Thursday 23 April

Chair: Mieko Kanno

2.15 – 3pm Darla Crispin (Royal College of Music),
Schoenbergian Soundings: The Role of the Performer in Understanding Arnold Schoenberg's Keyboard Music

3 – 3.45pm Elena Esteban Muñoz (Complutense University of Madrid),
Gestures in Live Performance: A Resource to Consolidate Musical Memory

Friday 24 April

8.45am **Late registration** (Room NG14)

9 – 10.10am

5(a) Ergonomics (Instrumental) 1 (Room N336) Chair: Mieko Kanno	**5(b) Iconography 1** (Room NG16) Chair: Nicholas Till
Anthony Gritten (Middlesex University), Why is Ergonomics Useful for Performing? Dimitrios Vlachos (University of Edinburgh), Ergonomics of Musical	

This paper provides a survey on how Navid Afghah has arrived at his idea of separating the roles of the two hands which is by and large associated with

drumming was somewhat counter-

Acousmatic music—music which is concerned with and exploits the hidden nature of its constituent sounds—does not generally limit itself to employing sound material indicative of known sources and causes, such as the traditional and more familiar articulations of the vocal or the instrumental. However, even within its *unknown* sound world there is nevertheless an important implication of the presence of human gesture: communicative human movement. Naturally, the nature of this apof eitseboar

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Elena Esteban Muñoz (Complutense University of Madrid), Gestures in Live Performance: A Resource to Consolh14dnr

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follow-up practice session (8) and final rehearsals (9-15). The singer's physical

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Jill Halstead (Goldsmiths, University of London), Physio-sonic: Body

'My guitar is not a thing. It is an extens/BBoof myself. It is who I am.' Jean

To demonstrate some of the subsequent positions of finger flexion, a mathematical simulation model of finger motion is used. In this kinematic model, tendons and tendon fibre bundles are supposed to be non-elastic and non-contractile, like ropes for instance.

Simultaneous proximal interphalangeal flexion and distal interphalangeal flexion are he succ essive angles m I.P. flexion against correspondingoangles mxion, in normal fi ngers, results in an S-curve. To analyse this S-curve, forward and reverse kinematic modellingom

recently noted, commentators from Brahms's own time onward have been eager to assert that unlike comparable Romantic 'warhorse' concertos, Brahms's Second should not be classified as a 'virtuosic' work.

This apparent contradiction is a fruitful starting point from which to examine the

Iconographic material is a useful and precious device to come closer to an answer to these questions. The presentation will provide a selection of singer portraits in travesty roles and analyse their gendered display with regard to the historical discourse of body images. Different strategies for [illegible] the singer's 'wrong' gender in the cross-cast role was often hidden

Nikki Moran (University of Edinburgh), Music, Bodies and Relationships: An Ethnographic Contribution to Embodiment Studies

This paper presents the results of a participant-observation study of processes of social interaction in North Indian music performance. Its findings emphasise the relevance of movement and physicality to the dynamics of musicians' relationships, and the impact of this on their collaborative performance, in the words of the musicians themselves. The results support the idea that music could offer an important topical focus for embodied theories of cognition.

An embodied approach recognises the need for 'a sense of common ground between sothe earroac

1) Prior Motor Programming, necessary for the action. execution of system is responsible for planning conscious and unconscious movements.
2) Motor the sound of the instrument. Movements are controlled by proprioception.
3) Action involved in perception, because in order to perceive properly, it is necessary to be aware of self movements.
4) Storage, *schemata* and *affordances.* Many body feelings are saved in our

2. New equipment. An expert technician designed a chin rest series with adjustments for each student's individual size and playing style to better stabilize the instrument. As their heads came up, musicians were at first confused by the change in perspective and took about two weeks to 'reset the internal compass'.

Clemens Wöllner (Royal Northern College of Music), Rouwen Caōal-Bruland (University of Amsterdam), Perceiving the Movements of Others: A Research Technique for Studies in Music and Sport Psychology

Musicians and athletes have to accumulate several years of practice to accomplish skilled executions of complex bodily movements. For both domains of expertise, not only the execution but also the perception and assessment of other's bodily movements is essential. If experts are-pablege oexp If

To study the influence of the public ionperformaenc, a baro

watch others dance, those associated with our performance of the music, and those associated with the emotions summoned by our experience of the dance (as observers, as participants, or both). I argue that basic structural features of music provide a means to negotiate this dense network of embodied Tw 1chat b5[edge: Tw 1through Tw 1the perceptual anchors of pitch replication and regular metre, music supplies a framework for understanding crucial aspects of bodily experience. I may not be able to dance like Fred