

## ***Papers V: KINAESTHETIC SELF-AWARENESS***

**Marja-Leena Juntunen**  
**Sibelius Academy**

### **Sensing and expressing qualities of music through the moving body**

In Dalcroze Eurhythmics music is approached through body movement and bodily experiences. In this approach to music education that was devised by Emile Jaques-Dalcroze (1865-1950), students are, for example, guided to respond to music through movement in space. The movements aim to reflect listening to music so that the qualities of movement (speed, energy, intensity, direction, etc.) correspond as closely as possible to the qualities of the music heard.

The paper examines the process of listening and expressing music through the moving body. More specifically, I ask: How can the qualities of music be explored, sensed and expressed through the moving body and what is the role of kinaesthesia in this process? These questions will be approached both philosophically and with some reference to practical implications. The philosophical framework is based on phenomenology, especially on Maurice Merleau-Ponty's phenomenology of embodiment.

In order to become aware of the quality of the body movement, one has to become sensitive to and be aware of one's movements and of their attributes. This happens through 'listening' to kinaesthetic sensations, through what Jaques-Dalcroze and Merleau-Ponty called the sixth sense. Learning from movement requires heightened kinaesthetic awareness that can be awakened through various exercises. Listening to music through the moving body happens with the whole self, attuned through the entire body of felt experience. When musical listening is understood as 'felt' through the whole body, we find in listening the reversibility, a sense of a 'double belongingness' that implies that music is simultaneously both heard and felt. Applying Merleau-Ponty's notion of gesture to situations where musical sounds are expressed through the moving body, I conclude that listening to music is thinking and the body movement that results is a completed emotion or thought. Thus, listening and moving inform each other simultaneously.

**Fotini Vassiliou**  
**National Technical University of Athens, Greece**

## **Kinaesthetic self-awareness and the phenomenology of alien limbs and thought insertions**

With the proposed presentation I will attempt to deal, from the perspective of a constitutive Phenomenological Psychology, with alien limb experiences, as also, in a suggested parallelism, with thought insertion phenomena. Based on Husserlian grounds, I will start with the exploration of the thesis that pre-reflective, pre-thematic (function-ing) lived-body is itself constituted in the process of perceptual constitution. Arguing that the disclosure of different constitutive levels is phenomenologically legitimate, and so drawing from Husserl's analyses in Ideas II, I will focus on the crucial role of the various kinaesthetic systems for the constitution of the lived body as mine. Here, emphasis will be put on the issue of the localisation of the sensings. I will then be in a position to show how alien limb phenomena can be phenomenologically interpreted under the prism of the malfunction of some kinaesthetic sub-system.

An alien limb, although, as I claim, it is constituted in its material reality, is 'deprived of life' as far as it remains kinaesthetically unknown. In an analogous way, I will treat thought insertion phenomena. I will examine the phenomenology of the different ways a thought is given as "mine" (in thought, memory, remembrance, etc.) taking advantage of Husserl's analyses about solitary life found in the first Logical Investigation. Finally, then, an inserted thought will show up as, on the one hand, experienced 'in my head,' but, on the other, as not kinaesthetically recognisable as "mine."

**Tuomas Mali**

## **Kinaesthetic experiences and musical interpretation: considerations from a pianist's point of view**

Conventional ways to deal with and speak about western classical music focus on performances of musical works. Interpretations are considered to be fixed and unchanging cultural artefacts. For example dynamic changes, rhythmic alterations, articulations, ornamentation, and ways of phrasing are understood as properties of aesthetic objects created by performers. Musicians, and their performances, are compared to each other on the ground of these properties.

For me, as a pianist playing a lot of new music, to interpret means to deal with movement and change. The learning-process of any piece of music is practically endless and ever-changing, and aims to a flexible mental and bodily readiness to

cope with varying situations and conditions. New music often removes me from my habitual ways of acting, thinking and experiencing – and sometimes other people are moved by my playing. When preparing a performance, I do strive for considered and controlled rendering of the music, but a fixed “end product” is not my primary goal. Various different ways to play may give me satisfaction: playing twice similarly would be not only impossible, but pointless.

The two experiences described above may be interpreted as reflecting two different approaches to movement and change. The first can be associated with Galilei's notion that the book of nature is written in mathematics: with the influence classical mechanics has had to our understanding and interests. The other has been discussed for example in phenomenological literature concerned with the constitution of reality. What is of importance here is, that understanding and role of the lived, moving body is significantly different.

In my daily practising with the piano I repeat little gestures, passages and leaps hundreds of times, listening to the physical, visual and aural experiences of my body. The importance of developed kinaesthetic sensitivity is a commonplace – a starting-point and a result of the practising, at the same time. Through repetitions I learn to sense and feel the possibilities and limits of the given music within my moving (and ever-changing) body, which allows me to experience qualities of music without intermediary thought.

In my presentation I articulate and examine my own playing-experiences from a bodily-oriented point of view, using the learning-process of Oliver Kohlenberg's Piano Sonata No. 3 as an example. My special interest is on the role of kinaesthetic experiences in the constitution of my interpretation.