

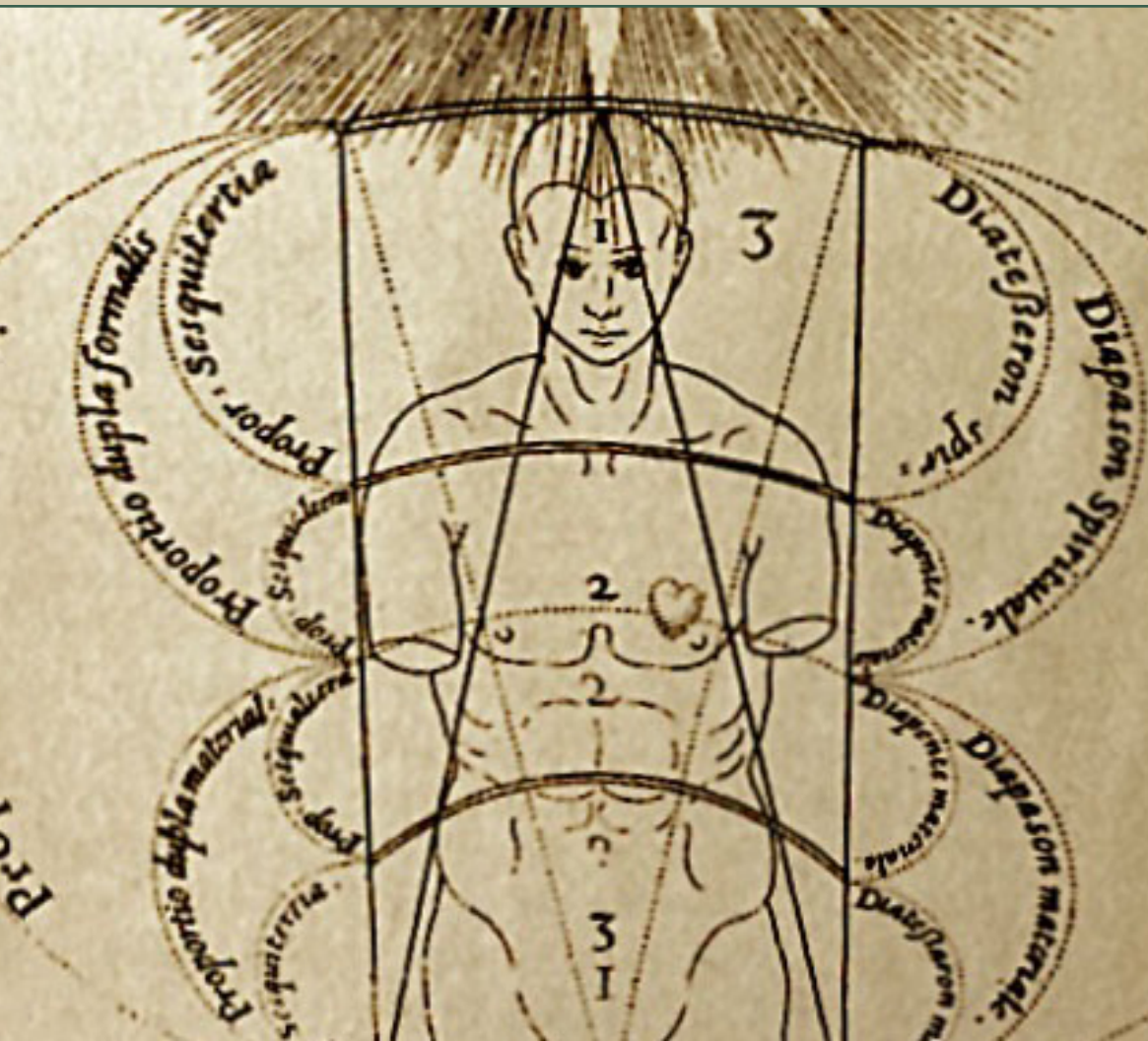
# Music, Body, and Embodiment: New Approaches in Musicology

International Virtual Conference  
7-10 December 2023

organized by  
Centro Studi Opera Omnia Luigi Boccherini  
Istituto Italiano di Musica Antica  
Italian Institute for Applied Musicology  
PALMA CHORALIS®

## Keynote Speakers

- ARNIE COX (Oberlin College, OH)
- ROLF INGE GODØY (University of Oslo)





INTERNATIONAL CONFERENCE

# **Music, Body, and Embodiment: New Approaches in Musicology**

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## **Scholarly Committee**

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## **Keynote Speakers**

- ARNIE COX (Oberlin College, OH)
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## THURSDAY 7 DECEMBER

### 9.20-9.30 **Opening**

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

### 9.30-11.00 **Embodied Understanding of Performing Practices**

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- LUÍS BASTOS MACHADO (CESEM – FCSH, Universidade Nova de Lisboa), *«...Any Unnecessary Movement Was Discouraged»: Bodily Gesture and the Ideology of Artistic Autonomy in Early Twentieth-Century Pianists*
- INJA STANOVIĆ (University of Surrey), *(Re)constructing Julius Block: Embodied Responses to Early Recordings*
- HAMISH ROBB (New Zealand School of Music, Victoria University of Wellington), *The Role of Embodiment in Forming Aesthetic Judgements of Musical Recordings*

### 11.30-12.30

- MONIA BRIZZI (British Association for Performing Arts Medicine-BAPAM) – JOHN CRAWFORD (Trinity Laban Conservatoire) – MAIKO KAWABATA (Open University / Royal College of Music), *Musical Expression from the Whole Self: The Need for Body-Mind Integration in Performing Arts Education and Medicine*
- JÖRG HOLZMANN (Bern Academy of the Arts), *«Embodying the Erbkönig»: Early Sound Film Documents as Source for Musical Reenactments as a Research Tool*



### **14.30-15.30 Keynote Speaker**

- ARNIE COX (Oberlin College, OH), *Experience and the Bases of Musical Valuing*

### **16.00-18.30 Music, Health and Disability**

(Chair: Arnie Cox, Oberlin College, OH)

- DANIEL MARTÍN SÁEZ (Universidad de Salamanca), *The Sound of Mutilated Bodies: The Theology of Castration between the Cathedral and the University*
- RYAN WEBER (Geisinger Commonwealth School of Medicine, PA), *Equivalent Measures: Music, Health, and the Critique of a Common Obsession*
- VINICIUS DE MELLO JORDÃO (USP-Universidade de São Paulo), *Embodiment and Chronic Pain in Musicians: Eutony as a Possible Alternative for Rehabilitation*
- KAREN FOURNIER (University of Michigan, Ann Arbor), *Punkcorporeality and the Performance of Disability in the Sex Pistols' 'God Save the Queen'*
- ANNE MARLEEN OLTHOF (University of Amsterdam / University of Antwerp / Amsterdam University of Applied Sciences) – JOUKE VELINDEN (University of Antwerp) – SOMAYA BEN ALLOUCH (University of Amsterdam), *Exploring the Somatic Processes of Cyber-Physical Music Performance for Health and Well-Being*

## FRIDAY 8 DECEMBER

### 10.00-11.30 **Body and Embodiment in the Music by Composers of Various Epochs**

(Chair: **Marcello Mazzetti**, University of Huddersfield, IIMA, Palma Choralis)

- AURÈLIA PESSARRODONA (Universitat Autònoma de Barcelona), *Boccherini and the 'Spanish Body'*
- ÂNGELO MARTINGO (Universidade do Minho – CEHUM), *Reason, Emotion and the Body: Communicating Music Expression*
- VIOLETTA KOSTKA (Academy of Music in Gdańsk), *Embodied Meanings of Paweł Szymański's «Study» No. 2 for Piano*

### 12.00-13.00: **Religion, Music, Body and Embodiment**

- MARIA INCORONATA COLANTUONO (Universitat Autònoma de Barcelona), *Dal corpo e verso il corpo: performatività ed esperienza sensoriale dai riti liturgici alle «Cantigas de Santa Maria»*
- TIZIANA PALANDRANI (Independent Researcher, Sassari), *Music, Body, and Embodiment in the «Incensarios» of Loja*



### 15.30-16.30 **Body and Musical Aesthetics**

(Chair: **Rolf Inge Godøy**, University of Oslo)

- SANNA K. IITTI (Independent Researcher, Hyvinkää), *Eduard Hanslick's Anxiety About the Body*
- GABRIELLE FERRARI (Columbia University), *Feminine Larynxes, Impossible Ventriloquists, and Unrecordable Voices: Theorizing "Simulated Disembodiment" in Twentieth-Century Performance*

## **17.00-18.30 Music Analysis and the Body**

- ROBERTO CORNACCHIONI ALEGRE (Universidade de São Paulo), *The Art of Preluding: Body and Technique in Piano Improvisation*
- XUEZI XU (Shanghai Conservatory of Music / Cambridge University), *Prosthesis's Assimilation, Body's Alienation: The Case of Chaya Czernowin's «Hidden» (2014)*
- HUBERT HO (Northeastern University), *Score- and Performance-based Analytical Insights into «Musique concrète» Instrumental through an Understanding of Embodied Cognition*

## SATURDAY 9 DECEMBER

### 10.00-11.30 **Embodied Music Cognition**

(Chair: **Massimiliano Locanto**, Università di Salerno)

- RICCARDO D. WANKE (CESEM-FCSH, Universidade Nova de Lisboa), *The Embodied Cognition and the Implicit Affordances of Sound-Based Music*
- ANNA MARIA FRESCHI (Independent Researcher, Firenze), *Feeling, Understanding, Communicating: Body Movement as a Catalyst of Musical Knowledge*
- GABRIELE GIACOSA (Universität zu Köln), *Moving Sounds, Moving Together: Musical Meaning, the Body and Atmospheres*

### 12.00-13.00 **Aural Embodiment and Listening Cultures**

- MARIA ATHANASIOU (Newcastle University), *Hybrid Listening Cultures: Theodorakis' «Symphony No. 1» (1943-1945) and Universal Harmony*
- EMILY GRABER (IRCAM / Allegheny College), *Embodiment and Engagement in Contemporary Classical Music*



### 15.00-16.00 **Keynote Speaker**

- ROLF INGE GODØY (University of Oslo), *Exploring Sound-Motion Links in Motormimetic Cognition*

### 16.30-18.30 **Music-Dance Relationships in an Embodied Perspective**

(**Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- WAYNE HEISLER JR. (The College of New Jersey), *Richard Strauss Lieder in 'Song-Ballets' Choreographed by Eliot Feld*

- ANTONELLA MANCA (Università degli Studi di Udine), *Roman Vlad, Carla Fracci e il corpo danzante*
- RENATE BRÄUNINGER (Independent Researcher, Berlin), *How Does a Choreographer's Training Influence Their Response to Music?*
- SHERSTEN JOHNSON (University of St. Thomas, MN), *Age and the Body in Tadzio's Role in «Death in Venice»*

## SUNDAY 10 DECEMBER

### 10.00-11.30 **Body and Embodiment in Theatrical Music**

(Chair: **Rolf Inge Godøy**, University of Oslo)

- BERTHOLD OVER (Zentrum für Telemann-Pflege und -Forschung Magdeburg), *Embodiment and Disembodiment in Musical Sources of the 17<sup>th</sup> and 18<sup>th</sup> Centuries*
- SANDRA OMAN-FARREN (TU Dublin Conservatoire), *Embodying Manon Lescaut: Lived-experience Interviews with International Interpreters*
- JONATHAN MALLADA ÁLVAREZ (Universidad de Oviedo), *Cuerpo, música y escena: El papel de la corporalidad en los espectáculos del teatro Apolo de Madrid (1890-1913) a través de la crítica musical*

### 12.00-13.00

- VIVIEN MUNDAY (The Royal College of Music, London), *How Do Opera Singers Embody a Role? An Investigation of Singers' Experiences within Role Preparation during the Operatic Rehearsal*

### **The Role of the Body in the Conceptualization of Music**

- POLINA KOROBKOVA (Hochschule für Musik und darstellende Kunst Stuttgart), *Spaces Surrounding Music, Spaces Seeping into Music*



### 15.00-16.30 **The Role of the Body in the Conceptualization of Music**

(Chair: **Arnie Cox**, Oberlin College, OH)

- DANIELLE L. HERRINGTON (University of Central Oklahoma), *Comparing Embodied Interpretations of Contemporary Artistic Direction in Rameau's «Les Indes Galantes»*

- LITHA EFTHYMIU (University of West London), *A Gestural Approach to Musical Composition*
- LEO SARBANES (Harvard University), *Moved without Moving? Watching People Listen in the Concert Hall*

**17.00-18.00**

- VICTOR ARUL (Harvard University), *Jimi Hendrix as Digital Counterculture: Artistic Identity Represented through Bodily Gesture in «Live in Maui» (2020)*
- JANE SYLVESTER (University of Missouri-Kansas City), *Stitching Material and Embodied Collaborations: Operatic Revival with Maison Valentino*

## Keynote Speakers

- **ARNIE COX (Oberlin College, OH), Experience and the Bases of Musical Valuing**

From an ecological perspective, the arts involve aestheticization of practical processes that otherwise serve the function of maintaining homeostasis (the good function of a body). In both practical and aesthetic contexts, external stimuli motivate responses that include feelings (emotions, sensations, etc.), actions, and — to varying extents among embrained animals — explicit memory, analysis, and planning. These responses are themselves evaluations, with or without conceptualization, and my interest in this talk is in specifying the processes and variables in both personal and cultural valuing of music. An extension of the premises above is that no music is inherently valuable (in the sense of ‘great music’), but all music that is experienced will be evaluated — positively, negatively, and/or neutrally. Accordingly, ‘great’ or ‘excellent’ works or performances are those that are greatly (positively) valued by individuals and/or groups of individuals. In aesthetic contexts no rationale is required for such evaluations, but insofar as educational institutions are also political institutions, the treatment of value theory is an ethical matter. In my experience in the USA, the nature of musical valuing is mostly left as a mystery — which of course benefits those who prefer to avoid examining the constructed nature of cultural values. But even when this matter is explored, it is easy to unknowingly overlook or underestimate relevant factors. In *Music & Embodied Cognition* I describe a set of generically relevant variables and processes that shape musical experience, and in chapter 10 of that book I hint at how this offers ways of theorizing aesthetic valuing. In my keynote address I now offer various examples of how musical and music-related valuation are motivated by, and grounded in, our corporeal and emotional responses to musical stimuli.

- **ROLF INGE GODØY (University of Oslo), Exploring Sound-Motion Links in Motormimetic Cognition**

The focus of my talk is on the intimate links between sensations of sound and of motion in music, summarized in the expression *motormimetic cognition*. The purpose of coining this neologism was to give a name to the mental re-enactment (in some cases, also as overt, visible body motion) of sound-related motion in listening to, or merely imagining, musical sound, and typically, as re-enactments of assumed sound-producing body motion, but also of more overall sensations of energy and/or affect. My motivation for exploring this topic was a number of personal, introspection-based experiences of sound-producing body motion sensations when listening to music, or when merely imagining music. After quite extensive readings in various domains of the cognitive sciences, it dawned on me that maybe other people could have similar motion sensations when listening to, or merely imagining, music. When publishing papers on motormimetic cognition in musical experience, the response of people in the music cognition community was quite varied. However, in the last couple of decades, there has with the growing popularity of so-called *embodied cognition* in the cognitive sciences, become more accepted that there are indeed extensive links between perception and body motion in most, perhaps all,

domains of human behavior. Yet, there are needless to say still very many outstanding questions as to what we mean by embodied cognition in music, and in my opinion, we seem in particular to lack more detail and systematic knowledge of how such embodied elements play out in very concrete musical features. And this is the aim of my presentation, namely to give an account of how the fusion of sound and motion can be explored in more detail. One leading idea here is that there are constraints in sound production, both of instruments and sound-producing body motion, concerning biomechanics as well as motor control, and that we may enhance our understanding of motormimetic cognition in music by studying such constraints, first of all in performance, but also in improvisation and composition. This will include constraints and affordances of motion and body postures associated with patterns of textures, rhythm, various figures, ornaments, contours, spectral and formantic shapes, as well as the associated sense of effort and affect. The basic idea here is to regard musical sound as intimately linked with sensations of motion, to the extent that we may actually perceive salient musical features as multimodal phenomena, e.g. in the case of a drum fill where sensations of drum sound and hands/arms motion are totally fused. Recognizing the extent of this multimodal fusion of sound and motion in music perception, should then have consequences for how we think about various theoretical and practical music-related activities, i.e. encourage us to think about a work of music as just as much a choreography of sound-producing motion as sequence of sounds.

## Contributors

### Embodied Understanding of Performing Practices

• **LUÍS BASTOS MACHADO (CESEM – FCSH, Universidade Nova de Lisboa), «...Any Unnecessary Movement Was Discouraged»: Bodily Gesture and the Ideology of Artistic Autonomy in Early Twentieth-Century Pianists**

The idea of absolute music has pervaded the Austro-German tradition since the nineteenth century. By the early twentieth century, the concept became aligned with a more formalist outlook with spiritual overtones. Those sustaining this autonomist perspective considered the performing body an external element to the work, raising fundamental questions on the problematic relationship between an idealized composition and its performance. Could the idea of the work be satisfyingly achieved in sounds through physical gestures? If so, how could a performer minimize their bodily interference in its objective, ideal nature? In short, how was the ideology of absolute music, in its early twentieth-century form, cultivated in the gestural language of performers? For Philip Auslander, the gestural dimension is a fundamental part of the performative act beyond the mere sound phenomenon: it is a source of potential social, cultural, and personal readings of the performer's *persona*. Furthermore, musical meaning is not only conveyed by the 'purely technical' gestures that materialize the notated music, since both the spectator's musical experience and the performer's own conceptualization are also influenced by movements often considered to be merely ancillary and interpretively 'neutral'. In light of these considerations, we shall look into performance-driven discourses and practical examples in pianists who were active in the first half of the twentieth century, and explore ways in which the aesthetics of absolute music became entwined with specific views on the physicality of performance. We propound that this ideology expressed

itself as a gestural phenotype often with audible interpretive consequences: the performer's body was muted, gestures reduced to what was perceived as bare essentials, as part of an attempt to strip subjectivity from performance. For those performers, the negation of the body as a producer of meaning was a way of cultivating in (the reduction of) gesture their ideological principles.

• **INJA STANOVIĆ (University of Surrey), (Re)constructing Julius Block: Embodied Responses to Early Recordings**

This paper considers the intriguing relationship between embodied responses to early recorded music and their application in practice, through exploration of the nineteenth-century performance practices. Focusing on early sound recordings and their use, it presents the reconstruction of mechanical recording processes, discussed through a case-study based on Julius Block's wax cylinders. Julius Block was a music enthusiast and recording pioneer who, between 1889 and 1927, recorded some of the most eminent musicians and artists of the time, including: Anton Arensky, Paul Pabst, Sergei Taneyev, Leo Conus, Jules Conus, and Anna Essipova. The author made a series of reconstructions of a mechanical recording process modelled on that used by Block, to make a range of wax cylinders. These recordings were captured by both a range of phonographs and digital technologies, and were made using historical pianos. The focus of the case-study is on interpretational changes which had to be undertaken in order to record piano mechanically, whilst taking into account various factors impacting the recording process. Admittedly subjective, this study is based on haptic perception, pianistic proprioception, and practical examination of reconstruction of mechanical recording processes, in order to inform interpretational and practical changes influenced by mechanical technologies, thus changing the objective perspectives on early sound recordings. This paper reveals various challenges facing the historically informed performers, including the re-learning of playing techniques and adoption of new performance styles. It suggests that there is a fine line between copying others' performances and developing a unique style of playing, and it describes certain limitations in our understating of historical performing practices.

• **HAMISH ROBB (New Zealand School of Music, Victoria University of Wellington), The Role of Embodiment in Forming Aesthetic Judgements of Musical Recordings**

Focussing on recordings of nineteenth-century piano music, this paper argues that the imaginative structures of a listener's musical embodiment strongly shape the aesthetic judgements of recordings. When engaged in a recording, listeners imagine actions they believe would be needed to produce the sounds heard, and attribute intentionality to fictional 'bodies' moving through 'musical space'. Specific performance nuances in a recording influence these bodily engagements, which are simultaneously shaped through image schemas (such as the PATH schema) and conceptual metaphors (such as the metaphor 'Music is a Path'). These bodily engagements shape one's 'imagined, supplemental sounds' — additional sounds one 'performs' internally, while listening to a performance, to make meaningful sense of real sounds. Rational structures are central to conceptual metaphors. But I argue that while traditional music theory downplays the *imaginative* aspect of what Mark Johnson calls 'imaginative structuring', performance criticism often overlooks the *structured* part of this same process. I accordingly argue that listeners' and critics' aesthetic judgements of recordings are often based on the extent to which the 'structural

shells' of a pianist's nuances — the attack points — align with and merge into a listener's unique 'imaginative structures'. A structural shell affords several different kinds of imaginative structures. And imaginative structures are more complex than the shell, for they emerge through real or imagined movements, and through continuous and micro-nuanced 'imagined, supplemental sounds'. A listener's imaginative structures align with a pianist's structures more closely with knowledge of performance practices and embodied familiarity with the recording. Negative reviews of recordings often result from a misalignment between a pianist's and listener's imaginative structures — and thus between their imagined sounds. I thus propose that many of the frequent binaries encountered in reviews of recordings — emotional/reasoned, playful/intellectual, mannered/direct, sensuous/structured, spontaneous/calculated, and exaggerated/subtle — are false binaries, and only the result of misaligned embodiments.

• **MONIA BRIZZI (British Association for Performing Arts Medicine-BAPAM) – JOHN CRAWFORD (Trinity Laban Conservatoire) – MAIKO KAWABATA (Open University / Royal College of Music), *Musical Expression from the Whole Self: The Need for Body-Mind Integration in Performing Arts Education and Medicine***

This paper, an interdisciplinary collaboration between a psychologist, a music conservatoire pedagogue, and a musicologist, explores the ideal for musicians to develop mind, body and emotions holistically towards the goal of giving authentic self-expression to the performance of Western classical music. Yet all too often, mental, physical and emotional functions are disconnected or even conflicted — a situation we collectively recognise and seek to ameliorate in our students and clients, with each author drawing on individual expertise. Why does this happen and what would it take to achieve an integrated approach? Crawford's pedagogical outlook, drawing on his own lived experience as a professional violinist, places a strong emphasis on mind-body integration approaches, especially the Alexander Technique. Along with the optimal functioning of the body and correct body conception, an indispensable element is the desire of the musician to actually express something, yet too often the weakness or even absence of this desire is overlooked or ignored. Kawabata identifies the need for a joint-up approach having noticed that music pedagogy and related disciplines are not in dialogue, e.g. there are clear overlaps between the 'body map' in Alexander Technique whereby anatomical understanding informs intelligent movements and 'body schemata' in phenomenology whereby the violin and bow *become* part of the violinist's body. Such theoretical connections have implications on a practical level, as revealed during a conservatoire workshop co-run by Kawabata and Crawford. Brizzi observes the deep-rooted yet limiting assumption in the performing arts that reduces the body and the self to separate objects and identifies tools and technique as agents; she points out that disturbance is often an attempt to break out of this rigidity and the benefits of an integrated approach for the whole self. She highlights the implications for performers' health and wellbeing from a clinical perspective.

• **JÖRG HOLZMANN (Bern Academy of the Arts), «*Embodying the Erlkönig*»: *Early Sound Film Documents as Source for Musical Reenactments as a Research Tool***

Similar to audio recordings or piano rolls, early film documents have proved to be a valuable source of information when examining Performance Practice of bygone times. The additional

level of moving pictures allows knowledge gained from pure sound documents to be confirmed, expanded or even revised. Aspects such as the execution of specific movement sequences, posture, (self-)staging, facial expressions and gestures as well as the instruments used provide insights that go beyond purely technical knowledge of playing or singing and are also of inestimable value for music sociology or gender studies, to name but a few. Films with several musicians also allow a more detailed examination of interactions and their characteristics, such as frequent eye contact or extensive autonomy, equality or hierarchy. A significant number of pieces in the classical genre can also be found among the Vitaphone short films from the early talkie era in the United States. The Vitaphone Short No. 379 from 1927 with the alto Ernestine Schumann-Heink and the pianist Josefín Hartman Vollmer featuring three songs by Franz Schubert offers good starting material for an interpretation experiment based on reenactment using the embodiment technique. The first song, the 'Erlkönig', was recorded exactly twenty years later in an interpretation by Eula Beal, accompanied by Marguerite Campbell, for the film *Concert Magic*. In addition, historical audio documents offer welcome opportunities for comparison, including a recording made in 1906 with Lilli Lehmann, who also published instructions for the execution of this song in her singing treatise from 1902. Using this exemplary experiment, a possible methodology of musical reenactments based on the embodiment of early sound film documents will be presented in order to illustrate the benefits of this approach both for musicological research and for music practice.

### **Music, Health and Disability**

#### **• DANIEL MARTÍN SÁEZ (Universidad de Salamanca), *The Sound of Mutilated Bodies: The Theology of Castration between the Cathedral and the University***

The consolidation of professional musical chapels in Spanish cathedrals throughout the sixteenth century, linked to the new polyphonic compositions, was accompanied by an evident increase in castration for musical purposes, which soon spread throughout Europe and lasted for four centuries. Although it is impossible to calculate the percentage of castrati in the roles of soprano and contralto, dozens of mentions to them can be found in the archives of cathedrals. But there is another factor that forces us to consider their diffusion and that has received little attention: the number of theological texts that criticize or defend this practice. Although most theologians from the sixteenth century onwards oppose castration, which was understood as a particularly abhorrent mutilation and contrary to natural law, there are also theologians who make an exception in the case of music. Not surprisingly, some of them are Spanish theologians who worked at the university, but we will also analyse the work of foreign theologians who reached similar conclusions. In this paper I will analyse the biblical and theological basis of this defence of the mutilation of the body. In addition, I will try to show the connection between the cathedrals and the university through the case of Salamanca, a city in which the chapel master at the cathedral held the chair of music at the university on several occasions.

#### **• RYAN WEBER (Geisinger Commonwealth School of Medicine, PA), *Equivalent Measures: Music, Health, and the Critique of a Common Obsession***

The idea that music holds the capacity to both ameliorate disease and to cause illness is not new. But at the dawn of the 20<sup>th</sup> century, these narratives resurfaced under unique conditions along

two different tracks. The first, which was adopted by eugenicists, emphasized the idea that certain types of music could contaminate society. The second, which was adopted by many musicians and healthcare practitioners alike, stressed that particular types of music should be harnessed not only to improve individual and collective health, but also to ameliorate the ‘character’ of these bodies. In this paper, I argue that both ideologies are similarly activated by a common series of beliefs, including the principles that: 1) the aesthetics of health and the aesthetics of music are causally linked; 2) personal health affects the wellbeing of the body politic; and 3) culture is a medium for measuring individual and collective health. Using case studies from across the United States and Europe, I will demonstrate how the «cult of the measurable» (STICKLEY – CLIFT, 2017) led to a widespread process of stylizing facts and simplifying bodies in the service of reconstituting sameness under conditions of difference (SCHILLMEIER 2014). The launching point for this analysis is the writing of Dr. Agnes Savill, whose book *Music, Health, & Character* (1923) served as a paradigm for reordering social relations under the mask of improving biomedical aspects of health. These same ideas were circulated by the contemporary founder of the National Therapeutic Society, Eva Vescelius, who published her book *Music and Health* five years earlier. By placing these case studies in context with different theories of embodiment, I will demonstrate how aesthetics became a battleground for universalizing the physical body and society-as-body in a manner that is still relevant today.

• **VINICIUS DE MELLO JORDÃO (USP-Universidade de São Paulo), Embodiment and Chronic Pain in Musicians: Eutony as a Possible Alternative for Rehabilitation**

Over the last decades, research has shown that professional musicians are particularly susceptible to playing-related chronic pain. Yet, traditional medicine has failed to provide substantial forms of treatment for this issue to date. One of the reasons may be that the dualistic conceptualization of the body as an object and the understanding of pain as a merely physical phenomenon may lead to ineffective treatments that focus solely on the physical body while neglecting other elements of the pain experience. In contrast, adopting an embodied perspective of pain as a holistic experience creates new treatment possibilities. According to Jeniffer Bullington, chronic pain can be understood not only as a persistent adverse physical sensation but also as a fixed way of experiencing oneself as painful and the world as an extension of one’s pain. For musicians, this means that playing-related chronic pain can be influenced by a web of unhealthy personal and social factors and may become internalized as part of their identities. As a result, musicians may also hide and neglect their pain, making it harder to research and cure. As Bullington argues, in this embodied perspective, the goal of the rehabilitation process is to recover the person’s ability to experience herself and the world as more than a source of pain. An example of this approach can be found in Gerda Alexander’s Eutony. Somatic approaches like Eutony encourage the development of body awareness and self-knowledge, which may contribute to rehabilitation processes based on a deeper understanding of one’s painful experience and the transformation of one’s painful self-image and relation to the world. For musicians in pain, Eutony offers an alternative where they can learn to build a new and healthier relationship with their bodies and their professional practice.

• **KAREN FOURNIER (University of Michigan, Ann Arbor), Punkcorporeality and the Performance of Disability in the Sex Pistols' 'God Save the Queen'**

Reflecting upon his performance aesthetic in the Sex Pistols, John Lydon states that «the closest I've seen to it would be Laurence Olivier's Richard III. [...] Beneath his hunched deformity, Shakespeare's Richard was wicked and psychotic, mixed with a fatally cruel sense of humour» (LYDON 1994, p. 17). Lydon explains that his mimicry of, and identification with, Olivier's 1955 performance of disability is rooted in the long-term disabling effects of his childhood meningitis, which manifests most memorably in what he describes as the «Lydon stare». In live performance as Johnny Rotten, Lydon's self-presentation as the disabled 'other' contributes meanings to the Sex Pistols' songs, and to punk more broadly, that are lost to those who only experience the band through its recorded artefacts. The muscular contractions required to produce certain vocal sounds and facial or physical gestures invite viewer engagement through a process described by MEAD (1999), REYNOLDS – REASON (2012), and COX (2016) as «kinesthetic empathy», which Mead first described as «the identification [of a listener/viewer] with the embodiment of a sound» (MEAD 1999, p. 10). In this essay, and using Cox's recent theories of embodiment and empathy in musical performance, I argue that Rotten's performance of disability is an important, but undertheorized, aspect of the Pistol's messages of alienation, non-conformity, and contempt for authority. To illustrate how Lydon's/Rotten's performance aesthetic contributes meanings to the empathic listener, this essay will examine live performances of the band's most notorious single, 'God Save the Queen' (1977).

• **ANNE MARLEEN OLT Hof (University of Amsterdam / University of Antwerp / Amsterdam University of Applied Sciences) – JOUKE VELINDEN (University of Antwerp) – SOMAYA BEN ALLOUCH (University of Amsterdam), Exploring the Somatic Processes of Cyber-Physical Music Performance for Health and Well-Being**

This paper shows a first inquiry into studying the somatic processes of the human body when cyber-physical instruments are used to perform music in hybrid realities. Through the perspective of bodily disability, a Research-through-Design approach for designing cyber-physical instruments is explored to understand how the embodiment and materiality of somatic processes can be designed for cyber-physical contexts. This materiality is seen as being performative and part of a dynamic interactive becoming, that is discursive (BARAD, 2007). The materiality is seen as both 'matter' (MITCHELL – ANTEBI, 2019) as well as 'mattering' (MITCHELL – ANTEBI, 2019) — or 'active form' (EASTERLING, 2012) — which creates a repertoire for the somas to be played. The expression of intimate relationships with metaphysical instruments (TRUJILLO-PISANTY *et al.*, 2023) and the passions, emotions and materiality associated with 'lived embodiment' (AHMED – STACEY, 2004) can help embrace a posthuman future that recognizes the multifarious ways in which embodiment exceeds established boundaries and meshes with non-human entities (SHILDRIK, 2022). The background of this paper lies in the historical strive for man-machine symbiosis (LICKLIDER, 1960), which questions, collapses, or even eliminates traditional perspectives on what it means to be 'human' and revolves around symbiotic partnerships between humans and computers (SEMERTZIDIS *et al.*, 2022). Future bodies interact with computing systems that can sense, interpret, and automatically act to body-based and contextual signals (ANDRES *et al.*, 2023),

and potentially alter human characteristics and abilities fundamentally. The goal of this paper is to pose new questions for health and well-being, by studying the realm of cyber-physical realm through metaphysical instruments that form symbiotic partnerships with the human body and have the potential to balance psychosomatic processes in the human body.

### **Body and Embodiment in the Music by Composers of Various Epochs**

#### **• AURÈLIA PESSARRODONA (Universitat Autònoma de Barcelona), Boccherini and the ‘Spanish Body’**

During his thirty-seven years in Spain, Boccherini allowed himself to be influenced by very trendy Spanish dances, in pieces such as the the *Fandango* in the String Quintet Op. 40 No. 2 G 341 (1788) and the Quintet with Guitar no. 4 G 448 (1798), the *Minuetto a modo di sghidiglia spagnuola* in the String Quintet Op. 50 no. 3 G 374 (1795) and the String Quartet Op. 44 no. 4 (1792) known as *La tiranna*. The dances that inspired Boccherini in these pieces (fandango, seguidillas and tirana) were the most representative of a possible stereotyped ‘Spanish body’, identified principally with the so-called *majos* and *majas*, i. e. urban lower classes moreover from Madrid and surroundings. Said very succinctly, the *majos* and *majas* represented, in this context, a more genuine and authentic conception of the body, within an opposition between «a disembodied artificiality (imported culture)» and «a physicalized genuineness (indigenous culture)» (LE GUIN, 2005, p. 61). There is not yet a global study on Boccherini’s treatment of these Spanish tunes, analyzing their authenticity according to a bodily knowledge of the references. Therefore, the main objective of this paper is to evaluate what perception Boccherini had of this ‘Spanish body’, taking as case studies the aforementioned three pieces. The intention is, thus, to give some answers to questions like these ones: To what extent did Boccherini have a real bodily knowledge of these dances? Was Boccherini’s treatment of these ‘Spanish’ dances realistic or manipulated? What image of this ‘Spanish body’ did they transmit? Could these image be understood outside Spain? In order to answer them, Boccherini’s pieces will be confronted with contemporary theatrical sources, taking into consideration the most characteristic dancing gestures of these Spanish airs.

#### **• ÂNGELO MARTINGO (Universidade do Minho – CEHUM), Reason, Emotion and the Body: Communicating Music Expression**

In music performance, the body is of paramount importance. The historical transformation of keyboard musical repertoire shows a progressively wider its use, greater mastery of fine motor skills and self-control, implying a greater degree of specialization. Performance research, as shown by Nicholas Cook, and the theorization of embodied cognition, have contributed to refocusing the construction of meaning in musical practice, to the detriment of musical text. On the other hand, cognitive theory consistent with analytical theory has been shown to enlighten performance decisions, such as expressive deviations. Namely, a study is put forward of the production and reception of expressive deviation in Beethoven’s initial 8 measures of Waldstein Sonata, Op. 53, showing that recordings in which expressive deviations correlate significantly to Lerdahl’s quantification of Tension and Attration are better rated both by expert and by naïf listeners. By problematizing alternative perspectives in which the body emerges object, or as subject in the

creation of meaning, it is suggested the pertinence of the relevance of thinking biunivocally the abstract schemes as rationalization of body experience, and the expressive and bodily elements as interiorization of cognitive representations.

• **VIOLETTA KOSTKA (Academy of Music in Gdańsk), Embodied Meanings of Paweł Szymański's *Study No. 2 for Piano***

According to Mark Johnson's naturalist philosophy, meaning is not only a matter of concepts and sentences, but goes much deeper, into sensorimotor patterns, feelings and qualities. It is they that constitute our meaningful encounters with the world. The aim of my paper is to show — in the light of the naturalist philosophy and Gilles Fauconnier and Mark Turner's conceptual blending theory — that even the situation of listening to a study for piano can bring embodied meaning. I discuss *Study No. 2* from *Two Studies for piano* (1986) by Paweł Szymański (born 1954), which are extremely popular all over the world (performed in many concerts in Poland, France, USA, Canada; CD/DVD x 6; used in a few films, a ballet and a performance; broadcast by many radio stations; to find on the internet). The second study was created by Szymański from a single-voiced melody in a sixteenth-note rhythm, in the key of B minor, in the type of baroque motive spinning. Its final version is without meter and consists of 77 sections, every second of which is a motif with a repetition of each sound, and the remaining — original algorithmic constructions with numerous indirect repetitions of all the sounds of the initial motif. Both the genre and compositional technique could suggest that the work will be perceived as autonomous, but nothing could be further from the truth; there are many music critics for whom this work evokes different meanings, including melody that loses itself and finds itself, and time that runs and stops. In my interpretation, the second study shows a connection with musical motion, which we have known for a long time not to be real but imaginary, and we can talk about it because we have the experience of physical movement through space. In it, I differentiate two types of the smallest formal-meaningful units identical with two types of sections (length: from a fragment of a staff to three staves). The first type — baroque-like motive spinning — contributes to the creation of the Conceptual Integration Network, in which musical input correlates with physical input with the agent aiming at a goal, the generic space is image schema SOURCE-PATH-GOAL, and the meaning can be described as musical motion in the manner of rushing to the cadence. The second type of section — modernist — creates a conceptual network based on musical and physical inputs, the latter involving an agent who is affected by an external force, for example, a wind, which inhibits his movements. The generic space of this network is organised around two image schema: FORCE and RESISTANCE, while musical motion in the manner of treading in place emerges from the blend. Since the study consists of over thirty pairs of such sections, the whole can be called a musical movement in two alternating manners.

**Religion, Music, Body and Embodiment**

• **MARIA INCORONATA COLANTUONO (Universitat Autònoma de Barcelona), Dal corpo e verso il corpo: performatività ed esperienza sensoriale dai riti liturgici alle «Cantigas de Santa Maria»**

La componente rituale del corpus liturgico non può prescindere dalla corporeità e dal ricorso al linguaggio dei segni e di tutti quegli elementi connessi all'esperienza sensoriale. La

presenza del corpo nella ritualità cristiana può essere individuata sia nell'azione della voce e del gesto durante il processo di composizione, trasmissione e *profération* dei repertori sia nell'atto di ricezione che, implicando i canali sensoriali, coinvolge la sfera della percezione emotiva. Nella stessa direzione le *Cantigas de Santa Maria*, integrando l'universo liturgico come modello referenziale, diventano molto di più che lineari narrazioni descrittive, perché i significati sono costantemente connessi all'evocazione di un patrimonio rituale (Messa, Ufficio liturgico, processioni...). Nell'opera mariana alfonsina il *Corpus Christi*, per esempio, non è solo immagine ma, così come nella celebrazione eucaristica, è presenza esperienziale, fisica e chiaramente percepibile. La performatività si realizza qui in maniera diretta, integrando tutta l'eredità della ricchissima tradizione spirituale di matrice cistercense e francescana radicata nell'Europa cristiana del secolo XIII. La costruzione metrico-melodica e la scelta del lessico in quelle *Cantigas* che fanno riferimento diretto ai rituali liturgici sono il frutto di un processo compositivo basato sull'imitazione sistematica, che mira ad incidere sulla percezione sensoriale, come fattore imprescindibile del processo di ricezione. La scelta delle citazioni melodiche e del bagaglio lessicale è, cioè, in relazione diretta con i processi mnemonici che agiscono, a differenza della ricostruzione storica che è rappresentazione anestetica di un racconto del passato, sulla sfera delle emozioni. Per questo motivo i richiami al repertorio liturgico, filtrato attraverso le sensibilità cistercensi e francescane, nelle *Cantigas* alfonsine favoriscono una cognizione della *imago Dei* attraverso il corpo, facilitando la compartecipazione emozionale (*affectus*) al mistero dell'incarnazione, morte e resurrezione di Dio.

• **TIZIANA PALANDRANI (Independent Researcher, Sassari), Music, Body, and Embodiment in the «Incensarios» of Loja**

The present essay is the result of my field research conducted in Loja (Granada) in 2017, concerning the paraliturgical ritual of the *Incensarios*, emblematic figures of the Holy Week who incense and sing a type of *saeta*, locally called *sátira*. The *sátira* is an unicum, since it is introduced and concluded by choreutic movements, whose functions include spreading the incense. The *Incensarios'* headgear (the *morrión*) is a significant sartorial work, and same importance is given to the dressing ceremony. Many hypotheses lie behind the origin of the *Incensarios'* ceremony; the similarity with certain rituals of the ancient world would suggest an equally ancient origin, however it still remains mysterious.

**Body and Musical Aesthetics**

• **SANNA K. IITTI (Independent Researcher, Hyvinkää), Eduard Hanslick's Anxiety About the Body**

My paper examines anxiety about the body in Eduard Hanslick's musical aesthetics. Leaning on feminist theory, I shall uncover aspects about Hanslick's notions of beauty in music that he presented in his numerous music reviews and his tract *On the Musically Beautiful*. I shall show that Hanslick's aesthetics was fundamentally opposed to music's perception that involved the human body. He promoted music's contemplative listening, something that in his view excluded heightened emotionalism as well as corporeal enjoyment of music. These suggested a mode of music's apprehension that in his view did not amount to its real understanding. I shall shed light

on Hanslick's judgement of aesthetic value, illustrating the way in which he polarized sound and its artistic structuring. He considered the elemental impact of sounds pathological. Corporeality signaled moral decay for Hanslick, who compared music's bodily enjoyment with that caused by drugs and wine. In his view, one needed to rise above appreciating music's sensual qualities and train the intellect to grasp it. As Hanslick analyzed the behavior of concert audiences, he noticed motion as an indication of pleasure: women nodding their heads according to lively melodies and listeners swaying in their chairs as enchanted by the music. Hanslick resented these enthusiasts that became inspired — in Hanslick's view intoxicated — by the music of composers such as Franz Liszt and Richard Wagner. Hanslick's anti-corporeal views in music and its perception involved a colonialistic dimension. He spoke pejoratively about the rhythmic music of indigenous people, denying its being proper music altogether, and considered Italian and Eastern-European works as inferior to those composed in German-speaking regions. Moreover, he even denied the artistry of all vocal music, whose text robbed it of the status of genuine musical art in his view.

• **GABRIELLE FERRARI (Columbia University), *Feminine Larynxes, Impossible Ventriloquists, and Unrecordable Voices: Theorizing 'Simulated Disembodiment' in Twentieth-Century Performance***

On a London stage in 1931, a spirit medium fell into a trance. After a shakily-sung hymn from her audience, Mrs. Louisa Anne Meurig Morris rose from her chair, her own personality seemingly subsumed by a mysterious, and a masculine entity called 'Power' began to speak through her, the medium's high soprano replaced by a raspy baritone. Spiritualist commentators applauded the medium; the impossibly masculine voice of 'Power' was incontrovertible proof of «the reality and activity of a spiritual world». Her detractors decried her séance as fraudulent; Mrs. Meurig Morris's masculine voice was merely the result of an actor's trick, describing it as 'simulated disembodiment'. This paper situates Mrs. Meurig Morris's performances within discussions of gender, (dis)embodiment, and voice studies. I place Mrs. Meurig Morris in a longer discourse at the turn of the twentieth century, one which positioned women as 'impossible ventriloquists': unable to vocalize in ways that did not reflect a singular, gendered identity. Female mediums drew consciously on such beliefs about the female voice and its limitations, using this so-called 'impossibility' to open up space for supernatural belief, and, inadvertently, prompting a reconsideration of 'disembodied sound'. I outline the link between 'simulated disembodiment' and vocal gender crossing, arguing that these concepts are inextricably linked. I posit that trance mediumship, like that of Mrs. Meurig Morris, establishing a gendered theory of acousmatic sound which relies not on spatial, visual, or technological separation between sound and source, but instead relying on the culturally produced but powerfully audible workings of gender. I take up the term 'simulated disembodiment', theorizing it as type of performance both inflected by and running counter to the narratives of dis/embodiment that attend early recording technology, a type of performance that offers disembodiment with a body, indeed, in which the presence of the vocalizing female body is necessary for understanding it as disembodied. Complicating the technological and spatial focus of current musicological work on acousmatic sound, I argue instead that disembodiment can be a technique of voice, one in which the cultural conditions that articulate gender in vocal performance and reception also articulate what it means for these voices to be embodied. To do

this, I draw on a broad array of scholarship from music and voice studies (CUSICK 1999, CONNOR 2000, KANE 2014, EIDSHEIM 2019) to argue that the notion of ‘simulated disembodiment’ calls the nature of disembodied sound into question with striking ramifications for music and sound studies. Finally, I expand on this notion as a framework for musicological study, offering further sites for the exploration of simulated disembodiment in opera and song.

### **Music Analysis and the Body**

#### **• ROBERTO CORNACCHIONI ALEGRE (Universidade de São Paulo), *The Art of Preluding: Body and Technique in Piano Improvisation***

Despite its disappearance, the ‘art of preluding’ — i.e., the act of playing extempore introductory musical miniatures before larger written out pieces — was an ubiquitous practice in early nineteenth century Europe. In this paper, we will argue that the preluding practice had a significant role in the pedagogy of improvisation, resulting in the acquisition of an embodied musical language typical of specific styles in the late eighteenth and early nineteenth centuries. By doing this, we aim to clarify aspects of historical improvisation practice of early Nineteenth century piano and support the idea that the teaching of the art of preluding in modern times cannot neglect the embodied aspect of its pedagogy. Our argument is built on historical evidence shown in primary sources, and throughout the practice of written ‘prelude examples’ that one can find in historical treatises. In the preface of his *Traité d’Harmonie du Pianiste* (1849) — which was designed to make one «learn to prelude and improvise» — Kalkbrenner states that the only difference between his book and harmony-related treatises of great masters such as Cherubini or Reicha, was that he teaches how one can apply the presented principles in real music. Therefore, Kalkbrenner shows a collection of conservative frameworks of *marches d’Harmonie* — very similar to other treatises of the French ‘partimento/*satzmodelle* tradition’ — though he illustrated the application of the contrapuntal models as small preludes, exemplifying a great variety of piano textures and gestures representative of the technique of the ‘brilliant style’. The comparison of these kinds of pedagogical preludes from various sources reveal that the growth of new musical styles in early Nineteenth century is often not related to harmonic originality, but to innovations of the use of the body, and also to piano technique — which together generate meaningful gestures thorough instrumental textures: preluding is an essential embodied art.

#### **• XUEZI XU (Shanghai Conservatory of Music / Cambridge University), *Prosthesis’s Assimilation, Body’s Alienation: The Case of Chaya Czernowin’s Hidden* (2014)**

From the last decade of the twentieth century onwards, the notion of prosthesis — a supplement to the impaired body — has been regularly invoked in the critical discourse of contemporary society, in which technology is regarded as a prosthesis of the human body. Within studies of contemporary mixed pieces (music that combines electronic and acoustic elements), scholars have adopted similar perspectives, viewing the computer-generated, ‘inorganic’ electronic component in this music as a prosthesis, which functions as some technological complement to the ‘natural body’ of acoustic sounds. The binary of prosthesis and body is not a fixed one, however, and it has been subject to intense deconstructionist criticism, especially with the advent of posthumanism, which emphasises the indivisible relationship between human body and technology

in today's world. Taking the lead of this scholarly query, I propose, such deconstruction of the prosthesis-body dichotomy may well be also reflected in mixed pieces, particularly those composed in the twenty-first century. To illustrate this perspective, this paper focuses on the contemporary female composer Chaya Czernowin's *Hidden* (2014) for string quartet and electronics. It argues that although Czernowin combines string quartet and live electroacoustic music in *Hidden*, the traditional dichotomy between the two is fundamentally deconstructed in the music through 1) the assimilation of 'the prosthesis' into the 'natural body' and 2) the alienation of the latter. This paper showcases a previously unexplored approach to contemporary mixed pieces, by contextualising this music in analogy to the posthuman view of nature and technology, in which the border between human body and prosthesis, or wholeness and disability, is essentially collapsed. The two analyses of *Hidden* presented in this paper, in problematising the oft-dichotomised relationship between mixed pieces' electronic and acoustic parts, contribute to a new, and potentially also more profound, way of understanding this music.

• **HUBERT HO (Northeastern University), Score- and Performance-based Analytical Insights into *Musique concrète* Instrumental through an Understanding of Embodied Cognition**

The role of embodiment in perceiving music is increasingly well documented by cognitive scientists. Perceiving music activates the action-perception network (MAES *et al.*, 2014) in listeners. Expert pianists demonstrate greater levels of connectivity in brain regions linked to the mirror neuron system (GALLESE *et al.*, 1996) while observing other pianists (HASLINGER *et al.*, 2005). Other studies demonstrate listening subjects' ability to match body movement to specific acoustical traits (EITAN – GRANOT, 2006). In the domain of music theory, COX (2016) proposes that mimetic motor imagery (MMI) and mimetic motor action (MMA) underlie musical experience and has developed a number of frameworks for considering sentience at the core of musical analysis. As many of these studies focus on music organized primarily around pitch, the current paper supplements this literature by considering the role of embodiment in the analysis of *musique concrète* instrumental, wherein musical instruments are utilized to create noise-actions which mimic sounds drawn from the musical vocabularies presented initially by Pierre Schaeffer, drawn from electroacoustic music. The instrumental actions are mapped to specific sonic gestures, insofar as the auditors 'hear out' and imagine particular musical gestures as created by bodily motions enacted on specific musical instruments. Composer Julien Malaussen's work *Eight Minutes After Boiling* exemplifies how musical analysis can utilize embodiment metaphors in avant-garde music. As the title indicates, the piece as a gestalt is an extended metaphor for boiling water (the eight minutes refers to the duration required to boil water). Each of the five instrumentalists are required to execute multiple extended techniques that contribute to the gestural vocabulary of the piece. Orchestrationally, however, the sonic results map onto new gestural signs that extend beyond that of any particular instrument. These new correspondences mappings contribute to the underlying core operating principles of the piece, what the composer refers to as «articulated sonic energy». This paper draws upon research from music cognition and music theory, in addition to reflections from the author's experience working with performers and conducting the piece in performance, to examine appropriate theoretical frames dedicated to musical analysis through the frames of embodiment.

## **Embodied Music Cognition**

### • **RICCARDO D. WANKE** (CESEM-FCSH, Universidade Nova de Lisboa), **The Embodied Cognition and the Implicit Affordances of Sound-Based Music**

This paper explores how certain genres of contemporary art music such as post-spectralism, glitch-electronica, and electroacoustic music, and various areas within sound art, are perceived by listeners. The specific sound patterns found in these music genres, which fall under the umbrella of sound-based music, are often associated during listening with visual and tactile sensorial qualities and they can elicit mental representations of abstract geometries in motion. These geometries are perceived as the result of the tononopic information of acoustic-physical energies organized according to Gestalt and kinaesthetic patterns. These patterns, it is argued, portray typical human embodied movements in the world. In order to investigate the relation between the sound patterns of this music and their mental images, a listening survey has been carried out aiming to shed a novel light on the way we perceive aesthetically this kind of music. The results suggest that the mechanism underlying our aural experience of this music involves an unconscious cognitive process which lets the phenomenological experience emerge in a way that calls to our embodied experience of the world. The sound patterns activate the basic structures of sensorimotor experience, which allow us to engage with and understand the world around us. By drawing upon Gibson's ecological theory and the morphodynamic cognitive model, this paper argues that this type of music and its implicit affordances, favours a profound engagement with our bodily experience of the world, without the need for interpretation based on semantics, culture, or factual information. Overall, this paper offers new insights into certain contemporary art music genres that can lead to a more general understanding of today's modes of listening. It highlights the potential of a particular sonic engagement, which can be used as cognitive resources for creative, interpretive, and educational purposes.

### • **ANNA MARIA FRESCHI** (Independent Researcher, Firenze), **Feeling, Understanding, Communicating: Body Movement as a Catalyst of Musical Knowledge**

«The whole process of thinking consists in the interpretation of an action». This sentence was not written by a theorist of the Embodied Cognition. Émile Jaques-Dalcroze, musician and music pedagogist, wrote this in 1898. More than a century ago, Dalcroze understood that action and thought are deeply connected and realized that the development of musical knowledge is rooted in body movement. In other words, he relied on the intelligence of the body. How can we strengthen and develop Dalcroze's insight according to the current outcomes underlining the central role of the body in emotional experiences, in social and artistic communication, in learning and in giving sense to music? How do the new paradigms about body-mind relationship support musical conceptualization and expression? In order to give an answer to these questions and to strengthen the foundations of some methodological approaches to music teaching based on bodily experience, we will show some connections between the theory of the conceptual metaphor (JOHNSON, 2007), the current outcomes of cognitive neuroscience about the key role of sensomotricity in the processes of conceptualization (GALLESE – LAKOFF, 2005; TUCKER, 2010) and some anthropological and psychological theories. The latter (STERN, 2011; DISSANAYAKE, 2015) find the roots of the connection between music and movement in the mother-child communication.

This connection evidences itself in the link between gesture and sound production, in the use of motor metaphors for conceptualization and description of music features and in the ubiquity of dance in all human cultures. The dynamic profiles physically experienced by the child during the multimodal relationship with the mother, are linked to the sensorial and emotional sphere and form a sort of expressive repertoire which is elaborated through cultural practices, influencing the aesthetic experiences.

• **GABRIELE GIACOSA (Universität zu Köln), *Moving Sounds, Moving Together: Musical Meaning, the Body and Atmospheres***

Although both theories (CLARKE, 2017; TEIE, 2016) and empirical findings (SIEVERS *et al.*, 2013) suggest that movement is universally associated with music, descriptions of the experience of music typically fail to describe the relevance of the body. In this paper, I argue that phenomenology and cognitive semiotics can allow us to clarify the central role played by the body and movement in musical experiences, both individually and socially. In a first attempt towards a cognitive-semiotic description of music listening (GIACOSA, in press), I adapted and expanded Zlatev's (2018) Semiotic Hierarchy, highlighting how musical meaning-making is deeply grounded in the body. Building on Merleau-Ponty's phenomenology (1964/1968), I highlighted how the pre-reflective 'living body' is the locus of corporeal and affective self-organization, discretizing time and space through dynamic and affective corporeality (STERN, 1985; SHEETS-JOHNSTONE, 2012). IHDE (2007) suggests that musical sound is not related to things but it «enlivens one's own body» to participate «in the movement of the music». I propose that such an experience of movement is central to music: I move/articulate my body aligning with «forms of vitality» (STERN, 2010), 'following' the sound. Intersubjectively, empathy grounds the possibility to relate subjectivity to otherness, experiencing an-other's corporeality. When listening to music, through the perceived vitality forms, we experience a corporeality related to sounds: musical sounds are perceived *as moving*. They express a sense of movement that listeners share and «co-shape» (KIM, 2013). Music is not 'about' external motion, but it is expressive of bodily movement. This emerges as an *aesthetic* experience, which establishes the specificity of culture-general musical meaning-making. Through a process of «artification» (DISSANAYAKE, 2013), learning to experience music aesthetically makes us feel movement and vitality in sounds — and emotions in relation to musical sounds. Additionally, artification establishes and corroborates social niches for affective sharing — or «atmospheres» (FUCHS, 2020) — that support inter-personal sharing between people experiencing music together. Accordingly, growing degrees of enculturation foster further cultural and subjective meaning-making building upon the aesthetic experience of music, adding more complex and less body-related meanings.

**Aural Embodiment and Listening Cultures**

• **MARIA ATHANASIOU (Newcastle University), *Hybrid Listening Cultures: Theodorakis' Symphony No. 1 (1943-1945) and Universal Harmony***

This paper seeks to unpack aspects of aural embodiment and hybrid listening cultures, as encountered in Theodorakis' *Symphony No. 1*. By discussing his theory on Universal Harmony and the way he experienced the process of composition, it provides a sound case study through which

aural corporeality and compositional semantics come to the forefront. Aural embodiment and «situated sonic practices» have been already approached by OUZOUNIAN (2006, p. 70) under the prism of sound, space and time, unveiling their complex, but dynamic variables, especially when it comes to ‘body-based’ sound installations. Investigating how her «body, its surroundings and its imaginary points» respond, interact and correlate with their social, cultural, physical, personal, political and/or imaginary settings, she aimed to describe, visualise and understand them as scores or sound stages (*ibidem*, p. 71). As such, they can find a meeting point into Theodorakis’ *Symphony No. 1*, where, according to the composer, art and its harmonic laws create a universe that produces words and is bestowed upon future generations (THEODORAKIS, 2009, pp. 129-131). Closely linked to a cultural soundscape within which a bespoken identity is formed, heritage entails the evocation of memories, thoughts and beliefs, which in turn share a vital role in musical intrinsic meanings, as evidenced in tangible resources, verbal, non-verbal and proprioceptive features. In this context, Theodorakis’ case seems to reveal aspects of an initially palimpsestic listening stimulus, which later evolved into a hybrid listening practice and ear culture that goes beyond predefined borders, embraces a wider production of cultural heritage and treats the individual via the lens of universal and vice versa. Directly associated with memory, thoughts, beliefs, life experiences and music’s intrinsic qualities, his *Symphony No. 1* encapsulates a different perspective of ethnoaesthetics and reflects a meaningful impact over identity formation, through which both musical and non-musical aspects arise. By embracing philosophical, social, cultural, spiritual, historical and political ideas, it eventually tends to suggest a latent thread, which connects aural embodiment with actual musical scores and particular compositions, shaping thus some emerging hybrid listening cultures.

• **EMILY GRABER (IRCAM / Allegheny College), Embodiment and Engagement in Contemporary Classical Music**

Musical experiences frequently involve explicit embodiment. Performers move in order to play their instrument or to add expression to the music. Listeners who are positively engaged with the music may tap their feet, bob their heads, and sway and dance to music intentionally or unintentionally. Given the link between embodiment and musical engagement, it is interesting to consider the case of abstract, contemporary classical music (CCM) and the problems of appreciation for music in that genre. Though there are a number of reasons why CCM is disliked and avoided by many listeners, I argue that some of what is going wrong with CCM listening experiences may be ameliorated by introducing elements of motion for the performers, the listeners, or the sound itself to facilitate predictions and embodied cognition of the music. Two new empirical studies that examine the role of embodiment and prediction specifically in the perception of CCM and CCM-inspired stimuli, will be presented here. In the first study, listeners were tasked with detecting tempo changes in sound sequences containing various pitch contexts (predictable and unpredictable) while either listening passively or tapping to the beat. How explicit embodiment impacts temporal predictions within the various pitch contexts will be discussed. Second, CCM excerpts for solo piano were played for participants who either listened and tapped along with music or who interactively controlled the play back of the excerpt by tapping into a responsive system. After experiencing music in these modalities, the participants rated how much they liked the music. How enjoyment and tapping accuracy is impacted by interactivity will be reported.

Overall, this work suggests that enhancing temporal predictions through embodiment could improve audience appreciation and engagement with complex music.

### **Music-Dance Relationships in an Embodied Perspective**

#### **• WAYNE HEISLER JR. (The College of New Jersey), *Richard Strauss Lieder in 'Song-Ballets' Choreographed by Eliot Feld***

Singing and dancing have an intimate history in Western theatrical dance. What song and dance have in common fundamentally is their bodily medium: embodiment is the foundation for movement, whether visible or not, that creates a gesture, a vocal utterance, a position, a song. Given the assertion of abstraction in twentieth-century modernism, and that songs include lexical text that might impart meaning to choreography, the relationship between singing and dancing is marginalized in histories of ballet and modern dance in the twentieth century. Nevertheless, diverse Western choreographers set songs around mid-century, forming a canon of what I term 'song-ballets' that challenges the hegemony of modernist abstraction. Song-ballets highlight ways in which bodies have responded to sung music, and ways that musical experience is impacted by choreographed embodiment. My focus is on song-ballets by Eliot Feld to Richard Strauss songs: *Early Songs* (1970), set to sundry Strauss Lieder; and *Endsong* (1991), to Strauss's late *Vier letzte Lieder* (Four Last Songs). Strauss conceived his early songs for a particular body and voice: his eventual wife Pauline de Ahna. In Feld's *Early Songs* (and most song-ballets), the singer and pianist were located in the orchestra pit while the dancers were onstage. Rather than miming the meaning of the songs' texts, choreographies of songs often mirror and multiply the musicians' embodied sounds and movements. Moreover, performances of *Early Songs* throughout the 1970s created a cycle of Strauss Lieder that gained new coherence through choreography. For *Endsong*, Feld conceived the dances to Strauss's score, for which the composer's estate denied the performance rights. For its 1992 premiere, then, *Endsong* was performed without music, which, however, resonated (unheard) in the dancers' movements. Feld's silent *Endsong* can be understood as a meditation on embodiment — fundamental to music and voice, and without which, there would be nothing.

#### **• ANTONELLA MANCA (Università degli Studi di Udine), *Roman Vlad, Carla Fracci e il corpo danzante***

*Variazioni danzate e cantate su Il Gabbiano di Čechov* (Siena, 1968) e *Il Sogno* (Bergamo, 1973) sono le due opere che Roman Vlad scrive per Carla Fracci. La composizione di queste musiche prende infatti avvio dall'idea stessa del suo corpo danzante in scena, segnando un punto di non ritorno nell'evoluzione del pensiero compositivo vladiano. Dopo quasi un ventennio di sperimentazione in ambito coreico, con *Il Gabbiano* e *Il Sogno* il compositore comincia a spostare gradualmente le sue attenzioni verso un teatro di tipo logocentrico. Già questi due lavori, del resto, si configurano come forme spettacolari ibride e multimediali, in cui la danza è soltanto una delle componenti espressive, seppur fondamentale. Nel *Gabbiano*, descritto dal compositore come «un balletto cantato o un'opera danzata», ai dodici danzatori viene affidato il progredire dell'azione drammatica, mentre il testo cantato dalle due voci in orchestra funge da commento. Nel *Sogno*, definito invece «un'azione musicale» e articolato come un'opera lirica, la celebre *étoile* è l'unica

presenza danzante in scena, dove interpreta la protagonista femminile, Agnese, insieme al soprano Maria Casula. È questo infatti un personaggio doppio, affidato a due interpreti che ne rappresentano metaforicamente la duplice essenza: la danzatrice ne incarna l'animo ultraterreno attraverso — secondo le parole dello stesso Vlad — «le trascendenti virtù delle “immateriali” risorse dell'arte coreica»; la cantante — in scena, ma seduta — ne impersona invece la sua parte terrena. Nel *Sogno*, dunque, la riflessione sul rapporto tra gesto coreico e voce iniziata col *Gabbiano* viene ulteriormente ampliata, mentre muta profondamente la concezione stessa della danza e del corpo danzante. Attraverso l'esame dei materiali preparatori, scopo dell'intervento sarà dunque ripercorrere i passi che portarono a questo importante cambiamento nel pensiero compositivo vladiano, valutando l'impatto dell'incontro con la Fracci nell'evoluzione della produzione scenica del compositore.

- **RENATE BRÄUNINGER (Independent Researcher, Berlin), *How Does a Choreographer's Training Influence Their Response to Music?***

Several choreographers have used music as their source of inspiration, most famously the ballet choreographer George Balanchine and contemporary dance choreographer Anne Teresa De Keersmaeker. Despite using different dance techniques and different composers for their dance pieces, the ways they relate music and dance in a piece are quite similar. Choreographers who have a very thorough understanding of music, know when to follow the music closely and when to allow the dance to proceed according to its own internal logic. I would like to examine, in how far is an embodiment of music in movement dependent on the use of particular dance techniques and traditions of composing, for example, ballet, modern dance and contemporary and compositional principles such as task setting and improvisation. Is the kinaesthetic response to music different, depending on training and background, or do certain physical responses to music transcend those? When do choreographers respond to formal components and when to emotive ones and what are criteria to determine such responses? While early research into music-dance relationships focused on structural relationships, using rhythm as a common parameter (Stephanie Jordan), recent publications are acknowledging cognitive research (Helen Minors, conceptual cognitive models, and Lara Pearson, embodied cognitive models) as well as the performative impact of music (Stephanie Schroedter's research). Such changes show a shift from an understanding of structural components from the perspective of the spectator towards an exploration of a physical response to music. With a range of examples from different dance techniques, I will try to examine how music is perceived by the body of the trained dance practitioner and how the latter explores its equivalents in movement. How models of cognition are useful to facilitate an understanding of artistic processes?

- **SHERSTEN JOHNSON (University of St. Thomas, MN), *Age and the Body in Tazio's Role in Death in Venice***

Based on the novella by Thomas Mann, Britten's opera *Death in Venice* (1976) features a troubled protagonist — an aging German novelist — who finds himself unable to produce his usual flow of epic prose for which he was famous in his younger years. Despite discovering inspiration in Venice in the form of the immeasurable sea and the youthful Tazio, his condition worsens as the drama continues and at times he is even completely unable to speak. The story foregrounds

Aschenbach's mind/body dualism; he must discipline his body in order to allow his mind to create literary art. But Britten's opera takes it to another level by setting the aging Aschenbach and the youthful Tadzio in very different sound worlds. This paper will focus on the distinct music that accompanies the ballet scenes, which feature Tadzio, a focal character, in a non-singing role. The discussion then addresses the reversal of what ALBRIGHT (2006) calls «the trick of opera» (displacing body into voice) by examining the displacement of the voice onto the body. Strikingly, in this opera in which speaker's block is so central, Tadzio may not speak (or sing), but, as the object of Aschenbach's gaze, he may dance. The glittering percussive pentatonic melodies that accompany the dance stand in stark relief against Aschenbach's chromatic secco recitatives, which sound dry and stilted in comparison. This paper further draws from the fields of aging and disability studies to provide lenses through which to view the themes of youth and age — which can be read as abled and disabled — that drive the plot of this opera. Several productions will be compared for insights into their interpretation of Tadzio's character through staging and choreography.

### **Body and Embodiment in Theatrical Music**

#### **• BERTHOLD OVER (Zentrum für Telemann-Pflege und -Forschung Magdeburg), Embodiment and Disembodiment in Musical Sources of the 17<sup>th</sup> and 18<sup>th</sup> Centuries**

In the 17<sup>th</sup> and 18<sup>th</sup> centuries, mainly the art of singers is embodied and, at the same time, disembodied in musical sources. Their art is disembodied because their performance is removed from their body and materialized on a slip of paper which is published in print or circulates as a manuscript. Their art is embodied because this slip of paper contains their skills visible in the musical notes and — as a memory — their body performing characterized by singing style, mimics and gestures. In general, this function of musical sources is rarely found in scores, but more often in single arias. Manuscripts in aria collections often link the music to a singer who performed it («per il Sig.<sup>r</sup> Farinelli»), *Favourite Songs* prints point to the singer who appeared in London operas («Sung by Sig.<sup>r</sup> Farinelli in *Artaserse*»). Moreover, music was transferred from one body to another when singers took over arias from the repertoire of other singers including their singing style. For example, Maria Camati, 'detta la Farinella', imitated the singing style of Farinelli or Celeste Gismondi took over arias she had heard and seen performed in Naples. The present paper will investigate this historical phenomenon more thoroughly and link it to current research on the musical body and embodiment.

#### **• SANDRA OMAN-FARREN (TU Dublin Conservatoire), *Embodying Manon Lescaut: Lived-experience Interviews with International Interpreters***

This paper argues that it is impossible to perform the role of the eponymous heroine in Giacomo Puccini's 1893 opera *Manon Lescaut* without embracing the concept of embodiment, based on a series of interviews, conducted by the researcher, with international artists who have interpreted the role/opera. The 'lived experience' of preparing and executing the role is analysed through interviews with twenty-two internationally renowned artists who have performed, conducted, or directed the role/opera. Presented as part of an investigation into a holistic approach to operatic role preparation, this paper will contribute to the emerging field of practice-based research. The data extrapolated from the interviews indicates that Manon is a role of tremendous

complexity — vocally and dramatically — that demands complete physical immersion to attain the requisite vocal tone and truthful conveyance of characterization. Reflexive thematic analysis revealed that character embodiment — the physical journey to find the character’s walk, facial expressions, hand gestures, deportment, including the crucial embodiment of physical pain that the character experiences — is not simply advisory but imperative. Furthermore, in realising dramatic embodiment of Manon Lescaut, there is a knock-on vocal benefit: the improvement of the vocal delivery and tone quality. This paper provides valuable dramatic insights and advice from industry professionals who have explored the role/opera at venues including Wiener Staatsoper; Glyndebourne Festival Opera; Teatro dell’Opera, Roma; Teatro Comunale, Firenze; Teatro Lirico di Cagliari; Teatro Massimo, Palermo; Deutsche Oper Berlin; Torre del Lago Festival Puccini, Opera Australia; South Australia State Opera; Florida Grand Opera; Zurich Opera; Bayerische Staatsoper München; Scottish Opera.

• **JONATHAN MALLADA ÁLVAREZ (Universidad de Oviedo), *Cuerpo, música y escena: El papel de la corporalidad en los espectáculos del teatro Apolo de Madrid (1890-1913) a través de la crítica musical***

A finales del siglo XIX, el Género Chico se convirtió en el modelo de ocio más demandado de la sociedad madrileña — y española — hasta el punto de monopolizar los coliseos de la capital del país. Desde el estreno de la revista *La Gran Vía* (1886) y, particularmente, durante los años noventa de la centuria decimonónica, el esplendor del sainete madrileño supondrá el triunfo definitivo del Género Chico, produciendo obras que perduran hasta nuestros días, como *El año pasado por agua* (1889), *La verbena de La Paloma* (1894) o *La Revoltosa* (1897). El cambio de siglo llevó aparejado un contexto bien distinto en cuanto a la situación política, económica y social, un hecho que cristalizó en la modificación de las opciones de ocio de la sociedad madrileña mediante una escena teatral aún más atomizada gracias a unos espectáculos más breves e inconexos. Cuplés, cinematógrafos, bailarinas — y toda la nómina de espectáculos que conformaban el denominado ‘Género Ínfimo’ — intercalaban sus números con obras de pequeño formato — muchas de ellas aportando la novedosa introducción de ritmos norteamericanos — donde cada vez cobraba mayor importancia el componente sicalíptico, visual y corporal. El teatro Apolo de Madrid no fue ajeno a todas estas innovaciones, hallándose inmerso — durante los primeros años del siglo XX — en una suerte de panorama diverso donde aún pervivían sainetes costumbristas madrileños con revistas y operetas que apuntaban hacia la nueva modernidad que terminaría imponiéndose. A través de las fuentes hemerográficas podemos ahondar en la recepción de los espectáculos que recalaban en la ‘catedral’ del Género Chico en el periodo comprendido entre 1890 y 1913 con la finalidad de analizar el tratamiento que recibían todas estas funciones, más tradicionales como los sainetes o con un marcado componente transgresor como las revistas, por parte de la prensa coetánea.

• **VIVIEN MUNDAY (The Royal College of Music, London), *How Do Opera Singers Embody a Role? An Investigation of Singers’ Experiences within Role Preparation during the Operatic Rehearsal***

Opera is a multi-disciplinary art-form with the singer at its centre. While the voice represents opera’s primary aesthetic, the role performed is the outcome of a much broader vision,

involving a converging hybrid of artistic domains spanning music, drama and staging. Operatic storytelling is experienced by the audience through these convergent artistic dimensions, reflecting the specific production's staging values as well as purely vocal and musical-textual values. The singer's work of crafting a staged role consequently demands the engagement of multiple intrinsically embodied and intersecting resources and capacities. In staging work, singers draw on a 'vocally embodied' mastery of the score, which is transformed into the three-dimensional staging space. Situated in the conceptual and material parameters of the director's production approach, the singer is tasked with building their physically enacted role while collaboratively negotiating pragmatic and creative staging tasks. In fully realising their enacted role, the singer engages in a constant coordination and refinement of different types of embodied processing, constituting the process of 'operatic role embodiment'. This paper outlines the conceptual basis for role embodiment, then summarises my investigation of elite singers' views around role embodiment, and how they develop a role across the rehearsal period. This was conducted through a broad qualitative approach. Views and perspectives were sought from eight nationally recognised UK opera singers in face-to-face 60-90 minute semi-structured interviews. My analysis illuminates the ways operatic role embodiment encompasses the vocal, dramatic and staging dimensions of how the singer develops a role across the rehearsal period. In particular, I will discuss the emergent characteristics of the singer's embodied praxis, including cultivated preparation routines, primed pacing and awareness levels, and modes of collaborative creative exploration engaged during the working process.

### **The Role of the Body in the Conceptualization of Music**

• **POLINA KOROBKOVA (Hochschule für Musik und darstellende Kunst Stuttgart),  
Spaces Surrounding Music, Spaces Seeping into Music**

In my research I'm coming from perspective of practical composition, intersecting areas of music and media theories. My focus lies on exploration of space(s) in music, where the term is understood in a broad sense, as something that surrounds. This definition allows to take in observation both material and virtual dimensions of spaces and, most importantly, trace how a variety of their hybrids influence, substitute, or flow into one another in compositional practice. Topics of notation, memory, systems and methods of composing, atmosphere and authorship come into play with an emphasis on multiple capabilities of surrounding to infiltrate phenomena, existing on its territory, and to trespass their sovereignty. I understand all conditionalities of music's social existence as spaces for it to dwell in, not only providing its habitat, but also imprinting its materia, shaping its body. My investigations are tempting to question and to criticise the normative 'European' sterile non-space, where music is commonly thought to be placed in, while providing reflective tools for alternative possibilities. Starting with a question 'what is the ground on which notes co-exist?', I am analysing the journey of a piece from an idea of creation to its material realisation, bringing all the medial 'obstacles', through which the act of embodiment has to go, into focus.

## **The Role of the Body in the Conceptualization of Music**

### **• DANIELLE L. HERRINGTON (University of Central Oklahoma), *Comparing Embodied Interpretations of Contemporary Artistic Direction in Rameau's Les Indes Galantes***

The baroque's gaudy, garish, and golden characteristics parallel the postmodern concept of *camp*, fully elaborated upon by Susan Sontag in her seminal essay 'Notes on Camp' (1964). Qualities of *camp* range from the exaggerated, extravagant, and ridiculous to failed seriousness and the ironic, or artificiality, sensibility, and wit. Considering how this concept might inform contemporary direction and present-day embodiment of characters, this study examines the artistic choices of relatively recent productions of Jean-Philippe Rameau's *Les Indes Galantes* (1735) by acclaimed directors Andrei Serban (1999), Laura Scozzi (2014), and Clément Cogitore (2019). To unearth *camp* characteristics beyond the historical and within present manifestations, my research engages with performance studies through the analysis of digital media, including production footage, recorded interviews, and photos. My findings exhibit that despite no change in instrumentation, singing style, or musical content, the same opera can elicit strikingly different emotional responses through its embodied interpretations. This derives from the director's vision and actor's enactment, whether it be comedic exaggerations, the intensity of realism through social commentary, or, most often, a *mélange* of these elements. Within the baroque era's tendency to indulge in the opulent and outrageous, these socially-aware productions inject *camp* into physical gestures and the visual narrative to mitigate the potency of triggering topics. By illuminating operatic artistic trends, this investigation reveals how directors view opera as living tableaux, capable of being imbued with freshness, relevancy, and ingenuity. Moreover, it demonstrates how creatives embrace *camp* embodiment as a valuable mode of performance with the potential to enhance the baroque opera experience, bringing high art of the past into a relatable cultural construct of the present.

### **• LITHA EFTHYMIU (University of West London), *A Gestural Approach to Musical Composition***

The study of physical gesture in music is a burgeoning field, with several studies highlighting the layers of meaning elicited through musicians' physical gestures (JENSENIUS *et al.*, 2010; DAVIDSON, 1993; ELSDON, 2006; WANDERLEY – VINES, 2006; DAHL *et al.*, 2010). The importance of gesture and its capacity to play a significant expressive role in music, however, has been overlooked by composers. The project 'Composing Gestures' seeks to discover how composers can use physical gesture as a meaningful compositional tool. This paper will focus on two new works that have been developed as part of the project — the first, for cello and percussion (written for UK based group, Psappha), and the second, for harp, cello, percussion, soprano, and contemporary dancer (funded by NWO – the Dutch Government). It will reveal the potency of physical gesture as a conduit for affecting musical pacing and a sense of shape. The importance of synchronised movement (of the arms, head, hands, and torso) between musicians, and freeze-gestures (those that are static, such as a deliberate freezing of the bow in space upon separating from the string) will provide the framework for discussion. The paper will demonstrate that synchronised movement can expose and heighten sound-producing-gestures, emphasising them to the extent to

which they begin to have significant implications on musical pacing. The argument here focusses on the degree to which synchronised movement necessitates sufficient time and space to establish itself in the musical whole. Freeze gestures, on the other hand, are important in emphasising sound accompanying gestures, contributing too to the pacing of the music, but also providing a shape image of the music (GODOY, 2017, p. 9) through the crystallisation of movement in space. The research findings will be illustrated through video footage and photographs of the new pieces, such as: <<https://www.youtube.com/watch?v=2v0pns1Eros>>.

• **LEO SARBANES (Harvard University), *Moved without Moving? Watching People Listen in the Concert Hall***

What does it feel like, and look like, to listen within and against etiquette? Longtime classical music audiences rarely dwell on this question, taking the concert hall's codes of silence and stillness for granted. In this paper I examine immobilized listening, along with its transgressions, as a complex embodied activity yielding diverse, creative templates for engaging with music. I land on resting concerto soloists as particularly pivotal figures in modeling listening behaviors/sensations for their spectators. A covert ethnography of peers at a semi-staged opera performance introduces the fundamental perceptual variety revealed by listener micro-movements. I explore that variety by surveying scholarly literature on embodied concert listening. First, I evaluate the benefits of self-disciplined, *internalized* listening — from tension/release as music analysis, to the inward pleasure of escaping from daily life. Music cognition scholarship shows that these internal listening sensations encompass mimicry of gesture, contour, and basic effort, as well as the impression of entraining with fellow listeners. Our need to move to musical sound may also be neutralized/absorbed by the comparatively unfettered figures we view onstage. Next, I consider the affordances of *externalized* listening among concert hall audiences. While occasionally an intrusive distraction, watching others listen can productively inspire us to try on new listening styles for ourselves. A search for instructive audience 'texts' leads us into film, but comes up short in the real world. However, as the protagonist of the musical drama at the front of the stage, the resting concerto soloist frequently challenges concert etiquette when performing their reception of orchestral *tutti*. I analyze video of three different soloists' performances of Jean Sibelius's Violin Concerto (1905), illustrating how their externalized listening interprets the score and invites audiences in. I close by proposing that classical music institutions openly embrace gradations of externalized listening in traditional and alternative concert formats.

• **VICTOR ARUL (Harvard University), *Jimi Hendrix as Digital Counterculture: Artistic Identity Represented through Bodily Gesture in Live in Maui (2020)***

The counterculture of the 1960s has sustained a vast legacy, spawning sizeable discourse in virtually every academic field. Within the decade, emerging rock figures, including the Beatles, Bob Dylan, and the Beach Boys, would be foregrounded within the dominant spectacle of UK and US popular culture. As a result of the startling contemporaneous rise of these artists, as well as the consequent discourse generated since then, popular media has gradually erected functional archetypes to these musicians, often rendered platitudinous — Bob Dylan as social activist, the Beatles as peace-craving flower children, and so forth. The image of American guitarist Jimi

Hendrix is no stranger to this system of attribution. In popular culture commentary, his persona has been manifested as the drug-fuelled, emotionally-fierce agent of 1960s counterculture. This has been primarily achieved through a specific mode of presentation of his bodily stunts, including manifold photographs and films of him playing the guitar behind his back and head, picking and strumming the strings of the guitar with his teeth, raising his left arm whilst slurring notes with his right hand, and other bodily manoeuvres which ostensibly do not impact sound production. This category of bodily action from Hendrix has been chiefly framed in popular media as either a demonstration of the profound technical mastery Hendrix had over the guitar (i.e., that playing the guitar is so easy for Hendrix that he self-imposes these stunts to provide himself further challenge), or a mode of affective hyper-expression which extends from his guitar playing — potentially acting as a psychosomatic response from his use of illicit substances. However, while these actions are important to consider, there is more to be understood about Hendrix's own bodily movements, as well as the bodily movements of other figures within his performances to fuel the representation of this aspect. The popular characterisation applied to Hendrix, while providing a captivating protagonist for the 'countercultural saga', is only a single representative slice of Hendrix's broader ideals. In reality, Hendrix's performances constitute more comprehensive aspects of 1960s counterculture, especially the embracings of the social environment. In this paper, I will demonstrate how the 1970 concert video, *Live in Maui*, presents Hendrix's bodily movements to delineate the communal aspects of 1960s counterculture encapsulated in Hendrix's performance identity. Specifically, I will analyse how the film places Hendrix's movement in the context of the audience's bodily gestures, how the implicit narrative of the film maintains teleological dependency upon the degree of a collective bodily movement, and how the audience's bodily movements correspond with the musical structures outputted by Hendrix's band, the Jimi Hendrix Experience. The implication of this research is that audience bodily movement in performance recordings can be used to identify nodes of representation which divert from a dominant commentary.

• **JANE SYLVESTER (University of Missouri-Kansas City), *Stitching Material and Embodied Collaborations: Operatic Revival with Maison Valentino***

2023 marks two surprisingly interrelated centennials: Maria Callas's birth and the genesis of the Italian fashion industry. Operatic and fashion directors have explored the potential for embodied symbiotic relationships within their creative areas. During her collaboration with the Teatro dell'Opera di Roma for their 2016-2017 season production of *La traviata*, Maria Grazia Chiuri, then the co-creative director for the high fashion house, Valentino, remarked: «Opera, like couture, is seen as something of the past, a little dusty, a little obsolete. Instead, it has to be rediscovered» (POVOLEDO 2016). Prior to *La traviata*, Valentino revived operatic heroines in a 2014 Spring-Summer Couture Collection. A Fall-Winter 2018 Haute Couture Collection, debuted to a soundtrack of Callas's performances, was inspired specifically by the soprano, a force of repertorial revival in the twentieth century. Remarks about obsolescence are familiar to scholars who have long questioned opera's contemporary status. From contemplating opera's death (ABBATE – PARKER 2012; *OQ Colloquy* 2020) to examining multifaceted digitization strategies, musicologists have expressed concerns with immediacy, access, and affect in our experiences of the genre. Heather Wiebe observes that scholars tend to position opera's relevance as it «resists

or escapes the world of things» through studies of liveliness and ephemerality (WIEBE 2009). Considering the centennials of Callas and Italian fashion, I examine Valentino's recent approaches to opera and Callas's legacy in order to evaluate the genre's interdisciplinary means of finding sustenance and multisensory, embodied presence within this very «world of things». Embracing contemporary examinations of canonic rearrangement, fluidity, and fracture (STEIGERWALD-ILLE 2023; NEWARK – WEBER 2020), I contend that Valentino's revivals of nineteenth-century operatic culture — achieved two-fold through the incarnation of Callas — seek to bring canonic Italian repertoires out of obsolescence through invocations of music *as* embodied, material culture. Utilizing the Teatro dell'Opera's archives, interviews with Valentino's creative forces, and footage from these three productions, I explore qualities of texture, color, and repetition to devise a sensory-based methodology to engage with the little discussed, yet longstanding collaborations between figures of fashion and opera. In doing so, I show how Valentino's mosaic-like reformulations of materials and sonic objects function both within and beyond conventional boundaries and structures of performance.

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