

## **Abstract**

Classical musical training dominates instrumental teaching in western culture, and it is mainly based on interpretation and reproduction. A considerable percentage of professional musicians suffer from ailments of the mobile parts of the body. Prominent doctors recommend that musicians should also concern themselves with complementary mobility techniques. Representatives of somatic learning methods specialise in working with musicians.

In a previous artistic research I asked musicians who play classical music as well as improvising, to compare their physical sensation. The results were drastic. On being questioned they answered that whilst improvising they felt well-balanced but during interpreting they felt displeasing physical sensation. I suggest that the reason for this lies not only in the technical movements required for playing, but also that the inner approach to making music, the perception, listening and the letting themselves completely in to the present situation also play a part. I see a gap in the discourse about the physical behaviour of instrumentalists, as the question of their approach to the music is not explicitly set.

Under the **working-title** of

*“Influence of improvisatory methods on the quality of the playing movements of musicians.*

*Parallels between Feldenkrais-method and improvisation being the manner of working”*

I would like to handle the following **central question**:

*“What connection is there between the special nature of improvisatory methods and the quality of the movements whilst playing music?”*

I should like to draw on the canon of somatic learning techniques used in the Feldenkrais-method, because I see many parallels to improvisation here. The system theory as explanatory model shall be used for the Feldenkrais-method as well as for improvisation. My hypothesis is that the improvising musician must find his way about in a complex systematical procedure. He develops qualities which are only possible in a very supple body.