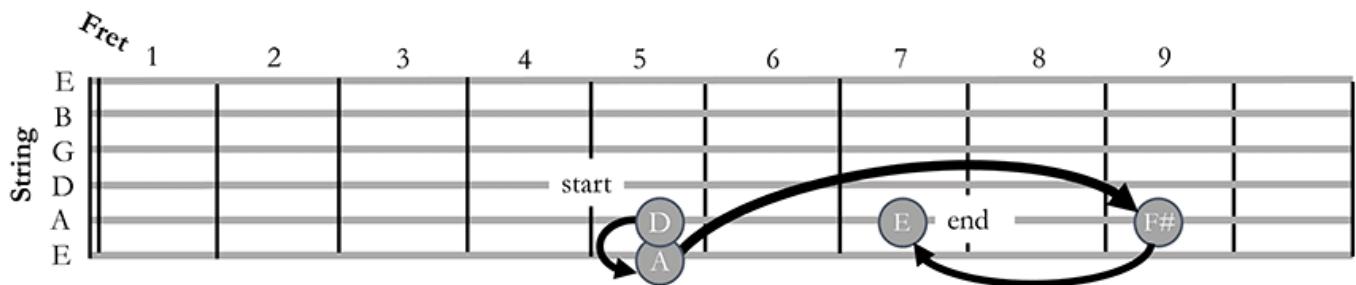


### MTO 28.3 Examples: Gardner and Shea, Gestural Perspectives on Popular-Music Performance

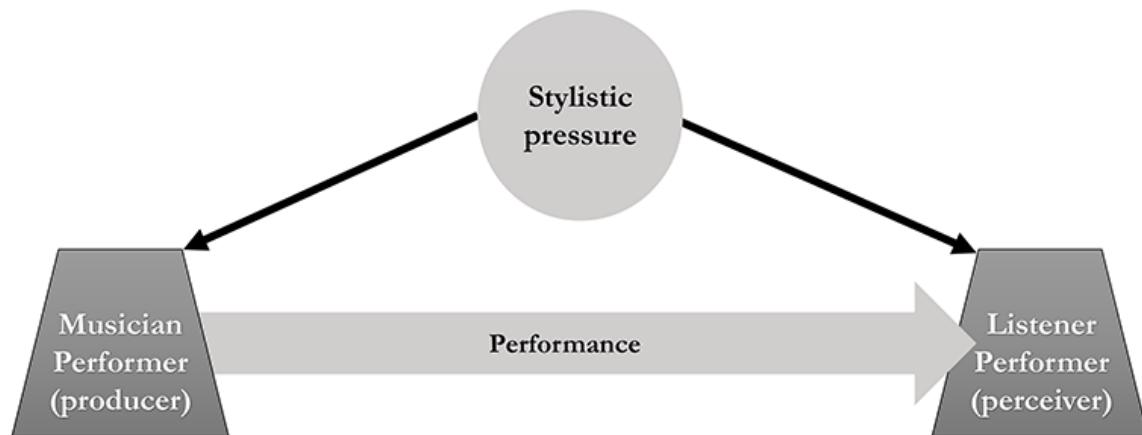
(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.gardnershea.html>

**Example 1.** Fretboard visualization of Tracy Chapman's guitar performance of "Fast Car"



**Example 2.** Visualization of Temperley's model of communicative pressure and musical communication with an added performer role. Performers occupy both the musician-producer and listener-perceiver role

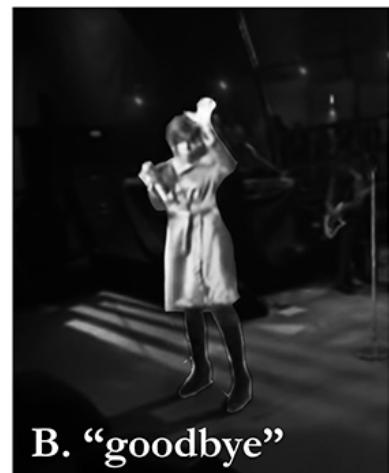


Surface ← → Structure

**Example 3.** Macy Gray's general on-stage position



**Example 4.** Lyric-referencing gestures



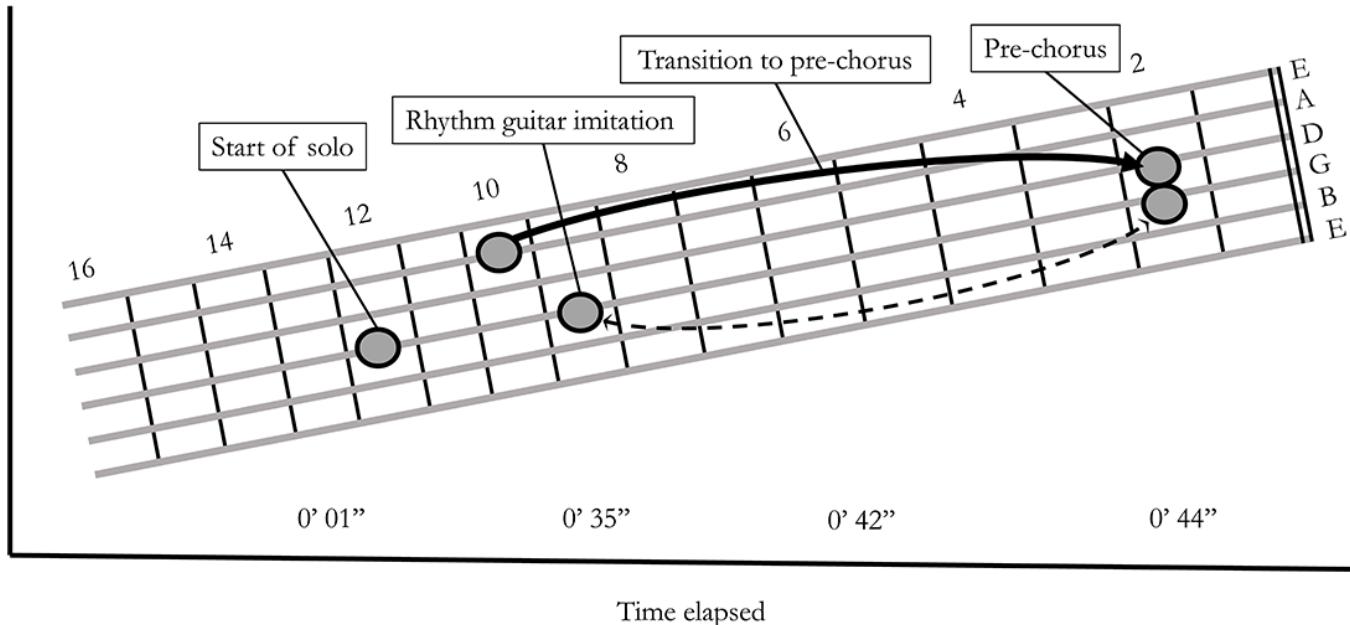
**Example 5.** Overview of Gray's gestures in "I Try" from introduction to chorus (1'58"-2'45")

Section	Gesture	Gesture type	Surface/structure	Observations	Motivation
Introduction & verse 1 (1' 58")	Swaying	Sound-facilitating	Slow harmonic rhythm Few surface-level rhythms Rubato delivery of vocals	Gray's swaying helps her entrain to the (non-existent) meter.	Gray perceives structure via gestures
Pre-chorus (2' 28")	Swaying		Isochronous rhythms in drums (hi-hat) Backup vocals enter More regular harmonic rhythm	Gray's swaying is more metrically stable, though still somewhat fluid.  Audience waves arms back and forth	
Chorus (2' 38")	Crouch	Communicative	"My world crumbles"	Backup vocalists take over primary delivery of the lyrics.  Gray frequently does not sing into the microphone.  Lyric-referencing gestures aid audience understanding.	Gray produces gestures for audience
(2' 43")	Wave		"Goodbye and I choke"		
(2' 45")	Shuffle		"I try to walk away"		

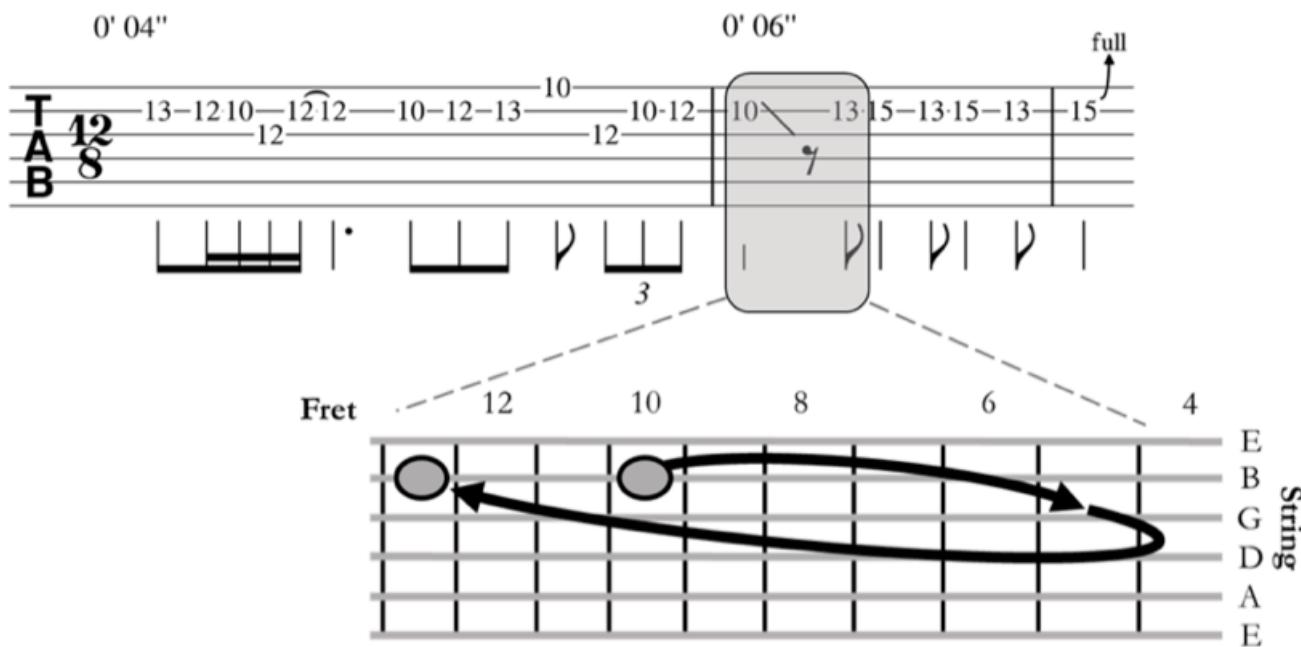
**Example 6.** The proportion of categorical distances in frets required to play 12 chromatic intervals as calculated from bass-note transitions in 200 rhythm guitar tracks featured in Shea 2019. The highlighted cells indicate the higher proportion of transition type (step or leap)

Melodic interval	Proportion of distance required to play interval		Total percentage of all fretboard transitions
	Step (3 frets or less)	Leap (more than 3 frets)	
Minor second	0.041	0.019	6%
Major second	0.147	0.069	22%
Minor third	0.159	0.006	17%
Major third	0.041	0.048	9%
Perfect fourth	0.056	0.049	11%
Tritone	0.005	0.006	1%
Perfect fifth	0.078	0.068	15%
Minor sixth	0.007	0.041	5%
Major sixth	0.01	0.02	3%
Minor seventh	0.014	0.03	4%
Major seventh	0.003	0.003	1%
Perfect octave	0.029	0.052	8%

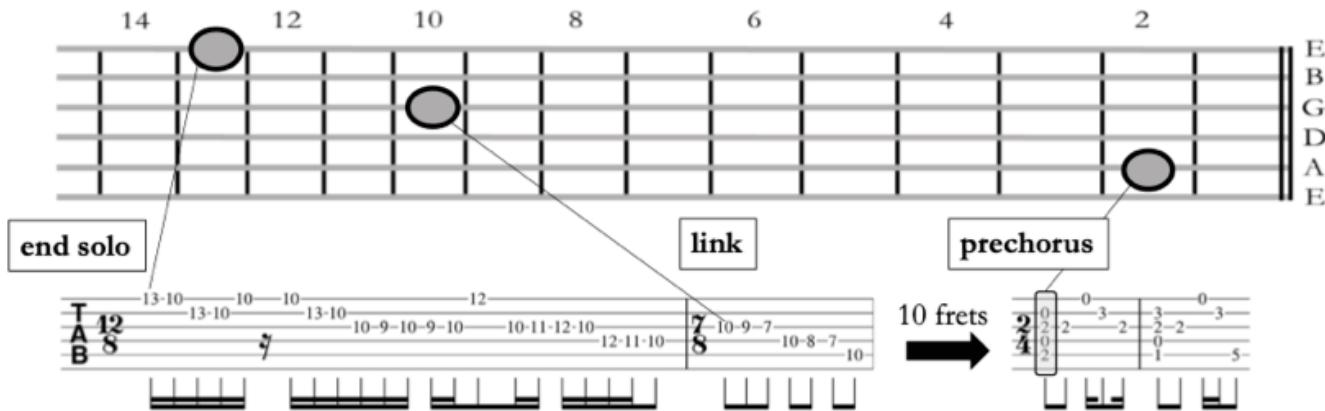
**Example 7.** An overview of Lifeson's general left-hand positions throughout the solo (audience perspective)



**Example 8.** Lifeson's sound-facilitating slide between fret 10 and 13 marks the separation of two distinct musical phrases. The top staff represents this gesture in tablature notation, which roughly models a guitarist's perspective of the fretboard, while the bottom fretboard diagram reflects Lifeson's slide as viewed from the audience's perspective



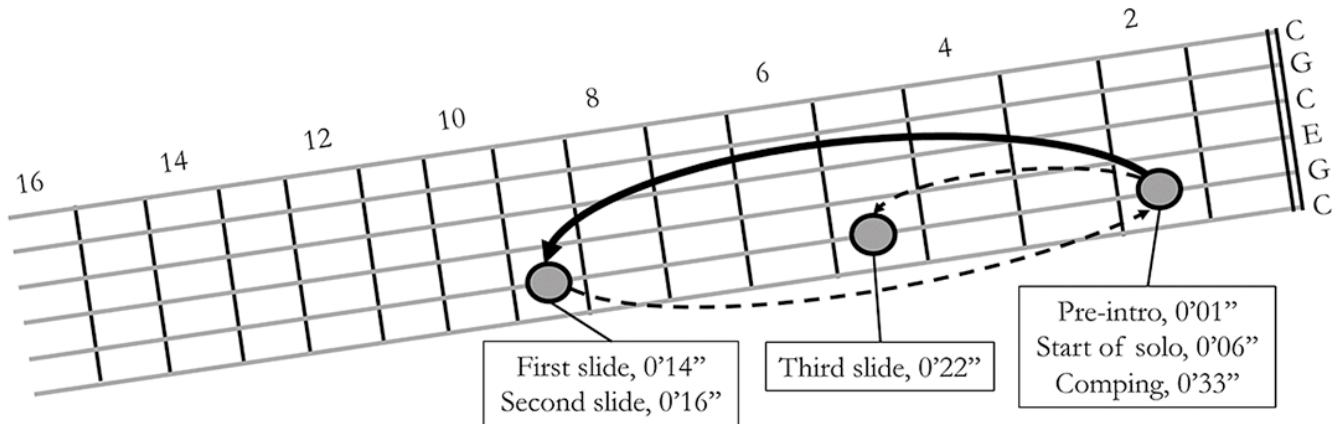
**Example 9.** Sound-facilitating (primary) and communicative (secondary) left-hand leap that signals the end of Lifeson's guitar solo (tablature perspective)



**Example 10.** Important gestural moments during the introduction and first stanza of “This Little Light of Mine”

Section	Gesture	Gesture Type	Surface/ Structure	Observation	Motivation
Pre-Intro (0'03")	Intro guitar lick and snap	Sound-producing	Creates tempo and tonality	Tharpe plays introductory lick and snaps to start band	Tharpe establishes structure via gesture
Introduction (0'07")	Guitar solo	Sound-producing	Early repetition and sentence-like organization of guitar solo that corresponds with bodily gestures	Guitar solo begins	Song begins
(0'14")	Fretboard slide	Sound-facilitating (supportive)	Tharpe moves from fret 6 to 10	Tharpe communicates information to the audience about the repetitive structure and energy of the guitar solo	
(0'16")	Leans back with fretboard slide		Repetition of slide, entire body leans back		
(0'22"–0'25")	Jumps with fretboard slides		With the repetition of each slide, Tharpe jumps up and down in tandem		
First Stanza (0'27")	Right hand leaves guitar, singing starts	Sound-facilitating	Formal change from introduction to first stanza	Cues formal change from introduction to the first stanza	Tharpe communicates change in formal function
(0'29")	Arms stick out	Communicative	“of mine”	Tharpe stretches her arms out to communicate the lyrics	Tharpe produces gestures for audience
(0'33")	Comping	Sound-facilitating and sound-producing	Strums guitar in time with the music	This allows Tharpe to stay entrained	Tharpe perceives metric structure via gesture
(0'43"–0'44")	Metaphor	Communicative	“Let it Shine”	Gesture is a metaphorical mapping of the melody	Tharpe produces gestures for audience
(0'46")	Return to guitar	Sound-facilitating	First stanza ends	Signals a return to a bodily neutral position	Tharpe perceives formal structure via gesture

**Example 11.** Tharpe's guitar-specific gestures in the introduction and first stanza of "This Little Light of Mine" visualized on a fretboard (audience perspective)



**Example 12.** A gesture-based formal sentence structure during Tharpe's solo in "This Little Light of Mine"



**Example 13.** Chronological progression of Tharpe's main bodily balance positions

