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BODY SCORE – A MULTIMODAL REPRESENTATION OF TWO-PART MELODIES

Summary

In this research we used basics of Dalcroze method (Eurhythmic) for two-part melodies multimodal representation *auditory* (students listen to the melody that is recorded or played live on one or two different instruments), *visually* (students watch the choreography for two performers) and *bodily* (students associate the elements of choreography with the elements of musical structure). In this way, the practical physical experience of two-part melodies is gained before it was theoretically understood. We chose three different types of eight-bar two-part melodies (Popović, 1979): 1) two voices alternately bring the melody; 2) two voices move equally with the elements of imitation; 3) two voices move equally in sixteen rhythm. The authors' idea is that two dancers, by their movement, simultaneously follow the pulse, rhythm, meter and melody of both voices, along with the visual representation of musical form. We expect that application of three choreographies for two-part Borivoje Popović's melodies will show positive results in practice during their notation by students of the last year in elementary music school.

Key words: multimodality, two-part melodies, Borivoje Popović, choreography, Dalcroze method

Introduction

All types of two-part singing originated as the need to enrich an already existing melody (Golemović, 2006). In solfeggio teaching in elementary music school, two-part singing motifs, melodies of bourdon type, melodies of parallel motion and canons are required (Nastavni plan i program osnovnog muzičkog vaspitanja i obrazovanja, 2009). The preparatory exercises include singing two-part melodies: 1) of bourdon type, 2) of organum type (both voices have the same rhythm), 3) the upper voice carries the melody, while the lower remains stationary, and opposite, 4) both voices move equally (in parallel motion) or in descant type (in contrary motion) (Kršić-Sekulić, 2007). Beside the existing practice of dictating and notating two-part melodies (only by playing), we used basics of Dalcroze method (Eurhythmic) for multimodal representation of different types of motion in two-part melodies.

Introduction

As human motor system, gestures and body movements play an important role in music perception (Leman, 2007) we used Dalcroze's method because it creates a close relationship between music, movement and gesture. Dalcroze method is based on embodied experiences, referring to the role of human body as a natural mediator for music meaning. It considers learning music through movement and expressing emotions through body by establishing communication between mind (intelligence, imagination, emotions) and matter (the body, the senses, action) (Jaques-Dalcroze, 1930: 108). The integrated part of Dalcroze method considers a clear visualization of musical piece by movement interpretation. It presents a versatile method of music education and the great way to understand music in general and in details.

Multimodality in teaching presents an active, student-centred (Mayer, 2001) interdisciplinary approach drawn with an emphasis on communication and representation (Jewitt, 2013). It helps students learn material through a number of different sensory modalities, such as auditory, visual, gestural, tactile and spatial representations (Cope and Kalantzis, 2009). Multimodality encourages students to develop a more versatile approach to their learning because it integrates different modalities such as drawings, verbal communication, gesture, audio and videos as students' representations that convey meaning (Tomlinson, 2013).

But, multimodality in teaching introduce the co-presence of at least two of the following modalities: music, language, visuals and gestures. While verbal and visual metaphors are almost inescapable in the process of understanding and representing music (Petrović and Golubović, 2018), using movement and choreography to represent musical form and voices relations seems to be a good way to visually approach, understand and „see” music. Music visualization helps to conceptualize music theory phenomena for music education purposes. It has been shown that listeners visualize: music tones as a series of physical objects moving through space at different speeds (Scruton, 1977) and some of the elements of musical structure as the landscape metaphors where listener is a traveler, or path is a form (Johnson and Larson, 2003: 72). The perception and understanding of the basic elements of musical structure through visualization in music education enable better understanding and organizing abstract musical elements perceived as a group and not isolated. Visualization is a mean for better music understanding the elements of musical structure, such as tempo, pulse, meter, rhythm or melody (Petrović and Ačić, 2009: 307).

Aim

The aim of this research is to use basics of Dalcroze's Eurhythmic method for multimodal representation of two-part melodies. The initial idea arose after Anna Galikowska-Gajewska's choreography for two dancers to the Serbian folk song „Pošla Vanka na voda” arrangement for two flutes by the composer Vera

Milanković have been performed at the spring concert in Gdansk's Stanislaw Moniuszko Academy of Music in 2019 ([Video 1](#): Choreography for two dancers to the folk song „Pošla Vanka na voda” Vera Milanković's arrangement for two flutes).

Method

First, students listen to the melody (recorded or played live on one or two different instruments). Then they watch the choreography performed by two dancers. Finally, students associate the elements of choreography with the elements of musical structure and notate the music. Anna Galikowska-Gajewska made choreography to three different types of eight-bar two-part Popović's melodies (Popović, 1979):

1) The lower voice carries the melody (the first four bars), while the upper one remains stationary, and then the upper voice takes the melody, while the lower one remains stationary (the next four bars):



Picture 1. B. Popović, No. 116, pp. 64

2) Two voices move equally, the element of imitation and 6/8 time signature is introduced:



Picture 2. B. Popović, No. 5, pp. 22

3) Two voices move equally, the sixteen-beat rhythm is introduced:

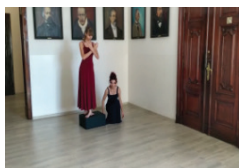


Picture 3. B. Popović, No. 137, pp. 78

In all three choreographies two dancers simultaneously follow the elements of musical structure such as pulse, meter, phrasing, dynamics, rhythm and melody of both voices, along with the visual representation of musical form¹:

Video 2

(Multimodal representation of B. Popović's two voice melody No. 116, pp. 64)



Video 3

(Multimodal representation of B. Popović's two voice melody No. 5, pp. 22)



Video 4

(Multimodal representation of B. Popović's two voice melody No. 137, pp. 78)



¹ All three choreographies are made by professor Anna Galikowska-Gajewska and performed by Agata Runowska, a second year student of Eurhythmics at Stanislaw Moniuszko Academy of Music in Gdansk, and Anna Galikowska-Gajewska.

Conclusion

Unfortunately, this method was not applied to second grade students in music high school due to the corona virus epidemic in 2020. However, during November 2019, master students of music education at the Faculty of Music in Belgrade experimentally notated the first and the second two-voice melodies by watching choreographies. Here in conclusion we present their impressions and comments they wrote in the form of an anonymous survey by answering three questions: the notating procedure, what makes the notation easier and what makes the notation difficult.

For both melodies students notated the meter and time signature, tempo and duration, form and cadenzas, the frequent rhythm and imitation, dynamics and two voices at the same time. According to the students' opinion, notation is much easier if one of the voices stays stationary or has long durations, or if there is repetition and imitation between voices. Musical form understanding is much easier by watching the choreography, because body and music accents match and appear at the important structural positions. Music visualization helps perceiving the melodic contour, sound changing and texture. One student wrote he first heard the octave as the last interval of the first piece, but then he saw and recognized the unison as it was represented in choreography.

Listening, watching and writing at the same time made the notation a bit difficult. Students also mentioned that listening music as a whole, as well as their short-term memory due to the usual solfeggio practice to notate music in small two-bar parts, also made the notation difficult.

This kind of multimodal integration of body, emotions, music and visual music representation can develop associative thinking which is of crucial importance in music education. We realized Dalcroze method creates new possibilities in solfeggio teaching and brings new perspectives to music education as it develops coordination, improvisation and memory skills. Body movement has a positive effect on improving children's intonation (Liao and Davidson, 2015), sense of pulse and musical form through spatial awareness (Petrović et al., 2018: 47).

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ТЕЛЕСНА ПАРТИТУРА – МУЛТИМОДАЛНА РЕПРЕЗЕНТАЦИЈА ДВОГЛАСНИХ МЕЛОДИЈА

Мултимодална репрезентација двогласне мелодије *аудијивно* (студенти слушају мелодију која се уживо свира на једном или два различита инструмента или је снимљена), *визуелно* (студенти гледају видео запис кореографије за два плесача) и *ћелесно* (студенти асоцијативно повезују елементе кореографије са елементима музичке структуре). На овај начин се практично физичко искуство двогласне мелодије стиче пре него што се она теоретски схвати. Кореографија за три различита типа осмотактних двогласних композиција (Поповић, 1979): 1) два гласа наизменично доносе мелодију (бр. 116, стр. 64), 2) два гласа се равноправно крећу уз елементе имитације (бр. 5, стр. 22); 3) два гласа се равноправно крећу (бр. 137, стр. 78). Два плесача истовремено покретима тела прате пулс, ритам, метар и мелодију гласова, уз визуелно дочаравање музичке форме. Очекујемо да ће ове три кореографије за двогласне мелодије Боривоја Поповића примењене у пракси показати позитивне резултате при записивању двогласних мелодија код ученика у последњем разреду основне музичке школе.

Кључне речи: мултимодалност, двогласна мелодија, Боривоје Поповић, кореографија, Далкросов метод