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# Incidental music: Enhancing the emotional experience of the audience

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INCIDENTAL MUSIC: ENHANCING THE EMOTIONAL

EXPERIENCE OF THE AUDIENCE


by


Daniel Edward Nelson


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A thesis submitted in partial fulfillment
of the requirements for the


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**Daniel Edward Nelson**

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**May 2010**

ABSTRACT
**Incidental Music:**
**Enhancing the Emotional Experience of the Audience**

By

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Environmental psychologists, like Robert Gifford who study transactions between individuals and their physical settings, maintain that as an individual's environment is changed, the environment also changes his/her behavior and experience. (Gifford, 2002) Like other segments of a theatrical setting, manipulation of the environment can enhance or constrain a broad range of audience actions from traditional theatre audiences to shoppers in a mall or guests at a wedding. Physical elements, as well as other ambient factors such as lighting, color, and quality of materials, set design, music, fragrance, and room temperature are a sample of the dramatic elements used to orchestrate the environment. This paper explores the relationship between the elements utilized to create enhanced experiences in these different types of theatres and audiences through the introduction of incidental music to dramatic performance.

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CHAPTER 1

INTRODUCTION

*Charlotte Corday came to our town*
*heard the people talking saw the banners wave*
*Weariness had almost dragged her down*
*weariness had dragged her down*
Marat / Sade, Peter Weiss (1965)

All theatres, playwrights, directors, actors, and technical support professionals are

striving for emotional connection across all contexts. Beyond simple theatre performance,

film or grand spectacle, the goal is to connect audiences to a message and to create

experiences that are both shared and intimately personal. This is accomplished by

communicating with each audience member as individuals in a collective space.

Audiences depart having been touched, moved or having had emotions and feelings that

were nearly forgotten or efficiently intellectualized, rediscovered, re-ignited, and once

again, made very real and immediate.  This is important because without such

engagement, communication between audience/attendee and the presentation of any

theatrical presentation, special event, or other presentation, interaction and emotional

interaction fails to take place.

Purpose of the Study

The purpose of this study is to gain an understanding of the salient components of

experience design in relation to theatrical performance and event environments, as well

as those who utilize them: actors, designers, providers of experiences and services, as

well as audience/attendees/patrons, in order to apply the existing models: Kotler's

atmospherics (1973) Bitner's servicescape (1992) and Ozier's "Five Tenets of Experience

Creation and Emotional Connection." (Nelson and Ozier, 2007) This paper specifically explores and emphasizes

the relationship between the incidental music utilized in theatrical performance, retail space, and special events, which creates enhanced experiences for the audience.

Problem Statement

This study explores the utilization of incidental music. It examines where incidental music should be performed; when incidental music is most beneficial; and under what circumstances might it become a liability. It also analyzes how incidental music should be implemented to achieve optimum benefits.

Importance of the Problem and Past Research

Previous studies of incidental music are focused on a single use and do not relate the similarities of purpose inherent in the use of incidental music to enhance personal experience. Much of the existing research thus far have foundations in marketing, studying ambient conditions referred to as "atmospherics" (Kotler, 48-64: Bitner, 57-71), as well as communications theory, and …"tends to be concerned with attitudes and messages reception rather than behavioral influence (Sullivan, 323)."

Research indicates studies of incidental music have not been updated to match the technology available for transport and delivery systems. It is possible to have a surround sound multiple channel experience in nearly any venue. Control of sound and selection of music to be played has never been more flexible, useful, and readily accessible as a tool in the design of public spaces. Therefore, research of the literature available indicates a need for additional analysis on salient components of experience design in relation to

theatrical performance, retail spaces, and event environments, to better serve the human interaction for which these spaces are designed.

<u>Research Questions</u>

The following five questions were sent via email to directors, instructors, and playwrights who use or have used incidental music as an element of their work. Questions are structured, open-ended and were developed through research as to the intent behind application of incidental music beginning with the Greek chorus to melodrama, film, and television.

1.    Do you prefer the use of incidental music in live stage performances?

2.    What benefits are you hoping for through the use of music in plays?

3.    What is your process for discovering the correct incidental music for your projects?

4.    What are the challenges when using incidental music during live performance?

5.    What advice would you offer to those who are just beginning to use incidental music?

Through a combination of personal interviews, reflective professional practice by the researcher from thirty years of industry experience (Getz 354), and examining information found in journal articles, books, periodicals and on-line resources, research will be gathered to move the body of knowledge forward. Following the spirit of the study, expanded opportunities for the use of incidental music should find an increased diversity. New applications in the technique originating in theatre are utilized for myriad theatre, business, and event settings, connecting the event attendees and theatre audiences in a common experience.

This thesis will delve into materials and applications created specifically by composers and authors to enhance and frame the emotional experience of a group. Given the scope of applications and theories available to researchers, there is no limit to the discoveries yet to be made, advancing the art of creation.

Definition of Terms

1. Atmospherics - effects intended to create a particular atmosphere or mood, especially

     in music. (The American Heritage® Dictionary of the English Language 2009)

2. Incidental music – Music composed to accompany the action or dialogue of a drama or

     to fill intervals between scenes or acts.

3. Emotional connection – the ability not just to recognize an emotion but to actually

     feel/experience it. (Cushnir 3)

4. Event environments – to create specific environments that will satisfy guests individual

     needs; turning any conceivable space into a suitable theatrical environment for a

     special event. (Goldblatt 81-89)

5. Experience creation – planning and orchestrating a theatrical entertainment or event for

     a specific purpose. (Nelson and Ozier 2007)

6. Experience design - an approach to design that encompasses multiple senses and

     requirements and explores common characteristics in all media that make

     experiences successful.

7. Reflective professional practice - to use this reflection (of an industry professional) in

     part to initiate research projects which are otherwise unattainable (Getz 354)

8. Servicescapes – a term coined by: PetSmart Chair in Services Leadership Professor

     and Academic Director, Center for Services Leadership Professor of Arizona

     State University, to describe the physical surroundings of (what are generally

     thought of as) service providers. (Pine and Gilmore, 97-105).

9.  Signifying Cultures – cultures rich with authenticity, practice, or representation of

     different modes other than language, based on interpretation

<u>Organization of this Study</u>

Chapter One provided a framework for this study, which included research objectives as well as the research questions to be used in interviews. Chapter Two provides a review of the literature and research related to incidental music It followed Kotler's atmospherics in 1973 (48-64), Bitner's servicescapes in 1990 (57-71), and we will explore Ozier's "Five Tenants of Experience Creation and Emotional Creation" in 2007 (1).  Chapter Three discusses the Research Methodology used in this study and also discusses how the data will be analyzed.  Chapter Four offers data results and analyses. Chapter Five discusses implications of the results, indicating areas for future research, and summarizes the paper.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Introduction

Literature from theatre, environmental psychology, sociology, marketing, as well as design was reviewed. These concepts were applied to the element of incidental music, the experience it creates; and the emotional connection felt while interacting in this environment.

Theatrical Roots

Incidental music is music composed for, or used in, a dramatic production whether performed live, or on film, radio, or television. The earliest surviving secular play with significant music is Adam de la Halle's *Le jeu de Robin et Marion* (c 1283) (Falck 2008). John Eccles (1668 – 1735) was very active as a composer for the theatre and from the 1690s wrote a large amount of incidental music including music for William Congreve's *Love for Love*, John Dryden's *The Spanish Friar* and William Shakespeare's *Macbeth* Jointly with Henry Purcell he wrote incidental music for Thomas d'Urfrey's *"Don Quixote"*. He became a composer to Drury Lane theatre in 1693 and when some of the actors broke off to form their own company at Lincoln's Inn Fields in 1695, he composed music for them as well. A quote from Oscar G. Brockett, History of the Theatre, Foundation Edition (Brockett 92): "Music was prominent in most medieval productions. Frequently it was played until the actors were ready to begin. …Most plays included a number of songs ranging from the popular secular tunes sung by individual actors to religious hymns sung by groups. The names and contents of songs, however, are seldom indicated on the scripts."

The use of music by Shakespeare's example led to an increased use of music in plays performed in England, and the tradition increased during the Restoration. Michael Best in his book, *Shakespeare's Life and Times* says, "The singer himself, playing lute, would have performed many of these songs." In *Romeo and Juliet* musicians also appear before the Capulets' home for the ill-fated wedding with Paris (4.5. 96-106); in *Twelfth Night* there is a lot of "roistering" and singing on stage. Other examples are: From *As You Like It,* there is the lyric *It Was a Lover and His Lass* (2.3.112-144), set by *Thomas Morley;* from *The Tempest* there are two songs sung by Ariel: the haunting *Full Fathom Five* (1.3.18-22) and Ariel's delighted response to the promise of freedom, *Where the Bee Sucks* (Best, Michael 2001)

The use of incidental music dates back to ritualistic Greek drama, and is thus connected to the use of music in other kinds of ritual, sometimes limited to the role of introduction or interlude. Simon Goldhill from his paper, *Aeschylus: The Oresteia* in which he wrote an analysis of *The Oresteia,* one of the most important and most influential of all Greek dramas, stated:

> …the chorus sings the choral odes that divide the different scenes of the drama. These were accompanied by music and dance (both these aspects of performance have been lost), and these songs contain the drama's densest lyric poetry that often comments on and reacts to the previous scene of the play. These choral odes often speak from a general and generalizing viewpoint. On the other hand, the chorus also takes part in the scenes of the play as a dramatic persona and engages from a specific point of view in the scenic action. (Goldhill 17)

Most of the plays from the ancient Greeks have been lost. Nearly all of the music no longer exists. There is, however, a constant referral to the use of music in this period and so the mention of music appears here in the spirit of due diligence.

The following quote is from program notes by Richard Freed writing for the National Symphony Orchestra; Ivan Ficher, conductor, with an all Mendelssohn program at The Kennedy Center February 8-10, 2007. The note is a significant addition to this research because Freed's depth of knowledge brings gravitas and a thoughtful passion for the genre that is difficult to communicate through journal references alone.

> The category of" incidental music," which has been extended in the form of film and television scores, has accounted for some of the most popular works in the orchestral repertory (and, when we take into account Sibelius's several sets of theater music, some of the most splendid which are *not* as well known as they ought to be). We think of Beethoven's music for Goethe's *Egmont*, Grieg's for Ibsen's *Peer Gynt*, Bizet's for Daudet's *L'Arlésienne*, Schubert's for Helmine von Chézy's otherwise forgotten *Rosamunde*, Fauré's (and Sibelius's) for Maeterlinck's *Pelléas et Mélisande*—but by far the most beloved example of this species is the music Mendelssohn composed for Shakespeare's comedy *A Midsummer Night's Dream*. Surely no dramatic or descriptive music has ever fit its subject more ideally, and probably none has been more representative of its composer. (Freed 2007)

Although completed in 1842, two hundred forty seven years after Shakespeare wrote *A Midsummer Night's Dream,* Felix Mendelssohn felt moved to write specific

incidental music for this classic play.   The *A Midsummer Night's Dream* Overture, Op. 21, originally written as an independent piece 16 years earlier when Felix Mendelssohn was only seventeen years old in 1826, was incorporated into the Op. 61 incidental music as its overture, and the first of its 14 numbers. There are also vocal sections and other purely instrumental movements, including the Scherzo, Nocturne and the "Wedding March". The vocal numbers include the song "Ye spotted snakes" and the melodramas *Over hill, over dale, The Spells, What hempen homespuns,* and *The Removal of the Spells.* The melodramas served to enhance Shakespeare's text.

The theatre has been responsible for the creation of some fine music. The writer of this thesis found the most prevalent result, when searching the area of incidental music for theatre, is Mendelssohn's incidental music for *A Midsummer Night's Dream.* Although written Other notables composing music for theatrical production are: Beethoven - Overture and incidental music, op.84, (1810) for Goethe's *Faust*; Opus 80 *Pelléas et Mélisande* by Maeterlinck (1898); Sibelius - Opus 109 The Mermaids, *The Tempest* by William Shakespeare; Elgar - *The Sanguine Fan,* Opus 81*;* and Incidental Music From *'Grania & Diarmid',* Opus 42, All these composers have written incidental music for the theatre in an effort to inform the total theatrical experience.

French poet and composer Adam de la Halle (*b* Arras, 1245-50; *d* Naples, 1285-8, or possibly in England, after 1306), wrote two plays *Jeu de la Feuillée* and the *Jeu de Robin et Marion.* The *Jeu de Robin et Marion* begins and ends with songs, and there are several other sung passages, which explains why this play is sometimes called the first musical.  This apparently simple play revolves around who is laughing at whom?  The *Jeu de Robin et Marion* by Adam de la Halle (760 lines, *c.*1283) was composed in Naples

to entertain the army of the count of Artois. It is a staging of the plots of two traditional lyric genres, the pastourelle and the pastoral *bergerie*. A knight Aubert meets the shepherdess Marion in the woods whereupon he tries to seduce her, but she resists and Aubert leaves. Robin, her peasant lover, arrives bringing food and drink and then goes off to fetch his friends. Aubert returns and tries again to carry off Marion, Robin and his friends are too cowardly to intervene. Marion does manage to get rid of Aubert. Robin chases off a wolf, and the play ends with a series of rustic games and dances. (The Concise Grove Dictionary of Music 1994)

<u>Ambient Conditions</u>

Erving Goffman is one of the most inventive of all American sociologists. His writings introduced a new way of thinking about the individual in the social world. As relating to this paper, his work "Social Life as Drama" from "The Presentation of Self in Everyday Life" (Goffman 1-12), Goffman breaks down the elements of Goffman's "dramaturgy;" Belief in the Part One is Playing, Front, Dramatic Realization, Misrepresentation, Idealization, and Reality and Contrivance. Sociologists researching in this area of human interaction relate most of their theories back to Goffman.

Today, in the world of creation of experiences, and experiential marketing, once again, all roads lead back to Goffman in the 1950's. Pine and Gilmore's work in the Experience Economy is based on Goffman, as is Kotler's Atmospherics (1973), and Bitner's Serivcescape (1992). Components of the performance include: front, dramatic realization, idealization, expressive control, misrepresentation, and mystification. This paper focuses on Goffman's "front" component of the performance, as the front is the point of the audience contact with the theatrical environment. (Goffman 1-12) As

experiential marketing becomes a stronger business tool in order to build and maintain customers, it is not unusual to hear those at the helm of corporations speak in terms of experiences:

> The Chairman of Intel, Andrew Grove, gave a speech at the 1996 Comdex Tradeshow in Las Vegas where he declared, "We need to look at our business as more than simply the building and selling of personal computers. Our business is the delivery of information and lifelike interactive experiences." (Pine and Gilmore, 1998, p.99)

> Pine and Gilmore continue to also build on Irving Goffman's dramaturgical

principles in their book, *The Experience Economy*, in 1999 when they discuss staging business performances, equating work with theatre. They also encourage service personnel (*actors*) to "gain a better understanding of the impact their behaviors [*performances*] have on customers and to exert what Goffman calls 'expressive control' over actions in order to create sincere impressions" (p. 108). This is also extremely important because you are designing the theatrical environment, as you are creating the mood—carefully manipulating the physical surroundings—not just what is occurring on the stage throughout the evening to ensure the best experience for your audience. (p. 108)

Set Design

According to Goffman, the *setting* involves the furniture, décor, physical layout, and other background items that supply the scenery and stage props. The setting can determine whether or not an audience member will want to stay, explore, or engage in the experience (Mehrabian and Russell 1-278). Bennett and Bennett (559-562) stated, "All social interaction is affected by the physical container in which it occurs."

The setting can also influence the nature of social interactions between the actor and the audience. Additionally, the audience tends to use extrinsic cues such as the physical surroundings to infer quality (Zeithaml 33-46). Ambient features such as noise, music, aroma (Matilla & Wirtz; Jacob, 716-720), and room temperature are also used to control the environment. For example, Milliman in a 1982 experiment found that the tempo (pacing) of background music in restaurants and supermarkets affected the pace of shopping, length of stay, and amount of money spent by customers. (86-91) Sullivan built on Milliman's work in the restaurant setting and added volume and pitch to pacing and a distinction was made between active and passive activities, suggesting that different mechanisms explained the atmospheric effects for each. Goffman's theoretical framework, combined with the field of environmental psychology, serves as the foundation for atmospherics and servicescape. (1-12)

Atmospherics and Servicescapes

We know from studying anthropology (Turner, 323-330) that all cultures can be signifying cultures: cultures rich with authenticity, practice, or representation of different modes other than language, based on interpretation (Hall et al 8). Bitner maintains, that the quality of materials used in construction and artwork, can all communicate symbolic meaning and create an overall aesthetic impression. (57-71)

Kotler's "atmospherics" is applied to "artificial" (brick-and-mortar) environments—void of natural environments. Kotler coined the term "atmospherics" to describe the intentional control and manipulation of environmental cues. (48-64) Atmospherics can be defined as "those elements of the environment that influence affective reactions to place" (Foxall and Greenly 149).

Bitner, in 1992, defines servicescape as the "built environment (i.e., the manmade physical surrounding as opposed to the natural or social environment)" (p. 58). Physical elements, as well as other ambient factors such as lighting, color, quality of materials, layout, music, entertainment, fragrance, and room temperature are just a sample of the dramatic elements used to orchestrate the environment. According to Gael Hancock, during a presentation to Catersource Conference in Las Vegas, NV in 2008, stated that aroma is a manipulator of emotions and memories. This research proposes that music has similar effects.

Service marketing literature recognizes the effects that front and backstage personnel (Pratten 120-125) along with audience members, can have on the overall audience experience (Langeard et al. 81-104). Also affected are the wider servicescapes within which the service is offered. This includes the elements of ambient conditions, spatial layout, functionality, signs, symbols and artifacts.

Research conducted by Jacob in 2008 suggests that different music styles may also affect audience behavior. The effects of background music have been widely studied in the literature but few studies have tested effects of music in commercial settings. An experiment was carried out in a bar in France in 2005 to test influence of three different styles of music on patrons. According to a random assignment, patrons were exposed to Top 40 music, which was usually played in the bar, cartoon music (music from cartoon sound tracks) or drinking songs. The following quotes are from Jacob's study:

>  The participants were 93 patrons (76 males and 17 females) who
>
>  unknowingly participated in the study and were observed at random in a

bar of a middle-size seaside resort town (70,000 inhabitants) on the West

Atlantic coast of France. The observations were made during 14

afternoons of three working weeks with the consent of the owner of the

bar. Two observers were seated in two different locations in the bar. A

period of 30 min was selected because the mean length of time spent by

the patrons in the bar from 2 to 4 p.m. was approximately 15 min. It was

then possible to begin a new music session and wait until a new patron

entered in the bar. This patron was considered as a participant until he/she

left the bar. …no patron was exposed to two different music styles. … The

results showed that in the bar where this experiment was carried out, the

style of background music had an effect on customers' behavior. Drinking

songs were shown to increase the length of time and the amount of money

spent by patrons. … music produced a priming effect.

Drinking songs are traditionally associated with alcohol consumption and

friendliness. These songs could prime positive feelings such conviviality

and festivity that in return, increased the length of time and amount of

alcohol consumed in the bar.

Other studies conducted in assorted businesses revealed changes in customer

behavior when volume and tempo were changed:

Cain-Smith and Curnow writing in their article on supermarkets and music titled:

"Arousal hypothesis and the effects of music on purchasing behavior", (1966)

varied the sound level in two supermarkets and found that customers spent

significantly less time in markets during the loud session than during the soft one.

Ronald E. Milliman in his article: "Using Background Music to Affect the Behavior of

Supermarket Shoppers" (Milliman 86-91) …tested the effects of tempo (of music

played) in a supermarket. He found that a high tempo increased the in-store traffic

flow (the pace at which patrons move throughout the store) but decreased sales

volumes.

Research entitled, "The effect of music on eating behavior" an article by T. Roballey (et

al., 221-222) found a significant increase in the number of bites per minute when

patrons in a cafeteria were exposed to fast tempo music, compared to a slow tempo

or to a no-music condition.

Malcolm Sullivan in 2002 conducted research demonstrating that in a particular

setting, music can be used to affect the behavior of individuals. Two arguments are put

forward to both explain these findings and give guidance for their application to a variety

of settings. The research findings suggest that it is not the presence of music alone that is

important to the environment, it is the perception of whether that type and tempo of

music is normal for that environment. Changing reactions to the music will result from

perceptions of what is considered to be normal and what may not be considered normal,

and will it be individual and environment specific. The boredom alleviation argument

suggests that for mainly passive activities such as waiting to be seated in a restaurant. The

presence of music can distract the individual resulting in a reduction in the quality of the

cognitive process of time evaluation. The passive activity will not, therefore, be

perceived as taking as much time. A quote from Malcolm Sullivan's article titled "The

impact of pitch, volume and tempo on the atmospheric effects of music": "The presence

of any type of music in the waiting area can affect the perceptions of time of those waiting (passive activity) and may make the wait seem more bearable (Sullivan 330)."

A Study By Matilla & Wirtz (273) manipulated scent and music in a field setting and found that when ambient scent and music are congruent with each other, consumers rate the environment significantly more positive, exhibit higher levels of approach and impulse buying behaviors, and experience enhanced satisfaction than when these environmental cues were at odds with each other. In his "Theatre of the Blind" playwright, and "Theatre of the Blind" founder Nikolas Weir uses scent. When asked, in an article titled "Smell My Theatre" in www.epiloguemagazine.com February 23, 2010 "can you describe what a piece of Theatre for/of the Blind might look like?" he responded:

> We did *The Balcony* by Jean Genet. We included all the design elements
> you might see in a typical production, but we heightened the experience
> beyond the text. We do this by creating a constant soundscape that
> suggests mood and tone, one that has a dialogue of its own, even releasing
> certain scents into the audience. A friend of mine once called my shows
> "scratch and sniffs" *(laughs),* but it is all very specific. For *The Balcony* I
> found myself mixing a lot of industrial materials with spices. Like chlorine
> and curry. Or sulfur and lavender. Or my favorite, rubber and cinnamon. It
> was very strong, even harsh, I think – like a meal that's too big and you
> can't finish, but you want to leave it on the plate because the odor is so
> unique and off-putting in a very almost sensual way. Like staring at the
> sun. …These same conditions are not only applied, but are also tools that,

when manipulated in an environment, create the best experience for the audience.

Clearly Nikolas Weir is an innovative and risk taking individual. Rubber and cinnamon is his favorite experimental scent combination. There are no guarantees of success in his process. He experiments with a bit of scent alchemy and stands back to observe the reaction. By pushing the edges he is creating new areas for study in the world of live performance.

Scent is often absent from live theatre performance, such critical drivers of sensory reactions as incidental music and scent might be assumed to have a permanent place at the table given that incidental music was developed for the theatre. Weir's challenges in coming up with an effective delivery system are a valid reason to bypass the use of scent for the immediate future. However, the fact that he is working toward a viable method to deliver his scents is encouraging.

Gael D. Hancock, APR, CHE in her seminar *Designs for the Senses* (2008), states that purveyors of events must also be conscious of the evolution of the tool of scent. Hancock explains what she feels is critical to sensory elements in event productions, "Learn how to wrap guests in a cocoon of experience as color, fragrances and sound weave together to create the atmospheres clients seek."

Soundscape

Literary, cultural, sociological, and historical studies have been conducted on the relationship between the senses. A first phase of sound scholarship has characterized research on the sense of listening "as the *other* of seeing: intimate rather than detached, embodied rather than abstract, passive rather than dominant, and above all temporal

rather than spatial" (Yablon, 629.) Cultural   phenomenologist, Steven Connor (629), claims that sound is time: a temporal phenomenon.  Sound is defined in the Merriam-Webster 2010 dictionary as a "**1 a**: a particular auditory impression: Tone **b**: the sensation perceived by the sense of hearing…"

The notion of soundscape was proposed by R. Murray Schafer (1971) in his research project entitled: "World Soundscape Project" where a sound inventory was prepared of everyday activities that were addressed from an acoustic, ecological symbolic, aesthetic and musical standpoint.

Example: In an event room at the Las Vegas Hilton the theme was trains. The sound of trains moving down a track were played through a speaker system positioned around the room and the "train" sounded as though it was circling the attendees in the event space.

Example: Music is played in a trade show exhibit space that contains a booth themed as a malt shop. As 1950's oldies rock 'n roll music is played, it attracts attendees to and defines the purpose of the space.

From the Canadian Encyclopedia of Music (2010):

In studying a specific soundscape it becomes apparent that the 'image' of the soundscape is shaped by the listener's perception of it. The analysis of the 'image' is based on cognitive units such as foreground, background, contour, rhythm, space, density, volume and silence. From these units have been derived such analytical concepts as keynote, signal, soundmark, sound object, and sound symbol.

Keynote - as a musical term refers to the key or tonality of a particular composition. In soundscape studies it refers to a ubiquitous and prevailing sound, usually in the background of the individual's perception, to which all other sounds in the soundscape are related.

Signals - a term borrowed from communication theory, are foreground sounds, listened to consciously, often encoding certain messages or information.

Soundmarks - analogous to landmarks, are unique sound objects, specific to a certain place.

Sound object - as defined by Pierre Schaeffer, who coined the term ('l'objet sonore'), is 'an acoustical object for human perception, and not a mathematical or electro-acoustical object for synthesis.' The sound object is the smallest self-contained particle of a soundscape.

Sound symbols - a more general category, are sounds which evoke personal responses based on collective and cultural levels of association.

With soundscaping, music becomes the non-verbal cues used in event environments to assist in changing and creating the pace, flow, and mood of attendee interaction with the event environment. In a ballroom setting, at the cocktail reception, a pianist or a string quartet would allow conversation while communicating an upscale perception. Transition to the dining area is accomplished by having the band on stage perform inviting, higher energy music to let guests know it is time to move into another area. Speakers, presenters, emcees, and award recipients, are played on and off the stage by the band. When the meal is served, dinner music facilitates conversation while

maintaining a basic energy level. When dessert is served, it is a cue for the band to begin the dance music segment of the evening; and change the feel to a party mode. To accomplish this, the band will raise the volume and attitude of the music to facilitate dancing (Nelson 2008).

Ozier's *Five Tenets of Experience Creation and Emotional Connection*

For twenty-five years, Creative, Show Director and Producer Kile Ozier has created experiences that extend far beyond the realm of "event" or simple theater. His goal and mission has been the realization of a unique, experiential path to a profound, emotional connection between performance and audience. The audience is taken gently, unsuspecting as each member connects with the message on a deeper, resonant and uniquely personal level, reaching and surpassing originally projected results. Ozier applies his skills and talent across several contexts and industries, from theatre to theme park, to academic institution, product launch to brand experience, living room to ballroom, stadium, and the Washington Mall (Nelson 1).

Ozier's production and design pedigree includes taking the Stanford University Campaign for Undergraduate Education on tour through twelve cities, helping to lay the foundation for the raising of $1.2 billion. Ozier, an invitee to the 2007 & 2008 Experience Architecture Forum at Harvard University, maintains that you never simply "show" celebration or spectacle. Rather, "it is a force, an undercurrent of nuance, a subtext that informs and enlightens, framed in an experience" (Nelson & Ozier). With Ozier at the creative helm, substance and emotional connection always remain at the core of the project.

Ozier has articulated *Five Tenets of Experience Creation and Emotional Connection* (Ozier 2004). These tenants are not only the core of experience creation for writers, producers, directors and designers; but are at the heart of the process of creation.

<u>Summary</u>

The literature revealed a wide range of information on the impact of incidental music. As noted, the entire concept of incidental music began in the theatre. Multiple industries, such as sociology, marketing , business, and hospitality have embraced these concepts and expanded upon them in order to better control the flow of people in diverse situations.

"All the world's a stage…" has finally, 400 years after Shakespeare wrote *As You Like It*, become a literal reality. Environments are manipulated to achieve many agendas from the length of time a person spends in a retail store to the most current movie theatre 3-D experience.

CHAPTER 3

METHODOLOGY

Introduction

     The practical approach of this study is to obtain first-hand information from directors, instructors, stage managers and playwrights to explore their perceptions of attitudes toward and uses of incidental music. An inductive study was utilized to answer research questions. Qualitative methods included individual structured interviews, which were conducted via email questionnaires, as well as reflective professional practice narratives by the researcher applied to Ozier's "Five Tenants of Experience Creation and Emotional Connection." The existing literature was reviewed to identify the principles that characterize incidental music and how they might be used in the future.  According to Marshall and Rossman, "Qualitative research takes place in the natural world, uses multiple methods that are interactive and humanistic, is emergent, rather than tightly prefigured, and is fundamentally interpretive."  p 3.

     The purpose of this chapter is to discuss how the study was conducted, procedures used to gather research data, and methods used to analyze the data. This chapter will also discuss design of the questionnaire, pre-testing of the survey instrument and survey administration.

Questionnaire Design

     Structured open-ended questions were utilized in this study and delivered on line to acknowledged experts who were experienced in theatre in the areas of direction, stage management, instruction, and playwriting.  In addition, all those questioned had experience with theatrical projects that included incidental music.

Focus groups were conducted with members of the Las Vegas Chapter of the International Special Events Society whose company's' members are currently in theatrical positions, such as stage management, lighting, or sound technology.  All subjects had present or past experience with incidental music.

The information secured by these methods has the advantage of providing more depth and insight in that interviews allow for probing of information and respondent spontaneity.  In both types of interviews, the researcher focused on topics to be covered, or what Miller refers to as "focused interviewing" (Miller 201-281).

Focus groups are particularly useful for gaining access to selected respondents, controlling the interview environment, and even for clarifying responses (Morgan ). These focus group interviews were tape recorded, and backed up with *Gregg* shorthand notes, with the permission of the informants.

In planning the focus groups, the researcher followed the recommendations of Morgan (7-17) who suggests:  a) a relatively structured interview with high moderator involvement; b) using 6 – 10 participants per focus group; however, the researcher deviated from his suggestion of using strangers as participants because most of the ISES participants at the leadership meetings more than likely know each other.  In each session the researcher sought focus group participants who represented various work tasks and experiences.  Interview sessions were kept to a 45-minute time span.

A pre-test of the e-mail and focus group interview questions was conducted with three ISES members as well as three theatre professionals.

Question #1.

Do you prefer the use of incidental music in live stage performance?

This question was based on the literature review.  It involved intrinsic cues

(Zeithaml 33-46); ambient features such as noise, music, and aroma (Matilla& Wirtz 273-

289; Jacob 716-720).

Question #2.

What benefits are you hoping for through the use of music in plays?

This question was based on the literature review that recognizes the effects that

front and backstage personnel (Pratten 120-125), along with other audience members, can

have on the overall audience experience. Also affected are the wider servicescapes of

Bittner within which the service is offered (57-71).

Question #3.

What is your process for discovering the correct incidental music for your

projects?

This question was based on the results of the focus groups with the Las Vegas

Chapter of the International Special Events Society.

Question #4.

What are the challenges when using incidental music during live performance?

This question was based on the results of the focus groups with the Las Vegas

Chapter of the International Special Events Society.

Question #5.

What advice would you offer to those who are just beginning to use incidental

music?

This question was based on the results of the focus groups with the Las Vegas Chapter of the International Special Events Society.

Reflective Professional Practice

In emerging fields such as event management, where there is a dearth of academic research, institutions, including research students and academics, rely on industry practitioners for group brainstorming and think tanks. According to Getz, speaking as a journal editor, "I can say that it has proved close to impossible to get practitioners to contribute research papers or case studies to refereed academic journals. The starting point is for practitioners to be reflective, . . . to use this reflection in part to initiate research projects." (354) With this suggestion, the researcher decided to include this method when applying it to Ozier's *Five Tenets of Experience Creation and Emotional Connection* (Nelson and Ozier 2008).

CHAPTER 4

FINDINGS OF THE STUDY

<u>Introduction</u>

Interviews were conducted via email to six knowledgeable theatre professionals. The primary research was comprised of open-ended questions. All verbiage of each response was given equal weight; no judgments were made as to positive verses negative response. Additionally, the researcher applied his reflective professional practices to Ozier's "Five Tenants of Experience Creation and Emotional Connection" to enrich the study.

The writer of this thesis is a musician and events producer with 30 years experience in the events industry producing, designing, and executing stage shows. The writer has been teaching for nine years as an adjunct faculty member at the university level. Getz technique of "Reflective Professional Practice" (354) is used to lend experience examples to the "Five Tenants of Experience Creation and Emotional Connection" section of this thesis. This technique has been explained in the methodology chapter. Additionally, the Reflective Professional Practice responses in this thesis, refers to personal observations by the thesis writer.

Interview Questions

(R-1, R-2, etcetera refer to respondent one, respondent two – through respondent six for each question asked.)

Table 4.1 Interview Responses

| **Question 1:** 1. Do you prefer the use of incidental music in live stage performances? | **R-1:** I am not a huge fan of incidental music unless the whole show is underscored.  I feel like random incidentals distract.<br><br>**R-2:** I don't know that I 'prefer' the use of incidental music. I think the project will dictate the use of it. Sometimes it can be too much. Sometimes it is necessary.<br><br>**R-3:** Yes. I recently did **BUG** at the Las Vegas Little Theatre and used incidental music to introduce scenes and characters allowing it to continue into the scene defining the character with spice. Without it, it just becomes another tired piece of baby-boomer crap.<br><br>**R-4:** "Researcher", while I get your question, I struggle with the term incidental.  If is it just incidental, like "coincidental" maybe we don't need it at all?  If you get my meaning.  I struggle with music in every play I do. I rarely use contemporary pop-music.  I hate anything with lyrics.  I usually choose obscure, contemporary classical music.  I hate music used to arouse emotion in the audience.  The roots of this is in melodrama which is not good at all.  I often work with a composer.  I have used live music on several occasions.  This is the best way, but musicians are expensive.<br><br>**R-5:** The project dictates the method - so if it is called upon. If I am doing a piece influenced by naturalism I try to make the sounds and smells as real to life as possible and do not use incidental music. I find it distracts from the action. But right now I am working on an opera where the transition music and music over the dialogue heightens the sense of drama. In most of my shows where the performance space is small, I also tend to stick to more natural sounds.<br><br>**R-6:** I use it about half of the time but I prefer live sounds that create atmosphere. |
| **Question 2:** What benefits are you hoping for through the | **R-1:** I feel like music adds to the directors feeling or mode they are going for.  It is very important for music like any design in theatre to add, to not distract, or overly detract from the performance. |

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| use of music in plays? | **R-2:** I believe that sometimes we directors miss the mark. We should be striving to make our production lush. We should be attempting to indulge all of the senses. In my current production we are using the scent of real flowers, the sound of running water from a fountain, music, and the audience will be given an opportunity to sign a guest book as they enter the theater.  So, I use it as an opportunity to further create the illusion of the world I am trying to create.

**R-3:** Music sets the psychology of the piece if applied in a way that subtly allows the audience to move into the desired mood. It also adds action to parts of pieces that are dull. It completes the intellectual craving that is the reason people come to the theatre (please note: I consider "musical theatre" not true theatre but rather opera for people who can't understand opera or operetta).

**R-4:** To fill in the gaps.  Often we don't need as much music as we think.  Sometimes I feel plays are simply littered w/ unnecessary Muzak--really just incidental. Often music is necessary to preserve the tempo and pace of the piece.

**R-5:** The benefits are of music in plays, like I said before, is that it can really create, not unlike a musical, these intense moments of flight.  That is the essence of drama.  There is music in all of our lives and I think audiences half-expect it when they arrive at a performance: that there will be some recognizable rhythm that will carry over to their lives.  Or sound....

**R-6:** I want the sound to create an atmosphere, sometimes that means a time period but more often a level of intensity, light to dark, and for pacing |
| **Question 3:** What is your process for discovering the correct incidental music for your projects? | **R-1:** MANY MANY MANY rehearsals, It is so important for all music to be heard and felt by the actors and the director to make sure it feels right and may need some re-writes and scoring.

**R-2:** This depends. I guess, I look for a theme (style, era, artist, etc.) that honors the script and then listen, listen, listen. Lots of time on Youtube. I know I have found it when I hear it.

**R-3:** The theme of plays seem to show the direction that one needs to go or a path not well worn. In **BUG** I used "Cocaine Blues" to introduce the character of Goss and kept it playing through the scene until the music was completed by bringing the volume down so it sounded as if the music was coming from another motel room. It completely allowed the actor to even sing part of the song as the |

| | character would onstage. |
|---|---|
| | **R-4:** I ask my smart friends what they are listening to. I seek advice from musicians who hate pop music. I don't like to use music that people are familiar with. I like everyone to think they hearing it for the fist time. |
| | **R-5:** I generally have a musical director that is in on the process. I take whatever "score" I'm working with and adapt it to fit the space. I think this is a thing most people do, even those who don't recognize it. When it comes to sound effects and natural sounds, I usually want a foley artist or I do it myself. |
| | **R-6:** Too often it is left to long with so much work to do. Sometimes I have had to settle quickly, I am sad to say. I always mean to do it first. Sometimes, through the rehearsal process I change my mind and discover a new road. For me, it is almost never the first consideration. |
| **Question 4:** What are the challenges when using incidental music during live performance? | **R-1:** Timing, The fact that live theatre changes and sometimes the feel of that music doesn't fit that night. Volume! |
| | **R-2:** Incidental music should be just that, incidental. Sometimes you can lose your audience to the music. It is a fine line that is easy to cross. I like a subtle use of music if it is underscoring. Otherwise, I try to keep it in the blackouts. |
| | **R-3:** Volume. Actors must speak loud enough and with excellent diction in order to keep command of the scene and not allow the audience to fade into the music and what it brings from their memories. It must also be choreographed against the script so that it doesn't just appear unexpected out of nowhere. Live music being used creates the classic conflict between the actor and the musician as to who should have focus. You must be a strong director to hold it together. |
| | **R-4:** Engineering the material to serve the needs of the piece. It can often be difficult to cut. You don't just need a technician often you need a musician--An expert that knows what they are doing. |
| | **R-5:** It's tied to what I said previously about people expecting it. I saw a performance last month where they were using what sounded like the Top 20 mix CD as the score to their play. It was distracting because I didn't hit me anywhere powerful. It breezed over. There was no weight to it. But, this is all because it had no relationship to the play. For another type of performance this choice of music |

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| | may have worked brilliantly.  Who knows.  But this is an issue:  Understanding your choice when using incidental music and not just choosing out of a weakness in your action.<br><br>**R-6:** Most difficult is the exactness of the cueing that never seems important to the technicians who control it. |
| **Question 5:** What advice would you offer to those who are just beginning to use incidental music? | **R-1:** Practice a lot, and be ready for new ideas, and cuts.  It's important for collaboration.<br><br>**R-2:** Honor the script. Don't use music just to use it. Ask yourself if it is overkill. Don't use a song just because you like it. Watch the show in the mindset of an audience member and ask if you were listening to the actor or the music.<br><br>**R-3:** Experiment in the rehearsal process. Be bold! Risk is everything. Without risk there is no great reward (unless you are born into the aristocracy of the Empire). Experiment with volume and distortions. Let the actors hear and know what they are facing early in the process and they will respond with what you desire. Let the actors contribute. Some of the best effects came from the young actors who were more fluent in today's "music". Make sure your music is aimed at the age level of your audience. I, as a producer and director, am only interested in young audience members so I try to incorporate sound and music that they can associate with in the play. If I did grey hair theatre I would use music they associate to themselves and their interpretation of the world. Don't take any criticism to heart! Trust your artistic instincts and know sometimes it will work and sometimes it will fail but that is the learning curve of life. So don't quit!!!<br><br>**R-4:** Use it sparingly.  The music should not make obvious and simplistic statements.  It should never tell anyone what to feel.<br><br>**R-5:** Do your research before using something.  Let things influence you sometimes rather than going after the music that will be used.  I often encounter a project and will try to force-feed it the sounds and smells and shapes that I want.  This is fatal.  Don't do it.<br><br>**R-6:** Make it live music. |

Table 4.2 Respondents to Incidental Music Study

| All are theatre professionals | |
|---|---|
| Respondent 1 | actor, stage manager, technical expert |
| Respondent 2 | director, actor |
| Respondent 3 | director, instructor |
| Respondent 4 | director, instructor |
| Respondent 5 | author, director, actor |
| Respondent 6 | actor, director, instructor |

The following section includes Ozier's *Five Tenets of Experience Creation and Emotional Connection* explained. Each is followed by a reflective comment from the writer's 30 years of design and production experience to assist the reader with an illustration of the practical application of the "tenets."

Exploration of Assumption

"I often refer to this piece as 'gasp and grasp,' as the audience recognizes or appreciates what is unfolding before and around them in pieces that follow from what has come, before, and lead to the next revelation of piece of the story. This keeps the audience engaged, gives time the sense of moving more rapidly, and instills a soupçon of exhilaration into the dynamic." (Ozier, 2004) No matter how many times a professional designs an environment; subtle assumptions creep into his/her approaches and methods. The first thing producer and designer Kile Ozier does, when approaching any new project, is explore his own unperceived assumptions in order to get them cleared out of the way before beginning to work with his clients and muses to begin the creation process. The second step is to gently take client through the same, "nuanced" process (Ozier, 2008).

Reflective Professional Practice:

When my company produced a theatre and ancillary entertainment evening at a Moroccan bazaar for a tech company from Silicon Valley in 1996 this technique came into play. In the end I designed a seemingly conceptually unconnected program transitioning from the belly dancing floor show occurring around the venue to a point where Wayfarer

sunglasses were passed out to the audience and an eleven-piece horn band took

the stage. Incidental music from a lone sax player set the scene for the entry of

the band, which launched into a high-energy Blues Brothers show. The

dance floor was packed with the middle-eastern clad audience members

wearing sunglasses and dancing to the strains of "Soul Man". Under the

"exploration of assumption." What made this possible was not only my

ability to clear my assumptions out of the way but invite the client to join

me in the journey.

<u>Comfortable Disorientation</u>

As the audience enters the space where the actual experience is to take place, the

mixed juxtaposition of music identified with colors and architectural elements onstage

offers familiarity and comfort; yet, the way in which these are presented is very different

than in reality.  Example: Clearly they are not, for example, in a jungle but indications

suggest (plants, animals, sounds, village scene décor) that is the case. The audience is

disoriented, but not uncomfortably so; such that the immediate reaction is to begin

exploring the room, assuming nothing, and become engaged in the experience before it

officially begins (Ozier, 2008).

Reflective Professional Practice:

At the Riviera Hotel in 1988, a "tunnel" of black fabric was constructed

with severe angles lit with blue and magenta shafts of light  and a

light hazy smoke with incidental music snippets playing in a random

pattern from Buddy Holly to M.C. Hammer. When the audience emerged

into the performance space and was greeted by music icons living and

dead it became clear that this was a journey through the time and space of Pop Music. The Comfortable Disorientation element of the entrance augmented by sounds of the past and present opened the minds of the audience for the discovery awaiting them at the end of the tunnel. They were disorientated but not uncomfortably so, reassured by the incidental music surrounding them lending a familiarity to the oblique nature of the tunnel.

<u>Liberation of Preconception</u>

The environment where the theatrical performance occurs offers comfort and mystique, yet completely wipes away any preconceptions that this is to be an ordinary night at the theater. Finally, once inside the space, the atmosphere tends to support the preconception that the program will be presented in the "usual way;" yet, as the drama unfolds and the audience learns that that preconception becomes eradicated (Ozier, 2008).

Reflective Professional Practice:

In 1995 Audience members were bussed to the middle of the desert in expecting to have a tour of a 500,000-megawatt switching system in a desolate and remote location. Upon arrival they were met by tuxedo clad greeters and a lavish air-conditioned tent with a carpeted floor, clothed tables, wine and cheese bar, and a full luncheon buffet. Music played from a jazz trio on a stage where the balance of the presentation would take place. The preconception of a dusty bus ride through the facility was erased and an unexpected level of comfort was discovered.

<u>Successive Revelation</u>

Finally, each component of the experience, each beat of the story, ought to come in its own time, "successively revealed" rather than lain out all at once, as in the unfolding of actions in a play. Only then can Experience Creation and Emotional Connection benefit the audience. When approaching a new project, artistic designers explore unperceived assumptions in order to get them out of the way before beginning to work with what is about to be created (Ozier, 2008).

Reflective Professional Practice:

For nine years from 1990 until 1999 my company produced all of the events at the Fremont Street Experience. Events were created in a space in transition from an actual four-city block section of a public street, to a three-year construction site, which culminated in a seventy million dollar pedestrian mall. Every day was a "new project" as nothing had ever been done in the continually evolving space fifty-two weeks a year. Perceived or unperceived assumptions were set aside, as a normal part of this researcher's creation process. The unstable and untried event space demanded creative solutions. Events were "successively revealed" as the attendees walked the four city blocks during an event as the state of the art, one of a kind arch of 1.2 million lights played over the venue.

<u>Subliminal Engagement</u>

Subliminal literally means "beneath the threshold of conscious awareness". While easy to define, there has been considerable controversy and debate regarding how it should be measured. After all, notice the paradox here …"how can one show that a

stimulus has had an influence if a person claims to be unaware of its exact nature or even existence?" (Merikle 115-34)

When presentation techniques suggest a predictable experience and the techniques applied to the experience require a stretch of credulity by the audience, each audience member is creating a personal experience. The fact that each audience member discovers the experience at nearly the same time, almost in unison, initiates a "pheremonally-charged simultaneous set of personal experiences.  A virtual, subliminal gasp of recognition takes place among and shared by the audience members and energy erupts in the room that is intangible while being profoundly powerful" (Ozier, 2008).

Reflective Professional Practice:

With an event space created in a film sound stage, in 2001, which was essentially a eighty by one hundred two hundred-foot black box. The space was divided into three sections cocktail reception, dinner and awards showroom, and ultra-lounge party room with a live band. All the spaces were concealed from view with kabuki drops (floor to ceiling black curtains) that could be instantly dropped to reveal the next experience. The two hundred attendees erupted in spontaneous applause and shouts of approval as each new section of the event was revealed.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This thesis attempted to explore the relationship between incidental music and the salient components of experience design in relation to theatrical performance, retail spaces, and event environments. The study also looked at those who utilize the space, such as actors, designers, and providers of experiences, services, staff, and audience/attendees/patrons.

Results of the Study

The study found through the interview process that incidental music is widely and in some cases reluctantly, used in live theatre productions. The positive finding is that music does help establish a mood or timeframe, but if not used carefully music can be a distraction from the script. The fear expressed by many of the respondents is the audience will be listening to the music and not the dialogue.

Although the main purpose of the focus group (comprised of event professionals) was to hone the interview questions they revealed the pervasive use of music of all descriptions as a cue to the attendees at an event to move on to the next phase, room, or activity planned for them. In many events music goes through an evolutionary process beginning with incidental music and ending as the focus of an evening's entertainment.

Future Studies

The effective use of incidental music would be enhanced by a study of various arts and event professionals being exposed in a controlled environment to replicate Weir's experimental blindfold design study. This would entail blindfolding subjects as they listen to a small grouping of songs. As the music plays they would be asked

questions, researchers would record their verbal responses as to perceptions of mood, vision, possible use, and style of music. Continuing on with the focus of the study replicate this process with different demographics, population samples and trained musicians for a comprehensive overview.

Max Schoen in his book *The Psychology of Music: A Survey for the Teacher and Musician* extols the virtues of music as a motivator of emotion, "Of the power of music over the emotions, to stir, soothe and inspire, the poets have sung for ages, while the literature of essay, drama and fiction is replete with stories testimonials and eulogies of its influence over the passions of man." (Schoen 1940)

Anne Savan in her 1999 article, *The effect of Background Music on Learning* suggests quantifiable results were gathered from a study of boys aged twelve to thirteen with learning disabilities. Savan states;

> In each case an improvement in co-ordination was observed, accompanied by a corresponding drop in the aforementioned physiological parameters and an observed improvement in behavior. It is suggested that Mozartian qualities may stimulate the production of a chemical, possibly an endorphin, within the brain's limbic system, which directly affects the physiological parameters of blood pressure, body temperature, and pulse rate in such pupils, slowing down body metabolism and reducing enzyme and hormone production. This may then produce an improvement in pupils' co-ordination, reduce their frustration, and in turn reduce their aggressive and disruptive behavior.

Clearly more study as to the effects of incidental music is being conducted and realizing a positive result.

Conclusion

This study shows that incidental music enhances emotional experience. Incidental music, as it has evolved to date, has proven not to be "incidental". In fact research has shown quite the reverse, this music is essential to the relationship between elements utilized to create enhanced experiences for the theatre audience, event attendees, and all those interacting with music in their everyday lives. Incidental music is used every day in nearly every television show, film, and in all places of business and performance to enhance, engage, and encourage, much in the same way theatre performance seeks to engage and enhance experiences for the theater attendee. As artistic creativity produces more captivating projects, it is true that incidental music alone will not replace a good story, excellent customer service, or a quality product. It does appear that creation and consumption of music are a part of human DNA.

This research has shown is that it is not necessary that a person be involved in theatre or the arts to benefit from the sound of soothing, inspiring, thought provoking, or drink inducing music. If you want to sell more pants in your store, play the right music and sales will increase. People can be subliminally affected during a particular song played by a live band during a concert, but strong feelings could rise in the clothing store, an awards banquet, bus stop, or a dentist's office.

Incidental music can make a business more money, bring a crowd to its feet, reduce an audience to tears, and recall feelings long forgotten. Such a powerful tool of emotional manipulation demands further study. Whether or not the connection between

human behavior and music is completely understood on a scientific or emotional level it

is undeniable that during a walk though your local supermarket, incidental music

prepares, expands, and frames the visual presentation. This begs the question - what else

is possible? This use of incidental music evolved in the theatre but has reached far

beyond theatre to touch peoples across the globe. Human beings respond to music.

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    ISES Las Vegas Award for "10 years of Success" 2008

    ISES President's Award 2002

    Las Vegas ISES Chapter Founder's Award 2002

    ISES Western Region Vice-President 2002

    Western ISES Region (International Special Events Society) Excellence Award
    2001; Best Team Event over $100,000

    Western ISES Region (International Special Events Society) Excellence Award
    2001; Best Team Event under $25,000

    Western ISES Region (International Special Events Society) Excellence Award
    2000; Logistical Achievement of an Event for Nevada Power

    ISES Las Vegas Mettle Attitude Award 2000
    Special Olympics, Nellis Air Force Base

    State of Nevada - Nevada Recreation and Park Society 1999
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    International Special Events Society Founding President - Las Vegas Chapter
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Nelson K. and Nelson D. (Chapter) Club Entertainment in *Contemporary Club Management*, 2nd Edition, American Institute of Hotel Lodging Association. 2007.

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