

Music and Movement Virtual Conference
University of Pittsburgh
January 22–24, 2021

Full Schedule

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Friday, 1/22/2021	12:00-1:30	Rebecca Hill	Heard not seen: Percussive dance, musicality & presentation
		Sara Bowden	Competing Rhythms: Queer Tactility and Musical Disruption in <i>Bayonetta 2</i>
		John Toenjes	Soundwave Surfing
		Butch Rován	of the survival of images
	2:00-3:30	Natalie Farrell	Silence of the Scorn-Stars, Or, Networking Soundscapes in TikTok Trauma-Dancing
		<i>TBD</i>	<i>TBD</i>
		Neil Rolnick and Julia Bengtsson	Messages
	Miles Friday	for loudspeakers, contact microphones, and motors	
Saturday, 1/23/2021	12:00-1:30	Drake Andersen	Conducting Experiments: Sound and Conductors' Movement in Experimental Music
		Annamaria Minafra	Exploring the relationship between “kinesthetic gestures” and musicians' body self-awareness development
		Alex Lough	The lily I gave you in April
		Julia Mermelstein	inner forms
	2:00-3:30	Maya Cunningham	Horn Players to Hoofers: A Study of Jazz Instrumental and Tap Dance Improvisatory Language as African-American Male Gendered Code
		Holly Tumblin	I Dance Strong AND Sexy: Code Switching and Challenging the Gender Binary in Bachata Dance Communities
		Jimena Bermejo and Anthony R. Green	(em)brace; or what my cell phone has a tendency to do to me
		Steven Kemper and Aurie Hsu	Why Should Our Bodies End at the Skin?
	4:00-5:00	Dr. Sherrie Tucker and Dr. Michelle Heffner Hayes	Keynote presentation: AUMI Bodies: Movement = Music
	Sunday, 1/24/2021	2:00-3:30	Jennifer Matsue
Dr. Maeve Sterbenz			Ballet as an Anchor for Musical Experience in Alexei Ratmanský's <i>Seven Sonatas</i>
Nitsan Margalio			r e t u r n i n g
4:00-5:30		Aine E. Nakamura	Voice as Body, Voice and Body
		Raina Arnett	Saariaho's Nocturne: Movement is the Key

Abstracts and Program Notes

Panel 1

Friday, January 22, 2021

12:00pm–1:30pm

Heard not seen: Percussive dance, musicality & presentation

Rebecca Hill

In 2020, Chick Corea and the Spanish Heart Band won a Grammy for Best Latin Jazz Band, making American born flamenco dancer Nino de los Reyes the first-ever dancer to win a Grammy. Following this award *Dance Magazine* stated, “Dancers are usually seen and not heard. So the idea of a dancer winning a Grammy sounds impossible.” I contend this shouldn’t sound impossible because percussive dance forms have always been intertwined with music. Percussive dance makes sound intentionally through movement of the body. As scholar Aili Bresnahan states a “dance-music hybrid.” Percussion has the ability to cross time signatures and musical stylings and I contend through percussive dance the human body has the ability to do the same.

In this presentation I grapple with the adaptations percussive dancers make in their careers because they identify as being a musician as well as a dancer. I will look at the work of Nino de los Reyes, Baby Laurence, Nic Gareiss and Sara Reich as examples of how percussive dancers navigate an existence in the music industry. The music industry has offered a home for percussive dance forms who have historically been neglected within eurocentric academic dance programs and concert dance. Motivated by the draw to contribute to music collaborations as a band member, percussive dancers often compromise embodiment and forgo visual aspects of their dance forms to be respected for their musicianship. I offer these case studies up to advocate embracing the sonic as well as visual aspects of percussive dance.

Competing Rhythms: Queer Tactility and Musical Disruption in *Bayonetta 2*

Sara Bowden

Re-released for the Nintendo Switch console in February 2018, *Bayonetta 2* challenges players to interact with their controller through small, measured, and distinctly queer movements. In this presentation, I argue that rhythm extends to three separate levels of *Bayonetta 2*: (1) the tactile rhythm of movement required to press buttons for combination attacks, (2) the musical rhythm of the “Moon River” arrangement heard in relation to the game’s ambient soundtrack, and (3) the narrative rhythm of the game. Through highlighting the visual, auditory, and haptic dimensions of play, I show how players may experience competing rhythms as queer femme disruption and disturbance of the heteronormative associations present in the hack-and-slash game genre.

The necessity of players to discipline their bodies in order to progress through the game’s narrative is made evident in the first minutes of gameplay. Re-released for the handheld Nintendo Switch console, the game proves ever more challenging as players must manipulate a

combination of buttons, arrow keys, and knobs. By synthesizing Amanda Phillips' reading of the first *Bayonetta* game (2017), Brenda Brathwaite's critical interpretation of video game consoles as sex objects (2006), and Tim Summers' description of the virtuoso player (2016), I argue that players' haptic experiences through their tactile interaction with the Nintendo Switch console constitute a stylized form of small movements that complicate the players' relationship to the game as well as their own bodies: in *Bayonetta 2*, competing rhythms are physically felt as a form of queer femme disturbance.

Soundwave Surfing

John Toenjes

Artistic Conception: *John Toenjes, David Marchant*

Performers: *David Marchant, John Toenjes*

Programming: *Roger Cheng, Ben Smith*

Recorded Performance: *Featured Performers at the Ingenuity Festival, Cleveland, OH, July 2008*

SoundWave Surfing is a musical dance competition between two performers. Each performer sings improvised vocal challenges for the other to remix by dancing through the captured and displayed sound wave. This dance participates in and celebrates some aspects of hip-hop culture through its competitive nature, the freestyle dancing and the sampling and overdub musical structure.

Each performer sings an improvised vocalization that is recorded by the computer and displayed on the screen at the rear of the stage. The other performer is challenged to dance through the sound wave and remix a musical composition, their motion tracked by video cameras. Each performer carries a Wii® controller to control recording and to overdub loops that they have found while moving through the sound wave. Once a suitable portion of the recorded challenge is isolated by movement, the dancer locks the sample into place. The sample then starts to loop, and the dancer then uses the Wii controller to choose audio filters to apply to the sample by clicking through the colored buttons displayed beside the soundwave. The filter parameters are then controlled by the dancer's position on the stage.

Some examples of the mappings of movement to music are:

- Volume of the sound sample is matched to the position of the dancer from upstage to downstage
- Various parameters of sonic filters are mapped to positions from stage left to stage right
- The length of the sample being manipulated is mapped to the perceived width of the performer's body

Up to eight tracks can be recorded and overdubbed and can be unlocked at any time by selecting them from the boxes at the bottom of the displayed sound wave.

The dancers are being tracked by two cameras simultaneously. One camera is above the performers, tracking their position from front to back of the stage. A second camera is in front of the stage, tracking their position from right to left. The tracking technology used is simple frame

differencing. This type of tracking is somewhat primitive in today's terms, though it is still one of the only technologies that can cover a large area for a stage performance. The Soundwave Surfing "machine" was programmed in Max/MSP.

of the survival of images
for custom GLOBE interface, video and sound
Butch Rován

composed, designed, and performed by Butch Rován
choreography and movement by Ami Shulman

of the survival of images belongs to a larger ongoing work for music, video, and the moving body, called *Studies in Movement*. It draws inspiration from two French thinkers of the late 19th century: physiologist Etienne-Jules Marey and philosopher Henri Bergson. Marey conceived the apparatus for the modern scientific study of movement. He invented instruments to measure human and animal locomotion—a beating heart, a bird in flight—and developed technologies that eventually led to the modern cinema. Bergson responded to these advances with a philosophy that rethought the relation between space and time, matter and memory, physical and psychical movement. In *of the survival of images*, Bergson's meditations offer a philosophical framework for the multimedia experience.

The piece features the GLOBE, my custom wireless gestural interface, an instrument I designed to capture performance gestures in order to control real-time synthesis and video. The video footage presents the image of my longtime collaborator, the South African dancer Ami Shulman. Together, my performance onstage and her performance onscreen form a visual counterpoint that draws out, in sensory form, the ideas contained in Bergson's text.

We shall never reach the past unless we place ourselves within it. Essentially virtual, it cannot be known as something past unless we follow and adopt the movement by which it expands into a present image, thus emerging from obscurity into the light of day.

—Henri Bergson, *Matter and Memory*

Interface and technologies: The GLOBE

The GLOBE is a wireless gestural interface that senses acceleration, velocity, and finger pressure. The GLOBE features a ZigBee wireless transmitter, FSR sensors, a three-axis accelerometer, an infrared proximity sensor, and PWM-controlled internal LED lighting. Sensor data is sent to a laptop running custom Max software, where the data is conditioned and mapped, providing a gestural interface to sound synthesis and real-time video control.

Panel 2
Friday, January 22, 2021
2:00pm–3:30pm

**Silence of the Scorn-Stars, Or, Networking Soundscapes in TikTok
Trauma-Dancing**

Natalie Farrell

It has been 39 years since Simon Frith famously proclaimed that “girl culture starts and finishes in the bedroom,” but the advent of social media has swung those bedroom doors wide open. Inside, we find what Angela McRobbie and Jenny Garber describe as a “culture of the bedroom” defined by “experimenting with make-up, listening to records, reading the mags, sizing up boyfriends, chatting, [and] jiving.” Today’s girls have added “processing trauma” to that list. In a recent viral trend on the popular lip-syncing app TikTok, teenage girls dance emotionlessly in their homes to the sound of voicemails left by their abusive former partners. These videos immediately garnered significant media attention as radical acts of reclamation, but TikTok’s sonic-centrism tells a different story.

In this paper, I update McRobbie’s theories, arguing that these TikTok videos inhabit a larger trend of neoliberal, post-feminist empowerment through online confessional-style videos, which are often characterized by a silent female “confessor” visually performing their trauma over sad acoustic background music. As neoliberalism collapses the distinction between public and private spheres, the inherent leakiness of new media facilitates the use of empowerment from disclosure—the self-wrought breaching of private, one-on-one communication—as a valuable means of creating an authentic brand image. Drawing upon Wendy Chun’s formula habit + crisis=update from *Updating to Remain the Same*, I contend that new media objects, such as the TikTok trauma-dancing girls, foster a sonic community of networked vulnerability.

Messages

Neil Rolnick and Julia Bengtsson

Neil Rolnick, composer and musician

Julia Bengtsson, choreographer and dancer

Mauricio Vera, dancer and collaborator

Messages is a collaboration between composer Neil Rolnick and choreographer Julia Bengtsson. Rolnick performs the music live on a laptop computer, interacting in real time with dancers Bengtsson and Mauricio Vera.

Rolnick writes: “My wife Wendy passed away in August 2018. Two days later, in a panic that I couldn’t remember the sound of her voice, I found that I could un-delete voice messages on my phone. I found about a dozen messages from her there, dating from the beginning of her long illness until her final days. *Messages* is made of samples of those phone messages, and some

of the music she mentions in them. It gives testament to her strength, graciousness, positive outlook, and ultimate acceptance of her fate.”

The music and dance work together, each responding to the other, in Bengtsson’s choreographed depiction of Rolnick’s relationship with his wife as she approached her death.

The music uses audio samples that are manipulated and processed in real time. Therefore, the choreography had to be uniquely shaped in order for the piece to be performed live. The choreography had to be cut into flexible phrases that could be either prolonged or shortened, and the dancers able to follow the music’s every turn. Similarly, there are places in piece where the music moves from one section to the next on cues from the dancers.

The main challenge for the choreographer was to learn thirteen minutes of computer music inside out, much of it lacking traditional measures otherwise typical to dance scores. After many rehearsals and negotiations, we found a flow, and collectively agreed on sound and visual cues to lead the piece on. Sometimes the music is following the dance, sometimes the dance is following the music. *Messages* is thus a true collaboration, where each performer carries an equal weight in how the piece turns out each day.

Messages was performed right before New York shut down due to the COVID-19 pandemic, in March 2020, as part of NYU Steinhardt’s Interactive Arts Performance Series, curated by Tae Hong Park. Other performances include Neil’s solo concert *Journey’s End* at Roulette Intermedium (mentioned in *The New Yorker*), New York Dance Week, and Higher Ground Festival (premiere).

When meeting with our audiences post-performance, we were overwhelmed by stories of loss and how this piece helped healing. We think *Messages* is much needed today and we feel called to continue this journey of spreading light and consolation to anyone who had to live through loss.

for loudspeakers, contact microphones, and motors

Miles Jefferson Friday

This sound sculpture, made from suspending contact microphones over loudspeaker drivers, is a messy, DIY construction that explores the animation of objects through the phenomena of “physical feedback”. Sound is produced from structure-borne interconnectivities—physical movement, deformation, and vibration—between piezo disc and speaker membrane (as opposed to air-borne audio feedback generated from microphone and loudspeaker). Motors reside in individual tower-like constructions and work diligently to push and pull cables, further animating and enhancing the kinetic qualities inherent in physical feedback. Individual towers combine in modular forms to make a variable, city-like structure that frames these creatures of sentience, agency, and personality. Some are hyperactive, some are pushy, some are cute, and some are a little bit lazy.

Panel 3
Saturday, January 23, 2021
12:00pm–1:30pm

**Conducting Experiments: Sound and Conductors' Movement in
Experimental Music**

Drake Andersen

Numerous musicians, including John Cage and Earle Brown, have sought to reimagine the role of the conductor in the open-ended context of experimental music (Drury 2017; Iddon and Thomas 2020). While most traditional conducted performances exhibit a close correlation between movement and audible result, conductors of experimental music must conceive of their roles differently in order to grapple with the uncertainties of largely improvised performances. Specifically, their physical movements must be aligned with the ways in which sound is newly understood in these works.

In this paper, I illustrate how the gestural languages of conductors of experimental music both reflect and shape how sound is theorized within the experimental music community. I trace three categories of physical gestures—time indications, cues, and mediating gestures—across a variety of experimental styles, relying on performance analysis and conductor interviews to compare how experimental sound is conceived in works by artists including John Zorn, Walter Thompson, Butch Morris, and Frank Zappa, in addition to Cage and Brown.

Experimental music is often pulseless by design (Nyman 1999), requiring that conductors' gestures not only convey unmetred durations, but in some cases actively challenge any burgeoning sense of pulse. Cueing also presents novel challenges, since even well-defined gestures may be met with unpredictable responses. Finally, experimental music often requires conductors to negotiate between multiple musical agents—even multiple conductors—in real time by using gestures that acknowledge contributions by others, thereby engaging with multiple orders of social mediation in music (Born 2010).

**Exploring the relationship between “kinesthetic gestures” and
musicians' body self-awareness development**

Annamaria Minafra

This paper aims to explore how “kinesthetic gestures”, executed during the self-reflection process on technical movement, affected musicians' body self-awareness. The recent 4E cognition paradigm (Newen et al., 2018) considers knowledge as embodied, embedded, enacted, and extended being generated by a body-mind relationship. Gestures and kinesthesia, through a sort of “thought in action” (McNeill, 1992), help to transmit meaning during verbal communication and playing music. However, although musicians continuously execute body movements when playing, they may not control these gestures through an explicit thought process (Holgerson, 2010). This lack of awareness could be an underlying factor in developing tensions while playing (Wynn Parry, 2004). Little research has been

undertaken on the relationship between “kinesthetic gestures”, executed by musicians while self-reflecting and verbalizing about technical movement, and body self-awareness development.

Qualitative data were collected by applying a phenomenological method through semi-structured interviews, observation, and audio-visual materials. A range of professional instrumentalists participated. They were asked to perform an easy, slow piece of music, which they had previously chosen, thrice from memory. The first time, the piece was performed with no intervention, the second musicians were asked to mentally rehearse the piece before playing it again, and the third they were asked to simulate the movements of playing without their instrument, before performing. Musicians verbalized after each performance. The whole procedure was video recorded.

The findings show that “kinaesthetic gestures” assisted the musicians particularly during the third verbalization process. They seemed to consciously perform these movements showing increased body self-awareness and relaxation.

The lily I gave you in April

Alex Lough

The lily I gave you in April explores the boundaries of perception between functional (i.e. “sound making”) and symbolic (i.e. “expressive”) musical gestures. The performer uses the Mugic™ sensor (attached to the hand) to detect and track hand motion while s/he sonically activates the tuning forks in various ways. The data collected from the sensor both triggers and controls live electronic processing.

inner forms

Julia Mermelstein

inner forms explores different states and relationships to Self. Facades we try and uphold, a vulnerability that is exposed, restlessness in our minds and body, trying to find moments of reflection.

This piece evolves through subtle movements that form as an extension from playing the instrument. Gestures build in intense physicality while sounds disintegrate, changing our focus to the body. *inner forms* highlights and exaggerates the presence of the musician in the space and questions how these exaggerations change their relationship to the instrument. What is exposed when the musician separates themselves from the violin?

Panel 4
Saturday, January 23, 2021
2:00pm–3:30pm

**Horn Players to Hoofers: A Study of Jazz Instrumental and Tap Dance
Improvisatory Language as African-American Male Gendered Code**

Maya Cunningham

This study is an Africanist, gendered reading of jazz that explores the African functionality of the music as it is expressed through the bebop instrumental and tap dance traditions. This paper examines the symbiotic instrumental and tap jazz improvisation language as Black male gendered code. Using the cultural theories of Turino (2008) and Matsue (2016), I argue that African-American male jazz musicians and “hooper” tap dancers in mid-twentieth century New York City formed an interrelated gendered cultural cohort that parallels the West African Mandé *djali* artisan class, through which they created the language of bebop. In Mandé cultures *djalis* are a hereditary class of musicians who keep lineage and community histories. Through the lens of Carr’s “way of being” theory concerning Black American Africanity, I argue that African-American musicians and tap dancers formed a similar class, which is evident in their collaborative relationships, artistic lineages, and private jam sessions, reported by Black be-bop architects like Dizzy Gillespie and Max Roach, and hoofers like Baby Laurence. Building on studies in ethnomusicology (Nketia, 2005 and Maultsby, 2015), gendered music traditions (Koskoff, 2000), anthropology (Bourdieu, 1977) and Black vernacular dance history (Stearns, 1979) this paper examines jazz musician’s archival papers, oral histories, an ethnography of Harlem’s Hooper’s Club, transcription analysis and Black autobiographies, to assert that African-American male bebop musicians and hoofers in mid-twentieth century New York City formed a cultural cohort that resulted in a gendered, Black male improvisational language based in gendered musical roles that are ubiquitous in African-American culture.

**I Dance Strong AND Sexy: Code Switching and Challenging the Gender
Binary in Bachata Dance Communities**

Holly Tumblin

Traditionally within bachata, a Dominican music and dance genre, binary gender roles are established and reinforced through specific lyrics, musicians, instruments, and dance movements. Men sing the songs and lead the dance, while women take supportive roles in the music and follow in the dance. Instances of code switching in bachata dance communities, though, suggest a shift in the binary conventions of bachata. The linguistic concept of code switching typically refers to a person’s ability to communicate through the use of multiple languages. Tomie Hahn (2007) suggests that code switching also applies to dance in the ways that individuals move between identities while dancing. Through code switching in dance, individuals learn a corporeal way of being that they can choose to perform at moments of social or personal activity.

Members of the bachata dance community employ code switching through the ways that they embody and perform both lead and follow roles in instances of same gender dancing and role switching. In this paper, I rely upon fieldwork conducted in January 2020 in bachata dance communities located in Knoxville, TN and Charlotte, NC. I argue that through learning and alternating between lead and follow roles, dancers find the ability to navigate their own notions of identity, and often experience a change in their understanding of their gendered self or selves. Further, by reconceptualizing the lingering presence of male and female binary roles in the bachata dance community as various codes, these roles can become positive additions in the exploration of gender.

(em)brace; or what my cell phone has a tendency to do to me

Jimena Bermejo and Anthony R. Green

Composer- Anthony R. Green

Choreography and performance- Jimena Bermejo

Music and performance- Chris Brokaw

“(em)brace; or what my cell phone has a tendency to do to me” is a performance piece written by the American composer Anthony R. Green (now based in the Netherlands) for Mexican performance artist/dancer Jimena Bermejo (now based in the US) with accompaniment/movement by US musician Chris Brokaw. It debuted in 2017 at Judson Hall in New York City.

Green and Bermejo struck up a friendship based on mutual admiration, and Green wrote the work for her to perform in conjunction with a musician. In a long series of texts and drawings, Green set out his intent: to illustrate the comings, goings and myriad dilemmas of how we interact with our phones. His composition included instructions on movements, actions and points to make specific (‘swiping left and right’, etc.), while encouraging the performers to elaborate on his ideas, create, and ‘have fun’ with the work. He specified that the performers should convey senses of disarray and distance, to be resolved at the end by coming together with a lullaby.

The work was both open ended and specifically challenging. Bermejo in particular was adamant to convey specific ideas without resorting to mime. To that end, attempts were made to make the motions both cinematic and smeared to abstraction, to make deliberate imagery and phone- related ideas more open to interpretation; both more artful and more playful.

This work for two performers has the potential to make a shallow comment upon the nature of humanity’s relationship with technology, but it also has the potential to comment upon greater issues such as dependence, the artificial or deeply real importance we as humans place upon objects, and the very nature of what it means to embrace change as humanity braces for impending, inevitable change, both positive and negative.

Why Should Our Bodies End at the Skin?

***For dancer, RAKS system, CADI: Configurable Automatic Drumming Instrument
robotic percussion, sound exciter, and live electronics***

Aurie Hsu and Steven Kemper

Why Should Our Bodies End at the Skin? for sensor-equipped dancer, robotic percussion, sound exciter, and live sound processing, explores questions of intersectionality and fluidity between organism and machine as raised in Donna Haraway's 1984 essay "A Cyborg Manifesto." These intersections between human and machine suggest hybrid bodies, raising questions about embodiment in our contemporary techno-culture where the lines between organism and machine become indistinguishable. This performance enacts Haraway's idea of a "cyborg world" consisting of "lived social and bodily realities in which people are not afraid of their joint kinship between animals and machines." The piece realizes the capability of the hybrid body in performance, sonically connecting mechanized human movement and humanized robotic action. Robotic percussion surrounds the dancer, serving as a visual and sonic extension of the dancer's body. The RAKS (Remote electroAcoustic Kinesthetic Sensing) system, a wireless wearable sensor interface, translates the dancer's movement into activations of the robotic percussion instrument CADI (Configurable Automatic Percussion Instrument). Through the RAKS system, the dancer also controls computer-generated sound processing and synthesis. *Why Should Our Bodies End at the Skin?* was commissioned by the Ammerman Center for Arts and Technology for the 2018 Biennial Symposium.

Keynote Presentation
Saturday, January 23, 2021
4:00pm–5:00pm

AUMI Bodies: Movement = Music

Dr. Sherrie Tucker and Dr.s Michelle Heffner Hayes

AUMI stands for “Adaptive Use Musical Instrument,” a project initiated and originally led by composer, musician, humanitarian Pauline Oliveros to create more inclusive improvising communities. Improvising with the AUMI requires physical movement. Because the AUMI is designed to adapt to the physical movement of *every* body, each body in the group develops a different relationship to it. In this collaborative keynote, Sherrie Tucker and Michelle Heffner Hayes reflect on the capacity and expressivity of AUMI bodies, with a focus on the improvisational dance that has emerged from community AUMI musical improvisation rehearsals, jam sessions and performances. Drawing from footage of performances and interviews with participants, the collaborators reflect on the methodology that emerged from work with the AUMI over a period of years. These reflections reveal how the idealized bodies and the conventions associated with formal dance training yield to diverse body typologies and new definitions of virtuosity in movement. The practice of listening and awareness of codes established by AUMI bodies produces a level of attentiveness and care for the well-being of all participants. This abiding sense of connection extends beyond the moment of performance and into our community interactions in day-to-day life, as well as our intentionality and skills at building what Patty Berne and Sins Invalid call “Collective Access.” In writing about how to create collective access through “webs of care,” Leah Lakshmi Piepzna-Samarasinha offers the model of “solidarity, not charity,” building access for one another “out of mutual aid and respect.” When AUMI bodies move and listen out of “mutual aid and respect” for our many different bodies, the action of mixed-ability improvisation in music and dance becomes a form of community-building, culture-shift, and a site of activism for social justice.

Panel 5
Sunday, January 24, 2021
2:00pm–3:30pm

**Musical Movement with Horses: Rhythm, Tempo, and Cadence in
Classical and Competitive Dressage**

Jennifer Matsue

Portuguese Maestro Nuno Oliveira (1925-1989) is widely considered one of the great masters of French classical dressage--an equestrian art that originated centuries ago in the cavalry movements of the battlefield (van Orden 2005)--inspiring countless devotees to embrace his teachings (Barbier and Psillas 2018). Despite the initial combative purpose, Nuno Oliveira's core philosophical approach to classical dressage demands a most harmonious relationship between horse and human handler. Although all forms of dressage, including contemporary competitive dressage seen at the Olympic level, are grounded in a regimen that requires tuning of the horse's natural gaits, classical dressage in the hands of artists such as Nuno Oliveira in particular relies on music as a means to transmit a complex understanding of how to train a horse to move through rhythm, tempo, and cadence. The human should communicate desired maneuvers through minute adjustments of the seat and leg (Harrison 2019) and ultimately dialogue with the horse beneath them in a beautiful dance (Anderson and Hazel-Groux 2003). Grounded in the multidisciplinary field of cognitive music theory (which incorporates neuroscience, cognitive psychology, music theory, and semiotics to understand how we process, understand, appreciate, and organize music in the brain [Zbikowski 2017]), this paper explores precisely how reliance on musical concepts is able to bridge human and horse bodies. An equestrian since childhood, this theory is embodied through my own journey studying dressage in upstate New York, ultimately offering new approaches to understanding the impact of musicking on the animal-human bond.

**Ballet as an Anchor for Musical Experience in Alexei Ratmansky's
*Seven Sonatas***

Dr. Maeve Sterbenz

Not unlike formalist approaches to music analysis, metaphorical descriptions of music provide mental pictures, concepts, and characterizations through which it is possible to learn something new about the music in question. In her essay for the *Oxford Handbook of Critical Concepts in Music Theory*, Marion Guck points to the diversity of conceptual resources that can be brought to bear on listening and analysis (Guck 2018). Prominent among these resources is the listener's ability to hear in music "attitudes," "manners of moving or behaving," or "affect-tinged actions." Similarly, Steve Larson and Lawrence Zbikowski have argued that sensory, kinesthetic knowledge of movement structures musical experience in physical terms (Larson 2012, Zbikowski 2018). Like discursive descriptions, movement and action can serve as mental conceits that shape listening. In this paper, I position Alexei Ratmansky's contemporary ballet *Seven Sonatas*—set to keyboard sonatas by Domenico Scarlatti—as a phenomenological target for listening. In so doing,

I show that ballet dancers have at their disposal such a wide and stylistically specific repertory of movements as to invigorate musical experiences with movement-based analogues that have yet to be fully considered in the existing literature on music and gesture. I argue that ballet, rather than matching or responding to music, conjures out of sound all of the intensity and affect communicated by dancing bodies. The growing subfield of choreomusicology provides models for dance-music analysis that facilitate a detailed examination of the musical interpretations that Ratmansky's choreography can elicit from Scarlatti's scores.

r e t u r n i n g

Nitsan Margaliot

Choreography and performance by Nitsan Margaliot

Music - Cello Stuart Pincombe

Skin sculpture by Manuela Benaim

In the here and now, a meeting took place, an event between layers in time.

Moments of 'Kairos' glimpsed through 'Chronos' - hints of eternity through our temporal lenses. By attending to the sensorial exploration of skin, unfolding our relationship to a layer of protection we tune towards what we cannot leave behind and the impossibility of being absent from our envelope.

By examining weight, continuity, linearity and intimacy the work alludes to cycles of impossible utopias intertwined with longing, time loops and the never-ending process of healing and adjusting.

"...understating time is understanding us and understanding us is understanding time".

Commissioned by Dresden Frankfurt Dance Company in cooperation with the Jewish Community Frankfurt am Main as part of the Jewish Cultural Weeks 2019, Premiered at Frankfurt LAB in November 2019.

Panel 6
Sunday, January 24, 2021
4:00pm–5:30pm

Voice as Body, Voice and Body

Aine E. Nakamura

For my one-woman art of voice and body, *Circle hasu*, I produce a sonic and visual space through my idiosyncratic performance grammar and a focus on orality: improvised vocal sound, non-notated melodies, and spoken words in English and Japanese. My voice arises from an association with my body movements. I generated a form where my transnational complexity and nature-celebrating spirituality can tell stories about nature, animism, anti-war, and my woman's body from my site-specific presence. I devised new techniques of vocalizing puffballs in the air and opening an unknown story from a singing and moving body—I would imagine conceptual images for my physicality, which led sound-making. For this work, I was awarded the Honorable Mention Award for 2020 Pauline Oliveros New Genre Prize.

I switch smoothly between 'voice as body'—as when my voice is and of my body, and 'voice and body'—as when my aesthetic choice in sound lead my physical sensation. In mid-March, I experienced verbal attacks in the NYC subway right before the work's documentation. In the first take, "my voice as my body" ended the work with the fear I felt in my body. In the second take, my voice chose kindness over fear; as a result, the voice healed the body. Performing and showing several examples of my art form, I would like to discuss about possibilities of switching between "voice as body" and "voice and body," and site- and time-specificity in telling stories about different places from different time.

Saariaho's Nocturne: Movement is the Key

Raina Arnett

Kaija Saariaho's *Nocturne* (1994) for solo violin is a work governed by a physical relationship between the performer and score. The work highlights extended techniques and silence as dramatic tools for the performer, and yet existing scholarship on Saariaho has come to focus primarily on her use of electronics and harmony, at the expense of a deep consideration of the embodied experience of performing. Indeed, movement is intrinsic to the particular blend of timbre, color, and rhythmic events which tie the piece distinctly together; to see the full picture of the piece emerge, it is crucial to employ an analytical method demanded by the music at hand.

Christopher Gainey has touched on the idea of embodiment in Saariaho in his modular analysis of the composer's *Sept Papillons* for solo cello, but he does not go into depth with the methodology because, as he states, he is "not a cellist." My lecture recital, on the other hand, will reveal how I, a violinist, negotiate the physical movements at the core of the recurring motifs in *Nocturne*. By inspecting the work's pitch center and recurring melodic themes through the lens of my own physical experience as a performer, I will explain how movement ultimately impacts the audience's sonic experience of performance. My embodied reading of Saariaho's *Nocturne* will allow for a closer examination of techniques used throughout the piece and reveal how the performance of gesture affects the dramatic impact of the work as a whole.