

## Mobile Phoning

|               |                                |
|---------------|--------------------------------|
| Music         | Falco Borsboom                 |
| Dance         | Maria Speth                    |
| Time          | 4/4                            |
| Intro         | none                           |
| Musical Genre | ambient old school-synthesizer |
| Formation     | no specific                    |
| Target group  | suggested 10 – 18 years        |

### Background Information

- This dance concept has arisen from the Mobile telephone, inspired by the many melodies of the different ring tones along with the fact that everyone reacts immediately to the sound of a cell phone. This often results in comic reactions if the phone rings while you are sitting in a bus or train full of people, everyone begins to move, only to return to their same pose.
- It is also a design of the times, everywhere sound, often normal noise, but sometimes the noise can be heard as music; you just need to listen, develop an ear for it. Music does not only offer an impulse, 'time ticks on...'
- Various ring tones and the sounds of sms' are worked into the music. They are, as it were, a beginning, a new impulse towards other music. The signals can be beacons for the dancers.
- The music in this dance is divided over 6 tracks. This enables the various parts of the dance to be studied separately.

### Dance Exploration

This is not a dance to 'just do'. The intention is to explore and eventually to design your own choreography. However, it is also possible that you stay with the exploration. The concepts 'mobile' and 'mobility' provide focus points. A few ideas are listed here.

- a starting point may be the contents of your mobile telephone. Did you ever realise how many dance concepts were included here? Make a list of all of the movement vocabulary that you come across. A sample: *insert – connect – change – select – vibrate – delete – copy – divide – multiply – choose – adapt – look at – volume – normal – quiet – signal – closing etc.*
- Looking closely at such a small technical instrument with such a vast amount of connections and complicated construction can also be inspiration to movement. Inquire with the students about their association with the concept of 'cell phone' and you have a whole new understanding. It was noticeable that the students first related the phone to games (for example, the game snake) and sending sms'. If you set the last idea into motion, you may get the following idea: the students stand in a circle sending sms' to each other, in the forms of jumping, turning, or twisting.
- Initiating movement through verbs related to the cell phone is a great and fun way to warm-up. A student chooses a movement, for example 'vibrating or searching' and the rest of the group 'copies' the exact movement.
- Another idea: a student determines a move that is adapted by the whole group (*multiplying*), and then the group devises their own version of that same movement (*alter*).
- Or, dividing into sub-groups (*address book*): each group thinks of their own movement. All groups start at the same time with their own moves and you can work from here with

concepts such as *changing, selecting, multiplying, dividing* etc. You may create very interesting dance moments, and ultimately you still have... *delete!*



### **Variations for the older students**

#### **Variation 1**

Movement suggestions related to part A:

- Create and record a movement on each ringtone and repeat it over and over.
- Number the students from 1 to 4. Each student stands, sits or lies in a freeze (train, bus). (train, bus), each ringtone is successively responded to by the different numbers

#### **Variation 2**

Movement suggestions related to part B:

- Make an inventory of people's actions while talking on the phone, for example someone calling while cooking with the phone clasped against one shoulder or pacing around the room during the conversation, someone who continuously picks at something, someone pointing the way on the phone, people taking selfies, etc.
- Have the students make a straight front row and together convert the different ideas into a short movement phrase of up to 5 different actions, eg. : *walking back and forth for 8 counts, picking at your clothes for 8 counts, stirring the pan for 8 counts with your phone against your shoulder, 8 counts to take 4 selfies*, the more creative the better... etc. Practice this sequence until everyone moves evenly.
- Add an action verb from the phone. For example: “copy” ... Each student chooses one of the actions to repeat “copy”. So, the movement phrase now gets 6 actions, the 5 original ones and a copy moment for everyone!

- To make it easy, the entire movement phrase is performed exactly in unison by the entire group at each start. When the phrase is then repeated, students may add their own copy. This is added after the selected action, so the repetition (COPY) immediately follows the action. Because the students will not all choose the same action to copy, the homogeneous row will 'fall apart' after the first movement phrase and eventually end up the same again, because the number of actions remains the same.
- You can endlessly combine with other actions: delete... modify... etc. the phrase will become more and more interesting.

### Variation 3

- **On your feet!**  
Imagine your phone's keyboard lying life-size on the floor in front of you.  
Can you jump your own cell phone number? Can you jump the number in a certain rhythm, say the same rhythm you use when you say it out loud.  
Can you change your jumps and make it a whole jump combination?
- Make pairs and while one student jumps his number, the other student sits on the floor behind it and tries to write down the jumped number. Can you manage that? Then switch.
- **With your hands and upper body:** Think of a movement/pose with the upper body with the students for each number from 1 to 0. The feet are not allowed to participate. Practice until they can do the series one after the other... or backwards or on command, mixed up, will that work?
- Then have each student work out their own number with their hands, based on the recorded sequence that is now known.
- Start a show moment, students stand together and all perform their own combination at the same time. This is nice to see, because the first two movements are identical for the whole group because everyone's number starts with the same two digits. After that it will change, but just as exciting to watch, because everyone worked from the same sequence, so an identical movement always appears somewhere. If necessary, divide the group into two subgroups so that the students can also look at each other.

### Dance Structure

This dance does not include a detailed dance structure. This has been done on purpose. A conscious decision to allow the ideas discovered during the dance exploration to be joined with the musical structure and be defined in your own dance composition. Teachers and students may create their own mobility together in this way.

Concerning the structure of the music, this has been divided into various parts:

- A 4 different ring tones (familiar and unfamiliar) that vary from melodic to 'dry and technical'.  
The intro repeats itself 3 times:
1. With short pauses (6 – 7 counts) in between the tones which play after each other.
  2. Same, but now without the pause between, they play after each other
  3. Same, but overlapping each other, it sounds like a cacophony,  
The music slowly emerges
- B from the cacophony emerges a beat, a rhythm that continually develops.  
Suspense is built up leading towards:
- C break 1: You hear repetitive chaos; everything is, as it were, stopped,

dismantled. Now you hear the melody that leads the music, besides the beat that goes on.

- D break 2: is predominantly accentuated with ring tones.
- E from the piano that is continuously repeated, the music is built up again until the melody is once again clear.
- F this time the music is overrun by the beat that is continuously getting louder, as though everything around you is falling apart, until the music falls away. You hear a signal from a disjointed number, followed by an automatic voice message.

### **Tips**

- Listen fully to the students' input. Here you will find the most inspiration. Take their ideas and define them in terms of dance assignments.
- Observe intensely and don't be too quick to settle, take time to explore, in order to be able to look at it from many sides. If there is a stall in movement you can always pull out your own ideas and combine them with those of the students for further exploration.
- My experience has resulted in fantastic results for the most part based upon the input of the students.

### **Tips from the students in the working field**

- If you send an SMS you can create the letters with your body while you're dancing.
- When my father is on the phone, he rocks like a polar bear the whole time, back and forth.