

Kinsun Chan
Rain – Girls & Boys 2021

Transcription

Hi, Welcome to our coaching session for the solo *Rain*. My name is Kinsun Chan and I'm the director of Tanzkompanie Theatre St. Gallen. I'm also the choreographer for the solo that you're about to work on. Today, you will see Mike, who's one of the dancers from the dance company. And the solo was created on him, which was actually part of a larger piece, and the solo is an excerpt from this production. This production was inspired by the poem, "The Rainy Day", which was written by the American poet Henry Wadsworth Longfellow. In this poem he uses rain as a metaphor for the good and bad things in life. In the solo, what we're about to work on, is the moment where the piece shifts from the more negative things in life, to a more positive light. So, you'll see that the movement gradually grows into more freedom, in the style and the way that he's moving.

So, let's begin,

- 1:02 Ok, Mike, so this first entrance is the second half of the piece, of the ballet, where we're at the beginning, in more of a dark place, yes? And now, your entrance, is the moment where we are coming into more light, or a place of more freedom. It's also unknown, but at the same time, it's something that you're curious to enter.
Let's start from the beginning, so it's important that you start right away from the beginning.
- 1:37 Walking in.
Notice him looking to the sky. Are the dark clouds coming in? Or are they opening? And it's also curiosity, and slight insecurity, of being in a new place.
- 1:50 And then the flinch. It's something unknown. Or even a drop of water coming down.
- 1:59 Sharp with the attitude, long slide back and reach.
- 2:04 Soft on the floor and clean turn, extends up.
- 2:10 Up ... go back to after the turn
- 2:15 Here you have to give me a nice attitude that kind of just suspends and lengthens up at the back end of it.
- 2:23 That's it, light. And just a little push from the center of your back, almost like if you're pushed by an unknown...
- 2:36 Nice long jump there, good.
- 2:39 And here you extend as if you had an elastic holding your foot back, but you can still push through. It's like something was that before holding you back and is no longer able to hold you back.
- 2:55 Through, that's it, nice.
- 2:59 Turn... down...
- 3:02 And here it's like a cat almost.
- 3:21 Ok let's go through this series of port de bras again. It's important that these port de bras have a certain sharpness to it, as well as an elasticity to it. You have to move through and be very clear with the gestures. Let's go back to the gesture section.
- 3:54 And also when you take your leg there, it's an action and reaction. So, the action is the hand and the reaction is leg extending.
- 4:22 Take the turns again, don't think so much of a turn, but think of a suspension. So, when you come around, you are just suspended. And what is nice to see is that since the beginning till now, it's a gradual build-up and we see more freedom in the body and in the movement and in the language.



- 4:47 Lengthen the working leg.
- 4:57 Important there is, after the landing... you have the release and then you bring your body back up
- 5:09 Bring your center down, and up
- 5:12 And again, push from the back of your...
- 5:27 And right there on that rond de jambe, try to draw/sketch the biggest half circle you can on the floor, reach with your toe.
- 5:51 Soft like a cat
- 6:26 Let's do this last port de bras section. Let's go through the gestures, take it a little bit down tempo.
- 6:37 Curving through, it's like a plane flying through the sky.
- 6:43 Reach out
- 6:53 Not too quick, keep it clear.
- 7:03 And ear, to the end.
- 7:06 Let's take the gestures again, in full tempo.