



MUSIC IN MOVEMENT

Elsa Marquet Lienhart

Workshops for musicians

Amongst all categories of performing artists, the musician is the only one who uses a daily, usual way of moving on stage – at least when he/she isn't playing his/her instrument : scratching one's nose, looking at the floor, etc...)

The first thing I dedicate attention to while working with musicians is body and space awareness: somatic exercises, how to walk on stage, speed, body tone, breathing, etc...

This allows a musician to have more presence on stage. It can also bring about a better sound from the instrument, more fluidity and ease in his/her way of playing.

Working on various body fundamentals and experiencing with walk, speed or the different strategic points of the stage, a musician can reflect on the nature of dramaturgy. Therefore he can truly start staging concerts.



Karlheinz Stockhausen did compose pieces for moving musicians. Feeling the urge to go further, I started to explore the possibilities of movement beyond the usual posture specific to holding a musical instrument, answering questions such as :

- Which body parts are needed to produce sound and which can move without altering the quality of the sound ?
- Is it possible to go to the floor while playing or hold the instrument in a different position ?
- Can one detach one's self from the conventional way of playing and freely move around with one's instrument ? Play with one hand ? In a percussive manner ? Playing while jumping ?

This approach opens a wide avenue of creativity, both visually and in the quality of sound itself.





The movement has also its own music, a visual music. Fed by the work of the Théâtre du Mouvement, who developed the concept of “musicality of movement” by playing on speed, length, strength, articulation, space... Elsa Marquet Lienhart created analogies between music and movement. **“Musicality of movement”** is also like a language that is common to music, dance and theater, and enable artists to create together interdisciplinarity and transversality.

Movement carries its own visual musicality, as demonstrated through the work of the Théâtre du Mouvement Company which dedicated part of its research to the « musicality of movement » concept – playing around notions like speed, length, strength, articulation, space...

This was how I came up with analogies between music and movement, based on their work.

Moreover, « musicality of movement » being a language which is common to music, dance and theater, it enables artists from these different disciplines to create new cross-border and transversal material. Thus musicians can create « visual music » with their bodies while playing, organize an articulated dialogue between music and movement, dance or move with their instrument. It also helps them develop a great ability to dissociate and coordinate.



By occupying the stage space, shaping their bodies and inventing a new relationship with their instrument, musical creation evolves in a dramatic way, offering new metaphorical images and possibilities.

Through moving while playing, don't we discover a different, poetical dimension of music ?

Living in an era where multidisciplinary and transversality are the rule, this innovative approach opens up a significant field of research, allowing for new types of performances, new kinds of concerts.