

## Developing Musicianship Through Movement

Friday, May 12, 2017  
CIGML IN-PERSON SESSION

## Why is Movement Important?

*"Music is the movement of sound to reach the soul for the education of its virtue."*

-- Plato

*"Music has just as much to do with movement and body as it does with soul and intellect."*

-- Esa-Pekka Salonen

*"Music is the art of sounds in the movement of time"*

-- Ferruccio Busoni

*"Music is the expression of movement of the waters, the play of curves described by changing breezes."*

-- Claude Debussy

## Why is Movement Important?

*Rhythm, which comes from a source within us, can be manifest as external movement. That external movement can be labeled to help us appreciate the infinite possibilities and experiences of rhythm manifest as movement. Rhythm is a manifestation of tension and release that provides points of reference that we commonly refer to as meter. Rhythm phrases, then, are movement manifestations of the Efforts in Combination.*

--James Jordan

James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, Inc., 1996), 23, 44-5.

## Why is Movement Important?

It is said, and I think it was a prominent scientist who first said it: 'Dance is rhythmically ordered movement.' All right! But what movement is not rhythmically ordered? Thus any kind of movement would be dance.

--Rudolf Laban, *Rudolf Laban Speaks About Movement and Dance*

## Why is Movement Important?

*"By conceiving music through the methodology of kinesthetics, however, students are sensitized to the shaping of music in relationship to their body responses. Simply put, conducting gestures emanate from the interpretation and concepts of the music rather than from a collection of programmed responses"*

--John H. Dickson

John H. Dickson, "The Training of Conductors Through the Methodology of Kinesthetics," *Choral Journal* 32, no. 8 (March 1992): 15.

## Importance of Movement

Rudolf von Laban

- Movement is a natural response for young children as they learn music
  - When children engage in rhythm audiation they are in motion unconsciously (Gordon, 2012).
- Children develop their musical abilities through a combination of what they experience through their ears, eyes, and bodies (Campbell & Scott-Kasner, 1995)
- Movement helps children develop an awareness of the elements of music (i.e. phrasing, dynamics, tempo, articulation, form)

## Why is Movement Important?

Laban observed movement processes in all aspects of life: from the martial arts to spatial patterns in Sufi rug weaving, factory work tasks, rhythmic patterns in folk dances, crafts and the behavior of emotionally disturbed people. It was the process itself that compelled his attention, not just the end points or goals of the action, and he, with his colleagues, refined movement observations into an exquisitely precise method of experiencing, seeing, and recording them so that body movement functional and expressive implications became increasingly apparent

Irmgard Bartenieff, *Body Movement: Coping with Environment* (New York: Gordon and Breach, 1980), ix.



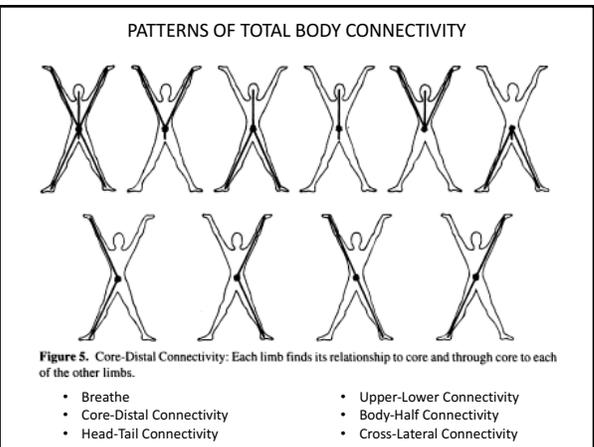
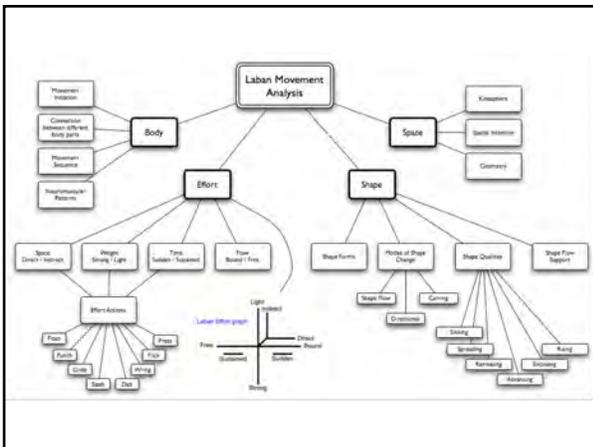
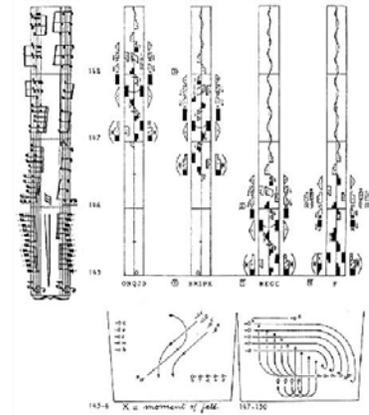
Existence is movement. Action is movement. Existence is defined by the rhythm of forces in natural balance. (...) It is our appreciation for dance that allows us to see clearly the rhythms of nature and to take natural rhythm to a plane of well-organised art and culture.

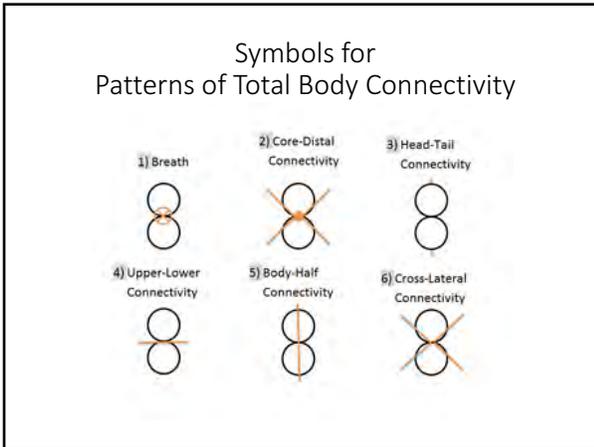
— Rudolf von Laban —

AZ QUOTES



## Labanotation





**Breath:**  
 As the foundation of all movement. Breath reminds us that the whole body is connected. It is about being, oneness, and fluidity.

**Core-Distal:**  
 This is the first step in differentiation—a necessary process to understand core beliefs and extensions into the world that radiate out from those beliefs. It utilizes the support of Breath Patterning to create relationships to the world, other people, and the environment.

<http://www.movementhasmeaning.com/2011/10/rethinking-business-organization-through-the-patterns-of-total-body-connectivity/>

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**Head-Tail:**  
 Energizing our spinal connections helps bring a sense of playfulness, liveliness, and integrity. It helps define an individual and their relationship to gravity. It awakens the senses, bringing our awareness and attention alive. It also awakes our ability to make good on our best intentions—providing a strong aliveness through our core to our pelvis, preparatory for shifting out into the world.

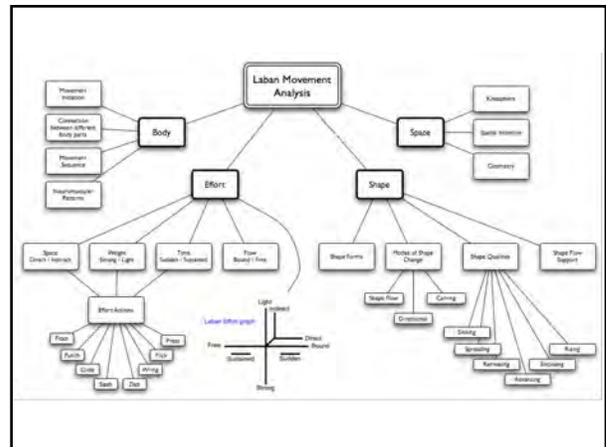
**Upper-Lower:**  
 This is the work-horse of the patterns. It's a time to yield and reach. To push and pull. This pattern motivates actions. Our upper body can access space, make connections, and reveal our desires. Our lower body can provide support, grounding, and power to get out and DO the things we want/need to accomplish.

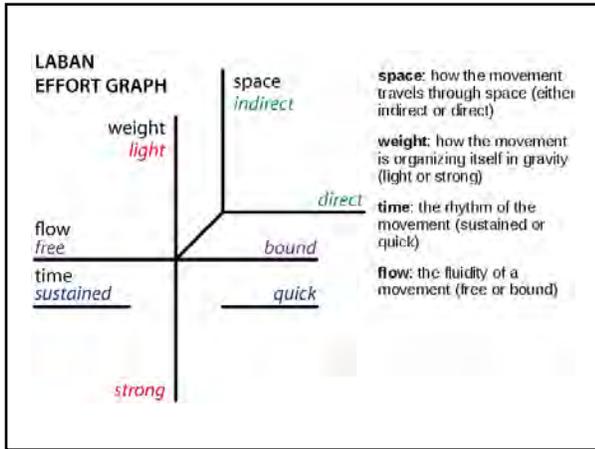
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**Body-Half:**  
 This pattern is one of simplicity and clarity in organization. It often presents an “either/or” sensibility. A theme of stability/mobility is often present as one side must support the other side into mobility.

**Cross-Lateral:**  
 As the most complex of all the patterns, Cross-Lateral patterning considers diagonal pathways for integration of all dimensions. Through its use of rotation it provides a means for us to mold and adapt to the environment and others. Its focus on spirals helps connect all levels of the body and gives access to the world fully.

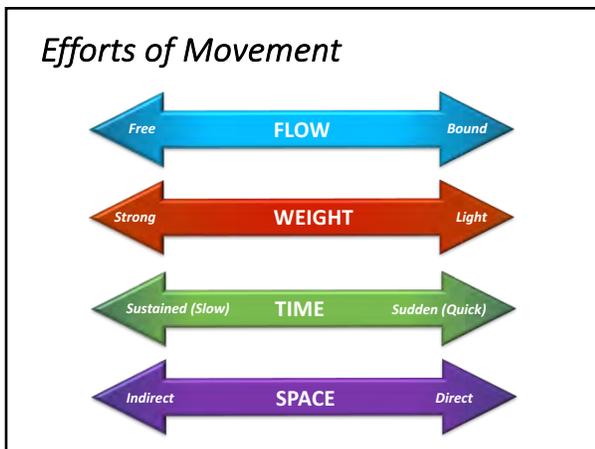
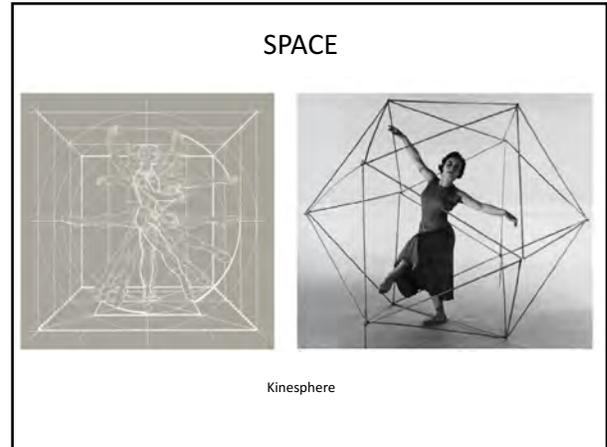
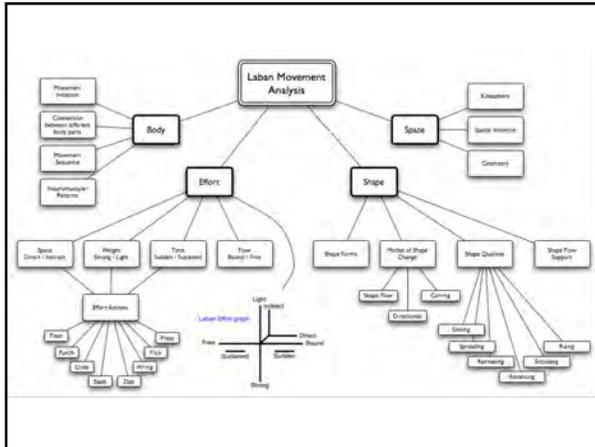
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Laban Efforts in combination to describe movement

ACTION VERB	LABAN (ELEMENTS)	QUALITIES MOVEMENT EXAMPLES
FLOAT	indirect (S) light (W) sustained (T)	<ul style="list-style-type: none"> <li>treading water at various depths</li> <li>Pulling away from a hug while staring into space</li> </ul>
WRING	indirect (S) strong (W) sustained (T)	<ul style="list-style-type: none"> <li>wringing a beach towel</li> </ul>
GLIDE	direct (S) light (W) sustained (T)	<ul style="list-style-type: none"> <li>smoothing wrinkles in a cloth,</li> <li>ice skating</li> </ul>
PRESS	direct (S) strong (W) sustained (T)	<ul style="list-style-type: none"> <li>pushing a car</li> <li>holding a ladder steady for support</li> </ul>
FLICK	indirect (S) light (W) quick (T)	<ul style="list-style-type: none"> <li>dusting off lint from clothing</li> </ul>
SLASH	indirect (S) strong (W) quick (T)	<ul style="list-style-type: none"> <li>fencing</li> <li>serving a tennis ball</li> <li>Clearing a large table of multiple place settings with a dish towel</li> </ul>
DAB	direct (S) light (W) quick (T)	<ul style="list-style-type: none"> <li>typing</li> <li>tapping on a window</li> <li>Tap one drop of dew off a leaf</li> </ul>
PUNCH (Thrust)	direct (S) strong (W) quick (T)	<ul style="list-style-type: none"> <li>Hitting a toy punching bag before it rebounds</li> </ul>



- Tips for Creative Movement**  
Dr. Elisabeth Etopio
- Model!!!
  - Encourage children to move differently → fosters creativity and problem solving
  - Use imagery to elicit creative movement responses
  - Assist children find new possibilities “Where else? What else? How else?”
  - Respond to the movement of the students (Stinson, 2001)

**Emphasize flowing movements BEFORE emphasizing the beat**

- By “Playing” with flowing movements, children are more likely to develop an understanding of timing.
- Children as young as ten months have demonstrated the ability to imitate free flowing movements. (Valerio, et al. 1998)
- Children are more likely to perform simple tonal and rhythm patterns with expression when they have had opportunity to experiment with flowing movements (Reynolds, 1995).
- To learn how to audiate rhythm patterns, students move in free flowing continuous movement because when they engage in rhythm audiation they are in motion unconsciously (Gordon, 2012).

**Efforts of Movement**



**Flow** is tension and movement in action

- “On-going-ness” of movement

**Free** → holding nothing back

- Hard to stop yourself right away

**Bound** → uses more tension than free flow (Stinson, 2001)

- Appears as controlled and restrained manner
- Readily able to stop ourselves

**Efforts of Movement**



**Weight** deals with the force behind the movement

- The strengths or lightness of the actions
- Differentiates a tiptoe from a step or a stomp

**Strong** → involves forceful, intentional actions

- “strong” is considered synonymously with heavy – however this will create “tense” movement, be sure strong movement is “relaxed”

**Light** → effort-less, gentle, or weak

- When we move with gentle movements we feel almost weightless

**Efforts of Movement**



**Time** is the relationship of one movement or part of one movement to another

- Is the length of time between movements quick or slow?
- Is your body moving quickly or slowly?

**Sudden (Quick)**

**Sustained (Slow)** → very helpful for long held notes in music

- Children must first develop an awareness of time within their bodies before they can sense it within music. (Stinson, 2001)

**Efforts of Movement**



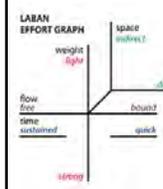
**Space** The concept of space (personal space) is often a new one for young students.

- Be aware of all the space around you

**Indirect** → is flexible and consists of wavy, multidirectional movement, much like a kid in a candy shop

**Direct** → has a clearly defined movement in a straight line

**What movement are we using?**



ACTION VERB	LABAN (ELEMENTS)	QUALITIES MOVEMENT EXAMPLES
FLOAT	indirect (S) light (W) sustained (T)	• treading water at various depths • Pulling away from a hug while staring into space
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### Applying Movement to Pieces

MMFP Bk. 1 – Unit 1: Popcorn

Movement: *Pat the air as if patting balloons*

**Flow:** More free than bound

**Time:** The actual hit is a quick motion (dab)

**Weight:** Gentle

**Space:** Direct when hitting the balloon, but the Balloon is going in different places so indirect

### MMFP Bk. 1 – Unit 1: Popcorn

Pretend to bounce a basketball.

**Flow:** Circle (head & shoulder) while dribbling

**Time:** Quick motion hitting the ball

**Weight:** Lighter than heavier, if too heavy it will Bounce the ball very high

**Space:** Direct unless the ball gets away on you, then indirect. ☺

### MMFP Bk. 1 – Unit 2: Falling Leaves

Move as if they are falling leaves.

**Flow:** Free

**Time:** Sustained

**Weight:** Gentle

**Space:** Indirect

Use scarves, or buy leaves from craft store and place the leaf on Top of the hand and let your hand and leaf flutter down.

### MMFP Bk. 1 – Unit 2: Falling Leaves

Move arms in all the space around them.

**Flow:** Free

**Time:** Sustained

**Weight:** Gentle

**Space:** Indirect

Remember Kinesphere – low, high, front, back.

Var. 1: Glue feet to floor, so not as free as previously moved.

Var. 2: Glue feet to floor and hands to side of body.

### MMFP Bk. 1 – Unit 2: Big Ben

Sway like a chiming clock

**Flow:** Free

**Time:** Sustained

**Weight:** More to the heavy – pendulum swinging

**Space:** Direct – pendulum swinging back and forth

Var. 1: Partners face each other, hold onto rhythm stick and swing Forward and back

Var. 2: Child places feet on top of adults and sway side to side

### MMFP Bk. 1 – Unit 2: Big Ben

Roll their arms

**Flow:** Incorporate flow with head and shoulder In a circular movement

**Time:** Sustained

**Weight:** More to the light

**Space:** Indirect – be aware of Kinesphere

Never hesitate to take suggestions from song/piece to another.

### Suggested Movements in MMFP Bk. 1

- Pretend they are floating (Flute & Bassoon – Unit 3)
- Move bodies in a creepy way (Lizards - Unit 3)
- Dancing on egg shells (Hide & Seek – Unit 3)
- Bear dance (slow, heavy) (English Folk Song – Unit 3)
- Whole body dance with feet glued
- Move as if stuck in honey (Party Time – Unit 5)
- Move strongly, as if frozen in ice (Big Ben – Unit 5)
- Move lightly, as if floating in space (Big Ben – Unit 5)

### Movement for Standard Repertoire

- *Celebration* – Crosby-Gaudet (RCM Etude Gr. 1)
- *Funny Puppy* – Crosby-Gaudet (RCM Rep Gr. 3)
- Etude #9 in C major (RCM Etude Gr. 3)
- *Lieb Schuesterlein* – Fuchs (RCM Rep. Gr. 8)