

**Name:** Samuel Santana

**Main Subject:** Violin

**Main Subject Teacher:** Peter Brunt

**Supervisor:** Stefan Petrović

**Research Title:** The Art of Resonance or Resonance Training

**Research Question:** Can any musician overcome the emotional borders by activating the motoric basic motions and breathing patterns that we normally use on everyday life, which become inhibited while performing under stress circumstances?<sup>1</sup>. In other words, I want to get to a point where the emotions have the control over the performance rather than being in a position where these emotions or expressive intentions are blocked by the tension in the body.

<sup>1</sup> *What I personally understand by emotional borders could be described as any act of physical tension that could limit us to expressively communicate to the audience while playing.*

**Motivation and Goal:** The goal of this research is to find how the technique of resonance practice can help musicians use their body and energy more fully while performing. I believe that the use of natural, organic movements and balance axes of our body can help achieve the necessary flexibility and organic motion while playing and effectively relieve the unintentional tension points in the body.

One very important goal is to develop responsiveness not only to the music and the emotions relating to the music, but also to be able to respond to the emotions coming from the audience. My motivation is to bring musicians to a more expressive, natural way of playing, which is in harmony of their own body. I am not aiming to achieve a fully relaxed attitude on every performance, but a better understating of how our instrument should become an extension of our body.

**Methodology:** In this research I will use systematic recording of practice hours after having performed the exercises of relaxation of [Cardinal Planes and Axes of Movement](#), which the human body possesses. The practice sessions will be recorded without the pressure of having to demonstrate anything right away.

I will also use a practice journal through which I will follow the progress of the research. As soon as the musician (myself) notices that his own body is bringing his instrument or voice to vibration and resonance, the moment will be remembered and compared to the rest or parts of his practice session. The more free and overtone-rich sound, the better the resonance. This would be the main criteria aspect.

**Contextualization:** Many musicians use often-involuntary muscular contractions and abnormal postures while performing or practising resulting in tendinitis or even focal dystonia. The wrong use of our body and also the stress and success expectations can lead even the most disciplined musician to a point where he or she is unable to perform because of physical difficulties.

This research aims to examine whether the use of resonance practicing can help musicians to prevent and overcome physical problems while playing.

**Format of documentation:** Research exposition with text and audio/visual recordings that will illustrate the problems, exercises and changes during the process of the research.

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**Important bibliographic references at the moment:**

<http://www.resonanzlehre.de/resonanzlehre.php>

<http://www.mariabusque.net/de>

<https://renner-resonanz.com>