

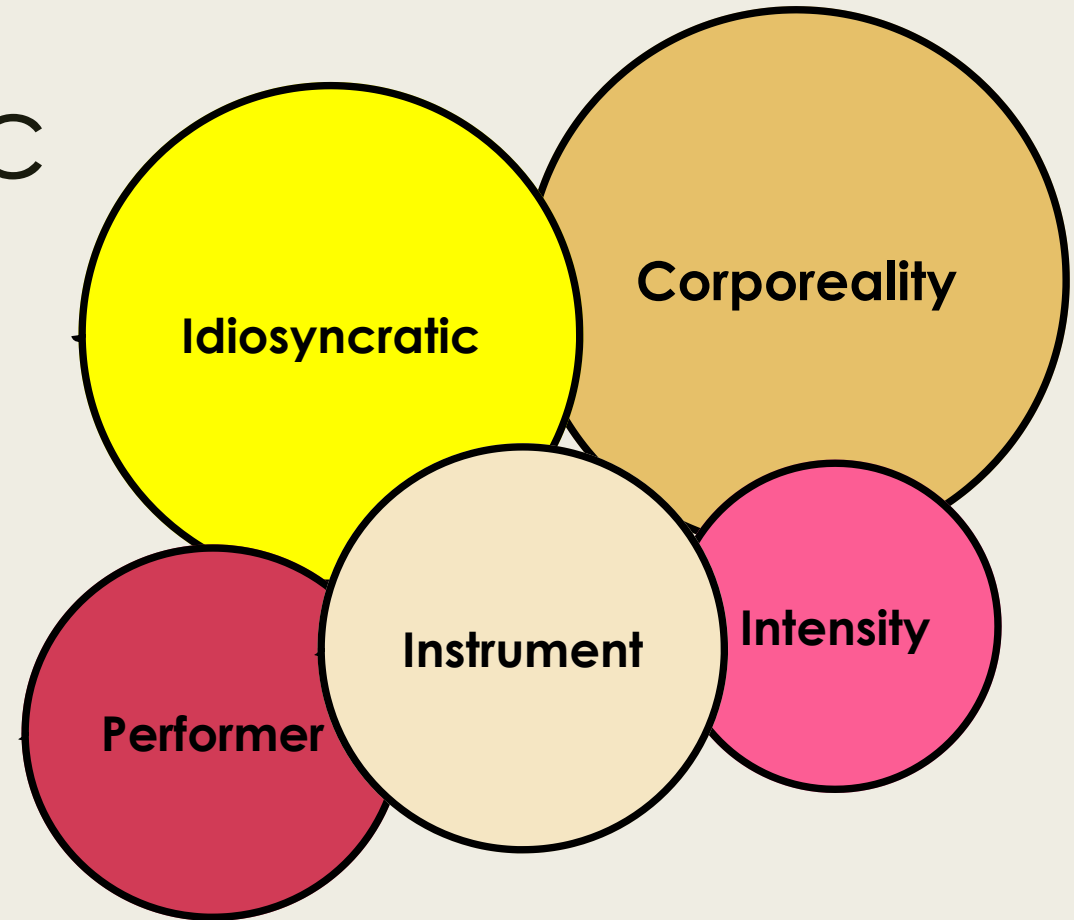
CORPOREALITY AND  
EMBODIMENT IN  
CONTEMPORARY PERFORMANCE

**By Fernanda Navarro and Ine Vanoeveren**

# Corporeality in music

## CORPOREALITY

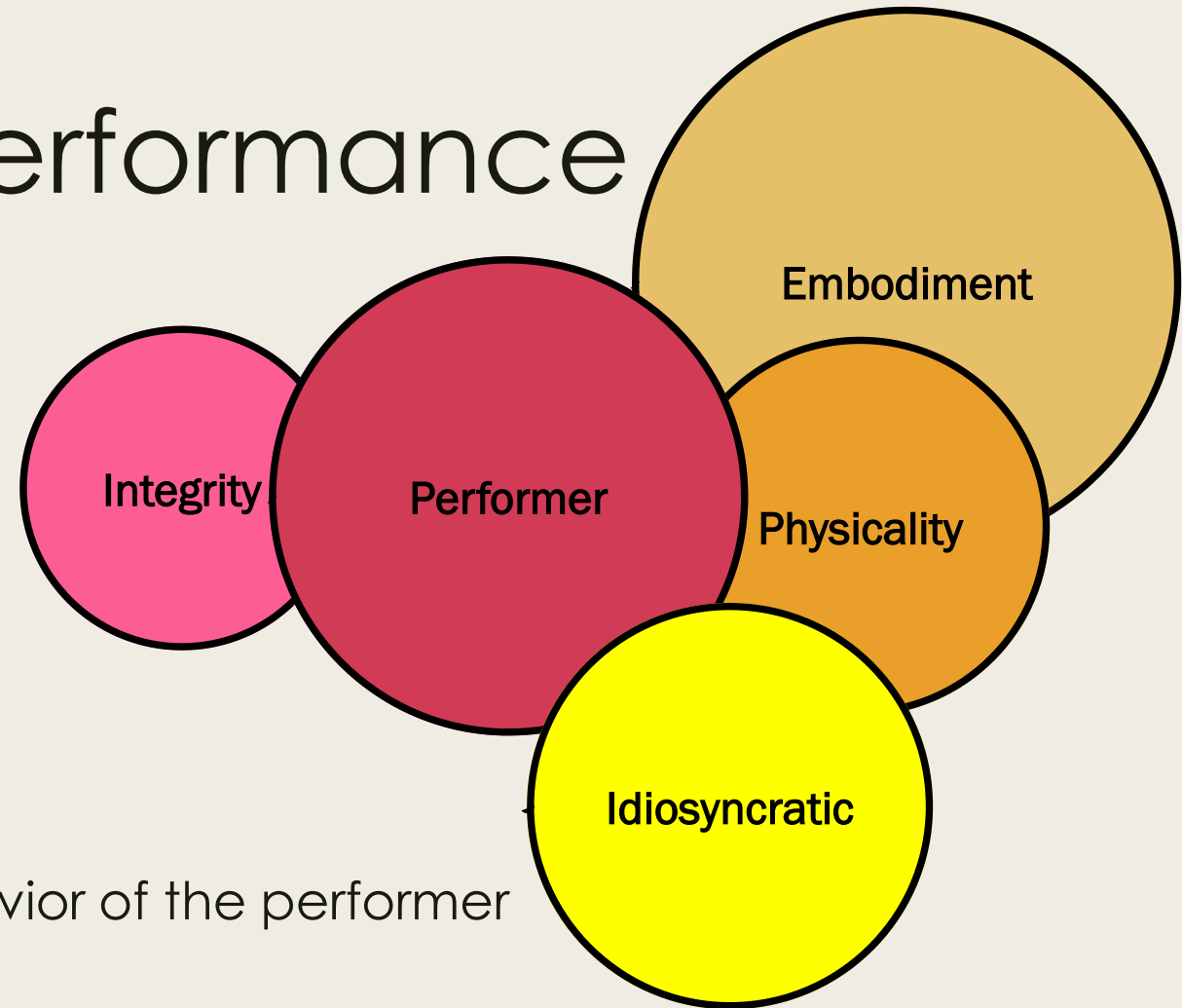
- Incorporation of Idiosyncratic behaviors of the instrument and the performer
- Physicality of the instruments
- Corporeality of the performer
- Communication between composer-music-performer-audience
- Intensity, Rawness, Non-neutrality



# Embodiment in performance

## EMBODIMENT

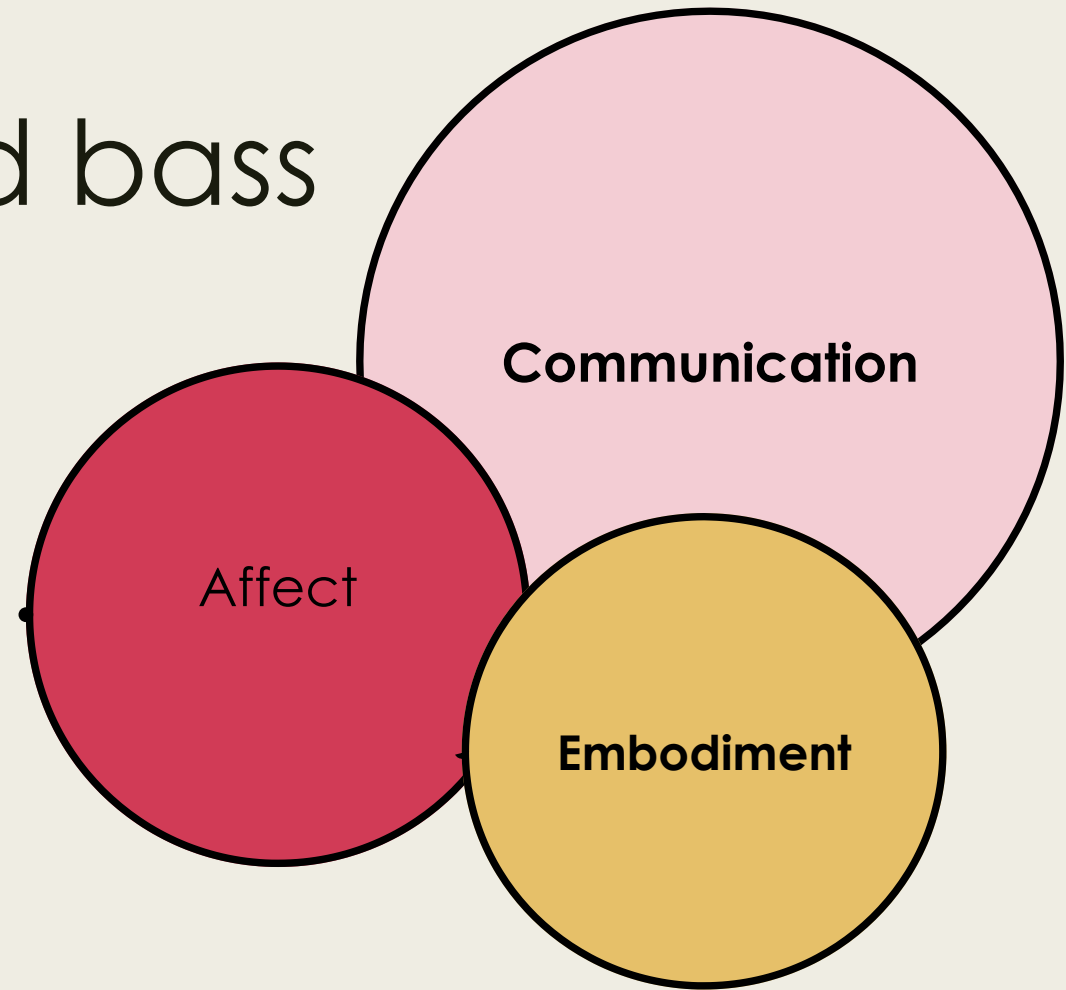
- Integrity towards the music
- Physicality of the performer
- Extra parameter
- Incorporation of Idiosyncratic behavior of the performer
- Intensity, Rawness, Non-neutrality



# Through for flute and bass flute solo (2015)

## ■ I. Watching

- Dealing with the idea of being watched
- Caring >< Controlling
- Manipulation of emotional states/affects
- Use of 'iconic material'
- How to 'communicate' without relying on verbal language or body language?
  - music is NOT a language!
  - however, there is some sort of shared/common knowledge in music...



- '**Communication**' via exploring (or exploiting) **iconicity and memory**
  - use of iconic materials: fragments of well known songs:

*I'll be seeing you*  
*Every breath you take*  
*The Internationale*

- **Affect** trigger?
- Context/ out of context/ recontextualised?
- Analyzed version of the final sketch of *Watching*:
  - **I'll be seeing you** – green: continuous
  - **I'll be seeing you** – yellow: fragmented framework
  - **Every breath you take** - blue
  - **The Internationale** – orange
  - **Fs and As** – pink
  - **'Beauty is Difficult'** – red (bridge to second movement – B, T, F, D, K, T)

f = sereno, nostalgico  
 f p = sereno, piaciuto  
 f p p = worried, agitated, aggressive, percuore  
 f p p p = worried, agitated, aggressive, percuore  
 f p p p p = worried, agitated, aggressive, percuore  
 f p p p p p = worried, agitated, aggressive, percuore  
 f p p p p p p = worried, agitated, aggressive, percuore

???

slow  
 cheesy  
 vib.  
 +PR I'll be seeing you  
 Every breath you take  
 Internationale  
 F&A  
 Beauty + is + difficult

Fernanda Aoki Navarro

Flute

A come un echo

sereno, penetrante cantabile penetrante cantabile penetrante

sereno, echo sereno, echo cantabile penetrante

penetrante penetrante cantabile penetrante penetrante

B

preoccupato

preoccupato e agitato

C

tranquilo, cantabile penetrante cantabile penetrante sereno, echo simile...

2

15

preoccupato, affrettato

penetrante sereno, echo D

17

molto cantabile

19

vib molto espressivo

21

E

molto cantabile molto espressivo molto cantabile molto cantabile

23

molto espressivo molto espressivo agitato, penetrante sereno, echo

25

F

preoccupato preoccupato e agitato sereno, echo molto espressivo

27

cantabile penetrante cantabile espressivo penetrante

mp

29

penetrante sereno, echo cheesy rall... penetrante

32

G

sereno, echo sereno, echo

36

molto rall... molto cantabile preoccupato, affrettato

40

sereno, nostalgico cantabile

44

H

penetrante sereno, nostalgico

47

49

preoccupato, affrettato sereno, nostalgico

54

# Performing Through *Watching*

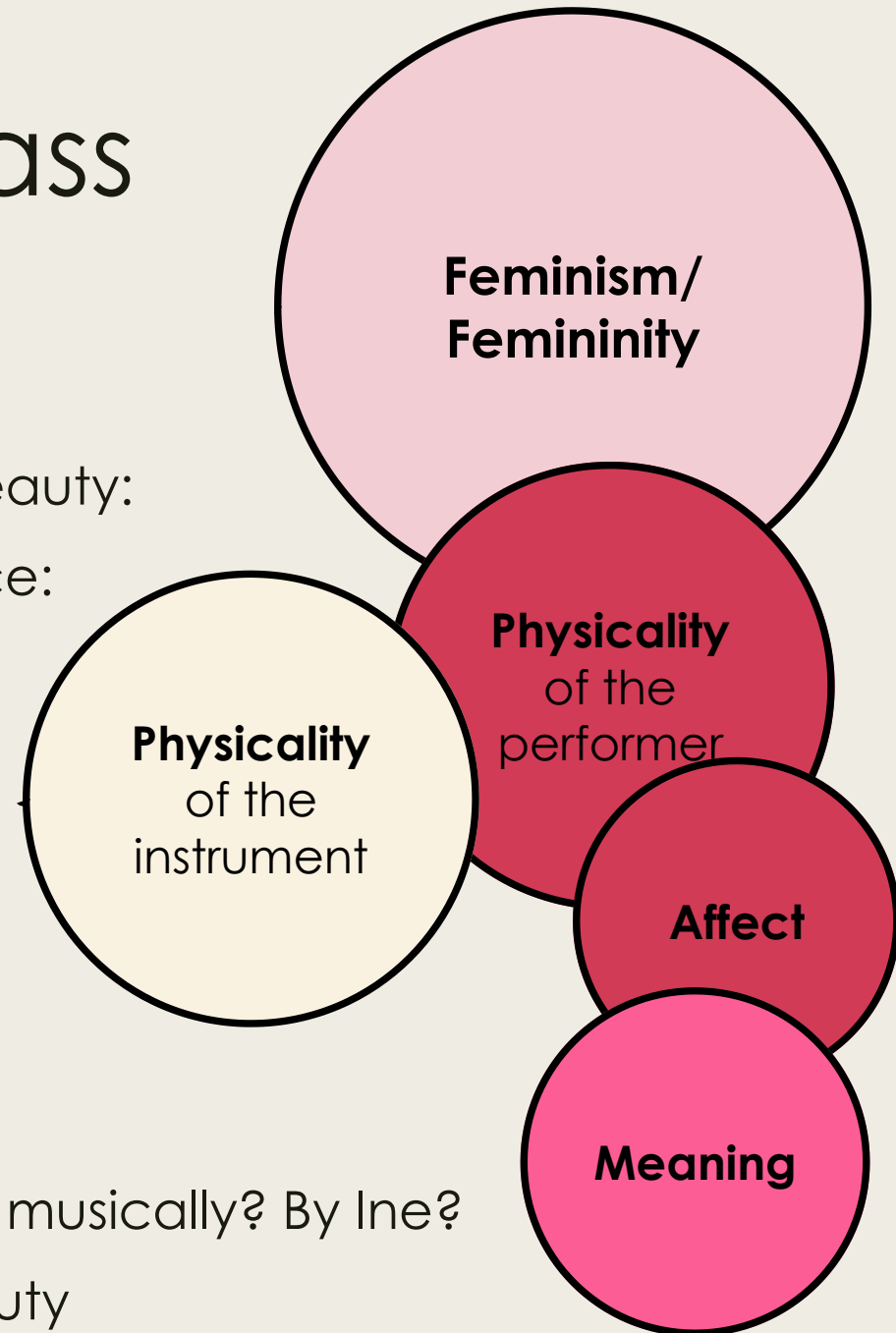
- Remote control
- Digesting different affects
- Not about technique, about discomfort
- Discomfort is the key for an embodied performance
- Extra parameter
- Discomfort – Espionage – Engagement - Result

# Through for flute and bass flute solo (2015)

## ■ II. About Beauty

Conversation between Fernanda and Ine about beauty:

- In regards to Ine's body, corporeal presence:
  - on stage?
  - femininity in Ine's music making?
- In regards to the flute:
  - 'beautiful' sounds?
- In music, in life, in art:
  - stereotype: 'beautiful music'
  - How would 'beauty' be manifested musically? By Ine?
  - Sharing/negotiating notions of beauty

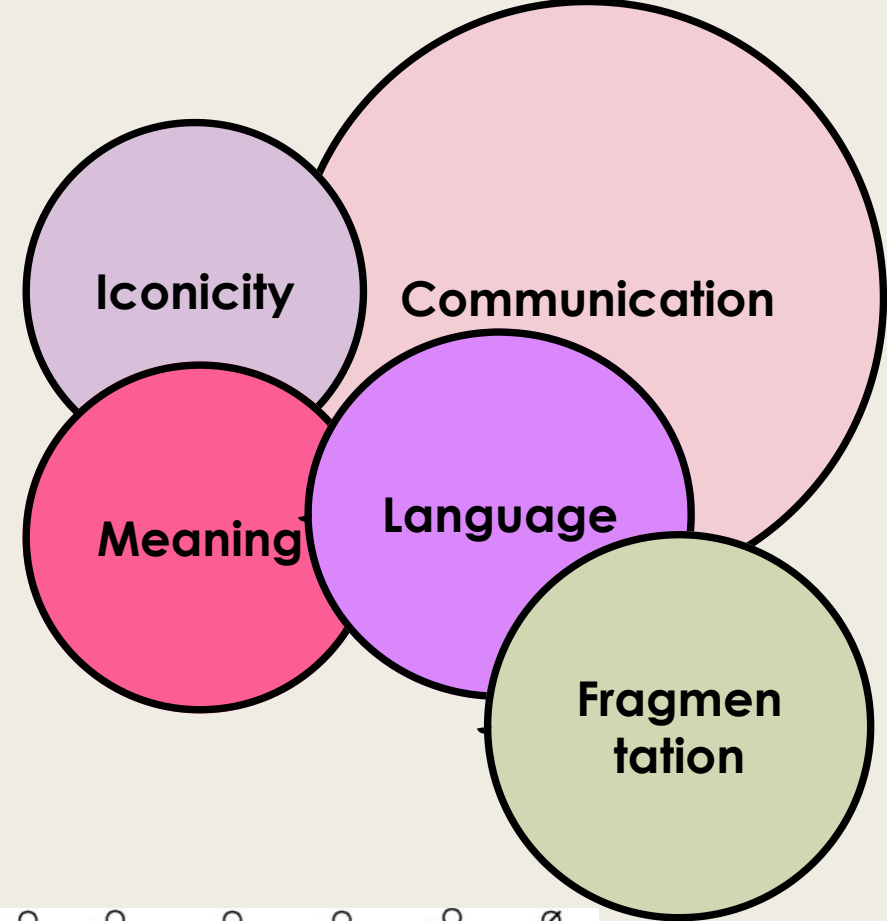




- Iconicity: Debussy – beginning of trio for flute, viola & harp
- Melodic contour of Ine saying:  
'beauty' – 'beautiful' – 'full' – 'difficult' – 'difficulty'

'Beauty is difficult'

- Deconstruction of these words into phonemes
- Reconstruction of these words by associating musical and physical gestures to the phonemes



Five musical examples illustrating the reconstruction of words into phonemes and their association with musical and physical gestures:

- B:** Phonemes 'b', 'e', 'u', 't', 'y' are shown above a staff with notes. Dynamics include *B* and *T*.
- T:** Phonemes 't', 'i', 'f', 'f', 'u', 'l', 'l' are shown above a staff with notes. Dynamics include *F* and *sfz*.
- D:** Phonemes 'd', 'i', 'f', 'f', 'i', 'c', 'u', 'l', 't' are shown above a staff with notes. Dynamics include *D*.
- K:** Phonemes 'k', 'o', 'n', 'f', 'i', 'c', 'i', 't', 'y' are shown above a staff with notes. Dynamics include *K*.

- Fluidity, Fragmentation

*Come una danza*

♩ = 82

44

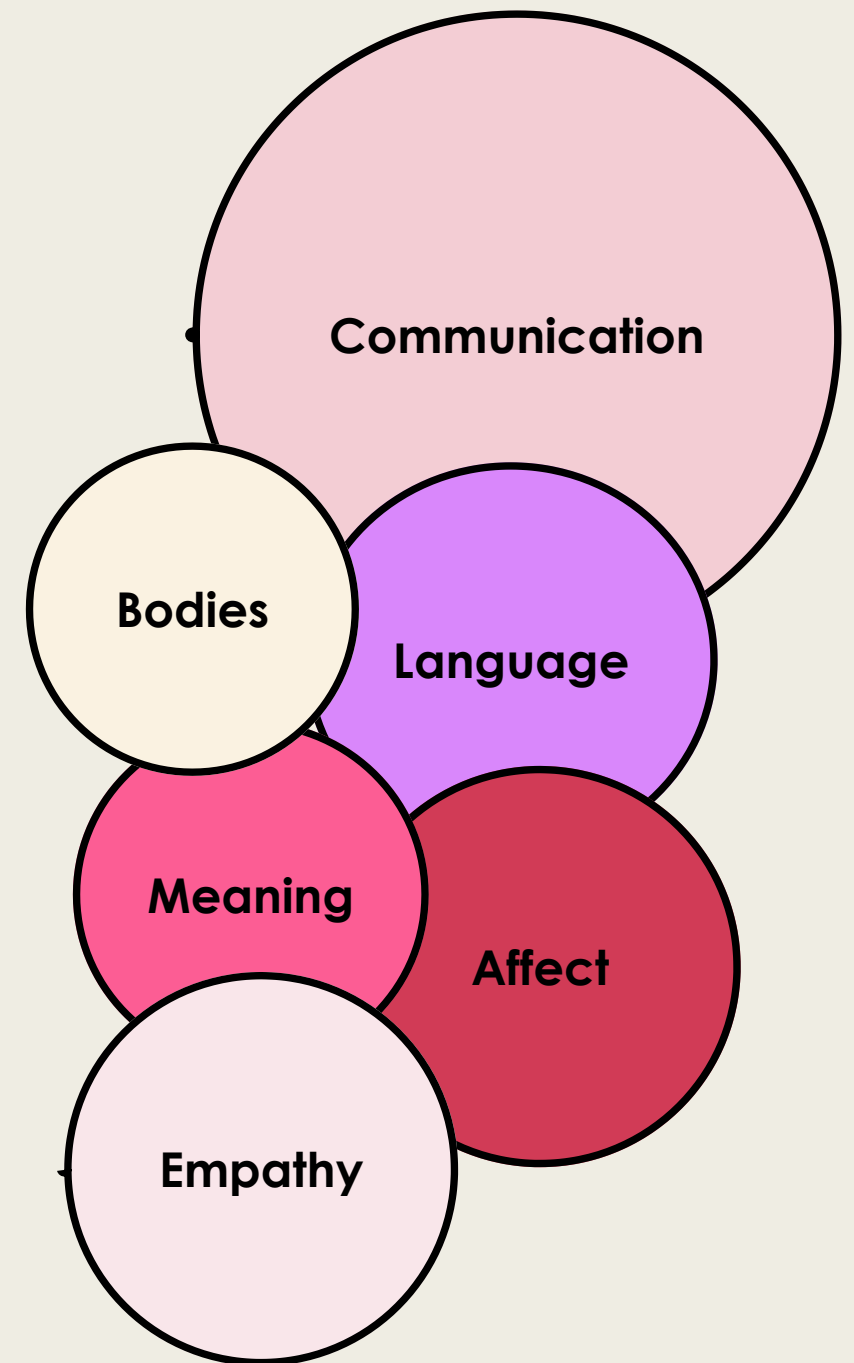
12/16

12/16

B T D F K T B T D F K T

5

- Dream and nightmare: to create 'musical phonemes' that can be recognizable  
Then connect the phonemes to create 'musical words'  
Then 'communicate' musically, but without words, without actual verbal communication
- Empathy – through the body
- Exhaustion of the body – triggers affects, communicates?
- Body movement (not through musical gestures!) – non verbal communication



6 12

Musical notation for measures 6-12, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

14

Musical notation for measures 14-16, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

16

Musical notation for measures 16-18, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

C resistente

18

Musical notation for measures 18-19, featuring a piano part with dynamic marking *fff*. The notation includes stems with flags and beams.

19 Come una danza

Musical notation for measures 19-21, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

21

Musical notation for measures 21-23, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

23

Musical notation for measures 23-24, featuring a piano part with dynamic markings *f* and *p*. The notation includes stems with flags and beams.

24 Come una spiegazione

Musical notation for measures 24-26, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

27

Musical notation for measures 27-29, featuring a piano part with dynamic markings *fff* and *ff*. The notation includes stems with flags and beams.

29

Musical notation for measures 29-31, featuring a piano part with dynamic markings *fff* and *ff*. The notation includes stems with flags and beams.

E

30

Musical notation for measures 30-32, featuring a piano part with dynamic markings *fff* and *ff*. The notation includes stems with flags and beams.

31 Come una spiegazione

Musical notation for measures 31-33, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

33 Come una danza

Musical notation for measures 33-35, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

35

Musical notation for measures 35-37, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

37

Musical notation for measures 37-39, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

39

Musical notation for measures 39-41, featuring a piano part with dynamic markings *p* and *f*. The notation includes stems with flags and beams.

41 Come una spiegazione

Musical notation for measures 41-43, featuring a piano part with dynamic markings *fff* and *f*. The notation includes stems with flags and beams.

# Performing Through *About Beauty*

- Physicality
- Embodiment
- Body is extra musical parameter
- Endurance
- Discomfort with a purpose is not torture
- Physical pain serves the performance
- Absorption into the piece – trance

# Physicality in performance

## Effort

6 12

14

16

*conflitta* *infastidita* *conflitta* *infastidita* *assertiva!*

*curiosa e ingenua* *infastidita*

\*\*next inside a box should be interpreted and said as words, not phonemes

- Full effort
- At the edge of physical limits
- During practice: increasing power, muscles, dynamics, techniques, etc...
- During performance: taking risks, no safety net
- Embodiment necessary for affect and meaning
- Power >< femininity
- Internal >< external
- Act >< guts
- Musical integrity

# Physicality in performance

## Endurance

33 *Come una danza*

12 16 *sfz* 17 16 *sfz*

35 17 16 *sfz* 11 16 13

37 13 16 *sfz* 7 16 6

39 *melincolicamente leggiero*

6 16 13 16 *p* *f* *fff*

41 *Come una spiegazione*

5 16 15 16 *disperata...* 5 16 *fff* 12

The image shows a musical score for a piece titled 'Come una danza' and 'Come una spiegazione'. The score is written in a single system with a treble clef and a 16/16 time signature. It consists of five staves of music. The first staff (measures 33-40) is marked 'Come una danza' and features a rhythmic pattern of eighth notes and sixteenth notes, with a forte (sfz) dynamic. The second staff (measures 35-38) continues the rhythmic pattern. The third staff (measures 37-40) also continues the pattern. The fourth staff (measures 39-40) is marked 'melincolicamente leggiero' and features a melodic line with a five-measure rest, followed by a melodic phrase with dynamics p, f, and fff. The fifth staff (measures 41-48) is marked 'Come una spiegazione' and features a rhythmic pattern of eighth notes and sixteenth notes, with a forte (fff) dynamic.

- Only possible during performance
- Going through time-limits
- Endurance makes performance worth it  
Not the same as a trance

Trance: meditation  
Endurance: perseverance

- Exhaustion shapes the affect

# Physicality in performance

## *Technique*

The image displays a musical score for piano, consisting of three systems of staves. The first system (measures 44-45) is in 12/16 time. The right hand features a dense texture of sixteenth-note chords, while the left hand plays a bass line with notes B, T, D, F, K, T. The second system (measures 46-47) is in 13/16 time. The right hand continues with dense sixteenth-note chords, and the left hand plays notes B, T, D, F, K, T. The third system (measures 48-52) is in 12/16 time. The right hand has dense sixteenth-note chords, and the left hand plays notes B, T, D, F, K, T. A dynamic marking *sfz* is present at the end of the system. A bracket with the number '5' is visible in the right hand of the second and third systems, indicating a five-measure phrase.

- Awkward density, counterpoint
- Disconnection of 'standard' technique, combination of parameters
- Development of personalized technique, appropriate for the music
- Exaggeration in classical and extended techniques
- Help of the body



# Physicality in performance

## Limits

The image displays three systems of musical notation for a performance piece. The first system, starting at measure 221, includes a vocal line with lyrics "with pronouncing 'F'" and a piano accompaniment. Dynamics range from *ff* to *pp*. Performance instructions include "Exhale all your air, quickly while pronouncing 'F'." and "irregular, ad lib". The second system, starting at measure 224, includes a vocal line with lyrics "overblow" and a piano accompaniment. Dynamics range from *f* to *ppp*. Performance instructions include "irregular, ad lib" and "Inhale slowly and calmly". The third system, starting at measure 228, shows a piano accompaniment with a dynamic marking of *pppp* and the instruction "ad lib, until you feel absolutely zoned out, peaceful and perhaps exhausted."

- Fighting natural reflections
- Extreme control of the body
- Playing with pain
- Transporting physical effort towards the audience
- Expanding limits on stage, not in the practice room

# Additional examples

The image displays three systems of a handwritten musical score for Flute and Voice. The notation is dense with performance markings and technical diagrams.

**System 1:** Features a Flute staff with notes and rests, and a Voice staff with lyrics. Performance markings include *lip-gliss.*, *marc. in*, *espr. e ben articolato*, *legato*, *moderato*, *pp*, *poco*, *mf*, *mp*, *mfz*, *p*, *sub.*, *pp*, *mfz*, *poco*, *mf*, *pp*, *mfz*, *p*, *pp*, *mfz*, *p*. A diagram shows tongue tip movement: "(b) move tongue tip rapidly from side to side of mouth aperture." Another diagram shows lip removal: "remove instrument from lips abruptly." and "return instrument to lips slowly." The system is labeled "I.1.iv." and "N.V.".

**System 2:** Continues the Flute and Voice parts. Performance markings include *Flz.*, *N.V.*, *lip-gliss.*, *marc. in*, *gliss.*, *tra. rapido*, *legato*, *pp*, *mf*, *mp*, *mfz*, *pp*, *ff*, *molto ff!*, *sub.*, *pp*, *mfz*, *p*, *mf*, *mp*, *pp*, *mfz*, *p*, *mf*, *mp*, *pp*, *mfz*, *p*, *mf*, *mp*, *pp*, *mfz*, *p*. A diagram shows lip removal: "remove instrument from lips (rapid)." The system is labeled "I.2.i." and "N.V.".

**System 3:** Continues the Flute and Voice parts. Performance markings include *Flz. ord.*, *sub. ord.*, *vibr. ord.*, *molto flessibile!*, *subito dolce!*, *di nuovo agitato*, *di nuovo agitato*, *pp*, *mf*, *mp*, *mfz*, *pp*, *mfz*, *p*, *mf*, *mp*, *pp*, *mfz*, *p*, *mf*, *mp*, *pp*, *mfz*, *p*. A diagram shows lip removal: "remove instrument from lips (rapid)." The system is labeled "N.V." and "non troppo".

Unity Capsule – B. Ferneyhough

# Additional examples

*for low Voceverum* (perspective, persistence; possibility)     *ligament at distance - J. Bean*

**1**  
*VERY QUIET* (+) alt. fing w/ more keys, if possible; "weighty" attack. (sim. throughout) (sim. throughout) (sim. throughout) *not enough*

**11**  
*not enough*

**21**  
*not enough*

**31**  
*not enough*  
*Smooth-Vicious*  
*(fit these in...)*

*in deep faster: first is as long as possible, given breath/dynamic indication(s).*  
*: last is as fast as possible, given pitch material.*

*consider sim. articulation throughout*

*31 notes*  
*heavy*  
*heavy*

ligament at distance – J. Bean

# Additional examples

**OR**

Robert Dick

The musical score consists of three systems of notation. Each system includes a musical staff with notes, dynamic markings, and fingerings. The first system has three measures with durations of 12-14", 3", and 13-15", ending with a 10" measure labeled 'ghost tone'. The second system has four measures with durations of 18-20", 2-3", 6", and 14". The third system has three measures with durations of 12-14", 10", and 6". Fingerings are indicated by black dots on the staff, and dynamics range from *pp* to *mf*. The word 'hold' is written below the fingerings in several places. The copyright notice at the bottom reads '© 1981 Robert Dick'.

OR – R. Dick

# Additional examples

Commissioned by the Auros Group for New Music with support from the Brannen-Cooper Fund  
Dedicated to Susan Gall

**16**

Jason Eckardt (2003)

~ 144 (Tempo Flessibile) [2] (see corresponding note in preface)

[1] (see corresponding note in preface)

Voice

*sfz inh.* *PPP* *mp < ff >* *PPP p PP > PPP* *mp > p* *ff* *breath acc.-* *p* *pp* *p* *mp* *mf* *pp* *fff*

f [t] p p p f p θ h tʃ hw s k p f ç θ tʃ h

do not distinctly pronounce the "r"  
(tongue tip reaches up and slaps back  
of upper teeth to quickly curtail sound)

[5] *p* *mf* *mp pp inh. (irregular glissandi)* *PPP < mp >* *(mp)* *f* *pp inh.* *p* *pp* *PPP* *sfz* *p* *pp* *f* *p*

Voc

f f f f hws f tʃ f p p p kh t f t s

[9] *pp* *(pp)* *fff* *p* *mf inh.* *pp* *ff mf* *p* *mf* *p* *f inh.-* *mp* *sfz* *ff* *mf*

Voc

(s) θ p hw hw hw s [t] f f h h h wh f t p p  
(as in m. 1)

[13] *pp p* *mf mp* *f* *sfz* *(ff) breath acc.-* *(ff)* *mp f inh.* *pp p* *(p)* *fff* *mp f*

Voc

p p s s ph f t tʃ f hw

© 2003 J. Eckardt

16 – J. Eckardt

# Additional examples

Cesare Saldicco (2011)  
**Spire V**  
per flauto discendente al SI a Giulio Francesconi

$\text{♩} = 80/88$

shahachah

$ff > mf$   $mf$   $pp$  (improvvisati col soffio)  $f > f >$   $f > mf p$

$mf$   $mf$   $pp$   $mf$   $ff$   $mf$

$p$   $mf$   $ff$   $f > f >$   $f$   $f > mf$   $p$

$mf$   $mf$   $ff$   $f > mf$   $p$   $f > mf$   $ff$

Re-Res  
WT (alternando chiavi 5 e 6)  $mp$   $pp > pp >$   $< f >$   $< p >$   $p$   $< p >$   $< pp >$

Re-Res  
WT  $pp > pp$   $p$   $f$  improvviso  $mf$   $ff$   $f > f >$

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Spire V – C. Saldicco



THANK YOU!

Fernanda Navarro and Ine Vanoeveren

