

**Program, Schedule and Preparatory Materials for the NordPlus-sponsored Master's
Course *Music, Meaning and Gesture*, March 22-26, 2010.**

University of Southern Denmark at Odense, Campusvej 55, 5230 Odense M, U77.

**FOR COMPREHENSIVE AND CONTINUALLY UPDATED INFORMATION
REGARDING *MUSIC, MEANING AND GESTURE*, PLEASE SEE**

www.nnimipa.org/MMG.html

Please note: In order to participate most fully in the motion-capture portions of the course, it is recommended that students bring laptops with webcams.

Monday, March 22, 2010

10:00-10:30

Cynthia M. Grund (SDU) - Introductory Remarks on Music, Meaning & Gesture
(University of Southern Denmark at Odense)

<http://www.nnimipa.org/JWG.html> PLEASE WATCH THE VIDEO with
Jensenius, Westney and Grund.

For additional information:

<http://www.cynthiamgrund.dk>; <http://www.soundmusicresearch.org>; <http://www.nnimipa.org>; <http://www.musicandmeaning.net>; <http://www.philpopculture.dk>;

10:30-12:30 Anders Friberg (KTH): Real and Virtual Gestures in Music
Anders Friberg (KTH/Royal Institute of Technology, Stockholm, Sweden)

There has been a recent focus on the relation between music and gestures. This is not surprising given that human gestures are used for controlling all acoustic (and some electronic) musical instruments. Our special abilities to detect biological motion may facilitate the transfer of motion qualities through the sound to the listener. By alluding to well-known rhythm patterns from everyday life - such as walking and running - melodic and rhythmic patterns may have perceived motion qualities attributed to them. This effect can be an important factor in explaining how we are affected by music in general. In audio-visual presentations the performers' gestures will also be directly perceived by the audience and thus influence the overall musical expression. An overview will be given of previous experimental work with a focus on the studies made at KTH.

References

Dahl, S., & Friberg, A. (2007). Visual perception of expressiveness in musicians' body movements. *Music Perception*, 24(5), 433-454. <http://www.speech.kth.se/~andersfr/DahlFriberg-2007-MusPerc.pdf>

Friberg, A., Sundberg, J., & Frydén, L. (2000). Music from motion: Sound level envelopes of tones expressing human locomotion. *Journal of New Music Research*, 3(29), 199-210. <http://www.speech.kth.se/prod/publications/files/662.pdf>

Friberg, A., & Sundberg, J. (1999). Does music performance allude to locomotion? A model of final *ritardandi* derived from measurements of stopping runners. *Journal of the Acoustical Society of America*, 105(3), 1469-1484. <http://www.speech.kth.se/prod/publications/files/590.pdf>

Also relevant

Godøy, R. I. and Leman, M. (eds.) (2009). *Musical Gestures: Sound, Movement, and Meaning*. New York: Routledge.



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Monday, March 22, 2010 (cont.)

Gritten, A. and King, E. (eds.) (2006). *Music and Gesture*. Ashgate publishing.

Sundberg, J., Friberg, A., & Frydén, L. (1992). Music and locomotion. a study of the perception of tones with level envel. *STL-QPSR*, 33(4), 109-122. http://www.speech.kth.se/prod/publications/files/qpsr/1992/1992_33_4_109-122.pdf

Juslin, P. N., Friberg, A., & Bresin, R. (2002). Toward a computational model of expression in performance: The GERM model. *Musicae Scientiae*, Special issue 2001-2002, 63-122.

Gabrielsson, A. (1973). *Studies in Rhythm*, PhD dissertation, Uppsala University.

Davidson, J.W. and Correia, J. S. (2002). Body movement. In R. Parncutt, and G. E. McPherson, (eds.), *The Science and Psychology of Music Performance. Creative Strategies for Teaching and Learning*, (pp. 237–250), Oxford University Press.

For more on Anders Friberg, please see also

<http://www.speech.kth.se/~andersfr/> and
<http://www.speech.kth.se/music/performance/>

13:30-17:00 Kristian Nymoén, UiO: Introduction to video motion capture and its use in the study of gesture in music/Presentation of Oslo data/Workshops with students. (University of Oslo, Norway)

1. Introduction and overview
2. Demonstration of tools
3. Workshop

Title: Software tools for visualisation of music-related movements

Abstract: Movements unfold in time and space, but how can we create visual displays that effectively present both the kinetics and dynamics of movement? The workshop will present some of the software tools that we have developed for research on music-related body movement, and give examples of how motion history images and motiongrams can bridge the gap between physical presence and mental imagery of movement and sound.

Have a look at:

<http://www.fourms.uio.no/software/>

This website contains links to the software, and brief descriptions of how to use it. Those who are interested may download it and test it out for themselves.

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Monday, March 22, 2010 (cont.)

We are currently doing some work on the software. I will bring the latest version with me to Odense, and we will upload a new version to our website within a few days.

I believe the best way to learn to use the software is to see the demonstration on Monday.

My plan is that the last hour or so will be sort of a workshop-style, where the participants themselves can explore the tools and learn to use the software. This session should give the necessary introduction to use the tools during the rest of the week. **By the way, I should probably mention that it would be a good thing if the students bring their own laptops (or if there are computers available in the lecture hall).**

Although we do not have comprehensive tutorials on using the software, Alexander Refsum Jensenius has written quite a few publications on it.

There is this short article on using motiongrams:

http://www.duo.uio.no/publ/IMV/2006/90455/90455_ICMC2006.pdf

and comprehensive details can be found in his thesis:

<http://folk.uio.no/alexanje/phd/jensenius-phd.pdf>

-Kristian Nymo

For even more background information, please explore:

<http://www.fourms.uio.no/>

Tuesday, March 23, 2010

10:00-12:00 David Hebert (SIBA): Musical Embodiment and Gesture in Cross-Cultural Perspective (Sibelius Academy, Helsinki, Finland)

This lecture and discussion will examine how the notions of musical embodiment and gesture in performance practice are approached cross-culturally in contemporary musicological scholarship. Video content will be considered within group activities along with discussion of the required readings and related theoretical background.

In preparation, please read both of the following articles:

Gesture and Embodiment in (Ethno) Musicology

• Michael David Szekely (2006). Gesture, Pulsion, Grain: Barthes' Musical Semiology. *Contemporary Aesthetics*, Vol. 4. <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=409>

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Tuesday, March 23, 2010 (cont.)

- Ramón Pelinski (2005). Embodiment and Musical Experience. *Transcultural Music Review*, 9. <http://www.sibetrans.com/trans/trans9/pelinski-en.htm>

Please examine **two** of the following four articles:

Whirling Dervishes

- Jale Erzen, (2008). The Dervishes Dance — The Sacred Ritual of Love. *Contemporary Aesthetics*, Vol. 6 (2008) <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=514>

Flamenco

- Carles Pitarch. (2005). Music, and the Body in Flamenco Song Performance: A Review Essay of William Washabaugh's *Flamenco: Passion, Politics, and Popular Culture*. *Revista Transcultural de Música – Transcultural Music Review*, 9. <http://www.sibetrans.com/trans/trans9/washabaugh.htm>

Taiko

- Kimberly Powell. (2010). Somaesthetic Training, Aesthetics, Ethics, and the Politics of Difference in Richard Shusterman's *Body Consciousness*. *Action, Criticism, and Theory for Music Education*, 9(1). http://act.maydaygroup.org/articles/Powell9_1.pdf

Butoh

- Michael Sakamoto. (2009). Parallels of Psycho-Physiological and Musical Affect in Trance Ritual and Butoh Performance. *Pacific Review of Ethnomusicology*, 14. <http://www.ethnomusic.ucla.edu/pre/Vol14/Vol14html/V14Sakamoto.html>

Also, please **briefly** examine the following links, with attention to the role of embodiment and gesture in music and related arts:

<http://www.transcri.be/2002AN.html>

<http://www.transcri.be/2003AN.html>

<http://www.parlando.hu/2009-4-web-Herbert-Eng.htm>

http://www.musicacademyonline.com/second_life.php

For David Hebert bio, see <http://siba.academia.edu/DavidHebert>

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Tuesday, March 23, 2010 (cont.)

13:00-16:00 William Westney (SDU/TTU): Gesture and Performance Workshop
(Hans Christian Andersen Guest Professor, University of Southern Denmark/ Paul Whitfield Horn Professor of Piano and Browning Artist-in-Residence at Texas Tech University, USA)

This workshop includes various activities that explore ways for participants to reconnect to their playful, responsive, and vital musical "self." Typical components are expressive body movement, group improvisation games, active listening using art materials, creative dramatics and call-and-response.

There will also be an "Un-Master Class" workshop, featuring performances by selected advanced music students from around Denmark. A refreshing complement to traditional Master-Classes, the "Un-Master Class" focuses on natural musical communication, authenticity, and empowerment. The lively format is based on various group interactions. This acclaimed workshop has been held at many music centers internationally including the Royal College of Music (London), Central Conservatory (Beijing), Kennedy Center (Washington, DC), Sibelius Academy (Helsinki), University of Oslo (Norway), Victorian College of the Arts (Melbourne) and was profiled in a featured New York Times article.

Preparatory material:

Links:

<http://www.dalcrozeusa.org/history.html>

<http://www.mtna.org/Publications/AmericanMusicTeacher/ArticleoftheYear/tabid/303/Default.aspx>
(see "Article of the Year 2005")

<http://www.aabenraa-lokal-tv.dk/wp/2010/02/08/3242/>

For William Westney: http://www.soundmusicresearch.org/HCA_Prof.html
and www.williamwestney.com

16:00-17:00 Reflection and Interviews

Wednesday, March 24, 2010

10:00-12:00 Fredrik Søgaard (VMK/SMKS): Instrumental Geography and Finger Movement
(Vestjysk Musikkonservatorium-Academy of Music and Music Communication, Esbjerg, Denmark/ Academy of Music and Dramatic Arts-Syddansk Musikkonservatorium & Skuespillerskole (SMKS))



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Wednesday, March 24, 2010 (cont.)

Musical instrument idiomatics – here named Instrumental Geography - have been known since the development of instrumental music in all cultures. Specific finger movement patterns play a large role for any instrument and the interplay between general music theory and these patterns – often resulting in violations of the general theory – will be the object of study during this lecture.

Here are a few links that give some idea of this field - but Fredrik has done original work (not yet online) in this area, so these sites are only to be regarded as giving a very rough background for what he will present.

<http://www.totallyguitars.com/strumming/233> ;

<http://www.flamencoexport.com/didactic-material/didactic-dvd-and-video/the-rituals-and-geography-of-guitar-playing---rito-y-geografia-del-toque---dvd.html>;

<http://michiganstatepianopedagogy.blogspot.com/2008/12/teaching-keyboard-geography.html>;

For Fredrik Søgaard: <http://www.vmk.dk/?id=114>

13:00-16:00 Fredrik Søgaard (VMK/SMKS): Instrumental Geography and Finger Movement Workshop (Vestjysk Musikkonservatorium-Academy of Music and Music Communication, Esbjerg, Denmark/ Academy of Music and Dramatic Arts-Syddansk Musikkonservatorium & Skuespillerskole (SMKS))

Actual playing on instruments will be documented by means of motion-capture techniques and this documentation will then be discussed.

For details on the theme of this workshop, please see the description of the introductory talk from 10-12.

16:00-17:00 Reflection and Interviews

Thursday, March 25, 2010

Kristoffer Jensen (AAUE) & Søren R. Frimodt-Møller (SDU): Modeling Musical Interaction (KJ: Aalborg University Esbjerg and SRFM: University of Southern Denmark)

Interaction, e.g. in a music performance, is, in essence, a matter of communication. The communication involved is, however, not simply a process of signaling from one person to another in a pre-established code, but a process of interpretation: I interpret the actions of



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Thursday, March 25, 2010 (cont.)

the others as exemplary of a message from them to me. Because there is often no direct, linguistically articulated communication among the musicians in a group while playing (especially in an actual performance), it will often be unclear whether an action or gesture is intended as a message or not. This is, however, beside the point. The musician communicates, so to speak, with what he sees or hears - he interprets and reacts to actions as symptomatic of a possible line of thought the other player might be following. In this sense, the communication process fades into the subject's directedness towards the actions of the others. A description of this directedness prompts a description of the thought patterns (e.g. reasoning processes) leading up to a decision made by the musician. Formal modeling and philosophical interpretations thereof become especially relevant in connection with the latter task, whereas computer-aided modeling of interaction may be of more use in analysis of communication viewed (from the "outside") as patterns of musicians' individual gestures and sonic output.

This introduction to general modeling schemes (formal, descriptive as well as computer-aided and more practice-oriented) will be followed by a workshop with the students, where the applicability of the different modeling approaches will be discussed.

Recommended readings:

Fischer, M. and Jackson, I. (1997). "Toward a Vision of Mutual Responsiveness: Remythologizing the Symphony Orchestra". *Harmony - Forum of the Symphony Orchestra Institute*, 4, 71-83. Available online here: http://www.soi.org/harmony/archive/4/Toward_Vision_Fisch_Jacks.pdf

Fiske, A. P. (1998). "Human Sociality". *International Society for the Study of Personal Relationships Bulletin*, 14(2), 4-9. Available online here: <http://www.sscnet.ucla.edu/anthro/faculty/fiske/reimodov.htm>

Frimodt-Møller, S. R. (2009). "Suggestions for Strategies in Modeling the Role of Reasoning in Ensemble Coordination". In Kurzen, L. and Velázquez-Quesada, F. R.: *Logic for Dynamics of Information and Preferences. Seminar's Yearbook 2008*. Amsterdam: Institute for Logic, Language and Computation (ILLC), Universiteit van Amsterdam, pp.1-18. Available online here: <http://www.illc.uva.nl/lgc/seminar/docs/DynamicYearbook2008.pdf>

Schroeder, F., Renaud, A. B., Rebelo, P., Gualda, F. (2007). "Addressing the Network: Performative Strategies for Playing Apart". In *Proceedings of ICMC 2007*. Available online here: <http://www.sarc.qub.ac.uk/~fschroeder/docs/SchroederRenaudRebeloGualda.pdf>

For more information on Kristoffer Jensen:

<http://www.aaue.dk/~krist/cv-english.html>

For more information on Søren R. Frimodt-Møller:

<http://www.orkesterfilosofi.dk>



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For details on the theme of this workshop, please see the description of the introductory talk from 10-12.

16:00-17:00 Reflection and Interviews

Friday, March 26, 2010

10:00-12:00 William Westney (SDU(TTU), Cynthia M. Grund (SDU) and Tere Vadén (UTA). Philosophical Remarks on Gesture and Performance. (WW: Hans Christian Andersen Guest Professor, University of Southern Denmark/ Paul Whitfield Horn Professor of Piano and Browning Artist-in-Residence at Texas Tech University, USA; TV: University of Tampere, Tampere, Finland; CMG: University of Southern Denmark.)

Background material:

Hubert L. Dreyfus and Stuart E. Dreyfus (2004) "From Socrates to Expert Systems: The Limits and Dangers of Calculative Rationality." http://socrates.berkeley.edu/~hdreyfus/html/paper_socrates.html

Hubert L. Dreyfus (ms.) "A Phenomenology of Skill Acquisition as the basis for a Merleau-Pontian Nonrepresentationalist Cognitive Science ." <http://socrates.berkeley.edu/~hdreyfus/pdf/MerleauPontySkillCogSci.pdf>

Maus, Fred Everett (2010) "Somaesthetics of Music." http://act.maydaygroup.org/articles/Maus9_1.pdf

For William Westney (SDU/TTU): http://www.soundmusicresearch.org/HCA_Prof.html and www.williamwestney.com

For Tere Vadén (UTA): <http://uta-fi.academia.edu/TereVad%C3%A9n>

For Cynthia M. Grund (SDU):

<http://www.cynthiamgrund.dk>; <http://www.soundmusicresearch.org>;

<http://www.nnimipa.org>; <http://www.musicandmeaning.net>; <http://www.philpopculture.dk>.

13:00-16:00 Student Presentations and Performances

16:00-17:00 Course Evaluation

