

SUPPLEMENTARY FILES INFORMATION

AUDIO CLIPS

1) DARK ROOM

- This clip demonstrates the first Waterloo group performing the Dark Room exercise. This performance lasted nearly 10 minutes, which is significant considering that most performances in the study were less than 3.5 minutes in duration. This is an example of “coordination” or “flow theory”. The group is connecting and communicating extremely well despite being in complete darkness and not being able to see anything. In this clip you can hear the pianist lead with a motif that is then echoed and transformed by the violin. The drummer and keyboardist provide textural support and there is a very tasteful balance between players in which everyone can be heard and space is left for others to fill. The drummer in this clip was classically trained and opted to play in a much more textural way instead of providing a groove, which was indicative of how classical players tended to approach their improvisations in this study.

2) VOICE ALONE (MEN)*

- This clip demonstrates the first Waterloo group, which consisted entirely of men, performing the Voice Alone exercise. It demonstrates the research findings that men, in general, did not have a particularly positive experience with this exercise. The participants in this clip appear to be dealing with their discomfort with humour. While the group is obviously communicating, their musical ideas are weak and are unable to develop in any way. One of the performers in this piece was seen repeatedly looking at the camera and is an example of the phenomenon discussed in Chapter 4 in which some participants appeared not to answer authentically in their interview questions. Despite what can be heard in the clip, this individual rated this exercise a 10 (indicating strong agreement) when asked about feelings of connection, feeling a greater connection than with his primary instrument, feeling less inhibition, feeling safer taking risks, and feeling he can improvise just as well with his voice as his main instrument. This individual was a classically trained male and these responses do not match what is heard in this clip (or seen in the video).

*Video for this clip could not be shared due to a lack of consent from some participants. All of the performers in the above clips consented to sharing audio instead.

VIDEO CLIPS

1) MASKS

- This clip demonstrates the first Toronto group performing the Masks exercise. This clip features a mix of classically and non-classically trained musicians and male and female performers. It shows the group connecting and communicating quite well with the guitarist apparently leading much of the musical material. This clip offers a glimpse into how the participants chose to mask themselves in this exercise – using both facial masks and other accessories.

3) VOICE ALONE (WOMEN)

- This clip demonstrates the third Waterloo group, which consisted entirely of women, performing the Voice Alone exercise. It demonstrates the research findings that women, in general, had a much more positive experience than men when performing only with their voices. This particular group struggled throughout the study to connect and find performances that they felt were musically satisfying. This example was the first moment in which this group truly connected. It is an example of “coordination” or “group flow”; the ensemble connected seemingly effortlessly. They can be seen smiling and moving their bodies somewhat – which was not seen in this group at any other point in the study.

4) MIRROR

- This clip demonstrates a vocalist in the third Waterloo group performing the unmasked version of the Mirror exercise. This participant is using the exercise to let us into her experience – she is telling the audience about her process and how she feels. She scored this exercise very low in terms of feeling comfortable – it was a very negative experience for her. However, when asked to perform the exercise again wearing a mask, her questionnaire responses were extremely positive. This clip reinforces the findings in Chapter 4 that vocalists respond much stronger to wearing a mask because they do not have a physical instrument with which to mask themselves when performing.