

Synaesthetic Resonance

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Theoretical approach

Referring to the human body as an organ of resonance is quite familiar to those working in the field of eurhythmics who, in accordance with the core principle "from impression to expression", are primarily concerned with acts of translation, transformation and reaction. The linking of several sensory systems is refined and differentiated with the specific methods of eurhythmics and is the basis of artistic creative processes.

The educationalist Christian Rittelmeyer describes resonance as a process in which outwardly directed senses (e.g. sense of hearing, sense of sight) interact with inwardly directed senses (sense of balance, kinaesthetic sense) and consequently the perception of external phenomena is accompanied by the perception of one's own bodily state - however, this is usually an act that takes place below the threshold of consciousness.¹ In other words: In every act of perception, we are intertwined with our body in the "objective" world. On the basis of this 'synaesthetically configured perception',² 'life-worldly' judgements are permanently produced and sometimes also put into words when we describe our sensory impressions. In discussions about participation in cultural education, the sports scientist, dancer and dance therapist Susanne Quinten considers being physically integrated into the life world as a prerequisite for embodied participation, as it is shown in dance movement actions of participation, (inter)action and co-determination, for example in improvisation.³

Practical approach

Have a look to the video of the performance of Matthias Spahlinger, string quartet apo do, II: quasi da capo senza fine (1982); <https://www.youtube.com/watch?v=2LWtaj-bYnE> minute 5:29 – 9:39. TURN OFF THE SOUND!

Consider all movements: those to produce sounds, expressive movements of the performers, movements of the bows.

¹ Rittelmeyer, Christian: Aisthesis. Zur Bedeutung von Körper-Resonanzen für die ästhetische Bildung. München: kopaed, 2014 (p. 18f)

² Ibid, p. 20

³ Quinten, Susanne: Verkörperte Teilhabe als spezifische Teilhabemodalität in künstlerisch-ästhetischen Handlungsfeldern (2021). Kulturelle Bildung online: <https://www.kubi-online.de/artikel/verkoerperte-teilhabe-spezifische-teilhabemodalitaet-kuenstlerisch-aesthetischen>

From memory, transfer articulation, tension and tempo of individual movements into one's own movement. Choose different body segments, also find whole-body transmissions and include locomotion.

Watch the video again and fill up the movement memory so that 10 elements are selected.

Compose these elements into a movement phrase. Conditions:

- Include pause(s)
- Integrate locomotion

Find a partner. Show each other your movement sequence. Then put them together in a way both of you like.

Show the compound phrases.

Spontaneous assembly to the piece of music: In half a group put the phrases alone, in pairs according to feeling, when it fits in the room.

Spectators establish relationships between hearing and seeing. Conversation.

Further reading

Acuna, Liliana: *'Resonance' as a Dimension of Interdisciplinarity: On the Meaning of 'Resonance' in Music Therapy* in: Resonances with Music in Education, Therapy and Medicine. Kölner Studien zur Musik in Erziehung und Therapie, Band 6. Köln: Dohr, 2004

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Knappe, Nicola: Synchronisation. Ein grundlegendes Element im Rhythmikunterricht. Diplomarbeit 2011.

https://www.musikbewegung.de/fileadmin/pdf/Hausarbeiten_PDF/Diplomarbeit_Nicola_Knappe.pdf

Spychiger, Maria: *Rhythmisch-musikalisches Lernen im Lichte des Konzepts der Koordination* in: Steffen-Wittek, Marianne, Weise, Dorothea & Zaiser, Dierk (Eds.): Rhythmik – Musik und Bewegung. Transdisziplinäre Perspektiven. Bielefeld: Transcript, 2019, pp. 195-216

