

THE CHORUS CONDUCTOR'S CORPOREALITY EXPERIMENTING MOVEMENT OBSERVATION- ANALYSIS OF (MOA)

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Research team

Movement section: Genevi ve Dussault, Nicole Harbonnier, Audrey Rochette and Citlali Jimenez (danse),
Francine Alepin (drama)

Music section: Andr e Dagenais and Robert Ingari

Partnership : the Quebec Chamber Choir



Movement Observation-analysis (MOA)

Hypothesis

- The body dynamics of the choral conductor comprise a unique combination of functional and expressive movement components. Our research project proposes to reveal this musical-gestural singularity through the identification of clues derived from the Movement Observation-Analysis (MOA) stemming from dance research.

Workshop

- Sharing and experimenting with different movement parameters we identified during our research on choral conductors.

Charismatic



Playful



Inspired



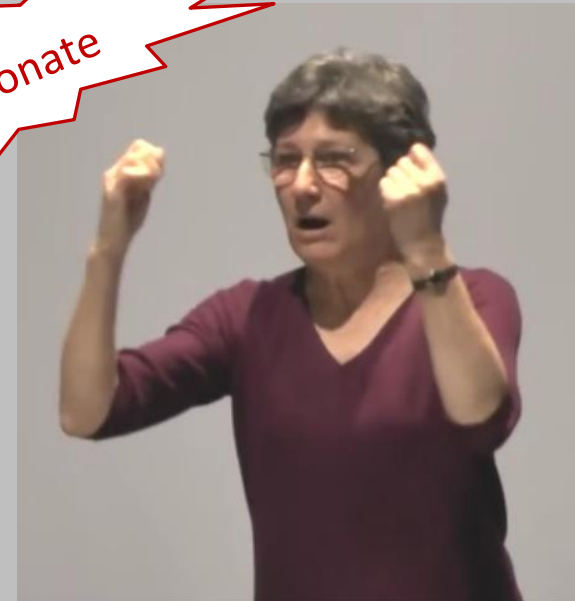
Leader



solemn



passionate



Eun Jung Park, Roseline Blain, Patricia Abbott, John Guzik, Antonio Llaca, Geneviève Boulanger

Body

Structure

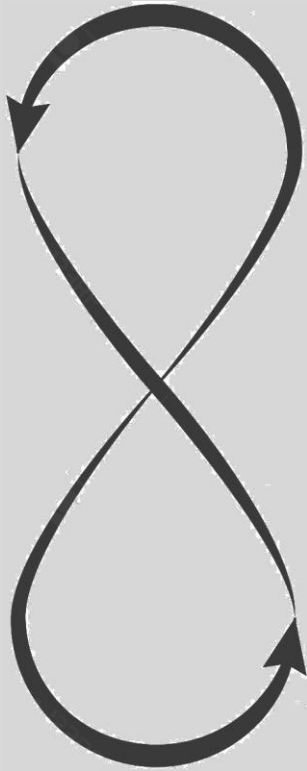
Materiality

Segmentation

Functionality

Efficiency

Objectivity



Corporeality

Network

Energy

Unification

Expressivity

Sensoriality

Subjectivity



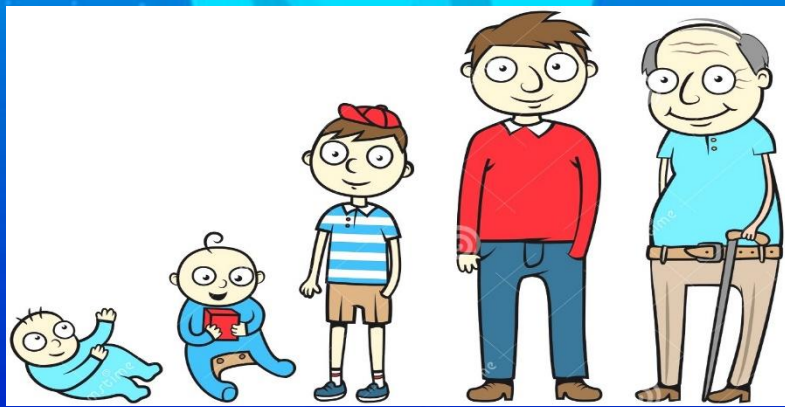
Musical performance

Understanding the work

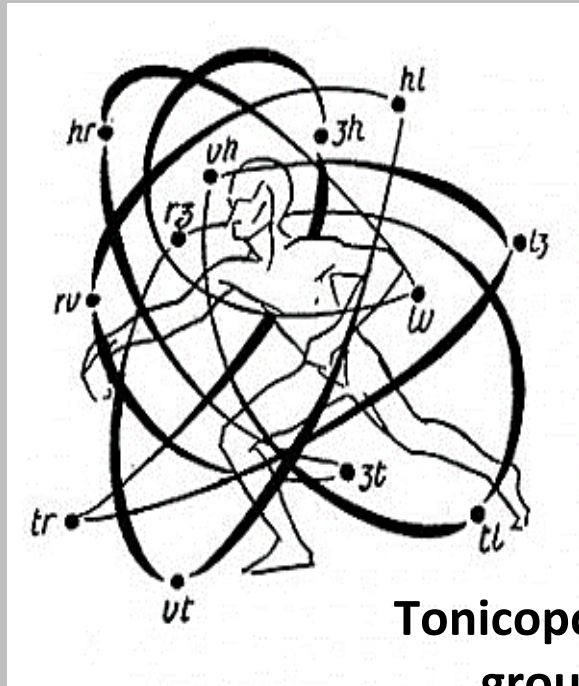
Knowledge of styles

Musical training

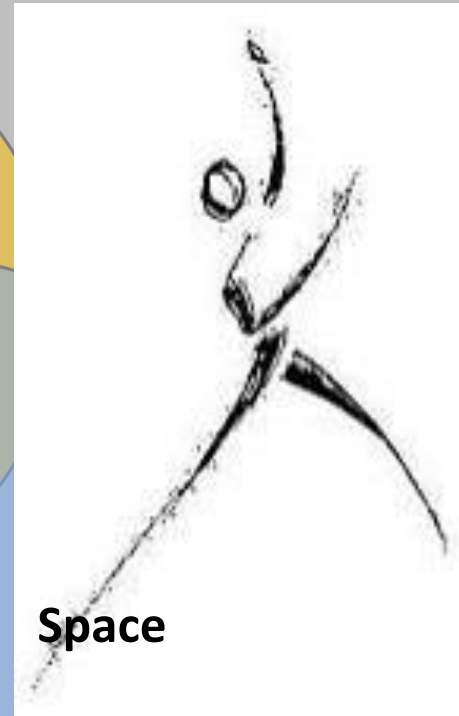
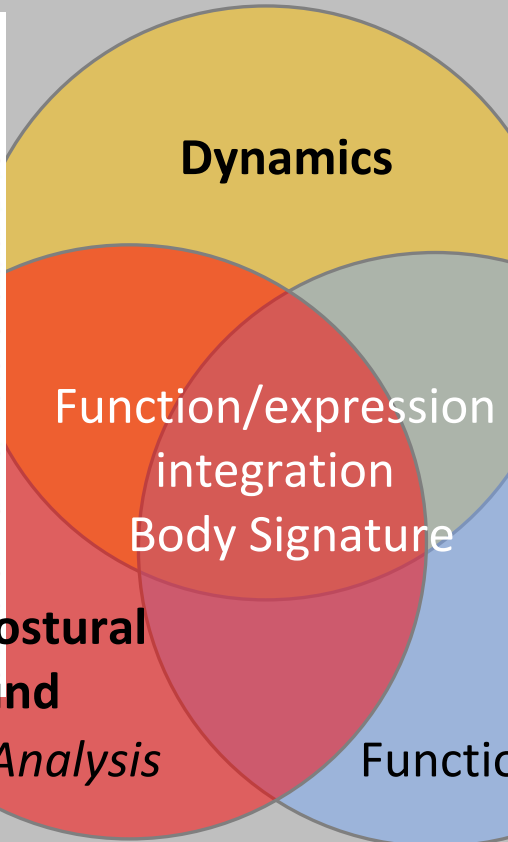
Personal history (corporeality)



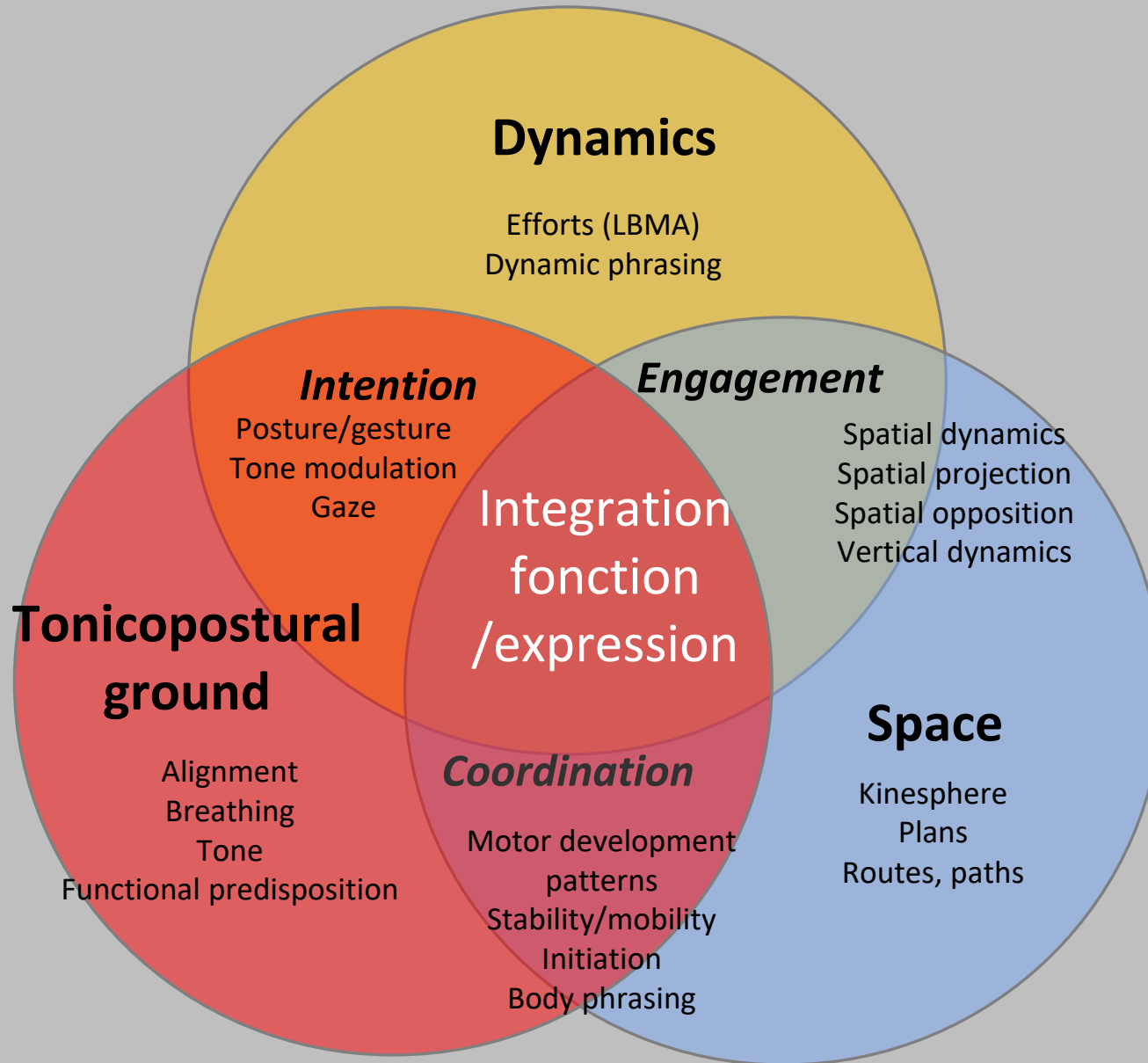
Better understanding corporeality ...



*Laban/Bartenieff Movement Analysis
(LBMA)*



Functional analysis of the dancing
body (AFCMD)



Workshop

Objectives

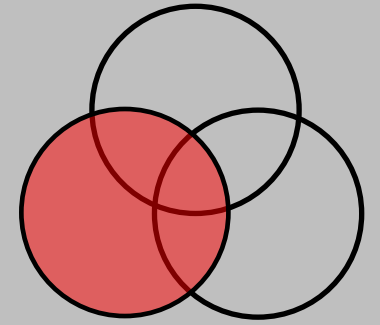
- Interactive presentation of OAM applied to choral conducting
- Body exploration

Procedure

- Wait after each activity to reflect for a short time among yourselves
- Save questions and comments for the end of the session

Tonicopostural ground

Test: *Show something in the sky (a flight of geese) with a gesture of the arm*



Functional predisposition

«a psycho-corporal organization that has shaped our special relationship with verticality and gravity...» (Godard, 1990, p.22)

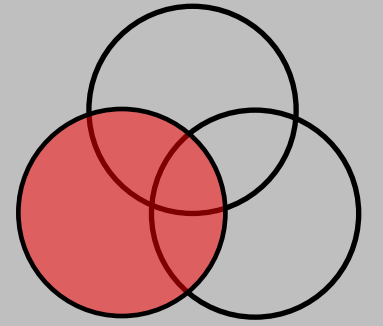


"Earth"
proprioceptive tendency
Pushing back

" Sky"
Exteroceptive tendency
Going towards



Tonicopostural ground: Just before the start
Self-observation (Brahms' Lullaby)

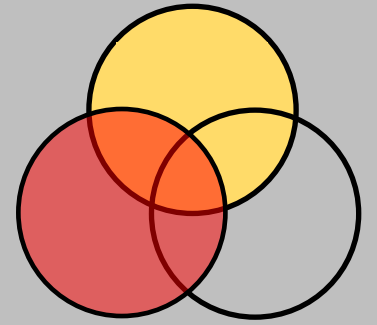


Posture / breathing / tone

- Take a minute to become aware of your tone
- Become aware of your three volumes (head, ribcage and pelvis)
- Where do you feel your breath?

Intention : Give the departure

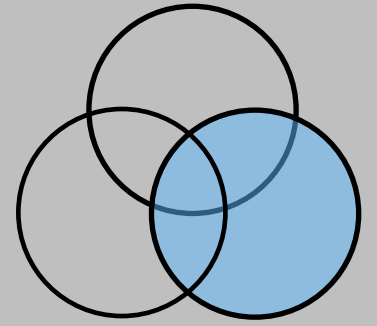
*Group of three (one volunteer): self-observation
(Beginning of Brahms' Lullaby)*



- Do you notice a shift in the weight under your feet?
- Is your gesture accompanied by a change in your posture?
 - Do you observe a change in breathing?
 - Is there a change in tone?
- Is your gaze involved? How does it work?
 - Is your gaze fixed on a point or all-encompassing? Relational or interior?

SPACE : Conduct the piece

*Group of 6 (two volunteers): observation
Lullaby, Brahms (first half)*

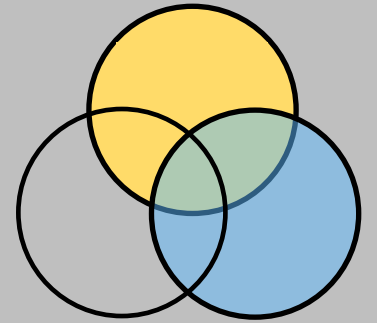


- How would you describe the zone of movement (kinesphere)
 - Large or small kinesphere ?
 - Do the feet move or stay in place?
- What kind of pathways do you observe?
 - Linear or curved?

Engagement: Communicate the feel of a Romantic work

Group of 6 (two volunteers): observation

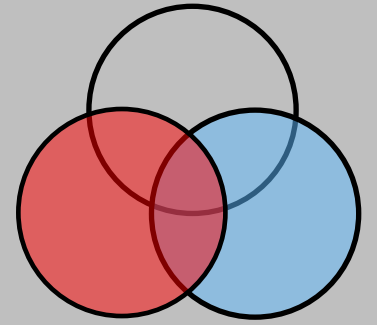
Brahms' Lullaby, 2nd half



- Do you see a tendency to make gestures that move away from the center of the body or towards it?
- Do you observe a dynamic of pushing the ground or reaching the sky?
 - Or both at the same time?

Coordination: Conduct the piece

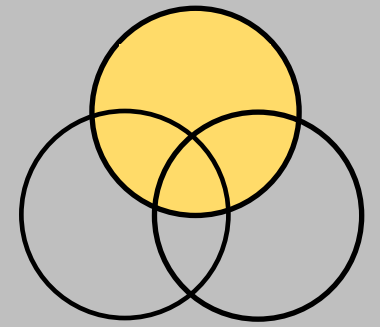
Group of three: observe and imitate the other
Lullaby, Brahms (second half)



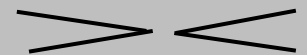
- Where does the conductor initiate the movement from?
 - Center of the body, shoulder girdle, elbows, hands?
 - Is the gaze associated with or dissociated from the gestures?
- Where are the supports?
 - In the body? In space?
- In moments of inactivity, are the arms held or relaxed?
- Compared to your usual way, what did you change to imitate the other conductor?

Dynamics : the music of gesture

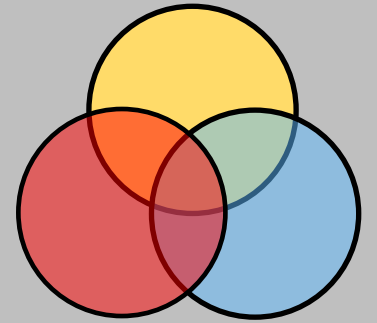
Large group: experimenting with phrasing



- Continuous phrasing
- Impulsive phrasing
- Impactive phrasing
- Bouncy phrasing (elastic, light, firm)
- Accentuated phrasing
- Balancing phrasing (weight and suspension)
- Increasing - decreasing phrasing



Constructing meaning



-
- Creating links between OAM parameters to understand corporeality experienced or observed
 - Understand how our physicality communicates music
 - Can you link your presumed functional predisposition and other observed parameters?
 - Questions?

<https://oamdanse.uqam.ca/>

Harbonnier, N., Dussault, G., & Ferri, C. (2021).
Movement Observation-Analysis (MOA): How a new
conceptual framework supports a better
understanding of the coherence of the functional and
expressive dimensions of movement. *Journal of
Movement Arts Literacy*.

<https://libjournal.uncg.edu/jmal/article/view/2167>

Harbonnier, N., Dussault, G., & Ferri, C. (2021). Un
nouveau regard sur le lien fonction/expression en
analyse qualitative du mouvement : L'Observation-
Analyse du Mouvement (OAM). *Recherches en danse*,
10. <https://journals.openedition.org/danse/4409>

