

"The types of ViPES": A typology of musicians' stage entrance behavior

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ABSTRACT

Background

Music performance can best be described as an audio-visual communicative setting. This setting is based on the mutual exchange of music-related meaningful information between performer and audience. According to Juslin (2005) there is a congruency between musically structure-related features and non-verbal forms of visual communication. However, in previous research bodily movements have often been reduced to a supportive function in musical communication processes.

In contrast, a recently published meta-analysis of ratings of audio-visual music presentations (Platz & Kopiez, in press) suggests that the audience's appreciation is strongly influenced by visual components, which can be independent from the musical structure. As a consequence, we emphasize the approach of persuasion instead of communication. The theoretical framework comes from dual-process theories (Petty et al., 1986), in which different kinds of information processing depend on the audience's attitude. Therefore, visual components in music performance could be better described as underlying functions of musical persuasion affecting audience's attitude. From this perspective, the performer's stage entrance as the first visible action for the audience can be regarded as the starting point of musical persuasion.

Aims

Our aims are two-fold: First we will reveal a typology of performer's persuasive stage entrance behavior. Second, we would like to reveal the fundamental components underlying the audience's construction of performer evaluations.

Method

A corpus of videotaped competitors of an international violin competition served as a sample (N=12). In a first step we produced new standardized video sequences of every performer's stage entrance. Second, using methods of item response theory (e.g., Rasch scaling), we developed a Visual Performance Evaluation Scale (ViPES; see Platz et al., 2010). Third, participants rated stage entrances of all players on the ViPES items.

Finally we used a multilevel latent class analysis to reveal an objective typology of musicians' stage entrance behavior. In addition we used multilevel SEM techniques to uncover the underlying components for the audience's stage entrance behavior type-dependent attitude construction.

Results

We will present a first sketch of a typology of musician's stage entrance behavior. Furthermore, we will offer a

latent-structured framework of the audience's attitude mechanism.

Conclusions

Based on our performer typology, we will obtain a deeper understanding of the audience's reaction and attitudes towards varieties of stage performances.

Keywords

music performance, performance evaluation, attitude, multilevel latent class analysis, audio-visual perception.

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