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Music Plega: Towards an Understanding of Play within Professional Chamber Ensemble Music Rehearsals

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Dedication

This thesis is dedicated to my Dad and best friend, Richard J. Todd, who has helped me through all the ups and downs. Two phrases of his that will stick with me always are, "PMA" (meaning positive mental attitude), and "just crack on!". Thank you, I would not be here without you.

Acknowledgements

Abstract

This thesis explores the phenomenon of play within professional chamber ensemble music rehearsals of the Western art tradition. It sets out to provide a critical examination of existing literature on play, especially to consider relevant ideas within music performance and artistic research. The objective of this thesis was to conduct an empirical case study to investigate the perspectives of professional musicians on "play" in the chamber ensemble rehearsal context. Three studies were carried out: a focus group with practising musicians; video-recall interviews with ensemble members following rehearsal; and reflections following rehearsal by myself and independent researchers. All focus group and interview sessions were transcribed and analysed using Interpretative Phenomenological Analysis to gain an understanding of the musicians' social constructionist experiences and perspectives on play within an ensemble rehearsal setting. The data provided insight into how play was initiated as well as the different types of play experienced within the music rehearsals, some more visible than others. An interpretation of the data revealed four key perspectives: play with the self; playing with the ensemble; playful musical interpretation; and playfulness of the rehearsal dynamic. It was noted that different types of play operated across these perspectives, including functional play, adaptive (animal) play and object play, while different kinds of play behaviours emerged, such as exploratory, spontaneous, experimental and anticipatory. There was engagement in "the game" that yielded fun and jokes along with positive emotional states and interactions. Play itself was underpinned by shared motivations, goals and knowledge of the cultural parameters of the Western art rehearsal tradition.

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Introduction

Music Performance Studies, as a discipline, has grown considerably in recent years, becoming more diverse and interdisciplinary as a domain of enquiry, while constantly embracing a range of methodological approaches. Research has been directed from multiple angles and for different purposes, such as to garner musicians' perspectives on performance (Dunsby, 2002; also see Rink et al., 2017), to illuminate musicians' artistic research on their practices (Davidson, 2016; Doğantan-Dack, 2016; Impett, 2017), and to provide autoethnographic insight into evaluations of performance (Rink, 2020). Other research has looked at chamber music ensemble practice through a theoretical lens (King & Gritten, 2017) and via qualitative and quantitative approaches to specific performance parameters, such as familiarity and empathy (e.g. Waddington, 2014, 2017 on empathy; King, 2013 on familiarity). This project's identity lies somewhere between artistic research (Aho, 2013; Duffy & Broad, 2016) and musicological research within the domain of Music Performance Studies, for my participation in ensemble rehearsals as a clarinettist-cum-researcher has necessarily shaped the performances that have emerged over the last several years as part of this doctoral programme. At the same time, as a researcher-cum-clarinettist, the thesis attempts to unpack the phenomenon of "play" from a musicological standpoint through exploration of performers' social and musical communicative acts of "play" within small professional chamber ensemble music rehearsals

0.1   Research Motivation

My interest in studying the phenomenon of "play" emerged at the outset of this programme upon reflection of the many hours I had spent "playing" in ensemble rehearsals as a clarinettist during my lifetime. Broadly speaking, the word "play" is used both widely and variedly in relation to music, musicians and music-making in the Anglophonic tradition. In my experience as a clarinettist, I can recall being asked the question "what do you play?" on countless occasions, while during lessons and rehearsals with other musicians, the word was used in operational discussions, such as "let's play through the opening bars" or "let's play that section again", and in discussions about realizing the music, such as "can you play the melody like this?" or "let's play around with the tempo". Furthermore, it is not uncommon to hear working musicians referring to themselves and others as "players", whether "orchestral players" or "jazz players". At the same time, the same word is used in other everyday contexts, such as to describe children's "playtime" or to denote people engaging in different pursuits, including games (e.g. "to play chess"), sport (e.g. "let's play football"), drama (e.g. "role play"), theatre (e.g. "let's put on a play") and music-listening (e.g. "let's play some music"). Given the prevalence of the word "play" within everyday language both within and outside the context of music, one might

assume that there are similarities or commonalities in its usage and meaning across these different pursuits, activities and domains. Indeed, it begs the question as to what "play" might really mean in all of these contexts – a topic that has received considerable attention in research terms (discussed below) – and, more specifically, in terms of music-making within the professional chamber ensemble rehearsal arena, which is the focus of this thesis.

The study of chamber ensemble music rehearsals has developed considerably in the past few decades. Emphasis has been placed upon scrutinising the musical, social and cognitive processes involved in group music-making and performance preparation. Researchers have analysed verbal and non-verbal discourse in chamber rehearsals so as to provide insights into how musicians negotiate and communicate their music-interpretative ideas (e.g., Ginsborg & King, 2012; Goodman, 2000; King & Ginsborg, 2011) as well as coordinate their actions (e.g., Davidson & Good, 2002; Keller 2001, 2008, 2014; McCaleb, 2014). Interestingly, researchers have examined the distribution of "talking" and "playing" in small ensemble rehearsals and primarily used analysis of the verbal segments (that is, "talking") to guide insights into the non-verbal segments (that is, "playing"; e.g., Bayley & Lizée, 2016; Clarke et al., 2016; Ginsborg & King, 2012; King & Ginsborg, 2011, Pennill, 2019). To date, less emphasis has been placed upon analysing the experiences and perceptions of the musicians during the "playing" segments of rehearsal, which is one of the purposes of this enquiry.

0.2   Research Aims, Objectives and Question

The main aim of this thesis was thus to explore the phenomenon of play in professional chamber ensemble rehearsals in the Western art tradition. There were three main objectives. First, to provide a broad critique of literature on play so as to contextualise the current research as well as to develop existing insights within philosophical studies on music (e.g. Addison, 1991; Csepregi, 2013; Reichling, 1997). Second, to conduct a new empirical enquiry so as to ascertain the insights of professional musicians working in chamber ensembles, especially to probe their perspectives and experiences during "playing" segments of music in rehearsal. And, third, to theorise and put forward new ideas about the phenomenon of play in the context of music-making in the Western art chamber ensemble rehearsal tradition. Two broad research questions were addressed:

1) What is "play" in the context of professional chamber ensemble rehearsal in the Western Art Tradition?
2) What types of "play" were perceived or experienced by professional musicians in this domain?

Preliminary discussion of terminology will be given below along with an outline of the thesis.

0.3   Terminology: Play and Language

Perhaps the reason why the study of play is so expansive in academic enquiries is that, as a word and an experience, it cannot be fully described by language. As mentioned previously, the word itself is used in everyday situations in multiple contexts, yet, in phenomenological terms, it is often described as a mystic experience and one that can transcend the boundaries of human existence (coined as "Otherwise"; Shields, 2015). Indeed, Shields (2015) describes play as: "a basic force, one which drives language to adapt to feelings, sensations and experience that language currently fails to represent adequately" (p. 298). As a word, play is a manifestation of creative language, not one of rational or scientific thought. It is a term that has changed meaning throughout historic discourse and come to be understood in different ways within different languages (Huizinga, 1949/2016).

Global variations in the use of the word "play" highlights that there is still not a singular definition that can be universally applied. In the seminal work entitled *Homo Ludens*, Huizinga (1949/2016, p. 28) makes an important distinction between the concept of play ("play-concept") and the function of play ("play-function"). He suggests that the concept of play, in some languages, is often considered lacking in the desire to be understood, while the function is its role as a primary and fundamental part of language (p. 29). Indeed, dictionary definitions of "play" provide multiple examples of how the term might be applied and used, hence function, rather than explanations of what it is *per se*, hence its concept. For instance, the Cambridge Dictionary (n.d., paras. 1, 2, 6, 7) lists four separate instances (that is, functions) of play by way of definition of the term: first, to engage in activity for enjoyment or recreation rather than a serious or practical purpose; second, to take part (in a sport); third, to be cooperative; and fourth, to represent (a character) in a theatrical performance or film.

In general, play, as a verb, is of course associated with actions (e.g., "to play football", "to play a musical instrument", "to play with a friend"; "a smile played across his lips"; "she played the main character in the film"). Play, as a noun, documents events in time and space (e.g., "the premiere of the play is tonight"; "it is play at lunch"; "there is little play in the mechanism"). This thesis focuses on Anglophonic usages and applications, although it is acknowledged that terminology in other languages varies, such as the German use of the verb "spielen" and the French use of the verbs "jouer" and "faire".

0.4   Thesis Outline

This thesis will be divided into seven chapters. Chapters 1 and 2 will provide a critical review of literature on the phenomenon of play in order to contextualise this research. The first chapter will consider broad perspectives, while the second will focus more directly on music and play. Chapter 3 will address epistemological and methodological issues about the research as well as outline the parameters of the three empirical studies carried out as part of this thesis. Chapters 4, 5 and 6 will present the results of the three empirical studies respectively, while the concluding chapter will cross-compare the findings, summarise the research and put forward avenues for further research.

As a whole, the doctoral programme in music performance comprises two components: thesis and performance portfolio (including final examined public performance, presented October 2019). The links to the performance portfolio are contained in Appendix L along with the addition of the final recital programme notes in Appendix M.

Chapter 1 Context: Broad Perspectives on Play

According to Eberle (2014), to determine and explain what "play" is would be a "futile" task: play is a fluid concept because its meaning changes depending on its context and the individual(s) engaging with it. It is helpful, however, to probe different perspectives on play, including how, when, where and why it might function or arise, in order to be able to explore the phenomenon within the specific context of this thesis. This chapter aims to provide insight into broad phenomenological aspects of play so as to set the premise for the ensuing research. This chapter is divided into three main sections: the first looks at ontological considerations of play, specifically ideas about communicating, locating and motivating play; the second identifies play through discussion of two seminal conceptual frameworks about play; and the third examines selected types of play that are relevant in the context of ensemble music-making, specifically playful play, creative play, rhythmic play and social play.

1.1 Ontological Considerations

The question of what play is has been one of the fundamental research preoccupations throughout history dating back to the ancient Greeks (Carlson, 2010). Within this section of the chapter, key ontological issues will be addressed according to the philosophical work of authorities engaged in the study of play. The narrative will consider how communication functions in the construction of play as well as how different worlds can operate in the location of play. Different theoretical positions will also be discussed in determining motivations for play. It should be noted that seminal research in the field was published during the mid- to late-twentieth-century and still occupies a vital role in contemporary discourse.

1.1.1 Communicating play

Arguably, play has boundaries and, for each individual, different criteria will be used to determine what might and might not be deemed as play. The idea of play and "not-play" was developed by Bateson (1955) through his concept of the "onionskin" (p. 146). As layers of the metaphorical onion were peeled back, they revealed two levels of not-play (the term non-play is also used widely within the literature and will be used interchangeably here). Bateson uses the simple example of distinguishing between chairs and not-chairs. The first "not" is a "class of proper not-chairs", such as literal examples of tables, buildings, and so on. The second "not" is a "class of improper not-chairs" which could be examples of more temporal and abstract notions, such as "tomorrow" and "love" (pp. 145-148). By examining what distinguishes categories of play and not-play, Bateson shows that play can have the word "not" involved within its concept and that this is just as important to help define the boundaries of play (p. 148). Classifications of

play and not-play depend on the individual and how they accrue these classifications. Furthermore, play helps individuals to navigate through the onion layers, by learning the relationship between classifications as well as developing new relationships.

To explain more about the layers of the onionskin, it is useful to return to the example of the chairs. One might assume that the chairs are constructed by an assortment of molecules, just like a table; however, they are not the same thing, thus showing that the concept of a thing (chair or otherwise) does not necessarily lie within a biological or physiological debate, but more so within psychology. For instance, you could sit on top of a table so that it acts as a chair, but within our cultural understanding, the table would still be classed as a non-chair. Within the context of play, Bateson (1955) gives a further example to apply this idea by describing a child playing at being the archbishop. On the one hand, there may be verbal reference to hint at play through the idea that the child "is not really an archbishop"; on the other hand, the child may show that ""he is really an archbishop" (p.148). Bateson claims that an integral part of the foundations of play is realised not through looking at distinctions that define what play is, but understanding how through play you not only distinguish the roles of play, but you learn about that role being possible. In this example, the child, through play, defines what the "role" is to be an archbishop as well as what the role is to "not" be an archbishop. Within play, one learns how to stratify what is and what is not play.

Bateson (1955) further suggests that individuals psychologically simulate or refer to other activities during play, thereby communicating about communication, or signalling via "meta-communication" (see also Nachmanovitch, 2009). He indicates that a message which signals "This is Play" can influence another being. Bateson adapted an earlier model (from Lorenz, 1952) to explain meta-communication. Accordingly, there are three levels of signal to communicate play: The first signal (L-I) is carried out involuntarily or automatically and is one of "normal" everyday behaviour in a given situation. The second signal (L-II) simulates the first for use as a message about play. The third signal (L-III) can be involuntary or voluntary and helps to distinguish whether something is play or non-play. Signals about play (or not-play) are thus important in constructing and determining boundaries of play activity among individuals.

1.1.2 Locating Play

Locating the "substance" of play is not straightforward, but one can gain a sense of the possibilities of play through examining specific contexts in which play is "channelled". According to Fink et al. (1968), "play is … a basic phenomenon … clearly identifiable and [an] autonomous one that cannot be explained as deriving from other existential phenomena" (p. 19). He argues, however, that play does not exist in isolation; rather, it interacts and interpenetrates with other

phenomena. This is not dissimilar to Bateson's (1955) recognition of play as simulating other activity, such as metacognitive signalling with the previous example of the child role-playing the position of an archbishop. This corresponds with Fink et al.'s idea of the relationship of a tree situated next to a lake and the image of the tree is reflected in the water. The tree, lake, and reflection are real objects quantified in the "real world", whereas the image of the tree in the reflection is not a real image, but a representation of a real-life object. This is known as an ontic illusion which Fink et al. classes as one of the structural components of the "play world" (p.28). The term "play world" is an environment that sits alongside reality: it is unreal, yet it can easily transcend the real world. The play world is a world that cannot exist without the real world, but it does not need the real world within its experience. The play world, like the real world, uses the same properties of time and space, but in the play world you can manipulate objects, transform ideas, and go beyond the physical realm of the real world. It is precisely this transformative process that contributes to the ontology of play. Halák (2016) comments of these values:

> play integrates these real elements into itself, and, by doing so, it shifts their meaning and their mode of existence according to its play-world. The duration of one real day, for example, can be represented in theater in one minute: since the space and the time of play do not simply copy the rules of actual space and time, since the imaginary world is differently structured, it requires the elements of play to undergo a transformation in order to conform with it (Halak, 2016, p.211).

The example used by Halak (2016) is an apt description, but the difficulty lies in detecting when play is active, particularly if the observer is not a participant in the play activity. Returning to Bateson's (1955) example of the child role-playing the position of the archbishop, it is perhaps clearer to compare the child in "character" to their daily behaviour. This becomes problematic, however, with other types of play, like imaginary play, such as when Larsen (2015) describes an athlete climbing an indoor gym wall whilst imagining that they are climbing a large outdoor mountain wall. There are several factors, therefore, which determine the boundaries of play, including the individual(s) participating, the time of an event, the activity undertaken, the player transformation of object play and so on. As such, the relationship between real- and play-worlds is context dependent and this blurs the boundaries of the phenomenon, thus limiting broad applicability and understanding.

Halak's comments are beneficial in regards to providing general knowledge that can be applied to the play activity being observed. Playing requires "a different understanding of reality than of [real-world] objects" (Halák, 2016, p. 212). The relationship between real and play worlds is later

described as a "spatial dyad" (Larsen, 2015) and the dyad can manifest itself in three ways: first, through the absence of physical objects; second, through the presence of physical objects (as anchors or "prompters"); and third, through self-referentiality" (p. 184).

Fink et al. (1968) and Larsen (2015) both indicate that a player has the ability to transform, manipulate and manifest objects and ideas through play. Fink et al. deems a player to be like a schizophrenic person (and, interestingly, Bateson, 1995, discovered his ideas about metacommunication through observing a schizophrenic patient). Fink et al.'s player has two or more modes of Being and individuals assume their play role when they have grasped their own internal meaning of play. The player "hides" behind their real role within play and, while playing, occupies a dual existence (both in the real-world and the play world). This double nature in personality is what Fink et al. describes as essential to play (p. 23). The possession of dual personality and the ability to recall the difference between one "world" and another (play or real) helps to explain why play is important to individuals: it enables one to understand more about the world in which one lives and shows how the possibilities of play can easily transfer to and be represented in the real world. For this research project, I have positioned myself both as a researcher and as an active member of music ensembles to learn more about these player roles and the individual transformative qualities between play- and real-worlds. This insider–outsider perspective will enable unique insight into the boundaries of play that have yet to be systematically investigated in previous research.

1.1.3   Motivating play

Intrinsic motivation can be defined as the motivation to undertake an activity purely for the activity's own sake (Abuhamdeh & Csikszentmihalyi, 2009; Amabile et al., 1994). This has been adopted within the older play literature to be described as autotelic, meaning "self-end", to describe play that is internally motivated (Carlson, 2010, p. 130). By contrast, extrinsic motivation tends to refer to activity which is driven by external influences pressed onto the individual. The two factions depend on how we describe the boundaries of "within" (i.e. intrinsic) and "without" (extrinsic) components of motivational drive (Rheinberg et al., 2000, p. 95). Alternative theories suggest that there are different kinds and combinations of intrinsic and extrinsic motivation at work at any one time during activities, such as play. Two merit attention: Self-Determination Theory (SDT; Deci & Ryan, 2000) and Flow Theory (Csikszentmihalyi, 1990/2008). These will be discussed in turn below.

1.1.3.1   Self-Determination Theory
SDT, pioneered by Edward Deci and Richard Ryan, focuses on goal-orientated activities. Deci and Ryan (2000) researched the "what" and "why" of goal pursuits and, in particular, the innate

psychological needs for personal integration. SDT is a concept based on three fundamental psychological needs: competence, relatedness, and autonomy (Ryan & Deci, 2000). These features are compared to one another to reveal what combinations can go together, positively or negatively, and what behavioural characteristics are associated with these innate needs. These features have been interpreted along a continuum scale from amotivation to intrinsic motivation (MacIntyre et al., 2017). Other theorists, however, maintain that rather than simply identifying an individual's motivation towards an activity as exhibiting either more or less extrinsic or intrinsic (autotelic) motivational qualities, it is better to think of both kinds of opposing motivations occurring at the same time and to consider which motivational elements are prevailing (King & Howard, 2016; MacIntyre et al., 1998).

To aid in this psychology, Deci & Ryan (2000) reveal not only intrinsic and extrinsic regulations, but regulations that appear in between these distinct areas: internalisation, introjection, and identification. Internalisation is the process of transforming socially deemed notions of needs (that is, external motivations) into personal recognised principles and self-regulations (that is, internal motivations; p. 235). Introjection is the partial completeness of internalisation as principles, beliefs and self-regulations are not yet fully digested. This process can often cause internal conflict and can lead to egotistical behaviours. Peculiarly, such conflict is often thought to be externally influenced even though the process is self-regulated. Identification is the regulation that an individual will acknowledge and accept, and is the principal belief behind a behaviour (p. 236). These regulations suggest, as mentioned previously, that both qualities of intrinsic and extrinsic motivation can be present at the same time, although, depending on the goal-orientation, one may prevail or transform over the other. Importantly, SDT defines intrinsic motivational behaviours as "those that are freely engaged out of interest without the necessity of separable consequences, and, to be maintained, they require satisfaction of the needs for autonomy and competence" (Deci & Ryan, 2000, p. 233). As such, these behaviours represent "the prototype of self-determined activities: they are activities that people do naturally and spontaneously when they feel free to follow their inner interest" (p. 234).

These descriptions of motivational behaviours strongly relate to the context of play, particularly as play activity tends to be "freely engaged", "spontaneous" and "varied" due to levels of choice (Deci & Ryan, 2000; King & Howard, 2016; Ryan et al., 2006). What is interesting about SDT, then, is that it sheds light on the potential substance or qualities of play (discussed below) from a motivational perspective: for instance, it suggests that intrinsically motivated behaviour is likely to be autonomous and enable an individual to feel competency. Autonomy is normally understood as something that is independent or detached, yet Deci & Ryan (2000) refer to it as one's determination to resolve (in their words, "volition of"; p. 242) oneself and one's level of

integration into a group situation (cf. Schiller's theory of tension and release; Blumenfeld, 1941). This suggests that different players in a group will have different subjectivities and, within SDT, different goal-orientations, but that it is important to maintain feelings of competency and interest during play as well as capacities for freedom.

To this end, Schmid (2011) also argues that goals may be never-ending, or rather, he observes that they continually change, shift and renew. This means that there are multiple goal-oriented intrinsic motivations about any one activity. Schmid uses the example of a baseball pitcher whose immediate goal might be to eliminate the batsperson, or to end the game, or to win the season, or the next season. Motivations, like goals, are constantly in flux.

1.1.3.2 Flow Theory
The second motivational perspective of interest is Flow Theory, which effectively combines elements of autotelic (intrinsically motivated) experiences and aspects of SDT. Csikszentmihalyi (1990/2008) translates the word autotelic as "self-goal" (p. 67). This interpretation, albeit slightly different to Carlson's (2010) translation, still coincides with SDT's narrative by attending to goal-driven activities. Importantly, Csikszentmihalyi develops an argument to show how goal-orientated activities can achieve "flow", to help explain the attached positive emotional experiences. His theory describes flow as an "optimal experience" wherein "attention can be freely invested to achieve a person's goals, because there is no disorder to straighten out, no threat for the self to defend against" (p. 40). Flow's concept of achieving optimal experience is drawn upon a line between boredom and anxiety where there are challenges and skills. One's experiences are regarded in a constant state of flux due to one's ever-changing levels of familiarity and interaction with an activity. For example, if someone is exposed to a new activity, they are more likely to experience flow because they are yet to face challenges, their skills are relatively untested, their intrinsic motivation is high due to the low expectation of the self, and they may be able to achieve elementary goals. As time develops, the individual is likely to drop out of the flow experience because the challenges may be felt to be too great and thus the individual feels overwhelmed; or, conversely, the challenges are too easy and the individual is bored as his skill level is not developing. Therefore, to achieve flow, there needs to be the right balance between challenge and skill to reach the optimal equilibrium between boredom and anxiety (pp. 74-76). In the context of activities involving some form of play, this suggests that individuals may achieve a state of flow at different points in time.

When a flow experience occurs, an individual has a clear goal in sight and they will receive immediate feedback as to whether they are on track. Within this paradigm, there is a wider macro-dialectic tension of the individual recognising their interplay between differentiation and

integration in relation to their social culture (Csikszentmihalyi, 1990/2008, p. 223). Relating to SDT, Csikszentmihalyi discusses that the fundamental construction of flow is from the consciousness. In the consciousness, he uses the term "psychic entropy" (that is, mental attention) to describe the level of focus attached to doing something. For flow to occur, an individual must show optimal levels of autonomy so that they can become independent of the social environment and control their own goals and rewards (p.16) This interpretation of autonomy links to the idea of self-power to control one's own outcomes, which aligns with aspects of SDT where autonomy and competency are the driving forces behind carrying out and continuing with an activity, such as play. Csikszentmihalyi also acknowledges that it may not be possible to define an individual's motivation for doing an activity as intrinsic (autotelic) or extrinsic; rather, he argues, like others, that: "most things we do are neither autotelic nor purely exotelic … but are a combination of the two". Interestingly, he notes that "some things that we are initially forced to do against our will turn out in the course of time to be intrinsically rewarding" (p. 67).

There are, therefore, different factors to take into account when considering motivations for play, including an individual's (ever-changing) goals, challenges, skills, interactions with others and levels of familiarity with a task or environment, among others. It is acknowledged in research on both SDT and flow theory that play is likely to be intrinsically motivated, hence autotelic, although extrinsic forces will probably be at work at the same time. It is suggested that autonomy and competency are vital components of intrinsically motivated behaviour, and, taken together, they may facilitate spontaneous, free activity that has positive emotional experiences for individuals. The next section looks more specifically at these and other qualities as they relate to the study of play.

1.2   Conceptualising Play

As mentioned previously, a major component of the "substance" of play is the personal drive to motivate oneself to carry out an activity. However, it is the manner in which an activity is approached and delivered that is worth exploring. There are many seminal studies that evaluate play in general terms (see also Huizinga, 1949/2016; Sutton-Smith, 1997) and in specific contexts (see also Brown, 2008; Fromberg & Bergen, 2006). A number of researchers consider the psychological influences of Vygotsky's and Piaget's pioneering work on childhood development in relation to the study of play (Bergen, 2015; Henricks, 2018), while others consider overlapping tendencies within studies of game (see Introduction Chapter). This thesis draws upon two influential frameworks that look at qualities of play in philosophical terms as well as focusing on

the general parameters of play that can be attributed to any play-type activity: Eberle's (2014) "six elements" of play and Henricks's (2018) "Colours" of play.

1.2.1   Eberle's Six Elements of Play

Eberle's (2014) six elements of play are as follows: "anticipation", "surprise", "pleasure", "understanding", "strength" and "poise". These elements are considered to be broken fragments of the same "holograph" (p. 231). Even though Eberle's narrative is primarily philosophical, his premise is rooted in debates involving neuroscience and cognitive psychology. His aim is to show how rich and diverse the play experience can be and the difficulty in refining a definition of play. His work coincides with Sutton-Smith's (1997) idea that play is an experiential process that develops, undergoes transformations and joins together connected events. As such, his model depicts the six elements of play "swirling" around together from the past to the present and from the present to the future. Each of the six elements can intermingle with one another or stand out alone; the latter normally depicts an individual moment in time that involved some form of play, whereas the former reflects a more complicated process of how we animate, invert, understand, grow and outgrow forms of play while still understanding our connection to it (pp. 230-231).

The first element, anticipation, is "an imaginative, predictive, pleasurable tension" (Eberle, 2014, p. 223). The author shows the difference between individuals that are playing and those who are not-playing through their intention in waiting. Knowing their "play face" (p. 229) reveals the common thought of when in play one offer different communicational skills to differentiate between play and non-play. However, that point remains difficult in the field of ethology where it is harder to distinguish between the actions of play and non-play of the same activity (Allen & Bekoff, 1994). There are multiple forms of anticipation, such as: curiosity; when spectating, depicting what the participating player will do next; and when participating, being in the present moment and learning how to read the next event in time (see also Fink et al., 1968).

The second element, surprise, advances from anticipation in two ways. Firstly, if one anticipates an event within an activity correctly, this can lead to the player's surprise with their own skills. Secondly, surprise can lead from anticipation if the player completely mis-anticipated the event. More simply, "surprise is itself a reward, but it is a reward that we must first be prepared to appreciate" (p. 223; also see above discussion on flow theory).

According to Eberle (2014), the third element, pleasure, is considered to be the central component of play: it is the "incentive to play more" (p. 223). When one is experiencing play, the intensity of one's felt emotions of pleasure varies, as does one's levels of satisfaction. When

linked to the previous two elements, if the player anticipates something correctly and experiences surprise in doing so, Eberle indicates that pleasure can be obtained through the intense satisfaction of fulfilling the expectation and achieving the surprising desire.

Understanding, the fourth element, is a complex and fluid concept like play itself. When one gains more experiences, the levels of understanding experienced by the player will be more complex as he or she becomes aware of more pathways to take while playing. More options of play forms exist, ready to be discovered, explored and transformed. The main features of understanding that arise through play are empathy, greater ability of insight, sensitivity, and mutuality (Eberle, 2014, p. 224). This means that the experienced player will be more well-versed in communication skills with others than the less experienced player, especially if the player has gained the play experiences from a young age. Play varies and grows in complexity along with the organic process of children maturing into adults. To this end, understanding develops in a stereotypical light.

The fifth element, strength, merges almost entirely with understanding. When one gathers understanding, one gains strength in knowledge of a play activity through mass. In this sense, the literal translation of strength would be the muscular gains and health benefits from engaging in physical play. Mentally, one can be stronger in "real-life" orientations by learning to be flexible, engaging and developing social relationships. Eberle (2014) writes: "A more confident and more accommodating social self, a stronger self, also makes us more attractive as playmates and partners. Wit, ingenuity, creativity, drive, and passion, all expressions of strength, advertise that we stand poised for the unexpected" (p. 226).

Aptly, the latter quote highlights the sixth element, poise. This component explains the player's heightened experiences with "dignity, grace, composure, ease with fulfilment, and spontaneity" (Eberle, 2014, p. 227). Within the physical realm, poise transforms into another element, which is a sense of balance. Eberle labelled poise as the proprioceptive awareness of the player, meaning how the self is aware of the self in relation to other objects, people, and spaces. He uses this element to describe physical play activities, such as the unconscious knowledge reflected when two people play together by throwing and catching a ball: somehow, one knows, without too much conscious effort, what is involved in the play, including the weight of the ball, how hard to throw it and what trajectory is needed in order to reach the other player.

In short, Eberle (2014) regards play as ever-changing, wherein the six elements can be used to analyse past play in order to evaluate present play and project future play. As such, play is conceptualised as a process that is less linear than spiral and time is an important paradigm within this. The element of pleasure could be regarded as the central component of Eberle's

play and is necessary for it to be sustained and/or initiated. Pleasure is conducted through acts of anticipation and surprise. The other elements (understanding, strength and poise) develop as conditions of the former and serve to guide the individual's act and knowledge of play as well as its development. The complex relationship between these positive play elements, however, potentially limits the way in which the phenomenon is conceived, for it is not necessarily unequivocally positive.

1.2.2   Henricks's Colours of Play

What is interesting about Henrick's (2018) theoretical position on play is that it challenges conceptualisations of play as diverse, fluid and ambiguous. Henricks describes play as a fundamental experience that compares with three others: ritual, work, and communitas (see also Huizinga, 1949/2016). Communitas refers to an act of immersion and bonding with another. According to Henricks's theory, play is a strategy for living and self-realizing. He identifies four fundamental kinds of play: exploratory, constructive, interpretative, and dialogical. Each kind respectively is related to a pattern of "self-location": marginality, privilege, subordination, and engagement (discussed below). Importantly, Henricks recognises a crucial variation across these kinds of play that he depicts by way of two colours: on the one hand, play can be orderly and cooperative; on the other, it can be disorderly and oppositional. He describes the former as "green play" and the latter as "red play", but he maintains that both colours are integral to the four different kinds of play (see original diagram Henricks, 2018, p. 157). In contrast to Eberle's positive conceptualisation, Henricks suggests that play has an alternative, more negative, experiential side.

Exploratory play involves the participant on the periphery of the play world, intimately seeking to see if their expression is voiced or answered. As such, exploratory play involves self-location patterns of marginality: participants tend to ponder the possibilities created and imagined rather than being fully involved. This type of play allows reflection to build and the chance for creativity to be nurtured: "exploratory play establishes the metaphorical space in which the self is realized hypothetically through … imagination" (Henricks, 2018, p. 150). Constructive play takes place when the participant predominantly has more control of events in the activity compared to the other who is also partaking. This kind of play is more proactive, for it helps the participant to gain confidence and the ability to experience, evaluate, and overcome obstacles. In this way, constructive play reflects self-location patterns of privilege. The main feature of this kind of play is adaptation; it is closely linked to the precursor qualities of the working environment (pp. 150-152). Interpretative play is based upon an understanding that not everything is in our control, hence one's self-location is subordinate. With this type of play, one

learns how to move around it, or with it. Henricks attributes this kind of play with features in order to keep the quality of experience fresh and alive. The player is described as being "perky and inquisitive" (p. 154), often rebelling at times, but also understanding transformational possibilities through questioning what they can do with the activity's form or symbolic form. Interpretative play is linked especially to ritual if the participant accepts that there is a symbolic domain in place, but how they make their way through it is the player's choice (pp. 152-155). Dialogical play is based upon the notion of mutual willingness with another to complete a task . The pattern of self-location is engagement, for the idea of give-and-take is central to this kind of play. Dialogical play is also related particularly to communitas; "activities like these have a central function to fulfil the human need for integration" (p. 156).

The idea of green and red play suggests that all kinds of play have a dual-nature, although it is plausible to suggest that further colours might be revealed within the complexities of play, hence it is more "colourful" than Henricks (2018) implies. The green–red model, therefore, limits the conceptualisation. Green play creates self-reassurance through organising and seeking guiding beliefs; it is about carrying on productively to create things that others will admire and aspire to. Conversely, red play creates destruction and is easily seen as counterproductive (pp. 164-166). However, Henricks argues that play needs to have these opposite colours because they both help to create rhythm in the play's activities. The issue of play rhythm will be discussed in more detail below. Henricks thus presents a binary conceptualisation of play whereby its dual qualities potentially influence the experience of rhythm, or temporal duration, in some way. This approach affords an alternative outlook to the spiral process described by Eberle (2014), yet both perspectives identify time in shaping engagement in play. What is important to take away from his research, however, is the common theme of play's internal quality of being driven "by the commitment to self-realization" (p.165).

1.2.3   Play's Rhythm

Research suggests that play has a natural rhythm depending on the context and that different playing behaviours arise from this "natural" rhythm. Early research from Schiller notes (see Blumenfeld, 1941) the relationship between the different stages of tension and release in play and Groos's (1898/1901) ideas on surplus energy. The notion of tension and release is further echoed by the various states of flow theory (see section on Motivation). Previously noted, Henricks (2018) alluded to rhythm in his conceptualisation of "colours" in play, where green play represented constructive group play and red play reflected disruptive group play. In this case, the shifting durational patterns of green and red play form its rhythm. Alternatively, Skovberg (2018) articulates the practice of play itself as a rhythm that is defined by repetition and non-

repetition of activity (that is, creating distance from it): "practice can be described as a rhythm between repeating the practice and creating a distance to the practice" (p. 116).

If players construct or reflect varying rhythmic patterns in their play, it is plausible to suggest that these may be determined by their "play moods". Karoff (2013) delineates four play moods: sliding, shifting, displaying and exceeding (pp. 80-82). The first mood, sliding, consists mainly of repetitive motions, where a regular rhythmic beat is established in play. Sliding qualities are about "flow and continuity" (p. 81). The second mood, shifting, mainly consists of the former mood, but players advance their moods by creating surprises for each other. In this case, shifting represents the "shift" between players' former and present moods. Additionally, it accounts for other players' reactions to created surprises and reflects how the rhythm of play will generate different outcomes. The third mood, displaying, describes moments where players show off their learned behaviours or "talent" through the prior two moods. The last mood, exceeding, is rhythmically opposite to the first: irregular play rhythms are created whereby players only provide transitory moments of repetition before moving unexpectedly towards other notions of play.

These play rhythms also reveal other qualities of the play atmosphere: the first shows one of "devotion" with the motivation to carry out highly repetitive activity; the second shows "intensity" with players exhibiting behavioural signs of being excited and wanting to creatively change the rhythm of play; the third shows "tension" with the players revealing traits of openness alongside readiness to be judged for displaying their play talents; the fourth highlights "euphoria" with players maintaining openness as well as willingness to accept silliness to help create new and meaningful expressions within play activity (Karoff, 2013, p. 82).

1.3 Types of Play

Play can change depending on the context in which it takes place; even though Henricks's (2018) and Eberle's (2014) frameworks offer different perspectives on the "substance" of play, they both suggest that play is somehow linked to time and that it can adapt or develop through the maturity of a player. The qualities of play identified above – Eberle's six elements (anticipation, surprise, pleasure, understanding, strength and poise) and Henricks's two colours (red and green) that underpin exploratory, constructive, interpretative and dialogical kinds of play – provide examples of ways in which play can be conceptualised. There are, however, numerous other types of play that have been identified and discussed in previous research, such as symbolic, imaginative, fantasy, solitary, social, unoccupied, onlooker, rough-and-tumble, physical, competitive, mastery and so on (see also Hughes, 2011, p.98, for a taxonomy of "play types"; and Henricks, 2019, for a history of play research). Each type of play is characterised by different

physical, emotional, motivational, cognitive and/or other features. The following play types merit attention in the context of this thesis: playful play, creative play and social play.

1.3.1   Playful Play

The atmosphere in which play is conducted has been scrutinised in recent studies and playful play effectively links to understandings of playfulness. The study of playfulness in adulthood is relatively uncharted territory and has only increased in popularity within the last decade (Proyer & Ruch, 2011). It has, however, been examined quite extensively in children in relation to imaginative and creative outputs (Barnett, 2007; Liebermann, 1977; Møller, 2015). The main way that playfulness has been assessed is via character scales with varying descriptive items (see also, Barnett, 2019; Glynn & Webster, 1992; Shen et al., 2014). Recent research has shown that playfulness is based on a player's personality, particularly the extent to which they exhibit facets of openness and humour (Barnett, 2019). Moreover, it is associated with a person's "physical, psychological, and emotional attitude toward things, people, and situations" (Sicart, 2014, p. 21). Playfulness, then, is seen in everyday experiences as "an emotional disposition—an attitude, a feeling, or a mood—enabling playful action", hence playful play (Power, 2011, p. 293). Playfulness acts as a precursor to playful play and normally embodies a certain attribute, attitude or characteristic (Feezall, 2010; see also Bateson, 2014). Playfulness has also been associated with four other components, namely creativity, humour, intelligence and expressivity (Magnuson & Barnett, 2013, p. 130).

It is noted that playfulness is normally present in playful people (Barnett, 2012), which facilitates playful behaviour: "People who are playful are able to transform almost any situation into one that is amusing and entertaining by cognitively and imaginatively manipulating it in their mind" (p. 169). This suggests that playful players might be able to transform, manipulate, navigate or even merge objects and ideas about real- and play-worlds (discussed previously) with greater ease than those without a playful disposition. Playful behaviour is also often connected with "light-hearted" (OED Online (g), n.d., para. 1) and positive emotions (Proyer & Ruch, 2011): "Playful play…is accompanied by a particular positive mood state in which the individual is more inclined to behave…in a spontaneous and flexible way" (Bateson & Martin, 2013, p. 12). Research indicates, therefore, that playful play is likely to arise around individuals who are positive and naturally inclined to be open, humorous, creative, intelligent and expressive.

1.3.2   Creative Play

Play and creativity have many common features and research indicates that they share facets for and of each other. Both terms are multidisciplinary (Csikszentmihalyi, 1996/2013). In play,

or play experiences, one evaluates past events in order to distinguish present and future events that can happen, so time provides a paradigm of understanding. In creativity, there are three typical dimensions: "the creative person, the creative process, and the creative product/press" (Pedersen & Burton, 2009: 15, citing Dohr, 1982, p. 25). In terms of the creative person, there are three cultural psychological constructs of interest: the He-paradigm, which focuses on the solitary genius; the I-paradigm, which looks at every individual; and the We-paradigm, which analyses social interactions about creativity (Glăveanu, 2010). The creative process is regarded as transitional and transformational (also known as "concretising"; Götz, 1981, cited in Williamon et al., 2006, p. 164) and it shapes or is shaped by personality characteristics, intellectual practices, and resultant creative outcomes (Smith, 2016, p. 246). An end result, a creative outcome, may be rated according to two different scales: H-creativity, resulting in a novel and original idea that no one has come up with before (Boden, 1990/2004); and P-creativity, resulting in creativity that is novel to the individual, but may have been known to someone else in another location or in documentation of human history (Williamon et al., 2006).

Creativity and play (as well as creative play) can occur in different contexts. For instance, recent research has shown that work and play, which are often regarded separately if not in diametric opposition, can co-exist (Andersen, 2009). Work has been seen to promote playfulness and creativity has been seen to underpin playful engagements in the working environment (West et al., 2016). Nevertheless, there is still ambiguity about the role of creativity (and play) in the work place. Creativity involves immersion in something whereby attention is totally focused on a task – it links closely to flow theory and may arise in the working context when creative solutions are used to complete an activity. One can gain pleasure or enjoyment from the experience.

Creativity can be regarded as a process that might involve inputting hard work and time into an activity while knowing the field thoroughly so as to try to overcome or better a solution (Csikszentmihalyi, 1996/2013). Contemporary research challenges the notion of creativity as one that can only be reached through a process of time, but identifies that shorter time frames or "in-the-moment" creativity can occur (Upton, 2015). These in-the-moment processes of creativity relate to playfulness as they reflect "a dispositional tendency to engage in play (i.e., an inclination to pursue activities with the goal of amusement or fun, with an enthusiastic and in-the-moment attitude, and that are highly-interactive in nature)" (Fleet & Feeney, 2015, p. 632). It would seem that play can enhance creativity through the ability of the player, or creative being, to be flexible when dealing with a task, situation or problem at hand. Moreover, play is, or can be, the channel through which creative results happen: that is, when creativity has a separate function (e.g. to produce something novel) when dealing with an event in time, it is the innovations carried out through play that enable that novel task to materialise. In such moments,

creativity and play combine effectively in the work environment (Bateson, 2013). Play can also enhance creativity within an organisational setting even if the work is of a serious nature (see also Brown, 2008; Forsmann et al. 2016; Hinthorne & Schneider, 2012; West et al., 2016).

Both creativity and play involve thinking which lies within the realms of pretend play (imaginary and fantasy) (Russ, 2003). Creative play combines creativity and play simultaneously. It involves using imagination to "invent" or "transform" a task in hand; the attitude required to approach activity in this way is exploratory and playful (Barnett & Kleiber, 1984, p. 160). According to Power (2011), there are cognitive similarities in being creative and being playful: "cognitive qualities of playfulness (such as fantasy, spontaneity, and ingenuity) are congruent with divergent thinking or ideation (the generation of new ideas or concepts or of novel associations between existing ideas or concepts), which are widely accepted phases of the creative process" (p. 289; see also Russ & Wallace, 2013). Furthermore, creative play relates back to Fink et al.'s (1968) and Larsen's (2015) use of the player through the use of pretend and role-play: "through which they learn to hold multiple representations in mind and to flexibly switch between them" (Gotlieb et al., 2019, p. 711).

The problem with the idea of "creative play" is that it combines two terms, play and creativity, which are in themselves open to individual and complex interpretation. As concepts, they may be regarded as two sides of the same coin: one may be playing creatively or creatively playing. Creative play is further problematized because of its overlap with playful play, which, as suggested above, is likely to be creative. In the context of research enquiry, terminological confusion may easily arise. Arguably, however, the field of play offers new insight into the field of creativity because it encourages consideration of individuals through their behaviour (that is, as playful or in playfulness) and through the possibility of play innovations about an activity (Bateson, 2013), whether occurring "in-the-moment" or prolonged over time. Creativity, then, could be narrated according to the types of play that are involved (e.g. imaginative play, fantasy play) and the associated behaviours, thus offering new discourse for researchers.

1.3.3 Social Play

Play can take place in groups (as social play) or alone (as solitary play), although it is acknowledged that individuals may play "solo" within a group and vice versa. It should also be noted that when an activity is repeated, whether solitary or in a group, it will never be exactly the same: there will always be subtle changes in nuances or mood (see also Karoff, 2013).

Social (or group) play is highly collaborative in nature and involves players' interactions between one another to be accepted and reciprocated in some shape or form. The most simple and

widespread example of social play is that of animal play fighting, also known as rough and tumble play (R&T). R&T provides an example of social play that is formed through organising behaviour between individuals that determines the interpretation of events (Jerolmack, 2009, p. 372). Symbolically, R&T acts as an anticipatory experience in case a real fight happens, yet the play itself is rule-governed (there are normally accepted limits, which might vary between different age groups). For example, in the case of an adult and a child play fighting, the adult would have to place rules upon themselves in order to make the interaction fair due to their otherwise mental and physical advantage. In the play world, R&T is determined by positive emotions, generally recognised through facial expressions, and often play activity (of another type) continues after play fighting has ceased. In the real world, fighting is recognised by both parties who have aggressive behavioural intentions and once the actions are carried out, both parties go their separate ways (Smith, 2010, p. 107).

This example highlights three important points about social play: first, social play can only happen if more than one person is participating (physically and/or otherwise) in the activity; second, the play may be organised, rule-governed or influenced by individual or group expectations about what the play might entail; third, social play can move from one type of play to another (whether seamlessly or not). It is important to recognise, however, that social play is not always positive for those involved in it. For example, a school bully may be having "fun" with another peer, although the impact of the interaction is negative for the victim. Such scenarios of social play expose competing boundaries of play and non-play for individuals in the same interaction. The bully's social play entails some of the play criteria described above, including Eberle's (2014) central component of pleasure, but the victim's experience of the social play is negative and effectively non-play. The notion of negative social play (or non-play) is yet to be fully scrutinised in existing research.

1.4 Chapter Summary

This chapter set out to probe different perspectives on play, specifically to provide broad phenomenological appreciation of this somewhat elusive construct. Ontological considerations were discussed at the outset, including the boundaries of play and non-play (Bateson, 1955), as well as its transformational abilities for the player to construct and shift between the play-world and real-world (Fink et al., 1968; Larsen, 2015). The importance of intrinsic motivation was identified in initiating and carrying out play through consideration of self-determination theory (Deci & Ryan, 2000) and flow theory (Csikszentmihalyi (1990/2008). Research on play has evolved so that the concept is regarded as an entity that may be separate from "normal" life

routines or interwoven within work and leisure time. Either way, play combines a complex balance of intrinsic and extrinsic motivational states.

Two main conceptualisations of play were discussed, namely Eberle's (2014) six elements and Henricks's (2018) colours of play. The six elements were depicted spirally, while the two colours (red and green) offered a binary perspective on play activity. In both cases, the paradigm of time was identified as important in shaping engagement with play. Furthermore, both conceptual frameworks were specifically highlighted because they defined general, rather than activity-specific features of play. Finally, different types of play were problematised in terms of their overlapping features, notably playful play and creative play, as well as contrasting experiential qualities, such as in social play.

Chapter 2 Context: Understanding Music and Play

The aim of this chapter is to advance the discussion of perspectives on play into the discipline of music, specifically music performance studies, as it relates to the focus of this thesis. Close attention will be given to relevant research on group music-making activities and, in particular, aspects of professional chamber ensemble music rehearsal practice in the Western art tradition. The idea of studying play in music performance is not entirely new, for previous researchers have explored relevant areas of interest, such as to examine play within musicians' performance interpretations (Reichling, 1997) and to expose how play can arise in and through performance (Stubley, 1995). More recently, play has been considered in terms of its impact in different arenas, including music education (Nieuwmeijer et al., 2019; Niland, 2009), music rehearsals and performance (Csepregi, 2013). Furthermore, research has begun to examine how play in music impacts upon creativity, such as in music-improvisation lessons (de Bruin, 2018) and young children's music-developmental behaviour (Zachariou & Whitebread, 2015).

Going back to the ever constant concern of using language to articulate play (see Introduction), it is particularly troublesome when considering the relationship between music and play. It is evident that "musical play" (John, 2015) invokes active participation of play within music performance, but the literature often concerns the forms of functional exploratory play within children (Papaeliou et al., 2019) generally seeking new timbres (Niland, 2009). Alternatively, the term "music play" infers a theoretical link between play and music. What this thesis aims to evaluate is perhaps most closely described as the use of "play in music", for it is intended to show active uses of play within music rehearsals. An important difference might inevitably emerge between children's and professional adult musicians' active uses of play in music – this thesis focuses entirely on the latter.

This chapter will explore the study of play in music performance research by critically reviewing relevant literature that is specifically focussed on two points: first, play in the context of performance preparation, rather than performance itself; and second, play in the context of professional chamber ensemble rehearsal practice within the Western art tradition, where emphasis is placed upon score-based, rather than improvisatory behaviour. Throughout, therefore, emphasis will be placed upon music as performance (Small, 1998; Rink, 1995) and consideration will be given to aspects "beyond the score" (Cook, 2013), especially musicians' communicative interactions in small group work (McCaleb, 2014). The chapter will address theoretical and empirical perspectives in turn.

2.1 Theoretical Perspectives

Play in music performance preparation may reflect the extent to which a musician explores creative possibilities when working on repertoire, such as how they develop and foster ideas in response to a notated score. This has been highlighted in previous research as "performer creativity" (Clarke et al., 2016; Lim, L., 2013; Payne, 2015, 2016) and described in terms of a "performer's responsibility" (Bradshaw, 1998) to bring the "score to sound" (Hill, 2002). However, play may also be about "feeling" one's way around, through or in music via preparation for performance (King & Oliver, 2017). Wider research suggests that if play (and playfulness) is initiated (Barnett, 2019; Proyer & Ruch, 2011), the player seeks to experience pleasure within the activity (Eberle, 2014). Play can be channelled into any direction as the player (Larsen, 2015) sees fit; for example, exploratory play of motives (Reichling, 1997) for personal searching or to create a frivolous (Sutton-Smith, 1997) atmosphere to encourage in-group playful behaviours. Although frivolity does not have to occur for play to exist, it suggests that play in music does have an emotive content and that musicians may derive pleasure or enjoyment out of engaging in such activity. Most of all, play (like music) is a personal experience, yet there may be a form of dialectical tension between serious and light-hearted play within the same activity (Henricks, 2018, see also Henricks, 2015).

2.1.1 Play Space

When exposed to music in the context of performance preparation, it is plausible to suggest that an individual performer will derive new experiences, emotions, and understandings during any one encounter with a score (Rink, 2017). Complexity grows from experience and combines with an individual's beliefs, perspectives and assumptions about that musical material. There will always be an element of subjectivity and interpretational difference among different musicians working on the same repertoire and even the same musician working on one piece (Chaffin et al., 2007). In fact, it could be argued that play thrives in the "space" of music performance preparation as it can exist in multiple forms, somewhere between or across real- and play-worlds. For instance, play can exist in the imagination and fantasy play-world as a storytelling agent. Scruton (1999/2003) suggests that metaphors and similes may help performers to experience imaginative "acousmatic events" (p. 19), while Reichling (1997) implies that engaging with musical notation is a kind of imaginative play in itself.

2.1.2 Play Types within this Space

There are different kinds of imaginative play. Fantasy play involves freedom of thought in imaginative play. It might arise when non-existent imaginative objects, feelings or ideas combine with visualisations of existing objects, feelings or ideas that are not actually present. Ensemble

performers might try to fantasise about a particular sound colour (e.g. dark blue) when rehearsing a particular passage of music and combine this with a (shared) visualisation of that imagined object. Figurative imaginative play arises when an individual is capable of projecting an idea, feeling, or metaphor onto another object. Performers might project their musical ideas in their playing and influence others accordingly during rehearsal (Bishop, 2018; Bishop & Goebl, 2020). Literal imaginative play is based upon sense, involving perception and recognition (Cotter et al., 2019; Reichling, 1997, p. 44). For instance, co-performers may explicitly try out different musical ideas during rehearsal using trial and error, thus literally playing out imagined perceptions of the music (see Goodman, 2000; Clark et al., 2012). Reichling's idea that a musical work effectively encourages play activity – "musical works display the play of motives" (p. 41) – is furthered by the notion that the symbols used within musical notation act like toys: each professional player knows what it is, but how you play with it depends on your personality or player traits. Thus, a musical score is like a playground for performers; there is "space" to interact with it in many different ways. This perhaps helps to explain why performers continue to seek fresh ways to "play" with a piece of music and why audiences enjoy hearing and/or seeing the same musical work performed by the same or different performers on multiple occasions.

In addition to the dyadic relationship between the real-world and play-world of imagining performative aspects of music-making (Larsen, 2015), music performance researchers have explored different parameters relating to these aspects, including music and shape (Leech-Wilkinson & Prior, 2017); music and imagery (Cotter, 2019; Presicce & Bailes, 2019); as well and music and language, which combines metaphoric and narrative explanations (Zbikowski, 2018). It would seem that the act of play involves channelling creative processes into a space in which musicians can experience different kinds of music-making, most noticeably in the context of rehearsal or performance preparation.

The concept of play-space also relates to Brian Upton's use of "phase space" which situates hypothetical events within that space. Although this space can be understood as a physical space, Upton refers to phase space as the place where abstract thoughts can be visualised (2015, pp. 40-41). Within the context of music rehearsals, the set space (the notation or score) is the arena in which the performer can explore and visualise various phases of the "finished" product (the sound in live performance). However, in the case of music performance preparation, the "finished" product cannot be completely determined in the same way that a painting or sculpture can be "finished", for the actual performance is created in the moment, so there will always be fresh fluctuations, unplanned nuances and unexpected turns of event. During rehearsal, the physical space may be experienced in certain ways depending on the proximity of

ensemble players to one another, the ambient temperature and other factors. Acoustic transformations may arise in the same physical space both during rehearsal and in live performance, not least because of the absence or presence of audience members.

2.1.3   Individual Approaches and Interactions

When performers rehearse (and perform) a musical work, their interpretation may be projected in different ways. Upton (2015) makes an interesting connection between approaches to music and dramatic interpretation by drawing upon the perspectives of the famous acting teacher, Constantin Stanislavski. According to Stanislavski (2003), there are two kinds of performance as determined by different performers' approaches to interpretation: "representational" and "experiential". On the one hand, representational performance describes the performer as predetermining their actions to a high level of detail which may be reincarnated for public display. On the other hand, experiential performance describes the actor who does not plan their actions prior to the event but has a deep understanding of what that character should be. As such, the creative actions of the experiential performer may go in any direction within the domain of the character in the moment of performing (see Upton, 2015).

Representational acting is like functional musical play where performers endeavour to prepare their interpretation of the score with as much detail as possible prior to going on stage: however, in dramatic play, it potentially provides the groundwork for the construction of more complex roles (Papaeliou et al., 2019). Experiential acting, by contrast, is like a form of immersion where the boundaries of play and non-play can shift: "immersion is the experience of being 'in the [digital] game', that is, being heavily emotionally and cognitively invested in the activity of playing" (Cairns et al., 2013). Likewise, in virtual contexts, researchers reinforce the idea of play as a highly immersive activity that may lead to experiences of "collective flow" (Tay et al., 2019). For performing musicians, connections established during group play (whether representational or experiential) might facilitate and motivate individuals to keep in the "zone" of performance. Indeed, it has been shown within music performance and psychology research (Ascenso et al., 2017) that musicians search for meaning within music through "self-discovery" and "shared experiences" amongst their peers (also see Lamont, 2012, p. 577).

Representational play also features in the work of Eleanor Stubley. Her influential contribution to the literature on play and music performance develops some of the ideas presented in Huizinga's (1949/2016) seminal text *Homo Ludens* where the concepts of representational and agonistic play relate to constructions of "meaningful" performance interpretation (Stubley, 1993). Stubley refers to representational play as that which shows a musician's technical ability, not dissimilar to Stanislavski's "technical" (representational) actor, where one's instrumental

and physical expertise influences the process of music-making. Agonistic play is that which challenges performers during its unfolding: "the performer is challenged by the unexpected, as risks taken and the particular demands of a given moment … lead to new musical discoveries" (p. 96). What is interesting is Stubley's competing descriptions of play in the rehearsal and performance environments where she makes the point that play in performance cannot be foretold by the musicians (that is, anything can happen), while it may be highly repetitive in rehearsals. Contemporary research shows that music-making in rehearsal environments can, in fact, be very varied and creative, such as through the ideas of craft and "distributed creativity" (Clarke & Doffman, 2017). Moreover, epistemic shifts between communication (in rehearsal) and interaction (in performance) are theorised in conceptualisations of small group music-making practice (King & Gritten, 2017).

Stubley also explores the notion of "space" in music-making in the context of field theory (1995). A field is regarded as a space or "potential for action" that is based upon ritual, human potential and trust. Musicians self-explore through play in the performance field in finding a focus for their "musical voice" – the play can be open and expansive or challenging and lead to re-directions of focus. Stubley recognises that playfulness can prompt play activity: "the field of musical performance can be understood to create a space for play when the motivation to make music is driven by the dialectic interplay of feelings which initiates and sustains play" (1995, p. 278). Arguably, the "field" is an ever-changing space as repertoire, traditions, cultures, musicians and other parameters constantly shift; indeed, as Christopher Small indicates in his term "musicking" (1998), making music informs individuals, relationships and culture.

As mentioned previously, musicians can create space for a play-world and real-world to coexist – as such, play is not meant to be all-encompassing or continuous and it may be determined by a performer's personality. Performers, in a way, create their own space for when they want to play and will evaluate what possible spaces are created within music rehearsals. Interestingly, a problem of boundary is highlighted by Bayley (2011) in her analysis of music-making in the space of small ensemble rehearsal. She suggests that it is difficult to define the differences between "talking, musicking and playing due the nature of what each of these acts communicates" (p. 407). In this case, musicking refers to the instances in the rehearsal space where players use their instruments, rather than words, to explain what they mean. The players' intentions may well be more easily understood in relation to these different modes of communication in the rehearsal (play) space.

More recent research develops Stubley's ideas on play in music-making with a particular focus on physicality and the role of the body. Csepregi (2013) considers how the creation of musical tones in performance produces tactile effects, such as bodily impulses, and he argues that those in a group setting might look for "reciprocal interaction" (p. 100). Interestingly, Csepregi discusses the need for spontaneous bodily impulses through playful behaviour: "the body is able to resonate to a stream of impressions and respond to them with fine movements…. The playful activity also calls for, and gives room to, the spontaneous impulses of the body" (p. 105). What Reichling (1997), Stubley (1993,1995) and Csepregi (2013) highlight is that object play is the main way in which musicians interact with a notated score, with each other and with their sound (or musical tones). Object play can be playing with motives (Reichling, 1997), playing with tones (Csepregi, 2013) or playing with feelings (Stubley, 1995). Imaginary play helps to engage musicians in nuanced actions and in-the-moment decisions. The common consensus, then, is that play is derived from performers projecting their own ideas or personalities into their music-making and that this engages them with the group and helps them to produce reciprocal behaviour.

The problem with play spaces is that they are seemingly infinite: they can be applied to virtually anything anywhere. Consequently, play may be seen to operate in nearly every situation of everyday living. It is noted in musicological endeavour that play space can account for the physical real-world of the music rehearsal room as well as the play-world of transformations within Upton's (2015) phase space. If play space is to account for player transformations from play- to real-world and vice versa, this would seem to be relatively straightforward; however, the concept is further complicated because the term play space is used to describe a player's intention (Stubley, 1995). This means that there are effectively play spaces within play spaces. It is plausible to suggest that player intentions, mentioned by Stubley, may be located according to behavioural and personality traits (Barnett, 2019) and/or through the mode in which they are communicated (Bayley 2011).

2.1.4 Communal Play

Ensemble musicians may experience moments of self-discovery and connection through music-making and may be seen to represent a "community of practice" or, to use Wenger's words, a "community of play" (Wenger, 2008, cited within Thorsted, 2016: 29). A community of play may be regarded as a group desire to create new knowledge or share information and experiences; however, as members of a community of play, one meets not only on professional grounds, but also as playmates. As such, community members develop both a professional relationship, but also one that is collaborative and fun. In a community of play, individuals work together as professionals and as human beings, which potentially influences how one speaks, meets, reacts,

interacts and communicates with one another. In a community of play, the ground is perhaps best described as person-oriented professionalism (Martinsen, 2006; also see Løgstrup, 1971; Thorsted, 2016). Arguably, ensemble musicians working together in the context of performance preparation are an example of a community of play.

To this end, it is helpful to sidestep briefly to discuss how social or group play has been examined within teacher-student improvisation lessons as interesting links between play and creativity have been identified along with the notion of communal play (de Bruin, 2018). In this context, play is regarded as a mechanism for "encouraging creativity", as it can help individuals to break away from "established patterns of thought and behaviour". Moreover, it is recognised that diverse forms of play can have "different structures, antecedents, and functions" (p. 249). This line of research also emphasises the importance of the fulfilment of the "We-paradigm" of play within a group setting to the contribution of ensemble cohesion in music-making (Glăveanu, 2014, cited in de Bruin, 2018, p. 250; also see Zachariou & Whitebread, 2015 on musical play and self-regulatory behaviours). Interestingly, creativity and play share common attributes within the discipline of musical improvisation, including the use of exploration, experimentation, and development of metacognitive roles (also see Bateson, 1995, on "framing" and solving in-the-moment problems). According to de Bruin (2018), play in the context of ensemble improvisation serves multiple purposes: "the ensemble will 'play' together, ideas can be 'played with', but the shared experience can be one of playful negotiation of responding to each other, … being imaginative, and risk-taking that involves a blend of individual, collaborative and communal play" (p. 258). It is plausible to suggest that the field (or "space") for group music improvisatory practice is not that dissimilar to the field (or "space") for ensemble rehearsal or performance preparation.

2.2 Empirical Perspectives

Empirical perspectives on group music-making in the Western art tradition have burgeoned over the past several decades with a growing number of studies examining ensemble performance preparation (Blackburn, 2018; Clayton, 2018; Pennill, 2019). The study of how musicians "play" together, in the broadest sense, has been absorbed primarily within research about coordination and communication in group music-making, including social interactions (e.g., Davidson & Good 2002; Davidson & King, 2004/2012; King, 2006; King 2013; Gritten 2017; King & Roussou, 2017), musical interactions (e.g. Shaffer, 1984; Goodman/King, 2000), physical interactions (e.g., Ginsborg & King, 2012; Fulford, 2013), and cognitive processes (e.g., Keller, 2008).

One area of attention about social and musical interaction in small groups concerns co-performer empathy (see Cho, 2019; Waddington, 2014, p. 70; Tay et al., 2019; Payne, 2015; King & Roussou, 2017). It is acknowledged that ensemble musicians work together in rehearsal to build trust (Gritten, 2017) and that interpersonal (social) relationships constantly evolve (King, 2013). If performers assume a "shared approach" to their music-making and develop "special connections" in rehearsal, these provide conditions for spontaneity and flexibility in the ensemble playing (see Waddington, 2014, on "spontaneous interpretative flexibility"). When ensemble performers feel that they are "clicking together" (Waddington, 2014; 2017) or "empathetically attuned" (Seddon & Biasutti, 2009), these moments relate to experiences of peak performance through elements of flow (Csikszentmihalyi, 1990/2008) or "collective flow" (Tay et al., 2019). Such insights resonate with conceptualisations of immersive play and being in the "zone" (discussed previously). Accordingly, ensembles transform from the "'I' [to] become 'we'" (Tay et al., 2019, p. 11). Co-performer empathy thus seems to contribute to experiences of unity and connection for members of ensembles (also see Payne, 2015, on self/other relationships in creative musical acts).

Working together in an ensemble requires "joint musical action" (Keller, 2008). Keller (2014) outlines three primary cognitive mechanisms underpinning coordination in group work: "adapting", "attending" and "anticipating" (pp. 18-22). The first mechanism contains "phase correction" and "period correction" which enables strict musical timekeeping and strong synchrony (also see Clayton 2020). The second mechanism relates to so-called "attentional resource allocation" (Keller, 2001) where the ensemble musician attends to their own sounds above those produced by the rest of the ensemble ("prioritised integrative attending"). The last mechanism accounts for the musician's ability to plan and predict other musicians' behaviours (also see Keller, 2012, p. 211). A number of empirical studies have also examined the ways in which physical interactions between performers, specifically gestures, eye contact and bodily movements, facilitate coordination and underpin communication in both rehearsal and performance (see; Feygelson, 2013; King & Ginsborg 2011; McCaleb 2014; Williamon & Davidson, 2002).

While it is acknowledged that playing together in an ensemble involves complex cognitive, social, musical and physical interactions, the actual practice of rehearsing also merits attention. Typically, ensemble music rehearsals in the Western art tradition involve individual musicians working together on selected repertoire in preparation for a live public performance. There have been numerous studies about practice strategies for both solo and ensemble musicians (e.g., Chaffin et al., 2003; Davidson & King, 2004/2012; Jørgensen 2004/2012; Wise et al., 2017), all of which point towards the importance of planning and structuring rehearsal activity. Different

styles of rehearsal have been observed (Cox, 1989; Goodman 2000) and it is acknowledged that experienced musicians tend to navigate their preparation of repertoire by balancing "run-throughs" or continuous playing with focussed work on "chunks" of material during individual practice sessions (Williamon et al. 2002; Chaffin et al. 2002; cf. Gruson 2001/2012). In the case of ensemble rehearsals, verbal and non-verbal discourse enables musicians to communicate their ideas about how to realise the musical material (Goodman 2000). One prominent observation is that the amount of "playing" and "talking" during an ensemble rehearsal varies according to individual ensembles and may be influenced by musicians' levels of expertise: even though some musicians might be regarded as more "chatty" than others, it is generally reported that more playing and less talk is achieved by professional musicians in any one rehearsal session (Davidson & Good, 2002; King & Ginsborg 2011; Williamon & Davidson, 2002; cf. Goodman 2000). The analysis of "rehearsal talk" has, however, dominated insights into ensemble music-making, especially about the development of shared musical interpretation, as it provides an open window into the preparation process (e.g. see Weeks 1996; Goodman, 2000; Ginsborg & King 2012; Ginsborg et al., 2006).

The distribution of "talk" and "play" in rehearsal has been scrutinised in a case study by Clarke and colleagues (2016) which, interestingly, examines the distribution of different kinds of talk during rehearsal. In this case, the members of an ensemble work together to prepare a new composition and have the opportunity to work with the composer. Accordingly, four different kinds of rehearsal talk are identified: "composition-talk" (that is, talk about the new composition in collaboration with the composer); "playing-talk" (that is, talk about how to play the piece in performance); "making-talk" (that is, talk about rehearsal practicalities); and "social-talk" (that is, general conversation). Portions of "play" are considered in relation to the themes arising during the relevant sections of "talk", which aligns with approaches undertaken in previous studies. Two important questions arise therefrom: what is happening during portions of "play" in rehearsal that is not talked about by the musicians? And, are there different kinds of "play" that arise during these undocumented portions of rehearsal? The current thesis provides preliminary insight into these portions of "play" in the context of professional chamber ensemble music rehearsal which, until now, remain unchartered in research terms.

2.3 Chapter Summary

The study of play in relation to music performance in the Western art tradition involves consideration of how performers engage with notated scores. Different kinds of play have been discussed in this chapter, including imaginative (fantasy, figurative, literal), representational, experiential and agonistic. It is suggested that the musical score is like a playground for performers; it is the "space" (Larsen, 2015; Upton, 2015; Stubley, 1995) or "field" (Stubley, 1995)

in which they can interact in different ways, perhaps through seeing the music as something they can shape (Prior, 2017), provide a narrative or story (Scruton, 2003), and create imagery (Presicce & Bailes, 2019).

In general, play is considered to derive from performers projecting their own ideas or personalities into their music-making and it is recognised that such behaviour is reciprocated in group work (Csepregi, 2013). As such, small ensembles provide an example of a "community of play" (Thorsted, 2016). Within this community, the relationship between play and creativity is important (see Bishop, 2018; Clarke et al., 2016; Lim, L., 2013; Payne, 2015, 2016) and while the boundaries are very much still blurred between these two concepts, it has been noted that there are overlapping features. Play enables musicians to develop individual "voices" (de Bruin, 2018) and to "feel" music in different ways (King & Oliver, 2017).

In small group music-making, the rehearsal arena provides an opportunity for performers to discuss their ideas about repertoire and to develop shared musical interpretations. The processes of coordinating action and communicating ideas have been studied extensively within the domain, including cognitive mechanisms, physical interactions (e.g. gestures), social and musical interactions. From a socio-musical perspective, co-performer empathy (Cho, 2019; Waddington, 2017) has been seen to underpin moments of "collective flow" (Tay et al., 2019) that potentially resonate with notions of immersive play. In research on group performance preparation, emphasis has been placed upon the analysis of "rehearsal talk" (e.g. Clarke et al., 2016; Ginsborg & King, 2012) to facilitate insight into the working-out process ahead of performance: musicians make explicit their ideas about interpretation, technical and other performance-related matters. The amounts of "talking" and "playing" in rehearsal appear to vary from ensemble to ensemble. It was noted that less attention has been given to the segments of "play" that are not talked about in rehearsal, which is the focus of this thesis.

Chapter 3 Methodology

As noted in the Introduction of this thesis, my participation in ensemble rehearsals as a clarinettist-cum-researcher has necessarily shaped the performances that have emerged over the last several years as part of this doctoral programme. At the same time, in my role as a researcher-cum-clarinettist, emphasis has been placed upon unpacking the phenomenon of "play" through exploration of theoretical and empirical research both within and outside the domain of music. This chapter will address epistemological and methodological issues underpinning the thesis prior to outlining the parameters of the empirical work that was carried out in order to explore performers' social and musical communicative acts of "play" within professional chamber ensemble music rehearsals.

3.1   Epistemological Considerations

The emphasis in this project was to scrutinise the non-verbal segments of rehearsals so as to understand what musicians do when they are actively "playing" or engaged in music-making rather than focussing on their rehearsal "talk", as has been prevalent in the literature to date (Davidson & Good, 2002; Goodman, 2000; King & Ginsborg 2011). The preference was to learn through the data rather than placing preconceived theories and ideas onto the data. This bottom-up approach was less concerned with the positivist agenda of searching for true realism, but more concerned with participants' constructions of reality (Crotty, 1998). This is particularly important in a study of play, for previous research has indicated that play is highly subjective: one person's play may be another's idea of non-play. As discussed in Chapter 1, there are varying frameworks used to describe the general attributes of play that can be applied to any activity (Eberle, 2014; Henricks, 2018; Sutton-Smith, 1997); this research sets out to explore play within a specific context, as a set activity. Play has been considered in relation to music more broadly according to a few philosophers (Addison, 1991; Reichling, 1997) and on music performance more specifically with a brief glance at music rehearsals (Csepregi, 2013), but there is a lack of empirical data supporting these discussion. This case study aims to shed some preliminary light on the musical interactions evidenced in professional chamber ensemble rehearsals that might be construed as play. This research will thus contribute towards building a definitive perspective on play as well as deepening our understanding of play in this context.

Epistemologically, this research could be regarded as social constructivism or social constructionism. The former constructivist approach helps to inform group settings (Martin, 2014, p. 51) in which cooperative learning can happen (Whitener, 2016). Arguably, observing how somebody learns is particularly useful when investigating play in music that involves self-regulatory behaviours, such as those encountered in improvised music lessons (de Bruin, 2018),

or when children play about with music (Zachariou & Whitebread, 2015). Given that chamber ensemble rehearsals maintain an underlying goal of performance, there is a certain act of coordinated learning involved (Curotta, 2017; Yeadon, 2016). Nevertheless, this research aligns more closely with the latter constructionist route as it regards knowledge as a human by-product; it is discovered in an active manner through shared social interaction and experiences, such as in chamber ensemble music rehearsals, recognising that their thought processes are influenced by their culture (McKerrel, 2016, p. 426): "The 'social' in social constructionism is about the mode of meaning generation and not about the kind of object that has meaning…The object may be meaningless in itself but it has a vital part to play in the generation of meaning" (Crotty, 1998, pp. 55,48). This epistemological route could potentially lead towards consideration of related issues about chamber ensemble culture, such as the performer–composer dynamic. For example, in a string quartet, the first violinist may "lead" the performance by virtue of sitting in the (stereotypical) "first" chair, or because he or she has a strong (dominant) personality, or because his or her part carries the main melodic line. The extent to which the performer and composer influence the relationships between parts and players is noteworthy, for a performer may assume dominance as a first violinist, while a composer may construct the parameters of an ensemble via dictating melodic supremacy between parts (Young & Colman, 1979). It is beyond the scope of this research to consider the influence of such socially dynamic constructs on elements of play, although it is acknowledged that these issues may impact upon the phenomenon at hand.

It is also acknowledged that, due to play's ontological uncertainty, this research coincides with Fink et al.'s (1968, p. 22) and Halák's (2016, p. 200) work by locating play in phenomenology, particularly existentialism. This work effectively examines the performer's experiential perspective on the phenomenon of rehearsing a musical work in the format of a small chamber ensemble. Additionally, this research has been guided by the assumptions outlined in Burr's (2015) work on social constructionism, specifically:

- it "takes a critical stance towards the 'taken-for-granted' knowledge"
- it assumes that "knowledge is sustained by social processes"
- it assumes that "knowledge and social action go together"
- it assumes "language as a pre-condition for thought"
- it focusses attention on "interaction and social practices" (pp. 2-12).

3.2 Methodological Considerations

A qualitative methodology was chosen using interviews as the main method of data collection. This approach aligns with the epistemological belief that knowledge is socially constructed and resonates with existing studies in the domain of Music Performance Studies that explore different aspects of performance via interviews with performers (e.g. Gaunt & Dobson, 2015; James et al., 2010; King & Roussou 2017; Waddington-Jones et al., 2019; Prior, 2017; Waddington 2014). As mentioned above, this research essentially involved a bottom-up approach, as the data were examined first and then considered in accordance with previous literature on play.

There were three phases of data collection:

1) focus group interview with music practitioners;
2) Semi-structured interviews with ensemble members using video recall of selected rehearsal clips (after James et al., 2010);
3) written reflections (self- and researcher-led) using selected rehearsal clips.

The first phase of data collection involved a single focus group comprising two professional musicians whereby their perspectives on play in and about music-making were explored. The second phase of data collection involved case studies with two professional chamber ensembles of which I was a member. A case-study participant approach was considered to be appropriate for two reasons: first, the case study allowed in-depth insight into a small set of data (Geertz, 1973; Smith et al., 2009); second, as a participating musician in the ensembles, it enabled me to provide an "insider" perspective to the group work (Burns et al., 2012; Hammersley & Atkinson, 2007; Jansson & Nikolaidou, 2013).

All of the members in both ensembles were involved in interviews after a recent rehearsal whereby selected clips of the recorded rehearsal footage were used as a basis for video recalls as well as to prompt more general discussion about play in this context. The use of video recall to prompt the participants follows the research endeavour of James and colleagues (2010). The third phase of data collection involved collating written reflections of the chamber ensemble rehearsals according to my own self-reflections of "play" as a performer within the groups and the reflections of two independent researchers who were asked to identify moments of "play" in selected rehearsal footage.

3.3   Ethical Considerations

An application for ethical approval was submitted to the Faculty of Arts, Cultures and Education (FACE) Ethics Committee at the University of Hull prior to commencement of this research. The project was granted ethical approval on 13 June 2018.

The role of the researcher is to ensure the integrity of their work and to assume responsibility for providing precise, trustworthy and reliable results (Nichols-Casebolt, 2012). In contributing to the musicological study of play, I maintained a critical approach to ethics (Israel, 2015) by using my prior knowledge of the field (that is, music performance) and acting responsibly in conducting empirical work (pp. 17-19). For example, in the video-recall interviews, I asked specific questions about each video clip, but sometimes the participants did not provide responses about each clip; rather, they offered general comments on the entire clip selection. I did not pursue information in such cases because I did not wish to lead the participants or coerce them into discussing points that they did not feel inclined to give. My reflections on the video clips (see Table 5.1 for content summary) gave me the opportunity to discuss my perspectives on play in the rehearsals. Of course, my perspective was influenced by the multiple roles that I assumed in the study, as an active participant in the ensembles (hence rehearsing with the participants in the study) as well as an interviewer and an academic researcher.

There are three main ethical considerations that merit particular attention in relation to this project: protecting the researcher (as a performer); protecting the participants (as performers/musicians); and ensuring anonymity. These three considerations come under the umbrella term confidentiality, whereby "it involves controlling rather than publicising information" (Hammersley & Traianou, 2012, p. 121). Pseudonymisation is the procedure of de-identifying participants. In this research, the participants' names for both Ensemble 1 and 2 are replaced by their conventional instrument abbreviation (for example, the first violinist from Ensemble 1 is identified as E^1Vln.I; the pianist from Ensemble 2 as E^2Pno). For the Focus Group participants, the letters FG_C, FG_P and R have been used to represent the composer-participant, performer-participant and researcher respectively.

Data privacy and access has been managed carefully in accordance with the University of Hull regulations. As such, the data have been stored on an encrypted external hard drive with access permitted only by specified persons and will be destroyed twelve months after completion of the programme (University of Hull, Faculty of Arts, Cultures and Education, Ethics Approval Regulation, Section 17.C).

Prior to starting the research, prospective participants were sent an email inviting them to participate in the research. The email contained a Participant Information Sheet (PIS) outlining their role as a prospective participant, as well as a Consent Form (see Appendices C, D, E). In the case of the performers in the music ensembles, the Consent Form included tick boxes to show agreement to the rehearsals, performances and interviews being audio and video recorded for the purpose of this thesis. The performers in Ensemble 1 and 2 were given an honorarium of £150.00 for their involvement in the research (the fee was set to align with the Musicians' Union rate for a three-hour rehearsal and one-hour public recital). The participants involved in the focus group interview and researcher reflections received no payment for their involvement, which was voluntary.

The last ethical consideration concerns intellectual property, specifically copyright. I will own the copyright of the research I have conducted through respectfully referencing other materials when needed (University of Hull)[1], such as prior academic literature. The recordings of performance activity included in this doctoral programme as part of the performance portfolio do not require permissions because they were not made for profit, rather for educational use. In accordance with the Performers' Rights Copyright, Designs and Patent Act 1988 (copyrightuser.org), every performer was asked to consent through verbal agreement for the performances to be recorded prior to the event with the knowledge that the material was to be used for the degree programme only and not for public consumption. The only recordings that did not require performers' consent were those given by the Yorkshire Symphonic Orchestra as they were already displayed on the European online audio distribution platform, SoundCloud. The names of the musicians involved in the research and performance components of this thesis will remain anonymous to ensure privacy and confidentiality.

3.4   Aims and Objectives

As explained elsewhere in this thesis, the aim of this research was to explore the concept of "play" in professional chamber ensemble rehearsals in the Western art tradition. There were three main objectives: first, to provide a critique of relevant literature on play and ensemble music-making so as to contextualise the current research; second, to conduct a new empirical enquiry about play so as to ascertain the perspectives of performers; third, to theorise and put

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[1] https://libguides.hull.ac.uk/copyright/thesis Accessed 14/04/2020.

forward new ideas about play relating to the context of music-making in the Western art chamber ensemble rehearsal tradition.

3.5 Research Questions

1) What is "play" in the context of professional chamber ensemble rehearsal in the Western Art Tradition?

2) What types of "play" were perceived or experienced by professional musicians in this domain?

The first research question provided the main impetus for this thesis. It encouraged consideration of existing research on play, both within and outside the domain of music, enabled the concept to be progressed within the field of musicology and, more specifically, in the domain of chamber ensemble music-making. The second research question focussed on musicians' perspectives on play. This provided a fresh opportunity to gain novel insight into the concept through discussion with "real" professional musicians working in the domain.

3.6 Method

3.6.1 Participants

A selective sample of ten participants were involved in this project: two professional music practitioners (one performer and one composer) for the focus group interview; six professional music performers for the interviews with video recalls; and two professional music researchers for the independent reflections on selected rehearsal footage. The choice of inviting a composer and performer to participate in the focus group was deliberate to try to encourage a more rounded discussion on the notion of play than one involving just performers with similar backgrounds. In this case, the performer had a diverse background as a soloist, chamber musician and pit-band player. The composer also maintained a regular performance regime, but predominantly regarded themselves as a composer.

The six professional musicians were recruited for their extensive performance careers. For Ensemble 1, I joined four participants who were already in an established London-based ensemble that had been performing together for the past decade. Together, we formed a clarinet quintet (Ensemble 1: clarinet, violin I, violin II, viola, cello). In Ensemble II, I joined two other participants who had never performed with each other before but had equal amounts of experience as professional chamber musicians. Together, we formed a clarinet trio (Ensemble II: piano, clarinet, cello). It should be noted that the six professional musicians were also involved in a three-hour chamber ensemble rehearsal and one-hour performance as part of the

performance portfolio work for my doctoral programme (see Performance Portfolio). All the participants (excluding the researchers) were professional musicians insofar as they were high calibre artists in their fields and maintained a living based on performance endeavour. Indeed, these participants were chosen for their extensive experience in and knowledge about music performance.

3.6.2   Procedure

The research was conducted in three phases: Focus Group; Interviews with Chamber Musicians (Ensemble I and II); Reflections.

3.6.2.1   Focus Group

The focus group interview was approximately one hour long and was semi-structured in nature (see Appendix H). Unlike the ensemble participants, the focus group interviewees were informed about the topic area I was going to discuss. The interview started with the researcher asking what their general thoughts were on "play" and how it might be applicable in the context of music performance and then professional chamber ensemble rehearsals. This interview was audio-visually recorded with a Roland R-26 microphone and a camcorder for later transcribing and analysing.

3.6.2.2   Interviews with Chamber Musicians (Ensemble 1 & 2)

For each ensemble, the format of the rehearsal-performance day was the same. The rehearsal, approximately 3 hours in duration, was split into two equal halves with a short break in between. Ensemble I rehearsed and performed Mozart's Clarinet Quintet in A, K. 581 and Ensemble II worked on Brahms' Trio in A Minor, Op. 114 and Beethoven's Trio in Bb, Op. 11.

Soon after the rehearsal, each ensemble engaged in a live performance: for Ensemble I, this was a live public concert recorded at the venue of St. Saviour's Church, Warwick Avenue, Little Venice, London; for Ensemble II, this was a live studio performance recorded at Ensemble Room I, University of Hull. Both the rehearsals and performances were audio and video recorded. The rehearsal footage was subsequently viewed in its entirety and selected clips involving portions of play (that is, parts of the rehearsal that did not feature rehearsal "talk") were extracted from the beginning, middle and ends of each half of the rehearsal. The performance footage contributed to the Performance Portfolio submission for this thesis.

Once the rehearsal clips were compiled, the researcher set up mutually convenient times with each participant to conduct the video-recall interviews on Skype. These interviews took place approximately seven working days after each rehearsal-performance day. The clip-selection was

issued to each participant two days prior to their interview to allow them time to review and reflect upon the footage. The rationale for the clip selection was based on Clarke and colleagues' (2016, p. 132) model of rehearsal distribution, where portions of "playing-talk", "making-talk", "social-talk" and "playing" were identified. Their description of "playing" segments of rehearsal whereby the ensemble is actively making music were used to select the video-clips from the beginning, middle and end of each rehearsal and used as "rehearsal clips" for video recall during the interviews. These clips were also used for the basis of the written reflections compiled by myself and the two independent researchers. The focus of James et al.'s (2010) work also influenced this process as it helped to frame portions of the rehearsal where there was non-verbal communication in a direct manner. The interview questions were semi-structured and divided into two main sections (see Appendix G). The first section asked each participant to comment on the video-clip selection, particularly their thoughts and ideas on what was happening during these playing segments. General prompting questions were asked, such as "what did you think of the video clips?", and "did anything in particular stick out to you?" The second section asked the performers to comment on the term play, and how it might be applicable in the professional chamber ensemble music rehearsal context. Each of the video-recall interviews were discussed and recorded on Skype for later transcribing and analysing.

3.6.2.3   Reflections

Following the completion of the focus group interviews and video-recall interviews, I reviewed the video clips (see Table 5.1) and wrote down my own thoughts about these extracts of the rehearsals from my perspective as a performer within each ensemble. Finally, the clips were shared with two independent researchers with the instruction to "write down any moments of play that you identify in these rehearsals".

3.7   Data Analysis: Focus Group and Video Recall Interviews

All of the interviews (focus group and video recalls with ensemble musicians) were transcribed verbatim in Microsoft Excel before being transferred and edited in Microsoft Word. Verbal inflections were taken and adapted from a notation model (Goodman, 2000, p. 292; adapted from Atkinson & Heritage, 1984, pp. ix-xvi) to show the reader another layer of information about the participants' responses. Once the transcriptions were completed, the Word files were imported into NVivo 12. This software was used to code the data: it allowed the researcher to locate a code within a transcript as well as to access all of the codes and transcripts in a single place for cross-examination purposes.

The interview data were coded and analysed according to the steps outlined by Ascenso et al. (2017):

1) The transcripts were read numerous times and details recorded in notes;

2) The notes were re-evaluated and transformed into emergent themes with quote references;

3) These themes were then organised into clusters to create subordinate and super-ordinate themes.

4) These themes were then placed into hierarchical order (p. 70).

The latter two stages of the above process were then subjected to Interpretative Phenomenological Analysis (IPA). This method was chosen for its idiographic nature: it could account for each participant as well as, where relevant, the ensemble (Smith et al., 2009). The pioneers of IPA were Smith, Larkin and Flowers (2009) who developed a form of analysis to help provide researchers to conduct rigorous qualitative data analysis in the field of health sciences, particularly to ensure idiographic accounts of the participants involved. This method of analysis has now been used widely in different disciplines, including musicology (Ascenso et al., 2017; Clark et al., 2007; Prior, 2017; Taylor, 2015; Wentink & Van der Merwe, 2020). Due to its popularity as a method of thematic data analysis, the process of IPA has become more refined. There are two key points. First, IPA centres on the notion of *intentionality*; in other words, it is concerned with finding out how humans perceive objects and subjects as something (Martin, 2014, p. 50). This manifestation of how someone identifies objects and/or subjects depends on the individual's context and location, their perspective of this identification, as well as their mental emphasis (e.g. desires, wishes, emotions, purpose) (Willig, 2013, p. 84). Second, IPA uses the "double hermeneutic cycle", meaning that the researcher aims to analyse the data in a reiterative manner whereby the data represents the participant's experience in an experiential context. In short, IPA aims to reveal the data through the eyes of the participant (Smith & Osborn, 2003).

The hermeneutic style adopted in this study derives from Heidegger and is based on the concept of "Dasein", literal translation of "there-being" (Smith et al., 2009, p. 16). More contemporary thoughts have developed with the concept of Hermeneutic Realism, which concerns the involvement of humans in the world as already participating and making meaning from these events. It is situated in "everyday life in the form of dispositional action; that is, it manifests in one's actual participation in the world, including how one acts in particular circumstances, for particular purposes, and so on" (Yanchar, 2015, p. 109). Yanchar's work reveals how the analyst already circumscribes relevant theories to their work because they are participants in the observed events. It is argued that the analyst broadly interprets the data in two ways: "suspicious" and "empathetic" (Willig, 2013). Willig mentions how phenomenological methods tend to be empathetic and while there is no disagreement to this notion, the method has since

developed. There is no need to have this dialectic notion of one and the other because both are used and instead it is more about finding the balance between the two. More contemporary work by Eatough and Smith (2017), looks at this idea according to varying degrees of interpretation, specifically via the "gem concept" (2017, p. 521). The gem concept defines three layers of interpretation: "shining", "suggestive" and "secret". All the gems have an impact on the researcher or rather they resonate with the analyst. Shining gem is a segment of data that is succinct and conveys a clear meaning. The suggestive gem is more "hidden", which concurs with Willig's (2013) notion of suspicious interpretation, but with the additional facet of probing at the hermeneutic circle to "unearth" the manifested meaning behind a participant's account, giving a more neutral notion of uncovering the meaning rather than the perhaps negatively implied "suspicious" researcher. The last gem is the hardest and most elusive one to work out. Eatough and Smith (2017) state that it is only through a great deal of absorption of the data that the analyst will find this small but significant detail of meaning, bringing the part to the whole and vice versa.

The IPA approach involved coding the data at two levels: phenomenologically (according to descriptive codes about the data) and interpretatively. The gem concept was applied to explain the meaning behind the codes at the interpretative level. Further information about the coding will be given in Chapter 4. Moreover, it should be mentioned that the writing stage of IPA also provided another level of analytical development, for the process of committing the interpretation to paper was helpful in formalising my interpretation of the data. The writing process involved constant revision of the analysis until I was satisfied that I had captured the experience as accurately as possible.

3.8   Data Analysis: Reflections

There were two stages of data analysis for the reflections: first, analysis of my own self-reflections; second, analysis of the researchers' reflections. Both reflections were analysed using the IPA approach outlined above. The self-reflexive process, however, merits further discussion because of its potential for bias in this case.

A key part to the self-reflexive process is to inform the reader of the researcher (Dodgson, 2019). I consider myself to have good knowledge of clarinet performance. I am an emerging professional clarinettist who has considerable experience in solo, chamber and orchestral performance. As an academic, my Bachelor's and Master's degrees were attained at the University of Hull with a direct focus on music performance. These degrees motivated me to carry on researching into music performance, particularly to find out more about non-verbal communication and "play" in music rehearsals. During my doctoral programme, I continued to

receive clarinet tuition from Timothy Lines and Janet Hilton at the Royal College of Music and Nicholas Carpenter from the Royal Welsh College of Music and Drama.

It is also important to consider the emic (from within) and etic (from outside) perspectives of the data in the process of self-reflection; to be conscious of not reflecting about the data, but to be actively aware of me researching the data and how I conducted my research (Shaw, 2010). For both ensembles, I was participating within the groups and organised their rehearsal-performance days. I specifically chose to do this because Burr's (2015) work discusses the potential for gaining knowledge through social actions. I wanted to provide an active approach in my role as researcher and to gain a full understanding about the "extra" information and "feel" of the rehearsals, rather than just asking the ensembles to record themselves. It particularly helped in the later stages of transcribing the data and analysing the findings, where I could re-live certain moments, find new information on footage that I kept re-watching to help delve further into the data. Moreover, I think it helped me move from an etic perspective, of hiring the musicians to be observed (which is the usual atmosphere for a rehearsal environment), to an emic standpoint. While there are arguments to say that being familiar with the participants is problematic because it may create bias and influence my thoughts (Berger, 2013, p. 223), I have endeavoured to maintain my own ideas in my self-reflections. Arguably, it is precisely the role of the researcher to (a) declare their relationship to the participants and (b) to document the process thoroughly in order to show new insights. Another way to help me define my emic and etic boundaries with the participants was to allow a "cooling down" period where I did not look at the data for a month after conducting the interviews with participants were completed. When I returned to examine the data, it was with a relatively fresh pair of eyes.

3.9   Chapter Summary

This chapter has provided insight into the epistemological, methodological and ethical considerations relating to this research as well as an overview of the parameters of the enquiry. This study was based on two research questions: (1) What is "play" in the context of professional chamber ensemble rehearsal in the Western Art Tradition? And (2) What types of "play" were perceived or experienced by professional musicians in this domain? This project was orientated through a social constructionist approach, concerned with participants' constructions of reality. Qualitative data were gathered through focus group interviews and retrospective video-recall interviews about the ensemble rehearsals by participating musicians. The interviews were conducted in a semi-structured manner to allow the participants freedom in their responses. Transcripts were made from the interviews and, following Ascenso et al. (2017), detailed notes and emergent themes were identified using NVivo software. Interpretative Phenomenological

Analysis was used to determine participants' individual and group perspectives on play (generally) and in the context of small ensemble rehearsal (specifically). My reflections on the rehearsals were also reported to provide an insider (clarinettist-cum-researcher) perspective. Ethically, it was a priority to ensure participant anonymity throughout as well as to be aware of my dual role as researcher and clarinettist. The ensuing chapters will present the findings of the data for the focus group and interviews with ensemble musicians about play (Chapter 4), video-recall interviews with ensemble musicians about the video-clip selection (Chapter 5) and self/researcher reflections (Chapter 6).

Chapter 4 Results and Discussion: Focus Group and Interviews

This chapter reports the participants' viewpoints on what they deem as "play" within chamber ensemble music rehearsals. The data transcripts involved were the second-half of the video-recall interviews with the ensemble participants as well as the focus group participants. The analysis is dedicated to these rich and detailed insights and they provide a "thick description" (Geertz, 1973) of the participants' understandings of play. The IPA method, as indicated in the methodology chapter (see Chapter 3), was used to analyse the interview transcripts through a bottom-up approach wherein the data were used to reveal the findings rather than the findings being used to match prior theories.

The resulting thematic map of the data on play is summarised in Figure 4.1. It is colour-coded to show hierarchical structure and application of the gem concept (Eatough & Smith, 2017). The bottom (lowest) level of coding is shown on the right-hand side and represents the phenomenological layer of analysis in green (shining gems) and light-blue boxes, and moves across to the left to show the interpretative layers of the subordinate themes in the lilac boxes (suggestive gems) before reaching the superordinate themes in dark-blue boxes. The yellow boxes are the hidden gems and the most difficult to determine in the coding process because they are not restricted to a certain hierarchical level within the IPA analysis, but more concerned with how the "I" connects to the "We" and vice versa (see also Smith et al., 2009, on the double-hermeneutic cycle).

The superordinate themes highlight four elements of the phenomenon of play: "Play", "Playing", "Playfulness" and "Playful". All of these belong, technically speaking, to the umbrella term "play", but each has a specific connotation according to these participants. The first superordinate theme, play reflected "general" (functional) features and characteristics of making music within the rehearsal environment. By extension, the second superordinate theme, playing, was about active participation in these general features. The third superordinate theme, playfulness, described a peculiar facet of play that seemed to be exploratory and open in nature. This theme linked strongly to the last superordinate theme, playful, which was referred to as the behaviour of playfulness in action, where action which was deemed to be characterful, creative, positive or even naughty (!). In short, "playing" was regarded as "play" in action; "playful" was depicted as "playfulness" in action. Each superordinate theme and its sub-codes will be analysed in turn below.
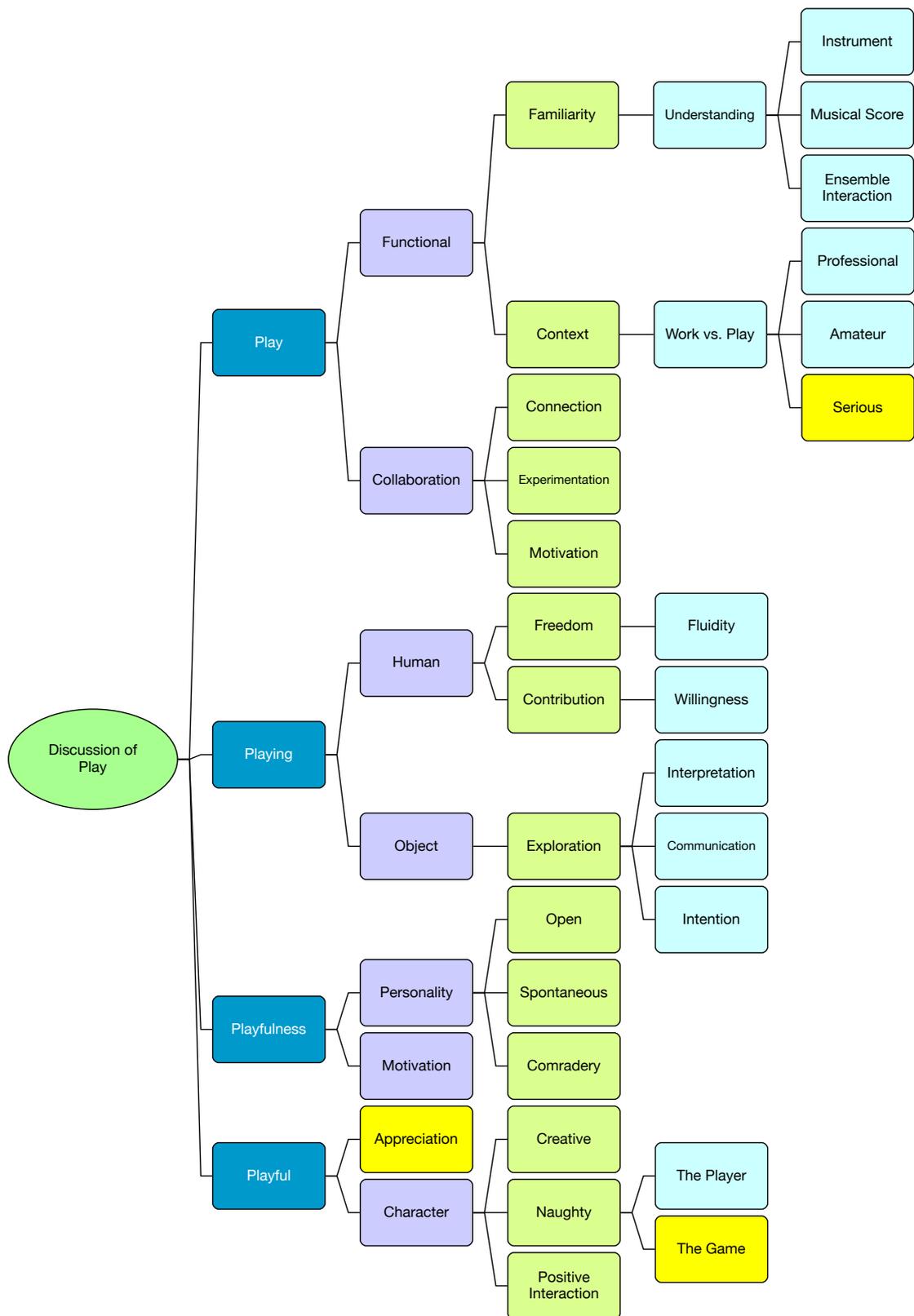
Figure 4.1: Thematic map summary showing performers' perceptions of play within chamber ensemble music rehearsals using video-recall and focus group transcripts.

4.1 Play
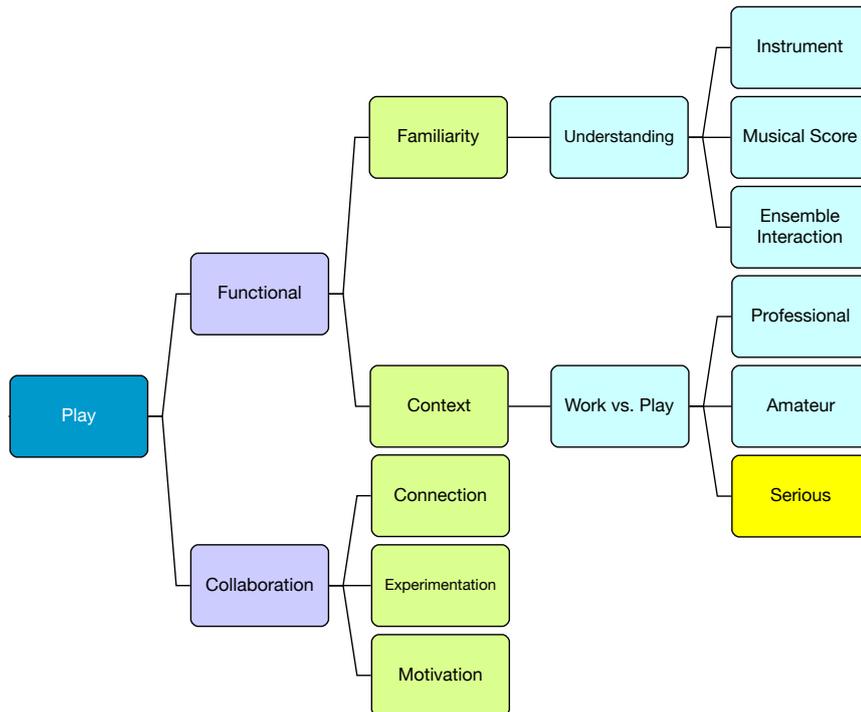
Figure 4.2: Superordinate theme, "Play".

This superordinate theme contains two subordinate themes: "Functional" (play) and "Collaboration" (play). Functional play rests upon "Familiarity" and "Context": the former reflects familiarity that is about the musical instruments ("Instrumental"), repertoire ("Musical Score") and group work ("Ensemble Interaction"), while the latter is about the context of the play itself, as "work"-focussed or "play-focussed", as professional, amateur, serious (or light). Collaboration play was regarded as that which looks at "Connection", "Experimentation" and "Motivation".

4.1.1 Functional
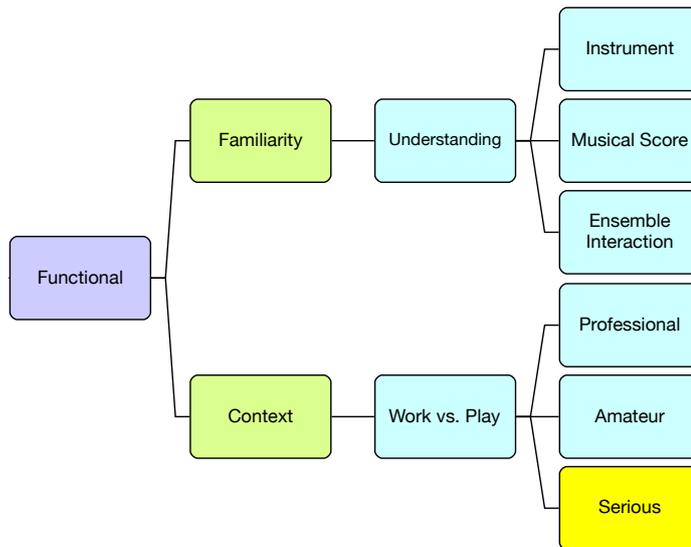
Figure 4.3: Superordinate theme "Play", Superordinate theme "Functional".

Functional play is considered a rudimentary form of play that is a precursor of constructive and dramatic play. It is considered to be a primitive form of representation (Papaeliou et al., 2019). Functional play in this case is different from a child's perspective in music studies: it is not the exploration of sounds, or of how an instrument makes certain timbres (John, 2015, p. 335). Professional musicians are fully aware of their instrument's capabilities and how to exploit them, and therefore functional play takes on a different role: that of developing musical and social relationships within an ensemble. These relationships develop through familiarity (King, 2013) and through context, which determines the behavioural traits of play and work. Familiarity, through functional play, leads to understanding and can be categorised into three areas: understanding of the instrument, understanding of the musical score and understanding of the ensemble's interaction.

The first category of functional play that emerged from the participants' data focussed on their involvement with a musical instrument (see Table 4.1). The cellist highlighted a foundation of functional play as active, "physical", participation: "So, I think [.] play in the very basic sense is just a physical [.] erm thing you know you're making sounds out of your instrument" (E[1]Vc). Previous literature shows play in this sense as highly repetitive and fun (Addison, 1991), which is echoed by the first violinist in Ensemble 1: "then obviously to play an instrument it's [.] >something completely different< but if you combine the two see then obviously you're having fun playing" (E[1]Vln.i; also see Appendix I for transcription key). The cellist also discussed "making sounds out of [the] instrument" but also related this to the next category, understanding the musical score, and how they interpret the score to inform their music-making.

Depending on the levels of familiarity with the score, the participants' acts of functional play will vary: "That's why [.] playing a new piece is normally one piece for two hours, you just crash through the whole thing and then you start going back and trying to piece the music together" (FG_P). The use of language is interesting here: it seems almost barbaric with the use of "crashing" through the piece, hinting at an unsophisticated regurgitation of the score through very active participation with their instrument. Once levels of familiarity have risen, however, functional instrumental play seems to go from the singular to the plural: the cellist's description of the ensemble's approach changes from playing a "piece" to "piec[ing] the music together". Formulaic language, often heard in rehearsals, hints at functional musical score play too. The focus group participants discussed the use of the phrase, "let's play the music":

> **FG_P** So, as in we were sat in a rehearsal and someone kinda said "let's play the music"
>
> **R** yeah or playing the music, yep, yeah
>
> **FG_C** Just mean admire the score=
>
> **FG_P** =Yep, I was just gonna say for me if someone came into that situation right ok we just need to get from the start to the end (FG_C; FG_P; R).

"Like if you start a rehearsal with 'let's just play through this', it's normally 'let's play through this'" (FG_P). Here the performers use active instrumental engagement with the score to familiarise themselves with the music. The composer's "admiration" of the score, however, implies an analytical observation of the interaction rather than physical engagement.

Ensemble 2 participants were not very familiar with the repertoire chosen for the rehearsal. The cellist comments on their learning process of gaining familiarity through the musical score: "I quite like the idea of actually getting to know a piece [.] erm [.] through the, [.] the, the huge amount of possibilities that you have" (E^{2}Vc). This is another example that is related to the idea of transferring from individual practice (i.e. "crashing") to ensemble practice (i.e. "piec[ing] the music together").

This final quote hints at ensemble interaction through the literal and metaphorical sense. In the literal sense, the participants use their instruments to coordinate their musical entries and the performance of their parts (i.e. the notes on the score). The metaphorical representation of functional play is suggested, however, by the cellist's discussion of interpretation, and "the huge amount of possibilities" available to the performers. As the cellist states, "you can either go with it or [.] conflict with it or argue with it in what you do erm in your gesture or your characterisation" (E^{2}Vc). The players are able to show a certain characterisation that they want to represent at that specific moment in time. Interestingly, this point also reveals the notion of the ensemble

not always having to agree with each other concerning the ensemble's music-making direction: the cellist implies that it is good to have conflict. Through conflict, the ensemble can grow both in relation to their understanding of one another with regards to interpretational issues (metaphorical functional play) as well as their use of physical gestures and instrumental tone to represent certain musical characters (functional instrumental play).

The first two kinds of familiarity (instrumental familiarity and familiarity with the musical score) allow the development of ensemble interaction, during which the singular to the plural is once again evident within the ensemble participants. For example, as the violist of ensemble 1 stated: "[i]f it's a new piece that we've only just learnt,< then everyone is trying very hard to keep this unsteady item kind of forwards" (E^1Vla). This violist had performed extensively within ensemble 1 for over a decade, and was therefore very familiar with the way the ensemble play together. Their comment on keeping this unsteady item going forwards, infers an act of predictability to not disrupt another member and/or help other members know what they are about to do. Understanding comes from the repetitive nature of functional play which helps inform the other ensemble members on how to anticipate another's music-making.

The cellist from Ensemble 2 mentions how familiarity is gained through stages: "So, you [...] learn what your baseline is for each other, what your repertoire of [...] responses to the notation [...] definitely there were lots of moments, you could feel it during the day, that we were feeling more comfortable with what kinda things worked between us where our instincts lay, definitely" (E^2Vc). To become familiar with a new ensemble, particularly in the case of Ensemble 2, the understanding of functional ensemble interaction seems to be gained simply through instrumental play and musical score play. The pianist notes; "yeah it's [.] it's about [.] it's about just err, interacting with something and having fun with something err doing something err it's a very active, physical word" (E^2Pno).

Table 4.1

Summary of participants' mentioning functionality of play in relation to: instrument, musical score and ensemble interaction

Participant	Functional Play-Instrument	Functional Play – Musical Score	Functional Play-Ensemble Interaction
E^1Vln.i	✓		✓
E^1Vln.ii		✓	✓
E^1Vla		✓	✓

E^{1}Vc	✓	✓	✓
E^{2}Vc		✓	✓
E^{2}Pno	✓	✓	✓
FG_C	✓	✓	
FG_P	✓	✓	✓

The development of the various kinds of familiarity discussed above is dependent on the context in which it is developed. Context relates to "the connection or coherence between the parts of a discourse" (OED Online (d), n.d., para. 3). This discussion will focus on what the participant defines as play, and perhaps its limitations, within the musical context through the three categories from Table 4.1.

The focus group participants commented on the differences between amateur and professional actions within chamber ensemble music rehearsals. The participants assumed that the technical instrumental craft of amateur musicians is generally not of the standard of professional musicians; thus, they argued that amateur musicians were more concerned about "a need to get things right, according to what's on the page" (FG_C). Similarly, the composer commented on their experiences in the amateur rehearsals, saying: "I think again a non-professional< would say [.] err, they wouldn't say they played with an idea they would say they played the piece" (FG_C). This reveals an assumption that amateurs are limited to functional play with their instrument in comparison with professional chamber ensembles who play with an "idea" to create a more creative musical experience during a performance. This is reinforced by a further statement made by the composer: "I would say that erm, amateurs don't play from my definition…they don't play because they don't play with an idea or play because they get the right answer" (FG_C). Whereas the performer mentions how, "there's always a sense from working with amateurs that they don't want to get things wrong…I would say that amateurs are much more serious play" (FG_P). The performer comments on the underlying connection for both amateur and professionals, through the idea "seriousness" of their intent of a music rehearsal. The difference noted by these participants is their goal-orientation and we discover how they the composer and performer of the focus group use and define play. For the composer, play is determined by their use of "play with an idea" to be experimental and explorative and shows how amateurs are perceived to play functionally with a piece to get "from A to B" (FG_C). On the other hand, the performer shows an underlying link of seriousness that connects the two through the "fear of getting things wrong" (FG_P). Links may be made here to Stuart Brown's

(2008) notion of play in sports whereby both professionals and amateurs approach games via serious commitment to a goal(s); they are all still playing regardless of professional or amateur status. Furthermore, Brown (2008) comments that play through movement creates knowledge through learning and exploration for which this type of functional play creates the premise for this to exist. Musician amateurs in this sense are perceived by professionals to learn about the instrument so as to get the music score "correct" in comparison with professional musicians who learn about the group which informs how they work with their instrument.

When discussing play with the performers there was emphasis upon the use of the term in relation to performance: the musicians stated that they do not "play" the music in a professional context but rather they "perform" it: "I'm playing this I'm going to play this, I am going to play this piece, we're playing this. Yeah it is different actually, for a concert or a recording thing you wouldn't use that word, I don't think. I'm going to play this? Ah we're playing this? [.] You would probably say we are going to recording or performing, we're working on this erm, yeah" (E[2]Pno).

Interestingly, this participant sees play in a more casual setting and considers performance in a professional context as serious, which coincides with the focus group performer and Brown's notions of professional play (as performing). Indeed, they use the word play for rehearsal or amateur contexts. Additionally, when asking them about play their response was as follows: "yeah it's [.] it's about [.] it's about just err, interacting with something and having fun with something err doing something err it's a very active, physical word" (E[2]Pno). This quote reveals that they do in fact play, but do not label it as such. For example, the use of participation (i.e. the use of active & physical description) showing functional play of movement with their instrument, develops the focus group's understanding of professional play as "interacting with something", showing the exploratory aspects of playing. Perhaps the use of "something" could refer to other members in the ensemble bringing the idea of singular functional play initiating group play, or plural functional play.

4.1.2   Collaboration
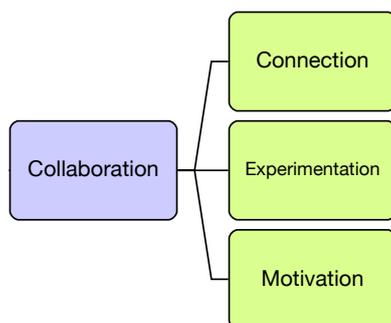
Figure 4.4: Superordinate theme "Play", Subordinate theme "Collaboration".

The next theme explores the idea of developing functional play from singular to plural through the notion of collaboration. This theme refers to the "united labour" (OED Online (c), n.d., para. 1) between the ensemble members in accordance with participants' perspectives of play being about via "Motivation", "Experimentation" and "Connection".

Motivation is a key element of play that is channelled by the individual intrinsically (Ryan & Deci, 2000) through doing it for its own sake rather than for others (Deci & Ryan, 2010). This is where the work versus play boundaries start to blur: the professional musician sees elements of play in work and vice versa. "Yeah they're kinda saying oh it's just a job and soon as it just becomes a job like [.] then just get out[.] you're useless because you're not entertaining anyone…I was thinking about going into music one of the big bits of advice I was given by my music teacher was that if you can imagine yourself doing anything else apart from music then do that instead [.] because it is such a hard career … there has to be an element of you wanting to do it and if you can't see that in the performance [.] then that's so important" (FG_P). In the latter half of this quote, the idea of united labour between musicians shines through with the "wanting to do it". Of course, the motivational drive (see, Deci & Ryan, 2000; Amabile et al., 1994) varies from one musician to the next. Table 4.2 shows the motivational reasons as to why the performer participants pursued a musical career: to please the "self" or to be able to perform with others in a "group" (see Table 4.2).

Table 4.2

Motivational reasons and play

Participant	Self	Group
E^{1}Vln.i	✓	✓
E^{1}Vln.ii		✓
E^{1}Vla	✓	✓
E^{1}Vc	✓	✓
E^{2}Vc		✓
E^{2}Pno		
FG_C	✓	

FG_P	✓	✓

According to the cellist, the motivational reasons for "Self" lie within the notion of technical craft to reach self-mastery: "as a musician you never get to a fixed point where you can just do everything, you're always trying to refine what you do…it's very challenging as we, as musicians, [.] naturally worry about our craft, naturally worry about our technique and getting it right" (E[1]Vc). This leads to positive experiences, particularly when they have reached their goals: "to play an instrument…you're having fun playing" (E[1]Vln.i). Another aspect of self-motivation lay within the initial part of the cellist's point, referring to the idea of never getting to a fixed point, the idea of play as "the kinda concept that is constantly changing as a musician" (E[1]Vc), meaning that the self-motivation is driven by goal-orientated tasks (Ginsborg, 2017). Moreover, these goal-orientated tasks are shared in a similar vein within the whole group, which is to enjoy and make music to a high-standard, connecting the musicians through shared motivational reasons.

One of play's qualities is curiosity, and the associated search for new experiences and musical ideas. This curiosity leads to playful experimentation, as suggested by the Cellist and Viola players from ensemble 1: "the player then has <some responsibility to> interpret the music and erm make it their own" (E[1]Vc). "[P]laying with something I suppose it's kinda not trying to operate it or solve a problem like on a consciously, >like I'm just turning something over sort of idly<" (E[1]Vla).

The focus group discussion of experimentation concentrated on trialling the musical score in different ways. It seems that experimentation, like gaining familiarity, is only accessed through active participation: "So I think there's an element of play within music, there's always gonna be some element of [.] experimentation, trying things out…just from where I'm coming from with the composer's head on< [.] often that's starts with very little" (FG_C). Experimentation is also linked to motivation through the drive of curiosity to seek out possible music-making options: "[Y]eah, >it's like the need to play but also the want to play, you have to be enjoying it so that's where< like when, like is it the noun to play. To play about with something [.] means that you're enjoying it, there's something other than just, like "we have to do this because it ticks a box" (FG_P).

Connection between the ensemble members also grows through group motivation which can be considered in two ways: the first, motivation through entertaining others; and the second, entertaining the self. For example, the first violinist from ensemble 1 comments: "[t]o play in yeah to play in a rehearsal it's just is [.] yeah a musical offering" (E[1]Vln.i). In addition, connection

is formed through familiarity and experimentation: "if we know it it's our blood and know the parts super well. Ideally, that would be the case anyway but you know with something that you lived with for a long time we can play with it. [.] Err >and entertain each other and the audience actually" (E[1]Vla).

The notion of entertaining oneself was echoed by the participants in the focus group:

> **FG_C** I'm more about [.] maybe, not selfishly, about the act of music-making and generally what impact that can have more broadly because it's the rich tapestry of our lives. So, [.] entertainment yes but I think there is also
> **FG_P** But its self-fulfilment as well=
> **FG_C** =Yeah yeah yeah, of course (FG_C; FG_P).

The majority of the participants show the need to entertain themselves as well as the audience in order to play and the act of experimentation is a method of seeking variety (Huron, 2006; 2008). Moreover, experimentation is the act of deliberate choice, specifically the reference to the different aspects that are explicitly and implicitly marked within the score, including tempi, articulation, dynamics, expressive markings, and so on.

4.2 Playing
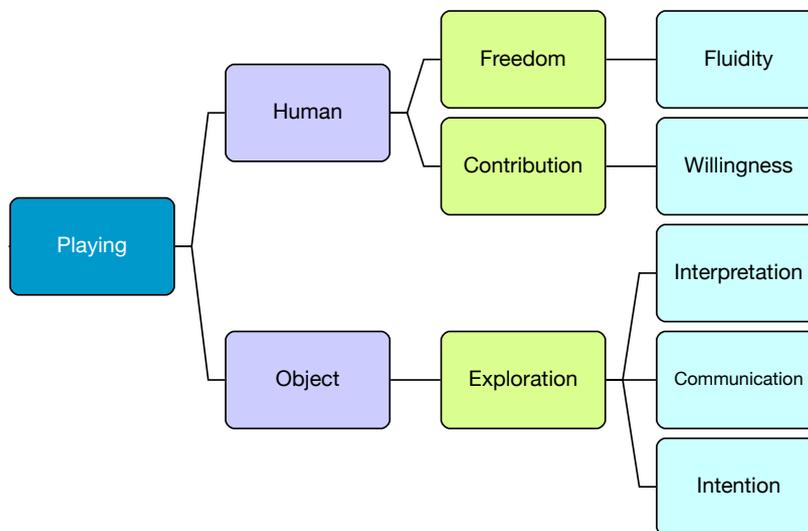
Figure 4.5: Superordinate theme "Playing".

The superordinate theme of "Playing" describes play in action and is divided into two main sub-themes: "Human" and "Object". Human looks at what counts as play within the group with reference to individual traits, while object looks at a form of play and how it might aid in the rehearsal process.

4.2.1 Human
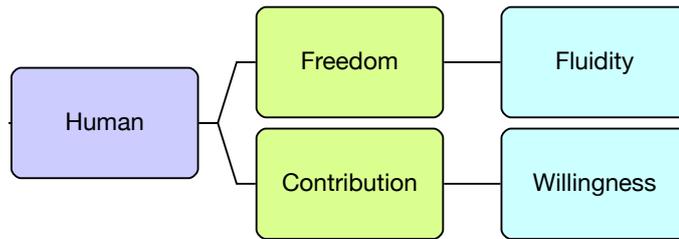
Figure 4.6: Superordinate theme "Playing", Subordinate theme "Human".

Human playing highlights that one person's play may not be another's (Henricks, 2020). It is also linked to the identity of being Human, the idea of having personal attributes rather than being mechanical and impersonal (OED Online (e), n.d., para. 6). Humans are innately social beings with the instinctive notion to play (Deci & Ryan, 2010; Isen & Reeve, 2005). "To play" was seen by participants as a contribution to the ensemble, to project their musical ideas to the group to aid music-making. "Erm, it means to contribute [.] <so you are> [.] you are erm, [.] you are yeah contributing so <you are> bringing something to the game or the erm or just the situation. To play in yeah to play in a rehearsal it's just is [.] yeah a musical offering" (E^1Vln.i).

This idea of being social is exhibited through acts of familiarity as mentioned. If the participant is more familiar with the other members of the group, their willingness to contribute will grow. "When you've got more of a creative input I feel like it's a more generous kind of willingness together kind of thing erm I feel like it define it is much more of how I think about myself" (E^2Vc). This notion of feeling comfortable to contribute in a personal and honest manner shows a shared connection through inclusion and promotes a feeling that ideas have been heard, appreciated and perhaps reciprocated: "you've got more of a creative input". The idea of personal contribution is echoed by the participants in the focus group: "yeah I guess playing around, making it more personal like just saying what I can do within the parameters to make it something different. >So, saying something that someone else hasn't has said before" (FG_P).

The idea of willingly and openly contributing to the group through play within music-making is extended by the musicians' ability to declare their personal ideas through their instrumental actions, "making it more personal". This openness is aptly summed up by the cellist from Ensemble 2: "that kinda of willingness to be open. [.] To receive other ideas or especially things that you haven't thought of before. Though not necessarily through discussion but particularly through doing" (E^2Vc). Here, contribution does not always mean inputting their own thoughts into the music-making but to listen and reciprocate other people's musical ideas. This is what helps frame (Bateson, 1955) play's occurrence within music-making.

This notion of contributing honestly and personally only comes when the participant feels comfortable in expressing themselves freely. Freedom is not the ability to do whatever they like, but refers to the social and musical freedom that is allowed through group inclusion. Revisiting the cellist's quote from Ensemble 2, they feel like they can be more creative and willing when they feel included. This theme is about the musicians' notion of "trying something new" (FG_C), but more important is the fact that they do this because it helps their "self-fulfilment" (FG_P; FG_C) in music-making: "Even if I'm the curator of that score, leading a rehearsal, or singing in that rehearsal, or playing in that rehearsal [.] just because of the kinda diverse range of work that I do I always need to have a very clear [.] <motivation> in what I'm doing" (FG_C).

Freedom was linked to motivational concerns of goal-orientated tasks which was also reciprocated by the ensemble participants: "Often like [.] I do love the fact that we use the word play for music [.] because (…) it's a freedom and a relaxation but it's also with the aim of getting something done" (E^2Vc). Aside from task-driven concerns (e.g. upcoming performance), freedom was predominantly described in relation to the music-making:

> **FG_P** Play with the music, for me, almost doesn't imply that there's a score but we are lifting it into, kinda [
> **FG_C** <ah, okay> =
> **FG_P** =Kinda say, like [.] here's a tune, and cos like I'm not a jazzer [.] but because like I was taught by Melinda at College and she was like improvise!.
> **FG_P**, **FG_C** [laughs]
> **FG_P** almost, you know [laughs] [.] I do have that like extra <musical idea of like play about with> (FG_P; FG_C).

Initially, freedom was referring to the musical score and how they "play about with" ideas, but as seen from this short conversation freedom in playing "lift[s]" the music-making into a new dynamic. It shows qualities of play that show a "dialectical relationship between human containment and self-expression" (Wright, 2018: 5). Here the prior notion of musical self-fulfilment is to avoid boredom through repetition but to create their own musical expressions through embellishing their part from the score through "improvis[ing]" or through other means. This other means come through the idea of being fluid, spontaneous and unknown.

Fluidity is a musician's ability to be adaptive and free-thinking: "different people are more inclined to do different [.] things. So, [.] we know who are the people that are more likely to throw in curveballs at certain points, who is just going to be the most metronomic about what they are doing [.] erm, [.] it's not really something that you think about, we might suggest afterwards well maybe if you try this without a melody [.] <or with what you're doing> [.] yeah,

I dunno you just kind of you know who's going to be doing what, which kinda makes it boringly predictable <but yeah>" (FG_P). This adaptive behaviour is shown in spontaneous acts through the realisation of musical parts in chamber ensemble rehearsal: "Ooh, I suppose the <most> likely to occur when it's a piece that we all know well and [.] <erm> [.] and therefore you can change little things, little details spontaneously without derailing anyone else" (E^1Vla). This idea of spontaneous actions lead to unknown consequences: "[w]hen you're like, ""oo I haven't thought of shaping that bit like that or I hadn't thought of that characterisation" and then you can either go with it or [.] conflict with it or argue with it in what you do erm in your gesture or your characterisation" (E^2Vc).

Musicians can play in a safe space and the word "safe" seems to underpin this theme of being Human. Because these participants are professional musicians who perform for a living, rehearsals and performances are very much part of daily life. Payne (2018, p. 28) notes that Marx uses the term "necessity" to describe an individual's need to spend time on themselves to be socially free and independent of required commitments of "work". This is where the work and play boundaries blur because rehearsals are a part of work for professional musicians, but musicians feel like they can play more in a rehearsal than a performance because there are fewer repercussions for getting something wrong (Csepregi, 2013).

4.2.2   Object
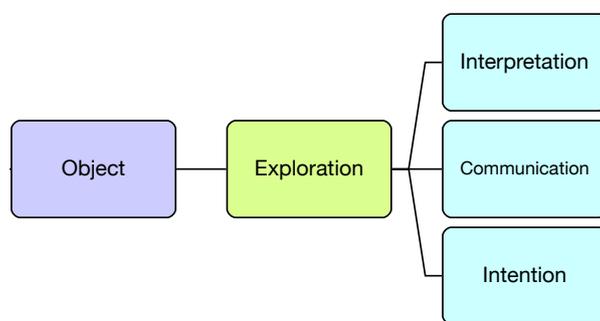
Figure 4.7: Superordinate theme "Playing", Subordinate theme "Object"

The theme of Object investigates the idea of freedom in pursuing goal-orientated tasks further, particularly as the participants were predominantly referring to their interaction with the score when discussing play. Some of the participants treated the musical score as an object with which they can play (FG_C; FG_P). Accordingly, object-play can be explored in these three ways: communication; interpretation; and intention.

Music's classification as an object, both in the physical sense and the abstract sense, has been long debated and while this research is not intended to contribute to this discussion, there are some notions that are relevant to the current study. One relevant aspect is the idea that the

musical object is not an autonomous work but one that is woven through social narrative (Butterfield, 2002) and is therefore considered a social activity and not a 'piece of music' (Small, 1998). Cook's (2013) book, *Beyond the Score*, covers these discussions in more detail, noting how the performer treats the realisation of the score for performance as a strict replication but incorporates a complicated web of social and cultural roles. This social interaction is where this theme is located, to "consider how scores can be understood in terms of the scripting of social action and interaction" (p. 250).

Object-play can be separated into solo and group play. According to the violist of Ensemble 1, solo play includes the act of problem-solving: "I suppose if I'm <playing> with something or <trying> to, to, to crack it or <trying> to operate or trying to solve a problem" (E^{1}Vla). Others agreed. According to members of the focus group, problem-solving can either be directed towards performative aspects or to solo contribution to the group: "there's a score, you're going to be playing with [.] in exact things like: [.] tempo markings, articulation, you know, [.] even pitch [...] playing with the music implies what comes from the score" (FG_C)

Solo play is not just one rehearsal but an accumulation of knowledge from prior and present moments. The violist from Ensemble 1 comments: "And if we know it it's our blood and know the parts super well. Ideally, that would be the case anyway but you know with something that you lived with for a long time we can play with it" (E^{1}Vla).

Confident knowledge about how an individual may play can help inform behaviour (see Karoff, 2013, for play moods and practices) through self-regulation (Zachariou & Whitebread, 2015) to inform group play. Moreover, group object play occurs when musicians are actively engaging with one another through shared listening (Cook, 2013, p. 18), which is evident within both ensembles. The second violinist from Ensemble 1 and the cellist from Ensemble 2 remark: "experiment with a little ornament here [.] <err> if someone responds, you know >by echoing the same ornament< that definitely feels like playing, like that's kinda [.] >you know,< seeing if you throw a ball to the other person and see if they [.] >throw it back" (E^{1}Vln.ii); "I'm definitely in favour of not working out a way that it goes but actually kinda take, taken a narrative view of it as you go through a performance. And I feel like erm[.] that kinda of willingness to be open. [.] To receive other ideas or especially things that you haven't thought of before. Though not necessarily through discussion but particularly through doing" (E^{2}Vc).

There is reference to narrative play through the abstract object of musical interpretation, seeing it as a living entity. This participant goes on to describe their relationship with the object in hand: "When you're like, 'ooo I haven't thought of shaping that bit like that or I hadn't thought of that characterisation' and then you can either go with it or [.] conflict with it or argue with it in what

you do erm in your gesture or your characterisation" (E^2Vc). This use of characterisation implies they see this object from personal experiences and want to depict a set character, like an actor portraying a role, which is located within dramatic play. Furthermore, group object play is not just about reciprocation but through shared exploration: "play about with the music is [.] within the confines of what's on the page. If you're gonna play with the music, it would be much more improvisatory. So, if we're going to play with the music >it's like well actually we like this little chunk, let's see what we can do with that< and then, let's see we can do with this" (FG_P). This quote shows the rehearsal process of interacting together with the music, the extraction of information from the score and "improvising" (FG_P) around that as a group is highlighted to necessitate the interaction between players as ideas are spontaneously tried by the group members. Interestingly, this improvised quality of shared social interaction through object play highlights the learning processes involved in exploring a smaller section but in greater depth.

Though the quote above refers to group interaction with the music—Object play as a group— the same performer refers to similar processes on an individual level: "it's trying different ways of interpreting music so thinking about [.] erm, what the music is trying to say or what it says to me personally" (FG_P). Here, it seems that the performer is taking his own personal interpretation of the music, which will provoke responses from the group. Each member of the group will try something, see how the group reacts to it and whether it is reciprocated by another member of the group. In reality, then, object play will constantly fluctuate between solo and group play.

Exploration can be seen through communicative acts of providing visual cues: "observing chamber ensembles or >groups of players who are [unfamiliar] brought together to rehearse something< I think people go to <their> safe space. So, if people are very visual, you know, which you should be with chamber ensemble some people aren't but some people want to know, >but as you were saying, moving more and confirming,< just getting that eye contact even if the score is unfamiliar to them" (FG_C). These communicative acts help the musicians to reassure one another that they are progressing in a positive group direction, and to develop social roles of what each member should undertake in their group (King, 2006). "[I]n chamber music you do have to be much more visual, making eye contact with people" (FG_P), "even with the really experienced players there is definitely a hierarchy in an understanding within familiar groups of the roles regardless of the complexity" (FG_C).

These "roles" within the group is what is intriguing here. Traditional roles within string quartets might suggest the functional aspect of the first violinist in a string quartet leading the ensemble, but in relation to social interaction, play is interjected into the rehearsal differently by each

performer. As mentioned, the second violinist in Ensemble 1 likes to emphasise a gesture, like the ornament example, to see if reciprocation occurs. Emphasised communicative acts, similar to dramatic play in the sense of portraying a certain character, seem to be evident, including the scenario of me, the researcher, placing myself into a familiar group to communicate a musical intention. "I use the phrase, <"play better,"> [.] but I don't mean that in a sense of [.] erm I would have meant it in the sense of getting it technically right but now [.] it's much more about playing better in the sense that you're trying to get your intention across so you're trying to [connection lost] use your technical craft too [.] >say what you want to say so it's all about the music< and the, <and the, and the> [.] communication that you're trying to create between the players but also to the erm audience as well" (E^{1}Vc).

As such, through communicative acts, it is suggested that we interpret not only the musical score but each other's actions. Through group exploration, play exists in a format to discover one another's style of music-making: "you kinda get to learn what your baseline is for each other, what your repertoire of erm [.] err responses to the notation" (E^{2}Vc).

4.3   Playfulness
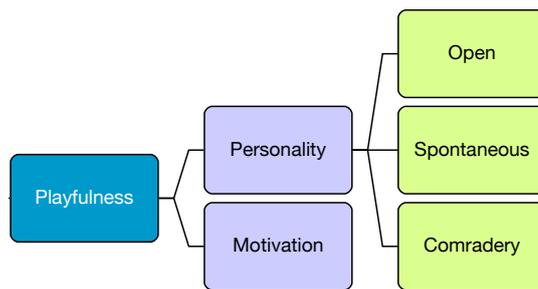
Figure 4.8: Superordinate theme "Playfulness".

The superordinate theme of "Playfulness" aims to look at what contributes to the acts of play within music rehearsals. Playfulness is often considered the predisposition for "framing" (see, Bateson, 1955) to occur (Barnett, 2007). It is linked to personal behavioural traits (Proyer & Ruch, 2011) and the motivational reasons behind them (Deci & Ryan, 2000). Thus, it is structured into predominantly one theme, "Personality", with the second theme "Motivation" used in consideration as to why set behavioural "play" traits occur.

4.3.1   Personality

The performer in the focus group described playfulness as follows: "Playfulness> is the act of being playful so that can be [.] applicable more broadly [.] so people use it to describe the inanimate objects, you wouldn't <really> describe anything that was inanimate or <non-temporal> [.] as playful" (FG_C). This participant placed their emphasis on the transformational

qualities of playfulness, with the idea of changing an object or inanimate object (i.e. the notational score) into an act of play. They go on to describe the qualities needed for this transformation: "Playfulness, you didn't use the word but kinda the <personalities> of a group" (FG_C).

Within the construct of this narrative, playfulness is the precursor for playful acts of play. Playfulness is the initiator for playful play and is another reason why this theme is important as it takes into account the personality and drive behind the participants' actions. One of the "five" personality traits for playfulness is openness (Barnett, 2019). We can see this evident in participants who are active and willing to contribute: "to play in a rehearsal it's just is [.] yeah a musical offering" (E^1Vln.I). Another example can be seen through revisiting the theme of familiarity through functional play, to understand one another's roles within the group and re-examine what the second violinist meant about experience: "people come to err a chamber music rehearsal and performance or from different [.] sort of: >different type of experience;< different levels of experience; or just life experiences; and everyone comes up with something kinda different to say [.] err and a lot of the time you <can> [.] people will sort of be, as you say, playing with ideas during a rehearsal there are just sort of throw something and experiment" (E^1Vln.ii). Here the participant mentioned experiences, specifically referencing the personal element of everyone having a voice: not only verbal contributions but also musical communication through acts of music-making. Moreover, they discuss the different experiences that all contribute towards music-making, hinting at levels of technical craft for the ability to achieve functional play with their instrument. This is also echoed by the cellist: "I use the phrase, <"play better,"> [.] but I don't mean that in a sense of [.] erm I would have meant it in the sense of getting it technically right but now [.] it's much more about playing better in the sense that you're trying to get your intention across" (E^1Vc).

This uniting quote from the cellist shows how the technical craft can help shape communication and interaction within an ensemble which is what the second violinist hints at with mentioning different "levels". This perhaps also infers that ensemble experience influences the possibilities of playfulness in chamber rehearsal. Furthermore, it highlights the fact that performers value openness, reciprocation and inclusion when they "throw something and experiment" in rehearsal: "if someone responds, you know >by echoing the same ornament< that definitely feels like playing" (E^1Vln.ii).

This "felt" reciprocation of play helps it to continue, but, more importantly, the manner of reciprocation contributes to the qualities of playfulness and is controlled through "in-the-moment" encounters (see Clarke et al., 2016). This is very different to the notions of

reciprocation mentioned in functional play, whereby it starts with repetition and leads into anticipation. Within playfulness, reciprocation is spontaneous and flexible and has ties with creativity in the sense of a participant accepting this encounter and trying novel ideas for that situation (Barnett, 2019). As the cellist of Ensemble 2 comments: "I really enjoy the sense of listening out for what someone else is doing and not making too many decisions [.] actual concrete decisions beforehand. So, I quite like the idea of actually getting to know a piece [.] erm [.] through the, [.] the, the huge amount of possibilities that you have" (E^2Vc).

The participant values both the spontaneity gained from actively not planning interpretative decisions before playing, and also the range of options available through exploration. It also shows that the participant is open to musical ideas that come from within as well as being open to another musician's ideas. This perhaps contrasts with the second violinist from Ensemble 1 where they like to "give" an idea and the cellist from Ensemble 2 likes to "receive" and then musically discuss ideas: "you can either go with it or [.] conflict with it or argue with it in what you do erm in your gesture or your characterisation" (E^2Vc). This type of discussion is a motivational factor for the cellist, who remarks, "it's play in the sense that you're kinda being creative with each other as you play [C laughs] … One of the most wonderful things about playing in the [ensemble name]> for me is that erm [.] is that it's never the same, no two performances are the same" (E^1Vc).

This act of flexibility and desire for freedom is one of the motivational reasons for playfulness in ensemble rehearsal (and, potentially, performance): it avoids boredom and repetition, which opposes the earlier ideas about functional play needing repetition. While it remains true that past play informs present and future play (Wah, 2019), play does develop and change. Csikszentmihalyi's flow theory (1990/2008) is reflected here as musicians embrace the balance of challenge and the gratification of engagement: "I think it's once you've learnt a load of rules you know how to break them" (FG_P). "I suppose the <most> likely to occur when it's a piece that we all know well and [.] <erm> [.] and therefore you can change little things, little details spontaneously without derailing anyone else" (E^1Vla).

This idea of "knowing" how to break the rules is an act of playful play but it is placed within the code of playfulness as it relates to a musician's "need to play" (FG_C). It was aptly summarised by a member of the focus group in the following way: "it's like the need to play but also the want to play, you have to be enjoying it so that's where< like when, like is it the noun to play? To play about with something [.] means that you're enjoying it, there's something other than just, like "we have to do this because it ticks a box"" (FG_P).

This notion of knowing when to break (and follow) the rules (also see Juslin, 2003) is an example of disruptive play (Henricks, 2015, 2018) and a good example of showing play rhythm (Henricks, 2018). So, returning to the idea of "flow theory" (Tay et al., 2019; Csikszentmihalyi, 1990/2018), there is something driving the type of play from functional to creative and to disruptive: there is a motivational reason behind doing this. Therefore, placing play into distinct themes is "futile" (Eberle, 2014) and echoing Eberle's notion of a model that is transitional is sensible as play will go between all the themes mentioned as well as from play to non-play. This is why the theme of motivation is duplicated from the subordinate theme of collaboration within the superordinate theme play: it has developed, mainly from intrinsic motivation of rehearsing a part correctly to extrinsic motivation of appealing to others through elements of disruptive play.

This rhythm of play (Henricks, 2018) through disruption and construction is channelled through humour, which is one of the predominant features of playfulness (Proyer & Ruch, 2011). The ensemble participants speak of humour through comradery, or the idea of musical and social interaction that is positive yet competitive (Faulkner & Davidson, 2006): "[T]hen also in terms of play it can be sort of like, erm, you play a game so there's competition involved" (E[1]Vln.i). This use of the word game was illuminating and was used by other participants (E[1]Vln.ii, E[1]Vc & E[2]Vc), and interestingly the second violinist used an example of throwing the ball to reiterate an example of a game and to its physicality. Another example of physicality in terms of disruptive play is commented on too: "different people are more inclined to do different [.] things. So, [.] we know who are the people that are more likely to throw in curveballs at certain points" (FG_P).

This disruptive playfulness is described for personal reasons: "I dunno you just kind of you know who's going to be doing what, which kinda makes it boringly predictable" (FG_P). This notion of playfulness seems to have the purpose of keeping the musicians interacting with the musical score in a manner that keeps the music-making non-repetitive and helps to stimulate the group. For example, the violist comments: "with something that you lived with for a long time we can play with it. [.] Err >and entertain each other and the audience actually" (E[1]Vla).

Interestingly, the participants do not always actively seek to enhance play through playfulness; often it is sub-consciously made. "I'm sure you probably know about it< and it talks a lot about how trying is less effective than just [.] playing with something. You know, and its, and if you can >play with or play around with something with somebody else< you know it's even better I imagine" (E[1]Vla). Another participant commented on this, saying: "I'm definitely in favour of not working out a way that it goes but actually kinda take, taken a narrative view of it as you go through a performance. And I feel like erm[.] that kinda of willingness to be open. [.] To receive

other ideas or especially things that you haven't thought of before. Though not necessarily through discussion but particularly through doing" (E^{2}Vc).

4.4 Playful
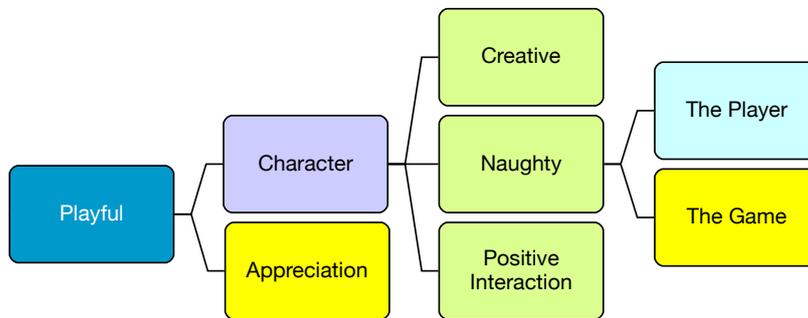
Figure 4.9: Superordinate theme "Playful".

Playful, the final superordinate theme, is closely tied to the previous theme because it is regarded as the active conduct of playfulness and is linked to positive emotional states of a relaxed nature (Bateson, 2014). This theme examines the "Character" of musicians in order to make playful acts occur and investigates what constitutes playful acts.

4.4.1 Character
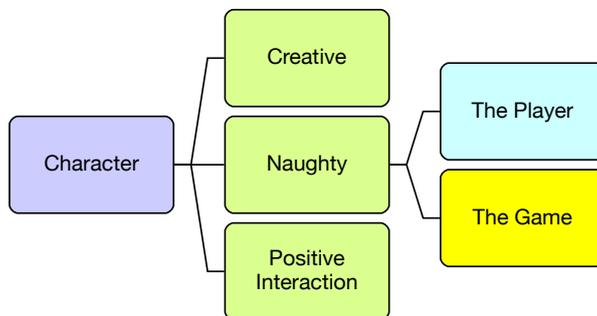
Figure 4.10: Superordinate theme "Playful", Subordinate theme "Character".

Interestingly, when discussing play there was no mention of negative connections. The first violinist mentioned aspects of playful play through their term "playing playing" (E^{1}Vln.i). The participant explained the meaning of this further: "playing is doing something fun. [.] But then obviously to play an instrument it's [.] >something completely different< but if you combine the two see then obviously you're having fun playing" (E^{1}Vln.i). This is reiterated in relation to the solo contribution to the group atmosphere with the violist remarking that "A playful rehearsal is going to be better than [.] a serious, grindy one surely. [laughs]" (E^{1}Vla).

Perhaps one of the features that contributes to a playful rehearsal is the feeling of freedom. For these musicians, who work from a score, there is an element of freedom involved in creating

their own "responsible" interpretation of the music: "I would like to think that the composer composes <in such a way that he knows> that the player then has <some responsibility to> interpret the music and erm make it their own" (E[1]Vc). "I think playful is describing [.] the character [.] of what is going on whether it is the people or the work and play is kinda of the act [.] that's how I kinda see it" (FG_C).

It is interesting to note that playful play is perhaps seen as a more visual act of play that ties in with the premise of positivity. Furthermore, this comment reveals that the music-making process is very much social as it is carrying out instrumental practices. The performer from the focus group particularly emphasises the social connections not just within the normal constraints of a rehearsal but actively collaborating away from each other: "so say with my group [Ensemble Name], we will talk about music interpretation <outside> of rehearsals, probably because we're really sad [G laughs]. Like we've got a Facebook group [.] and we just chat about, it's, it's a stream of consciousness for most of us, most of the time [.] but through that we would[.] would like, amongst other things would talk about "or maybe if we try this next rehearsal", or "can we do this repertoire?" And focus on this or whatever" (FG_P).

This ensemble's preparation is not limited to physical rehearsals but can cross boundaries of time/distance with some elements of rehearsals used virtually (i.e. Facebook) as they are interacting and discussing one another's music-making ideas. The performer is immersed within the ensemble and the music they play from his comment, "because we're really sad", as if confessing a guilty pleasure. This pleasure motivates them to interact with one another, with their ideas on a select piece becoming a "stream of consciousness". This idea of being as one with the music as a group is emphasised by social collaborative acts of bonding. One example of social bonding that ties to freedom is the feeling of being naughty: "and going right, let's do this. <Rather,> it's actually almost [.] playing with the score I guess it's cos of erm [.] the baggage from the education I've received that feels sad and naughty" (FG_C).

Here the example of "Naughty" is seen through deviation of the musical score in an interpretational aspect, like disruptive object play. This naughty feeling contributes to qualities of feeling liberated from the "score [as it] is treated <as very sacred" (FG_C). This naughty behaviour links to qualities of freedom through what was mentioned in the theme of playfulness with the notion of the game. What is the game? First, play differs between players so play to one may be another's non-play. Therefore, the game is only initiated if similar tastes of play are evident. This naughty behaviour is, "with the [.] maybe more experienced professional group, there's a lot more dicking around… We just mess, like say in our rehearsals we just mess around" (FG_P). These jocular interactions help the "group coz we're tapped into each other" (FG_P)

both socially and musically. "So, you kinda get to learn what your baseline is for each other, what your repertoire of erm [.] err responses to the notation [.] and then on top of that then you have flexibility within each other to to kinda anticipate and/or respond to them in ways that are going to work. But I, I definitely think it comes with knowing each other well the chance to be playful" (E^2Vc). The sub-code of game is a hidden gem to show the transitional qualities of the musicians' motivation to engage with the functional aspects of play (i.e. instrument, musical score & ensemble interaction; see Table 4.1) from intrinsic to extrinsic drive. The idea of "entertain[ing] each other and the audience actually" (E^1Vla) and the most obvious manner was through "inflections" and knowing when to "break the rules" (FG_P) transforms the social and musical interaction between the players.

Learning each other's responses is a critical part of playful acts so that another member does not take their actions negatively. This is evident as we look at an earlier quote, particularly the violist remarking on spontaneous acts in the theme of playing (Human), specifically the conscious effort not to derail anyone while being playful. What makes these naughty acts within playful play interesting is that someone may use disruptive play in a manner that is spontaneous and flexible, such as "throwing curveballs" (FG_P) into the music-making to allow a change of pace in interaction as well as the product of ensemble rehearsals.

This is where the idea of "player" comes alive. A player is noted as a participant in the activity of play (Larsen, 2015), an active contributor. Being a player, in the sense of playful play, is more complex than just taking part but involves being considerate and "daring" at the same time. "I really like that and I think that there is a lot of space for that [.] in the music. And what I would say I think it comes [.] it comes much more easily when you've played together for a long time. I think that's one of the things that long-term music partnerships enable you to do is to develop a baseline on top of which you can play" (E^2Vc).

The use of the term "space", when looking deeper, shows their dialectic tension between consideration and risk-taking. Consideration to play space perhaps (Fink et al., 1968; Larsen, 2015; Stubley, 1995), the participant mentions how through familiarity and participating you get to know where these "spaces" occur. Furthermore, it is the anticipation (as mentioned in functional play) of when these spaces can occur, showing the reiterative focuses on play. This is reinforced in the following remark by the same participant: "you kinda get to learn what your baseline is for each other, what your repertoire of erm [.] err responses to the notation [.] and then on top of that then you have flexibility within each other to to kinda anticipate and/or respond to them in ways that are going to work. But I, I definitely think it comes with knowing each other well the chance to be playful" (E^2Vc).

With the player being both considerate and risk-taking they are in effect showing something of themselves. The way they play is a method of interacting in a manner that reveals their personality while not verbally communicating. "One of the most wonderful things about playing in the [Ensemble Name]> for me is that erm [.] is that its never the same, no two performances are the same we are aiming for because it needs to be <err> what's the word when it's, spontaneous you know and err that's where the best music-making comes from because if it's spontaneous, which is a playful thing, [.] then it's genuine and it's honest music-making" (E^1Vc).

This comment reflects the personality and the interaction through their use of "genuine" and "honest music-making". Conversely, much of playful behaviour is considered only to be present in childhood (Proyer & Ruch, 2011) and this is echoed only by one participant discussing how they wouldn't play with a piece, they would perform it instead: "I think for a more professional situation for a concert I would use something like, perform, yeah we performed this [.] erm, so play is maybe a little bit more innocent a little bit more you know, naive, a bit more childish" (E^2Pno).

This childish notion is perhaps a key act of linking playful play to creativity. The two concepts have been linked through solving problems or situations in an environment that is non-pressured and free from repercussions (i.e. the rehearsal; Cspregi, 2013; Csikszentmihalyi, 1996/2013). This leads the players feeling flexible in order to address the situation at hand and to overcome problems "in-the-moment" (Clarke et al., 2016). Playful play helps deal with a situation through daydreaming to deal with an activity in a novel manner (Bateson, 2013). "As in play, different ideas or ways of doing things may be brought together creatively" (Bateson, 2015, p. 14). Creative play within this theme has been described within the other sub-themes such as being flexible through spontaneous acts of music-making with "throwing the curveball", but creative acts that are mentioned within the participants shows the value of group creativity: "the idea like just thinking of the top of my head how I would think about it. Erm there's definitely it's not necessarily play <in the sense of having a game> with each other [.] but erm it's play in the sense that you're kinda being creative with each other as you play" (E^1Vc).

Furthermore, the "ball" comment (E^1Vln.II; FG_C; FG_P) has emerged in discussion with multiple participants and the physical connection that is felt through music-making is believed to help coordinate interpretation through having a "narrative view" (E^2Vc) (Sawyer, 2006). Seeing group cohesion develop through either someone throwing the ball (i.e. E^1Vln.ii) and seeing if it is reciprocated in a similar fashion adds to the perception of a playful act (i.e. E^1Vc; E^2Vc). In addition, playing with creativity is describing how through the combination of, and transition between, playful and functional acts of play one develops a knowledge of how the other

ensemble members react both in relation to the musical score and how they interact with one another through their music-making. Once this level of familiarity has been achieved, the cycle continues as one tries to find more novel ways of interacting both with the score and with co-performers in seeking a musical narrative (E^2Vc). This kind of play is different to creativity in the fact of how it is approached, the behaviour of the musician, and the want and need for various kinds of play to occur (FG_C; FG_P). Creativity is the in-the-moment process of deducing a situation and to some extent how it is carried out, while play can offer a pathway to get there through playfulness (Power, 2011).

4.4.2   Appreciation

The final theme, appreciation, is used in the context of "the action or an act of assessing the nature or quality of something or someone; judgement, estimation" (OED Online (b), n.d., para. 2). It is the final way in which the participants compare their prior experiences and match it to the present experience to judge whether it is positive or negative. Appreciation, in relation to play, is used in a manner to help inform and measure the participants' experiences and approaches. Both participants from the focus group mention how the experience of play is gained through everyday situations that help to inform our knowledge: "play draws on from your previous experiences, so if you look at children playing [.] they play with something [.] in way they will have interacted with it before or they might find something by mistake and then reform that but it's still something they've experienced" (FG_P), "Yeah! [.] Yes, you have to have previous knowledge [.] in some capacity, even if it's the most rudimentary [.] to explore something with play=" (FG_C).

The performer and composer in the focus group view music predominantly as object play for which musical interpretation is the end product; it involves manipulating the score as an object through exploration. Interestingly, the playful act of exploration (as noted in the theme of creativity) have no repercussions for their actions, as the composer mentions: "I mean that's more of a creative way, but even if "let's play with idea" means let's explore the ways [.] we can [.] potentially move towards a product and perform this [.] erm [.] yeah [.]…Not necessarily, you might not get an answer" (FG_C).

To be playful with another member is to be appreciative of their style of music-making for play to even happen. This appreciation only comes through active participation and with that comes experience. All participants mention experience and not all were dependant on technical craft to insert musical intention ($E^1Vln.ii$; E^1Vc) but rather other life experiences outside of music: "Erm, yeah well I guess [.] <err,> people come to err a chamber music rehearsal and performance

or from different [.] sort of: >different type of experience;< different levels of experience; or just life experiences; and everyone comes up with something kinda different to say [.]" (E1Vln.II).

Appreciation is subjective and personal, perhaps hinting at the style of play they prefer. In Ensemble 1, violin i & ii prefer to think of a game situation of throwing a ball whereas the cellist prefers to not think in terms of competition but more on a collaborative team building approach. Whatever they value it is monitored through self-regulation (Bodrova et al., 2013), informing how they approach the next experience of that situation. Importantly, the focus group participants mention "…choos[ing] a mode of performance, choos[ing] a product, choos[ing] an answer (FG_P)…Is it a way, a method of in the process in section to select a pathway (FG_R)…Not necessarily, you might not get an answer<" (FG_P). This shows play to have a quality of being inquisitive while having a relaxed atmosphere. It is highlighted by one performer about the possible benefits of future performances through analysing their past experiences. "I'm sure you probably know about it< and it talks a lot about how trying is less effective than just [.] playing with something. You know, and its, and if you can >play with or play around with something with somebody else< you know it's even better I imagine" (E1Vla).

This comment, and the reference to "trying", hints at the pressure to have high standards within performance. There is recognition, however, of their experiences of "letting things happen" that helps towards marking the difference between play and non-play. It is about having a casual manner, but without coming across as not caring: it is all carefully coordinated, and the performers are collaboratively music-making to such a high degree of detail within their rehearsals that an onlooker would find it hard to decipher the difference in their approach. It is the mental shift from worrying about the pressures of music-making to relaxing more and feeling more comfortable in their participation. One example is given by the cellist from Ensemble 1, who examines their shift in focus from their technical craft to being in the moment of musical intention to the other ensemble members and audience if it is a public performance: "I use the phrase, <"play better,"> [.] but I don't mean that in a sense of [.] erm I would have meant it in the sense of getting it technically right but now [.] it's much more about playing better in the sense that you're trying to get your intention across" (E1Vc).

4.5 Chapter Summary

To conclude, this chapter has explored the participants' viewpoints of play and what it means to them and how it can be understood within the context of professional chamber ensemble music rehearsals. The first theme, play, describes play's ability to create a basis for familiarity and understanding through functionality. The process of learning was further heightened through active participation of playing. Here the functional play of one's instrument and how the

musicians interact with the score showed the product of object play: to come up with an interpretation through active music-making. The ability of play to enable musicians to interact and create social bonds provides an extra level to the music-making. The main component of playing within the second superordinate theme was exploration: both socially and musically, members of the ensemble were learning about where the boundaries of play and non-play lay. The third superordinate theme, playfulness, looked at the participants as individuals, understanding their personality and the drive behind being playful. It also looked at more complex ideas of play such as its links to creativity and how play is expressed through character traits. The last theme, playful, looks at how playfulness is put into action and what resulting acts occur within a chamber ensemble rehearsal. The next set of data will reveal professional performers' perspectives on actual playing segments as selected from live rehearsals.

Chapter 5 Results and Discussion: Video-Recall Interviews with Selected Rehearsal Clips

5.1 Rehearsal Distribution

Prior to discussion of the interview data about the rehearsal clips, it is helpful to provide an overview of the distribution of rehearsal talk and play in these rehearsals so as to show the extent to which different kinds of activities took place within them. Moreover, the rehearsal clips used in the video-recall interviews were extracted from the segments of rehearsal play as identified in this analysis. Clarke et al. (2016, p. 132) define five categories of rehearsal activity in their model: "playing", "composition-talk", "making-talk" (i.e. rehearsal practicalities), "social-talk" (i.e. general conversation) and "playing-talk" (i.e. about the performance). In this case, composition-talk is excluded, for this particular category relates to spoken composer-performer collaborations about a new musical work which is not relevant here. Any discussions that performers made about the "composition", for example, its structural qualities, were placed within the making-talk category as they reflected ideas about interpretation. These proportions were calculated as accurately as possible in terms of talking versus playing, but there was difficulty differentiating some of the talking measures, such as making-talk and social-talk when multiple interjections arose within one sentence. Therefore, the calculations of the talking measures should be regarded as a very close approximation for the purpose of this overview.
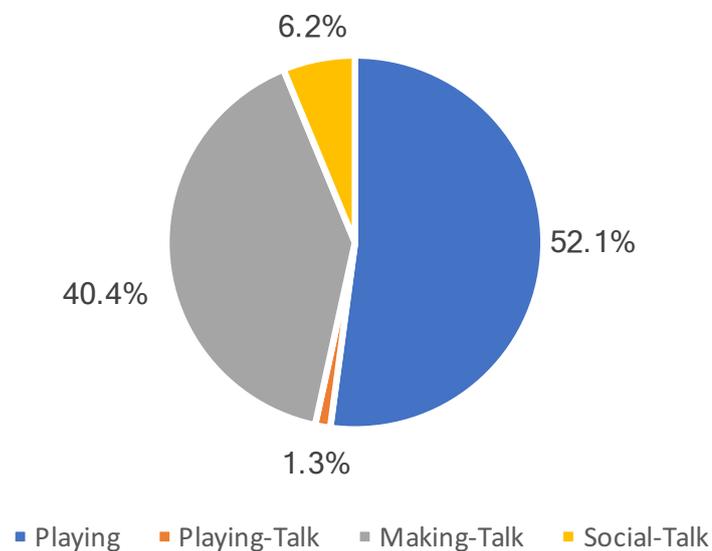
Figure 5.1: Ensemble 1, Whole Rehearsal Distribution.

2.0%

33.6%

0.3%

64.1%

■ Playing   ■ Playing-Talk   ▪ Making-Talk   ■ Social-Talk
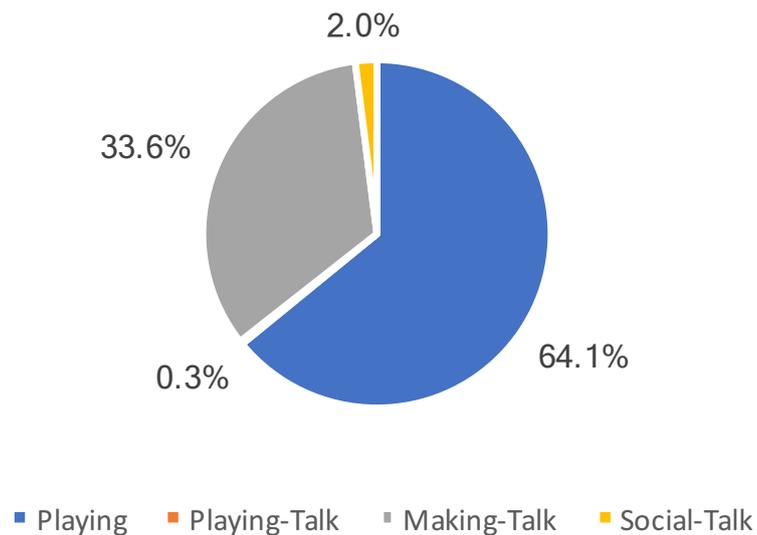
Figure 5.2: Ensemble 2, Whole Rehearsal Distribution.

There was a clear preference for "playing" segments rather than "talking" measures in the rehearsals by both ensembles. Previous studies suggest that performers prefer to "play more and talk less" in rehearsals (Goodman, 2000; Williamon & Davidson, 2002). Furthermore, King and Ginsborg (2011, pp. 181-182) found that newly formed ensembles (i.e. Ensemble 2) prefer to do more playing and less talking than more established ensembles (i.e. Ensemble 1). Results show that Ensemble 1's overall rehearsal playing coverage was 52.1% while Ensemble 2 was 64.1% (see Figure 5.1 and 5.2). Moreover, the increase of Ensemble 2's playing coverage is rather noticeable from the first-half (59%) to the second-half (71%) (see Figure 5.3 and 5.4); perhaps this was due to multiple concerns of covering the repertoire in a short time-frame as well as trying to gain familiarity of each musician's practice and performance manner. This tendency is perhaps unexpected because King's research (2013) on social familiarity in chamber ensemble rehearsal also suggests that dialogue becomes more "flowing" and less widespread in the later stages of rehearsal. Ensemble 1 showed the opposite tendency: the first-half (58%) had more playing than the second-half (47%) (see Figure 5.5 and 5.6). This was possibly due to the members of the ensemble becoming more familiar with both the repertoire and their process of practicing on that occasion.
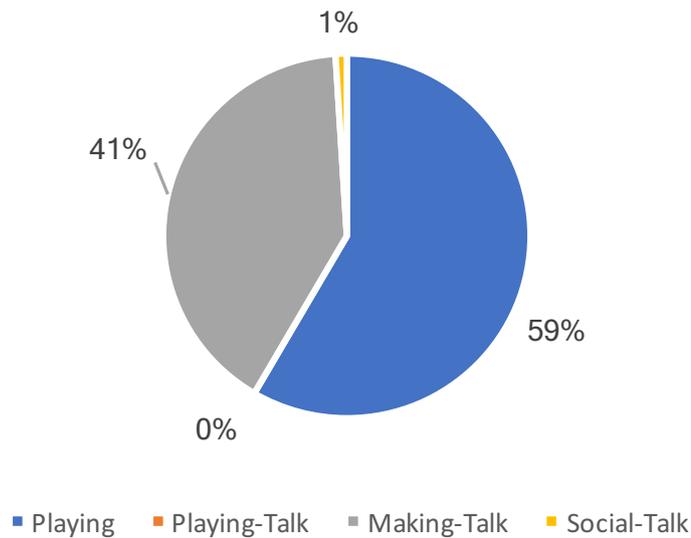
Figure 5.3: Ensemble 2, 1st Half Rehearsal Distribution.
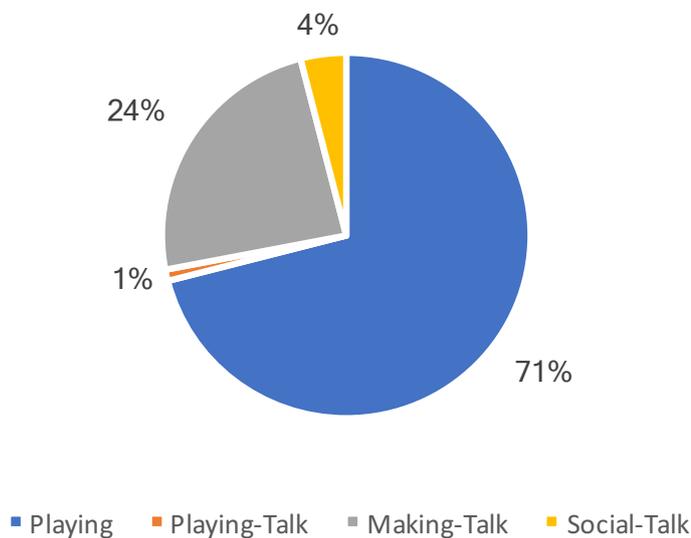
Figure 5.4: Ensemble 2, 2nd Half Rehearsal Distribution.

When looking at the units of talking, the largest portions were making-talk for both ensembles, which was to be expected as this indicates that much of the dialogue between musicians was task-focussed, hence about the music-making (Ginsborg & King, 2012; King & Ginsborg, 2011). Again, the newly-formed ensemble differed to the established ensemble with the amount of making-talk. In Ensemble 1, there was 37% of making-talk in the first-half and 44% in the second-half (see Figure 5.5 and 5.6). This seemed to reflect the ensemble's approach to organising their rehearsal, that is to run-through a movement and then "top and tail" the finer details for performance. In Ensemble 2, there was 41% of making-talk in the first half of the rehearsal and only 24% in the second-half (see Figure 5.3 and 5.4). The possible reason as to why the levels of making-talk decreased was perhaps due to the increase in familiarity with one another's instrumental playing (as suggested above). Familiarity with repertoire and co-performer

interaction then is perhaps the main reason why Ensemble 1 produced more social-talk throughout; indeed, when the players had become more familiar with me, as a performer and an individual, the amount of social-talk increased. The last category, playing-talk, was barely represented in this case study because the arrangements for the rehearsals were worked out ahead of the day by myself as they formed part of my project (see Figures 5.1 and 5.2). As mentioned previously, numerous conversations had multiple interjections that predominantly combined making- and social-talk. Social-talk increased in the second-half of the rehearsal. Another factor to consider as to why this increase occurred may potentially be because of the midway interval break, which stimulated social-talk among the group. This social interaction possibly helped to increase familiarity and social bonding, thus explains why Ensemble 2's social-talk rose from 1% to 4% in the second-half (see Figure 5.4).
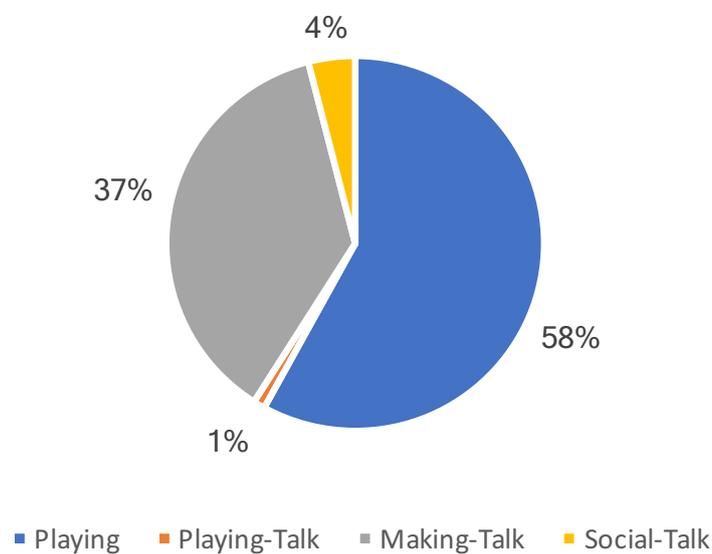
Figure 5.5: Ensemble 1, 1st Half Rehearsal Distribution.
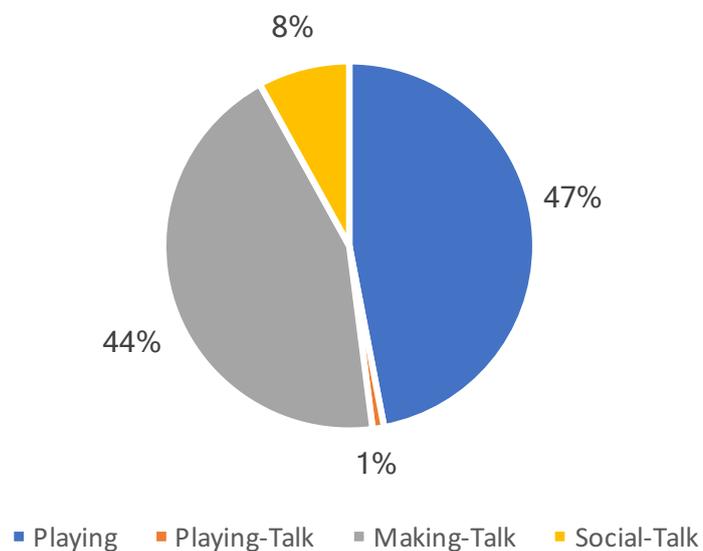
Figure 5.6: Ensemble 1, 2nd Half Rehearsal Distribution.

In short, there was more playing than talking in the rehearsals for both ensembles. However, the newly-formed trio ensemble (Ensemble 2) talked more than the established quintet ensemble (Ensemble 1). To conclude, the segments have been examined in relation to themselves and not on the impact that they share on one another. All types of talk in the rehearsals act as social interaction. For example, the largest portion of discussion was making-talk and this segment acts as an exercise of social bonding perhaps through the shared ideas on interpretational issues, thus impacting on the playing interaction. What is evident is how, through the varying levels of familiarity, both ensembles react differently to these types of talks. In Ensemble 1, all participants knew the repertoire and their respective roles to one another: the only unknown variable was me. Once they had got to know my playing in the first half (see Figure 5.5) more social interactions occurred in the second-half through social-talk and making-talk (see Figure 5.6). By contrast in Ensemble 2, there was a different effect: through actively getting to know one another through making-talk in the first-half, it allowed more music-making (playing) and social-talk to occur in the second-half.

5.2 Interpretative Phenomenological Analysis: Ensemble Participant Video-Recall Interviews

The rest of this chapter will focus on the analysis of participants' perspectives on the six selected video-clips of "playing" segments (Clarke et al., 2016) in the rehearsals. It follows the same format at Chapter 4's (see summary 4.1) thematic map in that it has the same colour coding, with the phenomenological coding in the green and light-blue boxes and the various interpretative layers revealed through the "gem" concept (Eatough & Smith, 2017) in lilac and yellow boxes. The blue boxes contain the superordinate themes and these provide the four main areas for discussion: "Self", "Ensemble", "Musical Interpretation" and "Rehearsal Dynamic". It should be noted that some of the codes in Figure 5.7 appear more than once in different categories: each code is contextualised within a category, but may link to other aspects of the data because there are inevitable overlaps. The contents of the selected video-clips are summarised in Table 5.1.

Table 5.1

Summary of Video-Rehearsal Clips Given to Participants for the Retrospective Video-Recall Interviews.

Ensemble 1		Ensemble 2	
Clip Number	Description	Clip Number	Description

1a	Beginning of 1st-half rehearsal, Mozart Quintet, initial run-through of 1st movement. Transition from 1st to 2nd subjects. Change in instrumental forces and harmony.	**1a**	Beginning of 1st-half rehearsal, Brahms Trio 1st movement. Coda section, second run through. Coordinating clarinet and cello entries.
1b	Middle of 1st-half rehearsal, Mozart Quintet, 2nd movement – final section. Little musical interplay between solo clarinet and string quartet accompaniment. Second "tutti" run through.	**1b**	Middle of 1st-half rehearsal, Brahms Trio 3rd movement. Interplay between clarinet and cello melodies in a waltz fashion.
2a	End of 1st-half rehearsal, Mozart Quintet, 2nd movement – final section and run-through.	**2a**	End of 1st-half rehearsal, Brahms Trio 4th movement. Dramatic changes in melodic feel.
2b	End of 2nd-half rehearsal, Mozart Quintet, 4th movement – Variation 3 into Variation 4. String quartet-quintet.	**2b**	Beginning of 2nd-half rehearsal, Brahms 4th movement. Final run-through, balancing instrumental entries and polyrhythms.
3a	Beginning of 2nd-half rehearsal, Mozart Quintet, 3rd movement – Trio 3. End of trio, shift in tonal and musical characters explored.	**3a**	Middle of 2nd-half rehearsal, Beethoven Trio 1st movement. Initial run-through of development section.
3b	Middle of 2nd-half rehearsal, Mozart Quintet, 4th movement – Variation 1. Unexpected clarinet variation within the repeated section	**3b**	End of 2nd-half rehearsal, Beethoven Trio 3rd movement. Coda section after all of the variations and final run-through.
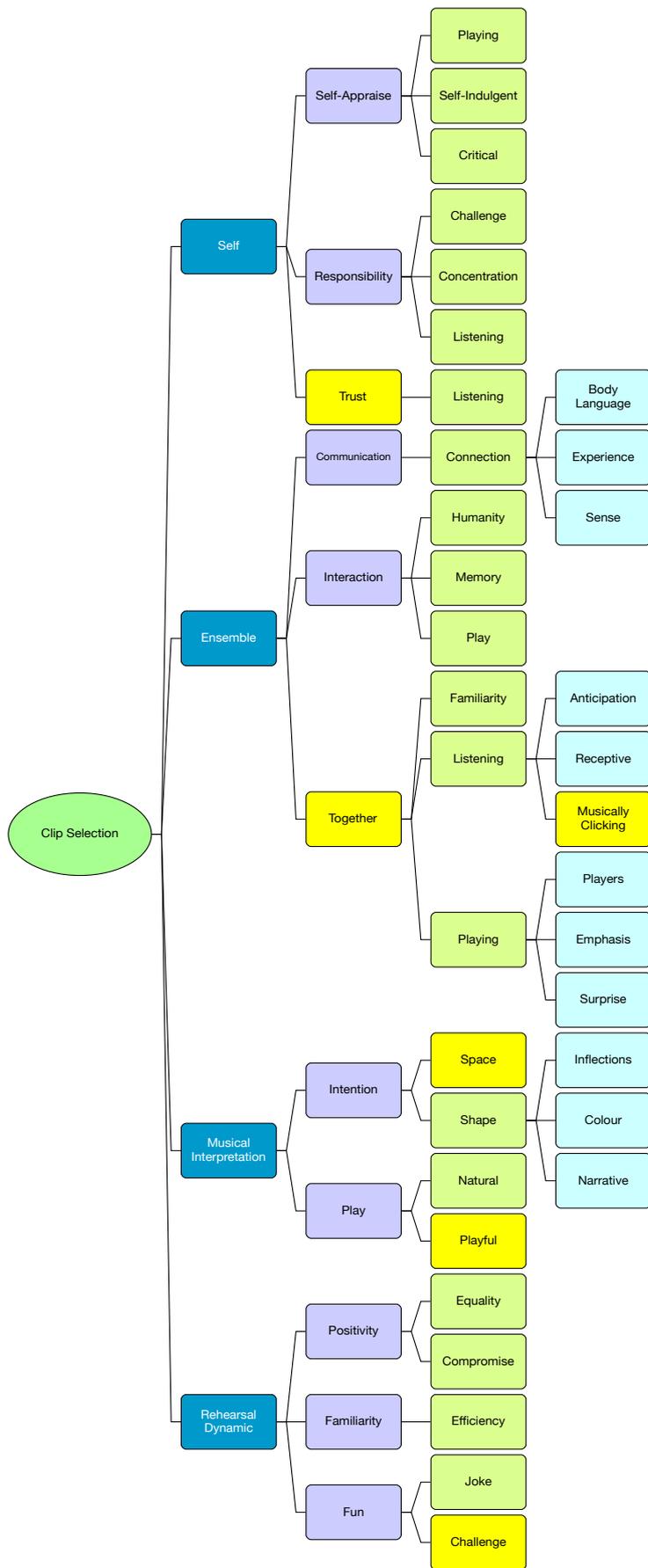
Figure 5.7: Thematic map summary showing about performers' perceptions of the rehearsal "playing" segments (Clarke et al., 2016) using video-recall.

5.3 Self
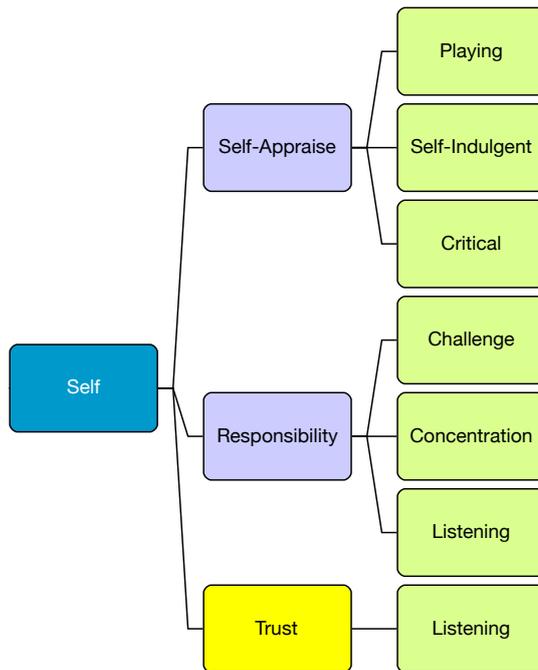
Figure 5.8: "Self" section of the thematic map about performers' perceptions of play in extracts of rehearsal using video recall.

The "Self" category shows an initial understanding of the participants and their approaches to the rehearsal. The theme of Self explores three sub-themes: "Self-Appraise", "Responsibility" and "Trust". This category shows what the participant expects of themselves, as well as others, to contribute to the chamber ensemble rehearsal. The order of themes is helped by the order in which the participants discussed certain topics in the interview as well as the data revealing itself organically. The theme reflects how musicians assess the Self in their playing, including their mannerisms, thoughts and interactions. For example, the two ensembles were described differently in social terms by individual performers. The pianist in Ensemble 2 implied that the group was a friendly, sociable unit: "[w]e all seemed to get on very, very well, and bounce ideas off each other […] having erm a, a good time doing it" (E^2Pno). The second violinist in Ensemble 1 described the group in professional terms, referring to them as a "set of colleagues". Interestingly, the same participant also described the first elements of the rehearsal approach as "clinical" and "precise".

5.3.1 Self-Appraise
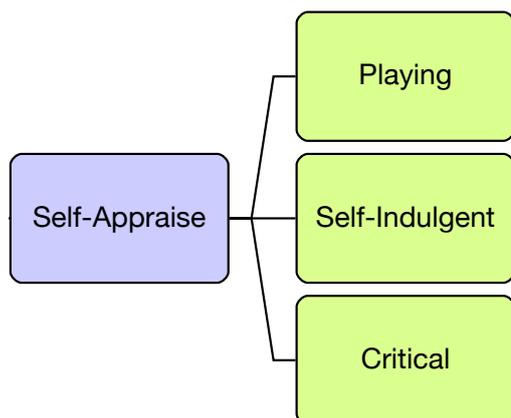
Figure 5.9: Superordinate theme "Self", Subordinate theme "Self-Appraise".

Self-appraise is supported by three sub-codes: "Playing", "Self-Indulgent" and "Self-Critical". This theme readily reflects the dictionary definition of appraise, meaning "to estimate or assess the quality…to scrutinize critically" (OED Online (a), n.d., para. 2.). This theme covers the multiple ways in which the participants were self-reflective about their activity in the rehearsal. Self-appraise provides a useful insight into how performers work, or prioritise certain features, in a chamber ensemble rehearsal context. One general tendency at the start of the video recall, without any prompting, was for the majority of participants to make a comment about themselves before focussing on any other issues relating to their co-performers, the ensemble or the rehearsal. This in itself represents a form of self-appraisal: the performers were ultimately concerned with providing "a good job" for the ensemble as well as being satisfied with their own performance standard (see Table 5.1).

There was a variety of responses about their own music-making, representing self-appraisal, some of which were self-indulgent and others self-critical. Self-indulgence was used quite literally by one participant (E1Vln.i) and suggested a different feeling to self-criticism. When analysing the musicians' responses, it was noticeable that they tended to be self-critical and quite specific about their playing. In this case, however, self-indulgence suggested a more positive perspective on the review process. The first violinist in Ensemble I remarked: "It's actually really hard to erm [.] <to take it all in as a whole thing> because basically you just are listening to yourself because you're so critical. So obviously watching it and then re-watching it [.] … then you actually look and see what's happening.< But it really is and I just find it <so,> it so interesting how [.] it's just basically soo erm [.] self-indulgent basically. [laughs]" (E[1]Vln.i). Likewise, the violist in Ensemble 1 commented: "when I clicked on some of them my first thought was 'oh Jesus I'm… I… is it in tune is it all ok, have I made any hideous mistakes?'" (E[1]Vla). When asking the participants to comment on the clip selection, they struggled to give in-depth answers

and instead provided general overviews, such as: ">I'm finding it hard to think,< beyond, 'oh this is a nice performance of the Mozart,' <err> [.] Clarinet Quintet <err> [.]" (E^1Vla). And: "=Yeah it was interesting and some good selection I think, erm, of different bits that some were like, 'Ahh, yes that's what we were after!'[.] there and a couple where it was like 'ooo [.] we might need to have another go at that one'" (E^1Vc).

This self-appraisal showed how the performers were concerned with their performance standard. They shared self-concern in making sure that they had delivered a good rehearsal, relating to the code of "playing". For example: "<Okay, erm, well. So> [.] obviously when you're looking at a clip of you playing you kind of [.] first look at it, you look at yourself…erm in a more positive state of mind and I think that makes you play better (a) better and (b) more err openly" (E^1Vc). The phrase "makes you play better" reflects how self-concern moves to technical craft (Payne, 2016) in an ensemble context of learning (Schiavio et al., 2020), from "better and (b) more err ope[n]". From the researcher's perspective, there was reluctance to use the term "playing" as a code because of the potential confusion with the phenomenon at large across this thesis; however, the term was used on multiple occasions and in multiple ways in the rehearsal context by the performers themselves. Table 5.1 shows the general overview of how the participants can provide more in-depth comments on themselves compared to the ensemble.

Table 5.2

Participant assessment of technical craft of themselves and ensemble

Participant	Self-Appraise (own technical craft)	Self-Appraise (ensemble craft)
E^1Vln.i	"you're concentrating first and foremost on the job you've got to do, so that is playing your part [.] correctly."	"Always thinking okay well how can we actually make this better."
E^1Vln.ii	"[laughs] erm, gosh right so [.] I guess it's like <kinda standard ensemble playing stuff> you just erm [.] <listening to the> [.] the sort of intonation, the pitch of the bass instruments and trying to match and make the chords as in tune as possible."	"Erm, getting used <to> [.] playing with the different set of colleagues and sort of who takes where."

E¹Vla	"<Erm,> yeah >I mean I suppose when I,< [.] when I clicked on some of them my first thought was oh Jesus I'm I, is it in tune, is it all ok, have I made any hideous mistakes?="	"erm, >I'm finding it hard to think,< beyond, "oh this is a nice performance of the Mozart," <err> [.] Clarinet Quintet <err> [.] Nothing really strikes me other than that really erm I suppose [.] there sort of, gesturally, it's nice to see that we are all sort of moving together"
E¹Vc	"Okay, erm, well. So> [.] obviously when you're looking at a clip of you playing you kind of [.] first look at it, you look at yourself"	"…makes you play better (a) better and (b) more err openly."
E²Vc	"Then yeah personally speaking there were plenty of bits where I found my, mainly it was partly the recording as well, I found my colours to be really limited [.] "…listening back. Wanted to, I would've wanted to look for much more extremes in my own sound"	"=Yeah it was interesting and some good selection I think, erm, of different bits that some were like, 'Ahh, yes that's what we were after!'[.] there and a couple where it was like 'ooo [.] we might need to have another go at that one'."
E²Pno	"Er, well, looking at the clips [.] it was quite interesting to see myself externally. I think when you're actually rehearsing and in-the-moment you're very consumed by what's in front of you and the notes."	"We all seemed to get on very, very well, and bounce ideas off each other and I think that shows in the videos as well."

5.3.2 Responsibility
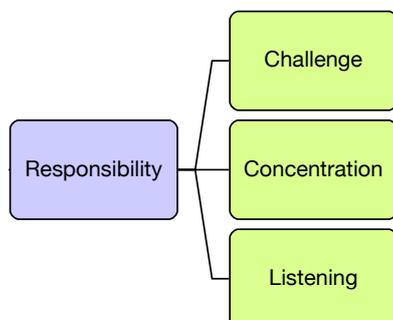
Figure 5.10: Superordinate theme "Self", Subordinate theme "Responsibility".

This theme produced three sub-codes: "Challenge," "Concentration" and "Listening". Responsibility is arguably a by-product of self-appraisal. It has been suggested that self-appraisal reflects how the participants are primarily concerned about their performance standard to the ensemble, either by showing traits of being self-critical or self-indulgent. At the same time, the participants conveyed a sense of responsibility to prepare their part so as to make the rehearsal efficient. The function of preparation then, including knowing the musical score and "playing your part correctly", was important to the Self. For example: ">feeling like like in rehearsal like that when you have to do things quite quickly< [.] <and> you know you'll either hear it will be very much like [.] you'll either play something cos you're concentrating first and foremost on the job you've got to do, so that is playing your part [.] correctly" (E^{1}Vln.i). Much of this "felt" responsibility, of providing a good contribution to the group, was echoed by the pianist in Ensemble 2: "I think when you're actually rehearsing and in-the-moment you're very consumed by what's in front of you and the notes" (E^{2}Pno). These remarks indicate that the performers feel some kind of pressure of responsibility in the ensemble, such as through maintaining pace when performing their parts. This, in itself, requires concentration and presents challenge. Moreover, there is a continual challenge to concentrate for long periods of time. In these ensembles, challenge was regarded as a positive stimulus and one that helped performers to maintain concentration: "I think there is a line in Brahms [P Hums] you know, to hear you do that and then to think 'right, well I'm gonna match up with that', you know, as best I can and make a clarinet sound on my piano sort of thing. Those are real lovely challenges that I really enjoy from, from [.] chamber music, chamber work" (E^{2}Pno). Challenge was represented in different ways by the participants. As quoted above, there is the challenge of "hav[ing] to go things quite quickly" (E^{1}Vln.i). The cellist in Ensemble 2 commented on the need to cover a lot of music in such a short time as a difficulty: "I think, if there would've been more time I think it would've been great to spend more time on a really short bit of it and to look at different ways [to] make the same unit work, to really refine it" (E^{2}Vc). The pianist regarded this challenge more positively: "I was just observing how much information there was to process in-the-moment err which was quite interesting. Err, the rehearsal itself was [.] was really [.] it was really enjoyable, it was very fun" (E^{2}Pno). Between the ensembles, there were different perspectives of challenge: members of Ensemble 2 focussed on getting their parts correct for the rehearsal, while members of Ensemble 1 were more concerned with matching their parts, hence beyond "playing [their] part correctly" (E^{1}Vln.i), they were "trying to match and make the chords as in tune as possible" (E^{1}Vln.ii). The challenge of playing "as a whole" was noted further in Ensemble 1: the violist commented that "gesturally, it's nice to see that we are all sort of moving together… it's all very unified in terms of our physical gestures" (E^{1}Vla), and the cellist commented that: "I looked at everything twice [.] erm and noticed that on the second time [.] more erm looking at what was

happening as a, as a whole" (E^{1}Vc). The first violinist also explained that their "musical voice" (E^{1}Vln.i) should fit in with the others, and indicated that they very much wanted to be a team member rather than a soloist figure.

Challenge requires concentration so that the tasks at hand can be accomplished effectively and efficiently. From the above quotes, it is evident that members of Ensemble 1 concentrated on musical tasks like matching their musical voice to the group (Violin 1), harmony (Violin 2), gestures (Viola) and being together (Cello). While Ensemble 2 concentrated on the functional aspect of getting their parts right; this perhaps reflects their level of familiarity both with the repertoire and with each other.

Arguably, concentration in the rehearsal involved active (or concentrated) listening. What the participant listens to depends on their focus and how they prioritise their concentration (cf. Keller on prioritised integrative attending). The video-recall activity also helped to show that, by viewing and listening to the self and the self-in-the-ensemble, there was perceptual understanding of perception (Clarke, 2005). Interestingly, the cellist in Ensemble 1 mentioned that the process involved "looking at what was happening as a, as a whole. And then also being drawn to certain people" (E^{1}Vc). Another intriguing example of concentrated listening is given by the first violinist in Ensemble 1. As noted above, they mentioned about musically matching their parts, but it was through active listening and participation that they could "make sense" of their role and discuss through their playing whether or not they liked what the others were doing musically. This participant was the only one to consider the subjective basis of their interpretative decisions: "Because if, because we both agree that it sounds good […] that's the right way to do it, it's oh I quite like that so let's do it like that. [.]" (E^{1}Vln.i).

The members of Ensemble 2 also commented on the importance of listening in the rehearsal: "I think that's what I [was] looking at [in] the video clips […] I was relying a lot on my ears, predominantly. I was sort of surprised I was trying to look at how much I was looking at er everybody and I didn't [P laughs] I don't think I really looked quite as much as I thought I was" (E^{2}Pno). While the pianist did not detail exactly what they were listening for, it does indicate that they relied most heavily on sound over sight. One of the other members of the ensemble concentrated on the issue of tonal colour: "I found my colours to be really limited [.] […] I would've wanted to look for much more extremes in my own sound."

5.3.3   Trust
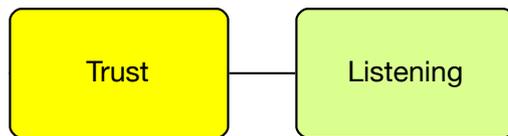
Figure 5.11: Superordinate Theme "Self", Subordinate theme "Trust".

Trust is inextricably linked to responsibility and nurtured in the ensemble through doing. Trust can evolve through feelings of connection during shared music-making in rehearsal (Cross, 2012). Through participating in the same activity, trust is gained via musical bonding and strengthened as closer relationships with ensemble members are developed over time (Lim, M. C., 2013; also see King, 2013; Gritten 2014). Trust can be seen through the "playing" of musical and social parts in the ensembles: "It really has to feel very, very equal" (E^2Pno), and "I thought it was quite interesting how much [.] how much we got used to each other" (E^2Vc).

Throughout the rehearsals, the boundaries of play and non-play (see Bateson, 1955 on "framing") shifted as participants listened to one another, decided what they liked and did not like, and negotiated musical ideas. It is aptly noted by the first violinist in Ensemble 1 that "you know, […] you can sort something out almost by literally playing something" (E^1Vln.i). It is not the purpose of this thesis to determine where the boundaries of play and non-play lie, or how play is initiated, rather to acknowledge that performers seem to be shifting in and out of "play" through their musical exchanges, all of which rely upon a level of trust between themselves.

How the participants comment on their playing reveals another side to play that could potentially aid further investigative work on the initiation of play or help to understand the blurred boundaries of where play starts and stops. How play is not always tied to the common thoughts of light-hearted, playful acts (Proyer & Ruch, 2011; Lieberman, 1977) but ascertaining trust to assist in play involvement.

5.4 Ensemble
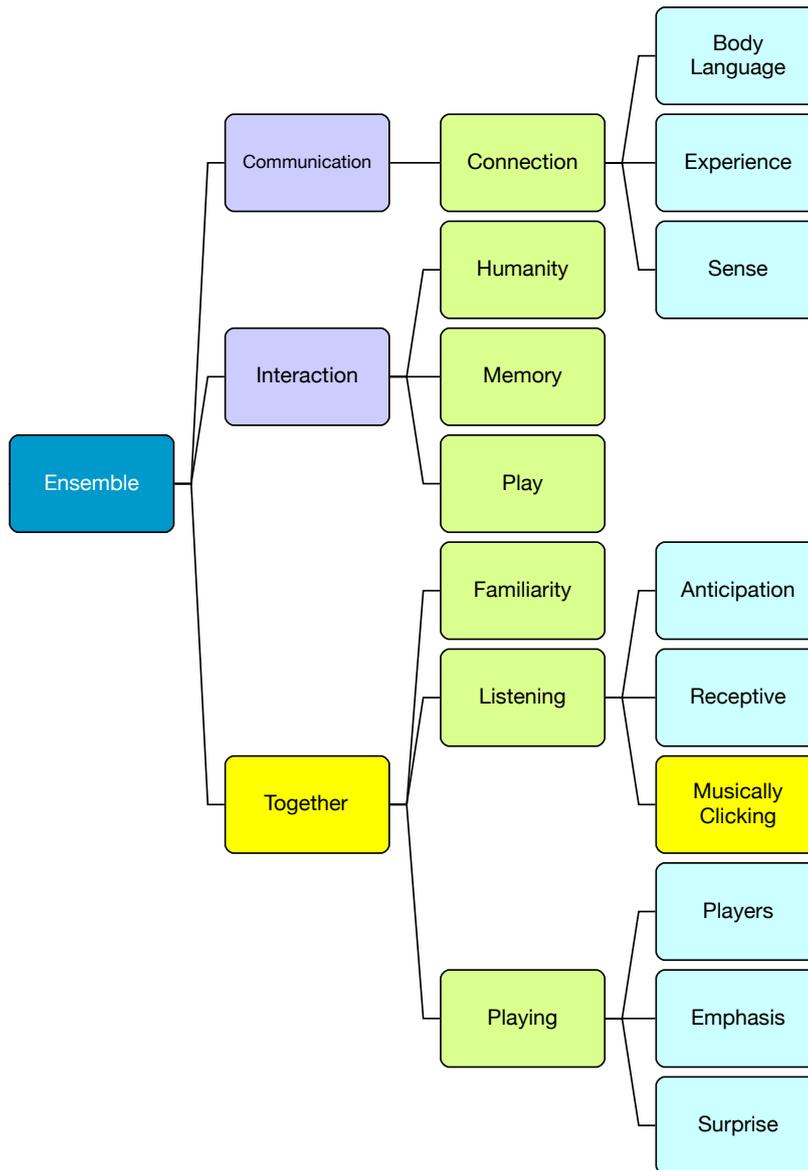
Figure 5.12: "Ensemble" section of the thematic map about performers' perceptions of play in extracts of rehearsal using video recall.

The superordinate theme of "Ensemble", comprises three subordinate codes: "Communication", "Interaction" and "Together". This narrative will show how the thematic map links to the shining gem of communication which develops into another interpretative layer about the suggestive gem of interaction and the hidden gem together. The idea of being together is reflected in the functional purpose of the ensemble activity, such as coordinating instrumental entries, gestures and so on. Beyond this, there are hidden gems, such as "musically clicking", that suggest that being together is far more complex than merely coordinating activity.

5.4.1 Communication
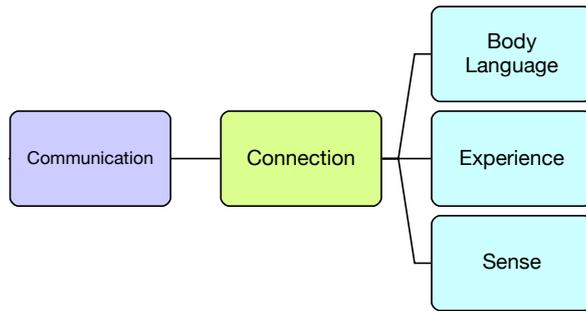
Figure 5.13: Superordinate theme "Ensemble", Subordinate theme "Communication".

In these rehearsals, communication was primarily about connection. This, in turn, was described according to three minor sub-codes: "Body Language", "Experience" and "Sense". Connection was important because it underpinned the communication between players. The participants were aware of the shared rehearsal goal (to provide a professional performance) and used non-verbal communication to connect with one another in an efficient way so as to convey musical and social intentions. The second violinist in Ensemble 1 remarked: "it doesn't necessarily need to require too much conversation you can get most of the rehearsal done by, by just communicating while you're playing" (E^1Vln.ii). There is suggestion that "playing" enables connection; furthermore, it shows an open quality as well as one that is active. One of the main ways that the ensemble members connected was through body language, especially gestures. This "reading" of another member's body language was noted by the pianist in Ensemble 2: "then having played through the Brahms and the Beethoven we said "oh shall we just, can we just try and do the first movement again" (meaning Brahms) and it was so much better because I think in a very short space of time I was able to read [Ensemble 2 (Cello)]'s body language better and sort of got a good sense of [what] he does musically as er, as an instrumentalist" (E^2Pno). Another example of communication about the physicality of playing was given by the cellist in Ensemble 2: "One of the things that [.] <you feel when> [.] when someone is communicating with you, erm, >when they're playing, you know, they're sort of leaning into you or they're [.] or they're passing a line over to you or whatever.< <Is that it makes you> hopefully be more expressive and more confident with what you're doing. so, [.] so then the musical idea would hopefully come across much more than it might do otherwise" (E^1Vc).

The sense of "leaning in" to communicate shows how they used body language to connect. It is interesting that the participant linked this movement to feelings of "confidence" and "expressivity". Through a physical, bodily act, the performers were able to converse musically and facilitate one another socially. This point resonates with Ryan and Deci's thoughts on group work: "feel[ings]" of openness or freedom will help project motivation within the self and the

group. It starts with intrinsic motivation of feeling autonomous, being competent and then extrinsic motivation, in a group setting to feel related to one another (Ryan & Deci, 2000). The feeling of being "in" the ensemble is a vital part of play: when actions are reciprocated, or complemented, confidence among the group potentially increases. These physical communicative channels are explored further in McCaleb's theoretical research on gesture in ensemble playing (McCaleb, 2014).

The idea of "communicating through playing" (E^1Vln.ii), suggests that knowledge can be gained through active participation and that qualities of "openness" are important: there are psychological studies on personality traits in ensemble musicians where, interestingly, "openness to experience" is noted, especially in jazz groups (Dunn et al., 2012) from their informed knowledge of "playing", the participants either responded to or ignored a communicative act. Playing is thus about being "open" to possibilities and this can be gauged by players' perceptions of one another's personalities. It would seem that musical connections are intimately social and influence the levels of bonding in the music-making: "I'm looking for their personality, I'm looking for how they carry themselves [.] erm, their attitude to the music and to their, you know, their relationships with other people" (E^2Pno).

Given that the members of Ensemble 2 did not know each other before the day of the rehearsal, it is interesting to learn that the bonding began before the "real" music-making started: "I think I sort of sensed how [they] were going to be, as players, before we had even started picking up the instruments" (E^2Pno). Likewise, the cellist commented on the quick establishment of connections of understanding among the ensemble: "I thought it was quite interesting how much [.] how much we got used to each other" (E^2Vc).

The participants connected to their ensembles through the medium of the music: they used the familiar practice of preparing repertoire to establish lines of communication. What is evident from the data is that each participant drew upon something familiar to help them "fit", within the ensemble (see Table 5.1 for examples of using the score to aid their ensemble position). Moreover, the use of the score aided participants to perceive the correct fit with other members of the ensemble and how they interact with the score. For example, the second violinist mentioned how they knew the repertoire well but the unknown factor was me as the clarinettist and hinted at this by saying: "kinda feeling your way and getting used to the group and how it functions" (E^1Vln.II). Playing music in rehearsal is all about communication: each participant expresses their musical "voice" for others to hear and react to. Playing appears to be an iterative process, one which stems from the Self with an idea that is communicated to Others and, if perceived as acceptable, is injected into their music-making.
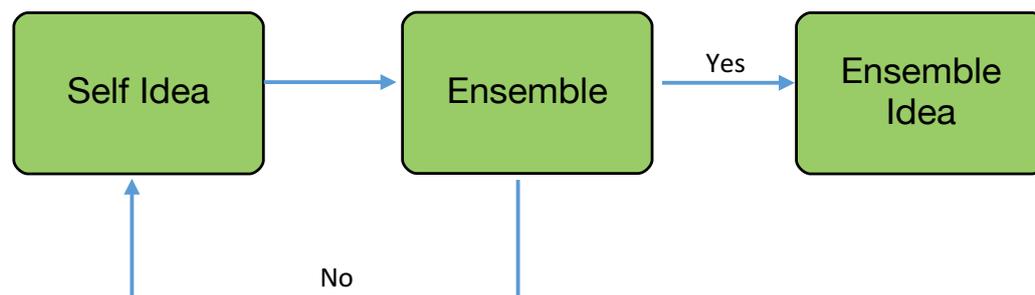
Figure 5.14: Lines of communication through playing in the rehearsal.

5.4.2   Interaction
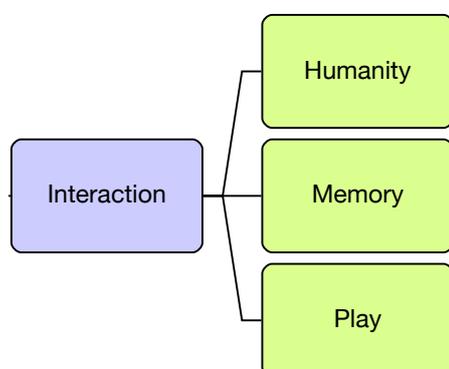
Figure 5.15: Superordinate theme "Ensemble", Subordinate theme "Interaction".

The next aspect of the ensemble connection about communication concerns "Interaction". This code relates to the act of reciprocation and the influence of other members participating in the group (OED Online (f), n.d., para. 1). While communication and connection set the premise for a (musical) conversation to happen, it is how the other members react that determines the nature of the interaction, such as whether or not conversation is continued or discontinued.

The first subordinate theme of interaction, "Humanity", is a key component of music ensemble rehearsal in general. Humanity underpins the formation of new relationships or provides new insights into existing ones. Humanity seems to bridge the interaction between individual and group, and vice versa: "The nice things <are> you know like there's a little moment in one of them where I catch [cellist]'s eye and we both have a little giggle or [.] I think at one point Vn. II, err I can't remember who it was but Vn. II catches someone else's eye and it's kinda fun and yeah it's nice to see those little touches of humanity" (E[1]Vla).

This description of rehearsal play exposes the idea of reciprocation through ensemble interaction. It shows how the viola player is an active participant of reciprocation through eye glances with the cellist, but is also influenced by perceived interaction between the second

violinist and another player. Reciprocation seems to help produce the "fun" or "play" element of ensemble rehearsal because humans are innately social beings (Brown, 2008). Broadly, it shows that for the feeling of humanity to be present, there needs to be a positive attitude or atmosphere in the rehearsal environment and personal characteristics need to be able to come through: "…their attitude to the music and to their, you know, their relationships with other people [.] you know, you're a really nice guy, you're very positive you're very smiley, you are very relaxed er, so is [Vc] as well. [Vc] was really, really lovely, very friendly. Instantly that puts and I'm sure everybody was thinking the same. If you're all sort of like-minded and you're all quite a positive attitude that's instantly going to settle you all down and you're going to start thinking okay, I'm going to be able to work quite nicely with these people" (E^2Pno).

In a previous quote, the viola player uses the word "moment", suggesting an event in time that stood out to them to be memorable. The sub-code "memory" was an important category of interaction. Interestingly, the cellist recalls the same connection and indeed uses the same words when reviewing the clips: "…there was a kind of more <personal moment.> So that Va and I often in some of the clips we would have moments where we might laugh or, or kind of have a wry smile and that was <definitely due to> [.] >you know something that we always done at that point or a running joke or something you know< [.] something that isn't related to something necessarily to the music but it's just something [.] that we connect about and in that particular moment in the piece you know" (E^1Vc). The data highlights that the evolved state of positive interaction turned into memorable reciprocal acts, such as the "running joke" or the "wry smile". Although this participant does not specify what type of communicative acts (i.e. verbal or non-verbal) helped to achieve those memories, it is evident from others who participated that the non-verbal or "playing segments" concretised these social bonds.

Interaction through "play" is vital in enabling connection in the ensemble: "…and kind of, I think that that ease and interaction came more across (…) It's quite hard to explain why but maybe it is to do with the fact that it is harmonically a bit simpler, easier to kind of pin down where you are in the structure" (E^1Vc). Likewise, the cellist in Ensemble 1 indicated that play through swapping gestures was effective: "The swapping of gestures between us (Cello and Clarinet) I thought that was really effective [.] actually" (E^1Vc). The participants suggested that when play was highly active, interaction was particularly strong.

Active play links to Bateson's (1955) argument for framing to occur. The cellist in Ensemble 2 further describes how play is made in the moment: "It such a nice bit to play together to swap over shapes, phrases and [.] not make your decision too far in advance and tailor it to what has just come before and take the opportunity" (E^2Vc). Interaction and, by extension, reciprocation

is reinforced through the participant's sense of being active and the desire to "take the opportunity". The feeling of freedom and spontaneity described here is rewarded from "not mak[ing] your decision too far in advance". This description resonates with Eberle's (2014) philosophical elements of play, especially surprise. Eberle's illustration relates to the game "peek-a-boo" where the actions are already known by each involved but the uncertainty of when the action is carried out creates surprise. This is exactly what the cellist from Ensemble 2 alludes to here. In playing the music, where the notated score and prior experiences predetermine aspects of its realisation, the cellist indicates that there is still surprise contained in the when and how of the actions, which is what is sought through the interaction. What is interesting is that none of the other participants mention about such feelings of surprise, but there are links to behavioural adaptions when they comment on being receptive to one another, such as detailed in the ensuing section.

5.4.3   Together
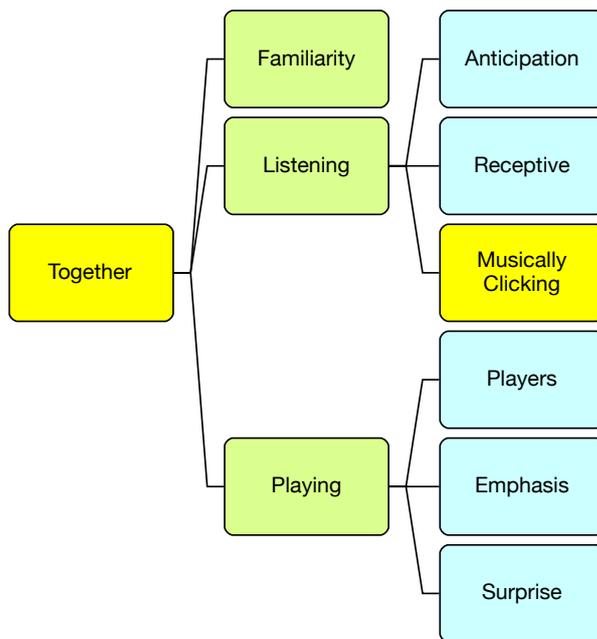
Figure 5.16: Superordinate theme "Ensemble", Subordinate theme "Together".

The subordinate theme of "Together" has three sub-codes: "Familiarity", "Listening" and "Playing". This is the final component within the superordinate theme of Ensemble. Together was carefully chosen as a code because it describes a form of unity, of being whole (i.e. an ensemble) (OED Online (h), n.d., paras. 1,2). In this case, together is the feeling of wholeness that arises from the establishment of a connection to the other ensemble members and any resulting interaction. Togetherness enables the musician to develop their understanding of one another and to provide a platform for a variety of musical interpretations to occur that is unique to the ensemble. The idea of the participants coming together, through connection and

interaction, results in the individual becoming fully immersed in the ensemble, in a group platform for which play can exist.

Familiarity is nurtured and developed within an ensemble in both musical and social terms. The participants seemed to gain an understanding of how the others are going to respond, which in turn led to self-awareness of how they can respond: "It's quite a familiar piece to me <but> it always slightly different when you perform with a different set of people so erm yeah. [.] kinda feeling your way and getting used to the group and how it functions" (E^{1}Vln.ii); "And I feel like we got to know each other in lots of different ways better maybe because of erm [.] covering more music" (E^{2}Vc); "I remember thinking of that satisfaction when we'd really nailed the ensemble together [.] erm, I could hear that. I could that reflected in the piece" (E^{2}Pno).

The participants juggled musical and social familiarity, with different aspects prevalent for different players in the context of the same rehearsal. In the above cases, for example, the second violinist from Ensemble 1 was already comfortable with the music, but indicated that it acted as a functional way to learn and gain familiarity with "how the group functions". The cellist in Ensemble 2 also depended on increasing familiarity with the music to support social gain: by "covering more music", they "got to know each other in lots of different ways" (E^{2}Vc). When things are "nailed", a feeling of togetherness seemed to emerge, or a "satisfaction" of getting the ensemble to perform together in as precise a manner as possible, suggesting that both musical and social parameters were aligned (King, 2013).

Familiarity among other things is increased by (concentrated) listening, which is arguably one of the most important skills of ensemble music-making. Through listening, participants can be "sensitive" (E^{1}Vln.ii) in their play, they can listen to how other members of the group approach, realise or respond to a certain musical section. Such "interpersonal skills" (Lim, M. C., 2013: 321-322) demonstrate high levels of self- and group-awareness. As discussed previously (under "Self"), the first violinist from Ensemble 1 mentions how if you like the way that somebody has played a particular section of music, then you can complement in response by playing it in the same manner. Being "receptive", then, is evident in the ensemble when performers actively use the skill of listening to hear how others are performing and apply the information to make their own positive contribution. This participant also commented on how the ensemble was "receptive" (E^{1}Vln.i) to the clarinet soloist by listening to the way in which they navigated the piece musically. This receptive stance was reinforced in their comments when they described the rehearsal as "open" and with "positive energy" (E^{1}Vc). Other participants alluded to the notion of receptivity, such as in "getting used to the group and how it functions", while

togetherness arose through "getting to know each other and we kinda met in the middle a lot more" (E^{2}Vc) and by "getting used to each other's styles and things" (E^{2}Vc).

The participants also indicated that "Anticipation" was an important part of their ensemble work, both via concentrated listening and seeing one another's bodily gestures: "your brain [is] processing lots of different situations but also getting ready for the music as well" (E^{2}Pno); "in a very short space of time I was able to read E^{2}Vc's body language better" (E^{2}Pno). The other members of Ensemble 2 echoed the pianist's thoughts: "I thought it was quite interesting [.] how much we got used to each other" (E^{2}Vc). In accordance with Eberle's (2014) philosophical perspective, anticipation may give rise to pleasurable experience when it pans out correctly, that is, when one anticipates something correctly. In the case of the cellist in Ensemble 2, the pleasurable experience of anticipation was not experienced in their discussion of one of the clips, suggesting that there is a fine line between anticipation (where an outcome is not necessarily known) and prediction (where an outcome is expected): "I just think it just feels a bit square" (E^{2}Vc); the performance interpretation was "on the verge of being too predictable" and the performance needed to be more "fluid" (E^{2}Vc). Perhaps this predictability was caused by the participant mentioning how through listening to Beethoven's music being "harmonically a bit simpler" (E^{2}VC), it aided in anticipating the music geographically but this in turn might make the music-making less interesting for this participant if they are repeating it in the same "square" manner. What it does show is how listening to the harmonic structure of the piece ties in with the subordinate theme of communication; that is, that the participants need a certain level of connection before they feel like they can anticipate or change certain musical encounters.

Togetherness through listening and unifying body gestures resulted in the ensemble participants describing their playing as "Musically clicking": "it evolved into being a better piece of music because we all seem to be agreeing with each other; we all seemed to be clicking musically which I think was apparent from the beginning to the end" (E^{1}Vln.ii). The violist from Ensemble 1 also described the rehearsal clip as "a nice performance of the Mozart" (E^{1}Vla). It would seem that once the members of an ensemble have reached a certain level of togetherness, their attention shifts from the "Self" to the "Ensemble". "Musically clicking" means something more than just being coordinated; it is about feeling together through shared meaning and shared experience of the music (Asaridou & McQueen, 2013; Cross, 2012; Sawyer, 2006). Other terms have been used in the literature to describe this feeling, such as "collective flow" (Tay et al., 2019) and "the zone of magic" (Tay et al., 2019, p. 1, referencing Steinhardt, 1998), where intense levels of absorption are said to be felt collectively by participants in an ensemble. Interestingly, it has been noted in previous research that participants' perspectives change from "I" to "We" (Tay et al., 2019, p. 11) when describing collective flow states. In this research, the same kind of

vocabulary was used and, as mentioned above, the notion of "Self" ("I") was prevalent in participants' initial recollections of their rehearsal play, while the "Ensemble" ("We") became the later focus. Indeed, a shift from self-critical (self-appraise) to group-critical (group-appraise) arose in the interviews. This seems to represent something about the nature of the rehearsal play and the possible transformation from "individual musician" to "group player".

"Playing" is the final sub-code of the theme Together that is represented in the data. Playing is about doing rather than talking, and it is about the musicians communicating with one another as "players": "=Erm, you can get most of the rehearsal done by, by just communicating while you're playing" (E[1]Vln.ii). Moreover, when the members of the ensemble are "together" and have gained "familiarity", playing is no longer a functional process, but one of exploratory behaviour. This behaviour seems to be achieved in two ways: first, by "emphasis" and second, by "surprise".

According to the second violinist in Ensemble 1, musical ideas need to be emphasised very clearly: "so really over emphasise the point that I'm trying to make" (E[1]Vln.ii). Emphasis of intentions in musical dialogue allowed the players to communicate effectively. The notion of "surprise" underpins all of the dialogue. The first violinist in Ensemble 1 alludes to the excitement of playing in a chamber group in the context of discussion about performances being effectively surprising because they are never truly the same: "…yeah so it just kinda things like that or erm just sort of erm [.] <timing> or <breathing> for you or bowing for us, you know. It's just all of these little components that come into it that erm[.] that that is actually what makes [.] playing chamber music that's why it's so exciting" (E[1]Vln.i).

In Eberle's (2014) philosophical work, there is a fine line between anticipation and surprise: they are labelled as separate ideas, but it is acknowledged that they constantly go back and forth, one informing the other. Through the notion of surprise, the ensemble players seemed to find novel ways in which they could anticipate the other ensemble members' actions: "It [is] such a nice bit to play together; to swap over shapes, phrases and [.] [to] not make your decision too far in advance and tailor it to what has just come before and take the opportunity" (E[2]Vc).

Playing, therefore, helped the musicians to maintain interest in the rehearsal, both musically and socially, and fundamentally achieve a sense of ensemble through being together.

5.5 Musical Interpretation
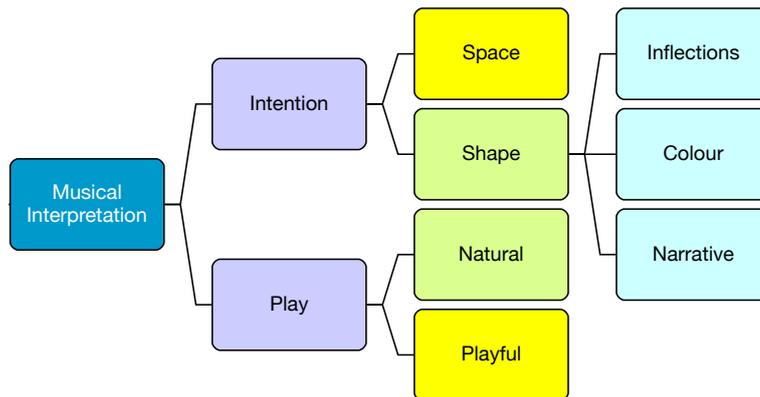
Figure 5.17: "Musical Interpretation" section of the thematic map about performers' perceptions of play in extracts of rehearsal using video recall.

The superordinate theme "Musical Interpretation" reflects emphasis on issues about musical interpretation as perceived by the members of the ensembles during their viewings of the playing clips in rehearsal. The discussions provided insight into how group creative decisions were made, especially about shape, space and other expressive nuances (Sawyer, 2006). What is interesting is how the ensemble members articulated their interpretative preferences, how they applied their views in their music-making, and how they perceived this to affect the ensemble. This superordinate theme is split into two sub-codes: "Intention" and "Play".

5.5.1 Intention
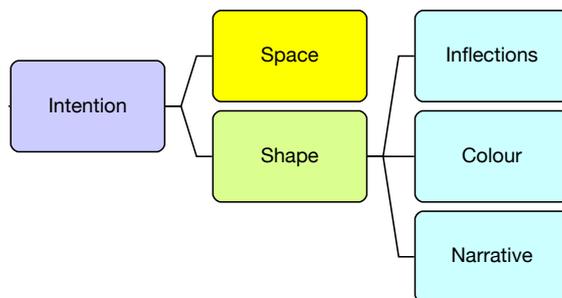
Figure 5.18: Superordinate theme "Musical Interpretation", Subordinate theme "Intention".

Intention refers to the act of communicating a deliberate musical idea to co-performers in an ensemble. An ensemble player needs to be proficient in their technical craft so that they can communicate their musical thoughts and ideas successfully. The subordinate theme of intention is split into two sub-codes: "Space" and "Shape", with the latter being split into three mini sub-codes: "Inflections", "Colour" and "Narrative". Shape and Space is a linguistic tool used commonly by musicians (see Leech-Wilkinson & Prior, 2017) as an act of "floating intentionality" (Cross, 2014) to describe some of the communicative acts used within rehearsal music-making. The data suggest that when an ensemble is rehearsing, the musicians will be actively exploring

and experimenting with ideas to "fit" with the ensemble. For these ideas to fit there needs to be intention behind the thought and/or action. As noted previously, the second violinist in Ensemble 1 mentions about the need to over-emphasise intentions to communicate expressive ideas while playing, and, furthermore, that sensitive fellow musicians will pick up and debate these ideas while playing to see if they work.

As such, there were two elements of rehearsal play that seemed to influence these participants' musical intentions: "space" and "shape". Space is a complicated term as it can transcend the realm of physicality and enter the imaginary (Larsen, 2015; Fink et al., 1968). In this case, the musicians referred to space in terms of temporal space (rehearsal time pressure), physical space (room size; bodily gestures) and composition space (music structure). All of the participants in Ensemble 2 remarked upon the impact of time on the rehearsal experience, specifically about how it was a big task to learn a considerable amount of repertoire in the time allocated: "I think you know within a short space of time on the whole" (E^2Pno). The cellist in Ensemble 1 also mentioned about "feel[ing] like we got to know each other in lots of different ways better maybe because of erm [.] covering more music" (E^1Vc).

The cellist from Ensemble 2 was concerned with the small-sized physical space of the rehearsal venue, which mentally impacted upon their music-making, potentially restricting the production of expressive ideas: "My impression of it was [.] that if we were in a bigger space we would've given <more> [expressivity] in the sense of a like of kinda performance mind set" (E^2Vc). What is interesting in this comment is the suggestion that a larger physical space might have encouraged wider musical options: their desire to metaphorically expand musical ideas was prohibited. Likewise, the cellist in Ensemble 1 described the importance of physical space in terms of the bodily sharing of gestures: "most of the contact it was done physically a lot of kinda moving toward people moving away [.] erm towards someone else to make that, make that connection" (E^1Vc); "…they're sort of leaning into you or they're [.] or they're passing a line over to you or whatever.< <Is that it makes you> hopefully be more expressive and more confident with what you're doing. so, [.] so then the musical idea would hopefully come across much more than it might do otherwise" (E^1Vc).

The cellist in Ensemble 2 commented on the influence of the repertoire on the feeling of space in the music-making, especially the sharing of expressive ideas. It is highlighted as a hidden gem because it draws out the dialectic tension of anticipation and surprise from the Together subordinate theme. As mentioned previously, the participant found it easier to pinpoint where they were geographically in the Beethoven trio due to it being "harmonically simpler […] a lot easier to put together" (E^2Vc) in comparison to the: "Brahms I feel like you need to be kinda a

couple of steps ahead. [.] For any surprises that come to be audible to a listener but not to actually surprise the performer" (E[2]Vc). This is one of the reasons why space was a priority for this performer so that they can create surprise to evoke novel anticipatory behaviours to communicate ideas within their music-making.

Space and shape are interlinked, possibly helping to inform the decisions of one another. It is apparent from E[2]Vc that they look to create anticipatory "room"/space to their music-making so that they can: "play together to swap over shapes, phrases and [.] not make your decision too far in advance" (E[2]Vc). Shape within music has been acknowledged as a useful metaphor to help musicians cognitively deal with performing aspects like music interpretation (Prior, 2017). Prior refers to multiple shapes in the context of music-making, particularly how performers use shapes to help with their phrasing. The word "inflections" (E[2]Vc) was used to explain different parameters of the musical sound in these data, including dynamics, tempi and articulation. In addition, the cellist in Ensemble 2 referred to colour in the context of discussion about expression and sound shaping: "I found my colours to be really limited [.] listening back. […] I would've wanted to look for much more extremes in my own sound but [.] And I think maybe, maybe the extremes weren't helped by the room" (E[2]Vc). Ward (2017) comments on how music synaesthesia, also known as colour-hearing, can be affected by space. This perhaps reinforces the previous point about the impact of room-size on the production of musical ideas.

Another allusion to shape was given by the first violinist in Ensemble 1 in discussion of the compositional structure of the minuet form: "In minuets, […] it's repetitive because you have to keep going around. [.] […] it's a routine [.] a circle routine normally. Dances normally have an (...) and then you have to do it again. It's not like you go on a journey and then end up somewhere else, you know you're staying in the same room" (E[1]Vln.i). The possibility of creating the feeling of a circular routine, or shape, underpins the participant's interpretation of the repetitive nature and structure of a minuet and trio dance. Moreover, in this case, the shape is informing the space because "you're staying in the same room".

5.5.2 Play
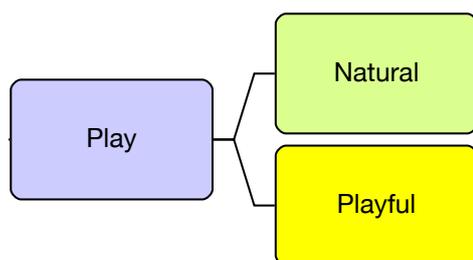
Figure 5.19: Superordinate theme "Musical Interpretation", Subordinate theme "Play".

It is plausible to suggest that the participants' discussions and allusions to spacing and shaping about musical interpretation reflect a desire for them to "play". As mentioned above, play is about active engagement with somebody or something. In these rehearsals, there were two features of "Play" that emerged: that it should be "Natural" and that it could be "Playful". According to the first violinist in Ensemble 1, musical interpretation has to feel natural: "So, erm, improvisation in little embellishments or whatever it feels natural. […] I think like if it feels natural that's what ideally is right" (E[1]Vln.i). When it feels natural, it is possible that the participants can engage and immerse themselves in the music to achieve the experience of "collective flow" (Tay et al., 2019). At times, the musicians seemed to suggest that the interpretation was playful too: "I really, really enjoyed the erm [.] the dancing bit in the Andantino" (E[2]Vc). "[Y]ou end up doing it a little bit different because of the energy that is built <through> repeating it…you are dancing [.] […] you go off and do a variation and then you come back and do the minuet you've got a different partner or you know you've got< you trip over or something, you know…" (E[1]Vln.i). Indeed, an attribute of playful behaviour is knowing where the boundaries lie between play and non-play, to see if you can break the rules and get away with it. The idea of "misdirection" was discussed by the cellist in Ensemble 1 in relation to their musical ideas, as a way to "surprise" (see above) another performer.

This notion of creating a unique space in order to use misdirection is an act of being playful; it is a natural act (Berger et al., 2018) within their music-making. Upton (2015) comments on the difference between functional and experiential acting which compares with musicians interpreting a score: the behaviour of merely replicating the notes within the score is functional play, while experiential (playful) play occurs when the musicians are immersed, connected to the ensemble and exploring their role in the group. These playful acts are channelled by their descriptions of shapes and spaces (see above) in order to create a set outcome (i.e. anticipation and surprise).

5.6   Rehearsal Dynamic
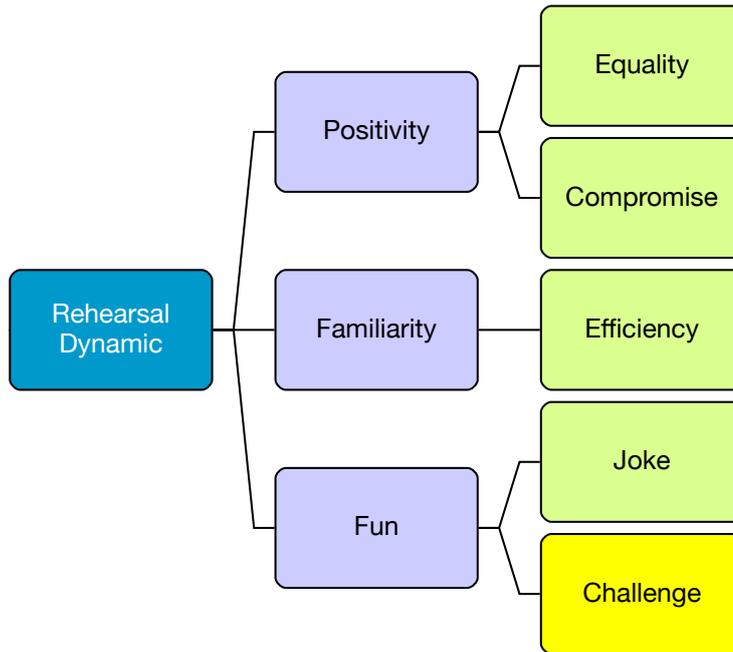
Figure 5.20: "Rehearsal Dynamic" section of the thematic map about performers' perceptions of play in extracts of rehearsal using video recall.

"Rehearsal Dynamic" is the last superordinate theme that emerged from the video-recall interviews. This theme is split into three subordinate themes: "Positivity", "Familiarity" and "Fun". This theme is presented last in the thematic map because it draws together general comments about the rehearsal atmosphere and environment that underpinned the more detailed points emerging in the data about the "self", "ensemble" and "musical interpretation". In essence, the rehearsal dynamic was perceived to be positive through the participants' feelings of "Equality" and "Compromise". As the rehearsal progressed, the levels of familiarity seemed to influence levels of motivation among the players through examples of rehearsal "Efficiency" and "Problem-Solving" tasks. Linking back to the positive rehearsal dynamic, the participants identified moments of fun through having "jokes" and embracing "challenge" within the ensemble.

5.6.1   Positivity
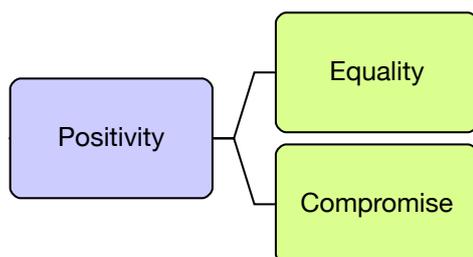
Figure 5.21: Superordinate theme "Rehearsal Dynamic, Subordinate theme "Positivity".

Positivity is used an umbrella term that encompassed two descriptive sub-codes: equality and compromise. What is evident in the data is that the rehearsal atmosphere was depicted by the participants as a positive environment to work in. The pianist from Ensemble 2 remarked that, in chamber music, it "has to feel very, very equal" (E^2Pno). Further, this kind of equality requires "a bit of give and take, a bit of compromise that allows us to come together to help make the ensemble as good as it can be" (E^2Pno).

The first violinist from Ensemble 1 referred to the positive and open "energy" that was created in the rehearsal, and indicated that nothing was dealt with in a negative manner. This participant also described the rehearsal atmosphere as "open": "[it was] very <open> actually [.] especially considering we only performed together that day" (E^1Vln.i). The latter clause suggests that the participant was particularly pleased with level of "openness" in the rehearsal given the relative lack of familiarity about the group.

Social characteristics seemed to influence most strongly the feelings of positivity: the "give and take" (compromise) and "open" (equal) attitude among players reflected positive sharing and learning that contributed to strong feelings of interaction. Existing research suggests that feelings of wanting contribute towards positive attitudes in groups (Ascenso et al. 2017; also see Tay et al., 2019; Lim, M. C., 2013).

5.6.2 Familiarity
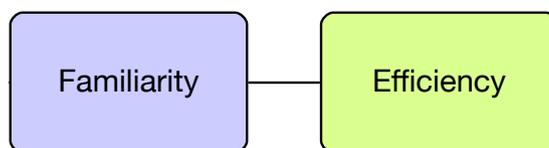
Figure 5.22: Superordinate theme "Rehearsal Dynamic", Subordinate theme "Familiarity".

The data indicated that social and musical familiarity in the rehearsals increased as time elapsed resulting in greater levels of efficiency through problem-solving (also see Ryan & Deci, 2000). Efficiency was described in relation to reading co-performers' bodily gestures more easily as the rehearsal progressed, communicating effectively via "playing" (without the need for talking), sharing positive comments, and feeling equal in the group through being able to compromise. Participants refer to these efficiencies in their interviews and, where discussed, these are highlighted in Table 5.2.

Table 5.3

Rehearsal efficiencies

Rehearsal Efficiencies	Body Gestures	"Playing" Segments	Positivity	Equality & Compromise
E^1Vln.I	✓	✓	✓	✓
E^1Vln.II		✓		✓
E^1Vla	✓		✓	
E^1Vc	✓	✓	✓	✓
E^2Pno	✓	✓	✓	✓
E^2Vc	✓	✓	✓	✓

5.6.3   Fun
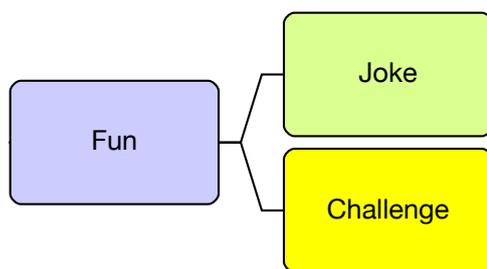
Figure 5.23: Superordinate theme "Rehearsal Dynamic", Subordinate theme "Fun".

The rehearsals are depicted as "fun" in accordance with two elements that form the main sub-codes of this theme: "joke" and "challenge". One of the most distinctive jokes to emerge in the rehearsals related to a "funny" memory that was translated in bodily gestures between the violist and cellist in Ensemble 1 during one of the play clips. This "joke" seemed to create a "space" for play to occur. Play space (Larsen, 2015) is a make-believe area that is made up by the player but still contains some essence of physical reality. It is apt to revisit Fink et al.'s (1968) example of the tree by the lake to illustrate this point. Fink asks what is real when describing the tree scene: the tree, the lake, the reflection and/or the image in the reflection. Fink makes the point that the image in the reflection is the play space. In the context of this music rehearsal, the "fun" play space is experienced by the two players within the ensemble as a component of the musical interpretation that is imagined, yet related to the "real" musical interpretation.

"Challenge" was regarded in a "fun" context in these rehearsals. According to the pianist in Ensemble 2, enjoyment can be achieved through challenging oneself to match or better another player: "I think there is a line in Brahms [P Hums] you know, to hear you do that and then to think "right, well I'm gonna match up with that", you know, as best I can and make a clarinet sound on my piano sort of thing. Those are real lovely challenges that I really enjoy" (E^{2}Pno). This was echoed by the first violinist in Ensemble 1, where they valued the playing segments of the rehearsal above all else as it aided with the challenges of functional ensemble music-making coordination as well as coordinating more metaphorical ideas of musical interpretation (see previous superordinate theme) with the participant mentioning: "playing something a little bit different to how you play it before [.] erm and sort of prefer that [...] just sort of erm [.] <timing> or <breathing> for you or bowing for us, you know. It's just all of these little components that come into it that erm[.] that that is actually what makes [.] playing chamber music that's why it's so exciting" (E^{1}Vln.I).

The rehearsal dynamic can be aptly summed up by this participant saying: "Always thinking okay well how can we actually make this better" (E^{1}Vln.I). Showing how through having an active positive approach to the rehearsal it helps feeling of shared inclusion of being responsible (see superordinate theme, Self) and the trust is gained through the inclusion of shared positive rehearsal experiences. This is seen through active compromise and feeling of equality, that their individual voice has (a) been heard and (b) acted upon.

5.7 Chapter Summary

The data from the video-clip selection has shown how the participants have recollected their perspectives of "playing" in the ensemble rehearsals. Four superordinate themes have risen from the data and discussed in terms of: Self, Ensemble, Musical Interpretation and Rehearsal Dynamic. The first noted how the key role was trust through responsibility of contributing to the music-making, firstly of themselves (i.e. self craft) which in turn directed their efforts to the group (i.e. ensemble craft). This superordinate theme helps set the premise for the next theme, Ensemble, where more ideas of group play are apparent through building a connection through shared participation. This active input showed human qualities of openness to share, interact and feel like they are "in" the ensemble. Through active participation, the musicians learnt how others play through communication which developed the ensembles' feelings of being together to help group flow and "musically click" with one another. The third theme, Musical Interpretation, is a by-product of "togetherness" sharing a musical "space" in which they can experiment (playfully) with various music-making intentions through the various "shapes". Lastly, the Rehearsal Dynamic, was noted for its positive attitude comprising musical and social

jokes, music-making compromises between musicians and a common interest of seeking musical

challenges.

Chapter 6 Results and Discussion: Reflections

This chapter documents how the researcher conducted the research that led to the data explored in Chapters 4 and 5. It begins by noting my role as a researcher (Dodgson, 2019; see Chapter 3), and exploring my motivations in developing this research project. Next follows a discussion of how the experience of rehearsing with the ensemble impacted my judgement of the data as a researcher; and finally, a cross-examination of the emic (I, the musician and researcher) and etic (the external researchers') perspectives of the video-clip selection used for the video-recall of the ensemble participants (see Chapters 3 & 5).

The rationale behind this autoethnographic account is to help locate myself within the experience of undertaking this empirical project. By declaring my interpretative account (Denzin, 2017), I aim to display clearly my narrative through this research project (Anderson, 2006) in a manner that reinforces the results from the prior two chapters. I intend to show how they were written with the belief to narrate objectively the special idiographic nature of IPA and then cross examine or triangulate (Denzin, 2012) the data with my personal experience to strengthen the reflexive process of the IPA and support the validity of my role as a researcher. This chapter is split into three main sections: an autoethnographic account of, myself as a performer; a similar account of myself as a researcher; and a cross-examination of my findings with my secondary researchers for the video-recall interview clip selection.

6.1   Emic Perspective

6.1.1   The Musician

I perceived that the best way to explain and narrate this experience was to fully immerse myself within the project, to take on both the role of musician and that of researcher. The project, due to its size restrictions, has limitations. The most obvious example is that I could not include the full rehearsal transcripts in my research because of the sheer volume of data. To overcome this I selected "playing" segments (Clarke et al., 2016) (see Methodology Chapter) approximately at the beginning, middle and end of each half of the rehearsals (see Table 5.1) and did the same for both ensembles to create the video-clip selections for the video-recall interviews (James et al., 2010).

Immersing myself in the data as both a musician and researcher helped me to reconnect with the rehearsal in ways I did not know at the time was possible. An attempt will be made here to communicate some of that sense of connection and give the reader greater insight into the rehearsals. As a researcher, I took care to transcribe the utterances of the rehearsal conversations by using codes to show the utterances within the rehearsal conversations (see) to

reveal how members of the ensembles talked to one another. Thus, it seems to appropriate to aid this insight by providing an overview into the rehearsal experience. This summary is intended to provide insight into the ways in which I evaluated the situation and the data that emerged (Shaw, 2010). It should be noted that each ensemble had different circumstances and therefore different rehearsal pressures on the day they were observed.

The first rehearsal took place on a hot summer's day in London with a well-established ensemble that have performed with all the major orchestras in the UK. This intimidated me initially, particularly as they have a resident clarinettist in their ensemble who is one of the founding members of the group, and I also experienced the additional apprehension of navigating my way along the Underground with all the recording equipment. However, once I had finally got to the venue I met all the musicians within the ensemble who greeted me kindly and we shared social interactions of discussing the Underground nightmare which provided light entertainment for the ensemble. The venue was within a church that had vibrant reverberant qualities that amplified each instrument dramatically and careful consideration of this was needed. Once I had set up the recording equipment, the second violinist started making jokes about what we should call the binaural microphone head and referenced the resident clarinettist's name. This eased interaction at the beginning, as did the actions of the first violinist, who made small talk to help ease the initial interactions and continued with a friendly attitude throughout. The second violinist conversed less, but when they did they interacted in a binary approach: they were either critical and clinical in their approach to tuning, harmony, textural and structural properties of Mozart's Clarinet Quintet in A; or would suddenly make musical and social jokes. This approach was noted in the data as this participant provided the shortest transcript in relation to the video-recall as well as focusing, within the transcript, on the nature of reciprocation with the "ball" idea (see Chapter 4) in addition to the discussion on technical craft. The violist spoke the least when it came to social conversation at the beginning but was more than happy to discuss the piece we were rehearsing. Lastly, I had met the cellist before through previous performances at the University of Hull. This allowed an immediate sense of rapport and they acted as mediator between the ensemble and I. As the rehearsal progressed, feelings of familiarity (King, 2013) progressed and their behavioural traits continued, but social interactions such as smiling while "playing", and an increase in gestures from each member of the ensemble, suggested a more relaxed atmosphere. Within the rehearsal break, the conversation involved more personal talk, with the members asking me about my career aspirations, my favourite composers and performers, as well as wider discussions about food, cars and so on. This all built a social bond towards the rehearsal music-making which we can see within the rehearsal distribution (see Chapter 5) where making talk increased from 37% to 44% (see Figures 5.5 & 5.6). My perception

of time during the rehearsal also varied: the initial setting up of the recording equipment, which involved less conversation and more silence, seemed to take hours; whereas the rehearsal itself seemed to take only a few minutes.

Part of the familiarisation process within an ensemble is the discovery of the ensemble participants' roles. These roles do not necessarily coincide with traditional notions of overall leadership (for example, within a quintet, the overall leaders are the soloist (me) and the first violin), but instead refer to the characters who naturally lead and follow. Goodman (2002) dubs this the "hunting method": "the performer in a music ensemble plays a role similar to that of an actor in a drama. An actor develops a sense of character on his or her own, but when the character comes into contact with others in the play, it changes, not least through the pacing and delivery of line" (Goodman, 2002, p. 159). Furthermore, through familiarity of shared active music-making as well as social interactions, both in the sense of musical interaction and conversing, both ensembles created a form of shared collaborative creative platform whereby other members of the group recognised and/or acknowledged the efforts of one or more members of the group for this collaborative act to continue (Bishop, 2018). Music-making is far from their instrument "part"; their social integration provides a pivotal role. This was perhaps easier in Ensemble 1 where all the members knew each other apart from me, whereas Ensemble 2 were all new to each other, hence there were more playing segments overall (64.1%) compared to the first ensemble (52.1%) (see Figures 5.1 & 5.2).

Ensemble 2 had its own trepidations. First, I have never performed with these musicians before and, like the first ensemble, did not how the rehearsal would go. I felt more comfortable as I did not have to worry about the recording equipment as a fellow PhD colleague specialising in music technology assisted me. The venue was also familiar: the ensemble practice room 1 within the University. I was worried about the amount of material to cover in this rehearsal as we were not just covering one piece but two: Brahms' Trio in A minor, Op. 114 and Beethoven's Trio in B-flat, Op. 11. I collected one of the participants from the train station, and I instantly felt more at ease as we recognised each other from a prior conference and discussed aspects of each other's research which eased the formalities into more relaxed interactions. When we arrived at the rehearsal venue, the pianist was there ready to rehearse and due to their character was very smiley and talkative, instantly putting me and the cellist more at ease. This is reflected within the transcript coverage with the pianist predominantly talked the most and the cellist the least. It was surprising how much the rehearsal venue impacted our rehearsal, particularly the cellist who was impacted the most. It did not help with the low ceiling and no windows. In addition, the ensemble room facilities are also used as a recording space, resulting in no reverb and the acoustics were pretty much "dead". This impacted all of our confidence, the cellist remarked on

not being able to provide enough "colours" (E^{2}Vc). Thankfully, I quickly became oblivious to this, as we worked intensely to get through all the repertoire. In hindsight, we needed more time to develop our own style as an ensemble. We desperately tried to find each other's ways in the playing segments, which resulted in the rehearsal having a lot more "playing" and "making-talk" than "social-talk", as there was little to no time for the latter (see Chapter 5). The rehearsal technique was vastly different from the first ensemble. In Ensemble 1, they would either run-through the whole movement or large structural segment (i.e. the exposition development or recapitulation of the first movement) before "top-and-tailing" the difficult sections. By difficult I do not refer to the levels of technical craft in order to accomplish these musical situations, it was more in reference to the uncertainty of direction from the other players. Within Ensemble 2, it was more of the reverse logic: at the start of the rehearsal we were focusing on Brahms's piece and would stop at every little awkward detail. Once we had covered each little section within the movement we would then do a run-through of that movement. While I am not in favour of this method I understood why it occurred as a method to understand how we all think about each movement and piece in hand. This changed when we had reached the second piece: not only were we pushed for time but as an ensemble we were starting to understand each other's mannerisms through the music-making, enabling us to rely less on verbal communication. The rehearsal of the second piece was executed in the same manner as Ensemble 1 and was a lot more time efficient. What was pleasant throughout was that all of the trio members were all very "equal" (E^{2}Pno) in terms of contributing to the ensemble in regards to musical taste and contribution.

6.1.2   The Researcher

As a researcher, I had a "cooling off" period of about one month after the rehearsal-performance days had taken place to help detach and distinguish my roles as a researcher and performer. I then transcribed all of the data in two stages. During the first stage, I placed all the transcript data into Microsoft Excel to collect all the dialogue and rehearsal timings for the rehearsal distribution as well as any additional comments that I thought at the time would be needed for later analysis. The second stage of the transcript process involved transferring the data into Microsoft Word to add to conversational inflections. Through repeating each individual transcripts through both programmes, I became immersed in the "characters" of each participant. What I mean by characters is what they valued or seem to have valued within the rehearsal and more exactly the selected video-clip selection. I can remember going to a supervision meeting discussing the use of my codes and I became so familiar with the data that I knew the majority of the coded material from memory. This helped particularly with the

iterative process of the double-hermeneutic cycle within the IPA process of telling the viewpoint of the participant from the participant's perspective.

This process affected me in some unexpected ways. One particular question was key: what do you think to the word "player"? All participants except the pianist liked the word "player", as it translated to themselves as less clinical and more personal (E^1Vc). One view that particularly resonated within me was the cellist from Ensemble 2 preferring the word "musician" to describe themselves, rather than the word "performer", so that there was commonality and equality across the whole spectrum of roles within the broad label of "music". To be classed as performer in this participant's eyes was one of a detracting nature from the individuality of that musician. This is reflected within the whole thesis as I have tried to not use the word performer throughout. It also made me more aware of the term "performer" when reading academic texts: it seemed more common than the term "musician", perhaps to distinguish between other categories of musician, such as composer, performer, pedagogue, and so on.

Analysing the rehearsal footage allowed me to learn about my role in music-making within the rehearsal environment. For example, I have become more aware in my critical listening with regards to my own instrumental voice as well as the subtleties of other members' interactions within a group. During the second-half of Ensemble 1's rehearsal, the cellist remarked on a soloistic rising arpeggio figure that appeared twice in succession. He wondered whether the composer would want this repeated figure to be performed in the same way each time. That small encounter changed my own music practice: from that moment I endeavoured to be more proactive and practice a piece differently each time to keep the music-making active and in the present moment. This notion of being in the present moment relates to play literature (Stern, 2004) and how the play space is only apparent in that event in time.

6.2 Etic Perspective: External Researchers' Cross-Examination

The above discussion has provided a small autoethnographic account of my experiences within this project as both a musician and researcher to declare my narrative role within the research. To validate my results further, external researchers (my research supervisors) objectively examined the video-clip selection used for the video-recall interviews for both Ensemble 1 & 2. Due to ethical considerations, the data was only allowed to be accessed by myself and my research supervisors. Even though my research supervisors have aided my progress over the degree programme, they can still be classed as individual researchers who have no specific research knowledge into the discussions of play and were asked individually via email to: "please observe the clips and note any evidence of play present from your general understandings of play" (2020: March, 16th). In Appendix A, it shows their responses and to keep anonymity I have

simply labelled the researcher's as I & II. Both researchers are specialists within the disciplines of music psychology and music performance and both have varying degrees of performance experience; both are string instrumentalists, one a cellist and the other a violinist. Aside from validating the data, it also acts as an insight to what other musicians see from the interactions within each rehearsal from a third-party perspective. After all, we can often see play happening even though we may not know exactly what qualitative indicator may be present for it to be classed as play. For example, in animals the difference between real fighting and rough & tumble play.

6.2.1   General Comments

Without prompting, both researchers provided analytical notes that had specific timings to each clip as well as providing general comments of what they thought upon observation (see Appendix A, Table 1). When looking at the detailed notes, different types of play are evident from each researcher. From the perspective of researcher I, we can see that visual cues are an engaging way for an observer to understand whether or not play is occurring. In addition, these visual acts are perhaps attained through stimulus of the musical notation, locating two or more musicians in an act of musical reciprocation. Researcher II, interestingly comments on the different levels of play remarking there were less actions of play within Ensemble 2 compared to Ensemble 1. Moreover, they commented on the repertoire difficulty which is what the cellist commented on within Chapter 5 and how the musical material (i.e. the score) rewards the musicians differently. This is exactly echoed here by researcher II and another common factor that they refer to is familiarity with commenting on with more practice with one another this could lead to further playful acts. All of Ensemble 2 participants commented on the need to gain a foundation for which they could understand one another better. Also, researcher 2 comments on the difficulty of differentiating between an act of play and non-play and upon reflection it is interesting to see this as I had more of a definitive idea of when an action of play had happened. I think this is to my benefit as a researcher, to pick out these small intricate details because when playing, the best way to know if you are playing is to be participating; it is quite a different thing to be an onlooker.

6.2.2   Ensemble 1 & 2

Throughout their comments on both ensembles, the researchers note two overall separate "modes" of play, through gestural and musical content.

6.2.2.1   Gestural

Both researchers comment on facial communicative acts, such as smiling and eye-contact (see Appendix A, Table 2 & 3). More specifically the "extended eye-contact" from researcher I within

Ensemble 1, clip 2a (see Appendix A, Table 2), which references back to their comment of visual cues (see Appendix A, Table 1) help provide an indicator of what play is. But the use of the word "extended", referring to their idea of that gesture being prolonged more than they anticipated, seems important. This is a facet of play, to act in a way that is unanticipated within both through the inter-relations of the members within the group as well as the audience, perhaps best understood as spontaneity. The act of spontaneity (see Chapter 5) may be creative and playful, but only becomes group play if it is reciprocated. The first violinist, from ensemble 1, remarks that through the active participation of play, we can acknowledge what another player has done by playing it like they have done the next time it is rehearsed. Researcher 2 noticed musical gestures, identifying musical features that would be visible in the musical score (see Appendix A, Tables 2 & 3). Nonetheless, these playful gestures would not be evident without a musician realizing the musical score, acting as a mediator for the music. The cellist from Ensemble 1 mentioned how it is the musician's "responsibility" (E^1Vc) and comments on how "good" composers allow the musician to "interpret" their music in a manner that is flexible.

6.2.2.2   Musical

"Musical" is a complex term with myriad meanings. Musical play in this specific context is to mean how the musician interacts either with other musicians or with the score. Both external researchers noted the rehearsal atmosphere through the "ease" of interactions noted in Ensemble 1 (see Appendix A, Table 2) as well as the "appreciation" (see Appendix A, Table 3) noted within Ensemble 2. Researcher 1 also notes over "emphasis" which resonates with the second violinist's comments from Ensemble 1. What counted as play for the researchers in terms of musician-musician interactions appeared to be the visual cues that indicated playful music-making in interaction with the musical score and thus, emphasised gestures between ensemble musicians. For example, the "playful" interaction of the semiquaver passage between the first violinist and clarinettist in clip 2b (see Appendix A, Table 2 the interaction between the cellist and pianist in clip 2a for Ensemble 2 (see Appendix A, Table 3). The individual-score interaction impacts the other members of the ensemble and led to noted behaviours of exaggerated inflections within the music, such as the staccatos made by strings players in Ensemble 1, or the bold rallentando by the cellist in Ensemble 2. I would argue that the researchers perhaps see play as variety and more specifically individuality.

6.3   Chapter Summary

Through reflecting, it is clear that the experiences from the rehearsals have impacted my own practice. Arguably, it has not hindered the research but they only have enlightened my awareness of my surroundings. Through cross-referencing with the external researchers, it is evident that some forms of play are more physical and visible than others. By immersing myself

within the rehearsal process, it has helped me to gain a greater "feel" for the other musicians in regards to their musical tastes and actions. To be more aware of the more subtle examples of play that were evident in which I hope to have narrated within the data findings. By reflecting on and making the reader appreciate my social observations, which invariably impacted upon the music rehearsals (King, 2013), I hope to have provided a rounded view of my researcher-cum-clarinettist perspective.

Chapter 7 Discussion: Towards an Understanding of Play in Small Professional Chamber Ensemble Music Rehearsals

The data findings for the focus group, video-recall interviews and reflections were presented in the previous three chapters respectively. This chapter will now draw together the results so as to develop an understanding of play in professional chamber ensemble rehearsal. In so doing, the discussion addresses the thesis's research questions, namely to explore what play is in this context and to find out what types of play were perceived or experienced by the participating musicians.

As with any analysis, there is room for more than one interpretation of data. It is useful to refer back to Eberle's (2014) philosophical work on play, noting that not all of these "elements" of play have to be present for play to occur. Furthermore, he highlighted various gradations in play's existence. As such, this chapter presents two examples of how the data could be interpreted, essentially a "continuum" interpretation and a "synthesised" interpretation.

First, play in professional chamber music rehearsal may be conceived along a theoretical continuum with "play" at one end and "playfulness" at the other. The "play" end represents functional play, while it becomes more creative as it moves towards the "playfulness" end. As musicians engage in "playing" and "playful" behaviour, they exhibit typical types of play, including anticipatory, imaginative, object, animal and exploratory play as well as specific behavioural traits that are associated with being playful. Playful behaviour becomes playfulness (at the other end of the continuum) when the activity involves deliberate playful acts that are perceived by more than one member of the ensemble. In effect, one could argue that all of these kinds of play, therefore, underpin professional chamber music-making in rehearsal, whether perceived in relation to the self, ensemble, musical interpretation and/or rehearsal dynamic, which were the facets perceived and experienced by the musicians in this study. This means, therefore, that the ensemble could engage in playfulness, and so could the self. Moreover, the continuum could perhaps be thought of as circular and/or multi-layered, rather than two points at opposite ends of a single line, allowing further possibilities of interpretation: for example, playfulness might interact with the self in different ways, so when it is initiated, it is considered to be creative (at the "playfulness" end of the continuum), yet when reflected, it is highly functional (at the "play" end of the continuum) and overlapping with the ensemble. The continuum interpretation, however, does not capture some of the intricacies of these data, which are realised alternatively and more fully below.

Second, the two IPA thematic maps derived from the video-recall interviews on the rehearsal clip selections (see Chapter 5) and the musicians' views on play (see Chapter 4) can be usefully

combined to create four superordinate themes that provide a synthesised interpretation of the data: Play within the Self; Playing with the Ensemble; Playful Musical Interpretation; and Playfulness of Rehearsal Dynamic. These four themes reflect the key points arising from the data, that is, that play is subjective and orientates from the self; that playing is about active (rehearsal) participation with others in the ensemble; that music-interpretative choices arise from playful behavioural acts within the music-making; and that playfulness underpins the group dynamics of a rehearsal. The superordinate themes were combined in this way because they effectively orientated the performers' perspectives on play together: as such, the four key components of play (play, playing, playful and playfulness) were combined in turn with the modes highlighted in the video-recall discussions (self, ensemble, interpretation and rehearsal dynamic).

7.1 Play within the self
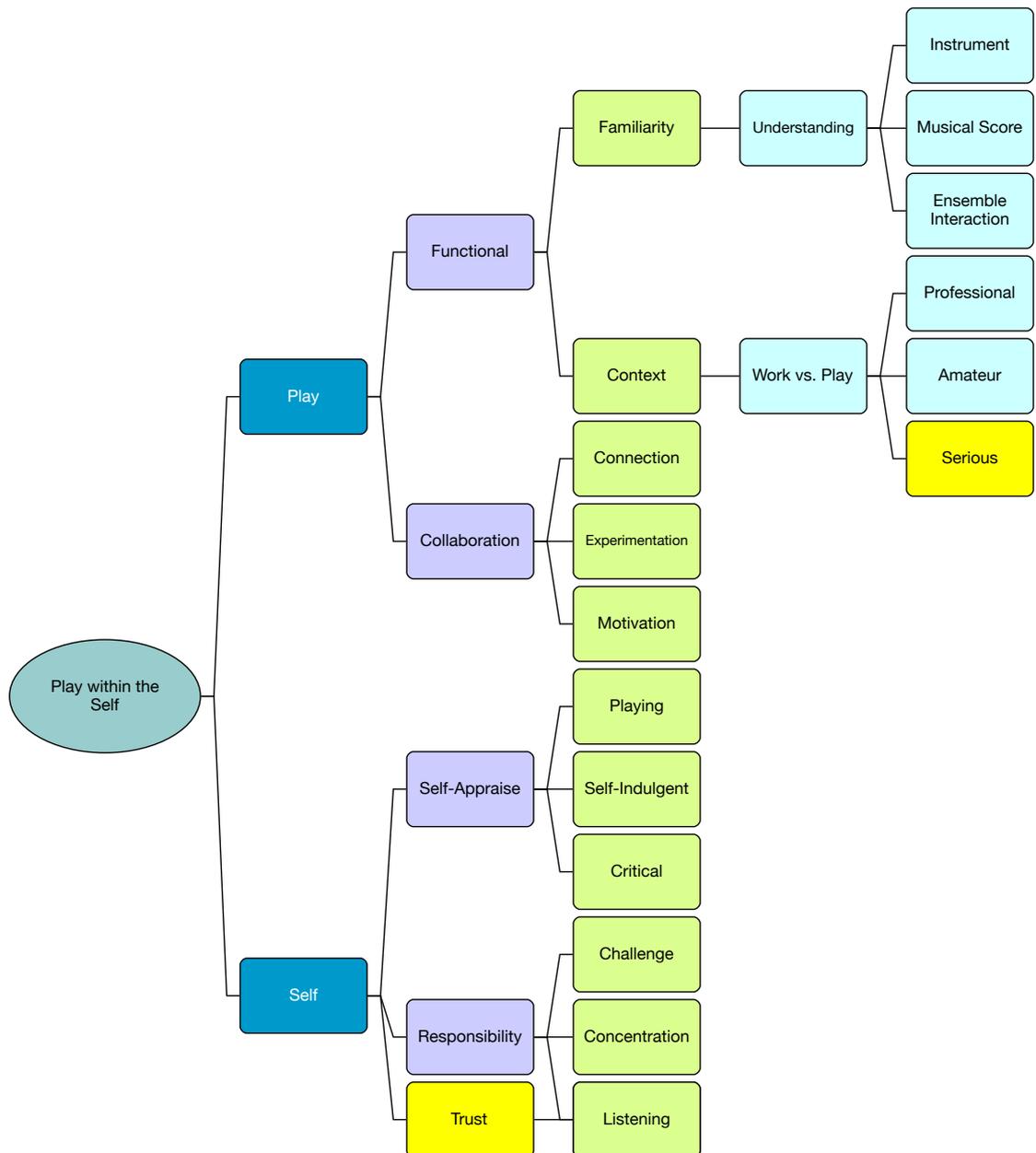
Figure 7.1: Thematic map showing the combination of the superordinate themes of "Play" and "Self".

A major consideration in the literature on play is being able to determine what is play and what is non-play. At the same time, the initiation of the play is important. It has been shown that personality traits influence people's approaches to being playful and the extent to which they might initiate playful acts. Research on metacognitive communicative acts (Bateson, 1955) suggests that an individual can show that they are ready to play, but that there might be other components that contribute to the initiation of play. This research shows that the hidden gem of "trust" within play of the self is a vital component for participants to be able to feel like they can play. Trust is built amongst the ensemble participants so that they can play through active

"physical" (E^{1}Vc) participation. The participants were self-appraising constantly, firstly considering themselves (Keller, 2001) before considering their Self in relation to the ensemble (Keller, 2008). Trust is developed through the accepted use of functional play to develop familiarity. This was gained through understanding functional play in relation to instrument, musical score and ensemble interaction. When combining trust and functional play there is also an issue about the trust of being accepted to play, which coincides with the last type of functional play (that is, ensemble interaction) as well as when they can play (that is, context). Moreover, functional play had a fun yet serious approach which linked to the musicians' responsibilities to make their music-making into something meaningful (Cross, 2014), or to "make it their own" (E^{1}Vc) through collaboration.

The notion of collaborative functional play relates to Csepregi's (2013) work on the fundamental elements of play within music where tones are received and felt by a musician through bodily impulses. The first violinist from Ensemble 1 remarked on how they were "having fun [while] playing [with the instrumental sound]" (E^{1}Vln.i). The experimental possibilities of play in professional chamber ensemble rehearsal are evident as participants sought opportunities in the musical score through experimentation by "getting to know the piece" and commented on "the huge amount of possibilities that you have" (E^{2}Vc). This element of play resonates with Eberle's (2014) framework and also reflects each individual's handling of their craft (Godlovitch, 1998). Indeed, self-appraisal (of one's craft) helped the musicians to position themselves within the group.

Functional play within the music-making can also be seen as a form of constructive play whereby it is used to develop social familiarity with the other ensemble members. Relationships can become more personal and less formal over time, thereby enabling the individual chamber musicians to get a "sense [of] how [they] were going to be, as players" (E^{2}Pno) without "derailing anyone else" (E^{1}Vla). The research indicates that play within the Self acts as a kind of benchmark to set the paradigm of "I" to "We" (Glăveanu, 2014), or for the individual musicians to sense how they can and will work together.

7.2 Playing with the Ensemble
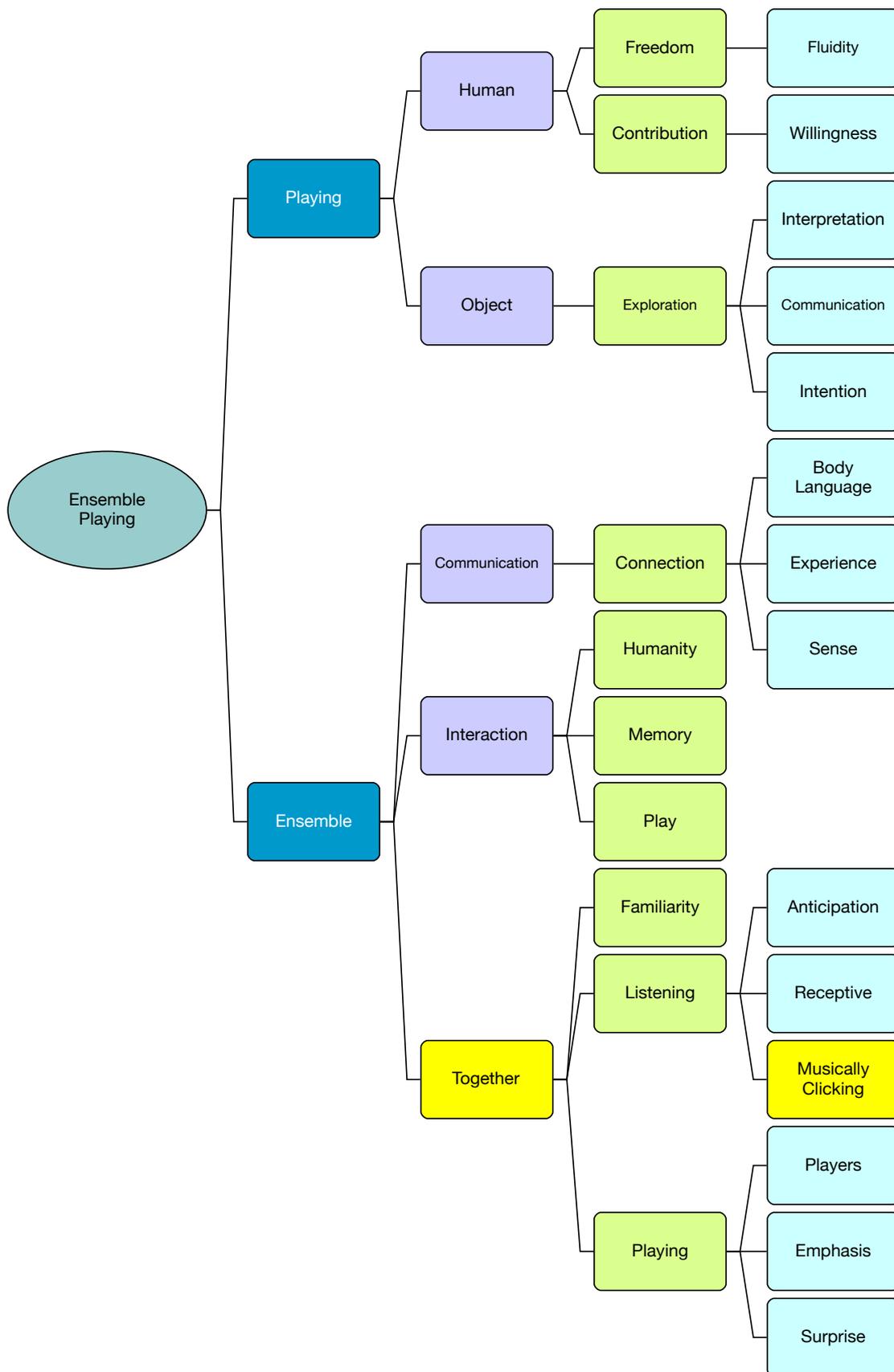
Figure 7.2: Thematic map showing the combination of the superordinate themes of "Playing" and "Ensemble".

There was a common theme underpinning the superordinate categories of "Ensemble" and "Playing" from the two IPA thematic maps, namely "human" and "humanity". This theme reflected perceptions of the professional musicians about their ensemble craft (see Chapter 5) as a human rather than mechanical endeavour. There was evidence of awareness about mechanically-minded ideas of getting the correct tuning (E^1Vln.ii) to the sensation of adaptive behaviour in play, not dissimilar to animal play (Schank, 2015). This type of play looks at the aspect of the young imitating the parent to learn their surroundings before venturing off on their own to discover new things. Whilst chamber ensemble rehearsal is not always about animal play, there are elements of transfer from more experienced to less experienced players through instances of imitative play. In my reflections, the playing in the ensemble was adaptive and animalistic: I knew the participants were more experienced than myself and even though I contributed my musical voice into the ensemble, I listened carefully to the other musicians so as to learn from them. This perception was also felt by the other players: "[Y]ou can sort something out almost by literally playing something and then seeing something and sort of you saying okay I get that bit now we just need to do it differently next time" (E^1Vln.i). Through playing with the ensemble, the active participation of doing, of trying to "piece the music together" (FG_P), enables adaptive behaviours to happen: "if someone responds, you know >by echoing the same ornament< that definitely feels like playing" (E1Vln.ii).

The idea of being together through playing with the ensemble was supported by awareness of a shared motivational drive and "receptiveness": "that kinda of willingness to be open. [.] To receive other ideas or especially things that you haven't thought of before. Though not necessarily through discussion but particularly through doing" (E^2Vc). Furthermore, the participants perceived the importance of always contributing something to the music-making: "to play in a rehearsal it's just is [.] yeah a musical offering" (E^1Vln.i).

The sense of togetherness in group play happened through communication and interaction (see King & Gritten, 2017). Communication enabled the musicians to feel physically connected: "in a very short space of time I was able to read [Ensemble 2 (Cello)]'s body language better and sort of got a good sense of [what] he does musically as er, as an instrumentalist" (E^2Pno). The participants identified with their co-performers as musicians and instrumentalists, thus perceiving their craft, and adapted to others' "musical" behaviours. Arguably, their perception of playing "musically" with the ensemble lies at the heart of their interaction, for it enables them to "communicat[e] through playing" (E^1Vln.ii). Interaction through play creates or develops memories, which was particularly evident in the relationship between the violist and cellist in Ensemble 1 according to their descriptions of "personal moment[s]" (E^1Vc).

King and Gritten (2017) suggest that ensemble rehearsal is primarily about communication, while ensemble performance is primarily about interaction. In fact, the "epistemic shift" that they allude to (from communication to interaction) across these two contexts might actually operate within the rehearsals between the "talk" and "play" segments: "play" about "play" enables co-performers to rehearse their interactions, while "talk" about "play" allows them to communicate about them: "It is such a nice bit to play together to swap over shapes, phrases and [.] not make your decision too far in advance and tailor it to what has just come before" (E^2Vc).

The ensemble exhibited exploratory play through their use of "object" play. It is futile to look at music as an object, but following Lydia Goehr's (1992) and others' discourses on the "work-concept" as that which is forecast in the mind's imagination, it does enable one to view the musical-work (that is, the score) as an object (Butterfield, 2002: 330). While consideration of the work-concept is beyond the scope of this thesis, it was noted that these participants regarded the musical score as an object that they could transform. This perspective resonates with Larsen's (2015) and Fink et al.'s (1968) observations of the player who is able to transform objects from the real-world into the play-world. In the professional chamber rehearsal context, the object was transformed by playing with the score's "inflections" (E^2Vc): "there's a score, you're going to be playing with [.] in exact things like: [.] tempo markings, articulation, you know, [.] even pitch [...] playing with the music implies what comes from the score" (FG_C). Object play was also seen via the ensemble seeking freedom within the constraints of pursuing goal-orientated tasks with cultural and other expectations. "[Y]eah I guess playing around, making it more personal like just saying what I can do within the parameters to make it something different. >So, saying something that someone else hasn't has said before" (FG_P).

While object play operates as the group transforms the musical score, this activity directly impacts the music-making itself, which essentially involves converting that object play into highly-coordinated action (see Keller, Novembre & Loehr, 2016). Each musician was "getting used to each other's styles" (E^2Vc) in a way that increased familiarity and developed empathy (Waddington, 2014). There were perceptions of so-called collective flow (Tay el al., 2019) through "musically clicking" ($E^1Vln.i$), being "receptive" and "anticipating" one another's "repertoire of responses" (E^2Vc). Playing with the ensemble not only involved listening to one another to develop anticipatory behaviours, but to go further and "surprise" their fellow musicians. This behaviour probably relates to the sense of play with the self; it is necessary to feel comfortable and trusted in order to make music in this way. There is also a sense that musicians go from work colleagues to playmates, thus representing in their ensemble playing a "community of play" (Thorsted, 2016).

7.3 Playful Musical Interpretation
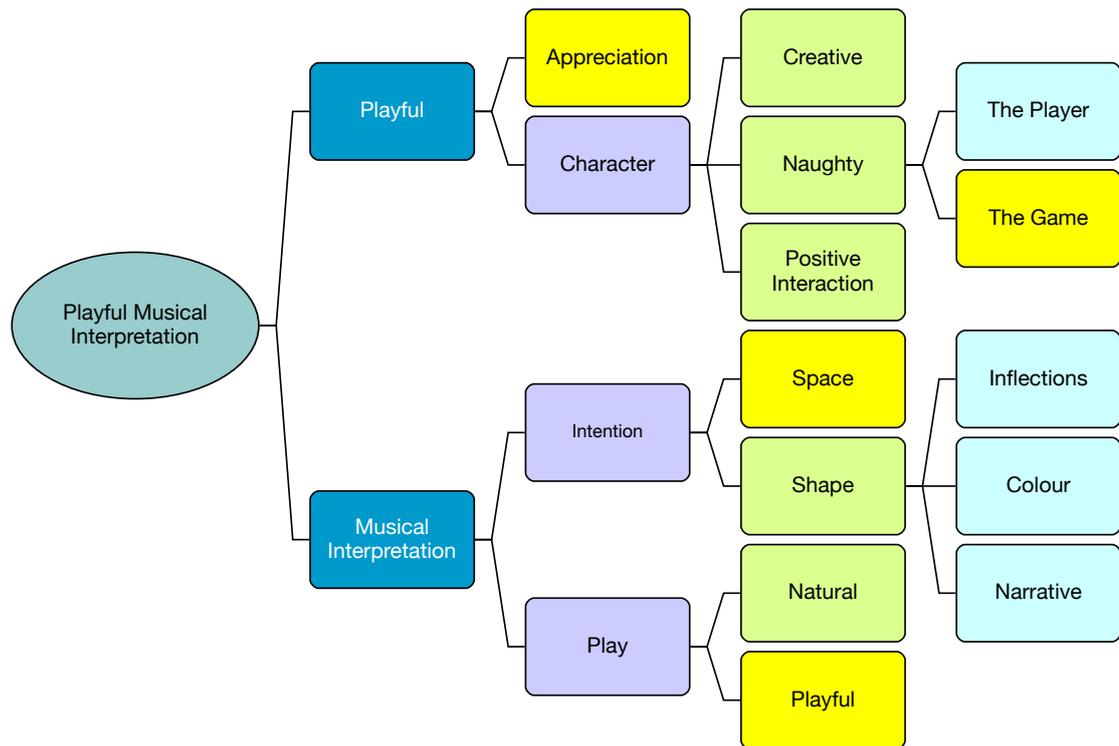
Figure 7.3: Thematic map showing the combination of the superordinate themes of "Playful" and "Musical Interpretation".

Playful musical interpretation is about progressing the elements of anticipation and surprise developed in the ensemble in specific ways according to in-the-moment expressive decisions made by the musicians. Such playful behaviour reveals something about their musical characters and experiences: "[we] play together to swap over shapes, phrases […] [but one must] not make your decision too far in advance" (E^2Vc). Professional chamber musicians are influenced by cultural and other forms of knowledge in their music-interpretative decision-making, such as by the above cellist indicating that rehearsing Beethoven enabled him to surprise himself, fellow musicians and potential listeners, whereas rehearsing Brahms involved having to prepare to surprise the listener because of the demands of the repertoire and its repetitive acts.

Anticipation and surprise underpin the theme of "the game": "we can play with it. [.] and entertain each other and the audience actually" (E^1Vla). The game involves creating new and novel ways (Bateson, 2014) of transforming the musical-score object into coordinated action. Such playful behaviour can be constructive and disruptive, according to Henricks (2018), and it might yield different play moods (Karoff, 2013). As such, disruptive play might create feelings of naughtiness as musicians liberally transform the score or move away from treating it as "very sacred" (FG_C). Expressions of naughtiness might also arise if musicians deliberately deviate from anticipated measures: "with the [.] maybe more experienced professional group, there's a

lot more dicking around… We just mess, like, say in our rehearsals, we just mess around" (FG_P). By contrast, constructive play might involve the metaphoric notion of throwing a ball, that is bouncing music-interpretative ideas around. This resonates with Bateson's (1955) idea of framing a situation through metacognition; constructive play occurs via reciprocal acts of "throwing the ball back" (E[1]Vln.ii).

Playful musical interpretation is intentional and might involve so-called shared "floating intentionality" (Cross, 2014), whereby players transform music-interpretative ideas between both the real- and the play-world. This transformation creates a space, as discussed in relation to Stubley's (1995) work on field theory, whereby professional musicians can interact and contribute their own perspectives on shaping, inflecting, colouring and narrating the musical score. Such playful behaviour, then, is highly creative and draws upon the aforementioned notions of experimentation and exploration in the music-making. It reflects Reichling's (1997) work on the play of motives, while it also draws upon the object play from playing with the ensemble. It is through playful acts, however, that professional chamber musicians exhibit a complex web of roles of play, and, as such, can shift from technical to expressive rehearsal practices (see Wise et al., 2017).

7.4 Playfulness of Rehearsal Dynamic
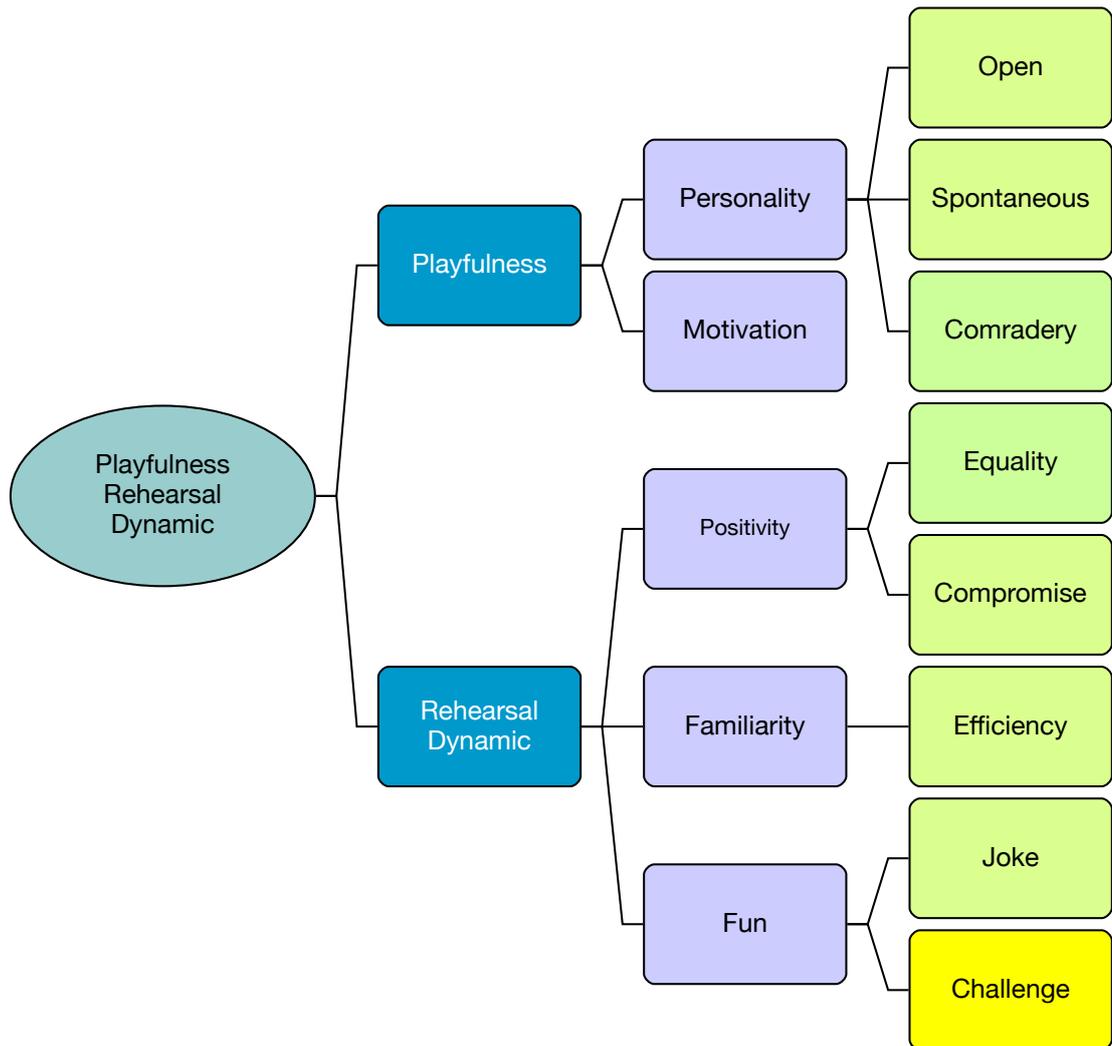
Figure 7.4: Thematic map showing the combination of the superordinate themes of "Playfulness" and "Rehearsal Dynamic".

It is noted within the play literature and the data in Chapter 4 that playfulness is very much tied to playful behaviour, and that playfulness often acts as a precursor or initiator of playful play. Building on the community-of-play concept (Thorsted, 2016) and "the game" concept discussed above, it was noted that professional chamber musicians actively sought variety and freedom through spontaneous acts, such as by "throwing a curveball" (FG_P) into the music-making. Yet, one cannot just throw curveballs into the music-making randomly or it could "derail" (E[1]Vla) the other musicians, so playfulness is, in effect, a polite way of creating disruptive play. Playfulness is about "knowing" when to break the rules, but also that there is a desire or "motivation" to create playful play; in other words, there is the "need to play" (FG_C).

At the same time, the community of play in professional chamber rehearsals welcomes combinations of constructive and disruptive play to create so-called play rhythms through

musical "comradery" (Faulkner & Davidson, 2006). Comradery is exhibited through "jokes" and "fun", through the desire to challenge oneself and one's co-performers to further music-making so that one is "playing something a little bit different to how you play it before" (E^1Vln.i). Playfulness is familiar because it characterises the nature of professional chamber ensemble rehearsals and it is accepted, if not expected, within the cultural parameters of the tradition.

Playfulness in the rehearsal dynamic thus involves creating surprises and learning new anticipatory behaviours, which rests upon a "baseline of repertoires" (E^2Vc). Playfulness was seen by these musicians as a "positive" emotional state in which positive interactions set the tone of the rehearsal: "I do love the fact that we use the word play for music [.] because (…) it's a freedom and a relaxation, but it's also with the aim of getting something done" (E^2Vc).

7.5   Chapter Summary

In moving towards an understanding of play in the context of professional chamber ensemble rehearsal, the IPA thematic maps from the focus-group and video-recall interviews were considered together and discussed alongside the reflections made about the rehearsals. There are four key perspectives in a synthesised interpretation: play with the self; playing with the ensemble; playful musical interpretation; and playfulness of the rehearsal dynamic. Different types of play operate across these perspectives, including functional play, adaptive (animal) play and object play, while different kinds of play behaviours emerge, such as exploratory, spontaneous, experimental and anticipatory. There is engagement in "the game" that yields fun and jokes along with positive emotional states and interactions. The play itself is underpinned by shared motivations, goals and knowledge of the cultural parameters of the Western art rehearsal tradition. As such, disruptive and constructive play may include expressions of "naughtiness", although curve-balls are thrown only in the context of feelings of trust about the self in relation to the ensemble. Object play was recognised across these perspectives, as the musical score was seen to be the basis for both self and group music-making. Playing together was centred upon feelings of trust and this facilitated metacognitive messages in the form of playfulness. The acts of anticipation and surprise, in particular, were vital in creating new and novel musical interpretations.

These four perspectives are not hierarchically related; rather, they are mutually interlinked. Professional chamber musicians play with the self and with the ensemble while they produce playful musical interpretations and exhibit playfulness in their rehearsal dynamics. The boundaries of play and non-play are not easily determined; it is plausible to suggest that certain moments are more or less playful than others, but the intention "to play" is always constant.

This research highlights the versatility of play and offers new insight into the phenomenon within the domain of professional music-making. It is one of the first studies of its kind to prioritise performers' perspectives on the "playing", rather than "talking", segments of rehearsals (Clarke et al., 2016) and to scrutinise what constitutes play in the rehearsal arena. The research is important because it reveals that being playful and exhibiting playfulness are vital ingredients in professional music-making. This enquiry also establishes a platform on which to build further research to examine and critique the boundaries of play and non-play as well as the links between play and playfulness in group music-making. Such work has implications for education, psychology and other disciplines where the analysis of people's playful behaviours may contribute towards greater understanding of social relationships in group contexts. In small working groups, such as chamber ensemble rehearsals, not every scenario is about play or playfulness; however, this research illuminates that this phenomenon does underpin certain moments when working together and helps to create perceptions of unique interactions between co-workers (musicians), their tools (instruments) and their activity (the music that they are working on). Moreover, this endeavour suggests that elements of play may contribute towards developing trust among individuals as well as encourage the shaping of new ideas.

Conclusion

This thesis provided exploratory insight into the phenomenon of play within professional chamber ensemble music rehearsals in the Western art tradition. Previous research indicated that rehearsals typically comprised segments of "talk" and "play", with the latter involving running through portions of music and the former including (verbal) discussion about "making" the music together (Clarke et al., 2016). While research to date has primarily focussed on analysing "talk" to gain insight into "play" (e.g. Ginsborg & King, 2012), this study focussed instead on analysing "play" to gain insight into "play". Professional musicians' perspectives on the nature of play were ascertained in the following three ways: first, focus-group discussion of their general ideas about play in this context (Chapter 4); second, video-recall interviews about selected portions of play following rehearsals with members of two ensembles (Chapter 5); third, reflections on the same selected portions of play by myself (as researcher-cum-clarinettist) and two independent researchers (Chapter 6). The findings from these three perspectives were summarised and cross-compared to show my interpretation of the results in Chapter 7.

8.1   Research Contribution

Two research questions lay at the heart of this thesis, both of which look at play as a concept and see how it is defined and applied within the context of chamber ensemble music rehearsals.

8.1.1   What is "play" in the context of professional chamber ensemble rehearsal in the Western art tradition?

Play in the context of professional chamber ensemble music rehearsals can be spontaneous and exploratory, not dissimilar to the "musical play" observed by Niland (2009) on children's music-making in educational settings. Yet, adult rehearsal play involves making a positive group dynamic and creating positive experiences for the self and ensemble through repeating activities (Addison, 1991; Csikszentmihalyi, 1990/2008, 1996/2013) and adopting various play practices and moods (Karoff, 2013) which may be highly creative (Power, 2011), especially in relation to music interpretation. Transformation from functional play to group play (see Chapter 4) is important, where gradations from "I" to "We" (Glăveanu, 2014; Tay et al., 2019) yield a sense of group cohesion about the rehearsal play (also see Keller, 2008, 2014).

Examples of the four perspectives on play were put forward in the light of the data from the focus group, video-recall interviews and reflections: play within the self; playing with the ensemble; playful musical interpretation and playfulness of rehearsal dynamic (Chapter 7). These perspectives were seen to be interlinked and involved different types of play and play behaviours.

8.1.2   What types of "play" were perceived or experienced by professional musicians in this domain?

Within this research, numerous examples of play concerned the perception of the "self" – as an individual and/or musician – in the context of the group (or "ensemble"). For example, functional play was seen within both ensembles when the musicians described themselves as having "fun" while playing their instruments. Play about the self was paramount: this involved individual musicians perceiving responsibilities about their contributions (technical and musical) to the music-making. The idea of trusting one's contribution to the rehearsal play was vital in being perceived to be accepted by others. Functional play exists in terms of how the self is perceived in relation to their instrument, musical score and co-performers.

Group play emerged in the chamber rehearsal arena with "exploratory" and "creative" kinds of play. All of the musicians engaged in "object" play as part of the group play: participants regarded the musical score as an object that they could transform through visual and auditory media and via playing with the self and each other. One can achieve creative solutions through learned knowledge over time (that is, Payne's, 2016 and Cook's, 2018 notion of craft), which creates a skill-set in order to solve "in-the-moment" encounters within music-making (Bayley, 2011; Clarke et al., 2016; King & Gritten, 2017; Lim, L. 2013). Play is relevant to creativity, yet it encompasses more than creativity, such as via exploratory and object play. Broadly speaking, object play is about the manipulation of the musical score to generate a sonic-product, the end-goal of which is ensemble music-making (that is, player transformation, see also Fink et al., 1968; Larsen, 2015). But, it is how that object is explored that is important. Creative acts within group play form a repertoire of experiences that provide a baseline unto which ensemble members react (E^2Vc) in certain kinds of music-making situations. This insight into group object play helps to provide understanding about deciphering the differences between musicking and playing as observed by Bayley (2011).

Play was noted as being linked to intrinsic motivation, where one seeks variety through playfulness, which in turn leads to playful behaviours. Eberle's (2014) elements of "anticipation" and "surprise" were evident within the ensemble rehearsal play through the "familiarity" of participation bringing the ensemble members "together". The perception of "connection" through togetherness enabled playfulness to arise. The "game" concept was linked to playfulness, such as with the metaphorical idea of "throwing the ball" to one another. It was interesting that all of the participants in the focus group and the two professional ensembles mentioned this in one form or another. Nevertheless, it is *how* the ball is thrown as to whether it promotes constructive play (that is, "trust", E^1Vc; see also Henricks, 2018) or disruptive play (Henricks, 2018; see also Chapter 4 on playful & playfulness), such as a "curveball" (FG_P).

Curveballs can create a series of surprises and anticipatory play behaviours in the ensemble music-making.

It is through functional play (see Chapter 4) –a primary form of play that is a precursor of constructive and dramatic play, often considered as a primitive form of representation; that is, playing together for the purpose of the self performing a piece of music – however, that professional chamber musicians create a platform in which to play and interact together. Functional play then, facilitates exploratory play, which resonates with Keller's sense of anticipatory behaviours (2012) helping to form ensemble cohesion (2008). Moreover, repetitive actions in rehearsal align with Karoff's (2013) play practices (also see Chapter 1) where "displaying" and "exceeding" behaviours allow professional musicians to showcase their music-making interactions and individual personalities, which also ties to their drive to be playful. It is important to note that this research helps to reveal how play behaviours can exist and thrive within the relatively formal constraints of professional chamber rehearsal; indeed, the play literature has tended to focus on improvisatory rather than score-based practices of music performance (de Bruin, 2018).

Another significant contribution this project has seen is that play exists in varying contexts, and like playfulness, some of it is difficult to show. I have immersed myself within the ensembles as well as talked to other musicians within a focus group environment and, in so doing, I have learnt that play does not always need to be clear visible acts of playful music-making as interpreted by independent researchers' comments (see Chapter 6), but more subtle approaches that are meaningful within themselves. This was particularly poignant as both the violist and cellist from Ensemble 1 recalled the same "memor[ies]" as a personal moment that impacted their rehearsal play.

8.2   Research Limitations

This thesis covered much new ground, although there were limitations in terms of the scope of the empirical work. The video-recalls and reflections focussed on selected portions of rehearsal play and it would have been interesting to have explored more of the video footage with the participating musicians (approximately 6 hours in total) in order to see how play was perceived in other areas of the rehearsals, especially to achieve wider examples of playful behaviour and playfulness. Also, it would have been useful to have consulted the musicians across a series of rehearsals so as to gain a sense of how their perspective on rehearsal play might change on different days and occasions. Additionally, it would have been helpful to have involved the participants in analysing the data so as to achieve "thick-description" (Geertz, 1973).

In this research, the IPA process was based upon transcription of verbal dialogue produced during the focus group and video-recall interviews. As such, the process was limited to information contained in words. Contemporary techniques of video IPA (Lee & McFarran, 2015) are necessary to enable analysis of the physical behaviours by the participants during these sessions. In addition, this research focussed on instances of play drawn from rehearsals taking place prior to a single performance opportunity; a longitudinal perspective might have been beneficial to gain a sense of how play varies in rehearsals for the same musicians working on different repertoire, on different occasions, in different venues and with different musicians. Indeed, this study did not consider the influence of social familiarity or individual musicians' personalities on play, which may be pursued in future enquiries to ascertain the extent to which these factors might impact upon play behaviours.

It is acknowledged that this research has generally uncovered positive descriptions and experiences of play; it can, however, have negative consequences (see Chapter 1) and these would benefit from further investigation to ascertain what happens when things go wrong in small group work. Within chapters 1 and 2, problems were identified in relation to terminology and conceptual models of play that overlap, confuse and limit understandings of this and related phenomena, including creativity. As research on play continues to develop, new and revised insights will need to be considered in relation to future research within and outside the domain of music.

8.3   Directions for Further Research

This thesis focussed on adult play within professional chamber ensemble music-making, specifically providing preliminary insight into musicians' perspectives on what they are doing and thinking when they "play" (rather than "talk") in rehearsal. Areas for further research include the study of children's play in music-making, especially in rehearsal and performance, as well as play (across all generations) within other group music-making contexts both within and outside the Western art tradition. The way in which play is experienced, perceived, understood and manifest by people of different ages in the context of music-making may help to inform practitioners in their work, such as in delivering educational and therapeutic group projects. Play behaviours by non-professional musicians merit close attention, especially to enable comparisons between student, amateur and professional musicians. Indeed, research into the nature of musical play through improvisational and compositional practices will provide much-needed insight into this fascinating phenomenon.

At the outset of this thesis, it was noted that play is difficult to define. This research indicates that there are facets of play in music rehearsals that resemble other kinds of play in different

contexts, notably its functional and exploratory elements, but there is potential for the development of dedicated empirical enquiries that cross-examine play behaviours and experiences in similar small-group contexts within and outside of music, including drama, dance, music-theatre and other performing arts disciplines. Such research will provide valuable evidence about the ways in which individuals (of all ages) play through artistic pursuits. Further work is also needed to probe the boundaries between play and creativity more broadly.

Even though this thesis is exploratory and relatively small-scale, conducting the research alongside completing a portfolio of performances (see Appendix L) has been enriching because it has made me think about what I do when I play and how I play with other musicians in chamber ensemble rehearsals. Play in this context involves sociability and musicality; it helps me to understand who I am as a musician, and it enables me to engage with co-performers. Indeed, it is apt to conclude with the words of Sicart (2014): "To play is to be in the world. Playing is a form of understanding what surrounds us and who we are, and a way of engaging with others. Play is a mode of being human" (p. 1).

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Appendix A: Results and Discussion: Reflections Chapter Tables

Table 1

Researchers' General Comments on Play within the Video-Recall Clip Selection

Researcher	Overall Comments
I	1. I found that my analysis was influenced heavily by visual aspects of the playing, especially eye contact, smiling and some discrete movements (such as sharp head movements). 2. I was aware of particular "musical" moments when interaction seemed particularly expressive (as noted above), particularly when there was conversational ideas between the parts or dialoguing 3. Any rehearsal "slips" or "deviations" seemed to encourage looks of fun/amusement (perhaps to put players at ease) 4. I felt that the "special" moments of play were expressive (about the music), communicative (to share a musical or other idea) or appreciative (to acknowledge a musical or other moment)
II	When focussing on identifying "play", it is difficult not to consider almost any aspect of the musical interaction as "play" (in the common meaning of the word). This may be a function of the task, and it might be worth doing similar studies without the prompt to see whether the notion of play occurs unprompted when people watch these videos. There are instances of interaction, gesture, shaping of the music, teasing, or joking, all of which I have viewed here as examples of "play". But there are also instances when "play" is written into the music (e.g. the fast semiquaver runs in the clarinet over the main melody; conversational phrases in the music; an interrupted cadence). Generally, this [Ensemble 2] felt slightly less playful than the other clips. Perhaps partly because of the repertoire? But also, although all performers were clearly very comfortable with their parts, I wonder if after 3 (further?) public performances, it would become more playful still?

Table 2

Ensemble 1 Researcher Feedback

Video-Clip Selection	Researcher I	Researcher II
Clip 1a	18 secs small smile from cellist (expressive) 40 secs small smile from 1st violinist (expressive)	6-8 secs Glances between musicians for timing of the final three quaver Bs 10 to 16 secs Echoing phrases between clarinet and others; pianissimo repeat of the phrase in the clarinet 22 secs Timing of the pause 22 secs onwards Cellist's staccatto gestures - arm and head. 37 secs Theme in minor key in clarinet 51 seconds Sequence in clarinet theme
Clip 1b	16 secs eyes up from clarinettist (communicative) 29 secs small smile from 1st violinist (expressive) 41-45 secs smiles from other players (cellist/violist) (appreciative)	28 seconds Mirrored body sway in Vln 1 and Cl. Smile from Vln. 36 seconds Vln 2 raised eyebrows and looking towards cl 40 seconds Timing co-ordinated between strings; vln 2 smiles at resolution 50 seconds Cl gesture during held note 57 seconds Interrupted cadence
Clip 2a	8 secs eye contact violinists/clarinettist (expressive) 27 secs extended eye contact violin2/clarinet (communicative)	0-18seconds Melody in violin responded to with decorated phrase in Cl. Supporting strings gestures. 29 seconds vln 1 descending 3-note sequence after the cadence (you think it will finish but it carries on)
Clip 2b	5-7 secs violin2/cello/viola laugh in response to violin1 who played additional notes in melodic line (improvisatory moment) 14-16 secs heightened staccato (possibly in response to above moment – "over-play") 21 secs a lifting head off instrument (having fun/at ease)	4seconds violinist inserts an exaggerated glissando as he wasn't happy with chromatic descent. Other players smile 15 seconds Staccato notes played with a bouncy feel 16 seconds Return of main theme with running semiquavers in Cl. Gestures of strings playful too.
Clip 3a	18 secs clarinet/cello exchange eye contact and musical idea; violin1 enjoys musical handover (expressive)	0-4 seconds Elbow gestures from clarinet. Bouncing gestures with stacatto bowing. Swaying from Cellist

Clip 3b	4-5 secs violin1 and cello seem particularly to be playing around with detached notes here (expressive) 15-20 secs cellist outwardly smiling and shares through smiles/eyes with viola (appreciative) 23-24 secs cellist playing with line (expressive) 24 secs violin2 laughing (from above) 37 secs violin2 playing freely/copied by cellist (expressive) 50 secs all string players amused (shared feeling/appreciative/communicative)	0-6 seconds Bouncing gestures from staccato string players 7 seconds Cl moves towards Vc and Vla, who are also gesturing as they play the main theme 14 seconds Eye contact between Vln 1, 2 and Cl as Vln1 and 2 come in with the theme 38 seconds Cellist entry joining the main theme (which has had playful gestures) 48 seconds Rallentando, eye contact

Table 3

Ensemble 2 Researcher Feedback

Video-Clip Selection	Researcher I	Researcher II
Clip 1a	5 secs clarinet/cello musical play in answering phrase (expressive) 15 secs end phrase exchange clarinet/cello (expressive) 34 secs interesting phrase-off between clarinet/piano at end (expressive)	0-11 secs Half-echoing 4-note phrases 16 secs Interrupted cadence 34 secs mirrored semiquaver runs
Clip 1b	11 secs Cellist enjoys waltzing in piano (expressive) 23-28 secs playful dialoguing between clarinet/cello (expressive) 38 secs clarinet eye contact to suggest play in passagework (communicative) 40-46 secs as above, real play in dialogue between clarinet/cello (expressive)	11 secs Staccato and short phrases felt playful; gestures helped. 20-25 secs Echoing phrases from clarinet and cello (glissandi in cello too) 38 secs gesture from clarinettist 40-44 secs Echoing phrases - more playful this time with more relaxed gestures 46 secs Eye contact at the end

Clip 2a	25 secs Cello plays with rubato in melody/clarinet enjoys (expressive/appreciative) 49 secs Clarinet plays notes cheekily and cello/piano respond (expressive) 56 secs Cellist enjoys expression from pianist (appreciative)	0-5 secs Playful gestures accompanying opening motif 21-34 secs Body sways between cello and pianist suggest interaction between them 34-46 secs Clarinet has playful gestures; echoes between clarinet and others 50-54 secs Sudden staccato is inherently playful, but I wondered whether the performance could have highlighted the playfulness of the music more here 1.10-end Playful gestures with change of texture
Clip 2b		10 seconds Switch to triplets managed well; triumph and satisfaction in pianist's voice - the game was well-played…
Clip 3a	5 secs cellist plays with semitonal melody as slide (expressive) 18 secs clarinet smile/enjoys musical moment (appreciative) 24 secs cellist sharp head turn (communicative)	0-10 secs synchornisation gestures 15-17 secs playful gestures in clarinet and cello
Clip 3b	13 secs strong eye contact at phrase end from clarinet (communicative) 27 secs lips tight from cellist (expressive) 33 secs pianist enjoys musical moment (expressive) 36-40 secs all smiling and playing with musical timbre (expressive)	0-4 secs Staccato notes and gestures, raised eyebrows of pianist 4-13 secs semiquavers and syncopation of clarinet part are both playful 14-19 secs piano motif is playful with repeated notes and descending triad; eyebrows are active again 20-30 secs Echoing motifs and gestures between instrumentalists 30-38 secs Very playful - echoed solo descending motif. Large gestures between players; excessive (comedic) vibrato in the cello Final cadence Forte, large gestures and good synchronisation. No rit.

Appendix B: Information Sheet: Ensemble Rehearsal Participants

Title: Facets of Play within Professional Chamber Ensemble Music Rehearsals.

Researcher name: Rae William Todd

Purpose of Study

The purpose of this study is to explore 'play' in professional chamber ensemble rehearsals in the Western Art tradition.

Procedures

Participants will be asked to rehearse and perform selected chamber ensemble repertoire. The rehearsal and performance will be audio-video recorded for the purpose of the doctoral programme. Within 7 days of the rehearsal/performance, each participant will be interviewed individually and asked to comment on selected short clips from the rehearsal footage. You will also be asked to complete a short questionnaire to provide background details for the purpose of the research.

How much of your time will participation involve?

The rehearsal and performance session will last up to 5 hours. The individual interview with video-recall will take place at a mutually convenient time/venue (Skype or face-to-face) within 7 days of the rehearsal/performance session and will last up to 30 minutes. As part of the interview, you will be asked to comment on selected short clips from the rehearsal footage.

Will your participation in the project remain confidential?

If you agree to take part, your name will remain confidential and anonymous (i.e. you will be referred to by instrument position rather than name) unless requested otherwise by the participant. Note: the rehearsal footage will be used for the research component of the PhD thesis, which may be used for other academic purposes such as conferences and publications. The performance footage will contribute to the performance portfolio submission of the PhD thesis.

All the captured footage will be securely kept on an encrypted external hard drive; the researcher and his supervisors will be the only individuals with access to the data.

Payment

Each participant will receive £150 for involvement in this study: rehearsal and /performance session; interview with video recall; completion of the background questionnaire.

Potential Risks and Ethical Consideration

There are no known risks or ethical issues about participation in this study.

Benefits

Your involvement in this study will enable you to discuss 'play' in the context of professional chamber ensemble practice. This may enhance your awareness of chamber ensemble practice. You may also be interested in pursuing further reading and discussion about this concept following your involvement in the study.

What happens now?

If you are interested in taking part in the study, you are asked to complete and sign the relevant consent forms. You will then be given more specific instructions. Do not sign the form if you do not wish to take part. You are free to withdraw at any time and without adverse consequences. Any information gathered until such time will not be used (i.e. will be destroyed). Please feel free to ask any questions that you may have.

Contact for Further Information

Researcher's Contact Details:

Rae William Todd

R.Todd@2015.hull.ac.uk

If participants have any concerns about the way in which the study has been conducted, they should contact the secretary of the Faculty of Arts, Cultures, and Education (FACE) Ethic Committee. Jo Hawksworth, Research Office, Faculty of Education, University of Hull, Cottingham Road, Hull, HU6 7RX. Tel. 01482 466658. Email: j.hawksworth@hull.ac.uk

Appendix C: Information Sheet: Focus Group Participants

Title: Facets of Play in Professional Chamber Ensemble Music Rehearsals

Researcher name: Rae William Todd

Purpose of Study

The purpose of this study is to explore musicians' views on 'play' in professional chamber ensemble rehearsals in the Western Art tradition.

Procedures

The focus group will involve up to 4 participants. The group will be asked to respond to questions about the concept of 'play' in general and music-specific terms. Each participant will also be asked to complete a short background questionnaire for research purposes. The focus group discussion will be audio-video recorded.

How much of your time will participation involve?
The focus group will last up to 60 minutes.

Will your participation in the project remain confidential?

If you agree to take part, your name will remain confidential and anonymous. Your responses to the questions will contribute towards the researcher's doctoral thesis.

All of the captured footage will be securely kept on an encrypted external hard drive. The researcher and his supervisors will be the only individuals with access to the data.

Payment

There will be no payment for the involvement of this study.

Potential Risks and Ethical Consideration

There are no known risks or ethical issues about participation in this study.

Benefits

Your involvement in this study will enable you to discuss 'play' in the context of professional chamber ensemble practice with like-minded professional musicians. You may be interested in pursuing further reading and discussion about this concept following your involvement in the study.

What happens now?

If you are interested in taking part in the study, you are asked to complete and sign the consent form. You will then be given more specific instructions. Do not sign the form if you do not wish to take part. You are free to withdraw at any time and without adverse consequences. Any information gathered until such time will not be used (i.e. will be destroyed). Please feel free to ask any questions that you may have.

Contact for Further Information

Rae William Todd

Email: R.Todd@2015.hull.ac.uk

If participants have any concerns about the way in which the study has been conducted, they should contact the Secretary of the Faculty of Arts, Cultures, and Education (FACE) Ethics Committee. Jo Hawksworth, Research Office, Faculty of Education, University of Hull, Cottingham Road, Hull, HU6 7RX. Tel. 01482 466658. Email: j.hawksworth@hull.ac.uk

Appendix D: Consent Form: Rehearsal and Performance Recording

I, ………………………………………………………………………………[full name]

Hereby agree to participate in this study to be undertaken by **Rae William Todd** and I understand that the purpose of the research is to explore facets of play in professional chamber ensemble practice in the Western Art tradition. I understand that the research will involve recording my professional involvement in ensemble music rehearsal and performance. The rehearsal footage will contribute to the research component of the PhD thesis, while the performance footage will be included in the performance portfolio of the PhD thesis.

I hereby declare that

1. the aims, methods, anticipated benefits and possible risks/hazards of the research study have been explained to me.

2. I voluntarily and freely give my consent to my participation in such research study.

3. I understand that aggregated results will be used for research purposes and may be reported in scientific and academic journals.

4. I understand that individual results will not be released to any person except at my request and on my authorisation.

5. I understand I am free to withdraw my consent at any time during the research, in which event my participation in the research will immediately cease and any information obtained from me will not be used. Upon completion of the data collection – after rehearsals/performances/interviews have been recorded – it will not be possible to withdraw consent.

   Signature: ………………………………..   Date: …………………..

The contact details of the researcher are: R.Todd@2015.hull.ac.uk

The contact details of the secretary to the Faculty of Faculty of Arts Cultures and Education (FACE) Ethics Committee are: **Jo Hawksworth**, Research Office, Faculty of Faculty of Arts Cultures and Education (FACE), University of Hull, Cottingham Road, Hull, HU6 7RX. tel. 01482 466658. Email: j.hawksworth@hull.ac.uk

Appendix E: Consent Form: Interview with Video-Recall

I, ………………………….……………………………………………………[full name]

Hereby agree to participate in this study to be undertaken by **Rae William Todd** and I understand that the purpose of the research is to explore facets of play in professional chamber ensemble practice in the Western Art tradition. I understand that the interview will be audio-video recorded for research purposes.

I hereby declare that

1. the aims, methods, anticipated benefits and possible risks/hazards of the research study have been explained to me.

2. I voluntarily and freely give my consent to my participation in such research study.

3. I understand that aggregated results will be used for research purposes and may be reported in scientific and academic journals.

4. I understand that individual results will not be released to any person except at my request and on my authorisation.

5. I understand I am free to withdraw my consent at any time during the research, in which event my participation in the research will immediately cease and any information obtained from me will not be used. Upon completion of the data collection – after rehearsals/performances/interview have been recorded – it will not be possible to withdraw consent.

Signature: ……………………………………. Date: ………………………

The contact details of the researcher are: R.Todd@2015.hull.ac.uk

The contact details of the secretary to the Faculty of Faculty of Arts Cultures and Education (FACE) Ethics Committee are:

Jo Hawksworth, Research Office, Faculty of Faculty of Arts Cultures and Education (FACE), University of Hull, Cottingham Road, Hull, HU6 7RX. tel. 01482 466658. Email: j.hawksworth@hull.ac.uk

Appendix F: Consent Form: Focus Group

I, ……………………………..…………………………………………………[full name]

Hereby agree to participate in this study to be undertaken by **Rae William Todd** and I understand that the purpose of the research is to explore facets of play in professional chamber ensemble practice in the Western Art tradition. I understand that the focus group will be audio-video recorded for research purposes.

I hereby declare that

1.   the aims, methods, anticipated benefits and possible risks/hazards of the research study have been explained to me.

2.   I voluntarily and freely give my consent to my participation in such research study.

3.   I understand that aggregated results will be used for research purposes and may be reported in scientific and academic journals.

4.   I understand that individual results will not be released to any person except at my request and on my authorisation.

5.   I understand I am free to withdraw my consent at any time during the research, in which event my participation in the research will immediately cease and any information obtained from me will not be used. Upon completion of the data collection – after rehearsals/performances/interviews have been recorded – it will not be possible to withdraw consent.

Please tick this box as confirmation that you will not disclose any information about other participants and details of the conversation involved within the focus group discussion.

Signature: …………………………………….   Date: ………………………

The contact details of the researcher are: R.Todd@2015.hull.ac.uk

The contact details of the secretary to the Faculty of Faculty of Arts Cultures and Education (FACE) Ethics Committee are:

Jo Hawksworth, Research Office, Faculty of Faculty of Arts Cultures and Education (FACE), University of Hull, Cottingham Road, Hull, HU6 7RX. tel. 01482 466658. Email: j.hawksworth@hull.ac.uk

Appendix G: Video-Recall Semi-Structed Interview Criteria

Interviews with Video-Recall

Selected clips from the ensemble rehearsal footage will be shown to each participant and they will be asked to comment on what they were thinking and doing during those clips. These thoughts and actions will be used to prompt open discussion about 'play' in professional chamber ensemble rehearsal.

Appendix H: Focus Group Semi-Structured Interview Criteria

INTRODUCTION

Welcome everyone! The purpose of this focus group is to explore the concept of play within professional chamber ensemble music rehearsals. In this case, rehearsals are to be regarded as arenas for preparing repertoire intended for public music performance in the Western Art tradition.

QUESTIONS

1. How do you define and understand the word/term 'play' (in general)?

2. What do you understand about 'play' in relation to music and music-making?

3. How do you understand 'play' in the specific context of professional chamber ensemble music rehearsal?

4. When do you think 'play' occurs within a professional chamber ensemble rehearsal?

5. Can you define what the following phrases mean and how they might be understood in the context of professional chamber ensemble rehearsal?

o 'To play the music' (or 'playing the music')
o 'To play through the music' (or 'playing through the music')
o 'To play with the music' (or 'playing with the music')
o 'To play about with the music' (or 'playing about with the music')

6. Are there any other phrases that you think might be used instead of or in addition to the above?

7. Do you think it is possible to recognise features of these kinds of 'play' in professional chamber ensemble rehearsals? If so, how?

8. Do you have any further comments or remarks?

Thank you for your input – it is greatly appreciated

Appendix I: Rehearsal Transcription Key

[	Overlapping/simultaneous utterances: the point at which the speaker's utterance overlaps with the ensuing speaker's utterance is marked by a left square bracket.
= =	Continuous utterances: when there is no interval between adjacent utterances they are linked by equals sign.
[.]	Pause: pauses, whether long or short, are denoted by a full-stop in square brackets.
____	Emphasis: underlined words/units indicate placement of vocal emphasis.
> ... <	Quick utterance: when the pace of an utterance is quicker than the surrounding talk, it is enclosed in "less than" signs.
< ... >	Slow utterance: when the pace of an utterance is slower than the surrounding talk, it is enclosed in "greater than" signs.
(...)	Transcription doubt: text enclosed in single round brackets shows uncertainty in transcription (no precise hearing could be achieved).
[...]	Pertinent actions: text enclosed in single square brackets describes actions. The action proper is highlighted in bold (such as **play**, **hum** and **sing**).

This transcription key was taken directly from Goodman's (2000, p. 292) thesis who adapted it from Atkinson & Heritage (1984: ix-xvi).

Appendix J: Focus Group Interview Sample Transcript

Row	R/ FG_C/ FG_P	Discourse	Additional Comments
1	R	Well, thanks for coming [.]	
2	FG_P	It's alright=	
3	FG_C	=No worries [.]	
4	R	My research is on play within music [.] the term [.] and I was just wondering <as a general notion> what do you think play is? On its own as an identity of its own? [.]	
5	FG_P	So, is that as in play the noun or play the verb? Or are you not specifying?=	
6	R	=Not specifying but you can go into both if you would like [.]	
7	FG_C	From where I'm coming from as a composer, play generally means experimentation [.]	
8	R	right, ok=	
9	FG_C	=erm, that's how I interpret it. If someone <says, there's err> [.] err now I guess noun vs. verb, <err> good question. Erm [.] but the idea of play within er [.] musical context is playing around with something or experimenting or trying different things out in order to get to a product.	
10	R	Yep=	
11	FG_C	=but that's, that's just the way I use it [and the way I understand it=	
12	R	So, like a process?	
13	FG_C	[.] yeah! As err a creation process or exploration process. So, if someone says to me, "let's play with this idea"=	

Appendix K: Video-Recall Interview Sample Transcript

Row	R/E²Pno	Discourse	Additional Comments
1	R	Hi P, Many thanks for taking part in the research project, I was wondering if you had chance to look over the clips [.] the video clips?	
2	E²Pno	I have , six of them, yeah.	
3	R	yep	
4	E²Pno	There were six, yep.	
5	R	I was wondering, erm, if you could comment on what your throughts were erm looking back at the video clips? Erm, maybe what you was thinking at the time of the rehearsal? Erm, just a general, overall view please.	
6	E²Pno	Er, well, looking at the clips [.] it was quite interesting to see myself externally. I think when you're actually reharsing and in-the-moment you're very consumed by what's in front of you and the notes. [.] Yer, you know, relying more on your ears than everything, I think that's what I looking at the video clips I [.] saw that I was doing I was relying a lot on my ears, predominantly. I was sort of surprised I was trying to look at how much I was looking at er everybody and I didn't [P laughs] I don't think I really looked quite as much as I thought I was. I did [.] cas I was always looking at the cellist and erm, especially because C was in my line of sight but erm, sort of, actually I was looking, I was just observing how much information there was to process in-the-moment er which was quite interesting. Er, the rehearsal itself was [.] was really [.] it was really enjoyable, it was very fun. We all seemed to get on very, very well, and bounce ideas off each other and I think that shows in the videos as well. I think we sort of seem to be [.] having erm a, a good time doing it.	
7	R	Yeah. Erm would you say that was reciprocated should in the [.] shall we say in the music-making [.] in the rehearsal? Do you think it affected it at all, the musicianship?	
8	E²Pno	What do you mean, do you think it affected the performance or [.] the music-making throughout the day?	

Appendix L: Performance Portfolio

Performance Portfolio (Total Duration 3°32'18" and 1°45'45 Public Final Recital)

Repertoire	Solo/Ensemble	Duration (approx.)	Date	Event & Venue	Performance Type	Recording
J. Frey - *Grizzana*	Flute, Clarinet, Violin, Viola, Cello and Piano	16'57"	23rd March, 2017	Middleton Hall Concert Series, University of Hull	Public Performance	https://universityofhull.box.com/s/wypaolq8rvav8y686mhr5cd3t9utrzn0
L. V. Beethoven - *Trio in Bb, Op. 11*	Clarinet, Cello and Piano	22'45"	29th August 2018	Ocaasional Concerts: Lunchtime Concert Series - St Saviourgate Unitarian Chapel, York	Public Performance	https://universityofhull.box.com/s/qkxdd0k3q250zunabzeqojggn4m8kkxx
J. Brahms - *Trio in A minor, Op. 114*	Clarinet Cello and Piano	23'42"	31st January, 2019	Live Studio Recording for Thesis Data Collection - Middleton Hall, University of Hull	Live Studio Recording	https://universityofhull.box.com/s/44onn8n3qv3inh8mb4vzur81l4s4s4lw
W. A. Mozart - *Clarinet Quintet in A, K.581*	Clarinet and String Quartet	36'44"	28th June, 2018	Live Performance - St Saviour's Church, Warwick Avenue, Little Venice, London.	Public Performance	https://universityofhull.box.com/s/k6ty4jxxmx7wjt9xt8c1c3qoimmq0al2
B. H. Crusell - *Clarinet Concerto No. 2 in F minor, Op. 5*	Clarinet and Piano	23'37"	7th June, 2018	Recording Session in Middleton Hall, University of Hull	Live Studio Recording	https://universityofhull.box.com/s/nl9elukxqck3ez81gtv1hr04wee1jr97

H. Tomasi - *Concert Champetre* D. Milhaud - *Pastorale, Op. 147* Bozza - *Suite en Breve Trio*	Oboe, Clarinet and Bassoon	25'59"	13th January, 2017	Cottingham Recital Series, Cottingham Methodist Church	Public Performance	https://universityofhull.box.com/s/503va7gkvh3to53rlssb60o3kyzsxfom
B. Crick - An 1812 Overture	Symphonic Orchestra - Principal Clarinet	11'16"	22nd October, 2017	An Evening of Tragedy' - Left Bank, Leeds	Public Performance	https://soundcloud.com/user-368349152/crick-an-1812-overture
J. Powley - *Eventide Shadows*	Symphonic Orchestra - Principal Clarinet	10'51"	22nd October, 2017	An Evening of Tragedy' - Left Bank, Leeds	Public Performance	https://soundcloud.com/user-368349152/james-powley-eventide-shadows
White Christmas *Most Wonderful Time* *Let it Snow* *Baby It's Cold Outside* (Arr. L. Mason)	Symphonic Orchestra - Principal Clarinet	12'01"	16th December, 2017	Yorkshire Symphony Orchestra ft. Tom Sharp Jazz Orchestra 'Christmas Concert' - Corn Exchange, Leeds	Public Performance	https://soundcloud.com/user-368349152

G. Vinter - *Concertino for Clarinet and Orchestra* (arr. Clarinet & Piano) M. Ravel - *Piece en forme de Habanera* A. Ridout - *Concertino for Clarinet and Orchestra* (arr. Clarinet & Piano) R. Vaughan Williams - *Six Studies in English Folk Song*	Clarinet and Piano	28'26"	17th May, 2019	British Red Cross International Summer Concert Series - Harlaxton Manor, Grantham	Public Performance	https://universityofhull.box.com/s/bp0ilzbbpnebvexs6wmlx6lfxbmxb74j

Repertoire	Solo/Ensemble	Duration (approx.)	Date	Event & Venue	Performance Type	Recording
O. Messiaen - *Quatour pour la fin du Temps* I. Stravinsky - *L'Histoire du Soldat* G. Gershwin - *Three Perludes (arr. J. Cohn)* S. Henryson - *Off Pist* D. Milhaud - *Suite in D, Op. 157b*	Violin, Clarinet, Cello and Piano	First Half - 49'04" Second Half - 56'41"	October 24th, 2019	Ph.D. Final Recital, 'Music Plega' - Middleton Hall, University of Hull (Examiners Present)	Public Performance	https://universityofhull.box.com/s/pte2ckmz25jfa28yiaj2hbxdv0jr1mja

Other Performance Highlights

Repertoire	Solo/Ensemble	Duration (approx.)	Date	Event & Venue	Performance Type	Recording
G. Marshall - *The Bowhead Short/The Icebreaker*	Chamber Orchestra	10'	January-February, 2017	Hull City of Culture "Bowhead Exhibition" - Hull Maritime Museum	Studio Recorded	No Recording Available
S. Sondheim - *Sweeney Todd: The Demon Barber of Fleet Street*	Pit Band - Principal Reed	2°25'	24th-29th April, 2017	Finchley & Friern Barnet Operatic Society - Dugdale Theatre, London	Public Performance	No Recording Available

W. A. Mozart - *Clarinet Concerto in A, K. 622,* (arr. Clarinet & piano) R. Schumann - *Fantasiestücke, Op. 73*	Clarinet and Piano	45'	16th September, 2017	Hornsea Music Society Concert Series with soloists Rae W. Todd & Graziana Presicce	Public Performance	No Recording Available
Strauss - *Serenade for 13 winds* Mozart - *Octet in C Minor* Enescue – *Dectet for winds in D* Miles Lavelle-Golding – *Olive for 13 winds*	Yorkshire Symphonic Orchestra Wind Ensemble - 2nd Clarinet	1°30'	11th February, 2018	Yorkshire Symphonic Orchestra Chamber Concert iii - Wharf Chambers	Public Performance	No Recording Available
B. H. Crusell - *Clarinet Concerto No. 2 in F minor, Op. 5*	University of Hull Camerata - Soloist	25'	22nd March, 2018	University of Hull Camerata Concert Series	Public Performance	No Recording Available
B. H. Crusell - Clarinet Concerto No. 2 in F minor, Op. 5 M. Ravel - *Piece en forme de Habanera* R. Vaughan Williams - *Six Studies in English Folk Song* G. Vinter - Concertino for Clarinet and Orchestra (arr. Clarinet & Piano)	Clarinet and Piano	1°	7th May, 2019	Lincolnshire International Chamber Ensemble Festival - Lincoln Drill Hall	Public Performance	No Recording Available
S. Clark - Siren Opera (episodes 4, 5 & 6)	Chamber Orchestra - Principal Clarinet	23'32"	29th August, 2018	Duality Studio, University of Hull	Studio Recorded	https://www.thesirenopera.com/episodes

Music Plega

Rae W. Todd (clarinet)

with the

Berkeley Ensemble

Sophie Mather (violin), Gemma Wareham (cello)

and Libby Burgess (piano)

MIDDLETON HALL

University of Hull

Thursday 24th October, 1.00 p.m.

Quatour pour la Fin du Temps   **Olivier Messiaen**
                                                                      (1908-1992)

     i.   Liturgie de cristal
    ii.   Vocalise, pour l'Ange qui annonce la fin du Temps
   iii.   Abîme des oiseaux
   iv.   Intermède
    v.   Louange à l'Éternité de Jésus
   vi.   Danse de la fureur, pour les sept trompettes
  vii.   Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
  viii.   Louange à l'Immortalité de Jésus

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Interval
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L'Histoire du Soldat   **Igor Stravinsky**
                                                                      (1882-1971)

     i.   Marche du Soldat
    ii.   Le Violon du Soldat
   iii.   Petit Concert
   iv.   Tango-Valse-Rag
    v.   La Danse du Diable

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Three Preludes for solo clarinet & piano (Arr. James Cohn)   **George Gershwin**
                                                                      (1898-1937)

     i.   Allegro ben ritmato e deciso
    ii.   Andante con moto e poco rubato
   iii.   Allegro ben ritmato e deciso

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Off Pist   **Svante Henryson**
                                                                      (b.1963)

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Suite pour violon, clarinette & piano, op. 157b   **Darius Milhaud**
                                                                      (1892-1974)

     i.   Ouverture
    ii.   Divertissement-Animé
   iii.   Jeu
   iv.   Introduction et Final

Music Plega

To play is to be in the world. Playing is a form of understanding what surrounds us and who we are, and a way of engaging with others. Play is a mode of being human (Sicart, 2014: 1)

In ensemble playing, musicians can experiment, explore and communicate ideas with one another through their music-making. As part of my PhD research, I have explored the concept of 'play' in Western art chamber groups, looking at how musicians engage with one another during the process of preparing repertoire for concert performance. The title of this recital, 'Music Plega' (Music Play), was chosen to reflect this focus. The word 'plega' has vague Old English etymological origins and it captures the academic struggle of trying to articulate what 'play' really means. Today's recital programme draws upon Scott Eberle's (2014) six elements of 'play' as defined in his seminal philosophical framework about this concept: anticipation, surprise, pleasure, understanding, poise and strength. Eberle indicates that play is fluid and flexible, that these elements may transfer in the process of play, and that not all of these elements have to be present for play to be valid. In the following notes, these elements of play will be highlighted as they have featured both in my responses to the musical material and in our rehearsals.

Quatour pour la Fin du Temps   **Olivier Messiaen**
<div align="right">(1908-1992)</div>

   i.   Liturgie de cristal
   ii.   Vocalise, pour l'Ange qui annonce la fin du Temps
   iii. Abîme des oiseaux
   iv. Intermède
   v.   Louange à l'Éternité de Jésus
   vi. Danse de la fureur, pour les sept trompettes
   vii. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
   viii. Louange à l'Immortalité de Jésus

The first half of this recital programme features Messiaen's epic Quartet for the End of Time. This historic work was composed during the Second World War at a time of great struggle when Messiaen was being held at Stalag VIII A, the prisoner-of-war camp in Görlitz, Germany. It was premiered in the camp, outside, on 15th January 1941 by musicians Jean le Boulaire (violin), Étienne Pasquier (cellist), Henri Akoka (clarinet) and Messiaen himself on the piano. It is debatable as to whether all of the movements were composed during his captivity: some musicologists argue that extracts of musical material originated from earlier works (for example, the 5th and 8th movements are adaptations of *Fête des belles eaux* (1937) and *Diptyque* for organ (1930)). The work is heavily influenced by religious texts, particularly from the book of Revelations: "There shall be time no longer" (Chapter 10 of the Book of Revelation "The Apocalyse"; see Ross, 2012: 391). The derivative of the title, "the End of Time", is believed to indicate that time has no end, hence it is eternal.

Overall, the Quartet comprises eight movements and lasts about 45 to 50 minutes. The various movements feature different instrumental combinations as indicated below. The translations of the movements (anon) are taken from Messiaen's Preface to the score:

i.   Liturgie de cristal (Crystal liturgy, for full quartet):
     'Between three and four in the morning, the awakening of birds: a solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. Transpose this onto a religious plane and you have the harmonious silence of Heaven.'

ii. Vocalise, pour l'Ange qui annonce la fin du Temps (Vocalise, for the Angel who announces the end of time, for full quartet):
     'The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and cello.'

iii. Abîme des oiseaux (Abyss of birds, for solo clarinet):
     'The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.'

iv. Louange à l'Éternité de Jésus (Interlude, for violin, cello and clarinet):
     '*Scherzo*, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.'

v.   Louange à l'Éternité de Jésus (Praise to the eternity of Jesus, for cello and piano):
     'Jesus is considered here as the Word. A broad phrase, "infinitely slow," on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, "whose time never runs out." The melody stretches majestically into a kind of gentle, regal distance. "In the beginning was the Word, and Word was with God, and the Word was God." (John 1:1 King James Version)'

vi. Danse de la fureur, pour les sept trompettes (Dance of fury, for seven trumpets, for full quartet):
     'Rhythmically, the most characteristic piece of the series. The four instruments in unison imitate gongs and trumpets (the first six trumpets of the Apocalypse followed by various disasters, the trumpet of the seventh angel announcing consummation of the mystery of God). Use of added values, of augmented or diminished rhythms, of non-retrogradable rhythms. Music of stone, formidable granite sound; irresistible movement of steel, huge blocks of purple rage, icy drunkenness. Hear especially all the terrible fortissimo of the augmentation of the theme and changes of register of its different notes, towards the end of the piece.'

vii. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps (Tangle of rainbows, for the Angel who announces the end of time, for full quartet):
     'Recurring here are certain passages from the second movement. The angel appears in full force, especially the rainbow that covers him (the rainbow, symbol of peace, wisdom, and all luminescent and sonorous vibration). — In my dreams, I hear and see ordered chords and melodies, known colours and shapes; then, after this transitional stage, I pass through the unreal and suffer, with ecstasy, a tournament; a roundabout compenetration of superhuman sounds and colours. These swords of fire, this blue-orange lava, these sudden stars: there is the tangle, there are the rainbows!'

viii. Louange à l'Immortalité de Jésus (Praise to the immortality of Jesus, for violin and piano):

'Large violin solo, counterpart to the violoncello solo of the 5th movement. Why this second eulogy? It is especially aimed at the second aspect of Jesus, Jesus the Man, the Word made flesh, immortally risen for our communication of his life. It is all love. Its slow ascent to the acutely extreme is the ascent of man to his God, the child of God to his Father, the being made divine towards Paradise.'

To capture the notion of eternal time in the Quartet, Messiaen concentrated predominantly on the function of rhythm. In particular, he plays with duration, rather than metre. He sets up natural and irregular durational patterns that depart from symmetrical and regular metres or pulses. Influences were created from a fusion of Ancient Greek, Indian and Hindu rhythms and Messiaen's use of so-called "non-retrogradable rhythms" (which is where rhythmic values are palindromic, so the values in a pattern are the same when played forward or backward) and "isorhythms" (the repetition of a rhythmic pattern) are powerful across the composition. For example, in the first movement, the isorhythmic patterns in the cello and piano parts are calculated in such a manner that they will never seem to meet: the cello uses a 5-note melodic line over a 15-value rhythm while the piano navigates a 29-chord sequence over a 17-value rhythm. This compositional play about duration creates an illusion of eternity which seems to require immense physical and emotional 'strength' in the delivery.

The score is very detailed and clear in demarcating the intentions of the composer. Messiaen, in his own words, comments or rather guides the performers on the rehearsal process by saying:

In the non-metric pieces, such as 'Danse de la fureur...', they [the musicians] may count the semiquavers mentally to help themselves, but only in the earliest stages of rehearsal; doing this in a public performance would make it tiresomely dull: they should keep the feeling of these values, nothing more.... they should not be afraid of the exaggerated nuances – the accelerandos, rallentandos, all that makes an interpretation lively and sensitive. The middle of 'Abîme des oiseaux', in particular, should be full of fantasy. Sustain implacably the extremely slow speeds of the two eulogies [*louanges*], to the eternity of Jesus and to His immortality (see Pople, 1998: 8).

There is a suggestion of fantasy, a kind of 'surprise' play, while 'understanding' and 'poise' is required to deliver the rhythmical content of the music. Interestingly, in the third movement, Messiaen's expressive markings urge the clarinettist to create freedom and spontaneity through imitating bird calls. This movement also symbolises the notion of 'anticipation' in play as there is much tension and release between dark moments (representing the abyss) and light moments (bird calls), where all of the players need to carefully anticipate their entries.

L'Histoire du Soldat   **Igor Stravinsky**
                                                                        (1882-1971)

  i.   Marche du Soldat
  ii.   Le Violon du Soldat
  iii. Petit Concert
  iv.   Tango-Valse-Rag
  v.   La Danse du Diable

Stravinsky is one of the leading composers of the twentieth century. This neoclassical work was composed during the latter stages of World War 1 and finished in 1918. _L'histoire du soldat_, or _The Soldier's Tale_, was originally composed in collaboration with the Swiss writer and translator, Charles-Ferdinand Ramuz. This dramatic work is totally different to his earlier, large-scale compositions, like _The Rite of Spring_, and was described as a 'théâtre ambulant', or a small transportable theatrical work. The original orchestration of the Tale comprises violin, double bass, clarinet, bassoon, trumpet, trombone and percussion as well as three actors (narrator, the soldier and the devil) and one dancer who acts as the princess. It was known as a 'rough work' depicting the horrors of war and perhaps relating to Stravinsky's own turmoil of struggling to get back to his home country, Russia.

In today's performance, the Tale will be played in a Trio Suite format for violin, clarinet and piano that comprises 5 movements (instead of the original 10 for chamber orchestra). This Suite was arranged by the composer as a gift to the amateur clarinettist, Weiner Reinhart, who was the patron for this work. The story depicts one of Afanasyev's 600 Russian Fairy and Folk Tales (No. 154), 'The Runaway Soldier and the Devil': it is about a deserting Soldier and the Devil, who eventually possesses the Soldier's soul. Throughout, the violin symbolises both the Soldier's soul and the Devil's wiles.

The first movement, _The Soldier's March_, is a jocular march, parodying the stiffness of a regular march, and it shows the return of the Soldier from war. Next, in _The Soldier's Violin_, the Soldier encounters the Devil, who offers him a magical book for his fiddle (his soul). This encounter is reflected in the movement by driving and repetitive rhythms in the piano and violin followed by ornamented melodic lines in the violin and clarinet parts. With the exchange made, the Soldier finally returns home – yet no-one recognises him. Being rejected, the Soldier tries desperately to claim his fiddle back, using the magical book to make a fortune and to try to heal a Princess. Eventually, he plays a card game with the Devil, betting all his possessions to claim back the fiddle. The Soldier wins the card game and heals the Princess. The third movement, _A Little Concert_, is an elaborate musical celebration of the return of the Soldier's fiddle with a vibrant opening ostinato motif and subtle interjections from the previous movements. Yet, when all appears fine, the Soldier comes across the Devil once more and falls into another trap. The _Tango-Waltz-Ragtime_ is an energetic movement that has three clear sections, each displaying generic features of the dance forms that are suggested in the movement title. The concluding _Devil's Dance_ is a dark and diabolical movement reflecting the final triumph of the Devil. As performers, this particular work requires immense 'understanding' in our play, for we are responsible for telling the Tale through our music-making.

Three Preludes for solo clarinet & piano (Arr. James Cohn)   **George Gershwin**
                                                                                          (1989-1937)

i.   Allegro ben ritmato e deciso
ii. Andante con moto e poco rubato
iii. Allegro ben ritmato e deciso

Gershwin, in the clarinet world, is perhaps most famous for the opening *glissando* (and introduction for that matter) of *Rhapsody in Blue* (1924). The *Three Preludes* were originally intended for solo piano, which Gershwin premiered himself at the Roosevelt Hotel in New York in December 1926. It is believed that the composer initially envisioned a collection of 24 preludes, but only three exist today. This arrangement for clarinet and piano by James Cohn captures the essence of the preludes and complements the original voicing in this popular arrangement. It comprises two external movements of an energetic jazz style, while the contrasting middle movement creates a bluesy feel.

This vibrant piece could be considered less technically demanding than the other repertoire in today's recital, but, from my perspective, this piece requires considerable 'strength' in the musical play, not least because I am wanting to fully explore the jazz and blues inflections in the material. In addition, I am wanting to bring out the inherently enjoyable and fun facets of play (hence 'pleasure') in our interpretation.

Off Pist   **Svante Henryson**
                                                                                          (b.1963)

Svante Henryson is a contemporary composer living in Sweden who has devoted much of his time to promoting cello repertoire, particularly in a chamber ensemble setting. *Off Pist* is a unique duet for clarinet and cello that tests the boundaries of both instruments. It was written in 1996 for Swedish soprano saxophonist, Anders Paulsson, and this arrangement, by the composer, adapts the original B-flat soprano saxophone part for the clarinet. This distinctive ensemble blend allows the performers to be 'as one' via complex rhythmic interactions and angular leaps.

This music is about possibility and there are lots of opportunities for the performers to explore the element of 'surprise' in their musical play. Indeed, no two performances will ever be the same, not just because of the small nuances, but because literal notes are added and taken away depending on the duo performing them. Furthermore, there is an improvised section at the end of the piece which includes a reiteration of the opening motif.

Suite pour violon, clarinette & piano, op. 157b   **Darius Milhaud**
(1892-1974)

i.   Ouverture
ii.   Divertissement-Animé
iii. Jeu
iv.   Introduction et Final

Darius Milhaud was a French composer and a member of 'Les Six' (as coined by the French journalist Henri Collet). This group of six composers (Milhaud along with Auric, Durey, Honegger, Poulenc and Tailleferre) aimed to move from their past political separations and to provide a new identity for French music, reacting to the impressionistic styles of Ravel and Debussy, and heavily drawing upon influences such as Erik Satie. Milhaud was prolific in his compositional output (he managed to reach Op. 441!) and he drew upon a wealth of experiences in his music through travel and exposure to other countries. This Suite was composed in 1936 and premiered in 1937 in a Parisian concert series organised by _La Sérénade_ music society. The first movement, _Ouverture_, echoes his travels to the Americas, where he picked up the traditional Latin-American rhythm (3+3+2). The second movement, _Divertissement-Animé_, has a tranquil atmosphere with a subtle rhythmic drive. _Jeu_, the masculine noun for play, is apt for today's recital theme. This movement is playful in character and light-hearted in manner, enabling Eberle's element of 'pleasure' to dominate in the delivery. The final movement, _Introduction et Final_, begins in the style of a simple French _chanson_ in quintuple time where the play is 'poised', but this transforms into a pleasurable bluesy final section to round off the recital.

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Performer Biographies

Rae W. Todd (Clarinet)

Rae is a rising professional clarinettist with a regional and national profile. Highlights include performances at the *25th Annual Putnam County Spelling Bee Competition*, at Edinburgh Fringe Festival and as principal reed for *Sweeney Todd* in London. He is in high demand as a soloist and chamber musician, performing at this year's British Red Cross International Summer Concert Series as well as the Lincoln International Chamber Music Festival. Other solo work has included performing Crusell's Clarinet Concerto No. 2 in F minor and the Mozart's Clarinet Concerto in A with the University of Hull Camerata. He performed Elgar's *Salut d'Amour* on BBC Radio Humberside for the 2014 Hull War Maritime Exhibition under the baton of Dale Christmas. As an orchestral musician, he has performed as principal clarinettist for the Yorkshire Symphony Orchestra, Hessle Sinfonia, Culture:Orchestra, Hull University Camerata as well as playing with the York Guildhall Orchestra. Whilst studying for his PhD in Performance, Rae has received tuition from Timothy Lines, Janet Hilton and Nicholas Carpenter.

Sophie Mather (Violin)

Originally from Wigan in Lancashire, Sophie studied with Richard Deakin on the Joint Course between the University of Manchester and the Royal Northern College of Music. She moved to London in 2008 when she was awarded a scholarship to study at the Royal Academy of Music with Clio Gould. Here she was Principal 2nd violin of the Academy Soloists and was also accepted onto the LSO String Scheme. She began working with several professional groups whilst still at the Academy, including the Scottish Ensemble and the Royal Philharmonic Orchestra, the latter of which she is now a member. She has also been a member of Manchester Camerata since 2009. She now enjoys a busy musical life, playing with a variety of groups across the country, teaching and recording for film and television.

Gemma Wareham (Cello)

Gemma is a devoted chamber musician, performing with a diverse range of ensembles throughout the UK and abroad. She is a founding member of the Berkeley Ensemble and, as a dedicated educator, is responsible for devising much of the ensemble's active participation programme. Gemma studied as an undergraduate at the University of Manchester and subsequently graduated with a master's in music with distinction from the Royal Northern College of Music in 2007. She moved to London shortly after her studies in order to take up her place in Britain's young professional orchestra, Southbank Sinfonia. As an orchestral cellist Gemma now works for Bournemouth Symphony Orchestra, London Philharmonic Orchestra, and Royal Philharmonic Orchestra. She also greatly enjoys the opportunity to work in the theatre and has appeared in *Macbeth* with the Royal Shakespeare Company and *All's Well That Ends Well* at the National Theatre.

Libby Burgess (piano)

Libby is known for her 'warm, sensitive pianism' (The Observer), her musical intelligence, and her generosity of collaborative spirit. The creative highlight of Libby's year is the annual New Paths festival in Yorkshire: as Artistic Director she is recognised for the striking, enticing tone of her programming, reflecting her own twin interests of song and chamber music – ranging from the complete Schubert song cycles in 2019 (partnering Jonathan Lemalu, Nicholas Mulroy and Marcus Farnsworth), and annual commissions from living composers, to concerts for pre-schoolers. Libby is Co-Artistic Director with Martin Roscoe of the Beverley Chamber Music Festival, where her collaborators include the Brodsky Quartet, cellist Laura van der Heijden, and mezzo-soprano Kitty Whately. In between these festivals, Libby is on recital stages across the country, prestigious or obscure. She is highly regarded as chorusmaster, vocal coach, and chamber music tutor, and was previously Head of Keyboard at Eton College.

Berkeley Ensemble

Hailed as 'an instinctive collective' (*The Strad*) the Berkeley Ensemble was formed with the aim of exploring little-known twentieth- and twenty first-century British chamber music alongside more established repertoire. It now enjoys a busy concert schedule performing throughout the UK and abroad, and is also much in demand for its inspiring work in education.

The ensemble's flexible configuration and collaborative spirit have led to performances with leading musicians including Sir Thomas Allen, Gabriel Prokofiev and Nicholas Daniel. Its recordings have attracted critical acclaim, with *Lennox Berkeley: Chamber Works* selected by *BBC Music Magazine* as Chamber Choice (September 2015) and *Lennox Berkeley: Stabat Mater* nominated for a *Gramophone* Award in 2017 and praised in the magazine's initial review for 'a performance of shimmering intensity'.

The group's innovative and thought-provoking programming has received official recognition with a Help Musicians UK Emerging Excellence award and support from the PRS for Music Foundation. It is an enthusiastic champion of new music and has commissioned composers including Michael Berkeley, John Woolrich and Misha Mullov-Abbado.

Engaging new audiences, most importantly through education, is central to the ensemble's activities. The group is ensemble-in-residence at the University of Hull and Ibstock Place School, and runs an annual chamber music course in Somerset.