

Visualizing Musical Structure Through Performance Gesture

by MacRitchie, Buck & Bailey

Presented by Jeremy Yuan
USC ISE 575 / EE 675
April 20, 2010

Goal

- To capture performance gesture and analyze it along with phrase structure in the music
- Piano Pieces – Chopin's Preludes Op. 25 No. 6 and 7
 - No. 7 more strict and rigid in structure
 - No. 6 longer phrases and changes in rhythm




Figure 1. Chopin prelude op.28 No.7 with two-bar phrases marked in red and line boundary for end of first section.


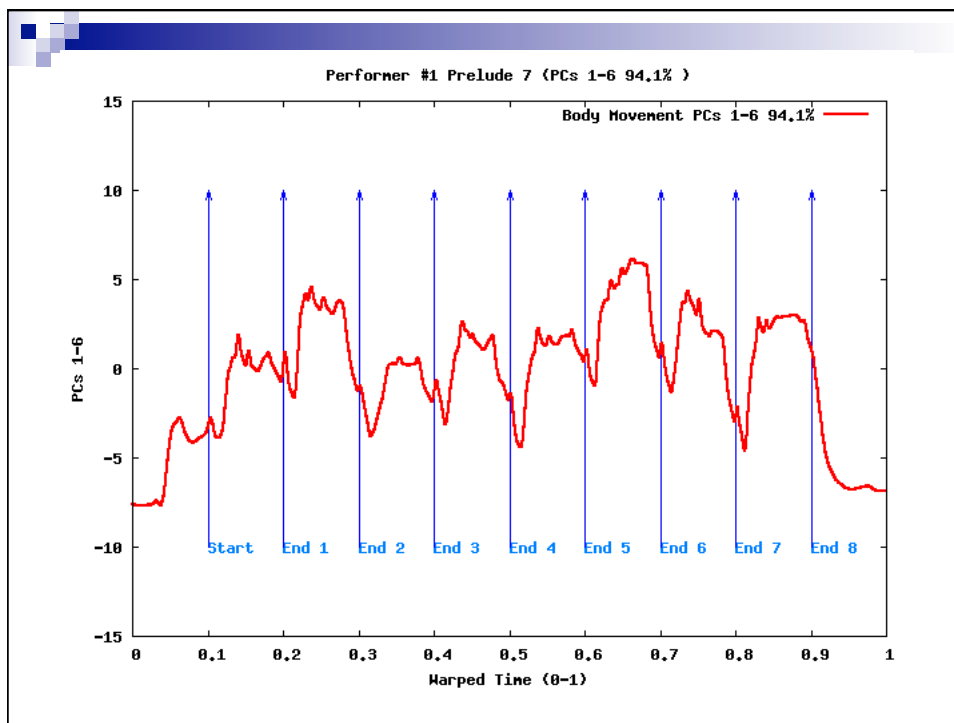
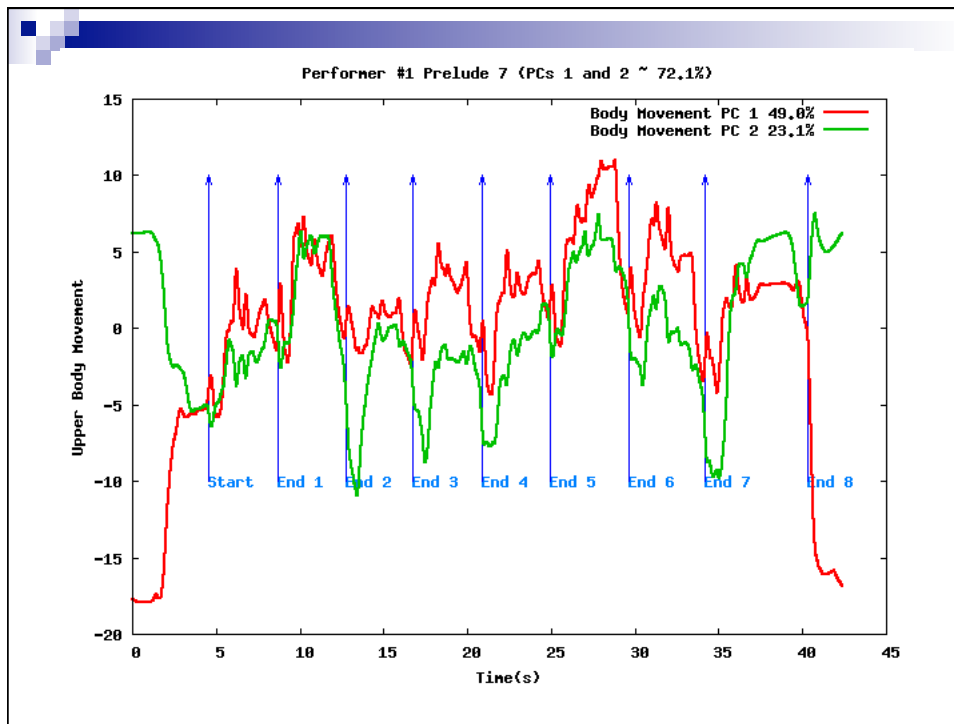
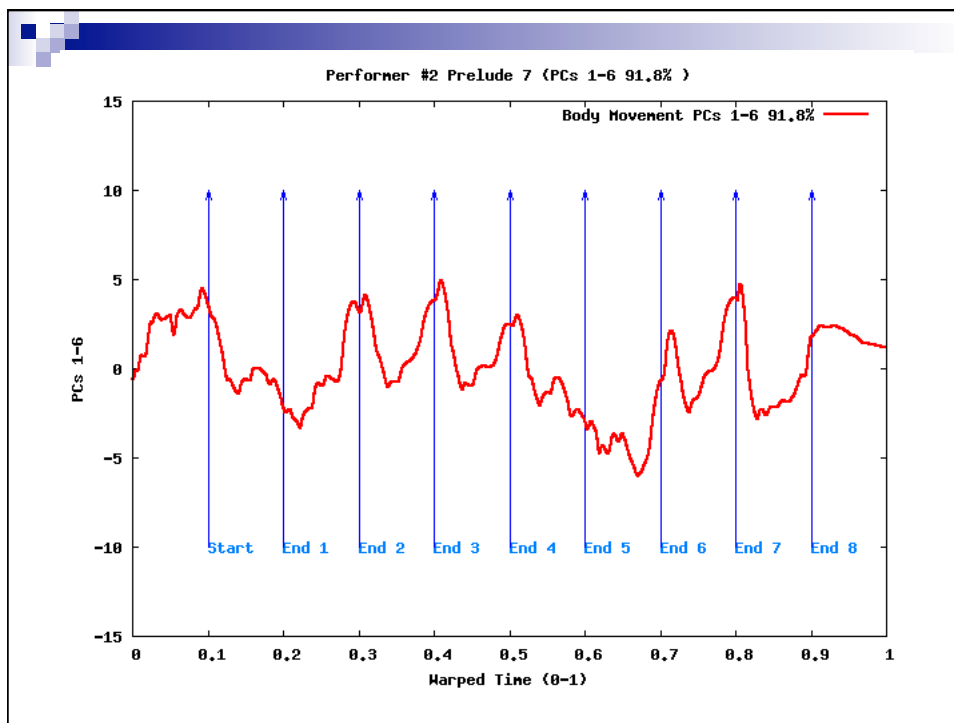
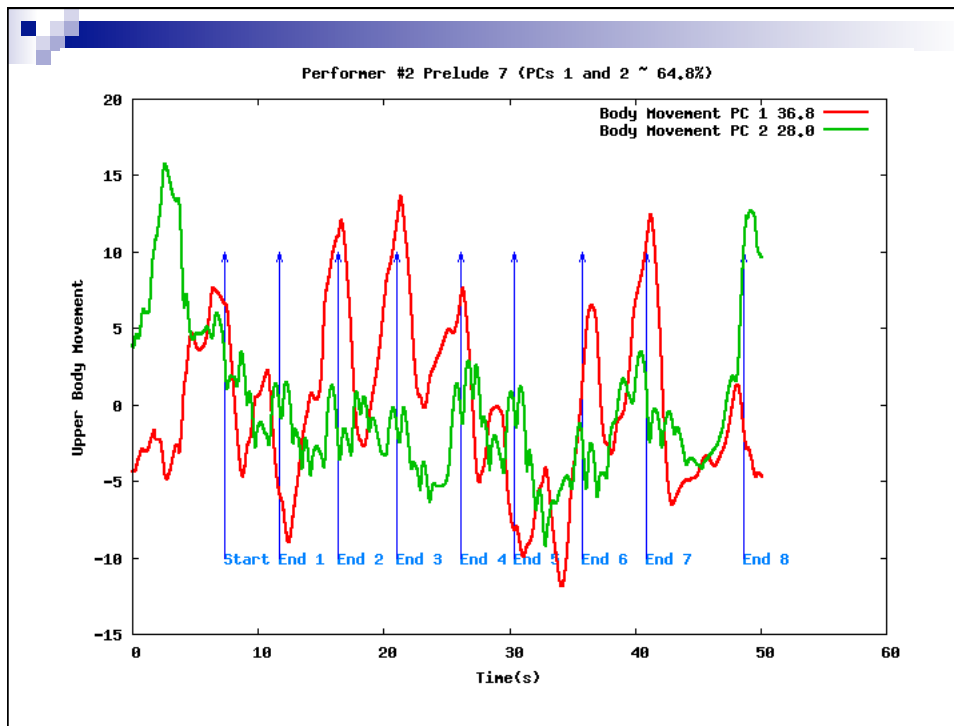
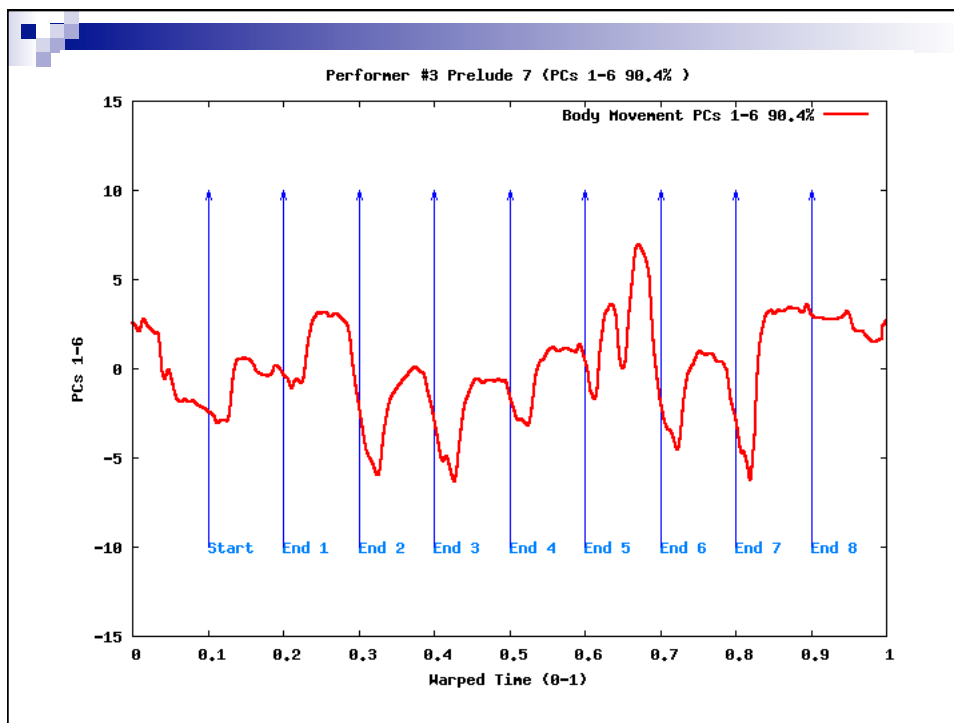
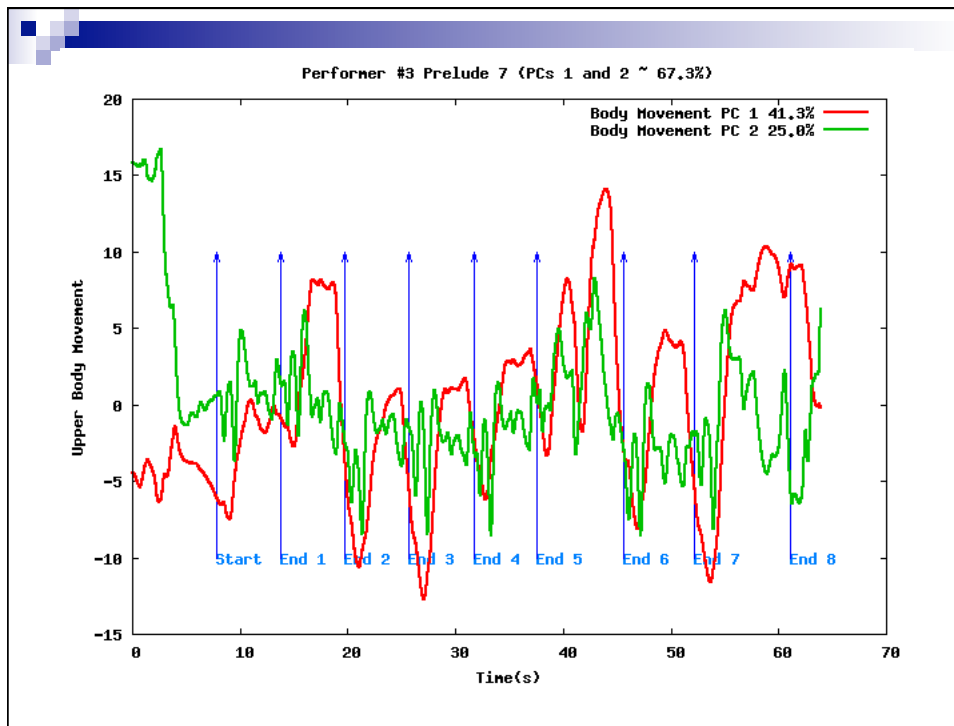
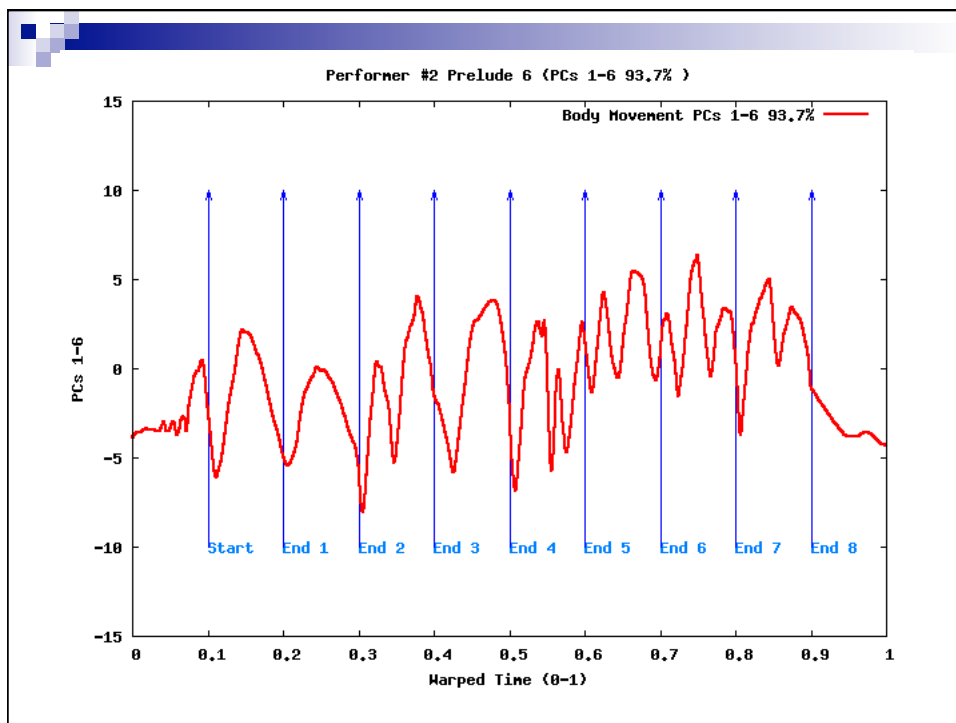
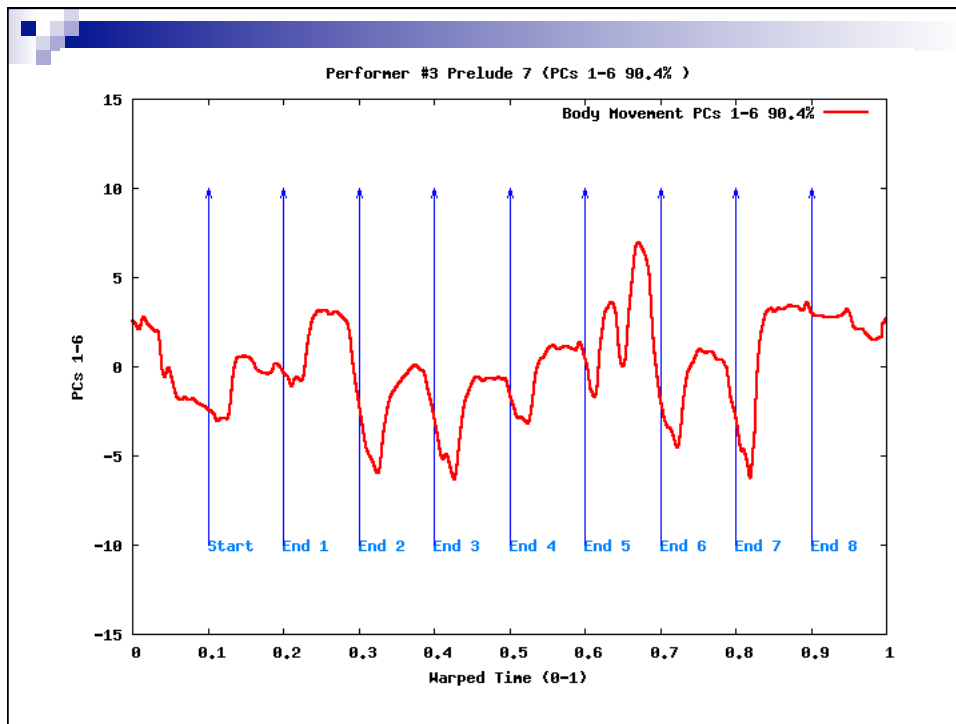


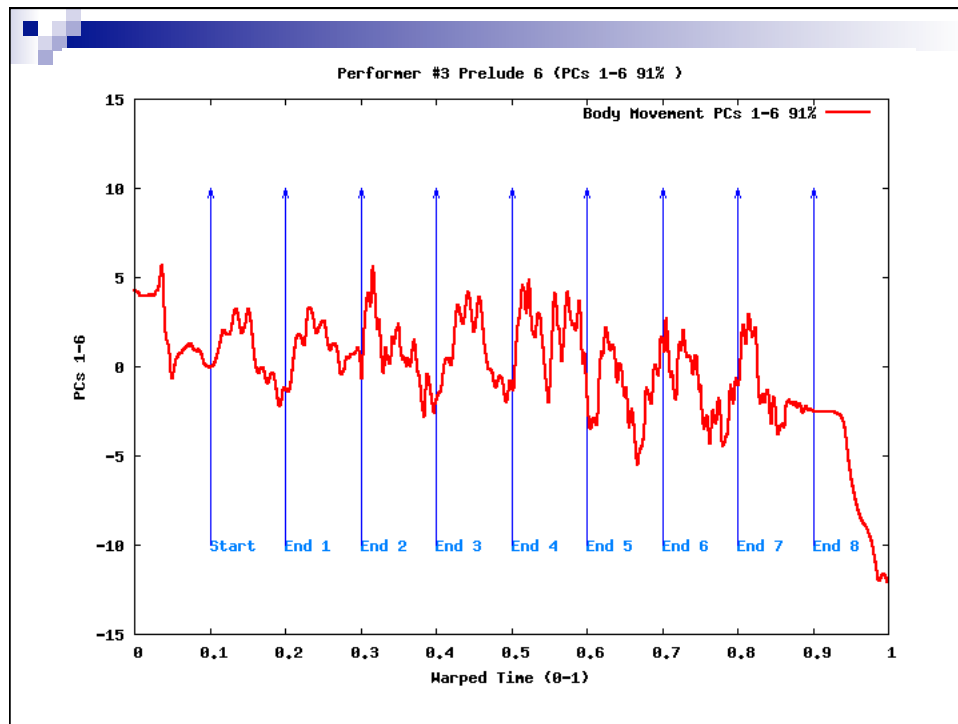
Figure 2. Chopin prelude op.28 No.6 with phrases marked in red and line boundaries for the ends of sections.











Analysis

- Players were consistent in movement patterns throughout the pieces
- Some used their head to mark out phrasing while others used their bodies
- Overall, the movement reflected a clear phrasing pattern

Further Research

- Branching onto different styles of music
- Whether gestures are related to other compositional or performance attributes