





# PROGRAMME

Wednesday 22 April

**4.15/4.50 – 6.00pm**

**2(a) Music and  
Health 1** (Room  
N336)  
Chair: Jane Ginsborg

**2(b) Conducting**  
(Room NG16)  
Chair: Clemens Wöllner

**2(c) Theoretical  
Approaches** (Room

Thursday 23 April



**Lecture-recitals**  
Chair: Mieko Kanno

**2.15 – 3pm**

Darla Crih Vpin (Rr







4.30 – 6.15pm

<b>8(a) Performance and Gesture 2</b> (Room N336) Chair: Anthony Gritten	<b>8(b) Ergonomics/Composition</b> (Room NG16) Chair: Lawrence Zbikowski
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# ABSTRACTS

Anne-Noëlle Bailly-Bouton (University of MC /P /MCID 4 BDC BTeulouse),

This paper provides a survey on how Na

take class to drum accompaniment, and conga technique is easy. Strategies reported were technical in the main art and general in the contrasting art. Future research will refine opening gestures and require participants to do multiple, shorter, improvisations from openers. Also, highly-over-learned 2-phrase sequences could be investigated both for behavioural and for neural

The authors focus instead on the structural element of performance gestures (following on from Vines et al) investigating whether specific expressive movements may be attributed to particular compositional structures. A two-tiered experiment will be used to ascertain whether this structural content, namely phrase structure, is recognised through perceptu







adopted the *stile rappresentativo* and the early *bel canto* style in the first



semblance on stage. And indeed Landowska made ample use of her visual appearance, more so than most other concert artists. She published, among other things, many postcards showing h

consolidating the holistic musical memory? And how can a performer

previous work in this field, I will attempt to locate a notion of 'virtuosity' within the practice of electronic musicians today.

**Jane Ginsborg (Royal Northern College of Music), Roger Chaffin (University of Connecticut), Beating Time: The Development of a Singer's Mental Representations Using Kinaesthetic Learning**

### **Context**

Performers' mental representations for music d in a series of longitudinal case studies (e.g. Chaffin et al., 2002; Nofns foet



**Rolf Inge Godøy (University of Oslo), Sound, Movement, Key-Frames, and Inter-Frames**

Close links between sound and

be termed a performing style, choice, or decision, and open to a degree of intervention and manipulation.

This paper argues that ergonomics is a vital constituent of any complete picture of performing, but that it should be understood in the context of the wider aesthetic trajectories to which performing is subject. There are elements of performing that ergonomics does not deal with, but upon which it can shed fascinating light. In particular, aspects of the phenomenology of performing can be unpacked by examin



**Jill Halstead (Goldsmiths, University of London), Physio-sonic: Body  
Instrument Interactions and Creative Process**

*'My guitar is not a thing. It is an extension of myself. It is who I am.'* Joan Jett

instrument specific research based studies (e.g. Greer & Panush, 1994);  
prevention has not been properly addressed.

Screening is used both to identify

**Bennett Hogg (Newcastle University), Culture, Consciousness, and the Body: The Notion of Embodied Consciousness as a Site of Cultural Mediation in Thinking about Musical Free Improvisation**

Musical free improvisation is one of several cultural practices that problematises those Western epistemo

be performed with stabilised finger



enormous difficulties to the performer. Ultimately I offer an interpretation of the Second Piano Concerto as a work that attempts to put forth an ideologically justifiable mode of virtuoso performance within a network of conflicting discourses surrounding virtuosity, physicality, and performance.

**Eleni Kallimopoulou (University of Macedonia, Greece) Of Bonds and Boundaries: The Embodied Encounter of Two Musical Worlds**

**George Kennaway (University of Leeds), 'Noble and easy attitudes' Performance**

In passing, the paper will to discuss some methodological issues related to the topic. These issues include questions about the validity of iconographic sources and problems of theorising gend



**Laura Leante (Open University), Gesture, Imagery and Meaning in North Indian Classical Music**

generally, social order, considered against the uncertain terrain of utopia, a perpetual present-absence of unrealised desire.

**Leslie Anne Lewis (Berkhamsted), 'Soundpainting' and 'Conduction': An Opportunity to Explore the Boundaries of the Modern Conductor's Role**





word and image to ascertain their significance in their own time and place, bearing in mind the influence of form, style and context on the material.











Alongside the practical difficulties of playing, the combination of women and music was in itself problematic. Whilst musical accomplishments were to be encouraged as a suitable female attribute, women musicians in the form of Sirens were archetypal seducers and corrupters of men. Although Sirens were

correlation between movement and dynamic contour. Considering the learning of a piece of music in terms of skill acquisition, this result suggests that musical skill involves the development of musical body movement, possibly indicating an embodied representation of a given musical piece. Further questions to be addressed in

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as well as the performative player space by positions to each other and to their instruments. They and constr each others' gesturals movements. In tradition performance identities and performative gestures and the particular gestures have become aspects part Western Classical music traditions.

The proposed e performanc Tierkreis (1974-75) by German composer Karlheinz Stockhausen. consists of melodies each representing a The piece s was i written for 12 music boxes Musik and im fo *B a* (Musik percussionists the artfully) Tierkreis boxes. twelve tempi from *Gruppen*, Stockhausen and each mel around a single pitch while employing all twelve chromatic pitch is considered to be a cycl

expressivity.

Our year-long programme followed three steps to reduced pain and discomfort, and improve playing technique:

1. Adjustment of instrument position. Small and middle-sized players had

Of the types of iconography mentioned, it is the sculptured form that offers most advantages in that it presents a three-dimensional model enabling a more complete representation to be realised. The more detailed the original sculpture, the more information is imparted to the observer, especially so if the instrument is associated with a pl

involving dancers and DJ. It discusses the ability of EDM to synchronise and







psychology, spatial occlusion techniques were mainly employed to identify cues in musicians' body movements that contain perceptually important information about the intended expressiveness. Research on conductors' body movements has shown perceptual advantages of seeing a conductor's face as compared to the arms or whole body in simulated peripheral vision in terms of expressiveness judgements. In different sport domains, the spatial occlusion technique has been used in order to identify which cues or information athletes need to visually extract for recognising and anticipating opponents' actions. There was a high degree of consistency over a series of studies showing differences in the way novice and expert athletes process relevant visual information. Benefits and limitations of occlusion methods as well as new developments are discussed and potential implications for research and

