



**FEI**  
**VAULTING**

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# Reflections and perspectives around choreography and music interpretation

After mixing the 3 guidelines:  
Figure skating  
Artistic nation  
Vaulting

Score	Description	Observation
Up to 10 Points	<p><b>Deeply engaged Vaulters/s.</b></p> <p><b>Captivating interpretation of music.</b></p> <p><b>High level and variety of expression in answer to different musical elements.</b></p> <p><b>Incarnation of a character or the music by the Vaulters/s</b></p>	<ul style="list-style-type: none"> <li>• Vaulters/s immerse/s themselves in the music, and performance is deeply linked with the music</li> <li>• Performed moves and sequences that serve the artistic concept.</li> <li>• Creative body language, with complex, multi-directional gestures and moves, (conveying /expressing/communicating) the concept/musical universe.</li> <li>• Performance is adjusted to changes in rhythm, tempo and style within the music when they occur. Sequences of elements and moves continuously in excellent match to the music.</li> <li>• Vaulters/s is/are very expressive, generous, totally committed throughout the performance and show/s variety in interpretation, presence and emotional engagement.</li> </ul>

## Goals:

- Trying to better explain the observations.
- How do we know a vaulter is linked with the music?
- What should we keep for the vaulting guideline?

## Choreography

How the program is designed or arranged based on space (level, orientation, direction, and in relation to the kinesphere), with more or less complex connections ?

### Unity of composition

This refers to how the program is structured. The role of the athlete-choreographer is to fully utilize the horse's spatial potential while adhering to the requirements of the code of points. It involves an intentional organization of space (covered by the Freestyle working group)

The concept of the body must be utilized in a way that allows the athlete to perform original and unique movements connected to their artistic object

Variety, diversity, assortment: being diverse.

Creativity – the act of being original or imaginative

Multidimensional and complex movements and use of space

Fluidity

We are focusing on both the structuring of SPACE and the exploration of gestures.

Choreographer

How the program is designed in relation to the music?

### Music interpretation

"This must refer to the music and its use: the structure of the music, musical phrases, timing, counts, accents..." \*\*

Does the vaulter interpret the musical score? Is there a connection between the nature of the music and the artistic proposal of the athlete? We are focusing on the timing of the music.

Choreography reflecting musical phrase and form \*\*

Musical sensitivity and time \*\*

Variety and contrast of energy and movements \*\*

We are on a structuring of TIME and ENERGY

Choreographer

## Presentation

How the program is presented ?  
We consider the music and the different choices (Space, Time, body, energy)

### Manner of presentation

This likely refers to how the athlete connects with the music and its universe. It comes from the interaction of different elements, all working together to create a clear interpretation and a complete artistic expression: **global artistic concept. \*\***

Expressivity and projection

Aura and confidence \*\*

Charisma and communication \*\*

So, we are focused on how to organize the different parts of the movements/ how to use the music to support the interpretation.

Dancer, Interpreter

# Choreography

How the program is designed or arranged based on space (level, orientation, direction, and in relation to the kinesphere), with more or less complex connections ?

## Unity of composition

### Variety, diversity, assortment: being diverse.

The vaulter(s) must demonstrate a variety of body positions, technical figures, body shapes and original and unique gestures to demonstrate their mastery of skills. When demonstrating these skills, it is important to use different levels, different orientations and directions. The vaulter(s) must make choices between their different skills in a manner adapted to the music.

It is therefore not necessary to include all skills, and some repetitions can improve performance.

### Creativity – the act of being original or imaginative

It can be more clearly defined as “a process in which a person shows creativity and originality by combining body shapes, movements, images, and changes. This process alters how something is perceived or experienced, engaging an audience to evoke feelings, emotions, or surprises.

The meaning of the word creative should not be limited to the original!

It should be understood as the creation of a lasting impression, something truly unique, a “memorable moment” (uniqueness, search for a unique product, unusual, innovative, out of the ordinary).

*The routine can also demonstrate creative use of music. This refers to the use of music in an appropriate way, but not the expected stereotype for the music used.*

### Multidimensional and complex movements and use of space

We are on the use SPACE.

The principle of the kinesphere is used by the vaulter. Optimal use of all directions, orientations and levels.

Elaborate and remarkable way of assembling exercises, combinations, transitions, sequences, positions, directions.

Ability to cover and combine multiple positions, directions, orientations and levels with static or/and dynamic elements/exercises in a creative, unique or unexpected use of space.

Unique element which is distinguished by an exceptional difficulty: very small support surface, several axes/directions\*\*, particular position of the horse, unusual points of contact between the body of the vaulter and the horse, or between vaulters.

### Fluidity and connections

The test procedure is clear, light, easy and fluid

Smooth, controlled movements along and across different planes

*A movement unit is an “element-movement-element” block. The element becomes part of the sequence of movements*

A cohesive entity whose parts are combined appropriately, contributing to a feeling of completeness

The vaulter(s) give the sensation of moving without restraint in balance, the distance with the handles varies and reaches its maximum potential.

## Choreographer

# Choreography

How the program is designed in relation to the music?

## Music interpretation

### Choreography reflecting musical structure (phrase and form)

Use of music dynamics (structure)

The use of music refers to the way vaulters use rhythms and measures: "highs and lows", variation of the melody, different instruments, dynamic changes, tempo changes and beats. \*\*

Vaulters will be able to use musical support based on a metric system but also based on a non-metric system. Therefore, the use of the metric system is not an obligation.

It is a question here of knowing how the vaulter interprets the music or its sound support.

Form refers to the structure and organization of a musical composition.

### The choreographic phrase follows the musical phrase

### Variety and contrast of energy and movements

The links between music and gestures are consolidated here by coherent uses of energy. The program could not be presented or would not make sense with other music \*\*

The gestures are meaningful\*\* and consolidate the artistic statement.

The vaulter demonstrates that it has a wide range of energy (heavy, light, soft, hard, powerful, vaporous, etc.) linked to the global artistic object \*\*

### Musical sensitivity

The vaulter demonstrates that he knows his musical score and is able to adapt and play with his music.

Ability to move precisely and consistently according to the characteristics of the music \*\*

Use in gesture of musical details, accents and nuances.

The vaulters immerse themselves in the music, and their performance is deeply connected to it.

We are on a structuring of TIME and ENERGY

Choreographer

## C4 Presentation

How the program is presented ?

We consider the music and the different choices (Space, Time, body, energy)

### Manner of presentation

This likely refers to how the athlete connects with the music and its universe. It comes from the interaction of different elements, all working together to create a clear interpretation and a complete artistic

#### Expressivity and projection

Confident presentation and use of energy to communicate a feeling \*\*

The vaulter expresses and projects a mood, feeling, image, rhythm or style inspired by the musical selection.

Ability to capture the viewer, to arouse emotions.

Vaulter/s is/are very expressive, generous, fully engaged throughout the performance and shows a variety of interpretation, presence and emotional engagement.

#### Charisma and communication

Ability to communicate with visitors

Facial expressions

Sincerity

Showmanship, magnetism, charm, attractiveness and charisma

The look is supported

#### Aura and confidence

Compelling presentation

No extraneous gestures

The various errors that may occur during the program have no impact on the vaulter's concentration and rest of the test.

The athlete should not appear panicked and should remain calm and confident throughout.

We are therefore of course on a systemic structuring of the different components of the movements in the service of an interpretation

Dancer, Interpreter