT'S NAME*, uh, uh, she was said by, to, by a teacher, well
2 he said 'it's just too plain, the way you're playing'. And, and she was like
3 saying that, 'Yeah, *TEACHER'S NAME* said this, and it's like, you know, I've
4 not got any emotion in my-' and I said, 'Well, you can sing, you know
5 that's it! That's, that's everything! You've just got to now try and do that
6 onto yo-, on your instrument, that's, [yeah] you know, and you know how,
7 to turn a phrase, I hear you sing the most beautiful melodies, you know,
8 and imagine you're there, you know, you- you've just, got to try and, and
9 sing down the instrument, you know, and then put, put it into, into the
10 actual, um, you know, yeah.'

11 But it's, it's hard actually to then get an instrument there ((imitates holding
12 a horn)) whatever it is, [yeah, yeah] and then, then to actually convey that
13 through. [mm, yeah, not easy] No, no it's not. And it's, but I s'pose it's
14 probably a little bit easier for us with, uh, with brass players, or wind
15 players, because it is, is actually part of us, you know. [yeah, mm] Actually
16 stuck on. We can actually blow, which is ah, actually all about the human
17 voice is the air isn't it? [mmm] Just ah, and then, these, tiny little vocal
18 chords that, vibrate. [mmm] Whereas a string player, has to breathe and,
19 and imagine, you know [yeah]

Cameron Interview Excerpt 3

1 But I know, I know, I uh, when I was, uh, you know, going in masterclasses
2 and I hated it when it was said like 'Go on, sing that!' you know, [yeah] but
3 it is, it's there, there's a reason, and I'll try and explain why I'm trying
4 to do that, [mmm] I'll say 'look, I know you hate it, I know, but it,
5 it's such an important thing to, to do. [mm] And I know you've got it
6 inside you but it's, can you, can you actually, if you can express yourself
7 now with you, with your, obviously rubbish voice like mine, you know, then
8 if we could both do it together, and then if you get half of that emotion out
9 in your playing coz you're not doing anything at the moment you know
10 there's nothing really, you're doing at all [yeah] but if you can try
11 and coax it out it'll be so much better. [yeah] And you'll find it a hell of a lot
12 easier. And you you'd be less, actually embarrassed about playing. [yeah,
13 ok] Or worried about playing in front of people.' [mmm] Uhm... [Because of
14 the, because of how embarrassing it was to sing and then it's less
15 embarrassing when you play?] Yeah yeah, yeah, well yeah. [mmm] So, so,
16 but also, I think I mentioned it before, but it's it's a it's an important tool
17 then you can, because it's, it's so important to be able to sing to find the,
18 the expression in music. So it's a, it's a double, win, thing really [yeah,
19 yeah] having to, to get them to sing at all time. But I know how, how tricky
20 it is. And I, but, I know, yeah, it cou- I've, I've I have heard other people say,
21 you know, students like say, ((in a bored voice)) 'Yeah I'm just going to sing',
22 you know, 'He just wants us to sing' (???). ((KH laughs)) But it's, it is, the
23 most easiest er, and, purest form of music, I, I believe anyway, so, it's um,
24 it unlocks it so it's the one, tool to unlock everything. [mm] And to, to
25 actually, for them to become, a really musical player, you know. Um, I don't
26 know, what else to add, really.

Cameron Interview Excerpt 4

1 you know I could say, 'Right, ok I'll sing it' and I'll go *la la-- la la, la la la* and
2 of course that's just, devoid of all emotion at all ((KH laughs)) and so you
3 have to say right, ok well, 'Really, would you want to sing it like that?', I
4 said, 'What's that, mean to you? Does tha-, does that', I s'pose that, yeah
5 by singing it, really really straightforwardly boring, is a good way of, a tool
6 for them to suddenly latch on ((clicks fingers)) 'Oh God, I'm playing like
7 that, aren't I?' [yeah] You know, that's, how it's sounding, [yeah] it's just
8 like coming out just monoto- monotone. Just like ((robotic voice)) bleh,
9 bleh bleh it's-like-I'm-tal-king-to-you-on-one-note-all-the-time [mmm]
10 ((returns to regular speaking voice)) um, whereas the human voice
11 doesn't do that we go up and down and all, all the rest of it 'n' got lots of
12 inflections 'so, we sing, let's, let's do it properly ((demonstrates singing
13 more musically)) well this is how I would sing it, come on join in, come on
14 ((sings again, imitating improved student response)) ok, now that's how we
15 have to play.'

16 Right ok so what, you've gotta think abo- how, how the airflow is going
17 when you're actually singing, so ((sings)) oh right, that's, faster airflow
18 there isn't it? To, to get up to the top note, using lots of support, faster
19 airflow there and over the top you're, using less ((sings example)) think
20 about how much air's coming out there, as you, as you're singing it
21 so therefore you've gotta, put that into, into your playing so like, ((imitates
22 blowing into the horn mouth piece)) ok, right, yeh, yeah, makes more
23 sense. [mmm] And there's nothing there, written on the part except,
24 *espressivo*. [yeah, ok] So it's all left up to, to us which is a fantastic thing,
25 because, the composer's the- then asking you as an individual, to make
26 music, you know [yeah, yeah] and then bringing out your soul, your, your
27 interpretation, and putting yourself on the line. [yeah] So if you can't sing it
28 in front of these people how on earth can you play it, you know? [yeah,
29 yeah that's right] So 'Come on, sing it again!'

Cameron Interview Excerpt 5

1 It's, it's it's a quicker tool for them to, to use, hopefully, yeah, it usually it uh
2 it usually works I've not had it, not work, [yeah] um, they, they do grasp it
3 bett-, quicker, um, than just like saying yeah as you say, like, 'crescendo up
4 to this bit, don't forget to support here, blah blah blah blah blah blah'
5 [yeah, yeah, yeah, yeah] it's like mm, a million things to think about isn't it
6 [ok, yeah] so, at the end of the day what we want to do is being horn
7 players anyway and I'm sure, this is, goes for all, all music-making it has to
8 be: we need to simplify everything. [mmm] So really just like, of course you
9 know all the years of, of studying to- to- to- technical, uh-aspects of it, at
10 the end of the day, just need to, really, make it very very simple, um,
11 there's so many things going on anyway, and we just want to get the most
12 of it, [mmm] out, we wanna get, our soul out onto the, onto the, onto the
13 page and and and people able to hear, of course there's, many things,
14 working, in our, in our brain, [mmm, mm] but, if we're gonna really try and
15 keep it absolutely as simple as, purest form, so, human voice, you know I'll
16 always use that, you know, because it's it's it is so so so straightforward.
17 And, you don't have to have a good voice you've just gotta have feeling,
18 that's all. You know, I mean it's no, not, we're not, trying to be, Maria Callas
19 or, or (???) although it would, it would be quite cool, uh, ((laughs))

Cameron Interview Excerpt 6

1 So that's, that's what I was saying before you know, so it's always like with
2 the voice you can actually tell you know that there's a crescendo or a
3 diminuendo there, and, and you can think about actually the speed of the
4 air that you're doing, as well. [Do you think that is natural, though? We
5 always talk about this as a natural thing.] I don't know, I don't know if it is, I
6 really don't, [I don't know. How do you know to do that? Do you know what
7 I mean?] I don't know if it is. But I think it needs to be encouraged. And I
8 think people need to, they, yeah I don't know, I don't know if it is really
9 natural. Not to be that expressive. [yeah] But you have to, have to have it
10 coaxed out and then you ((pats his right hand twice on the left side of his
11 chest in a gesture indicating 'heart')) it's there, and it will be there. [mmm]
12 You know, coz um, you know, naturally we don't, all sing with expression
13 straight away.

Henry Interview Excerpt 1

1 What, I think this is another, um big, thing of mine, what we are doing as
2 instrumentalists, is inherently, unnatural, in the sense that we, blew into
3 conch shells thirty thousand years ago or whatever, [mm] you know, to get
4 wind instruments. But, in terms of, actually communicating, you know, you
5 and I are communicating now and it's completely natural. You know, the
6 eye contact, the language, the body language whatever else. Now
7 I've suddenly I stick, a piece of brass, in my left arm [mmm] and, you know,
8 which, I can talk about in a bit as that, that brings its own difficulties
9 actually holding the thing [yeah] um, but, you've, you've, you've, it feels like
10 there's a barrier somehow, [mmm] and, and this idea well I'm gonna
11 communicate to an audience of two hundred people who may or may not
12 want to be there, with a trombone and you think, 'Really?' [yeah] You
13 know, they don't understand the words, do they? Coz there are no words.
14 Do you know what I mean? So, it's, there's a whole, I mean, I think it's very
15 useful, to say, to the student who's going ((sings an example of an
16 ascending major scale with swells on each note and overt separation
17 between each note to imitate the imagined student's trombone
18 performance)) 'Sing it'. And they'll never sing it like that, they will never go
19 'dwa, dwa, dwa' ((in the same manner as the previous example)) uh, I
20 dunno why!

Henry Interview Excerpt 2

1 . . . but, I think there's also an element of ahh politeness, to it as well, that
2 in singing, you're slightly stepping back from the process of playing the
3 instrument, and you're giving the student, or, and I mean when I say
4 student, I must stress by the way I mean young or old, it doesn't matter
5 whether they're eighty or ten, who cares, you know, they're wanting to get
6 better. So, if you've got a student of any age, and, you- you're slightly
7 stepping back from the process of playing the instrument, in other words
8 you're not bullying them into saying 'you have to play it like I'm playing it'.
9 It's, 'Why don't you try singing it, and then see what happens in your own
10 mind that might influence the way that you play it?' So it's a bit like, it's a
11 bit like being a bit less bossy. Being a bit less autocratic. It's offering, 'Ok
12 well look, if I was to sing it, and I can't really sing but if I was to sing it I'd
13 sing it like this. How would you sing it?'

Henry Interview Excerpt 3

1 I think, also... to say to a student or to give them the opportunity to sing
2 something gives them a bit more of a voice as well. [mm] Because it's
3 something they know they can do. And they can sound the way that they
4 know the teacher wants them to sound, when they're singing or speaking.
5 So it can be quite empowering as well I think. See what I mean?

6 . . . being able to say to the student 'Actually you can do this, and we can do
7 it right now we can fast-forward six months and you can play this Bach the
8 way I want you to, by singing it'. 'Oh right, yeah.' And sometimes that can
9 be quite an empowering thing quite, quite um, deflect a bit of stress as well
10 in the lesson. Cos, often you know you get students almost crying and, not
11 because you're shouting at them but because they desperately want to be
12 able to do what you can do and they can't, so you think well, 'Look just
13 calm down, sit down, have a cup of tea, ok, just try singing it'. 'Oh, right.'
14 And they gradually start to feel better.

Henry Interview Excerpt 4

1 there are a whole load of processes and I think this is another important
2 point there are a whole load of processes going on that even I don't
3 understand. That sing that, reducing things, if you can describe it that way,
4 that simplifying things, to singing and speech, actually makes it simpler for
5 everybody

6 saying 'try singing it' is just so easy. Because you step back from the 'Sound
7 like me' or the 'Get the same trombone I've got', 'Get the same
8 mouthpiece I've got' which of course, could have a financial implication,
9 for, students who are not so well-off, you know, but we've all got a voice.
10 So we can all use it.

11 I think the danger and what we're, I think what we're getting at here with
12 this discussion is, the limits of that. And actually saying, there are limits,
13 aren't there, to saying 'sing it like that' or why do we talk about
14 instruments and voices. You know we ought to be p'raps clearer about
15 those limits. And say to students 'Well no it's, it's never gonna quite sound
16 like you're singing it.' But use that as a tool for an aspiration.

Horn Masterclass Excerpt 1

- 1 **EP:** This sounded, the whole Mozart, sounded terrific. I particularly
 2 liked it when you, when you were actually playing out, when you
 3 came to the *forte* passages. A::nd, I would think, one thing I could
 4 just suggest *DP'S NAME*, is p'raps in the in some of the slower
 5 passages, yo- when you see *piano*, if you imagine, you know even
 6 you know at the very opening, um, you could you could think about
 7 projecting that, um,
 8 ((he pauses and takes a step closer to the student))
 9 it's, probably a topic I may come back to many times this evening,
 10 but um, uh- you don't need to worry, have you actually tried singing
 11 this piece through? I'm not going to ask you to sing it right now.
 12 ((giggles from the audience))
 13 Although if you'd like to, that's no problem at all.
 14 ((continued laughter from the audience))
 15 **DP:** No, I haven't no.
 16 **EP:** I would say, the only thing, you can play this really really well, it
 17 sounds, terrific, if you, the th- the be- the next best thing you could
 18 do is, just to, put the horn away, and sing it through. Yeah? Um, so
 19 I think if you came to the, you know, this this opening, uh,
 20 ((sings))¹

Horn solo
↓

Dee da dee da dee ya dot dot dot dot dee yot dot dot dot dot one ((breath)) ta
 dee da da da dee da da da dum bo bo bo bee-m ba da da da dee dum

- 21 You see I told you I can't sing. It doesn't matter.
 22 But, if you can think about projecting that that er that *piano* type of
 23 figure, and similarly in the development section,
 24 ((sings))

Dee- ah- om dee- ya da da dee- um

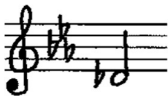
¹ The EP's vocalisation sounds at one octave below this transcription.

25 I just had a feeling when you were playing the, when yo- when
26 you're sort of imagining the the *piano* markings on, on the score,
27 euh, and fo- bravo for doing it from memory, really good, really
28 terrific, um, again you, I think you could just make it a little more
29 song-like. Yeah? I mean if you think about this opening line, and
30 that development section, they are very very lyrical, passages aren't
31 they I think.
32 **DP:** Yeah.
33 **EP:** So, could you think about maybe just playing out a little bit
34 more in the *piano*?
35 **DP:** Yeah.
36 **EP:** Whene- whenever you played out, when you got to the *forte*
37 and really and really moved through it
38 ((right hand in a fist, strong forward motion in the right arm, which
39 is synchronised with left foot stepping forward purposefully))
40 I thought, 'YEAH, that's it!' And I just wondered if you could do that
41 at the beginning.


Horn Masterclass Excerpt 2

1 DP plays: 
(misitches the F)

2 EP: So, lovely,

3 ((sings)) 
Dee

4 so rea::lly think about making a really kinda liquid

5 ((sings)) 
Tee da dum tee

6 So that's where the phrase is going. See, if if you sing, sing this
7 through, or when you sing this through, it'll, make it much clearer.
8 I'm a great believer in if you have any kind of um, thing that's not
9 going a hundred percent according to plan, ra:ther than trying to
10 scratch your head thinking about, I need to do more, kind of, warm-
11 up or anything, if you actually try and get the line working, so if you
12 get the music right, first, then the technique hopefully just kinda
13 follows. So that time there was a little hesitation, ((indicates that
14 he is referring to the problematic second note in line 1)) (???) in the

15 ((sings)) 
Dee da dum dee

16 Don't be afraid to over, over-exaggerate the phrasing.
17 Cos cos everything is going to sound, you know really good like that.
18 Let's try one more time.

Horn Masterclass Excerpt 3

1 Sounds great, it sounds great! But don't be afraid to really project and
2 really sing, yeah.
3 Um, there was this, there was this programme, um, you know, do you
4 know *Building a Library* or, or *Record Review*, one of these pieces,
5 ((turns away from the student to face the audience)) well they have a
6 comparison, of all the, all the, the the the repertoire, they're doing that
7 day, and they had the Mozart horn concertos. And, I think when it
8 came to, my particular recording, um, the reviewer said er, made some
9 comment about the, the programme notes not being very good, who
10 cares about the programme notes? ((audience titters)) But, um ((clears
11 throat)) and then he said there was some sort of sour orchestral
12 playing, and some, ha!, 'very lyrical playing from our soloist, *EP'S*
13 *NAME*'. I was really quite pleased with that. I got the impression that,
14 the reviewer might have been saying, it was p'raps a little bit too, too
15 over-the-top, but, actually to be, given the, sort of, accolade like that,
16 um, 'a very lyrical performance', is always something that um, I'm
17 actually quite pleased about so um, um ((turns to face the student))
18 if you can try and sing this even more, that that that would be great.
19 So that's the first thing you need to practise coz, it's basically there, you
20 just need to put the icing on the cake for this, um so, just, play out, sing
21 practise, will you practise singing it tomorrow?

22 **DP:** Yeah.

23 ((audience titters))

24 **EP:** First thing you do.

25 And it's a good idea to put the horn down, ok? So no inhibitions at all,
26 and just si- and don't do what I do, probably would be, uh, correct in
27 thinking, if you know I, can't really sing, um, I'm sort of checking that
28 no-one's in the hall, um

29 ((hums self-consciously with his hand over his mouth))

30 no, I wanna hear you sing, well,

31 ((sings))



Ta dee da da

32 really sing really project, then do that on the horn.

Clarinet Masterclass Excerpt 1

1 **EP:** I heard a lot more shape but I want, even more.
2 So, uh, unfortunately, as clarinet players we play this, uh, from a
3 young age. Over and over and over and over and over and over
4 again. And every clarinet player says, 'well, this note you need to
5 take a little more time on, this, moment, and on this note you have
6 to play it short and clipped and this note you have to put a rest' and
7 you have so many cooks in the kitchen, that, that, it pollutes our
8 mind. And it's very good, but I need to hear more shape without
9 you thinking about ((he takes her score off the music stand to look at
10 it more closely)) what did you write here, 'more articulate' she's got
11 little arrows going to this note, got an arrow going that way
12 ((audience titters)), you got a zero with a little squiggle that goes up
13 ((more audience laughter)), I see mf owing, FLOWing, flowing, uh
14 subdivide back espressivo, a letter t, an arrow going that way, two
15 hairpins goin' like this ((audience and DP continue to laugh)) uh, extra
16 legato where it's already written and another crescendo, a
17 zero, up, she wrote, another little zero, oh another little t and then
18 two dashes. And that's all in one two three four five six seven, eight
19 bars. So, but how do you get rid of that? Because, that's what we
20 learn from, from a young age. Uh, I had a great teacher and he
21 didn't, ever, teach me like that, uh, but I would go and play for other
22 people for lessons during the summer and they'd say 'well maybe
23 put a little t here', and then, before I knew it, by the time I was,
24 what, how old are you? Young, twenty-something young, that I had
25 my music written up with everybody else's ideas and instructions.

Clarinet Masterclass Excerpt 2

- 1 **EP:** So, I want you to think of this. Uh, y'know I, I just, mm y-make a
2 melody I came up with this idea in the spring because I was getting
3 so tired of hearing bad Mozart, thinking 'how can I explain this
4 better?', uh, use the words: 'daisies are growing in my yard'. That,
5 that's what I think my lyrics for this are. Trademark, patent, *EP'S*
6 *NAME*, trad pat 'daisies are growing, in, the yard'.
7 So, sing, and you're gonna have to sing now, where's that
8 microphone, yes

9 ((sings))²



- 10 Wasn't that what um, Hal computer said when he got rebooted?
11 'Daisy, dais-' that's, a movie before your time, two thousand and
12 one ((audience laughs, DP remains neutral)
13 So, uh, but seriously, sing

14 ((sings))



- 15 And that's the perfect shape. It doesn't have to be, more fancy
16 than that. You don't need to go: 'a little air here, and ee, euh
17 tongue'

((makes jerky, awkward bodily gestures to emphasise the difficulty of thinking about such details))

18 ((sings))



² I have notated pitch in the treble clef, where the DP sings it. The EP is singing one octave below.

Clarinet Masterclass Excerpt 3

((EP starts to hand the microphone to DP, but as she goes to grasp it he appears to change his mind and takes it back in order to continue talking before she has the opportunity to sing))

- 1 **EP:** Do you, do you think, when, when Mozart wrote this, he was thinking
- 2 about putting a little crescendo here, and a little zero there, and the
- 3 sound going up? No! This was, this was a blip in his mi:nd, this little
- 4 melody, that's the, the theme for the first movement, so try it:
- 5 Daisies are growing in the yard. ((hands microphone to DP))
- 6 **DP:** My yard?
- 7 **EP:** Your yard, my yard, anycbody's yard!
- 8 ((pause whilst DP giggles and appears to gather up the courage to sing))
- 9 **EP:** Don't be worried it's just going out, over to New Zealand right now.
- 10 ((audience laughs))
- 11 It's going up to the satellite, your voice, and, beaming down across the Pacific
- 12 Ocean, eight thousand miles away.
- 13 ((audience continues to laugh))

Clarinet Masterclass Excerpt 4

1 **DP:** ((sings timidly)) 

Dai— sies are gro— wing in my yard

((on the final note, she looks to EP and raises her eyebrows, seeking a response))

2 **EP:** More shape ((sings)) 

Dais, Dai— sies are gro— wing in my yard

((emphatic right-hand gesture on 'Dai' and 'gro'))

3 **DP:** ((sings)) 


Dai— sies are gro— wing in my yard

4 **EP:** Almost. Now here give me your clarinet,

5 ((reaches over and takes DP's instrument))

6 and this has t- now this is turning into a vocal masterclass, give me a


7 gesture with this because it has to be

8 ((sings)) 

Dai— sies

((right arm extends towards audience in time with the first syllable))


9 Not like, vaudeville

10 ((sings)) 

Dai— sies

((his right arm is extended on his right side, right hand fingers are stretched apart and he waves at the audience in time with the first syllable, giving them a deliberately forced-looking 'stage' smile))

11 And certainly, we don't want, like musical theatre hands

12 ((sings)) 

Dai— sies

((both hands with fingers stretched apart in a 'jazz hands' wrist-shaking gesture, arms extended either side of his body, torso swaying overtly to the right and then left in time with the syllables sung; the DP mimics the gesture and laughs, the audience is also laughing))

13 But it has to be, somewhat operatic

14 ((sings)) 
Dai- sies are, Dai- sies are gro- wing in my yard

((torso is held still, right arm extends forward in a more poised, 'operatic' gesture on the syllables 'Dai' and 'gro'))

15 Make a difference in the dynamics with all those syllables.

DP: ((glances back at EP before starting, double-checking whether she has judged correctly that he really is going to stop speaking, then looks at her music stand whilst singing))

16 ((sings)) 
Dai- sies are gro- wing in my yard

17 ((looks toward EP for an assessment))

18 **EP:** Dai- d'you wanna say dai-SIES

((overt forward head movement on the second syllable, pointing out that this would be the incorrect syllable to emphasise))

19 ((sings)) 
Dai- sies, Dai-

20 **DP:** ((overlapping with EP's second dai-))


((sings)) 
Dai- sies are gro- wing in my yard

21 **EP:** There you go. Much better. Just think of that, and, and write
22 that in your music so if you go to another clarinet masterclass they'll
23 say 'WHAT the HECK?' and you'll say, 'Oh, I was at NAME OF
24 INSTITUTION with EP'S NAME' and they'll say, 'Oh, ok,'

25 ((audience laughs))

26 'did he do the thing with the music stands?' 'Yes.' Ok. So, try it.

27 And really do that

28 ((sings)) 
Dais-

29 Really, withou- without the *piano*, just, a big gesture

30 ((sings))



31 Mm, gesture forward.

32 **DP:** ((plays on the clarinet))



33 **EP:** PERFECT! Absolutely fanta- it's, it's that simple. And it doesn't take
34 bending your knees,

((bends his knees, parodying the movements that the DP was making whilst playing earlier in the class))

35 and it doesn't take doing rainbird,

((pretends to play the clarinet whilst twisting his torso awkwardly to his left, then his right))

36 it's just, getting that sound and that simple shape, through, through
37 the clarinet. Alright let's go through this again.

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Violin Masterclass Excerpt 1

1 EP: . . . overall, a very good performance, you know, I like you very
2 much, technically, you know, everything is, er, ((gestures expressing
3 the idea that she is a strong, competent player)) you're a very good
4 violinist, sounds good, er, very self-assured, also, er, some good
5 musical ideas. However, I think Mozart, for me, all Mozart
6 instrumental music, whatever it is, it's all opera. And we have to
7 consider this, take this fact into consideration. Otherwise it's just a
8 wonderful, you know, piece of music that is, you know, we can play
9 it, but maybe we can live without also. Yeah? So, I think, to spe-
10 specify, that every phra:se that we have, has to have some meaning,
11 yeah? And for you to make it more meaningful maybe you have to,
12 er, use a little bit of imagination. This will also help, because
13 everything is there, your intonation is perfect ((gestures to indicate
14 that there are occasional errors but that they are insignificant and do
15 not detract from the point he is making)), aah, everything, err, some,
16 little, here and there, you know, I can see that you have done the
17 work on the violin. Now we have to forget that you are violinist, that
18 is the most difficult, and you have to say, 'DP'S NAME, I am not
19 violinist anymore, I am a singer, an opera singer! And now I am going
20 to, er, not play, but I am going to act.' Exactly! And that's what I want
21 to try and explore now.

Violin Masterclass Excerpt 2

1 EP: Okay, so, I think the beginning for me

2 ((sings))³ 

Tayun ta da ra da ra da ra | dun ta—

3 it's like an entrance of somebody, er, who is coming out and saying,

4 'Here I am!'

5 ((sings))



Trium pa la ra da ra da ra | dum da [rushes] da ra da ra | da-run da dary um ba | bor dum pa

6 ((looks around the room with eyes wide, as if seeking a reaction))

7 But he sees that nobody listens to him. ((audience laughs))

8 Everyone is sitting. 'So what? You arrived.'

9 And then he's trying to prove himself: 'LOOK at me!'

10 ((sings)) 

ta-yah, la ra da ra da ra da ra | ta la la— la ra—

11 'I can be like this. But I can be also very elegant.'

12 ((sings)) 

la ha ha ha ha ha ha | do—ra lor *breathes* | lo— ra yo—rum | bo-do lo-dom | bo

13 This, a short note

14 ((sings)) 

ya ha ha ha ha ha ha

³ He sings two octaves below the notated pitch.

- 15 is really a laugh, you know?
- 16 So, for me, this is, you know, that's what it is represents, yeah?
- 17 You can make another story, please ((laughs)) bitteschön!
- 18 ((DP and audience laugh))
- 19 **DP:** No, I like this one.

Violin Masterclass Excerpt 3

((EP interrupts DP's playing))

1 **EP:** Yeah... na- na- now... look, ah, this chamber music with orchestra

2 ((sings)) 
Yah, lo-ra lo-ra to-ra to-ra | lor-la lor- la da-

3 don't go away

((gestures to indicate a sense of forward motion through the phrase))

4 ((sings)) 
Yaw-

5 also, with the voice

6 ((sings and makes head movements, following the direction of pitch))



Yaw, la | ha ha ha la ha | la ha ha

7 ((DP tries to imitate, starts to play the same passage on the violin))

8 **EP:** ((interrupts)) Yeah, still, this is easy.

9 ((EP plays passage on violin quickly and somewhat carelessly))



10 **EP:** this is really easy, yeah? But, if you try to sing, this is not so easy.

11 ((sings))



Yaw, la ha ha ha ha ha ha ha | ha la ra la ha ha ha | ha la ra

12 **EP:** That's why, try to imitate

13 ((plays)) 

14 **EP:** Yeah? And that's a different music, yeah?

15 **DP:** Yes.

16 ((DP plays)) 

17 **EP:** ((interrupts)) It sounds pretty much the same to me!

18 ((EP plays carelessly)) 

19 ((DP shrugs shoulders in frustration, but smiles))

20 **EP:** But, exactly, yeah, at home, when nobody hears, you know-

21 **DP:** I know.

22 **EP:** You have to sing.

23 ((sings)) 
la— la ra


24 **EP:** And that's how it goes

25 ((sings and points with right hand index finger in direction of pitch movement))


ya da

26 it goes down

27 ((sings and continues to point, following the melody))


la— la ra
((slowly)) ((speeds up))

28 and takes quite an effort ((sings at tempo))


la— la ra

29 And then you try to reproduce the same on the violin. And that's fun!

Flute Masterclass Excerpt 1

1 **EP:** One, two, three, ((conducts and sings along with DP's flute entry))
2 boh-dah-di-dah, sorry. You're too, you're too flat.
3 ((EP leans over piano keyboard and plays some loud tuning notes on it))
4 ((ZV responds by playing the same notes on the flute))
5 Yeah. Wasabi. ((Audience laughs.)) You have to use more wasabi in your, in
6 your flute playing. ((overt in-breath; right hand fingers touching top of
7 nose, eyes wide)) ((sniff)) ((sings)) Ahhhh. It's a great thing to play in tune, I
8 tell you, uh, when you play *forte* then the sound is big, and huge, you don't
9 have to force anything. It sounds big, and not too sharp: aww ((open hand
10 near nose; very open mouth)) and when it's *piano*: ahhh. ((closed fist near
11 nose)) You know you support the air exactly the same position because you
12 always think about the ((overt in-breath)) too much wasabi. ((sniff)) And, it
13 helps... since you're centred, you play in tune with yourself, with your own
14 body. You know we have lots of cavities in the head that resonate while
15 we are playing and the more they resonate, or the better you drive how
16 the... which one are resonating, the louder you can play with the same
17 amount of air, you can sound very loud or you can sound not loud
18 depending on whether it's resonating or not. And, emm, and by, using
19 wasabi you... ((hand gestures pointing towards the top of his nose)) free
20 up, the... and you centre, the tone in the way you make it and therefore all
21 the notes are gonna be in tune. Because it's not the flutes that are out of
22 tune or in tune of course the scale, makes a difference, a slight difference
23 this way or this other way but it's always the flute player playing out of
24 tune ((facial expression indicates his intention for this to be received as a
25 provocative statement)), it's not the flute.

Flute Masterclass Excerpt 2

1 ((DP plays and EP responds)) **EP:** It's too flat. Too flat. ((EP plays tuning
2 note on the piano)) It's an eighth of a tone difference. Sancen didn't use
3 any eighth tones in his music. ((DP starts playing again))
4 ((EP talks over the top of DP's playing)) Wasabi!
5 ((DP continues to play)) **EP:** Ok. Now, I hear something. ((EP takes DP's
6 flute)) When you're eating wasabi, too much, then you go:
7 ((EP demonstrates playing the flute with an aperture that is too big; airy,
8 unfocussed sound)) haaw, haaw. ((DP and audience laugh))
9 Instead of doing hnng, hnng, hnng ((gestures with his hand toward the top
10 of his nose)) ((laughing continues)) you're doing haaw, haaw, ((gestures
11 towards his (too open) mouth)) it's not the mouth that, that you should
12 open, it's the nose. Yeah? So, and ((plays excerpt from piece whilst
13 gesturing with right hand toward the top of his nose)) you still have to hold
14 it here ((points to mouth)), yeah? But hnng here ((points to top of nose)).
15 Think it's between the eyes then. ((sings a note with a purposeful 'singer'
16 sound)) aaahhh. That point, somewhere here. Focus between the eyes.
17 Singers, actors, just to place the voice, ((hand gestures: he is physically
18 placing an imaginary object somewhere)) they use this method. To find
19 where you get the maximum resonance, where you find the pitch, of your
20 own body, and your own voice. Same thing with the flute. We can really
21 use this, uh, in a very good, er, in a very efficient way also, uh, despite
22 supporting the air and always focussing here, the wasabi point. Between
23 the nose and the eyes. Hmm?

Flute Masterclass Excerpt 3

- 1 ((DP is playing the cadenza; EP interrupts))
2 **EP:** Uh-uh. Wasabi, still. All the time, all the way through.
3 Yeah. See, it's the difference between,
4 ((EP takes DP's flute)) a sound that goes
5 ((plays with an overly focussed, thin sound))
6 or ((plays with a more resonant sound)).
7 Of course you can use the other one, sometimes. Yeah?
8 But naturally, the nature of the sound of the flute is not, unlike any other
9 wind instrument, is not closed. All the other instruments are closed by the,
10 by the reed or by the, by the headjoint it's a very little, small hole, through
11 which you blow the air into the instrument with a lot of resistance and a lot
12 of pressure or your lips are even creating the frequency like on the brass
13 instruments.
14 On the flute it's nothing like that it's the only open wind instrument, it's
15 the only one that, really uses exactly the same technique like the singers.
16 Of course, all the instruments, even the cello, the violin they are gonna
17 pretend 'yeah, I'm singing on my instrument it's beautiful, it's like singing'
18 and you know, because everybody wants to sing.
19 Um. But, truly, and I'm not saying this because, we a-, most of us here, are
20 flute players, it is true that we use the same technique and and and this
21 thing, with this point here, I'm not kidding! It's really something!
22 So, so, it makes you, go through the piece like a breeze. While, if you have
23 to think about the low range, the high range, the... euh... intonation all
24 these technical issues, you know just think wasabi, and, relax. Yeah? And
25 it's all going well. It really makes it, makes your life so much easier, and
26 sounds so much better too. But just, for now you have to remind yourself
27 all the time because you're not used to it.
28 **DP:** Okay.
29 **EP:** Yeah? To use so much, of that, wasabi.

Flute Masterclass Excerpt 4

The DP is playing the cadenza. The EP moves in close to the DP and puts his right hand near her forehead, then moves it away as though he is drawing out the sound. The audience laughs. The DP plays along in good humour.

1 **EP:** Yes. Yeah, see? When the sound changes because you find your tuning.
2 And you get, you tune your own body. I'm just demonstrating on, on, on,
3 on, *DP'S NAME* right now what, what you can do but all of us, I mean, you
4 can find your own sound like this.
5 And there's not much you can do about your own sound but, only find it.
6 Eh, but once you've found it: wow! It's an enjoyment for everybody
7 it sounds so much more natural, it sounds so much more better,
8 eh, so much better, sorry, that was good English. ((laughs))
9 And that, and the... all the intonation, dynamic control, err, you know all
10 these pitch issues when you're playing err, dimi- tone control when you're
11 playing diminuendo or, when you're playing really loud these problems
12 disappear, or the, the or the boundaries are so much further away, that
13 you never get in this trouble. Ok, suddenly, playing the flute becomes
14 easier. And, again, it's, I'm... the example is just only taken from
15 what they're doing in the theatre schools, in the acting schools and in the,
16 in the, and also the singers, that sing with a natural voice and not with a
17 forced voice you hear this right away with singers. It's the same thing with
18 uh, with uh, flute playing. Sometimes you want to go ((walks away from DP
19 with his hands over his ears and a pained expression on his face)) because
20 it's not natural because it's forced and when it's just beautiful, as it is,
21 gorgeous, and expressive and supple then, and, and, just true; when it's
22 you, then it's beautiful. ((long pause)) So, get some wasabi.