

Associate Professor Alexander Refsum Jensenius, University of Oslo

Alexander Refsum Jensenius (BA, MA, MSc, PhD) is an associate professor of music technology and Head of Department of Musicology at University of Oslo, Norway. His research focuses on why music makes us move, and this he explores through empirical studies using motion sensing technologies. He also uses the results from his analytic work in the creation of new music, performing on new interfaces for musical expression. Alexander studied at the University of Oslo, Chalmers University of Technology, University of California, Berkeley and McGill University.

Lecture: *Embodied Musical Cognition - Challenges and Possibilities*

Thursday 24.11 at 14.15 Auditorium 128, Bjørn Christiansens Hus

Keywords: music cognition, motion capture, interactive music, standstill, music-related body motion

Abstract: In this presentation I will present the theoretical background for the emerging field of embodied music cognition. This includes an overview of some key concepts for understanding the importance of body motion in both the performance and perception of music. Then I will present some of the methodologies and technologies employed in empirical studies of music-related motion. Finally, I will discuss the importance of music cognition in the design of new electronic instruments.

Key questions addressed by the lecture:

What role plays the body in the performance and perception of music?
How can we study music-related body motion?
How can we build better electronic instruments?

Recommended reading:

Jensenius, A. R. (2013a). An Action-Sound Approach to Teaching Interactive Music. *Organised Sound*, 18(2), 178–189. <https://doi.org/10.1017/S1355771813000095>

Jensenius, A. R. (2013b). Some video abstraction techniques for displaying body movement in analysis and performance. *Leonardo*, 46(1), 53–60. https://doi.org/10.1162/LEON_a_00485

Jensenius, A. R., Wanderley, M. M., Godøy, R. I., & Leman, M. (2010). Musical gestures: Concepts and methods in research. In R. I. Godøy & M. Leman (Eds.), *Musical gestures: Sound, movement, and meaning* (pp. 12–35). New York: Routledge.