12-14 2013
SEPTEMBER

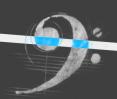*Casa Paganini - InfoMus*
Genova (Italy)

SysMus13

**Sixth International Conference of
Students of Systematic Musicology**

ABSTRACTS

Edited by

Manuela M. Marin
Michelle Phillips
Donald Glowinski

SysMus13

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Students of Systematic Musicology

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Genoa, Italy
September 12-14, 2013

Abstracts

Edited by Manuela M. Marin, Michelle Phillips, and
Donald Glowinski

Hosted by Casa Paganini-InfoMus Research Centre at
DIBRIS-University of Genoa, Italy

Manuela M. Marin, Michelle Phillips, and Donald Glowinski (editors)

Sixth International Conference of Students of Systematic Musicology (SysMus13): Abstracts

Cover design: Andrea Pedrina

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Introduction

Welcome to SysMus13!

It is a great honor to welcome you to the Sixth International Conference of Students of Systematic Musicology (SysMus13) on behalf of the organizing committee.

Richard Parncutt and Manuela Marin had the brilliant intuition to co-found the SysMus Conference Series in 2008 to afford the opportunity for students to meet, discuss and make useful connections. Participating in a SysMus conference calls for passion, and a real interest and determination to discover something new about music. You must be clearly motivated to comprehend music in its many various forms. Many disciplines inform our understanding of music. SysMus promotes and fosters an interdisciplinary approach and community of scholars and researchers in music.

SysMus13 takes place in CasaPaganini-InfoMus Research Centre in Genoa, directed by Prof. Antonio Camurri, who we would like to thank for his support and his openness to host a conference on musicology. This international conference is sponsored by four different institutions: DIBRIS (Faculty of Engineering), DISFOR (Faculty of Psychology), Niccolò Paganini Conservatory of Music, and SEMPRE (Society for Education and Music Psychology Research).

Participants come from all over Europe and the conference is fortunate to include keynote papers by Prof. Peter Keller from the University of Western Sydney (Australia) and Prof. Frank Pollick from the University of Glasgow (U.K.), thanks to the generous financial support of SEMPRE.

As usual, a number of people worked very hard during the last year to make SysMus13 a success: I would like to thank Manuela Marin and Michelle Phillips for their valued support in the booklet editing and in overseeing the daily inflow of emails and issues to be solved as soon as possible; Andrea Pedrina who did a fantastic job as web editor and designer since the very beginning stages of conference planning; Giacomo Lepri for his exceptional commitment in organizing social events and especially the concert together with Prof. Roberto Doati and Prof. Claudio Proietti; and finally, the CasaPaganini staff, especially, Simone Ghisio, Paolo Coletta, Maurizio Mancini, Stefano Piana and Corrado Canepa for their support in organizing the workshop on *EyesWeb*.

I wish you a pleasant stay here in Genoa and hope that you will enjoy the conference!

Donald Glowinski, conference chair

Committees

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Support team

The support team mainly consists of local students of the Niccolò Paganini Conservatory of Music, Genoa, and the University of Genoa, Italy. Support team members will be available throughout the conference to answer questions, solve unexpected problems and generally make sure that things run smoothly. They are

Stefania Garotta, Giacomo Gianetta, Claudio Licheri, Chiara Noera, Arianna Riolfo and Matteo Spanò

Abstracts

The enaction of conduction: Conducted improvisation as situated cognition

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Background

Enactivism represents a paradigm shift in the field of cognitive science; it is a multidisciplinary set of studies gathered under the name of *embodied cognition*, focusing on the hypothesis that mind is not an isolated system coinciding with the brain, but a complex object that must be investigated in its essential relations with the body and the environment which the organism is *situated* in (Gibson, 1979; Varela, Thompson, & Rosch, 1991; Clark & Chalmers, 1998; Santarcangelo, forthcoming). Noë's work, in particular (2004, 2009, 2012), proposes a dynamic model of interaction wherein *perception* is intrinsically connected to the *explorative activities* exercised by the body in motion. Noë and Gallagher's notion of *body schema* (Cole & Gallagher, 1995; Noë, 2004; Gallagher, 2005) does nothing but confirm the obvious: it is not necessary to pay attention to one's body parts, in order to use them efficiently; likewise, an expert performing a practical activity might be damaged if he focused his attention on the mechanic of the task, instead of participating in the activity *as a whole*. A leader conducting a number of performers is a typical example of an expert engaging in a practical and embodied activity. *Conducted improvisation* (Salvatore, 2000; Marino forthcoming) is a form of organized musical improvisation wherein the figure of a *conductor*, who delivers instructions to the performers, mainly via gestures and graphic scores, is established.

Aims

Conducted improvisation is set within the enactivist paradigm, by labelling this form of musical performance as an enactment-driven practice and by defining it as a metaphor of the enactive process itself.

Main contribution

Butch Morris' Conduction® is taken as a case study, wherein "various semiotic resources (talk, gestural imitation of instrumentalists' actions, vocal exemplifications, verbal and bodily enactments of directive sequences […]) are 'laminated' […] and mutually elaborate each other" (Veronesi, 2012). Conduction employs a set of *metaforms*, namely gestural metaphors and metonyms, or gestural *plastic formants*. Conducted improvisation establishes a type of performance and of environment which is challenging for the involved subjects: the performers have to learn entire sets of body schemas, which are

completely new to them, in a short term; the conductor has to consider the *feedback* coming from the performers, in order to deliver a subsequent instruction. Conducted improvisation, *de facto*, provides the *actantial positions* implied – and, normally, un-staged – in musical improvisationwith *physical actors*; namely, the conductor delivering the instructions to the performers, who embodies the constraints working underneath the musical practice (e.g. architextual, stylistic and conversational norms).

Implications

By showing the existence of rules and the asymmetry of relations, these practices stage the *behind the scenes* of musical improvisation (and of musical performance in general), stressing the intersubjective and contractual character of cognition and signification. Due to its autopoietic, cooperative and didactical nature, conducted improvisation can find a significant field of application in educational, rehabilitational and musicotherapical contexts. Enactivism is little employed as a theoretical framework in dealing with aesthetical subjects, and music in particular, still representing, in this perspective, a whole fertile field to be explored.

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Biography

G. Marino is a Ph.D. candidate in semiotics at the University of Turin.

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Sponsors

SysMus13 thanks the Society for Education, Music and Psychology Research (Sempre) for their generous financial support. This conference would not have been possible without the successful collaboration between the University of Genoa (DIBRIS and DISFOR) and the Music Conservatory of Genoa "Niccolò Paganini". We would also like to acknowledge the support of the Italian Association of Musical Informatics. Special thanks to all the respective parties!

Systematic Musicology involves diverse epistemologies and methodologies from the sciences and the humanities. The scientific side is primarly empirical and data-oriented; it involves psychology and sociology, acoustics, physiology, neurosciences, cognitive sciences, computing and technology.

The humanities side of systematic musicology comprises disciplines and paradigms such as philosophical aesthetics, theoretical sociology, semiotics, hermeneutics, music criticism, as well as cultural and gender studies.

SysMus13 offers international students

- practice giving conference presentations (oral)

- feedback from people with different backgrounds (including other supervisors)

- practice with the English language (if that is not their native language)

- a workshop on *EyesWeb*

- the possibilty to establish an international network of colleagues