

Musicological Pathways to Approaching the Body in Music

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While the predecessors [Paganini's violin caprices as the precursors of Schumann's arrangements], which were the archetype for all modern violin virtuosos, present difficulties of execution ranging from the enormous to the abnormal [...] intentionally and abundantly clearly, Schumann virtually integrates his own, no less demanding difficulties into the compositional structure. He thereby disassociates them from being heard as merely superficial to the music or as technical tricks [Kunststücke] performed on this surface. Instead, his virtuosity gives the impression that it moves into the instrument, withdrawing itself into it and attempting to conceal itself – just as the performer's hands seem to remain 'glued to the keys' even when jumping large intervals, rather than demanding or even suggesting an impressive, expansive gesture.¹

With its ever-expanding glissandi in the solo instrument, the beginning of Maurice Ravel's Piano Concerto in G major showcases the conquest of the pianist's sphere of action. The audible movement of the tones corresponds to the visible, upsweeping movement of the pianist's body, which at the same time has the effect of a release from the music-box-like constraint of the beginning. This visibility is undoubtedly intentional. Ravel composes not only tones, but also the movement that produces these tones in the first place. The composition thus appears to be a 'mise en scène' of the virtuoso, not merely a vehicle that enables virtuosity, but a determining factor for the performative level of this virtuosity.²

To open this introduction, we chose to begin with a juxtaposition of two very different approaches to analysing and evaluating music that has been labelled 'virtuosic'. The two quotations above reveal a change in perspective and evaluation that can be seen as representative of a paradigm shift that has taken place over the course of the

1 Hansen, "Robert Schumanns 'Virtuosität'", 2004, p. 132 f. All translations by the authors.

2 Böggemann, "Sichtbare Virtuosität", 2018, p. 131 f.

past several decades in how the (musical) body is addressed within historically oriented musicology.

As illustrated by the quote from Mathias Hansen, we recognise that traditional approaches to music, in which music is primarily analysed by looking at the musical text, the score, have, in the past, found themselves challenged when faced with a corporeal phenomenon such as the virtuoso or virtuosity: “The virtuoso violates the dogma of the interpreter as a transparent medium”³, not only in his performance but in his compositions, by composing works in which the meaning – the “body” of the work – only unfolds during the act of performance, where it then coalesces with the body of the interpreter and the bodies of the audience. As Hansen’s analysis lays out, the phenomenon of corporeality in music was used to distinguish superficial, virtuosic music (“difficulties of execution ranging from the enormous to the abnormal [...] intentionally and abundantly clearly”) from substantial, artistically valuable music. When it comes to composers such as Schumann, who straddled the line between both, we can observe that the academic musicological perspective, as taken by Hansen, attempts to render his compositions autonomous by de-corporealising them. Any corporeal elements in the music must thus be categorised as a function of musical structure and legitimised as compositional substance. The musical text, therefore, obscures or conceals any corporeal aspects. Subsequently, this work-centred interpretation of Schumann’s virtuosity, which transports it from the superficial level to the substance of the composition also has an impact on its reception: this spares the listener from focusing on the physical reaction; instead, it fits into the prevailing listening ideal of intellectual reflection. Hansen builds on the strategy of predecessors such as Carl Dahlhaus of legitimising the virtuosic music, ascribing to Schumann contrapuntal aspirations in places where Paganini – whom, by the way, Dahlhaus refers to as a phenomenon not of musical but of cultural history – seems to have merely focused on tonal and visual effects.⁴ In short: the moment the body comes into focus, we are no longer dealing with musical structure or substance, and vice versa: as soon as the focus is on ‘the music itself’, we are no longer discussing the body.

3 Traudes, “Virtuosität und Werkparadigma”, 2013, p. 14.

4 Dahlhaus, “Virtuosität und Interpretation”, 1980 and *ibid.*, “Wirkung von Paganinis Geigenvirtuosität”, 1988.

Markus Böggemann, like Hansen and Dahlhaus, searches for traces of the – bodily – visibility of performance in the musical text, but unlike them, his goal is not to de-corporealise but rather to use these traces as an analytical means to uncover a corporeal perspective on the musical text and its musical substance. In doing so, he is not relying on the widespread narratives of progress and autonomy aesthetics, which are characterised by a “marginalisation of the body through the autonomy of the mind”.⁵ As Böggemann observes in Maurice Ravel’s Piano Concerto No. 5, the interrelation between the movement of the music itself, as notated in the score and the bodily movements of the performer, presents itself as a hidden message that has largely been ignored by musicologists. When we re-evaluate the status of the body and bodily movement in compositions, bringing the body back into the music, our analysis reveals messages hidden between the lines of the score: inscribing physical possibilities or movements into a composition means that the performer’s body or bodily movement organises the composition, the body is a relevant parameter in the complex process of generating musical meaning, connecting the formerly separate spheres of composition, interpretation and reception.

This brief look at the change in the way in which virtuosity and the virtuoso are viewed demonstrates how the inclusion of and attention to the body leads to a shift in epistemological interests and helps to unsettle dichotomies and valuation. As Tim Becker puts it: “Corporeality as a possible research-guiding paradigm or heuristic concept should be able to pinpoint the processes and discursive effectiveness of composition, of performance, and of reception as well as of the musical structure of the respective composition, [...] which means identifying the presence of the body in places where you would not have suspected it”.⁶ Such contributions to the field show that the lamentation about the body being a “widespread anathema for philosophy and musicology”⁷ seems to have increasingly outlived itself.

5 Traudes, “Ästhetik und Anstrengung”, 2012, p. 16.

6 Becker, “Körperlichkeit und musikalisches Modell”, 2005, p. 7. Original text: “Körperlichkeit als mögliches forschungsleitendes Paradigma oder heuristisches Konzept sollte in der Lage sein, Prozesse und Wirkmächtigkeiten der Komposition, der Aufführung, der Rezeption sowie der musikalischen Faktur des jeweiligen Werkes aufzusuchen und dadurch innermusikalische Evidenzen aufzuzeigen, [...], d. h. eine Präsenz des Körpers dort aufzusuchen, wo sie auf den ersten Blick nicht vermutet wird”.

7 Zenck, “Vom Berühren der Klaviertasten und vom Berührtwerden von Musik”, 2014.

The desire to further this conversation on the shifting significance of the body in music at both the disciplinary and interdisciplinary levels, led to the organisation of an international conference, held at the Department of Musicology in Göttingen University in 2019.⁸ The papers from this conference, assembled in this volume, bring together various theoretical perspectives relating to the body and evaluate its current relevance in the discipline. In what follows, we would like to provide a brief overview of recent trends and evolutions in order to contextualise the multifaceted approaches to music and the body represented in this volume.

How and why did the body become significant in musicology?

There is an undeniable presence and importance of the body in music production and reception. It functions as a medium and location of knowledge. It can be variously understood as a node of perception and cognition, as a site of discipline and power, and as a locus of identity and agency. But how is the body integral to our concept of music? With increasing interest, musicologists are discovering the epistemological role of the body and its potential as an analytical tool. On the one hand, this growing interest has been initiated and affected by several shifts within the discipline over the past few decades, while, on the other hand, interest in the body has also played an active role in bringing about these shifts. The concepts of both music and musicology have been extensively transformed and, in the process, have been provided new space for examining the aspect of the body: musicology has evolved from an epistemology that is work- and text-centred to one that is culturally embedded. The convergence of the formerly strictly segregated areas of historical musicology and ethnomusicology has led to the history of musical works being replaced by cultural history. The concept of music has travelled from reified object to that of a process. Once we regard music as a process, the analysis of music also necessarily changes. Analysis of a process does not allow for a distanced, apparently ‘objective’ standpoint. Such a notion of music lends itself to an embodied and embedded analysis.⁹

8 The conference outline and programme is available at <<https://www.uni-goettingen.de/en/607508.html>>.

9 See Beckles Willson, “Analysing Sonic Authority”, 2018, p. 225 f.

The cultural turn in musicology further decentred textual music/musicology through the application of conceptual frameworks such as gender, social history and ethnography. Music became, as Christopher Small writes, a verb: “musicking”.¹⁰ This is one of the bases for the integration of the body as an important musical element, allowing for a more comprehensive understanding of music and a broadening of musicology’s scope.

In the wake of the advent of cultural musicology and its quest to uncover meanings in music, Carolyn Abbate has been an early advocate of decentring the hermeneutic interpretation of music. Her call for the prevalence of the “drastic” over the “gnostic” in her much-read 2004 article “Music – drastic or gnostic?” is another step forward in acknowledging the importance of the body in music.¹¹ It is telling that she conceived of the binary of drastic and gnostic as mirroring old dichotomies of body and mind, dichotomies that today are increasingly being questioned.

The contributions of performance researchers have been equally invigorating for the body-related reconceptualisation of musicology. Artistic researchers such as Elizabeth LeGuin have led the way in envisioning a bodily paradigm in the analysis and interpretation of music. LeGuin has coined the term “carnal musicology” for this perspective.¹²

Another starting point for research on the body in music is the work being done in the fields of music psychology and music cognition. In the past, research in these fields has largely been separate from the work being done in musicology. However, fields such as music theory, analysis and aesthetics have begun to use paradigms from these studies, which is also transforming the view of the body in music.¹³

All of these developments have led to the present attempts to centre the body as a starting point for cultural practice, as an intersection between knowledge and action, discourse and practice that is common to musical production, interpretation and reception.¹⁴

10 Small, *Musicking*, 1998.

11 Abbate, “Music: Drastic or Gnostic?”, 2004.

12 LeGuin, *Boccherini’s Body*, 2006.

13 Cox, *Music and Embodied Cognition*, 2016; Wöllner, *Body, Sound and Space in Music and Beyond*, 2017.

14 Arnie Cox, for example, connects musical production, interpretation and reception in its common embodied structure and terms it “tripartite subjectivity”; see Cox, “Tripartite Subjectivity in Music Listening”, 2012.

Over the past decade, several collected volumes on music and the body have been published from within the field of musicology.¹⁵ In German language publications, the majority have come from the areas of performance studies and music pedagogy, underscoring the traditional predominant attribution of the body to the performing musician. Among the most recent publications, the *Oxford Handbook of Music and the Body* addresses the field in its diversity, discussing performance, neuroscience and cognition, disability studies, gender and sexuality, the history of medicine and sensory perception. In their publication, Nicholas Reyland and Rebecca Thumpston attempt to integrate the ‘body turn’ into music theory and analysis. Of course, within the international musicology community much activity is taking place within the fields of embodied cognition, affect, gender, performance (also as artistic research), aesthetics, contemporary music, popular music studies and media studies.¹⁶

Which concepts of the body from other disciplines are relevant to musicology?

There is a plurality of foci when approaching ‘bodies in music’. These depend very much on individual perspectives, the research issues and aims, (inter)disciplinary framing and on how one defines music. To provide a framework, it is useful to summarise the concepts of the body held by relevant disciplines:

- **History:** Historical sciences now often perceive the body to be something that is historically variant, constantly undergoing historical change, and disciplined or even produced by discourses.¹⁷
- **Gender Studies:** It is not surprising that the body has long been a ubiquitous topic in Gender Studies. Gender Studies has argued for a perception of the body as marked, disciplined, socially constructed or performatively produced.

15 Flath et al., *The Body Is the Message*, 2012; Hiekel and Lessing, *Verkörperungen der Musik*, 2014; Ellmeier et al., *Körper/Denken*, 2016; Oberhaus and Stange, *Musik und Körper*, 2017; Reyland and Thumpston, *Music, Analysis, and the Body*, 2018; Kim and Gilman, *The Oxford Handbook of Music and the Body*, 2019.

16 Stephanie Schroedter’s paper, which opens this volume, offers a comprehensive bibliography on most research areas in this field.

17 Foucault, *Überwachen und Strafen*, 1976; Sarasin, *Reizbare Maschinen*, 2001.

Debates within the discipline touch upon issues such as the sex-gender distinction and whether such a distinction essentialises the gendered body.¹⁸

- **Sociology:** The sociology of the body holds the view that it is a construct of social practice and discourse and it addresses the power of bodies to shape society. It focuses on the interdependencies of body and society.¹⁹
- **Cultural Anthropology:** The importance of sensory cultures has grown in Cultural Anthropology, connecting ethnographic findings with body theories of other provenances.²⁰
- **Embodied Cognition Science:** Embodied Cognition Science espouses the bodily grounding of cognition: cognition cannot take place without reference to a specific body in a particular surrounding. In philosophy, this subsequently leads to a critique of the epistemic dualisms of mind and body.²¹
- **Phenomenology:** Phenomenological approaches to the body focus on the bodily grounding of experience and the dichotomy between ‘Körper’ and ‘Leib’ (body and felt body). It is also concerned with the relationality of bodies and objects.²²
- **Affect Studies:** Affect Studies interpret the body as a presignificative excess of the self and a locus of affect. As such, affect is contrasted with the cognitive and the discursive. The focus is on the presumed direct impact of events on bodies and what is sensed rather than known.²³
- **Theatre Studies:** Theatre Studies use performativity as a paradigm for the concept of presence in post-representational theatre: bodies, sounds, objects, etc. on stage are perceived as temporal outcomes of a multifaceted process of materialisation and embodiment evolving from the bodily co-presence of actors and audience.²⁴

When comparing these interdisciplinary concepts of the body, what can be observed is a general division in body research: on the one hand, the body is understood as

18 Butler, *Bodies that Matter*, 1993; Duden, “Frauen-‘Körper’”, 2010, pp. 601–615.

19 Gugutzer, *The Body Turn*, 2006.

20 Serres, *The Five Senses*, 2008.

21 Fingerhut et al., “Einleitung”, 2013, pp. 9–102.

22 Schmitz, *Der Leib*, 1965.

23 Thompson and Biddle, *Sound, Music, Affect*, 2013.

24 Fischer-Lichte, *Ästhetik des Performativen*, 2004.

a construct of social practice and discourse, as a bearer of inscriptions and significations, historically specific and changing. On the other hand, the body is seen in universal terms as the phenomenologically present body, as, for instance, in the form of the non-significative affect body. This division can be traced back to distinct disciplinary vantage points. When applying theories of body to music, researchers have tried to differentiate and interconnect both of these concepts.²⁵

When embarking on music research with respect to the body, the broadness of interdisciplinary interest in the body makes it necessary to address the many modalities that are implied by differing concepts and terminologies. These often derive from distinct interdisciplinary frameworks. ‘Embodiment’, ‘enactivism’ or the ‘somatic’ signify different modalities of bodily existence or bodily knowledge. The term ‘corporeality’ enables one to ascribe bodily properties to more abstract units, processes or things, while the German term ‘Leib’ refers to a lived body only accessible to human experience. The discussions of musical bodies can have divergent starting points and goals, ranging from questions of the physicality of the human flesh to the metaphorical qualities of sound or symbolic representation. What complicates the discussion is the fundamentally historical nature of the body as an entity that is under the influence of social forces, discursive conceptualisation, historically changing representations and practical formations. The task facing researchers is to critically engage with this historicity. The implementation of the more ahistorical concepts of contemporary body theory in historical research raises a number of questions, especially in the area of historical musicology. Whether the universalist assumptions of psychology or neuroscience or the ahistorical concept of the body in affect theory can be reconciled with the historical paradigm is open to debate.²⁶

- 25 Reyland, for example, declares that it is necessary in this pursuit to analyse the interconnectedness of the signification and affectual autonomy of the body that occurs during music listening and to nuance body theory. Reyland, “Affect, Representation, Transformation”, 2018, p. 172.
- 26 Parallel conflicts have been voiced for the study of the history of emotion. Marie-Louise Herzfeld-Schild, for example, advocates for a critical consideration, if not dismissal, of psychological paradigms for historical research. Cf. Herzfeld-Schild, “Musik und Emotionen”, 2020, pp. 3-5; similarly Stalfort, *Die Erfindung der Gefühle*, 2013, pp. 25-55.

In any case, in order to enable a conversation that will take its own preconditions into account, it is necessary to make visible the differences in perspective and disciplinary and conceptual framing.

What types of (musical) bodies are there?

In her paper in the aforementioned 2018 collected volume, Rachel Beckles Willson states: “[T]here is no ‘body’: there are only bodies”.²⁷ This is reflected in the way in which musical bodies have been studied.

Pluralising the musical body initially results in a familiar tripartite structure of musical practice in historical musicology: there are the bodies of the composer, the performer and the listener. Due to the long-standing authority ascribed to musical text and significance, these entities have traditionally been treated as disembodied and separate, which corresponds to a disembodied and objectified concept of music. Once we redirect from ‘performance’ to ‘performing body’, from ‘listening’ to ‘listening body’ and from ‘musical composition’ to ‘composing body’ – how does this change our analysis?

In addition to these obvious bodies, however, are there other bodies we should take into account? Is it also relevant to think about the bodies of other people involved in musicking, such as music theorists, critics, managers, publishers or instrument makers? Do we perceive technology, media and non-human bodies as bodies? And do we include musical instruments, musical texts and musical spaces as bodies or as being embodied? How do they interact, affect and resonate with the human bodies already mentioned? These questions not only touch upon the definitions of the body but also lead towards the transcendence or decentring of the concept. The latest approaches to materiality in sound look beyond the purely human body into inter-material resonance, giving rise to the revisiting of anthropocentric assumptions in the field.²⁸

27 Beckles Willson, “Analysing Sonic Authority”, 2018, p. 225.

28 While Nina Eidsheim’s study on music as vibrational practice (Eidsheim, *Sensing Sound*, 2016) focuses on anchoring vibrational materiality in the lived body but radically transcends common assumptions about bodily musicking, the ontological branch of Sound Studies focuses on the materiality of sound beyond privileging human bodies (Cox, “Beyond Representation and Signification”, 2011). Drawing on the ‘new materialism’ in anthropology and social theory, Georgina Born conceptualises the

It seems a necessary prerequisite to differentiate a term this broad; one that is connected to so many aspects of human existence – specifically, to music-making. By considering bodies in the plural, it becomes possible to make sense of the many social and aesthetic categories, orders or systems that impact and intersect in them. Additionally, music research has operated by fragmenting the body into its parts, such as specific organs, senses, modalities of movement, expression or perception. The resulting transdisciplinary research fields include voice, gender, performance and liveness; movement, gesture and mimics; dance; listening and sensory studies; emotion and affect; and the field of (implicit embodied) knowledge, musical learning and skill. The question of the way in which it may be useful to regard all these fields as ‘subdisciplines’ of body research has not been broadly addressed. The fragmentation of the physical body poses an ongoing challenge. Musical research on the body must navigate the multiplicities of understandings of the body and determine where to position itself within this framework. The discussion as to whether the body as a unified concept is to be preserved or whether its broadness poses a conceptual problem has not been resolved.²⁹

What is the aim of integrating the body into music(ology)?

The body can be regarded as *the* intersection of musical reception, interpretation and production and thereby offers an opportunity for the dualism of production and reception to be overturned. However, the body is also the vehicle wherein theoretical discourse can be translated into practice, in which norms and disciplining formations are embodied in individual materialities. Thus, understanding the body as a

relationality and entanglement of human and non-human materialities. Born, “On Nonhuman Sound”, 2019.

- 29 In literary studies, critiques of the ‘body turn’ have been voiced with regard to the lack of specificity of the body concept and the danger of losing analytical acuity in a transdisciplinary mishmash. Cf. Stiening, “Body Lotion”, 2001. Philosopher Christian Grüny (*Ränder der Darstellung*, 2015, p. 8) cautions against the substantial pluralisation of the body, notably in the split between ‘Körper’ and ‘Leib’ in phenomenology, as a metaphysical doubling of the body betraying a continuation of mind-body dichotomies. He opts to regard the fragmented body concepts more as modalities than as substances.

tool for (musical) analysis allows the body to become an intersection of knowledge, agency, discourse and practice.

The body can potentially help us to understand the interconnectedness of previously separate domains of music scholarship to be pluralities of bodies (in the form of the composer, the performer, the listener, the musical text) that often co-exist in music.

Music that has previously been conceptualised as disembodied (e. g. musical text) will yield new insights when considering their embodied grounding. Some of the papers in this volume will present analysis of musical compositions or performance practices that can be understood more fully by taking bodily knowledge into account.

Likewise, another aim of bringing the body (back?) into music(ology) is to finally overcome old binaries that refer back to body-mind dualism and, in doing this, to unveil exclusions and devaluations. Therefore, the scope of what musicology studies will entail, of what will be considered a valuable topic of research, will be extended to include topics such as contemporary popular music, musical audio-visuality and multimodal perception.

Taking the body into account will also extend epistemologies of music and the understanding of what is considered to be musical knowledge. Borrowing from anthropology and ethnomusicology, the question of what music does, instead of what it means, may provide new insights. This question, which goes beyond a cultural hermeneutics approach to discovering musical meaning, takes us directly to the ‘drastic’ approach that asks what music does experientially, positioning the body as the starting point of experience.

Lastly, musicology may not only reflect upon and apply transdisciplinary body theory but may also contribute to it from its own standpoint. What can “thinking through music”³⁰ contribute to the problems of body theory? Can we offer concepts and terminology with musical framing that could influence the debate? Can the specific intermodality of musical practice help us understand the complexities of bodily epistemologies, politics or expressions? Musical listening, for example, as a configuration of psychophysiological, social, self-identifying, disciplining and historical moments could offer unique insights into some of the paradoxical concurrencies of

30 This term was derived from Pasler, *Writing through Music*, 2008, by the members of the DFG project group “Moving Music. Meaning, Space, Musical Transformation” at the Department of Musicology at the University of Göttingen. The project was active from 2013 to 2016.

the body: between collectivity and individuality or rationality and feeling. The potential for musicologists to participate in these debates will open many new opportunities for dialogue.

About the contributions to this volume

The common thread between all of the thematically diverse papers presented in this volume and the range of their approaches is that they all ask how we can take bodily knowledge into account in our approach to music, how the body and (musical) knowledge can be conceptually connected. They raise the question of how we can think of the body as a central musicological category – across a variety of musical practices, historical periods and socio-cultural contexts.

The volume begins with the section entitled *Moving Sounds, Moving Bodies*, which looks at the physical dimensions of music as a process taking place in space and time and at music as an art of motion. The three essays in this section all highlight corporeality and movement as a principle of expression inherent to music. They all look for a way to analytically discern the blurring of the boundaries between the composing body, the music-making body and the body moving to music. In her essay, Stefanie Schroedter gives an overview of recent developments in the field of dance theatre and performance art and its position within scientific discourse. Starting with a critique of poststructural body analysis, she bases her specific concept of “kinaesthetic listening” on current research on embodied cognition and phenomenology, allowing her to musically describe contemporary dance performance as based on an understanding of music as motion.

Focusing on the human hand and its function in vocal ensemble singing of the Late Middle Ages and Early Modern Times, Moritz Kelber explores the potential and problems of practice-oriented research, especially of historic re-enactment as a method. Examining contemporary early music ensembles, such as the Ensemble Cappella Pratensis, Kelber demonstrates the extremely vivid but methodologically inadequate dialogue between music history research and performance practice.

In his paper, Martin Zenck reflects on music as a tactile art by analysing a sample of Pierre Boulez’s conducting and rehearsing practices. Additionally, he examines Pierre Boulez’s and Hermann Scherchen’s educational writings on conducting. Using the concept of intercorporeality, Zenck demonstrates how bodies encoded

in the score can create a tactile response between the score, the conductor and the orchestra, which the conductor acts out primarily through gestures and signs.

The second section, *Body Discourses and Sociological Perspectives*, sheds light on the relationship between the physical act of hearing and body norms or body experiences. The authors of the essays in this section view the body as a configuration that is negotiated discursively; they examine auditory configurations of the body and the historical construction of the listening body.

In his essay, Martin Winter approaches the relationship of music and the body from a primarily sociological perspective. Based on the assumption that music is a social practice, he argues that music is a technology used to produce different types of bodies and that, correspondingly, music and the body are reciprocally related in this process of co-production. Winter questions who or what has the agency in musical practices and how it is possible to discern this agency.

Music offers an opportunity to shape physical and emotional perception. As exemplified in the novels of the Romantic author Heinrich Wilhelm Wackenroder, Max Ischebeck demonstrates how listening to music in concert became a technique of the self and a medium of exploring and producing specifically Romantic positions on subjects around 1800. Ischebeck questions how musical practices function as a means of self-subjectivization and how this relates to historical practices and discourses. He argues that music has an affective impact and is therefore able to establish access to the self in its semantic form, bodily implication and their reciprocal connectedness.

Ina Knoth has dedicated her paper to the essays and writings of the English amateur musician Roger North (1651–1734). She aims to elaborate on North's thoughts about the role of memory in listening to music by taking on his idea of musical memory as the interface between physical sensory perception and the listening experience as it is processed by the mind and imagination. Knoth uses the example of listening to music to trace the changing systematisation of sensory perception within English empiricist thought.

Corporeality is perceivable in performance, visual staging, and performers' behaviour while musicking. Can corporeality also be detected as a principle of expression inherent to music, as a body inscribed into (musical) text? How can the resulting blurring of the composing, performing and listening body be grasped analytically? How can we understand the body as a tool for music analysis while regarding the

musical text as a staging strategy for the performing body? Questions that elaborate on the relationship between physicality and notation are negotiated in the third section, *Musical Composition – Body Images – Musical Instruments*.

Alastair White delves into the analysis of the works of British composer Brian Ferneyhough (*1943), whom he sees as a protagonist of humanistic, critical concepts of postmodernism. Drawing on frameworks of critical theory, he shows how Ferneyhough's music both transcends modernist ideology-fraught subjectivity and postmodernist alienated or fragmented subjectivity in musically complicating the relationship between time and space. He argues that the demands this music makes on the performing and listening bodies preserve the freedom of subjectivity.

Using analytical case studies from the oeuvre of the composer Chaya Czernowin (*1957), Tobias Knickmann traces Czernowin's specific treatment of instruments as resonating bodies. In keeping with his thesis that the instrument in its corporeality becomes the benchmark of composition, Knickmann focuses, on the one hand, on extended playing techniques and types of notation, while on the other hand, he discusses the musical gesture that manifests itself and becomes visible in the body of the instrumentalist.

The contributions to the final section, *Performance – Body – Perception*, embark on topics of musical performance. The functions of bodily action and embodied perception are discussed with regard to contemporary performance practices. In critical examinations of the interplay of bodies and performativity, the boundaries of pre-existing categories and the role of the body in the relationship between performing and listening within performance art are discussed.

Madeleine Le Bouteiller asks what happens to the tripartition of performer – composition – instrument on stage if the body of the performer itself becomes the instrument. By examining different performances by contemporary artists such as K. T. Toeplitz and M. Gourfink as well as work done by D. Rosenboom and A. Lucier with biosignals, Le Bouteiller explores the new role of the body in musical sound art and its potential to break up such categories as music, dance or musical instrument.

Music, as generally understood, is, first and foremost, a sound phenomenon and as such, is addressed to the ear. Thus, investigations of the musical experience are focused predominantly on its aural modalities, dominated by the ear. In his essay, Sylvain Brétéché examines how investigations of deafness can be used as an analytical approach in overcoming this supremacy of aurality. Coining the term

“corpaurality”, he seeks to make tangible what it is that constitutes the materiality of sound beyond the audible.

Drawing on her personal experience as a jazz performer and composer, Jasna Jovicevic, in her essay, maps body performativity in improvisational music interactions. She explores various representations of body performativity in jazz standards and freely improvised jazz music.

Werner Jauk proposes the concept of the “sound-gesture” and explores its mediatisation. In his essay, he discusses sonically performative perception as a physical co-execution of an impression of movements surrounding the body. Using psychological and neuroscientific theories of perception, specificities of auditory and visual perception and their mediatisation, along with biosemiotics, Jauk investigates the sound-gesture as a movement-based perceptual activity and a physical follow-up of sound as movement. In his research, Jauk draws on the results of experimental studies and his own epistemological media art.

The collected works in the present volume explore varied pathways into a fundamental debate on the body as a central musicological category. This volume thus reflects upon the relevance of this category in the application of diverse musical objects and practices. Composition and performance, aesthetic discourse and sociological analysis, perception and production are all discussed in relation to bodily knowledge, practice and norms. Historical, contemporary, analytical, ethnographic and artistic-experimental approaches reflect the richness of the musicological discipline and its forays into the musical body.

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