

## III STAGE No. 1

## STEEPED BREATHES

Music. Monyushko. Excerpt from the opera Pebble.

Musical and motor image of deep hopeless grief. On the background the continuously stretching and ever-increasing "tear complaint" - intermittent bitter "sighs" like a sob. But going on a burst of despair (measure 14) and complete breakdown sets in.

Semi-independent task - each moving person finds his own rhythm inspiration and exhalation and its spatial solution to the movements of the hands, body, heads.

The technical feature of this image and expressive form of movements is a combination of smooth breathing in the arms and body with intermittent "step" breaths and exhalations corresponding dotted rhythm of the melody: while in the lower breath the "main" breath continues, in the upper - the chest rises from stops ("steps").

Let us explain this in an example diagram of the first 9 measures.

Beats 2-6. At each measure - a slow, deep breath for one-two-three and a quick exhalation at four. At the same time, upper breathing makes three short breaths without exhalations, the chest rises each time "Step" above. On "four" - a full active exhalation, chest falls.

Beats 7-9. Short upper breaths accompany the main breath only "one" and "two" of the 7th t.; then merge with him in a deep breath (on ). On the "times" and on the "three" of the 8th t. And on the "times" of the 9th t. By three "steps"

there is a complete exhalation, which continues until the end of the musical phrases. Further (at 11-12 and 13-14 volts), the main breaths last for two measures, accompanied by short upper breaths in each count, end with general exhalations, etc.

Raising and lowering hands, turning the body, head (gaze) in the first and second parts of the passage are of a different nature: on vol. 1-9 they mainly accompany ("accompany") the main breaths and exhale. With 10 tons, they are becoming more and more insistently questioning, "Search" (sent in different directions). However on breaths they always smooth, slow (except for moments of emotional "explosions" on 7 and 14 vols.), On exhalations merge with a general subsidence, impotence. Meet dealing with this way should be a full-fledged display of the the head of his own version developed by him. Then follows independent work of those involved.

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Repeat control. II stage B / a No. 26.

III STAGE No. 2

“FLOATING HANDS”

Music: F. Schubert. Landler, Op. 171, No. 7.

DESCRIPTION: Beat 1. On the beat - a small short turn of the top parts of the body to the left, serving as if swing for a weak rotational push to the right (for "times"): the push gives rise to a passive smooth turn Corps to the right throughout the measure. As a result of the push, both hands slowly move semi-passively to the right, lagging behind in their movement from corps.

Step 2. The case passively turns to the left, returning to the original position and gradually carries away the hands.

Beats 3-4. The same movements are repeated once more; hands move on shoulder level.

On bars 1 and 3, a breath is taken - quick, short, then slows down and lasts the whole beat. At 2 and 4 bars - a slow exhale.

Beats 5-8. Slow heavy inhale and exhale; hands open in the sides slightly rise and fall to shoulder level. Body weight transferred first to the right, then to the left; stored throughout the body instability, as if internal wiggle.

Beats 9-10. On the basis of the same (as on vols. 1 and 3), but more active tremors of the upper part of the body: first to the right - stronger, then to the left - weaker. Hands with a lag follow the body smoothly, semi-passively using both shocks.

Beats 11-12. The movements of 9-10 measures are repeated, gradually weakening hands drop.

Beats 13-16. Long heavy inhalation (v.13-14) and exhalation (vv.15-16).

Heavy arms “float” below the shoulders, the whole body settles, by 16 tons. Full motor pause.

Tacts 17-18. - general emotional-motor status begins quite rapidly rise, the whole body comes to life; hand movements become almost swoops with a smooth continuation.

At a tack of 17 tons, a push with the body sends hands to the left; at the time of 18 tons

a brighter push to the right follows: a movement of 17 tons appears to him as would be a "swing". Movement 17-18 tt. accompanied by a double breath.

Tacts 19-20. Repetition of movements of 17-18 measures with amplification, but on 19 t. - exhale, at 20 - inhalation.

Beats 21-24. The same, but increasingly increasing viscous and fused, undulating "swaying", without large spatial scope. The corps leads all the time, he carries his hands behind him. On the run exhalations, quick, incomplete, for a "one-time" - breaths deeper and deeper. Most deep and full breath of 23 tons. ( ); the whole body finally reaches lightness, relief from heaviness. At 24 t. - expiration, arms and the whole body are still delayed at the height reached; in an instant of peace.

Beats 25-26 and 27-28. With an impact of 25 tons, the tone decreases. Come back movements of 1-4 cycles, but gradually weakening, losing activity, heavier, lower and lower.

Beats 29-32. Big slow and heavy breath and full exhale, hands drop.

#### MUSIC AND ENGINE IMAGE AND METHODOLOGICAL

NOTES. One of the most refined, concretized and "Individual" musical-motor images. Underwater, imbued with soft light world - long waves of the water seaweed. The light goes out, then amplifies, the movement of water with it is now stronger, faster, then weakening ... Dusk and light; presses something (maybe to be water?), lulls, lulls the mind, immerses in nothingness. Suddenly there comes a minute of consciousness, forces arrive, the will flashes, almost you fly up from this passive world up to the sun, air, and again a ray goes out ... And sweet, and languid, and sad - the end.

Hand movements are associated with long algae, tightly holding the ground, but floating freely, wriggling under the influence of water movement.

The technical difficulty is in the ability to make whole hand movements depending on the case, lagging behind it, creating a "second voice", your own, different rhythm, or include your hands in the general rhythm of ups and downs,

inhale and exhale. In music and movement, these rhythms change all the time in due to the very complex development of this basic, simple melody. IN at the same time, the housing should be extremely free from unnecessary stress, malleable to every short jerk, obedient natural displacement of the center of gravity (during passive "rollback" after the push).

When working with students, their attention should be directed precisely to the variability of music, at its whimsical emotionally dynamic bends, shades.

The described movements and their orientation are just an example of resolution tasks, there can be many options. You can execute it while standing or sitting on the floor, solo or collectively.

The exercise is mastered by the method of semi-independent work.

III STAGE No. 3

"SMOOTHING"

Music: Schumann

DESCRIPTION: Beats 1-2. At the "time" of each measure a large smooth attack forward. The body slowly leans forward, as if "lays down" forward, both hands gradually stretch horizontally forward. Knee drop leg bends strongly, the free leg rises back and also extends into one line with the body and hands. The head is pulled back strongly.

In the third quarter of the measure, the free leg is smooth ("imperceptibly") moved forward, preparing to make the next attack; while supporting the leg in the knee does not straighten, and the body and arms are slightly inhaled rise and carry forward for the next movement.

Beats 3-4. Having made (at the "time" 3 t.) Lunge, gently straighten with a breath raising arms up and not lowering the free leg to the floor. 4 t. Transfer the severity of the body back to that leg (i.e., to make a smooth lunging back), arms part to the sides and arching the body and neck back. Long breath.

Step 5. Repeat movement 1 t.

Beats 6-8. Repeating 6 t. Movement 3 t. (Lunge back), at 7-8 measures make two smooth lunges (steps) back, gradually deflecting more and more case back ("lying down" back). At the end of 8 t.

repeating all movements first.

After two or three repetitions of 8 tons, the body with outstretched arms and the head "powerless" "lay" back.

MUSICAL MOTOR IMAGE, full of musical melancholy aspiration - vain attempts to achieve the unattainable.

ANALYSIS OF MOVEMENT AND METHODOLOGICAL INSTRUCTIONS. Execution

this image requires a moving mastery of respiratory and fluidity, great strength of the legs and body, good balance.

When mastering movements, you must strive to ensure that the line of the whole body

during the attack was parallel to the floor. It is necessary to achieve, firstly, the complete absence of tremors when changing legs on each measure, and secondly, continuing forward movement of the whole body after the dropdown the foot touched the floor (i.e., until the end of the measure). All movements should be like that

same endlessly, continuously stretching horizontally, like a melody  
Schumann.

It is recommended to repeat the following numbers of exercises of the II stage: A / a №6, A / b No. 24, B / a No. 30.

III STAGE No. 4

"WINGS" - SITTING ON THE FLOOR

Music: Schubert. Waltz op. 67 No. 5.

DESCRIPTION: Starting position - sitting on the floor, left leg extended to the left, the right is bent at the knee, her thigh lies on the floor, the foot is laid under the knee (or thigh) of the left leg, the sole up. Body and head dropped forward, arms outstretched to the side, relaxed lowered.

Beats 1-3 with repetition. Deep slow breaths for every two measures help the body slightly rise and fall.

At the same time, the arms are raised to the sides ("wings"), then descend to shoulder level. Between inspirations and exhalations, lifting and lowering the arms and the hull stops is not done, the movement all the time uniform and fluid. The back on inhalation does not straighten, rises up "Hump", head (and gaze) all the way down. On each two-stroke when you inhale the body is slightly transferred to one side or the other.

Hand movement is a complicated version of exercise stage II A / b No. 13 - "Wings," with the following changes: all the time (but especially on breaths) shoulders with effort laid back, elbows half-bent; brush on breaths horizontally "stretch" to the end of the fingertips (making sharp).

At measure 8 - a complete exhalation, the body tears forward, but hands, dropping, do not

relax, "lay down on the air" (or maybe "on the water").

Beats 9-16. - repetition. The same movements continue, but at 15-16 tons.

the second time a smooth return to starting position: hands, relaxing, fall to the floor, body and head - forward.

Throughout the movement, the depth of inspiration and the wingspan, direction of rotation of the housing is amplified or weakened, reflecting emotionally dynamic music curve.

MUSIC AND ENGINE IMAGE. The dark abyss of waters is hard heaves, then falls heavily; dark cloud - the fog presses it low from above. A strange dark bird hovers in the narrow gap between them. Peering into the darkness of the waters, she raises and lowers her long, flexible and heavy wings.

She doesn't fly anywhere, she doesn't look for anything and she won't find anything, she waved her

wings - one with the heavy breathing of the abyss below and the abyss above.

## III STAGE No. 5

## "EASY BREAKS"

Music: Schubert. Sentimental Waltz, op. 50 c., No. 15.

DESCRIPTION: Beats 1-4. On ticks 1, 2, 3 measures - quick easy breaths simultaneously with short rotational shocks to the right in the hip belt makes the hands fly up easily, as if flexing around around the shoulders. The strength of the push and inspiration ends in a "time"; after this body

passively and smoothly begins to return to its original position. Hands with take off and, especially, when returning, it's as if behind the rotational body movements - their movement is semi-passive.

With each step, the active phase of the movement of the body is somewhat intensifies, so the body and hands do not have time to completely return to starting position; they reach it only at measure 4, in which the passive phase lasts until the end of the beat.

Beats 5-8. The same movements are repeated, but more actively, more dynamically; in the end of the body does not have time to reach the initial (frontal) position.

Beats 9-16. The same is repeated to the left. On tt. 13-16 going on gradual dynamic growth of "impulses", which ends at 15-16 vols not a decline, but a strong take-off of arms and a turn of the whole body to the left,

followed by a second inhalation of 16 tons. At a waste of 17 tons at a time there is a semi-passive return to the starting position and a turn with weak take-off of arms to the right.

Beats 17-20. All the "impulses" to these measures are different - not that interrogative, not a search character. On odd clocks to the right, and hesitantly on even left - more active.

Beats 21-24. On vt.21-22 - rapidly growing impulses to the right. On "Time" of each measure (after the end of inspiration), a short half-exhale and short motor pause, then a new breath at the next stop. FROM with each breath, the body turns more and more, and the arms are higher, stronger and take off to the right more actively. At a runoff of 23 tons, the culmination of the whole process is with a body push and a deep full breath, the body "breaks" as it were places: moving in three easy steps in place involuntarily turns around itself. Hands flying right up actively help this turn. Right after the climax begins exhalation: the movement weakens, hands "steps" fall right-down, moving gradually returns to its original position.

MUSIC MOTOR IMAGE: so under the lungs, then intensifying, then weakening gusts of spring wind long

flexible branches of birches soar upward, twisting around the trunk, smoothly falling, they hang down until the next rush ...

**ANALYSIS OF MOVEMENT.** To execute this sample image requires perfect mastery of motor balance, freedom from any clamps. The legs (to the last measure) do not budge, but participate in every rotational movement of the whole body: during each "Burst" the weight of the body is thrown on one leg, completely freeing another. The supporting leg takes the weight of the body onto the fingers and the outside of the foot, with the reverse movement of the knees elastically contribute to the return of body weight on both legs. Neck obeys to each "impulse", during active take-offs of the hands, the head movement ahead of them.

As always, the proposed scheme and image should be mastered, creatively interpreted according to the understanding of the performers. Recommended remind them of the exercises of stage I / 3 No. 12, stage II A / No. 13, etc. tuned for respiratory ease, as well as exercise. II stage AB additional.

No. 10.

III STAGE No. 6

ACUTE HIPS WITH HIPS ABOUT HIP

Music: R. Schumann

No. 9, neg.

**DESCRIPTION.** Sharp light jumps - the body is strongly advanced, but also arched back, chest raised, head thrown back, arms laid to the sides palms back. At each step, make a short backward movement, as if pushing away. The hips are laid back all the time, the free leg is low, but sharply rises back, supporting - forms one with the body and head curved line. Progress is not fast, mainly due to work feet (tremors) and body position. The movement rushes forward and up. Each jump is accompanied by a "step" inhalation or exhalation (according to the melodic movement), for example, 1-2 tt. 4 speed inhalation with quick exhalations on the sixteenth, then 2 exhalations, their rhythm must be determined by moving.

With the "sharpness" of these jumps, the general line of movement is smooth and flying.

**MUSICAL-MOTIONAL IMAGE** - spring (children's?

youthful?) joy - light, flight, causeless, aimless and carefree, under a clear sky, in a green meadow, clean, simple-hearted.

Music and movements evoke associations with those described by Leo Tolstoy "Calf delight."

**METHODOLOGICAL INSTRUCTIONS** - when mastering this image, repeat exercises of the II stage A / b No. 21, 22; B / a No. 27.

### III STAGE No. 7

#### EASY "SLIDING" SHOCKS

Music: Schubert. Sonata No. 8, neg. The pace is very fast, it turns two times.

DESCRIPTION: Initial location - subgroups in the four corners of the hall. For each eight-stroke one subgroup works, moving in opposite (diagonal) corner of the hall. Movement - light sliding jumps - begins with a small step (or lunge) forward, at the same time with a soft tilt of the body and head forward, arms are retracted back, exhale. This push-pull motion strongly transfers the weight of the body forward and helps to immediately begin the promotion of rapid jumps. IN during all eight measures, a slow breath occurs (starting with the lower and ending with upper breath), the body gradually straightens, head rises, hands smoothly rise forward and up. Movement - all the time on half-fingers, gradually rising to high; free leg forward hardly stands out and the thigh does not rise (the foot moves above the floor, sliding movements). Mainly arms and energetic foot work. Due to the speed of the pace, individual small movements merge into one rapid glide back and forth; spring tremors merge into a smooth motion.

At the last (8th or 16th) measure, the movement ends in a strong bounce - moving as it were "thrown" up with the active throw of hands; the body bends, the head throws.

Without stopping, the next subgroup begins to move, etc.

MUSIC AND ENGINE IMAGE. One unstoppable growing impulse to the light, jubilant, passionate; pouring in the last throw, it does not end, but as it continues in infinity, again and repeating again.

This impulse is clearly purposeful and focused. He seems akin to the poetic image of R. Tagore: "I will fly for a vision that from eludes me." The motor form is close to exercise. II stage B / a No. 16, but the similarity is purely external: the image there is devoid of purposefulness, he says only about the emotional "explosion", about the "splashing out" of the accumulated life energy. Therefore, the exact expressive form of movements on Schubert's music is completely different, much more complex.

ANALYSIS OF MOVEMENT AND METHODOICAL EXPLANATIONS. At the heart of of this holistic musical-motor process lies active, slow deep breath and the smoothly flowing movement that it gives rise to,



straightening (as it were, “deploying”) body and arms. Against his background is intense, fast-moving and “unstoppable” progress, moving forward with light bounces. All movement (in its own way form) - as if a great swing forward in time (see exercise II Stage B / W No. 32, muses. Boualdier or Military Order No. 1, music. Dunaevsky). therefore preparation for it (from the very beginning of stage I) goes along two lines - education of lightness, mobility, aspiration on the one hand and respiratory, fluidity and fluidity on the other (see Methodological Note to material of the final stage).

NOTE: Of course, the original location of the group and the spatial distribution of movements should be dictated entirely room and group. But in a small room to execute this Musical-motor image is not recommended.

III STAGE No. 8

**STRONG "BROKERING" SUGGESTIONS**

Music: Campra. Excerpt from the Venice Carnival.

DESCRIPTION: Beats 1-4. Strong, unhurried, high jumps with large take-off and delay ("hover") in flight. When the arm bounces (one forward, the other back) soar in horizontal swoop position and remain so until the change of legs. The housing is always straight. Hands help to stay in the air (“like a parachute”), shoulders are lowered. Rhythm movements diverge from the rhythm of the melody: landing occurs only on the very end of the third and sixth quarter of the measure, just before the next bounce and change of legs. It only makes it possible to change leg and "prepare" for the next bounce, not lingering on the ground. Bounce and take-off are accompanied by a deep, held breath, landing - a quick exhale.

When bouncing, push straight up. However, the strength of the hand swing forward and then her horizontal position, as well as the free leg extended forward cause a strong movement of the center of gravity of the body; thanks to this in flight time is a significant forward movement.

Beats 5-8. The voltage and takeoff height decreases slightly, the rhythm the movement is approaching an ordinary strong jump. Take a breath "time" of each measure, then there is a slow exhale.

Beats 9-12. At measures 9-10, the first movement returns. 11 t. there comes a sudden sharp climax and the completion of the whole action. At some slowdown (expansion) of the pace jumps are made even higher, flight, reaching the limit of "soaring".

MUSICAL-MOTIONAL IMAGE of a free, strong-willed and the body and the person who believes in his strength. This is the moment of experiencing some kind of then great happiness, maybe victory over something; Feelings of triumph jubilation, celebration, great human joy; all that in gives birth to man new, yet unprecedented forces ...

METHODICAL INSTRUCTIONS. The main difficulty in this image is its duality: at the time of take-off, the moving person requires full tension of physical and mental strength, and during - flight - freedom and calmness.

Preparations for this image (in the sense of its technique and dynamics) are many exercises of stages I and II - images of "high step", jumps, uniform jumps and all work on swing movements (see stage I B / 1, No. 13; B / 3 No. № 4, 7; II stage B / w No. 28, 44.51; B / a No. 13, 15, etc.). III STAGE No. 9

#### STRONG DIRECT TAKEOFF GALOP

Music: Wagner. Neg. from op. The Valkyries. (Flight of the Valkyries).

DESCRIPTION. Beats 1-4. The following movements are performed for each beat: on the first - the third "eighth" odd measures - a step of a direct gallop with right foot, inhale.

On the fourth and sixth "eighths" - a strong jump on the right foot and take off forward, they are accompanied by a swing of the left foot back, right hand forward vertically up. Continuation of the breath.

On the seventh-ninth "eighths" - landing on the right foot and energetic spring movement on it. Simultaneously left foot wave carried forward with a bent knee. Exhale.

At the next (even) measure, the same movement from the left foot is repeated.

On takeoffs, the body arches back, its head is thrown back.

At the first measure, the right leg also rises sharply forward, bent at the knee and with a straightened lift, getting ready to do accented step.

Beats 5-6. The same movements - but turning slightly to the right, then left.

Step 7. Move forward again.

Beats 8-9 - a straight gallop forward, gradually increasing in the sense of progress and bounce heights and the ultimate climax.

Slow breath.

The whole motor process is spring-fly, it clearly reflects the active nature of the melodic rhythm. Vigorous breaths begin along with a wave and then accompany take-offs, helping to stay in flight. The swiftness of progress is achieved mainly by force of waves; the height of take-off helps spring energy supporting legs.

**MUSICAL-ENGINE IMAGE.** The laconicism of this heroic a victorious image, its exultant heroic power, requires instant, without all visible preparation, mobilization of all mental and physical forces moving. The movements embody power and freedom, not knowing barriers; (as Wotan says in Valkyrie - "the rapture of battle"). Therefore, all movements are as extreme as possible: and the amplitude of the swing, and takeoff altitude and flight duration; and, moreover, the continuous "....." with every beat.

**METHODICAL INSTRUCTIONS.** Preparing for this image begins with in-depth work on swing movements in place, then walking, jumping (stage I A / 3 and B / 1 No. 11, stage II B / B No. 32). Then on the final stage of B / a No. 16, B / B No. 38, 45, etc.).

### III STAGE No. 10 "SWING SITING"

Music: Beethoven. March, Opus 45, No. 1, p.

**DESCRIPTION:** Starting position: standing on the knee of the right leg, sit on heel (ankle joint and fingers straightened). Left leg, bent at the knee, extended forward and rests on the floor with the heel. Severity body entirely on the heel of the right foot. Body slightly turned left shoulder forward. Hands freely lowered; left hand hanging in front of the body, right from the left foot.

Beats 1-2. At the start of 1 bar with an energetic push of the body and right leg, as well as a wave of his left hand forward to rise from his knee. At times secondary with a wave (but with the right hand) kneel down, transfer the weight of the body to both legs; the left leg at the same time rises to the whole foot (but the weight takes on heel). Both strokes are accompanied by a strong and quick double breath.

At "two-three" 1 t. The energy of both swings is running out. The corps begins slowly lean back and to the right. Right hand, finishing swing forward - up, in a slow circular motion, is transferred back and down. Severity body gradually returns to the right foot again and to the count of "three" moving with all the weight falls to its original position, but reclining and leaning on the floor with his right hand. The movement is accompanied by a complete slow expiration.

At measure 2, the same movements are repeated, but much more energetically. The right hand during the first swing actively helps push off the floor and rise from a lying position. During the second stroke, the severity of the body

more forward, on both legs evenly, because the right hand and the body is further thrown forward and up. Accordingly, the movement at the expense of "two or three" is wider, more intense, and the fall is harder and more rapidly.

Beats 3-4. 3 t. (With a stop) and 4 t. Times, moving with six, all amplifying swings (then left, then right hand) gradually rises from a reclining position and "throws himself forward and up.

On the last swing, the weight of the body completely passes to the left leg (on front of her foot). Swings followed by short ("Stepwise") breaths, starting lower, ending upper.

On take-off of the last strongest stroke (for a "time" 4t.)

lingers for a moment with a raised hand in motion and breathing, a sort of "scrapping" occurs, after which three moving swiftly "falls" back and, leaning on his right hand, almost lays on her breast. Exhale.

Beats 5-8 - repetition of the same movements; but the "struggle" is done everything harder and more desperate, the forward throws and the height of the swings are greater and this

especially visible in the last final bars: here are now seven swings (and not six, as in 3-4 measures); last wave (at the expense of "two" 8 tons) reaches an almost clean vertical; as if "balance is disturbed" and moving (on the last chord) rapidly falls back.

MUSICAL-MOTIONAL IMAGE is purely emotional:

a fierce struggle with some dangerous adamant (maybe invincible?) enemy - most likely with himself.

Comparison with the image of the same stage No. "Heavy swings" begs to the music of Mendelssohn. But there the image and actions are more complicated - they are two-valued:

a downward strike should give rise to takeoff, and its goal is a "flash of fire." Here at Beethoven only happens continuously increasing and adamant fight.

III STAGE No. 11

"HITS IN THE IMAGINATED TIMPAN"

Music: Glitch. Neg. from the opera Iphigenia in Tauris.

DESCRIPTION: Beats 1-2 (intro). On the "time" of the first beat of the hand rapidly rise ("throw up") to the sides and so remain until end of measure. The whole body is pulled up in full readiness for further movement; head raised, hands clenched into fists. Inhale.

Pause.

At the "time" of the second measure, with the same swift movement of the hand carry forward; exhale. On account of the "three" hands are again moved to side. Inhale.

Beats 3-10. For “one or two” of each measure, the arms are thrown up. One the hand punches in the palm of the other hand with a fist (as it were, a “hit” in the “tympanum”). IN

as a result of this “blow”, the hands involuntarily repel one from another and remain in this position. Throwing up your hands depends on a very energetic push all over the shoulder girdle, this push breaks balance and makes the person to lean the body and head back and take a step to restore balance, increase the area of support.

At the expense of three or four, preparations are underway for the next “strike in tympanum”. Without relaxing and not reducing the overall tone, the body leans forward; hands vigorously move down, retract back and start to rise forward. Movement is like slow and tense swing before the next “throwing up” hands and a kick to the tympanum (for the “time” of the next measure).

At each measure, the movement varies depending on the emotional the dynamic content of music and the perception of the moving: changing direction, strength and height of the main movement (“hit” into the tympanum); by- the body, head, etc. rotates in different ways.

Beats 11-12, 13-14, paired: the first bars are stronger, faster, the second - weaker. It is advisable to make more specific changes to spatial arrangement of movement - there may be sharp turns to the right, left or even back, to move forward, taking one, two steps.

Tacts 15-18 are final. The intensity of movements is somewhat weakens; at measures 15-16, the rhythm that causes desire changes more frequent (without “swings”) strokes in the tympanum, without giving up; then the end is coming.

MUSICAL-MOTIONAL IMAGE of great emotional glow, stormy, rebellious, unbridled. Emotions orgiastic or ecstatic. Basically it is created permanently, intense rhythm of music (“bacchic”), not giving the opportunity take a break from start to finish.

There is little development in music - the whole image is more likely a “state” than process.

The entry, with its pauses, decisively “tunes in” the moving, raises his tone, makes you alert, watch out for something significant. These are not orders, not calls, not calls.

Behind them immediately comes the emotional (and motor) “explosion: this the culmination of the whole image, promotion and experience. All further colored by this first explosion and, as it were, depends on it, despite variants of the main motive in music and movements.

ANALYSIS OF MOVEMENT. In its appearance, it seems fly; however, from pure mach (swing) - only "explosiveness" at the beginning of each new phase of movement; after a push or throw, the voltage muscle does not decrease, the movement is tensely smooth, it performed with great muscle effort.

When working on this image, it is easy to lose the integrity and unity of everything. motor process. You may not feel the appearance of clamps (for example, in the legs); or break the whole process into separate movements (for example, during motor pauses after hitting a tympanum). Helps here breathing, connecting all phases into a single whole.

METHODOLOGICAL NOTES. Recommended exercise recall I and II stages, gradually preparing the moving one for this complex image. (see I stage A / 3 No. 6; A / 1 No. 17; II stage B / a No. 7; B / B No. 34, 40, 48, 50, etc.), as well as compare it with No. 9 of the III stage (to the music of Wagner) -

close in the stormy, unbridled dynamics, but completely devoid of ecstatic.

III STAGE No. 12

"HEAVY WAVES AND HITS"

Music: Mendelssohn. Serious variations of op. 54, no. 7

DESCRIPTION: Beats 1-6. At every measure, energetic body rolls down alternating with swift swings up. Every throw ends with a "blow" with the hands down.

Step 1. At the start, both hands with clenched fists are carried forward to the right. The body begins to fall to the right. Inhale.

At the "time" this causes a heavy attack on the right foot to the right; simultaneously, both hands vigorously "strike" down (above the floor) in front toe of the right foot. The body bends to the right with a throw, with its chest almost touching

strongly bent knee of the supporting (right) leg. Exhale. Left leg, free of stress, remains in place or slightly (passively) pulled to the right.

On the second "eighth" measure (arpeggio) - a fast semicircular swing left-up: the weight of the body is immediately transferred to the left leg, the body straightens, hands describe a semicircle left-up and right-up; hands are unclenched, fingers are straightened. Deep breath.

At the "two" wave and breath end, the whole body takes the following position and lingers in it until the start of the next measure: severity body entirely on the left leg, the right is slightly pulled towards it and lies on floor without stress. The body is bent to the right, both hands swiftly

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“Thrown” up and to the right, head thrown back, gaze directed at the fingers hands. From the toe of the right foot to the hands, the whole body forms an arc: hands

are located directly above the foot of the right foot. The position is maintained until the end

tact, but on the fourth eighth (start) voltage decreases, begins exhalation; body weight gradually moves to the right.

Beats 7-8. After the last stroke (on the 6th bar), for the “time” 7 bar downwards they don’t strike, but they are transferred to the right in one fell swoop, thus starting heavy

swinging hands with the body - to the right and left, with the transfer of body weight with

foot to foot. The case is heavily dropped forward.

Beats 9-16. The movements of 1-8 measures are repeated, but the lunge and strokes occur on the left foot, swing - to the right. The movement is going with great gain.

At step 15, a change is made to the rhythm of movement - motor fermata breath holding: position reached the last climax

wave - extended with full stress and active aspiration

up to the very end of the measure, so that “once” 16 measures moving suddenly

“Collapsed” as “sloping” down. The fall occurs to the left, on both hands.

The knee of the left leg is passively bent, the body rests on her hip, head hanging down. Full exhalation, relaxation.

During the whole action, swings must be performed with such swiftness, so that the eye does not have time to catch the path along which hands take off. Throw up - sharp and focused, ends a clear movement of straightened fingers up. Swing arc height, and also the distance between the legs gradually increase. Kicks and swings all the time executed with instant and strong tension of all actively working muscles.

MUSIC AND ENGINE IMAGE. Primary associative image - carving of fire and “flames of fire” rushing up. They are every time they are born from a blow, from a blow caused by a swift body fall down. This blow as if “charges” the moving new passionate energy (like Anthea touching the Earth) and gives birth to a new “Flash” - take-off up. This takeoff ends at your fingertips (concretely and quite visibly) as if “light up” and languages fly up flame.

The whole motor process at each beat is a single, indivisible down-up movement (not two separate). It is filled with wild unstoppable energy that embraces the moving at first “Hit” and then grows all the time.

A little respite on 7-8 measures: we need to gather new forces, necessary for the last strike and take-off (by 15 tons), which, as it were “Transcends the limits of the possible,” why a catastrophe immediately sets in end.

There is something from Icarus in this image: a moment of unrestrained passionate the madness of creative inspiration striving to achieve the impossible.

METHODOLOGICAL NOTES. Since the basis of all movements “Heavy swings and punches” lies a sweep, it is recommended before working on in this way, repeat the exercises of stage I, subsection A / 3 and stage II B / B 31, 32.34.42.43.

### III STAGE No. 13

#### DIFFERENT LENGTH BREATHING

Music: Behrens. Etude, Op. 61, No. 20 (neg.).

DESCRIPTION: measures 1-7. Very slow and deep breath followed by raising the head and arms (up and to the sides).

Step 8. With a quick exhalation, the arms and head return to and. P.

Beats 9-10 and 11-12. On odd beats - inhale, on even - exhale.

Hands with the movement of "wings" then rise to the sides, then fall, increasing lift with each breath; the head rises to the right, then to to the left shoulder.

Beats 13-15. Slow breath, arms "wings" rise through side up, fingers straighten.

Measure 16. For the entire measure, the following movement is performed: the “once” case

quickly falls (“dips”) back and forth and immediately straightens with a wave and bends backward; at the same time hands swiftly fall into side-down and soar up and down; head throws, legs involuntarily rise to high half-fingers. Fall (lasts one

“Sixteenth”) is accompanied by exhalation, straightening - by inhalation.

After a pause, calmly, as you exhale, return to its original position.

Exercise requires full mastery of respiratory, spring movement and waves. (With insufficient breathing training may be harmful).

NOTE: the author of the exercise is N.V. Pedkova.

### III STAGE No. 14

#### BREATHING RUNNING

Music: Daken. Excerpt.

DESCRIPTION: A very light spring run, flight, but "leisurely", aspiration is more upward than forward. Starting with all the sounds



accented with grace notes - easy jumps associated with fast accentuated breaths with holding the breath in flight. Hands accompany with light "wings", not dropping below the shoulders. When landing after jumping, the leg does not lower the entire foot. Run all the time on half-fingers, almost high, but the foot is soft, very spring. The chest on the exhale does not fall.

At 7 beat - calming, slowing down, at trill - delay before the last step. Avoid visible effort when jumping - they should be like "Balloons", a little pushed and flew.

MUSICAL-MOVING IMAGE of lightness, liberation

from all gravity - spiritual and physical. Very fresh, very light - so it happens rarely and for short minutes, or when you fly in a dream. It seems that and the body has lost its weight; the main acting force is breathing, and "muscles only accompany, gravity annulled "...

joy, complete liberation, enjoy it. The image is somewhat similar to image of the same stage number 18 ("weightless running"), but there is tall and serious emotional tension, and here is a free "game with gravity", not related with no deep feeling; there are overflows of some unreal multi-color, here is one illuminated space ...

METHODICAL INSTRUCTIONS. Work on this sample image

helps the development of exercises of stage II B / a No. 14, B / B No. 46, as well as A / B No. 13 and B / a No. 26. III STAGE No. 15 "WEIGHTLESS RUN"

Music: F. Schumann. Sketches for piano No. 5. Neg.

MUSIC AND ENGINE IMAGE. Staying in some

a fantastic space illuminated by a light bluish light, not

having a source. This is not that "soaring", "flights", not that "swimming"

The direction is constantly changing now in one direction, then in the other direction, then up, then

down, then forward, then backward at the whim of music and moving. Blissful

sweet, aesthetic experience, alternating light dynamic

take-offs followed by diving into some depths.

DESCRIPTION OF MOTION. Smooth, light running, as if creeping over

floor with continuous hidden spring. There is no aspiration in him,

gusts. The movement of the foot all the time "on the roll." Leg touching the floor immediately separated from it, the heel to the floor does not fall, "the legs do not grow to

the floor. " All this creates the impression of "weightlessness". On dynamic efforts in music, the spring becomes stronger, separation from the floor is slightly higher.

The main feature of this image is the movement of the legs (running) here serves only

vehicle in space and should not attract the attention of the audience.

The main means of expressiveness of the image are movements of the torso, arms and heads, invariably fused and light, smoothly changing directions and form. Their basis is ultimate breathing, entirely related to the music-dynamic process. "Weightless running" is mastered by the method of independent work. Exact form of movements and their expressiveness is found by everyone moving, creating their own individual image.

III STAGE No. 16

WALKING ON HIGH HALF-FINGERS

Music: Chopin. Etude Op. 25, No. 1. Neg.

MUSIC MOTOR IMAGE AND DESCRIPTION. This is the moment when the whole everyday life and the whole being falls away from a person rushes to the contemplation of the highest, beautiful values. From the first sounds there is a gradual "awakening" of this craving, a kind of foreshadowing of what then (from the half of the 3rd step / fa /) the person begins to go steadily, reach out, it becomes easier, more beautiful, more spiritual ...

Beats 1-2 and half of the third - a slow breath, hands, like air filling up, rise forward and upward, hands and fingers touch something fragile-beautiful, head, gaze rush up; chest to the limit filling with air, rises, pulling up the body. Heels separated from the floor. Gradually the support remains only on the fingers - all this carries the heaviness of the body strongly forward, the step is made "inevitable" and begins to move forward, and according to the inner sensation - and up.

Upper body - chest, shoulder girdle and head gently deviate back and hands bending melodies as if floating in bright space, filled with these sounds ...

Musical-motor image - individually solo. If a group moves - it is only "multiplication", and not unity. Everyone sees so and in his own way.

TECHNICAL ANALYSIS OF MOTION. The movement is very difficult: requires 1) complete "respiratory", i.e. from the first sound the whole body is subordinate

breathing, its rhythm, filling, 2) the ability to use full lower-middle breath, without lowering the chest on the exhale, otherwise "Uplift", the lightness of the whole body will disappear; 3) a large aplomb, because go

on high half-fingers with head thrown back - a difficult task; helps only valid mental aspiration up supported look and hands (they involuntarily balance, as it were); 4) skills to save

“Alive” legs and especially knees, not drawn in, but free from overvoltage with very high tension in the foot and entire leg.

Only under this condition will there always be a living "elevation" - human the figure will “grow” all the time. If a lap occurs in the lap - in them, the movement will stop and when you switch to the other leg, a push will appear,

muscles of the lower back and buttocks will tighten, fluidity will be disturbed, which built the whole movement.

In the whole movement, the role of the knee joint is enormous: it is always maintains a level horizontal and at the same time thanks to a hidden natural elasticity gives a “potential opportunity” rise even higher, pull up.

III STAGE No. 17 SLOW WALKING WITH INCLINES (“COLLECT”)

Music: Schubert. Heroic march op. 40, No. 5, trio.

DESCRIPTION: The basis of the motor process are associations with walking. in a flowering meadow (field ...) and picking flowers (grass, ears of corn ...).

Beats 1-8. Moving quietly goes in smooth even steps. On the first bar of each two-measure he slowly takes his right hand back, at the same time turning in the same direction and the case, at the expense of "one-two-three"

the second measure, without stopping and without violating the uniformity of the step, gently

bends down and “picks up” (or tears, raises ...)

"Flower", then, straightening and turning, moving his hand forward,

“Puts” it on the left hand (bent at the elbow in front of the chest).

All this holistic movement begins with an inhalation (at a takt of 13 tons) ,, lasting to the end of the beat. On the second step - exhale. Movement all the time flowing, chanting, arm, body and head, as if “singing” melodic phrase: no stopping, no interruption in moving forward. Neither in tilt.

Beats 9-10. At measures 9-10, the same movements are repeated. 11 t. Turn less is done, the arm is pulled to the side and by 12 t. two tilts are made (“one” and “three”) with a small accelerated straightening. Slopes accompanied by exhalations, straightening - short breaths.

At 13 and 14 bars, the inclinations and straightening are done forward (in front of you)

same, but more accented (throwing). Both hands

they pick up and toss up an "armful" of flowers, raise and drop them, throw up again.

15 t. - the same movements become slower, the inclinations are not to the bottom, without accent.

On TT 16-17 moving, with deep, slow and "light" inhaling smoothly raises up the "large armful of flowers" higher and higher. Then (by "three" 17 tons) he stops, turns his hands palm down (dropping flowers); hands gradually begin to fall down. Exhale. Repeating 1-8 measures of music - the movements are the same, but at the end there is a complete stop on exhalation until the end of the 8th beat. All movement is one continuous process pervading the entire motor apparatus with one complex rhythm and dynamics. This despite the fact that in movement all the time two directions are matched equally the important ones are steps forward and turns and inclinations back. The rhythm is just as complicated the whole movement, formed by the uniformity of steps with gusty rhythmic pattern of hand and body movements. It all represents serious technical difficulties for moving and require a long work on the image.

MUSIC MOTOR IMAGE transmits state self-absorption: some deep feeling completely absorbed person; the actions that he performs do not violate this immersion. In their repeating form, dynamics and rhythm, they somehow consonant with this condition. The melody in them merges with the voice accompaniment in one piece. Therefore, it doesn't interrupt anywhere in motion smooth step; calm uniform forward movement. So, until measures 9-10, when a melody takes hold of "emotional attention", it becomes more active, it rises by steps, and is steadily growing. Now what almost automatically (turning the case back, tilting - "Picking up something") becomes the main thing; it is reinterpreted as if the walker "opens his eyes". Amazing amazement appears and grows enthusiasm, aesthetic delight. At 13-14 measures, he reaches some almost ecstatic climax, which then (15-17t.) "Removed", on these bars comes the end of the whole process, reassurance. Returning 1-8 measures now get a new coloring. Significance of the melody does not decrease, achieved high the emotional level does not disappear. Appears in all movements sublime solemn enlightenment.

III STAGE No. 18

SLOW SLOPE AND STRAIGHTENING

Theme "Wide swing"

Music: Mendelssohn. Etude. Op. 104, No 1, neg.

DESCRIPTION. Beats 1-2 (intro). With a slow breath, raise your hands in

sides, simultaneously move the right leg to the side, preparing move to a position on legs wide apart.

Beats 3-6. At the “time” of 3 tons, the right leg with an exhale falls to the floor, body weight goes to both legs. It starts very slow leaning of the whole body to the right: it starts gradual bending the knee of the right leg, then joining the bending in the body. Hands remain in side position (“put to air”), hands lag behind the movement: the hand of the left hand (rising) bends down, right hand (descending) - up. The head is gradually turning to the left, the gaze constantly follows the left hand.

By the end of 6 tons, the elongated left leg and body should be one straight line. Arms (with shoulders) also form a straight vertical line. All movement is accompanied by slow exhalation.

Beats 7-8. Without stopping below the knee of the right leg begins straightening. Then the body and the whole body gradually straightens up to vertical position. Initially, the full weight of the body rests on the right leg, then goes over to both legs. Hands reach horizontal provisions. Inhale.

Beats 9-10. Without stopping, the decline of the whole body to the left begins, its severity passes to the left leg.

Beats 3-4 - repetition. Continuing the same movement, the body straightens.

Beats 5-6 - there is a decline to the right.

Beats 7-8 - straightening.

Beats 9-10. Declination to the left with an exhale directly go into straightening with slow deep breath. After the end of the music - Silent pause. The moving one returns slowly and calmly to its original position. position: Hands fall, right leg is pulled to the left, supporting leg, head straight, look forward. Exhale.

MUSIC AND ENGINE IMAGE. First (introductory) inhale "raises" - as if you are on top of a mountain with which boundless horizons suddenly open, endless distances below - up around. All worldly things have disappeared, feelings and thoughts are shocked, purified

- there remains contemplation and experience, something reminiscent of: “opened the abyss, the stars are full, the stars are gone, the abyss is the bottom. ”

There is no action; it is a state. And there is no “yourself”: your movements are no longer limited by your body, but continue beyond it, in infinity. Therefore, it doesn’t matter whether you rise or bend - no neither bottom nor top; no effort, no weakening, no acceleration or slowdowns - one constant stay in endless movement.

ANALYSIS OF MOTION AND METHODOLOGICAL INSTRUCTIONS. Feature of this musical-motor image - above all, very high and constant emotional and muscle tone; he is reached on opening breath and is associated with the significance and seriousness of everything image.

The leading element of motion is gravity. It's not just about submission or overcoming it, the force of gravity gives here the movement continuous logical pattern of fully controlled

"Conscious" process. The degree of muscle tension, their efforts in each exactly the moment necessary for the course of this process. Not nowhere "respite", the passive use of gravity: not a single muscle group does not turn off, does not completely relax, but the degree their voltage is strictly regulated in accordance with the participation of gravity.

The entire motor apparatus, all parts of the body are continuously actively involved in

performing movements, only passing each other the leading role.

It is useful to compare movements similar in form to exercise. Stage 1 A / 1 No. 13 measure 4 both in "wide swing", and here and there the body is leaning to the side begins with a bend of the knee, but in the "wheel" to the muses. Schitte (exercise 13), knee

"Breaks" and the body begins to passively fall to the side, but here slow bending of the knee only activates the force of gravity, which becomes the basis for intentional movement and only contributes to it fulfillment.

"Broad swing" requires full fluidity and breathing, a subtle sense of rhythm. Need to pay attention moving to the fact that the first movement to the right (vols. 3-6) lasts twice longer than all subsequent declination and straightening. It's like a start waves, which then sinks and surges according to its own laws.

Hands are always alive, their hands are slowly bending upwards, now fall down, as if "feeling" the boundaries of personal space moving. Shoulders down. Head and gaze continuously smoothly, precisely follow the movement of the hands: when declining, the head tends to shoulder, look up, when straightened, head and gaze are directed forward.

The distribution of movements by measures may vary accordingly understanding of performers. For example, on tt. 3-4 and 5-6 second time - straightening can occur slowly over all 4 cycles (i.e., in tempo of the first declension), followed by declension for 7-8 measures and final (final) straightening on vt. 9-10.

Preparation for the "wide swing" are (except for the specified "wheel" Schitte) exercises of the 1st stage A / 1 No. 12 and 21 and of the 2nd stage A / B No. 17, 23, 25.

III STAGE No. 19

"SLOW STROKE"

Music: Handel. Largo from the opera Xerxes.

DESCRIPTION: Performers, having built a tight column, go along a large circle (or in a straight line) to the right, putting his right hand on his left shoulder walking in front. The heads are raised, the look is directed forward and up (over the head going in front).

Walk in very small steps, all the time smoothly bringing the case forward, the chest is raised. The severity of the body immediately falls on the forefoot, and then gradually transferred to the fingers. At this time, the toe of the supporting foot

straining hard to support continuously moving forward

body. The free leg is carried forward imperceptibly at the last moment. In

the rolling time the knee of the supporting leg bends somewhat to

destroy vertical oscillation ("push"). We must strive to

the forward movement was continuous, uniform and smooth, without any either shocks and delays, also to a vertical line (mentally-E.)

lowered from the chest of the walking, as far as possible extended beyond the limits of the fingers of the supporting leg and the moment of transfer of gravity from one leg to

another for the viewer remained invisible.

You must always pay attention to the nature, rhythm and depth

breathing. You need to start walking after (and as a result) a slow full

inspiration on the first bars of music. It begins with lower breath and

slowly fills the entire chest, carries forward the weight of the body, increases

general emotional-motor tone. After this inspiration, the chest

stays lifted to the end of the music.

MUSICAL MOTOR IMAGE: Monolithic, inextricable

the integrity of music that dominates deep inside flowing

process, creates a musical-motor image of the same

undivided, single, unchanging (outwardly more state than

act). It is a fortitude bearing a tragic, mournful weight and

lifting this weight, defeating it with its wise inflexibility.

Reflections in the depths cannot shake solemnity and

the high peace of this victory over sorrow and pain. This "bearing" is

the content of the entire motor image. "Helps" those who go, not

bending, not stopping, not looking back, friend's hand laid on

shoulder ahead. The other hand is free and calmly lowered.

The host, "pointing the way", slightly raises, lowers or withdraws his hand, responding to the melodic movement. The gaze of all is directed forward ("above horizon "). The column moves forward, then turns, as directed "Leading," but mostly straightforward; sometimes all replace lying on shoulder arm, in a single rhythm, without shocks, delays. Whole inner a complex process is expressed only in a diverse rhythm of breathing - breaths and exhalations of the entire column. This rhythm cannot be set once and for all - the polyphonic essence of music always requires a new solution to these questions.

ANALYSIS OF MOVEMENT. Seeming calm relaxed, movement of the "slow motion" requires continuous hard work of the legs, from the foot to the thigh, and especially the foot of the supporting leg. The movement is fluid the body moves forward absolutely evenly, the level of the heads of the whole the column moves horizontally, without vertical oscillation and without noticeable division from steps. To do this, in the foot of the supporting leg there is a continuous transfer of the severity of the whole body from the heel forward to fingers and fingers, but without lifting the half-fingers. On fingers heaviness lingers longer while the other leg is imperceptibly pulled forward to take a step. During the step, the knee, bending, extinguishes vertical movement, with effort keeping the same level of everything body during a roll. The femoral girdle and muscles of the body hold the "high posture "; their role is only moving forward. The chest drops only rarely (depending on the length and nature of the exhale) to immediately again rise (for example, on vols. 13-15). All this requires fine adjustment. stresses. The main difficulty is maintaining complete ease and rest in those pectoral muscles that do not carry a load. For example, the neck, the left shoulder and arm, the shoulder on which the arm rests, they can easily strain, and with them the other arm and shoulder. Hand on shoulder, too should be completely free of clamps and resting on the shoulder comrade. It serves as a living connection between those who walk, if the hand is strain and "twitch", the fluidity of the whole round dance will disappear immediately. Palm and the shoulder should be merged into one, the arm lying on the shoulder is not relies on him, but only concerns.

METHODICAL INSTRUCTIONS. When mastering the "slow motion" on Handel's music must be given (to those working on his performance E.) engaged in performing it collectively (in a column) and work individually. In this case, it is recommended for the development of step fluidity. ("Pull" forward)) go, raising one arm forward, as if dragging yourself



forward, changing hands and directions of their movement. Movement and position the head and rhythm of movement are given complete freedom.

The pace of music, at the beginning of work should be somewhat accelerated, and then

slows down as you master the technique of movement.

Those moving should be reminded that work on the “Slow Running”

prepared already from the first images of a “calm” and “slow” walk

(1st stage B / 1 No. 5 and 9), gradually became more complicated and deepened in the images of the 2nd

stage A / b No. 14, B / W No. 46 and 49.