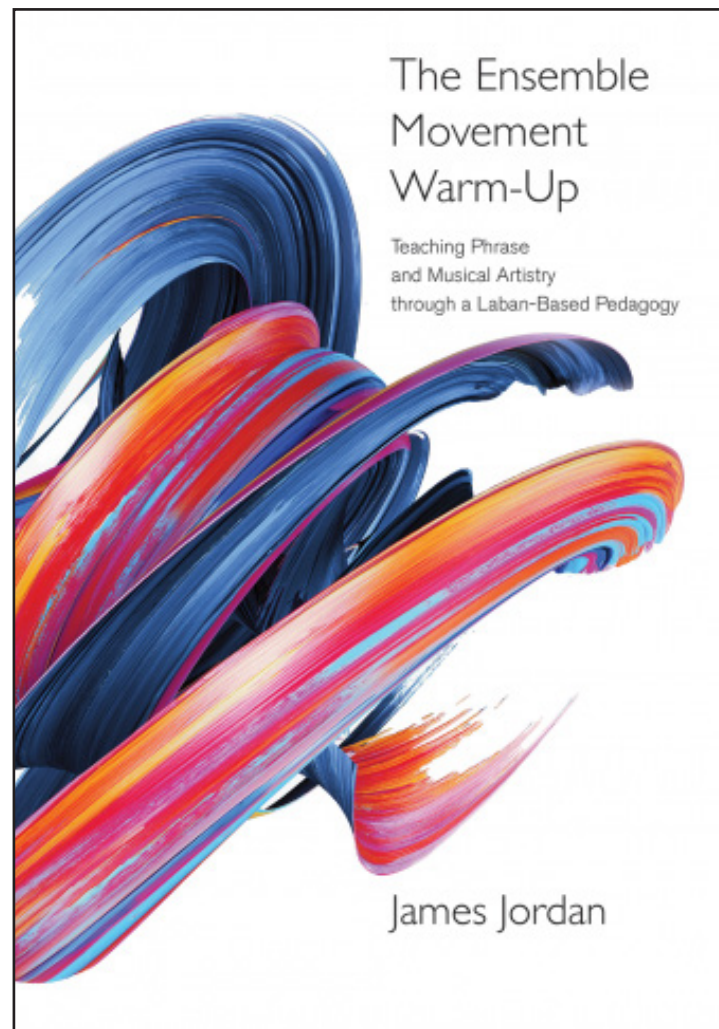


Workshop In Teaching Musicianship and Artistry Through Movement and Kinesthetic Awareness of How Sound Moves Forward

Teaching Phrase and Musical Artistry through A Laban Based Pedagogy



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The Principles of Artistry Through the Door of Kinesthetic Learning

This space-memory-combined with our continuous process of anticipation, is the source of our sensing time as time, and ourselves as ourselves (p.164)

Carlo Rovelli
In
The Order of Time

Few people will realize that a page of musical notes is to a great extent a description or prescription of bodily motivations or of the way how to move your muscles, limbs and breathing organs...in order to produce certain effects (p.39).

Rudolf Laban
In
Karen K. Bradley
Rudolf Laban

Musicians who do not audiate shifting weight perform with displaced energy (p.190)

Edwin Gordon
In
Learning Sequences in Music (2012)

The rhythm texture of music...In its total effect on the listener, the rhythm of music derives from two main sources, melodic and harmonic (p.123)

It is assumed that the conceptions meter and rhythm are understood. Meter is simply measure. Meter has no rhythm. But music so often has a rhythmic pulse with which meter coincides at important points that we think the meter is rhythmic. We then speak of strong and weak beats of the measures, forgetting that the rhythm of the music came first, and that afterwards came the effort to place the bar-line at the points of rhythmic stress. Obviously, the first beat of the measure should receive rhythmic stress only when the music calls for it, and not because it happens to be the first beat (p. 121).

The harmonic rhythm, that is to say, the distribution of chord changes in the phrase, is of great importance in the structure. This principle should be the subject of extensive research during the study of harmony, to bring out the great diversity of effect achieved by harmonic means (p. 61).

Walter Piston
In
Harmony

Space and consequently the motion through that space, is perceived in the joints. The feelings of our own movement are principally due to the sensibility of our own rotating joints (p.579)

William James
In
Principles in Psychology

Understanding HARMONIC RHYTHM

DEFINITION: *The Subjective Perception of how fast or slow sound is moving forward. This has nothing to do with meter or written rhythm perception. Harmonic Rhythm is a Kinesthetic perception pertaining to the speed that sound is moving forward.*

Three forces important to harmonic progression are the linear motion and outline of outer voices, the pull of harmonic or tonal centers and relationships of chords, and the time duration of stressed and unstressed chords. Coupled with these forces are graded tensions of texture and pitch and the rhythm created by phrasing, bowing and tonguing indications. Harmonic rhythm is the underlying rhythm that plays a large part in controlling and stabilizing musical flow (p.212)

*A melodic line, whether an inner outer voices, often acts as a directional **guide** for harmonic progression (p.185).*

Harmonic progression is affected by the degree of dynamic nuance in which it is conceived (p.226).

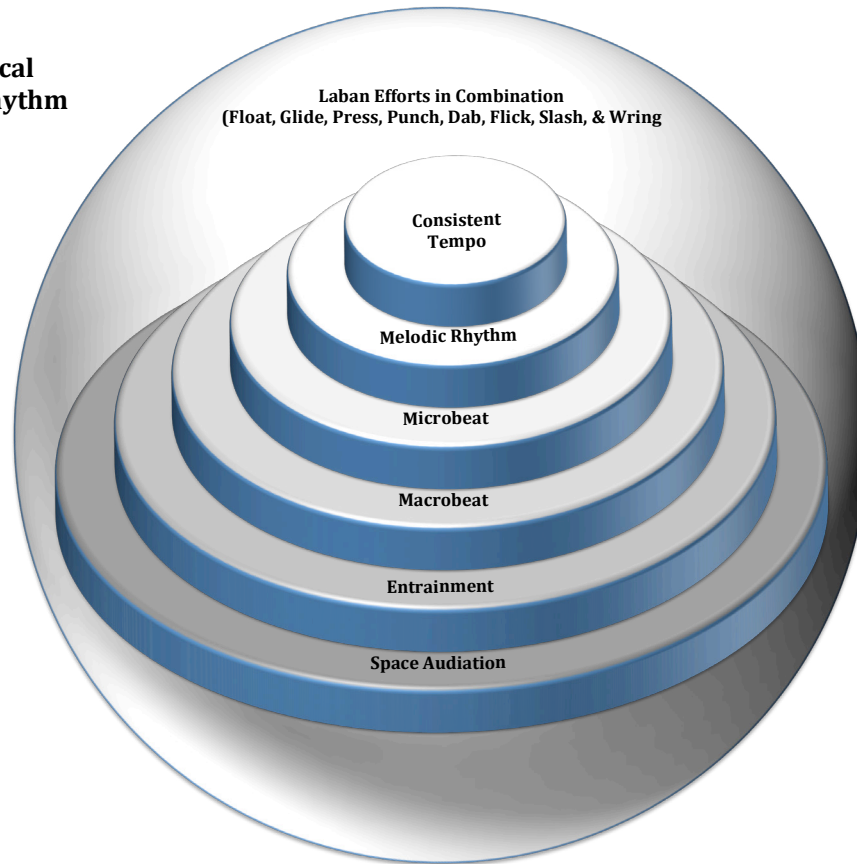
Vincent Persichetti
In
Twentieth Century Harmony

Pedagogical Foundations of Movement Pedagogy

1. While consistent tempo is necessary for any rhythm learning, it is, by itself, incapable of also producing musical artistry through line.
2. Teaching consistent tempo and Shaw count singing alone teaches the primacy of beat one. Students exposed to this system continually apply weight to what is labeled as “beat 1” in 1+2+3+, etc., thus hopelessly sabotaging any hope of musical line that moves forward without undue accent or shape.
3. When consistent tempo is in place, it is ONLY the foundation for musical phrasing. When consistent tempo is in place, there must be a pedagogy that is able to remove or minimize the first beat of the bar, and energize the inner parts of the bar (Beats 2 and 3 in a four-beat bar and beat 2 in a three-beat bar)
4. *Musical Line, the ultimate kinesthetic experience of music-making takes place as an independent perceptual experience in the Musician’s perception and thus needs to be taught separately and requires its own pedagogy that addresses what it “feels like” to progress through a phrase that is in a bound kinesthetic feeling to the harmonic rhythm of the music.*

5. *The overall objective in the pedagogy of this book is to provide a pedagogy using Laban Effort Shape that will teach musicians how to avoid undue weight upon musical line that is created by the visual confusion of musical notation and the bar line.*
6. *Consistent tempo are interdependent not dependent factors in teaching phrasing and artistry.*

A Hierarchical Model of Rhythm Audiation



Graphic by
Terrence E. Bacon

Space audiation of placement of chord patterns in music is guided by motion of tonal and rhythm patterns, not by ongoing macrobeats and microbeats audiated in strict musical time (p.36)

Edwin E. Gordon
In
Space Audiation

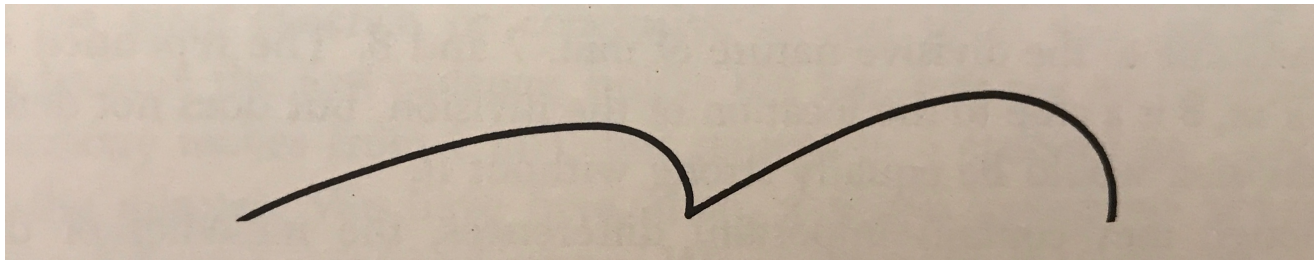
The Importance of PROJECTION

Since projection has been described without invoking the distinction between strong and weak beats, the equation of projection and meter carries the implication that the existence of meter carries precedes or is not necessarily dependent upon this distinction---that there could be meter without there being a distinction between strong and weak. Although such a conception departs from the most recent definitions of meter, I will argue that meter can

profitably be regarded as something that is, in a sense, prior to the metrical distinction between strong and weak (p.103)

All the things we call rhythmic are articulated; what is, in fact, utterly homogeneous or lacking internal distinctions cannot be rhythmic. And yet, the articulated parts or phrases must be continuously connected---they must flow together as a whole, diversified but unbroken (p.67).

Christopher F. Hasty
In
Meter As Rhythm



Understanding Prolongation of Weight/The Withholding of Weight and the Perception of Forward Movement

- (1) The Importance of Skipping and Withholding Weight*
- (2) Immerse Thyself into SLOW ART*

The speed of life and the speed of communication---all these things are, on one level, wonderful and miraculous, and have given birth to this information age---have robbed us of the capacity to be vertical---to slow down, to go deep (p.124)

Joseph Flummerfelt
In
Conversations with Joseph Flummerfelt

STEPPING THE HARMONIC RHYTHM: A Movement Warm-Up?

Space and consequently the motion through that space, is perceived in the joints. The feelings of our own movement are principally due to the sensibility of our own rotating joints (p.579)

William James
In
Principles in Psychology

- 1. Step using the ball of the foot and step the Harmonic Rhythm of Music being taught.*

2. *Decide on which Effort in Combination best aligns itself with either the withholding of weight OR the displacement of weight that IS the harmonic rhythm.*
3. *Choose a specific Life experience that comes closest to what you feel, and a life Experience to which the students may be able to associate that can be transferred to their stepping. For example: The feeling of ironing for Float, etc. No matter what life experience chosen, it will always be to teach students to WITHHOLD WEIGHT in most cases.*
4. *Step displacing weight through careful and deliberate stepping using the ball of the foot as THE primary kinesthetic input while hearing the music played in real time.*
5. *Look through the ensemble and look for students who clearly have a wrong kinesthetic when they step. Reiterate not only the Effort in Combination being stepped but reminders about what it feels like to “withhold weight” and avoid the tendency to add too much weight in their step on the beat after the bar line.*
6. *The Movement Warm-up should be the last part of a choral warm-up prior to singing the piece that is being taught and stepped.*
7. *After all members of the ensemble seem to visually agreed on the Effort that was stepped, when moving to sing the music, ask them to BREATHE THE EFFORT that they felt kinesthetically!*

Laban Efforts in Combination to describe movement

S = Space W = Weight T = Time		
LABAN ACTION VERB	QUALITIES (ELEMENTS)	MOVEMENT EXAMPLES
FLOAT	indirect (S) light (W) sustained (T)	– treading water at various depths
WRING	indirect (S) heavy (W) sustained (T)	– wringing a beach towel
GLIDE	direct (S) light (W) sustained (T)	– smoothing wrinkles in a cloth – ice skating
PRESS	direct (S) heavy (W) sustained (T)	– pushing a car
FLICK	indirect (S) light (W) quick (T)	– dusting off lint from clothes
SLASH	indirect (S) heavy (W) quick (T)	– fencing – serving a tennis ball
DAB	direct (S) light (W) quick (T)	– typing – tapping on a window
PUNCH	direct (S) heavy (W) quick (T)	– boxing



The Tossing Clap



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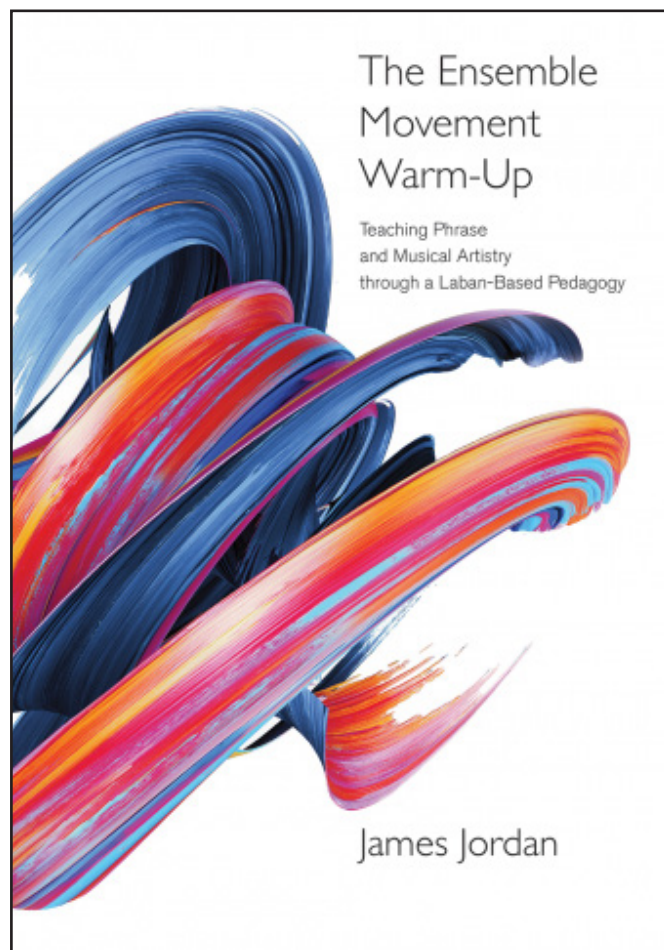
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