

# **Participatory Discrepancies, Live from Lincoln Center: Towards a Terminology for Looking at Music in Performance**

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## ***Introduction***

Over the years purveyors of Western music have attempted to understand how music as a cultural form operates, considering it as an expression of art, a communicative language, a written text, a sign system, and in terms of structural relationships. But how has music, particularly nonprogrammatic music,<sup>1</sup> been accounted for in performance? Semioticians have articulated the difference between music as a physical and material “trace” and composers’ intentions, and performers’ interpretations and receivers’ perceptions thereof (termed poietic, neutral, and esthetic dimensions by Jean-Jacques Nattiez<sup>2</sup>). Musicologists and historians have depended upon social context to inform their understanding of how a piece of music

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<sup>1</sup>This paper concerns itself only with the performance of making music, not with the extra-musical drama associated with many programmatic music pieces.

<sup>2</sup>Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University Press, 1990), *passim*.

functions, or *means*, at a given moment in history and as it is performed. However, music as it is “realized” in specific instances of performance has largely been considered an unwieldy subject of systematic analysis, involving parameters of musical experience that are not adequately captured out of time or interpreted free from overtly subjective positioning in the practice of academic writing and in the service of music theory.

How a music piece *means* in performance<sup>3</sup> involves not only that which is notated in the musical score, but also what Charles Keil terms “participatory discrepancies”—discrepancies which involve being somewhat “out of time” and “out of tune” in relation to the written score and which incorporate qualities that are not notated therein but yet are explicitly negotiable, such as inflection, articulation, and drive.<sup>4</sup> Often considered “expressive,” they are context-sensitive, characterizing (and characterized by) the dynamics of the event. Of course, as Dwight Bolinger states, “[s]ince no human utterance can be totally without emotion, one can never be certain where the ‘grammar’ of an utterance ends and its ‘emotion’ begins”;<sup>5</sup> however, as computer-driven music attests, it is the non-notatable excess (in relation to the musical text) brought about by human interpretation in the act of performance that allows music to be judged critically as interesting, dynamic, uninspired, and simply as more or less musical.

Of course, live musical performance is not limited to the written score and such participatory discrepancies. Unlike a studio recording, live renditions of music involve any and all sounds that result from the indeterminacy of the event, as well as any and all visual information that an audience member may “take in,” given his or her placement in the performance arena. However, even if one were able to standardize

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<sup>3</sup>In other words, how music creates meaning or acts as a signifying thing, experience or process to those involved in its performance.

<sup>4</sup>Charles Keil, “Participatory Discrepancies and the Power of Music,” *Cultural Anthropology* 2 (1987): 275-83.

<sup>5</sup>Dwight Bolinger, *Intonation and Its Parts: Melody in Spoken English* (London: Edward Arnold, 1986), 13.

audience intake in an analysis of musical performance, how does one combine musical and extra-musical information in a coherent, even organic analysis of a nonprogrammatic musical piece? Certainly it appears that a discrepancy tangentially related to the kind described above exists in the often combined acts of listening to and watching music as it is performed; to see music being performed is to witness its expression, its participatory discrepancies, in a way that contributes additional (non-notated) information to the musical/performative product.

Why is visual information important in music analysis? Visual images, as Susan McClary asserts, seem to speak louder than music as is the case with music videos, and provide imprints of an experience that might well be entirely characterized by sound.<sup>6</sup> Furthermore, in a live performance of music, the manipulations of performers appear to be an entirely authentic by-product of the music-making process and not enacted for an audience's benefit. The assumption that such visual information is extraneous to the musical product enables it to influence one's interpretation of a musical event without accountability, this influence being potentially quite large given that the ostensibly unintentional aspect of performers' actions often appears to exist in an inverse relation to their clearly dramatic quality. Because, as Keil states, participatory discrepancies tend to enhance audience participation,<sup>7</sup> visual cues (not to mention the additional discrepancies that visual cues may provide, detailed below) would seem to fuel audience-performer interaction, rendering visual information extremely influential during an experience that is often supposed to be primarily musical.

Visual information regarding music-making, then, may well provide for greater definition of musical expression in performance than the concept of aural participatory discrepancy allows, serving to inform a traditional analysis of music which would not only ignore the fluidity

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<sup>6</sup>Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 161.

<sup>7</sup>Keil, 275, 281.

of live performance but might well be, in the words of Kofi Agawu, “often concerned with processes that are not [even] immediately perceivable.”<sup>8</sup> The following analysis investigates the phenomenon of listening to and watching music by formulating a terminology, admittedly partial and experimental, to account for the dramatic enaction of musical expression. Rather than contrasting the acts of seeing and hearing, this terminology facilitates an understanding of visual movement in dialogic relation to the music as realized in performance, as well as an analysis of participatory discrepancy in relation to the written score. This approach to understanding music in performance relies upon the notion put forward in Agawu’s book *Playing with Signs* that music’s “essential drama” is located in the interplay between the referential, “expressive” surface of a work and its contrapuntal, “structural” background (as well as within these dimensions).<sup>9</sup>

Agawu posits an interpretive method which incorporates the classical composer’s deliberate use of referential musical signs (labelled “topics”) familiar to his audience as well as traditional, intramusical analysis. In so doing, he wishes to capture a sense of the sociohistorical moment that a musical piece embodies, i.e., during which the piece was composed. If his analysis incorporates what Nattiez would term an “inductively poetic” stance, the method employed in this paper is one of “inductive esthetics,” concerned primarily with how the music is perceived at a specific occasion. As Nattiez correctly warns, both poetical and perceptive approaches are necessarily partial, and an analysis is never exhaustive; the variables one chooses to select from “the musical fact” reflect bias and thus indicate the limits of an attempt at objectivity.<sup>10</sup> Certainly specific variables are chosen in the following analysis; many assumptions regarding audience expectations, perceptions, and familiarity with the material are made, with

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<sup>8</sup>V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classical Music* (Princeton: Princeton University Press, 1991), 137.

<sup>9</sup>Ibid., 86.

<sup>10</sup>Nattiez, 138-43.

explanation, in the interest of efficacy. It must be acknowledged that a multitude of opinions and subjectivities are appropriate to, yet cannot be entirely accommodated in, an audience-oriented analysis such as the one below.

Rather than attempt to present one objective analysis of a specific performance (is this possible?), I wish to demonstrate how a performance may “mean” to an audience member (myself), a socially-constituted consumer of Western classical music whose understanding of the performance analyzed below has been influenced by certain well-defined and common cultural manipulations specific to the event in question. These manipulations include widespread advertisements and articles regarding the event, certain standards of Western concert performance, and a specific and unified “point of *view*”: that is, a view of the live musical event shaped entirely by and through the actions of television cameras. The attention to context (as stated earlier, participatory discrepancies are context-sensitive) and analysis of television camera movements may help to justify an admittedly singular and at times clearly personal perspective in the analysis below; nonetheless, what follows constitutes an attempt to locate or map the logic (however specific to my own experience) of a nonprogrammatic musical piece as it was once performed and enacted (indeed, dramatized) for a national television audience by analyzing visually informed musical expression, standardized and further manipulated through the medium of television, in relation to the written score. Ultimately, this analysis offers a terminology for understanding music as it functions in performance, especially filmed performance, and it addresses the question, “What does it mean to watch music being expressed?”

### *Live from Lincoln Center*

On Wednesday, September 24, 1980 at 8:00 p.m. in Lincoln Center’s Avery Fisher Hall, Isaac Stern, Pinchas Zukerman, Itzhak Perlman and the New York Philharmonic Orchestra under the direction of Zubin Mehta performed four concertos in honor of Stern’s sixtieth

birthday. The gala Pension Benefit on behalf of the Philharmonic was televised live nationally (on PBS) as part of the award-winning “Live from Lincoln Center” television series, and is now available on videotape from Lincoln Center.<sup>11</sup> This tape, used in the preparation of the following analysis, provides an exact representation of the event as it appeared to its television audience at the time<sup>12</sup> and provides a coherent and singular performance text. This text is composed of the music (understood below by the written score) and visual information, termed “cues,” which influence and are influenced by aural participatory discrepancies. These visual cues involve the performers<sup>13</sup> and their expressiveness, and manipulations of the television cameras. The performers’ intended performance plans<sup>14</sup> and the perception of the event by the live audience (beyond what is obvious to the television audience) lie beyond the scope of this analysis.

The concert was promoted as a sold-out event of substantial musical importance and interest, and newspaper advertisements and a Lincoln Center press release describes the players as “great,” even as

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<sup>11</sup>Isaac Stern, Itzhak Perlman, and Pinchas Zukerman, *Lincoln Center for the Performing Arts Presents Isaac Stern, Itzhak Perlman, Pinchas Zukerman*, produced by Lincoln Center for the Performing Arts, Inc., Bel Canto Paramount Home Video, 1988, videocassette.

<sup>12</sup>Video allows for the repeated viewing necessary to accomplish in-depth analysis. Of course, video (even of a live performance) does not function for the viewer in the same way as live transmission (via television or otherwise); however, without the luxury of re-viewing the event, this analysis would be utterly incomplete. Furthermore, attempting to “capture” (on tape or in words) the ineffable quality of live performance and instant experience is not the aim of this paper; it is to examine music’s drama in performance as it can be ascertained in the relationships between visual cues, participatory discrepancies, and the musical score.

<sup>13</sup>Performers in this case consist of the soloists, the orchestra, the conductor, and the live audience—all captured by the cameras at various moments of the performance.

<sup>14</sup>John A. Sloboda uses this term to mean a performer’s “plan of the music” translated into action during performance, often “more abstract than a list of actions to be executed” and able to be “realized in an indefinite number of ways.” See “Music Performance,” in *The Psychology of Music*, ed. Diana Deutsch (New York: Academic Press, Inc., 1982), 480.

the “world’s greatest” violinists of this century, as well as old friends. The evening’s performance was the “first-ever joint public concert to be performed with the New York Philharmonic under the direction of Zubin Mehta,” and clearly provided an opportunity for Zukerman and Perlman to pay tribute to the man instrumental in developing their talents.<sup>15</sup> Stern, as advertised, had performed with this orchestra in over eighty concerts, more than any other violinist, and with this particular event he would become the first violinist in Philharmonic history to perform four concertos at one concert.

The evening’s program consisted of Bach’s *Concerto for Two Violins and Orchestra in D minor, BWV 1043* with Stern and Perlman as soloists, Mozart’s *Sinfonia Concertante for Violin, Viola and Orchestra in E♭ major, K. 364* featuring Stern and Zukerman (on viola), Vivaldi’s *Concerto for Three Violins in F major, F. 1, No. 34* for all three soloists, and (after intermission) Brahms’s *Violin Concerto* starring Stern alone. From television-guide and newspaper advertisements and a general knowledge (it is assumed that the television audience was composed largely of those who enjoy the classical repertoire), it was most likely understood that Stern, being the focus of this demanding concert, would consistently play the first solo part, and that the younger Zukerman and Perlman would be performing something of a supporting role, musically and otherwise.

The first movement of Mozart’s *Sinfonia Concertante* is the subject of the following analysis. Second on the program, it followed the Bach *Concerto*. Zukerman’s first performance of the evening, the *Sinfonia* promised not only a new pairing of soloists but new solo instrument pairing. Regardless of one’s awareness that Mozart’s treatment of the violin and viola is essentially one of equality throughout this double concerto, the average television audience member might well expect during the performance in question that the violin part would take center stage, considering Stern’s world-wide reputation and this concert’s advertising in particular, which emphasized Stern’s vast accomplishments and (to some extent)

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<sup>15</sup>“Three of the World’s Greatest Violinists Hold Informal ‘Rap Sessions,’” *Lincoln Center Press Release*, 24 September 1980.

Zukerman's status as his student/protégé. For those audience members aware of the fact that string players are affected negatively in their ability to perform as they reach older age, a knowledge of Stern's recent performances (a phenomenal number in this particular year) might very well indicate that his playing abilities had remained formidable. In any case, the Bach *Concerto* already performed would probably dispel such concerns.

In fact, if one listens to this performance with eyes closed and with a knowledge of the context of the event, Stern indeed sounds every bit the world master, and Zukerman truly excellent though perhaps a trifle less brilliant (this could be due to the inherently darker quality of the viola as compared to the violin). And yet with one's eyes (and ears) open, throughout the movement but especially from measures 94 to 158, Zukerman appears to outshine Stern noticeably, even considering the context of the performance, and the video-taped music takes on a much more vibrant quality than exhibited by audio alone. As already asserted, visual cues markedly affect how a musical piece means—how its expression is perceived and heard—in performance. I have located and defined these visual cues according to how they function in this performance text, grouping them into the following categories: (1) Heightened Direction Effects, (2) Heightened Movement Effects, (3) Heightened Accent Effects, (4) Passionate Effects, (5) Communication Effects, and (6) Television Camera Effects. These "effects" provide the terminology to discuss the impact of visually-informed musical expression on the audience, and to clarify the relationship between music text and performance text (see Figure 1).

Figure 1. Analytic Terminology

Heightened Direction Effects (HDEs)	Movements of the performers' bodies which mirror the direction of a musical line
Heightened Movement Effects (HMEs)	Movements of the performers' bodies corresponding to less linear musical moments than



Figure 1. (continued)

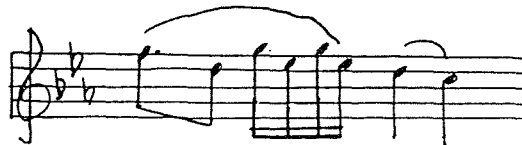
	those associated with HDEs.
Heightened Accent Effects (HAEs)	Actions which parallel musical articulation.
Passionate Effects (PEs)	Facial expressions indicating music's overt association with expression.
Communication Effects (CEs)	Physical signals between performers.
Television Camera Effects (TCEs)	Manipulations of television cameras as broadcasted.

HDEs, HMEs, and HAEs enacted by the onstage performers (including Mehta) correspond more or less directly to the physical characteristics of a musical passage as written and/or performed. HDEs emphasize, through direct and overt correspondence, the fact that an ascending or descending musical line is, in like fashion, ascending or descending. The suggestion that HDEs actually emphasize the sense of a musical line's direction is all the more convincing when one considers that ascending and descending lines often occur in tandem with a change in dynamics. Stern's HDEs in this movement include raised eyebrows, upward body sways, small hops, and forward body sways toward his stand to mirror ascending passages, and body sways away from his stand and downward to correspond with descending lines. Zukerman also frequently uses upward body/head sways to reflect an ascending passage.

HMEs are less straightforward. They parallel melodic movement beyond an ascending or descending direction. They tend to indicate a passage's linearity (or lack thereof) and/or its rhythm. For example, both Stern and Zukerman fluidly sway their bodies and/or heads from

side-to-side in quick, small motions to mirror phrases characterized by repetitive, sixteenth-note motives that move back and forth upon themselves, as in the following passage (see Figure 2):

Figure 2. W. A. Mozart, *Sinfonia Concertante* in E $\flat$  major (K. 364), m. 145



Both players also use large and flowing bowing-arm movements that may result in a turning of the upper torso to reflect a lyrical, expansive and unhurried linear line. Another distinctive HME occurs when Zukerman leans back with his chin down (farther than normal), corresponding to a broad, or even ponderous, passage.

HAEs, the most obvious visual cues, mirror written accents, fortes/pianos, and sforzandos, as well as other notes which the performer chooses to emphasize. Such emphases may involve anything from a slight delay in attack to a staccato to a sharp accent. The quintessential HAE, used by both Stern and Zukerman, is the abrupt head nod, the force of which reflects the degree of accent. Marked HAEs may also correspond to (or augment) a sense of deliberateness, enthusiasm, playfulness, drama, etc., depending upon the moment.

These three categories are not altogether separate. For instance, Zukerman combines the head nod with side-to-side body sways to effect a jerking motion, often corresponding to heightened passages which postpone or lead to a strong sense of closure, as in measure 142.

The above-described effects do not result at every occurrence of the musical passage types mentioned above. Two deductions can be made: the existence of visual effects is dependent upon the performer's sense of the musical moment, and such effects (unlike the music with which they are associated) may be enacted without the performer's full

awareness. Thus, these effects seem at once inscrutable, entirely within the creative domain of the performers, and also the product of the viewer/listener, from whom they acquire a new reality in apprehension. Indeed, with the sound turned off on the television monitor, these effects alone make no “sense” to the viewer because they are assumed to occur only as a result of music making; on the other hand, one is fairly certain of the *type* of musical moment that corresponds to these effects. The symbolic function of these cues allows for the creation of the vocabulary of this paper, though their ontology, as the term participatory discrepancy indicates, is inconsistent.

PEs are almost always enhanced with one or more of the above-described effects. This category contains those visual cues which draw attention to the performer’s expressive reaction/enaction of the written musical text. Evidencing what appears to be the emotional power of the passage, PEs often correspond to a rhythmic and dynamic stretching of a lyrical line. Zukerman’s PEs include closed or closing eyes, a raised eyebrow, wincing, and other facial expressions. One example of a visual cue that clearly combines a PE with another effect (HDE) is Zukerman’s tendency to lower his head as a line descends, yet in such a way as to indicate a total immersion into, even a submission to, the passage.

CEs are those which indicate that a performer has made or has attempted to make contact with another performer. Obviously Mehta’s function as a conductor places all of his visual cues in this category, though of course they overlap into the above categories as well. Given the context of this concert, CEs between Zukerman and Stern acquire a particular significance. For example, prior to Stern’s entrance and at the end of his own line, Zukerman not only turns toward Stern but bows down. Of course, the fact that Zukerman is markedly taller than Stern helps explain this movement, but given the context of the performance it certainly appears that this CE indicates Zukerman’s reverence and respect for Stern, and implies that Zukerman is confident that Stern will fulfill the expectations of the moment.

CEs have the potential to be extremely powerful when perceived by an audience precisely because (presumably) they are not generated with the audience in mind and appear to be less unintended than other

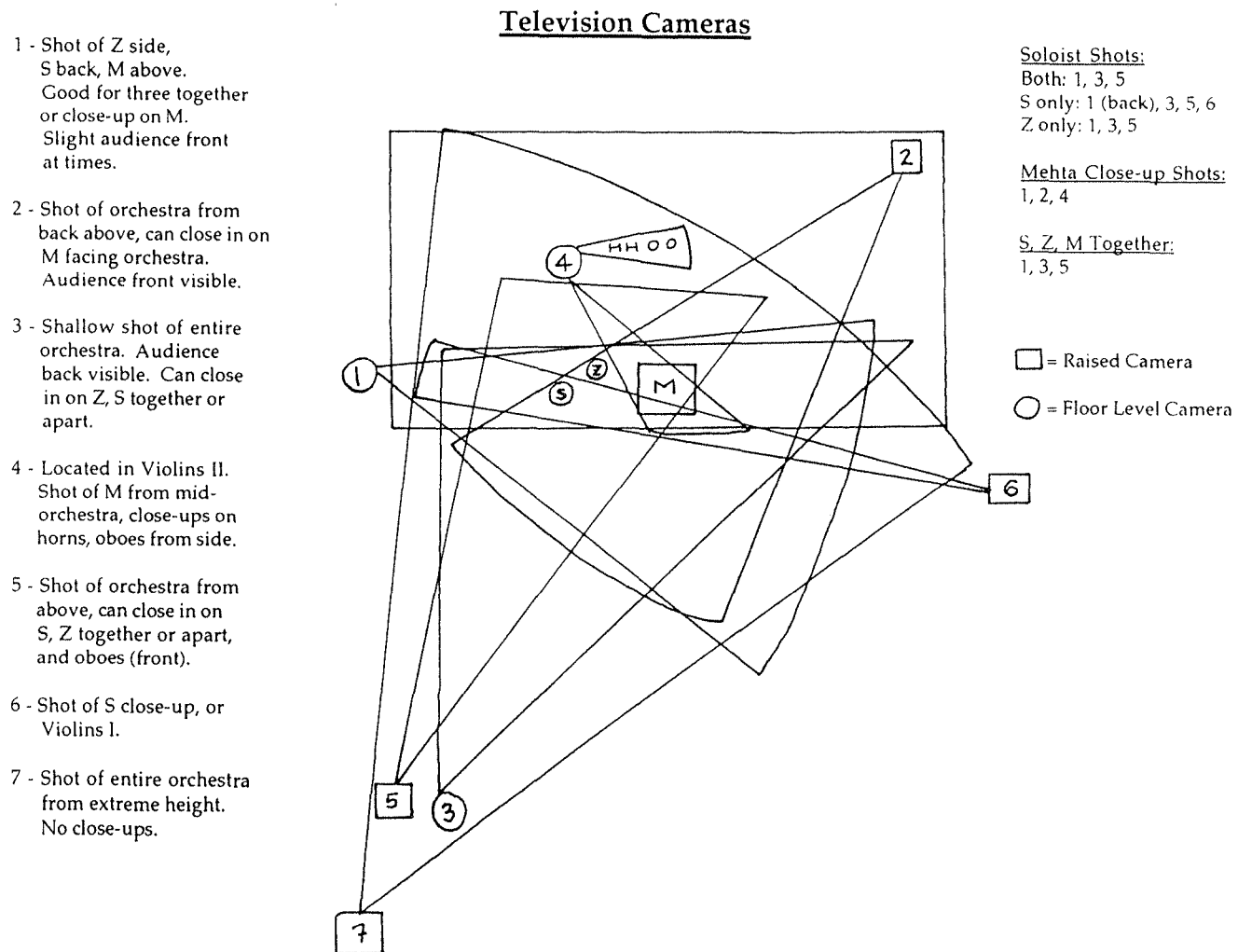
effects mentioned thus far. For instance, when Stern smiles in Zukerman's direction in measure 131, almost in spite of himself, the (television) audience likely apprehends that Zukerman is at this moment pleasing to Stern, and thus that things are probably going very well musically. At one of the most exciting moments of the performance, mm. 156-157, Zukerman not only smiles widely at Mehta but bends one leg and leans over towards him, while playing energetically. Such an overt communication of enthusiasm from a soloist to the conductor results in the audience immediately recognizing that the moment is enjoyable.

TCEs, unlike those visual cues described above, are not a product of the performers. Due to the fact that the persons responsible for TCEs are invisible and the audience is presumably concentrating upon the content of the camera shot (and the music), the shot itself tends to act covertly as a visual effect. In this concert, seven discreetly placed cameras filmed the event (see Figure 3), and the resulting video recording demonstrates clearly that they were carefully orchestrated to interpret the written musical score. For example, camera switching tends to occur (reassuringly) on the first beat of the measure, soloists in the orchestra (such as the oboe) are shown close-up just as their solo begins, and cameras often widen or narrow according, respectively, to whether the orchestra plays a large crescendo or the soloists are preparing to make an entrance.

Each camera has its own particular perspective, of course, as Figure 3 indicates. Due to the placement of the soloists, with Zukerman facing front, immediately to the left of Mehta, and Stern farther left and nearly perpendicular to Zukerman, only one camera is able to film Stern head-on, camera #6. This camera is elevated. Combined with the fact that Stern's music stand is fairly high, its shot emphasizes Stern's diminutive stature, foregrounding his balding head and at times obscuring his face (as when he leans towards his stand, see HDE above).

Stern is filmed close-up with cameras #3 and #5 as well, but because of placement they succeed in capturing his performance only from his right side, which does not allow for a good view of his facial expression. These cameras are also those which film Stern and

Figure 3. Placement of Television Cameras



Zukerman in the same shot, and it is significant that at these times Zukerman's upper torso and head are entirely visible from the front: as he is facing in this direction, his music stand is situated well below Stern's stand and he is quite tall. Thus, when both Stern and Zukerman are filmed together, as in measure 126, Zukerman appears commanding and easy to appreciate, while Stern is not only less distinctive but less satisfying (visually) to observe. Camera #3 in particular shows Zukerman as prepossessing, due to the fact that it is at the level of the audience and thus films him from below.

Camera #1 is the least flattering to Stern; it films the back of his head while offering us a view of Zukerman from his right side and Mehta from his left side. This is the only view which allows the (television) audience to observe Mehta's CEs in regard to the soloists. Importantly, all the performers' effects as discussed above act in combination with TCEs, which of course allow the former effects to be observed to a greater or lesser extent.

The performance text of this event thus far has been discussed primarily in terms of visual cues, yet these cues correspond to, enhance, and even characterize what is heard. Dwight Bolinger states that "if communication is proceeding in two or more channels [i.e., aural/visual] simultaneously, [an event] may occur in [either] one of them and be attributed to the other."<sup>16</sup> Because sight constitutes the dominant human sense, that which one sees may be heard as well.<sup>17</sup> More importantly, in this case (with the soloists playing stringed instruments) the physical machinations involved in effecting the musical sound through time are quite visible. One watches the music as it is produced; the visual movement corresponds to, and is responsible for, the sound. Musical movement (through time) is given (and gives) a visual image. In this case, seeing the solo sound is hearing it, and vice versa. Given this dynamic, along with the "shared domain" status of visual effects (between viewers and performers, as discussed above), it seems quite plausible that said cues enacted by performers play a

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<sup>16</sup>Bolinger, 15.

<sup>17</sup>McClary, 161.

critical role in one's perception of the production of sound, notwithstanding the actual musical fact (i.e., musical fact is used to mean that which one would perceive in a musical performance with one's eyes closed). For the purposes of discussion then, the dialectical relationship between sight and sound as just articulated will be represented in the conflated term "visual/aural cue"; this concept characterizes all the effects described above and should help to clarify the distinction being made between the performance text, the musical fact, and the written score.

Figure 4 illustrates temporally the relationship between the score and the readily observable visual/aural cues as described above (HDE, HME, HAE, PAE, CE, and TCE) for measures 94-158 of this piece. These cues are codified and schematically realized following the logic of the musical text, with soloists' effects, as framed by television cameras, on staves parallel to the associated written music. Figure 4 corresponds to the following analysis and is located, along with an accompanying key to the visual effects (Figure 5), at the end of this paper.

### *Analysis*

The analysis is as follows. This section of the movement begins with its first minor theme and proceeds to affect a shift in key from the tonic to the dominant (B-flat major) by m. 158, after which the development section begins. The G-minor theme begins with Stern who, because he is represented by camera #6, appears (visually) unexceptional. At the end of his entrance, he looks up slowly and expectantly towards Zukerman. As if prepared by Stern's directional head movement, the shot switches to camera #5 on the downbeat in a close-up of Zukerman, capturing easily his many PEs which characterize this passage. The camera then moves toward Stern prior to Zukerman's last phrase, which renders it unmemorable (for one does not see it played).

The (television) audience cannot see much of the expressivity of Stern's performance under the gaze of camera #5. Though it is obvious

that he is “feeling” certain accents (HAEs) and crescendos (HDEs), his lack of PEs, in sharp contrast to the immediately previous view of Zukerman with the same camera, is distinctly less interesting. The action then switches to a close-up of Zukerman with camera #3 (the view which shows him in the most attractive manner—tall, prepossessing, and authoritative), and captures his many tumultuous PEs, HDEs, HMEs, and HAEs, especially as they increase toward the end of his passage. One bar prior to this end, the camera anticipates Stern’s upcoming entrance and, on the downbeat, begins to widen its view, adding a sense of motion to the preparation for cadence. This cadence marks the first structural appearance of the dominant key, and its significance is heightened by these visual cues as well as by the fact that Zukerman (with his ever-increasing charisma) bows toward Stern as he exits (which is in the direction in which the camera is widening). The stage is set for Stern to shine with the next new motive, perhaps the most memorable one of the movement.

This moment constitutes the first time in this section that both soloists are visible in the camera frame and establishes for the first time in the movement a visual dynamic between them. Stern begins and plays with vigor, exhibiting noticeable HAEs, then exits and pointedly observes Zukerman play. His passage begins with identical material (one octave below), yet his rendition involves even greater HAEs than Stern had just realized, as well as side-to-side body movements and a body-turn toward Stern that looks very much like a playful response to Stern’s recently-completed phrase. It appears that Stern understands this, for he smiles in spite of himself (described above).

Stern then enters and camera #6 switches on, again representing him generally as “sawing away” behind his music stand. With Zukerman’s next passage, camera #5 films him close-up and then immediately widens over the course of the next five measures in anticipation of Stern and Zukerman’s duet at measure 143. This gradual camera movement heightens Zukerman’s increasing expressiveness, which includes head accents, body sways, PEs, and body turns toward Stern. All of these visual cues enhance the tension caused by the prolongation of subdominant and dominant harmonic functions in relation to the dominant (B $\flat$ ) and a middleground descending melodic



motion.

The result, at m. 143, is a startling realization that, though the build-up was significant, these tensions have not been satisfactorily resolved. Zukerman jerks his body in Stern's direction on the downbeat, as if to emphasize Stern's entrance and the inadequacy of the anticipated harmonic and melodic resolution. From this point, both soloists proceed to perform using HAEs, HMEs, HDEs, and CEs through to the end of this section. Stern, becoming more visually expressive, looks toward Zukerman as they play the same line (a third apart) in m. 144; however, in this measure Zukerman looks away, toward Mehta. At m. 146, which contains the same melodic material as m. 143, Zukerman again jerks his body toward Stern to emphasize their dual downbeat attack. During mm. 148-152, both soloists enhance their expansive, ascending lines over a long pedal point with flowing arm and body movements, but as the melodic and rhythmic motion changes and accelerates to anticipate more and more the long-awaited cadence to B $\flat$ , Zukerman again steals the show: (1) he incorporates a half-bar of PEs, (2) his HAEs become larger and more numerous than Stern's, (3) he looks and turns toward Stern with energy (as Stern speedily races up an ascending line), and (4) he leans over, looks and smiles at Mehta (described earlier), then turns back and grins toward Stern during the penultimate bar of this section, just prior to the cadence, bowing energetically.

Due to the camera angle, it is unclear how Stern responds to Zukerman's visual cues, except that, right at the moment of cadence, it seems that Stern may be smiling back. This is uncertain precisely because at the point of resolution, on the downbeat, the (television) audience's perception of the event is drastically altered, as the cameras switch from #5 to #2, located at the back corner of the orchestra. The viewer is catapulted from a close-up view of two very intense performers to one of great breadth in which the entire orchestra, including these soloists, are facing in the opposite direction. The effect is a bit stunning, as has been Zukerman's commanding and charismatic performance to this end. The moment of cadence and resolution has proven particularly memorable and exciting, due to the visual/aural cues and their relationship to the written music within the context of the

performance.

This analysis of the performance text suggests (as does Agawu's method of incorporating musical topics) that the inter-musical pacing of a work alters as intramusical elements are considered (and experienced). In fact, certain moments in the performance described above significantly influence the movement of this piece, beyond that explicitly indicated in the score. The term "movement" in this context can be broadly characterized as the drive toward certain key-defined goals, following which a relaxation (however temporary) tends to occur.

Specifically, the F major cadence at m. 105 appears as a more definitive arrival point than the written text would signify, due to Zukerman's PEs (which effectively stretch and accentuate the approach toward resolution) and HAEs (emphasizing the final descent thereto). More importantly, the first significant cadence to the dominant chord at mm. 125-126 seems to be a larger, more stable moment than the score might imply, for Zukerman revels in (and thus intensifies) the tension that leads to this cadence with HMEs, HAEs, and PEs. Also, the television camera begins to move one bar prior to resolution, enhancing a sense of musical direction toward the cadence.

The theme at mm. 126 and 130 emerges with more significance than the written text alone might reflect, with Stern's and Zukerman's exaggerated HAEs (particularly regarding the F – E – E $\flat$  motive) and their CEs, which indicate a playful musical exchange from one solo line to the next. This interaction (Zukerman completing the motive that Stern began) results in a satisfying sense of closure at m. 133.

As described earlier, m. 143 seems more disappointing as an arrival point than the score would have one understand, for Zukerman's ever-increasing exhibition of visual effects as that moment approaches (combined with a moving camera angle) prepares the audience for nothing less than a cadence in B $\flat$ , root position, which is not realized. The final six bars of this section form arguably the most exciting moments of the performance of this movement, with Zukerman in particular exhibiting many enthusiastic HAEs and CEs. These cues, combined with the fact that m. 143 proved to be a thoroughly inadequate arrival point, intensify a sense of urgency by heightening the

dominant and subdominant chords (in relation to B♭) as closure approaches. Furthermore, as already mentioned, the abrupt camera switch on the downbeat of m. 158 enhances the importance of this resolution.

It is significant that Zukerman enacts a majority of the cues which characterize this portion of the movement's intramusical pacing. Due to the context of the event, described earlier, his contributions toward this end are somewhat unexpected and perhaps inconsistent, and thus all the more effective and memorable.

### *Conclusion*

To aid in the analysis of performance—which is by nature fluid, fleeting, and characterized by overtly subjective positioning—this paper proposes the use of a terminology of visual/aural performance cues. This terminology helps to create a distinction between performance text and musical text (akin to the relationship articulated by Agawu between expressive surface and structural background) and illuminates what appears to be a dialectical relationship between sight and sound in performance. Such a relationship expands the notion of participatory discrepancy and allows for a more readily locatable, quantifiable, and even salient understanding of how performance shapes the musical text. Context-sensitive, participatory discrepancies have everything to do with the pacing and energy of the performance, the dynamics and charisma of the performers, and of course the expectations, perceptions, and point of view of the audience.

Similar to formulating a singular audience view of an event, it is difficult, if not impossible, to truly locate a performance's drama or to determine how a piece “means” (in however a subjective fashion) in performance. The foregoing analysis instead indicates the many inter- and intramusical elements which contribute to one's appreciation of musical meaning in a concert setting. Like Agawu, I suggest that these elements are points through and from which meaning arises—the result of dialog, interrelation, and perpetual movement.

Figure 4. W. A. Mozart, *Sinfonia Concertante*, mm. 94-158

The musical score for "The Rose Tree" is presented in two systems. The first system includes a vocal staff for Soprano (S) and Alto (Z), a piano accompaniment, and a solo section. The second system continues the piano accompaniment and includes a solo section for the Alto (Z) voice.

**First System:**

- Vocal Staves (S, Z):** The Soprano (S) staff has a circled measure 94. The Alto (Z) staff is empty.
- Piano Accompaniment:** The piano part begins with a *p* (piano) dynamic. The right hand plays a melody, and the left hand plays a bass line. Measure 94 is marked.
- Solo Section:** A "Solo." marking is present above the piano accompaniment staff.

**Second System:**

- Vocal Staves (S, Z):** The Soprano (S) staff is empty. The Alto (Z) staff has a circled measure 97.
- Piano Accompaniment:** The piano part continues with the right hand playing a melody and the left hand playing a bass line. Measure 97 is marked.
- Solo Section:** A "Solo." marking is present above the piano accompaniment staff.

Figure 4. (continued)

S  
Z

101

*fp*

VVVVVV

This musical score segment covers measures 101 to 104. It features a vocal line (S) and a piano line (Z). The vocal line has a shaded rectangular block in measures 103 and 104, followed by the notation 'VVVVVV' in measure 104. The piano line consists of two staves (treble and bass clef). Measure 101 is marked with the number '101'. Measure 103 includes the dynamic marking '*fp*'. The piano part features complex rhythmic patterns with many beamed sixteenth notes.

S  
Z

105

*f* *p*

Solo.

This musical score segment covers measures 105 to 108. It features a vocal line (S) and a piano line (Z). The vocal line has a dashed line with a bracket labeled '(5)' in measure 105, and a curved line in measure 108. The piano line consists of two staves (treble and bass clef). Measure 105 is marked with the number '105'. Measure 105 has a dynamic marking '*f*', and measure 106 has a dynamic marking '*p*'. Measure 107 is marked 'Solo.' and contains a rapid sixteenth-note melody in the vocal line. The piano part continues with complex rhythmic patterns.

Figure 4. (continued)

Figure 4 (continued) shows musical notation for measures 109-112. The notation includes vocal staves (Soprano and Alto) and piano accompaniment (Treble and Bass clefs). The Soprano staff contains lyrics: "Y Y Y Y Y Y Y Y Y Y". The piano accompaniment features complex rhythmic patterns and dynamic markings.

Figure 4 (continued) shows musical notation for measures 113-116. The notation includes vocal staves (Soprano and Alto) and piano accompaniment (Treble and Bass clefs). The Soprano staff contains lyrics: "Y Y Y Y Y Y Y Y". The piano accompaniment features complex rhythmic patterns and dynamic markings, including *f* (forte) and *p* (piano).

Figure 4. (continued)

The image displays two systems of musical notation. Each system includes a vocal line (Soprano, S) and a piano accompaniment (Z). The vocal lines are represented by a staff with a zigzag line indicating a melodic contour. The piano accompaniment is written for a grand piano, with a treble and bass staff. The first system is marked with the number 117. The second system is marked with the number 121. In the second system, there is a shaded rectangular area in the vocal line, and a dashed line with a downward arrow and the number (3) below it, indicating a specific musical instruction or performance detail.

Figure 4. (continued)

This musical score segment covers measures 125 through 128. It features three staves: a vocal line at the top, a piano accompaniment in the middle, and a grand piano (piano) section at the bottom. The vocal line includes a dashed line with a circled '3' above it, indicating a triplet. The piano accompaniment consists of a treble and bass staff. The grand piano section also has a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The grand piano section has a complex texture with many chords and moving lines.

This musical score segment covers measures 129 through 132. It continues the three-staff format: vocal, piano accompaniment, and grand piano. The vocal line has a melodic line with some grace notes and a circled '6' at the end. The piano accompaniment consists of a treble and bass staff. The grand piano section also has a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The vocal line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The grand piano section has a complex texture with many chords and moving lines.



Figure 4. (continued)

Score excerpt showing measures 134 and 135. The score includes staves for Soprano (S) and Alto (Z), and piano accompaniment (piano). The piano part features a *crescendo* marking and a *p* (piano) dynamic. The vocal parts have a *f* (forte) dynamic at the end of the excerpt.



Score excerpt showing measures 139 and 140. The score includes staves for Soprano (S) and Alto (Z), and piano accompaniment (piano). The piano part features a *crescendo* marking and a *p* (piano) dynamic. The vocal parts have a *fp* (fortissimo) dynamic at the end of the excerpt.




Figure 4. (continued)

Figure 4 (continued) shows musical notation for measures 144-148. The notation includes staves for Soprano (S) and Alto (Z) voices, and piano accompaniment (treble and bass clefs). The piano part features a prominent *sfz* (sforzando) dynamic marking. The vocal parts show complex rhythmic patterns and melodic lines.

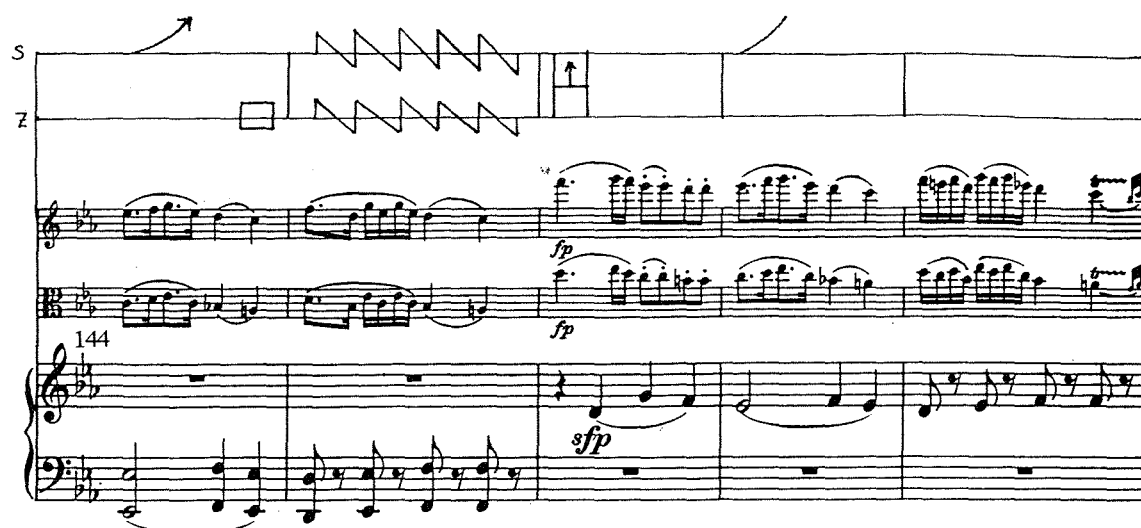


Figure 4 (continued) shows musical notation for measures 149-153. The notation includes staves for Soprano (S) and Alto (Z) voices, and piano accompaniment (treble and bass clefs). The piano part features a prominent *p* (piano) dynamic marking. The vocal parts show complex rhythmic patterns and melodic lines.



Figure 4. (continued)

Figure 4 (continued) shows measures 153 through 156. The score includes vocal staves (Soprano and Alto) and piano accompaniment. The vocal staves feature a series of 'v' marks above the notes, indicating vocalizations. The piano accompaniment includes a 'crescendo' marking. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

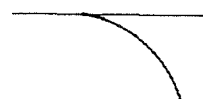
Figure 4 (continued) shows measures 157 through 160. The score includes vocal staves (Soprano and Alto) and piano accompaniment. The vocal staves feature a series of 'v' marks above the notes, indicating vocalizations. The piano accompaniment includes a 'Tutti' marking and a 'f' (forte) dynamic marking. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

## Figure 5. Key to Visual Effects

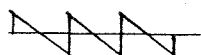
*Type 1.* Represented on one-line staves (termed “visual” staves) marked “S” and “Z” for Stern and Zukerman, respectively:

*Heightened Direction Effects (HDE)*

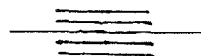
Head/body up or forward



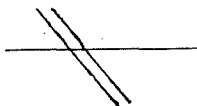
Head/body lowered

*Heightened Movement Effects (HME)*

Side-to-side sway



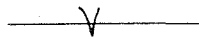
Exaggerated bowing-arm movement



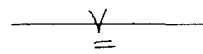
Body leaning backwards

Figure 5. (continued)

*Heightened Accent Effects (HAE)*



Marked head nod



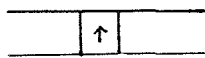
Jerking torso movement with marked head nod

*Passionate Effects (PE)*



Facial expression

*Communication Effects (CE)*

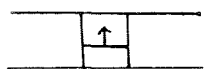


Turn toward soloist (indicated by arrow pointing toward appropriate visual staff)

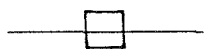


Turn/look toward other soloist in conjunction with HDE (see above)

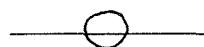
Figure 5. (continued)



Jerk of torso and head toward soloist  
(indicated by arrow pointing toward  
appropriate visual staff)



Sway and look toward conductor (Mehta)



Smile at conductor (Mehta)



Smile at soloist (indicated by arrow  
pointing toward appropriate visual staff)

*Type 2.* Placed around visual staff or staves:

*Television Camera Effects (TCE)*

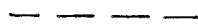


Indicates which camera is filming (by  
number in circle, see Figure 3) and which  
soloists are within view

Figure 5. (continued)



Indicates end of a camera's continuous filming



Indicates movement of a specified camera