

# Second International Conference on Music and Gesture

Royal Northern College of Music  
Manchester, UK  
20–23 July 2006

## PROGRAMME

*The programme committee reserves the right to make changes to the programme if necessary.  
The programme is correct at the time of going to press.*

*Venues: Lord Rhodes Room [LRR]; Studio Theatre [ST]; Lecture Theatre [LT]; Conference Room [CR]*

### Thursday 20 July 2006

1200–1400	<b>Registration</b> [RNCM Foyer]		
1400–1415	<i>Welcome</i> [LT] <b>Anthony Gritten &amp; Elaine King</b> (conference organizers)		
1415–1530	<i>Keynote Address</i> [LT] <b>Chair: Anthony Gritten</b> <b>Daniel Leech-Wilkinson</b> (King's College, London, UK) 'Portamento and musical meaning'		
1530–1600	<b>Tea/coffee</b> [upper/lower concourses]		
1600–1800	<b>Symposium and Thematic Sessions</b>		
	<u><i>Session 1</i></u> [LT] <b>Symposium: Cross-modal Experiences</b> <b>Chair: Caroline Bithell</b>	<u><i>Session 2</i></u> [ST] <b>Audio-Visual Reactions</b> <b>Chair: Nicholas Baragwanath</b>	<u><i>Session 3</i></u> [LRR] <b>Computational Representations</b> <b>Chair: Bradley Vines</b>
	<b>Martin Clayton:</b> 'Analyzing musical sound and gesture'	<b>Matthew McDonald:</b> 'The music of sound: Audio-visual gestures in the films of Robert Bresson'	<b>Hallgerd Aksnes:</b> 'Between soma and psyche: Music, motion and emotion'
	<b>Laura Leante:</b> 'Gesture and signification in North Indian Music'	<b>Shersten Johnson:</b> "'and then it hit me": Inspiration as gesture'	<b>David Topper &amp; Peter Swendsen:</b> 'PAIR and WISEAR: Wireless dance/media interactions'
	<b>Matt Rahaim:</b> 'Gesture, melody and raga in Hindustani vocal music'	<b>Yayoi Uno Everett:</b> 'The role of calligraphy in modeling musical gestures in the late works by Chou Wen-chung'	<b>Makiko Sadakata et al.:</b> 'Learning expressive performance of short musical rhythms with real-time visual feedback'
	<b>Gina Andrea Fatone:</b> 'Cross-modal imagery and the transmission of <i>Piobaireachd</i> '		<b>Alexander Refsum Jensenius:</b> 'The musical gestures toolbox'
1815–1930	<i>Keynote Address</i> [LT] <b>Chair: Gunter Kreutz</b> <b>Luke Windsor</b> (University of Leeds, UK) 'Retrieving expressive gestures from performance'		
1930	<b>Dinner</b> [The Eatery]		

## Friday 21 July 2006

0930–1030	<b>Keynote Address [LT] Chair: Jeremy Cox</b> <b>Stephanie Jordan (University of Roehampton, UK)</b> 'Stravinsky and the choreomusical gesture'		
1030–1100	Tea/coffee [upper/lower concourses]		
1100–1230	Symposium & Thematic Sessions		
	<p><u>Session 4 [LT]</u> <b>Robert Hatten Symposium I</b> [sponsored by The SMA] Chair: Anthony Gritten</p> <p><b>Timothy Jones:</b> 'Troping as a sign of reciprocity in Mozart's Piano Concertos'</p> <p><b>Roger Moseley:</b> 'Brahms the undercover agent: Identity and disguise in the Sonata for Piano and Cello, op. 99'</p> <p><b>Yonatan Malin:</b> 'Metric impulses and melodic contour'</p>	<p><u>Session 5 [ST]</u> <b>Gestures Across History</b></p> <p>Chair: Martin Clayton</p> <p><b>Jed Wentz:</b> 'Gesture, tempo and the expression of the passions in 18<sup>th</sup> century French Opera'</p> <p><b>Jeremy Llewellyn:</b> "'Intendendo et remittendo": The rise and fall of gestural conceptions of music in the early Middle Ages'</p> <p><b>Rachel Hocking:</b> 'Preserving meaning: Indigenous music and dance in Australian theatre'</p>	<p><u>Session 6 [LRR]</u> <b>Stravinsky's Gestures</b></p> <p>Chair: Douglas Jarman</p> <p><b>Anders Bonde:</b> 'Ambiguity as an essential aesthetic principle in musical listening: An aporetic relation between discontinuity and coherence in Stravinsky's <i>Symphonies of Wind Instruments</i>'</p> <p><b>Jeremy Cox:</b> 'Figure and ground: Gesture and the collapsing of rhetorical "depth of field" in selected works by Stravinsky'</p> <p><b>Michael Christoforidis:</b> 'Igor Stravinsky, Picasso and the Mediterranean collage of "Madrid"'</p>
1230–1330	Lunch [The Eatery]		
1330–1445	<b>Keynote Address [LT] Chair: Daniel Leech-Wilkinson</b> <b>Colwyn Trevarthen (University of Edinburgh, UK)</b> 'Innate rhythm and melody in movements of communication: How infants' gestures express thoughts and emotion, and seek engagement with others' minds'		
1500–1600	Symposium & Thematic Sessions		
	<p><u>Session 7 [LT]</u> <b>Robert Hatten Symposium II</b> [sponsored by The SMA] Chair: Anthony Gritten</p> <p><b>Tiina Koivisto:</b> 'Gesture and syntax—Gestural syntax: Approaches to non-tonal music'</p> <p><b>Edward Venn:</b> 'Negotiating the labyrinth: Act II of Sir Michael Tippett's <i>The Knot Garden</i>'</p>	<p><u>Session 8 [ST]</u> <b>Agency and Semiotics</b></p> <p>Chair: Lawrence Zbikowski</p> <p><b>Roger Graybill:</b> 'Whose gestures?: Chamber music and the construction of permanent agents'</p> <p><b>Ole Kühl:</b> 'The semiotic gesture'</p>	<p><u>Session 9 [LRR]</u> <b>Interactions in Performance I</b></p> <p>Chair: Elaine King</p> <p><b>Simon Anderson:</b> 'Unintentional gesture in the music of John Cage'</p> <p><b>Jane Ginsborg &amp; Roger Chaffin:</b> 'Beating time: The role of gesture in the development of a singer's mental representation'</p>
1600–1630	Tea/coffee [upper/lower concourses]		
1630–1745	<b>Keynote Address [LT] Chair: Peter Johnson</b> <b>Elisabeth Le Guin (University of California, Los Angeles, USA)</b> 'Heroes and anti-heroes from behind a cello'		
1800–1900	<b>Pre-dinner Recital [ST]</b> Schubert, <i>Die Schöne Müllerin</i> , performed by Thomas Schulze and Simon Lane		
1930	Dinner [The Eatery]		

## Saturday 22 July 2006 (morning)

<b>0900–1030</b>	<b>Symposium and Thematic Sessions</b>		
<u><i>Session 10</i></u> [LRR] <b><u>Modelling Gesture I</u></b>  <b>Chair: Luke Windsor</b>  <b>Louise Campbell et al.:</b> 'Different approaches towards the understanding of expressive movements of clarinettists'  <b>Bradley Vines et al.:</b> 'Variation in clarinettists' expressive physical gestures and their emotional impact for observers'  <b>Sofia Dahl:</b> 'Production and perception of expressive gestures in music performance'	<u><i>Session 11</i></u> [ST] <b><u>Popular Musics I</u></b>  <b>Chair: Freya Jarmen-Ivens</b>  <b>Peter Elsdon:</b> 'Air guitar and the music of Sigur Rós'  <b>Paul Carr &amp; Richard Hand:</b> 'Twist n' frugg in an arrogant gesture: Frank Zappa and the musical-theatrical gesture'  <b>Jill Halstead:</b> 'Not just greasy kid's stuff: The body and the sound of rock'	<u><i>Session 12</i></u> [LT] <b><u>Mozart's Gestures</u></b>  <b>Chair: Robert Hatten</b>  <b>Samuel Breene:</b> 'Action and expression in Mozart's violin sonatas'  <b>Erica Heisler Buxbaum:</b> 'Form, genre and gesture: The minuets in Mozart's last symphonies and string quartets'  <b>Mauro Botelho:</b> 'Grief and denial in Mozart's Piano Sonata in A minor'	
<b>1030–1100</b>	<b>Tea/coffee</b> [ <i>upper/lower concourses</i> ]		
<b>1100–1200</b>	<b>Symposium and Thematic Sessions</b>		
<u><i>Session 13</i></u> [LRR] <b><u>Modelling Gesture II</u></b>  <b>Chair: Luke Windsor</b>  <b>Nicolas Rasamimanana &amp; Frederic Bevilacqua:</b> 'Studies of bowing gesture and applications to music performance'  <b>Matthieu Evrard et al.:</b> 'Musical gestures and motion format in VR multisensory context'	<u><i>Session 14</i></u> [ST] <b><u>Interactions in Performance II</u></b>  <b>Chair: Elaine King</b>  <b>Clemens Wöllner:</b> 'Perceiving conductors' gestures from three different angles: Continuous response and quantitative movement analyses'  <b>Jennifer Lanipekun:</b> 'How do directors interact with their performers?'	<u><i>Session 15</i></u> [LT] <b><u>Operatic Gestures</u></b>  <b>Chair: Jane Ginsborg</b>  <b>Sonja Bayerlein &amp; Gunter Kreutz:</b> 'Where music and drama meet: Gesture in Strauss-Hofmannsthal's operas'  <b>Adeline Mueller:</b> 'Mozart's balletic gestures: Choreographic topoi in <i>Idomeneo</i> '	
<b>1215–1315</b>	<b>Lunchtime Concert</b> [ <i>The Haden Freeman Concert Hall</i> ] A programme of contemporary organ music played by Kevin Bowyer Gerald Barry, <i>The Chair</i> Iannis Xenakis, <i>gmeeoorh</i> [for organist and two assistants] Giles Swayne, <i>Riff Raff</i> Bill Hopkins, <i>Nouvelle Étude hors Série</i> Anthony Gilbert, <i>Halifenu Vine Dance</i> [for organ and pre-recorded organ]		
<b>1315–1445</b>	<b>Lunch and Poster Viewing Session</b> [ <i>The Eatery/ upper concourse</i> ] [poster presenters will be on hand to discuss their work during this time]		

**Saturday 22 July 2006 (afternoon)**

<b>1445–1615</b>	<b>Thematic Sessions</b>	
<p><u>Session 16</u> [LRR] <b>The Twentieth Century</b></p> <p><b>Chair: Edward Venn</b></p> <p><b>Nirmali Fenn:</b> ‘Sound, image and gesture in Maxwell Davies’ <i>Vesalii Icones</i>’</p> <p><b>Aleksandra Vojcic:</b> ‘Gesture as programme: “Cuckoo clock” metaphors and time stretching in Birtwistle’s <i>Harrison Clocks</i>’</p> <p><b>Roddy Hawkins:</b> ‘Repetition/ expression: Notions of gesture in Sciarrino’s solo flute works’</p>	<p><u>Session 17</u> [ST] <b>Interactions in Performance III</b></p> <p><b>Chair: Elaine King</b></p> <p><b>Marilyn Blank &amp; Jane Davidson:</b> “‘Nod when you’re ready”’: An investigation into the gestures used by co-performers during rehearsal &amp; performance’</p> <p><b>Peter Litman:</b> ‘Gesture is sound: Observation of choral conducting classes’</p> <p><b>Tommi Himberg:</b> ‘The role of visual and auditory communication channels in musical interaction’</p>	<p><u>Session 18</u> [LT] <b>Philosophical Approaches I</b></p> <p><b>Chair: Mine Dogantan-Dack</b></p> <p><b>eldritch Priest:</b> ‘Virtual sensibility and the phenomenal stutter’</p> <p><b>Vanessa Hawes:</b> ‘Calculating musical gestures: Meyer and information theory as a model for musical communication’</p> <p><b>Martin Dixon:</b> ‘On Kierkegaard’s “The Musical Erotic”’</p>
<b>1615–1645</b>	<b>Tea/coffee</b> [upper/lower concourses]	
<b>1645–1845</b>	<b>Thematic Sessions</b>	
<p><u>Session 19</u> [CR] <b>Modelling Gesture III</b></p> <p><b>Chair: Luke Windsor</b></p> <p><b>Frederik Styns, Leon van Noorden, Marc Leman:</b> ‘Some basic observations on how people move on music and how they relate music to movement’</p> <p><b>Alicia Peñalba:</b> ‘The “compensation movement hypothesis”’: A conceptual demonstration of virtual action based on O’Regan and Noë’s sensorimotor contingencies theory’</p> <p><b>Lawrence Zbikowski:</b> ‘Musical gesture and musical grammar: A cognitive approach’</p> <p><b>Rolf Inge Godøy:</b> ‘Coarticulated gestural-sonorous objects in music’</p>	<p><u>Session 20</u> [ST] <b>At the Piano</b></p> <p><b>Chair: Elisabeth Le Guin</b></p> <p><b>James Olsen:</b> ‘Stravinsky’s claws’</p> <p><b>Sean Malone:</b> ‘Much ado about humming: Gesture, imagery and meaning in the performances of Glenn Gould’</p> <p><b>Sara Gross:</b> ‘Scarlatti and the Spanish body: On cultural influence in the keyboard works of Domenico Scarlatti’</p> <p><b>Mine Dogantan-Dack:</b> ‘In the beginning... was gesture: Initiatory performance movements’</p>	<p><u>Session 21</u> [LT] <b>Dance</b></p> <p><b>Chair: Stephanie Jordan</b></p> <p><b>Rachel Duerden:</b> “‘A delicate display of accents which invites us to dance”’: A subtle network of connections between physical and acoustic gestures in Mark Morris’s <i>Falling Down Stairs</i>’</p> <p><b>Sarah Gutsche-Miller:</b> ‘Refracted history: Neoclassical stylization in Ravel’s and Balanchine’s <i>Le Tombeau de Couperin</i>’</p> <p><b>Helena Hammond:</b> ‘A purposeful pastiche: Gestural relationships in Richard Rodney Bennett’s <i>Isadora</i>’</p> <p><b>Simon Zagorski-Thomas:</b> ‘Spotlighting gesture: Shaping sound through record production to highlight gestural meaning in music intended for dance’</p>
<b>1930</b>	<b>Conference Banquet</b> [LRR and bar]	

## Sunday 23 July 2006

0930–1100	Thematic Sessions	
<u>Session 22</u> [LRR] <u>Percussion</u>  <b>Chair: Gunter Kreutz</b>  <b>Michael Schutz &amp; Michael Kubovy:</b> ‘Seeing music: The percussionists’ strategic use of gesture in live performance’  <b>Mary Broughton, Kath Stevens &amp; Stephen Malloch:</b> ‘Notation, embodied cognition and communication: Movement and gesture in expressive marimba performance’  <b>Philip Duker:</b> ‘Disembodied sounds and silent gestures: Making sense of Georges Aperghi’s <i>Les guetteurs de sons</i> ’	<u>Session 23</u> [ST] <u>Popular Musics II</u>  <b>Chair: Peter Elsdon</b>  <b>Freya Jarman-Ivens:</b> ‘Turn up the beat a little bit: Rhythmic gestures and masculinity in heterosexist rap music’  <b>Rebecca Guy:</b> ‘The flute as vehicle for generic gesture’	<u>Session 24</u> [LT] <u>Philosophical Approaches II</u>  <b>Chair: Mine Dogantan-Dack</b>  <b>Naomi Waltham-Smith:</b> ‘Speechlessness in late Beethoven’  <b>Sander van Maas:</b> ‘Musical gesture and the limits of continuism’  <b>Kimberly Lockwood:</b> ‘Musical gestures: Understanding music as ostensive-inferential communication’
1100–1130	Tea/coffee [upper/lower concourses]	
1130–1300	Symposium and Thematic Sessions	
<u>Session 25</u> [LT] <u>Robert Hatten Symposium III</u> [sponsored by The SMA]  <b>Chair: Anthony Gritten</b>  <b>Author’s response and roundtable</b>  <b>Robert Hatten</b> <b>Timothy Jones</b> <b>Yonatan Malin</b> <b>Roger Moseley</b> <b>Tiina Koivisto</b> <b>Edward Venn</b>	<u>Session 26</u> [ST] <u>Musical Development</u>  <b>Chair: Antonia Ivaldi</b>  <b>Andrew Mathers:</b> ‘The role of proprioception in the development of expressive conducting gestures’ [45 mins]  <b>Karin Greenhead:</b> ‘The role of movement in the development of musical behaviour from infant to adult and from beginner to professional musician’ [45 mins]	<u>Session 27</u> [LRR] <u>The Clarinet</u> [Lecture-demonstrations]  <b>Chair: Elaine King</b>  <b>Neil Pennock:</b> ‘Harmonic expression in Brahms’ clarinet chamber music’ [45 mins]  <b>Ian Mitchell:</b> ‘The derivation of contemporary performing techniques’ [45 mins]
1300	Departure	