

English Abstract

How does the conductor in an orchestra rehearsal convey to the musicians what he/she wants to hear from them? This question illustrates in a nutshell what is examined in this study: the practices used in orchestra rehearsals to communicate and interact. In an orchestra rehearsal, the participants jointly elaborate the performance of a piece of music. In this institutional setting, the interplay of different semiotic resources is constitutive for the organization and progression of the interaction between the conductor and the musicians: speech (verbal resources), hand and body movements as well as body postures (gestural resources) and sung demonstrations by the conductor (vocal resources) alternate with tones/sounds played by the musicians (musical resources). The interaction between conductor and musicians is always orientated towards the score: the score is crucial for the joint work on a piece of music. In the present paper, the focus is on discussion parts in orchestra rehearsals, in which the performance is discussed and the conductor instructs the orchestra to perform the piece of music as intended by himself/herself. Such discussions interchange with performance parts where the musicians play and the conductor conducts. The study aims to describe types of actions in which conductors marshal different semiotic or multimodal resources, first of all the action of instructing and correcting which is significant for orchestra rehearsals. The analysis models the ways in which different modalities are used and combined in order to give instructions in orchestra rehearsals and how the musicians react to such instructing activities on their instruments or through other communicative channels as well. Another focus is put on the multilingual character of orchestra rehearsals. In a rehearsing situation, different actors – conductor and musicians – with various linguistic and cultural repertoires come together and have to find a common code for successful communication. The present paper illustrates language choice and language use in such a multilingual communicative setting and discusses when which language(s) is/are employed and for which purpose. For the analysis of instructive, corrective and multilingual practices, this study uses video data from rehearsals of symphony orchestras situated in France and Italy. It is illustrated how the use of different languages and multimodal instructive actions contribute to the constitution of a social order and reality in the institutional context of orchestra rehearsals, i. e. how the conductor and the musicians are *doing rehearsal*.

