

## The Source of Song

In one sense there are many sources for music. You could get an idea for a song from a poem, from a bird, from sounds around you, from a painting, or from a dance - but those are like faucets. A faucet is not the true source of water, it's really more of a channel. When I singdance I am aware that I am using a physical channel - dance - through which I am allowing my song to flow. The whole magic of singdancing is that the physical channel supports the song. Sometimes it seems like the dancing creates the song, but what's actually happening is that emotionally integrated dancing really just opens a door for a meaningful vibration: a door of movement that is the right shape for a corresponding song to appear. Even though the song of a singdance is so deeply embedded in the dance that the two seem as one, the source of the song is still those deep inner workings described by [Karl Paulnack](http://www.symphonymusicians.com/WelcomeAddressbyKarlPaulnack/tabid/87/Default.aspx) ([www.symphonymusicians.com/WelcomeAddressbyKarlPaulnack/tabid/87/Default.aspx](http://www.symphonymusicians.com/WelcomeAddressbyKarlPaulnack/tabid/87/Default.aspx))

The song itself exists independently of any physical condition; it is always a melodic thread from a meaningful vibration within the spirit. For that meaningful vibration is also the source of the emotion in the dance.

What are the inner workings of music? Music is sound, and sound is vibration, which is not seen but felt and heard. We experience the vibrations of music as emotional energy, in our bodies, hearts and minds. An emotion is a vibration, which may be expressed by music. I experience each "piece" of music as a four dimensional, crystalline, interwoven, vibratory structure. Although the music may have a strong melody, it also has a chord progression, from which can be unraveled any number of melodies, all of which help create the music's overall structure, in order to express its emotion.

When a singdancer improvises, he or she moves from emotion and allows movement to affect voice. By pushing around the vocal apparatus, movement carves a rough shape of highs or lows and when to rest. But that is all movement can do for the vocal line. The specific pitches- exactly HOW high and exactly HOW low - are determined by the ear of the composer, who must be connected to the emotion which is originating the movement. As long as the composer is listening to how the movement is affecting the voice, and basing the polished melody on those forms, the choreographer's movement will support the emerging melody, as its voice flows through the structures of the dancing body. Once the composer has notated this melody, the performer can sing it while dancing. By dancing, the performer recreates the breath support for the song. It's like building a waterslide around water. The waterslide (the dance) carries the water (the voice). The shape of the water as it moves is the melody.

However, the physical motion of singdancing does not actually create the melody. The

melody came THROUGH the consciousness of the person who constructed that waterslide... and it came FROM a meaningful vibration experienced by that person.

The dance in singdancing supports the breath for a voice to be able to sing a melody.

However, the shape of the water itself -- the melody-- comes THROUGH a consciousness and FROM a meaningful vibration felt by that consciousness.

The music in singdancing contains space and rhythm that encourages dance to happen. However the shape of the water itself -- the dance -- comes from a source beyond the music: the emotional vibration.

Singdancing sends the same meaningful vibration as an expression through twin channels: music and dance. The two channels, by necessity, are aware of each other and support each other. That same vibration could also matriculate through words, or painting, or violin, or sculpture, or waterslide construction, or whatever.

To carry the water metaphor further: if song is like water, let us examine: where does water come from, ultimately? It keeps flowing endlessly around the planet, ever shape-shifting, from river to cup to drink to cell to sweat to evaporation to cloud to rain to river (for example), and some people point out that H-2-O actually originates in outer space. This means you can drink your water (get your song) anywhere. Wherever your thirst is quenched, that is water's fulfillment. In this view, the source of song is your inner need for it.

Everyone is truly unique in his or her expression. Blessings to you on your creative path.

Vanessa M.M.A. Nowitzky

The reason I know this is because I know the nature of music to be that crystalline structure which could be pieced together thousands of ways (that's what arrangements do to music- it's merely like repainting a picture using a different kind of paintbrush- you'd get different styles of brushstrokes, yet the same picture appears) And of course sometimes I choreograph to already existing music, now that I've researched enough to know what moves can support what kinds of melodies.