

Relatedness of Music and Movement

Marianna → Xueqing (Minute 01.00)

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 or your visions before you do the movement?

Xueqing: Thank you for the question, my name is Xueqing. I will say if I consider it at the moment, 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 paths to let them be more sensitive with this progress. For example: I will rather prefer to mention not music but sound, like maybe for instance 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 is it and how cold is it [not audible] – And all these feelings they combine to some kind of image in your inner space and it provides you with the possibility to react to it 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 noise 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 these people are Chinese and not Germans; and then all kind of these feelings they give you some color, or I would say sound, or light; all of them they build up a room, a space of feelings.

Xueqing → Blanka (Minute 04.30)

Xueqing: Hello, I am Xueqing. My question is: When you are doing the choreography or the movement improvisation with the music how do you deal with these two perspectives. One thing is how you yourself connect music and movement? And the second one is, at the same time you maybe also consider how the audience feels your perspective on this connection?

Blanka: Hello I am Blanka. Last year I learned that there is only one key to handle these two things: To be really focused on the here and now, to really feel what is here and now. I read a very interesting book about that which is: *Secret actors' art*, it is by Eugenio Barba. There is a chapter about energy, energy on a stage during the performance. And this energy when you are here and now as an actor or dancer or improviser is bio. This is the name of the energy, the energy when you

are really conscious of the moment. And this consciousness will lead you to make this connection between the audience and between the music.

Blanka → Elisa (Minute 06.58)

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 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 bodywork, figuring out what fits best what feels good. For now, it was like this way around. But on the other hand, in classes when we have music & movement it always depends. Sometimes we first are searching for movement material and then there comes a piece of music and then we use this on the piece. So, it depends, but first of all it was first music then movement.

Blanka: So, in the future you think you will explore more like to flip the situation and to start with the movement and then to find a music for example; 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 exams, there was a big exam between the years, and there I put the movement first. Because I was searching how to move with air – the element air, it was my theme. And I explored something and then I picked the music, but that 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's much easier for us to see the movement by listening to the music.

Elisa: Totally. And also 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.

Maria → Ulrike (minute 10.45)

Maria: I am Maria, and I ask you, Ulrike: As a performer who is very interested in improvisation – and you do a lot of improvisation with music *and* movement – how you maybe develop out of your musical movements while you are playing the cello, how you develop musical material out of that?

Ulrike: If I perform together with dancers, which I do quite often, we do common performances which may be totally improvised or may be conceptual improvisations, I think the strongest inspiration which I get from the dancer is the movement; and I actually translate the movement first of all in movement. So, I have a kind of gestural way of playing. When I discovered that I was kind of using the cello quite like a dancer or so – I was moving my arms and my hands, I was trying to move my body on the cello in correspondence maybe to the dancers but also to acoustical inputs in some way, I changed my playing. And I did a second step, and I organized myself a movable cello – I built a little wheel for my cello – so that I could walk with a cello. So now I can walk across the space playing the cello and this gives even more emphasis to the gestural play obviously, because there are walking with the cello, there are for sure some less possibilities of the classical way of playing the cello (because I cannot reach the certain areas and the instrument is not still but moving and so on); but there are other possibilities: there are sounds and noises which are provoked by walking, by moving my arms while I am walking.



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