

# Why use the Body in a Chorus Rehearsal?

1. To develop the creative instinct through rhythmic play, regardless of age. Stimulate the imagination, thus revealing new ways to get at the heart of the music, and allow our body to teach the brain how to visualize the music in multi-spacial and very physical ways.
2. To increase coordination and muscular control and to increase the memory span and rapidity of action and reaction.
3. To increase preparation and feeling for the measure and phrase length.
4. Experience in simple, and then more complex, rhythmic patterns for internalization of the rhythm (i.e. syncopation – pushing and pulling).
5. Understanding 6/8, 3/4, 3/8 meters through skipping
6. Understanding of canon / round / fugal subjects through experiencing it visually.
7. Consistently developing the voice through freeing the body – less inhibited and more alignment of body.
8. Increased emphasis on shadings of dynamics and articulation through movement.
9. Different rhythmic values experienced by seeing them between the sections.
10. Students understand kinesthetically why the conducting gesture makes sense.
11. Physical actions *outside* simulate the *internal* needs for breath and lift that are necessary for proper vocalization and/or finer motor skills on an instrument.
12. To increase alertness and rapidity of reaction by means of exercises which incorporate the native interest in competition and skill.
13. The elements of movement – time and energy in space – are utilized to create an intense experience of music – time and energy in sound.
14. To involve all in experiencing affective rehearsal techniques by incorporating rhythmic intentions through the body.
15. The body plays the role of intermediary between sound and thought. It is through movement, conceptual and physical that singers develop a deeper sense of the physical, mental, and emotional aspects of music.
16. Musical concepts are approached in the most elemental, sensorially-concrete way – kinesthetically. Theory follows practice.
17. Maestro vs. teacher and facilitator – students express themselves (not just the conductor).
18. Development of vowel clarity and unity, and “modulation” of vowels as well.
19. To realize as the ancient Greeks did: “MUSIC AND MOVEMENT ARE ONE!”