

Relatedness of Music and Movement: What comes first? Music or Movement?

Interview Blanka Moric → Elisa Kostka

Blanka: Here is Blanka and I have a question for Elisa. So as a musician when you create something, first you think about the music or about the movement and why does something come in the first place – or does it depend on the performance?

Elisa: Do you mean when I do a choreography or something?

Blanka: Yes.

Elisa: First the music, I guess. Well in the works I did before, there always was the music first, so I did the movement in reaction to what I heard. And mostly it is like I listen to something and then I immediately have pictures in my head and try to do it in real life. And then there comes the fine tuning and there is the whole body work, figuring out what fits best what feels good. For now, it was like this way around. But on the other hand, when we have classes like music & movement it always depends. Sometimes we first are searching for movement material and then there comes a piece of music and we use it on the piece. So, it depends, but first it was first music then movement.

Blanka: So, in the future you think you will explore more to flip the situation and to start with the movement and then to find a music; or is it hard for you to look for a movement and then to hear the music?

Elisa: Actually, right now it comes into my mind that last semester I had like exams and there I put the movement first. Because I was searching how to move with air – the element air, it was my theme. I explored something and then I picked the music, but it was very difficult to find the right music for it.

Blanka: Yes, so that was my question, what is easier for a musician. Because during these workshops we work very much on movement and then listen to the music. But still, it is much easier for us to see the movement by listening to the music.

Elisa: One last thing: We collect all the movements, and then of course we will use them later for the music, so it will always be connected.

Interview Marianna Siptarova → Xueqing Yu

Marianna: I'm Marianna and my question is: How do you perceive the music before the movement and could you describe the chain of your thoughts and your emotions and your visions before you do the movement?

Xueqing: Thank you for the question, my name is Xueqing. I will say if I consider the movement, I react to the music directly without any thinking but I think for humans we should try to give them the chance and to design some path to let them be more sensitive with this progress. For example:

I will rather prefer to mention not music but sound, like music where you hear percussion. Yes, you react with the movement to the sound but actually you know exactly which material the drum is made of. And due to your experiences – you have touched something made from that, and you exactly know how hard it is and how cold it is – and all these feelings combine to some kind of image in your inner space and it provides you with the possibility to react quickly with your movement. And now we go to the sound: While you hear everyone can directly recognize this is the noise of your homeland; this is not a sound on a street in Germany, but it is from Poland, or for me in China. And when you hear the sound, you see the image of the cars and you see the people, and they are Chinese and not Germans; and then all kind of these feelings they give you some color, or light; all of them they build up a room, a space of feelings.



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