

# **Simposium: Embodied music cognition: ontogenesis, perception and performance.**

Martínez, Isabel Cecilia.

Cita:

Martínez, Isabel Cecilia (Agosto, 2009). *Simposium: Embodied music cognition: ontogenesis, perception and performance. 7th Triennial Conference of European Society for the Cognitive Sciences of Music (ESCOM 2009), Jyväskylä.*

Dirección estable: <https://www.aacademica.org/martinez.isabel.cecilia/19>

ARK: <https://n2t.net/ark:/13683/pGAb/xq4>



Esta obra está bajo una licencia de Creative Commons.  
Para ver una copia de esta licencia, visite  
<https://creativecommons.org/licenses/by-nc-nd/4.0/deed.es>.

*Acta Académica es un proyecto académico sin fines de lucro enmarcado en la iniciativa de acceso abierto. Acta Académica fue creado para facilitar a investigadores de todo el mundo el compartir su producción académica. Para crear un perfil gratuitamente o acceder a otros trabajos visite: <https://www.aacademica.org>.*

## **Symposium: Embodied music cognition: ontogenesis, perception and performance**

Convenor: Dr. Isabel Cecilia Martínez -Universidad Nacional de La Plata. Argentina

Discussant: Dr. Ian Cross-Cambridge University. United Kingdom

### **Abstract**

The theory of embodied mind is relevant in a corpus of studies that focus on the ways music is processed and produced, and on the role it plays in human cognition and everyday life. Human experience of music is tied to the ways movement and sound stimulation resonate first in the body-mind complex; it is afterwards that conscious involvement takes place. The movement and the image-schematic-based processes of understanding - that are sensory-motor and preconceptual in nature – are some of the embodied forms that shape the practice of meaning in human experience. These two forms of embodied cognition are explored in this symposium. The six papers that are presented here will focus on: (i) the ontogenesis of image-schematic representation and aesthetic experience and (ii) their role in the experiences of listening and performance in two of the temporal arts: music and dance. Two papers (Martínez & Español and Martínez & Anta) investigate some peculiarities of embodied music cognition where, once image-schematic representations have been activated, cross-domain mapping processes occur that assign meaning to experience. The first one presents an observational study on the ontogenesis of these processes in the context of intuitive parenting, where the adult brings to the baby a sonic moving form with an embedded image-schematic structure. The second explores the role of image schematic representations and metaphorical projections during the listening experience of post tonal music. The following four papers (Español & Shifres; Martínez & Epele; Shifres, and Mauléon) focus on the study of explicit movement, both conscious and intentional, as derived from sub-personal processes, and the musical structures with which they are related. While Espanol & Shifres investigate the complex of sound-movement in intuitive parenting, the observational study of Martínez & Epele focuses on the relationship between the expert's intentional movement and the musical structures that, somehow, inspire it. The work of Shifres studies the unconscious non-productional movement in singing performance, bound to the related musical structures and to the communication of expression in performance. Finally, the work of Mauléon tackles the problem of communication of expression in singing performance as experienced by the audience.

### **Papers Presented in the Symposium**

- 1) Martínez, I. C. and Anta J.F.: Cross-domain Mapping Processes in the Perception of Post Tonal Music
- 2) Martínez, I. C. and Español, S.: Image-Schemas in Intuitive Parental Performance
- 3) Español, S. and Shifres, F.: Intuitive Parental Performance: the Embodied Encounter with Art
- 4) Martínez, I. C. and Epele, J.: Embodiment in Dance: Relationships between Expert Intentional Movement and Music in Ballet
- 5) Shifres, F.: Movement and the Practice of Meaning in Song
- 6) Mauléon, C.: Embodied Experience and Communicative Intentions of the Singing Performer