

## How to be Present and Communicate

What are we trying to do in a performance?

Is it possible for a performance to be good if the audience don't enjoy it?

Is talking to the audience before you play a good idea?

Looking at the audience or smiling at them – are they a good idea or not?

Vision exercise:

Speak to the group with your eyes closed / with the eyes open making eye contact / open and avoiding eye contact / open in panoramic (not over-focused) vision. What works best?

What is your intention as far as your emotions during the performance? What is your intention as far as the audience's emotions during the performance?

What is the relationship you make between practising without an audience and performing with one?

Does fear help or hinder a performance?

Does excitement help or hinder a performance?

Do you want the audience to know if you are nervous?

What should we do about fear, internal commentary, physical tightness, shaking, dryness, dampness etc?

What is being present?

Does awareness of your colleagues help you to be present?

Is it possible to be present if you are pretending the audience is not there?

Are you present if you are trying to play like you did in the practice room?

Are you present if you are 'trying to play your instrument as well as possible'?

If we accept that we are on stage playing with other musicians and there is an audience, and if we accept we have prepared as well as we could and that it is our turn to play a concert (and we deserve the opportunity), we have a good chance of being present and communicative.