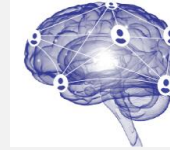


Embodied Music Cognition: Towards the understanding of gesture in saxophone performance

Nádia Moura (nadiamtmoura@hotmail.com) & Sofia Serra

UCP School of the Arts / CITAR – Centre for Investigation in Art and Science



APE 2020 MEETING
**AFFECT, PERSONALITY AND
THE EMBODIED BRAIN**

Introduction

Embodied music cognition is highly relevant to study music performance and experience.

Identification and categorization of gestures integrated into saxophone performance to understand body-music relationship.

This study is a preliminary approach of a larger research.

Methods

Systematic observation procedure of video (Davidson, 2012):

- [Descriptive bar-by-bar grid](#)
- [Summary tables](#)
- [Comparative analysis \(Kinovea\)](#)

References

Jane W. Davidson. 2012. Bodily movement and facial actions in expressive musical performance by solo and duo instrumentalists: Two distinctive case studies. *Psychol. Music* 40, 5 (2012), 595–633.
DOI: <https://doi.org/10.1177/0305735612449896>

Results

We identified a **palette of gestures** (12 recurrent types of movement).

Gesture functions included sound production and technique-related, communicative and expressive, sound-accompanying and sound-facilitating.

There is a **strong relationship with musical score** – character of the material and musical parameters.

Beginnings and endings of sections were evidenced with gestures.

Saxophone gestures have **similarities to other wind instruments**.

There were **contrasts in stylistic profiles** of saxophonists.



Example of Gesture Type: Pendular sway

Conclusions

Initial basis of saxophone gestural vocabulary was established. Further research with quantitative methods (3D MoCap) and wider sample will be conducted.