

Special Issue

Music, Gesture, and Embodiment: New Interdisciplinary Perspectives in Gesture–Sound Studies

Message from the Guest Editor

Over the past few decades, music research has increasingly embraced embodied perspectives, shifting focus from viewing music primarily as an abstract, intellectual endeavor to exploring its meaning through corporeal, multi-sensory experiences. This Special Issue seeks to gather the latest advancements in the study of embodied music performance, perception and pedagogy, reinforcing the idea that music is as much a physical, multimodal, body-related phenomenon as it is an auditory one. It aims to bring together scholars from a broad spectrum of disciplines—such as (ethno-)musicology, (ethno-)choreology, systematic musicology, psychology, philosophy, neuroscience, computer science, engineering, etc.—particularly those that challenge traditional approaches and offer innovative interdisciplinary methodologies, perspectives, and tools. Research that straddles the boundary between humanities and the sciences and that engages with the latest theoretical, empirical (both qualitative and quantitative) and technological approaches is strongly encouraged, as are works on oral music and dance traditions.

Guest Editor

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Deadline for manuscript submissions

31 March 2026



Arts

an Open Access Journal
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Impact Factor 0.3



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About the Journal

Message from the Editor-in-Chief

Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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