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audience

face gaze body

F

speech

face gaze body

S

speech

face gaze body

O

Ac. Guitar

skratt

B: S

blinkar till Leende B: P LER

B: O M: O

B: P B: N M: P

vrängas

om man to-lkar-det på ett na-ivt

och o-kri-stet

sätt

Ber-ä-f

simili tom takt 32

Figure 1 (Falthin, 2011)

Excerpt from score representing three boys' interpretation of the 1st book of Moses Chap. 6. The participants' (three boys F, S, O and audience [teacher and classmates]) actions are represented in different staves as parts. The boy, O, who plays the guitar, has in addition to a staff for the guitar, a staff where his body position, direction of gaze and facial expression is notated. Abbreviations or words describe the type of action (e.g., B.S means gaze at S, skratt is Swedish for "laugh", ler means "smiles"). The other two boys' speech is notated in music; the pitch is represented approximately. Their bodily movements, like the guitarist, are notated in separate staves. The sound of the audience is represented in an additional staff. The audience were not video recorded, therefore only the sound is given.

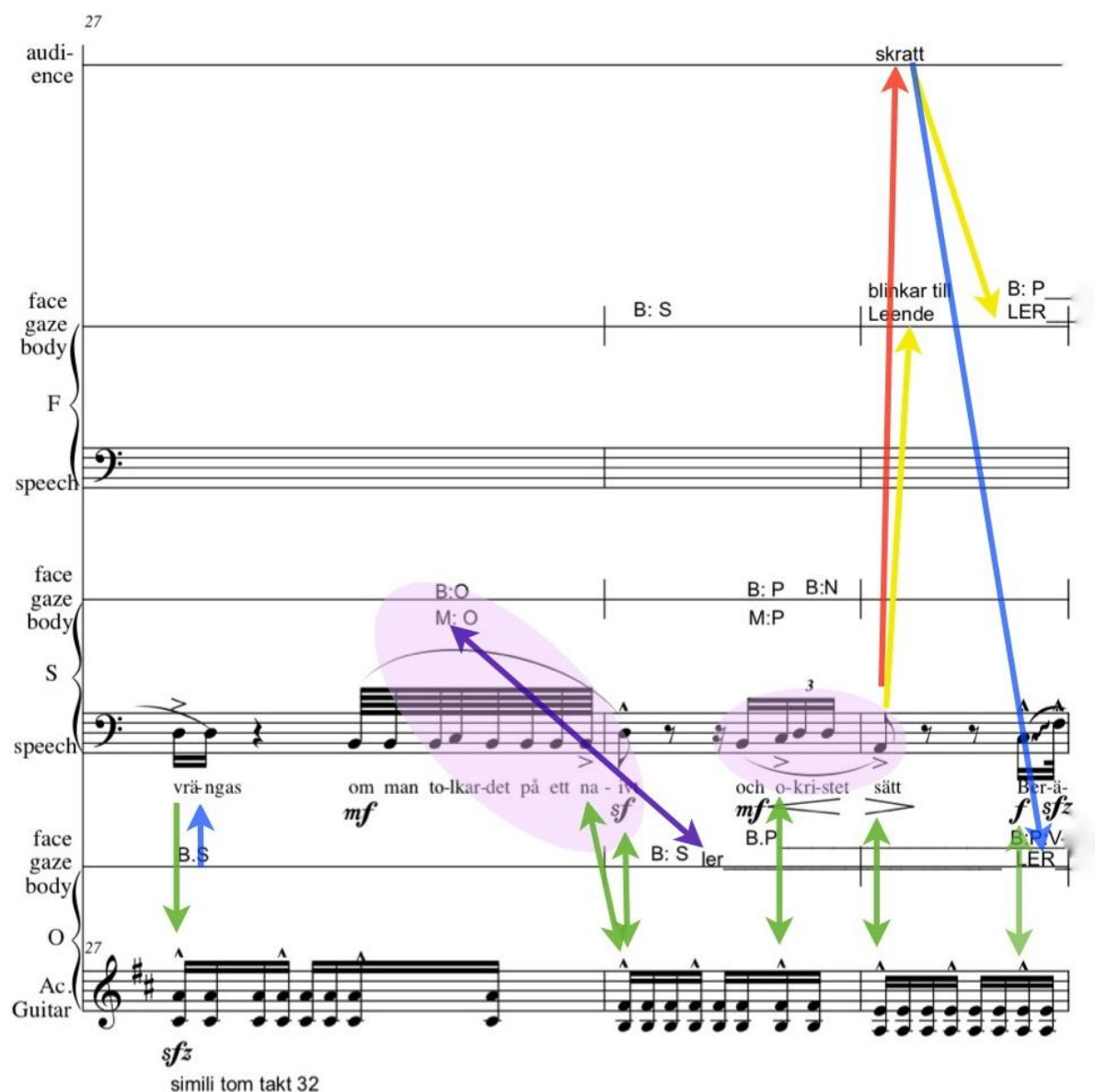


Figure 2 (Falthin, 2011)

The same three bars (fig. 1) with shadows to mark key utterances, which seem to lead to reactions, and arrows to follow the course of the boys' communication.

S behaves or keeps himself to O's accentuated articulated guitar playing. O glimpses at S who in the very next moment turns to O who in turn answers with a glance and a smile. I construe that O confirms that he understands that S keeps his dramatic verbal articulation to O's playing, therefore the arrows are pointing in both directions. The boys seem to be conscious of each other's intentions. The audience, their classmates, laughing at what S says. At the same time F laughs, he also reacts to the audience laugh and O reacts on audience's laughter with a smile. The course of events in three bars occurs much faster than the eye can read this text.

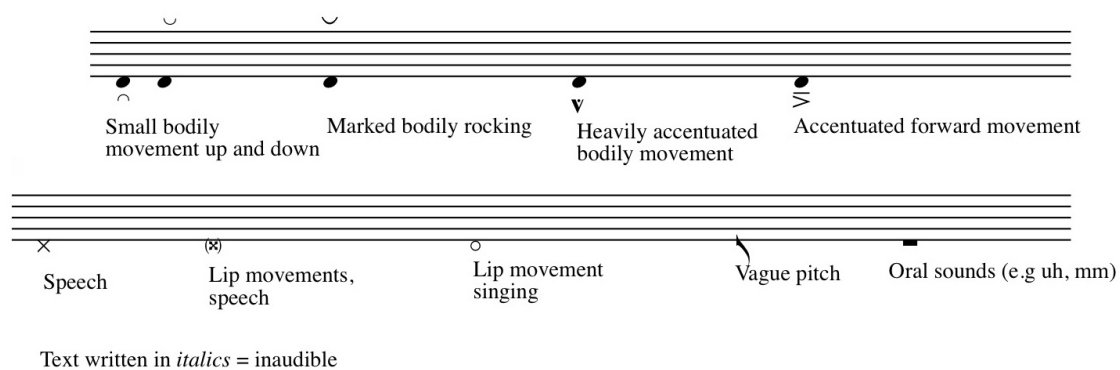


Figure 3 (Falthin, on-going)

Key to the established musical symbols used for other purposes. On the first staff: Established symbols for articulation are used to visualize bodily movements and together with symbols for note value these symbols make it possible to notate the duration of the movement. The second staff: Note-heads visualizing different oral sounds and/or inaudible sounds represented by lip movements.

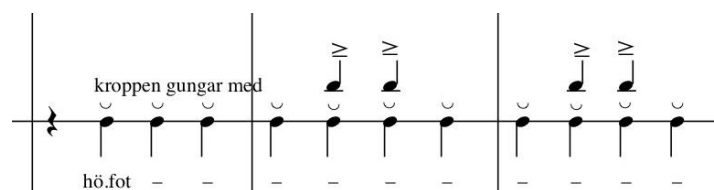


Figure 4 (Falthin, on-going)

Excerpt from a staff representing a boy's movements. He taps his right foot and the upper part of his body swings along with every quarter beat. On the second and third beat his head moves accentuated forward. (On those beats, the teacher marks at the same time to help another pupil with her part).

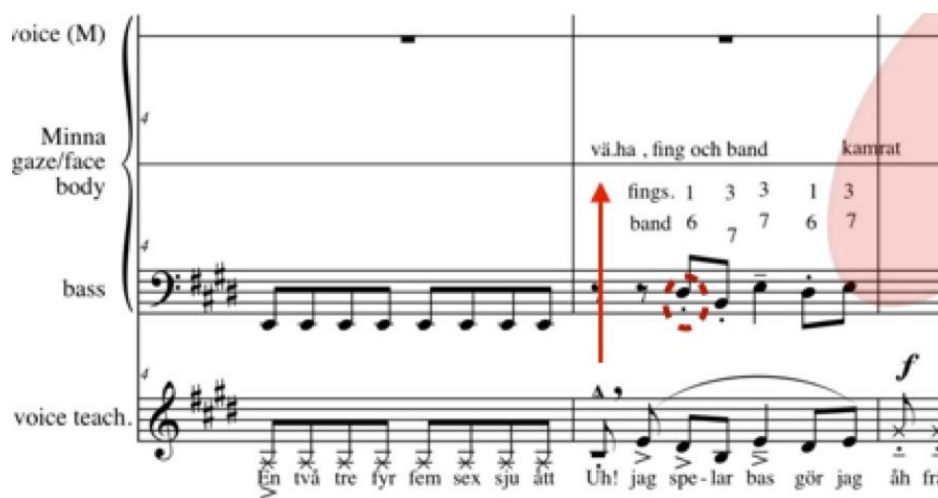


Figure 5 (Falthin, on-going)

Two bars taken from a score where a girl, playing Electric bass, works with a particular passage in the bass line. The teacher counts along with the bass line, and in the next bar she uses the break, saying ‘uh’ to alert on the passage the pupil is supposed to play on the next eight-beat. The pupil prepares for the passage when she hears the ‘uh’ and gives the fretboard and left hand a glance; meanwhile, she places her fingers correctly but she fails on the first note. After the passage, she turns to a classmate, laughs and stops playing. The teacher sings along with the passage with a text saying, “I’m playing bass I do,” and does not stop when the pupil does; instead she gives a hint of what is coming up next.