

# Feeling one's way: Musical improvisation with 'embodied' instruments

Mark Seton<sup>1</sup> and Corrina Bonshek<sup>2</sup>

*University of Sydney, Australia<sup>1</sup>; University of Western Sydney, Australia<sup>2</sup>*

mc.seton@bigpond.com

## **Abstract**

### *Background to the research or performance/installation*

An improvisational practice, known as InterPlay®, has been incorporated into the rehearsal process of instrumentalists preparing an original composed work of music theatre by Corrina Bonshek. In this paper, we offer reflections on this rehearsal process as a case study

### *Interdisciplinary issues*

As both scholars and creative practitioners, Mark and Corrina value working across disciplinary 'boundaries' and so draw upon insights from phenomenology, ethnography, musicology, performance studies and complexity theory.

### *The issue/hypothesis under investigation*

We argue that it is through shifts in the embodied perceptions of the instrumentalists that new opportunities for the creation of music are generated. In "Sync or Swarm: Improvising music in a complex age", David Borgo highlights how studies in musical improvisation can offer insights into the interactions between subjective perceptions of musicians and their embodied performance practices.

### *Findings/description*

We will show video excerpts from a performance-in-progress and offer an account of how action and perception feed off each other in the moment of embodied performance.

### *Conclusions/future directions*

Recognising how human beings, as embodied subjects, make meaning together as they create together offers rich insights into what is perceived and mis-perceived in the creation of music