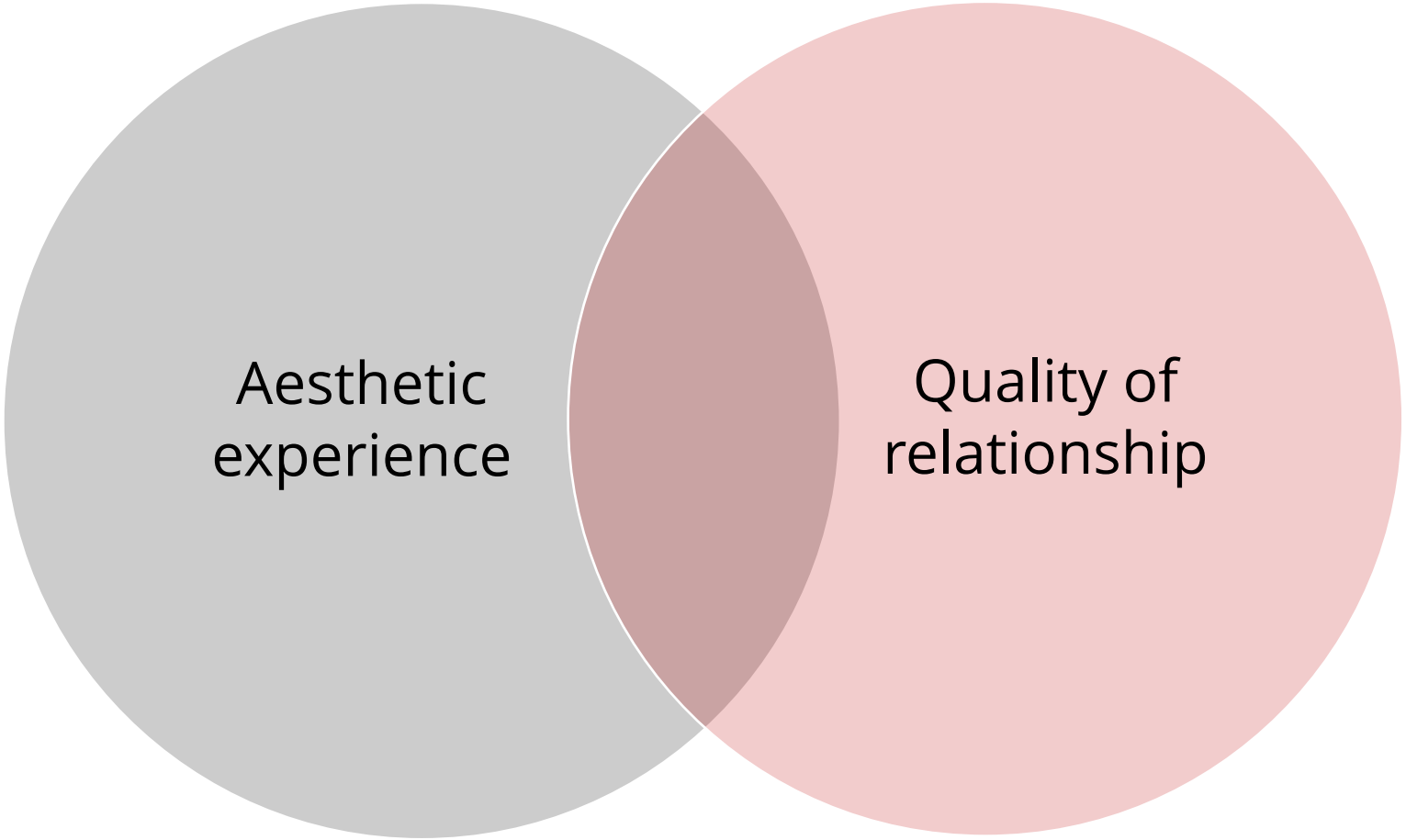
# Exploring Musical Togetherness –

## An embodied approach to relational interpretation in instrumental duo encounters

Jessica Kaiser, EPARM 2023

# Musical Togetherness



# An embodied approach

“[Musical performance] reveals something of the character and condition of human experience most generally. For performance evokes a condition that affects the most fundamental aspects of experience: the perception of time and space, of the body, of sensation, and of personal and social experience.” (Berleant 2004, p. 170)

# An embodied approach

“To describe embodiment as intercorporeality is to emphasize that the experience of being embodied is never a private affair, but is always already mediated by our continual interactions with other human and nonhuman bodies. […] intersubjectivity is founded on intercorporeality.” (Moran 2017, p. 286f)

# Duo interventions (2020-2021)

- 3-day research labs
- Stimulated Recall and Open Coding (HyperRESEARCH)
- Questionnaires

# *Sette Duo* (1993–2007)

from *Theatre of Dawn*

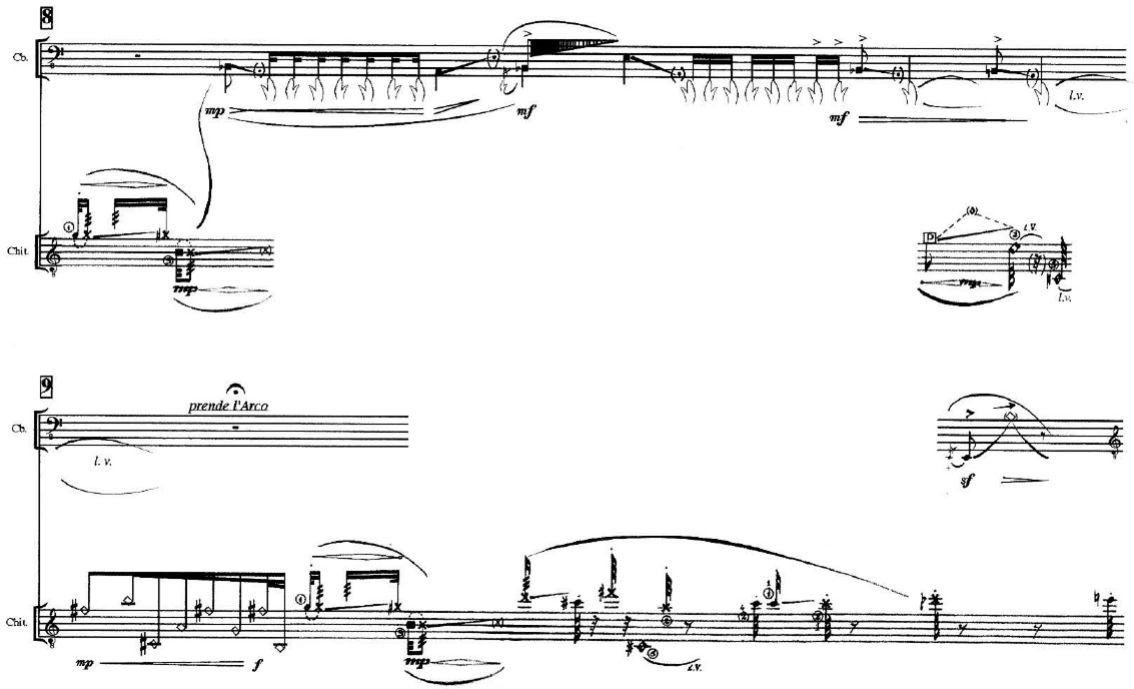
Maurizio Pisati (*1959)

# Instrumental Music Theatre

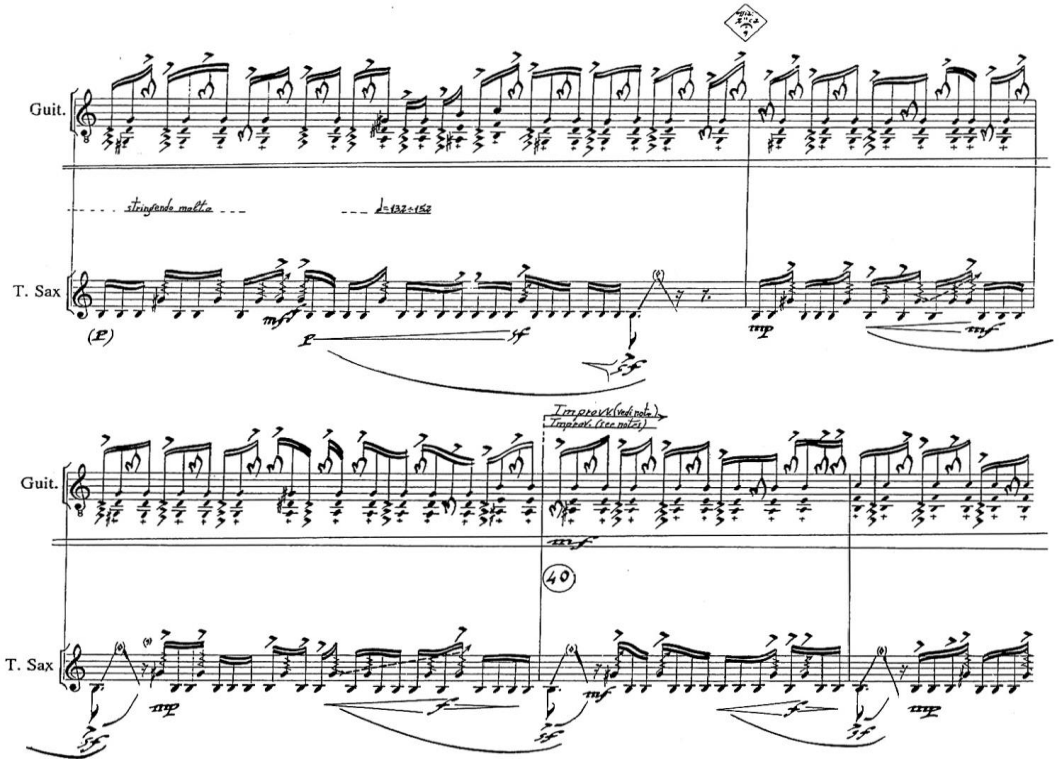
“Instrumental music theatre is music that makes the drama of performance fully intentional. Its material is both visual and acoustic, including the physical gestures of instrumental performance as well as the many relationships between and among musicians, audience members, the score, the stage, and, of course, the sound. It reclaims the physicality—the actuality—of music-making […].” (Pittenger 2010, p. 5)

# Maurizio Pisati: *Setta Duo*

*Odolghes* for guitar and double bass

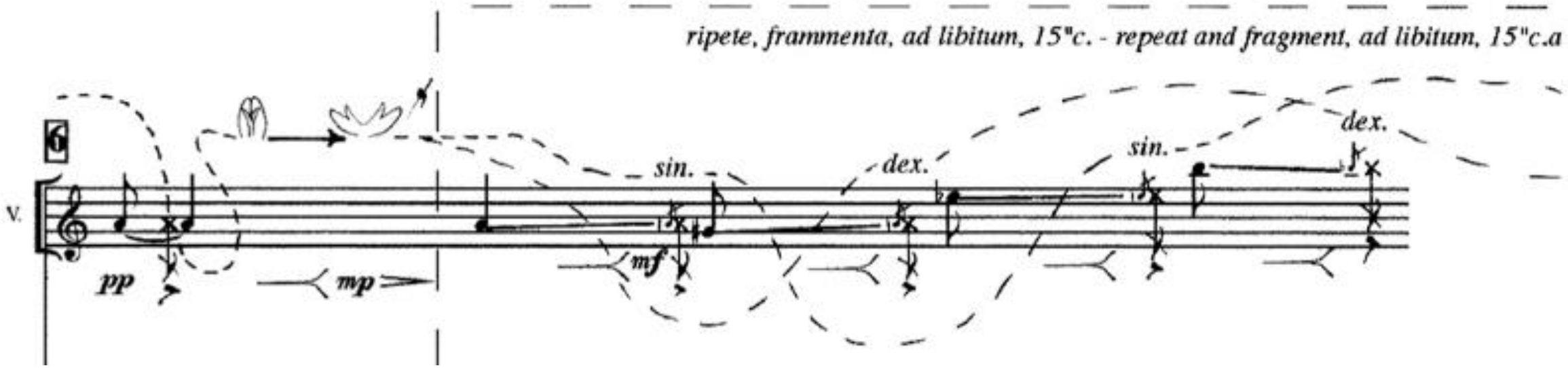



*Samblana* for guitar and saxophone

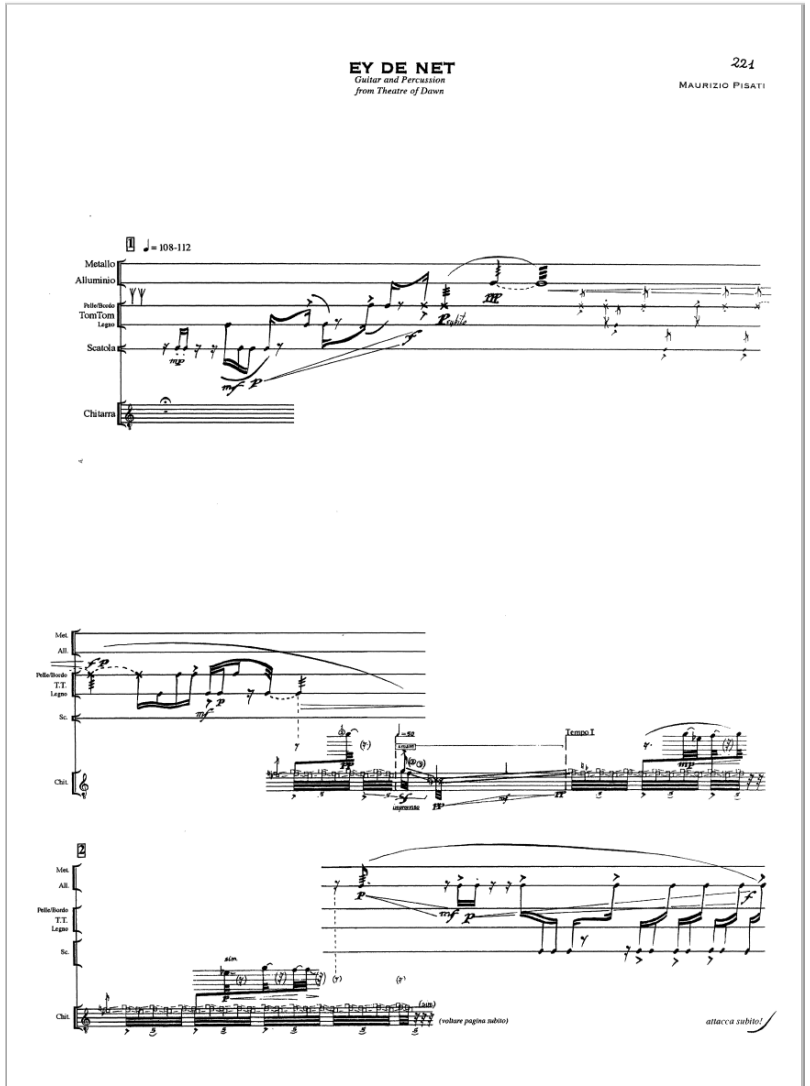


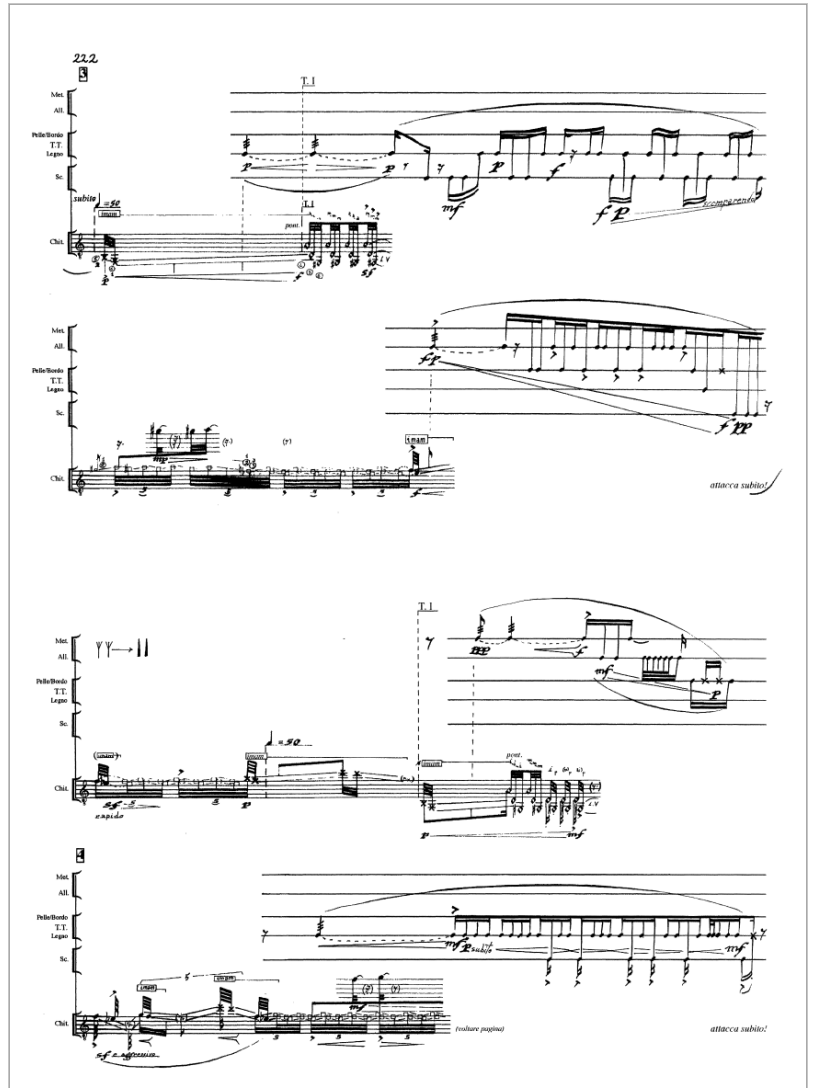
# Maurizio Pisati: *Sette Duo*

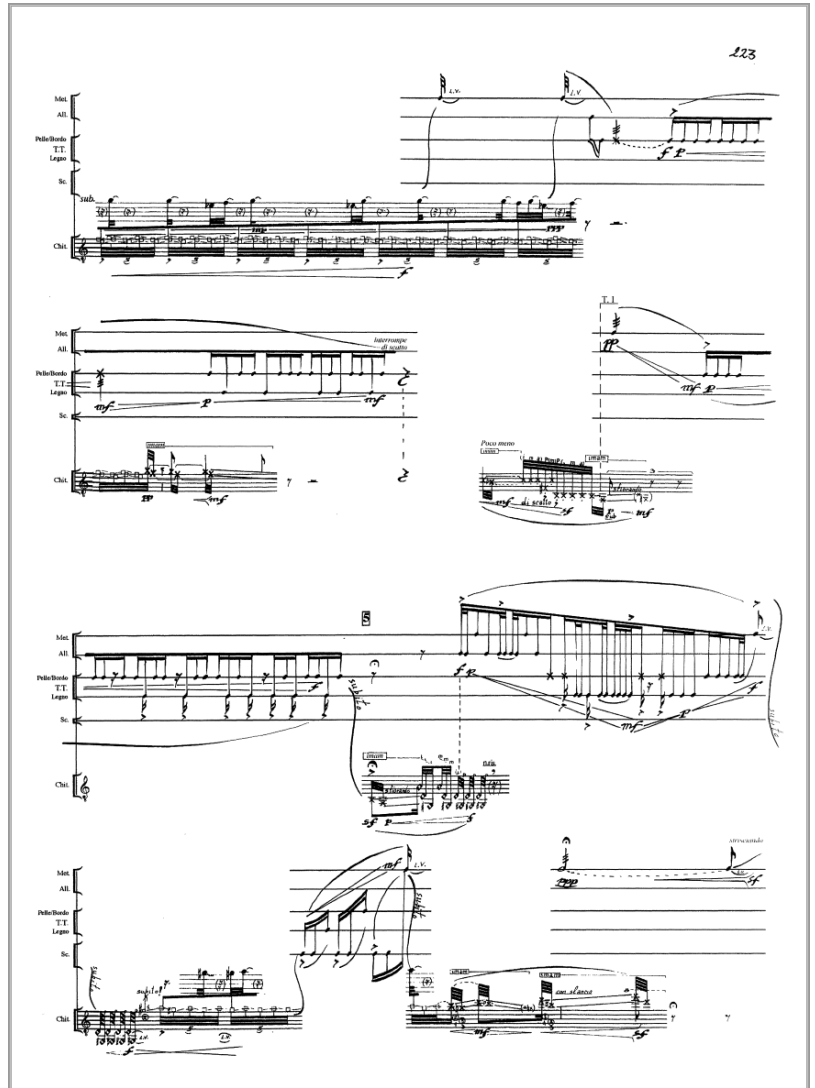
*Yemeles* for guitar and voice



# Maurizio Pisati: *Ey de net*



# Elisabeth Waterhouse: *Processing Choreography* (2022)

- *Duo* by William Forsythe (1996-2019)
- Core values of movement
  - Relational movement (<-> relational interpretation)
  - Shared intentionality
  - Dialogue
  - Mutual entrainment
  - Sensorial attunement
  - …

Regina van Berkel and Jill Johnson, 1996. © Dominik Mentzos.

Brigel Gjoka and Riley Watts, 2015. © Bill Cooper.

# *Encounters –*

A production by Duo Karuna
in collaboration with
Liz Waterhouse and
Christina Lederhaas

Graz, 2023

# Thank you.

Jessica Kaiser, EPARM 2023

# References


Berleant, Arnold. 2004. *Re-Thinking Aesthetics: Rogue Essays on Aesthetics and the Arts*. Aldershot, Hants, England ; Burlington, VT: Ashgate Pub.

Gritten, Anthony, and Elaine King, eds. 2011. *New Perspectives on Music and Gesture*. Farnham ; Burlington, VT: Ashgate Pub.

Husserl, Edmund. 1973. *Gesammelt Werke. Husserliana XIV. Zur Phänomenologie der Intersubjektivität. Texte aus dem Nachlass Zweiter Teil 1921–1928*. Iso Kern, ed. The Hague: Matinus Nijhoff.

Lesaffre, Micheline, Maes, P.-J. and Leman, M. 2019. *Routledge Companion to Embodied Music Interaction*. New York, NY: Routledge.

McCaleb, J. Murphy. 2016. *Embodied Knowledge in Ensemble Performance*. London New York: Routledge.

Moran, Dermot. 2017. Lived Body, Intersubjectivity and Intercorporeality: The Body in Phenomenology. In: Dolezal, L. and Petherbridge, D. *Body/Self/Other: The Phenomenology of Social Encounters*. Albany, NY: SUNY.

Pittenger, Elise. 2010. *Visible Music: Instrumental Music Theatre Shaping Sight and Sound in Instrumental Music.* Doctoral dissertation, McGill University.

Waterhouse, Elizabeth. 2022. *Processing Choreography: Thinking with William Forsythe's Duo.* Bielefeld: transcript.