

Flow and Music: Developing Inner Hearing Through Movement

I. Reminiscence

“Music is the foundation of musicianship.”

II. Key Figures

- a. Émile Jaques-Dalcroze (1865-1950)
 - b. Zoltan Kodaly (1882-1967)
 - c. Edwin Gordon (1927-2015)
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“Audiation is to music what thought is to language.”
-Edwin Gordon

III. Three Elements of Rhythm

- Pulse
- Meter
- Rhythm Patterns

a. Pulse

“Watch Please” game (Music Moves)
Music Moves resources:

www.musicmovesforpiano.com - Teacher's Guide
www.musiclearningacademy.com - Online Course

- Large body movements of the hips and shoulders
- The pulse determines the tempo
- “Seymour: An Introduction”

b. Meter

- Evenly divides the pulse into groups of 2 (duple) or 3 (triple)
- Unusual meters include 5 and 7
- small muscles - hands, feet, fingers, toes

c. Rhythm Patterns

- Rhythm patterns are to music what vocabulary words are to language
- They may coincide with the rhythm of the melody or text

Piece:

“Sounds from the Gumdrop Factory”-Faber

IV: Laban

Rudolph Laban (1879-1958)

Movement Qualities:

- Time (quick to sustained)
- Flow (bound to free)
- Weight (strong to light)
- Space (direct to indirect)

a. Time

- Pulsating Body Movements
- Pulse in different places around the body
- Steady Pulse Games:
 - Keep a beat to the music. Maintain the beat when the teacher stops playing
 - Maintain a beat regardless of what the teacher plays
 - Count objects on the piano (external vs. internal pulse)
- Fast vs. Slow comparatives
- Gradual Tempo changes/Rubato
 - Big to small arm circles (accel.)
 - Small to big arm circles (rit.)
 - Gradually reaching up
 - Figure eights faster or slower (rubato)

“To stop the flow of music would be like the stopping of time itself. Incredible and inconceivable.” -Aaron Copland

b. Flow

- Utilizing Props: Scarves
 - Remove unwanted accents making figure eights in the air
 - Bring the scarf back and forth across the body. Dip on the downbeat.
 - Larger or smaller circles (cresc/dim)
 - Floating scarf (dim)
- Free Flow
Piece: “Mashed Potato Clouds” - Hidy
- Bound Flow
Piece: Trumpet and Drum - Kabalevsky

c. Weight

“Bar Lines...should be seen and not heard” - Artur Schnabel

“If I were rich enough I would have all my music printed without bar lines.” -Schnabel

Tangent - Meter is Enrhythmic

-Rhythms can be notated differently but sound the same

-Metric accents should be felt and not heard

-Strong vs. light imagery

-Music Weight Games

- Bouncing while varying the meter groupings
- Pat-a-cake, weight leaning and release
- Dances

-Anacrusis, Appoggiatura, Dynamics

- Jump into the downbeat
- Palms together/ fling apart
 - Lean into a pillow (appoggiatura)
 - Lean into a partner's hands (appoggiatura)
 - Swing a big book (fortissimo)
 - Swing a scarf (pianissimo)

d. Space

"The notes I handle no better than many pianists.
But the space in between the notes, ah, that is
where the art resides." - Schnabel

"Music is the space between the notes."
-Debussy

-Space imagery

-Direct to Indirect

-Duration

- Listen to ringing sounds disappear

- Play a triangle on downbeats
- Large flowing movements while gently tapping
- Conducting Patterns
 - The Resting Tone Game (Music Moves)

e. Phrasing and the Melodic Line

- Feel the Adam's Apple (high to low)
- Flowing arm movements (shapes)
- Fists opened and closed
- Bend at the Waist (cadential patterns)
- Use different parts of the body to represent pitch