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Glossary

Affordance - the possibility of some action existing between an organism and its environment (Gibson 1979; see footnote to Introduction).

Bodiliness - the “awareness of our own body - observing how it has an influence on the perception of stimuli” (Peñalba Acitores 2011: 224).

Body schemata - learned motor patterns, habits, or dispositions that require little mental effort to carry out (§5).

Coarticulation - the corporeal subsumption of smaller units of gesture under superordinate trajectory shapes of movement (§12.2).

Disembodied expressed timescale - a timescale shaped with expression in sound defining the grouping that it outlines, but without a corresponding overarching extensional gesture (§14.3).

Embodied expressed timescale - a timescale shaped with expression in sound defining the grouping that it outlines, combined with a corresponding overarching extensional gesture (§14.3).

Embodied non-expressed timescale - a timescale embodied with an extensional gesture that does not result in an audible expression defining the grouping that it outlines (14.3).

Extensional gesture - musical gesture that results in actual body movement in space (§9.2).

Framing - a conscious process used to separate or insulate a part of pre-reflective experience in order to protect it from being objectified by the conscious mind (§6.2).

Gestural-sonic objects - holistically perceived chunks of musical gesture based on the convergence of movement and sound and defined by coarticulation (§13.1).

Grabbiness - the “capacity of environmental stimuli to attract our attention - in relation to the bodily responses in us that they elicit” (§17, Peñalba Acitores 2011: 224).

Imagination perspective - the temporal perspective involving thinking ahead in performance whereby sounds are imagined *before* their execution (§9.6.1)

Intentional gesture - musical gesture that is imagined but not realised in body movement (§9.2).

Interpretation - the act of making conscious decisions in shaping a musical performance (§5).

- Intonation** - a concept that connects all manner of socially-shared affective experience directly to the shaping of the most basic and irreducible units of music, a shaping that is neither only a musical image nor only a technical movement, but an organic integration of both (§15.2.1.3).
- Invisible body** - a pathological form of self-consciousness where the body is “absent from experience” (§6.1, Legrand 2007).
- Levers** - parts of the playing mechanism that are able to deliver power, including: torso, top arm, forearm, wrist, fingers, rotation (§13.2).
- Lines** - affordances of scores that can be voiced in performance (§17).
- Listening perspective** - the temporal perspective involving the performer’s own perception after the notes have been played (§9.6.3).
- Musical details** - objectively measurable modulations of dynamics, timing, and articulation occurring on the sounding surface of the music (§10.1).
- Neutral timescale** - a timescale neither embodied with an overarching extensional gesture nor with expression defining the grouping that it outlines (§14.3).
- Opaque body** - a form of self-consciousness where the body is “taken as an intentional object of consciousness” (§6.1, Legrand 2007).
- Performative body** - a form of self-consciousness characterised by a “pre-reflective experience of the body itself” (§6.1, Legrand 2007).
- Playing mechanism** - the musician’s body, specifically the composite of levers used in playing (§13.2).
- Playing perspective** - the temporal perspective associated the actual moment of execution (§9.6.2).
- Polyphonic expression** - a performative texture characterised by simultaneous divergence in expression (§3). More specifically, a form of voicing characterised by either fractional timescale relationships or divergence in direction of gesture (§17.5). An example of divergence in expression is found in Example I.1.
- Polyphony** - a stylistic description of musical texture with counterpoint as a defining feature, characterised by its distinction from homophony (§2).
- Timescale** - a unit of musical time measured in the score, such as one beat or one measure (§3).
- Transparent body** - a form of self-consciousness in which the body is apparent in the “pre-reflective bodily experience of the world” (§6.1, Legrand 2007).

Understanding - a non-conceptual and primarily pre-reflective embodied reaction, depending on the body schemata of the performer (§5).

Voices - continuities of various elements, such as lines, which are created in performance (§17).

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