Gritten & King: Music and Gesture

MUS2006 - Musikk og bevegelse v2009
Alexander Refsum Jensenius
Introduction, Anthony Gritten and Elaine King

1. A Theory of Musical Gesture and its Application to Beethoven and Schubert, Robert S. Hatten
2. Emotive Gesture in Music and its Contraries, David Lidov
3. Hearing, Feeling, Grasping Gestures, Arnie Cox
5. 'Plays Guitar Without Any Hands': Musical Movement and Problems of Immanence, William Echard
7. Drift, Anthony Gritten

8. Musical Rhythm: Motion, Pace and Gesture, Justin London
9. Supporting Gestures: Breathing in Piano Performance, Elaine King
10. Origins and Functions of Clarinettists' Ancillary Gestures, Marcelo M. Wanderley and Bradley W. Vines
11. Listening in the Gaze: The Body in Keith Jarrett's Solo Piano Improvisations, Peter Elsdon
12. 'She's the one': Multiple Functions of Body Movement in a Stage Performance by Robbie Williams, Jane W. Davidson
Introduction

Anthony Gritten and Elaine King
Musikkforskningen er i endring

work + textuality → performing + performance

musical mind → musical body
Gesture

music and gesture
music as gesture
musical gesture
“a gesture is a movement or change in state that becomes marked as significant by an agent”

“for movement or sound to be(come) gesture, it must be taken intentionally by an interpreter, who may or may not be involved in the actual sound production of a performance...”
A Theory of Musical Gesture and its Application to Beethoven and Schubert

Robert S. Hatten
Musical gesture

“energetic shaping through time that may be interpreted as significant”

“any medium or channel”

“any sensory perception, motor action, or their combination”

Hatten
Meaningful

“Any energetic shaping through time, whether actual or implied, and whether intentional or unwitting, may be considered as a gesture if it may be interpreted as meaningful in some way”

Hatten
dynamic fields

“In Western musical styles a kind of virtual gravitational field or vectoral space provides an analogue to the forces working on the human body in physical space”

“these dynamic fields are created by two primary frames.” = metre & tonality

Hatten
Perhaps the most important function of gesture, however, comes from its thematization as motivic idea.”

Hatten
Example 1.2 Beethoven, Piano Sonata in E Flat Major, Op. 7, Finale, opening theme, bars 1–4
Emotive Gesture in Music and its Contraries

David Lidov
3 gestural functions

emotive (sad or happy)
phatic (as in emphasis)
diagrammatic (shapes and curves)
A. BRAIN AND NERVOUS SYSTEM

Emotion =
Dynamic Shape (Brief) + Characteristic feeling (Indefinite duration)

B. MUSCLE ACTIVATION PATTERN
C. SOUND PATTERN

Figure 2.2 Two interpretations of the expressive gesture hypothesis
Hearing, Feeling, Grasping Gestures
Arnie Cox
Mimetic hypothesis

Vi blir kroppslig motivert gjennom å lytte til musikk, og dette er fundert i multimodal kognisjon

Cox
3 nivåer

1. imitasjon av den lydproduserende handlingen
2. subvokal imitasjon av den produserte lyden
3. amodal, intern imitasjon av dynamikk
gesture = graspable (comprehend)

≠≈ figure, motive

Cox
**Figur:** ekstern og fiksert  
**Motiv:** dynamisk forandring  
**Steg:** følelse av kroppsleg bevegelse  
**Gest:** intern følelse av kroppsleg opplevelse
Drift
Anthony Gritten
Drift

What does music do? ≠ What do we do?
Musical Rhythm: Motion, Pace and Gesture

Justin London
Opplevelsen av rytme er knyttet til kroppslig bevegelse

$\frac{1}{10} \sim 2$ sekunder
Gå (108 s/m)
Gå-løp (150 s/m)
Løp (200 s/m)
Sprint (240 s/m)
Supporting Gestures: Breathing in Piano Performance
Elaine King
De fleste puster ubevisst
Blåsere øver på pusting
Andre musikere gjør det ikke
3 pianister spilte klassisk musikk, og pusten ble målt. Ingen av dem var bevisst sin egen pust. Eksperimentet viste at pusten sammenfalt med frasering i musikken.
Origins and Functions of Clarinettists' Ancillary Gestures

*Marcelo M. Wanderley og Bradley W. Vines*
Listening in the Gaze: The Body in Keith Jarrett's Solo Piano Improvisations

Peter Elsdon
Listening gaze

Kroppsbefævelserne symboliserer kraften og kampen i improvisasjonen
'She's the one': Multiple Functions of Body Movement in a Stage Performance by Robbie Williams

Jane W. Davidson
Tekst + melodi + bevegelse
<table>
<thead>
<tr>
<th>Tekst</th>
<th>Sceneposisjon</th>
<th>Robbies bevegelse</th>
<th>Publikums bevegelse</th>
</tr>
</thead>
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Davidson
Kritikk av Lidov, Hatten, Trevarthen: lyd/noter kan indikere kroppsbbevegelser, men betydningen av å se bevegelser skal ikke underskattes.
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