

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