

Listening Movement

– some examples of training in Music and Movement

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The artistic process in dance and music where the form of the dance is structured according to predetermined lines of development that are taken from the different elements of the music.

The interdependence of music and dance, where the music interacts in the dance piece, not as an independent composition. The two art forms are connected to each other through the time factor that is present in both.

The musical elements are transferable to the body, space, sensation that is expressed in dance. The importance of deepening the knowledge of other forms of communication than the spoken language; To make aesthetics and non-verbal language tools visible/audible to support becoming a subject and meaning-making in everyday life.

Pulse

Arms straight down the side - quarters
Arms straight out to the side - half notes
Arms straight up – eighth notes

Music

Äl Jawala - *Wake up*

Walk in a common pulse in silence

- look at the person you meet and greet
- look straight ahead listen with the whole body

Note:

the different qualities in the space between each other and the space as a whole.

The difference in looking and listening.

Variation

Looking straight ahead – embodied listening

- Add that someone stops → everyone stops. The one that stopped then starts again and the group follows.
- Add after stop: start everybody in the same direction – walk in your own direction
- Add after stop: start everybody in the same direction and also change walking tempo – walk in your own direction but stay in the new tempo – until next stop

Pulse – Meter/Time signature

Walk the pulse to different music and emphasize the first of the beat in each bar with a heavier movement, like a bodily sigh (clap divisions as well).

Note:

Do not stamp, just walk with flow forward, musically, walk from your body center.

Suggested music

Soundgarden - *My Wave* - **5/4** and **4/4** - *Fell on Black Days* **6/4**

Mozart - *Bassoon Concerto* - **4/4 (andante)**

Bach - *English Suite No.1 in A Major VII Sarabande* - **3/4** (pianist Glenn Gold)

Sheyda & Aref Ensemble - *Raz-o Niyaz* - **5/8 // 2+3** (12 123)

Ronny Jordan - *5/8 in Flow* - **5/8 // 3+2** (123 12)

The Kytéma Orchestra *7/8* - **7/8 // 2+2+3** (12 12 123)

Sharam Nazeri & Aref Ensemble - *Tasnif Mara Ashgeh* - **7/8 // 3+2+2**(123 12 12)

Önkúðak Vasárnap *Venetian Snares* - **7/8 // 2+2+2+1** (12 12 12 1)

Different Meters/Time signatures from the Piano

Play the piano in different meters and the group physically emphasizes the first beat in each bar to find the meter.

Listen for the number of fast notes of the last beat (2, 3 or 4) It will be the next time signature.

Note:

Quickly find the quality of the new time signature in your body.

Pulse and Movement

- Choreograph 8 (or 16) beats with one movement per pulse beat in a unison form
- Dance the choreography to different music
- Also make different structures in canon - start after 2, 4, 6, etc

Note:

Start at the same time but at different pulse beat in the movement

- Add general paus
- If more than one group – you can put many choreographies together and explore different choreographic patterns.

Note:

Be careful not to make rhythms, the movements should stay in pulse

Suggested music

Red Hot Chili - *Dani California*

Beasty Boys - *Slow and Low*

Prince – *Musicology- Call My Name*

George Michael - *Brother Can You Spare a Dime - Roxanne*

Mozart - *Bassoon Concerto (andante)*

Rage Against the Machine - *Killing in The Name*

Polyrhythm

Walking, clapping and changing directions in the divisions of 12/8

1x12, 2x6, 3x4, 4x3, 6x2

- Together with the piano playing
- In canon with the piano playing (one measure behind and one measure before)
- Two groups in two lines opposite each other – walk 12 steps back and 12 steps forward and clap the divisions – the two groups in canon with each other

Suggested music for walking the divisions

Caroline of Ugglas – *Snälla, snälla*

Sananda Maitreya - *Who's Loving You*

Otis Redding - *Pain in My Heart*

Mary Rita – *Cupid*

Note:

The music is all divided in ternaries

- In two groups – choreograph a dance in the different divisions of 12/8 based on a circle – play the piano in the divisions to the dance.
- The two groups make the dances in canon – play the piano in 12/8 without the divisions.

Note:

The different qualities of the time in the divisions, the binary and ternary, the spatially straight directed (binary) and the spatially round/bending (ternary)

- From the above exercise - practice 2 against 3 and 3 against 4 (clap and walk/change)

Movement and Dynamics of Muscle Tone

Movement	Dynamics of muscle tone	Music
LARGE SLOW	ff pp	John Adams - <i>Violin Concerto II. Chaconne</i> J.S. Bach - <i>Aria</i> (Glenn Gould)
SMALL SLOW	ff pp	Charles Ives - <i>Unanswered Question</i> Hieronymus Kapsberger - <i>I'vo piangendo</i> (AKANTUS)
LARGE FAST	ff pp	John Adams - <i>Shaker Loops</i> Christian Wolff - <i>Rosas No.1</i>
SMALL FAST	ff pp	Iannis Xenakis – <i>Naama</i> Unsuk Chin - <i>Piano Concerto Movement I</i>



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