



THE LABAN  
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## EDITORIAL

A year ago, in the Editorial of the twenty-seventh number of this Magazine, members were reminded that the health and vigour of any society depend upon the active participation of its individual members.

One sign of this activity within our Guild is the increase in the number of publications which the Guild produces. In addition to the twice-yearly Magazine and the News Sheet, during the last fifteen months two other leaflets have come into being, namely, the Bulletin for Overseas Members and the Junior News Letter. Two issues of the latter and three of the former have already appeared. The News Letter is given free of charge to Junior Members of the Guild, and the Overseas Bulletin to those members who live abroad and are thus unable to take part in courses and conferences held in this country. The first issue (July, 1961) contained three articles on the teaching of Modern Educational Dance to girls of eleven to eighteen years of age; the second (March, 1962) three on Movement in relation to Drama; and the third (September, 1962) correspondence from overseas members, two articles on the work of a small production group and one on the attitudes of students in a teacher-training college towards Movement and Dance. All these articles are most interesting to read, and quite clearly their subject-matter is of great concern to Guild Members in this country as well as to those overseas. Extra copies have therefore been duplicated and these may be obtained from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts., for one shilling and threepence (postage included).

Another Guild publication which is in constant demand is the booklet "The Art of Movement in Education, Work and Recreation." This (which costs one shilling and sixpence, excluding post-

age), is being revised and reprinted and copies will be obtainable from Miss Gardner in the New Year.

Guild Members often find themselves having to try to explain to interested laymen what either the Art of Movement or Modern Educational Dance is all about. The various Guild publications can be of use both in supporting and in following up their initial explanation.

This brings us back once more to the question of how individual Guild members can contribute to the life and work of the Guild. One way is by disseminating information of its aims, principles and activities and one method of doing this is by distributing its publications. As Guild members we are in a unique and fortunate position in the extent to which we are able to enjoy the fruits of Mr. Laban's life and work. May we, therefore, suggest that members who would like to play their part in spreading this knowledge further afield can do so by providing themselves with copies of these various publications, to be distributed when the opportunity arises.

## OBITUARY

### Mrs. R. M. J. JELLEY

Members will be very sorry to learn of the death of Mrs. R. M. J. Jelley (Zena) on 17th July, 1962, in St. Luke's Hospital, Bayswater.

Mrs. Jelley taught for many years in London, where she specialised in Dance in a Secondary Modern Girls' School. From 1950-51 she attended the Supplementary Course in Modern Educational Dance at the Art of Movement Studio, joining the Laban Art of Movement Guild in 1951.

Her warm and friendly personality will be greatly missed.

## LABAN ART OF MOVEMENT CENTRE SUMMER COURSE, JULY, 1962

The Laban Art of Movement Centre Summer Course began at Maria Assumpta Training College on July 26th with over one hundred students, some in residence and many travelling daily. The resident members had the misfortune to arrive in torrential rain and fairly paddled their way into the College. When, however, the whole course finally met together the following day the somewhat dampened spirits of the previous evening were relieved by the warm welcome and greeting we received from Miss Ullmann. There were amongst the group many familiar faces and many new ones, and it was a particular pleasure to have with us again some old friends who are now working overseas.

As this course was devoted more to the study of the Art of Movement and less to the recreative aspect we were divided into three groups according to our training and experience and we worked in these for all the sessions except two. In these two we had the pleasure of working all together under the direction of Mrs. Sylvia Bodmer. Each group studied Modern Dance Technique, Principles of Harmony, Effort Expression, Choreographic Composition, Movement Observation, Creative Dance and Dance Drama under the guidance of our tutors, Miss Ullmann, Mrs. Bodmer, Mrs. Preston-Dunlop and Miss Sophie Williams.

A highlight of the course was a lecture given by Bernard Hepton, the newly-appointed Director of the Liverpool Playhouse. Mr. Hepton in his work as Director of the Birmingham Repertory Company had seen the work and development of numerous young actors and it was fascinating to hear him outline the task facing the actor as he saw it and some of the attributes he sought in an aspiring actor. He spoke with gratitude of the training he had

received as a young man from Mr. Laban and lamented the fact that it was so difficult for students of Drama to get this kind of movement training in the leading training schools to-day, which often resulted in their embarking on their careers without an essential part of their equipment, a sound knowledge and mastery of movement. The lecture, which was delightfully illustrated by personal experiences was greatly enjoyed by everyone.

A session devoted to the showing of films was of very great interest. Miss Betty Meredith-Jones showed her film of some of her work with old people in New York. Miss Sophie Williams showed us a film she took at a Summer School in America where students of the schools of Martha Graham, Ted Shawn, and Jose Limon were seen working. Mrs. Bodmer showed some film of the Manchester Production Group. Mrs. Hagemeister showed us some film of models of dancing figures she had made at a time when she was unable to work herself. Miss Ullmann showed a film of some of the work of the students at the Art of Movement Studio.

After classes the majority of the group took advantage of being resident in London and paid visits to theatres and concert halls, and not least among the pleasures was a visit to the roof garden on top of Derry and Toms which was so close at hand.

#### REPORT ON THE WORK OF GROUP A

Group A, being the largest of the three groups, met in the gymnasium for all the sessions.

Our first lecture with Miss Williams began with rhythm, which was rather hindered at this and other times during the week by the numerous mechanical rhythms going on around us! Our rhythm brought us into relationships and this became the theme of the sessions with Miss Williams throughout the course.

Relationships were experienced in many ways, progressing from relationships to a partner, to an image, to small groups and finally to the whole group working as one in a short Dance Drama.

We had many lively and energetic sessions with Miss Ullmann where the stress was upon body technique. We experienced stable and labile equilibrium with symmetry and asymmetry of the body and combined these in a whole group study which was added to, with our increasing experiences, throughout the week.

Mrs. Preston-Dunlop's most valuable and interesting lectures

were on the observation of movement. During the four sessions, as well as experiencing the basic effort actions, we learnt to observe and analyse movement in terms of the body, space and quality and to become aware of the increasing necessity to be able to do this both from the point of view of teaching and of dancing with others.

Looking back on the course we were amazed at the amount covered in so short a space of time, and were grateful for a wonderful week of Dance.

#### REPORT ON THE WORK OF GROUP B

Working under Miss Ullmann the B group used six basic effort actions in a study. Miss Ullmann then showed us how our sequence was based upon the Principles of Harmony.

By the music of Khatchaturyan's "Legende" we were stimulated to move in small groups and then Miss Ullmann helped us to clarify our ideas and develop the effort content.

We then worked with Mrs. Bodmer in a stimulating Dance study to "Valse Lente" by Delibes. This study was on a closing and opening theme using the three planes. We used three effort actions of slash, dab and float to create a small dance-drama to part of "Carmen Burana" by Carl Orff.

We also worked with Miss Williams and through listening to Paderewski's "Minuet" and the use of fine touch we developed the theme of chasing, catching and being together.

We observed an Israeli Dance and a Spanish Dance to Folk Music and endeavoured to recapture their effort sequences and moods.

Finally we worked in groups using linear and curved movements and emphasising the rise and fall of movement to Grieg's "Lyric Suite."

All this work was invigorating and inspiring and B group thoroughly enjoyed their work and appreciated the way it was presented to them.

#### REPORT ON THE WORK OF GROUP C

Group C, which was comparatively small, began with a session taken by Mrs. Bodmer in which we worked on an attractive space study built around two transversal three-rings and their corresponding peripheral three-rings. The music Mrs. Bodmer used

was a piece we had heard many times on the radio, "Stranger on the Shore."

Under Mrs. Preston-Dunlop's direction we worked on a delightful rhythmical study which we performed to the music of "Carmen Burana" by Carl Orff. Mrs. Preston-Dunlop's insistence upon mastering the rhythms in the body first, before allowing us to work with the music, was a discipline which many of us were obviously in need of! The study fell into four parts, every one demanding its own rhythmical discipline and with all different relationships. The first was performed alone, the second as a duo, the third as a quartet and the fourth as a whole group.

In the sessions devoted to aspects of composition we worked upon some of the ways by which a simple gesture may be enriched, by experimenting with accompanying it with the other arm; by letting the other arm perform a complementary movement; by allowing a rhythmic accompaniment of the feet to accompany the gesture, thus leading us into a travelling motif and finally by accompanying it with another gesture of contrasting quality. After a good deal of experiment some interesting motifs arose which we then taught to our partner by the "observe and do" method.

In her four sessions, in which relationship was the main interest, Mrs. Preston-Dunlop revised the possibilities of duos, trios, quartets and quintets, leading us in each case by a different means. With our partner we worked on polylinear movement, in threes with floor pattern, in fours with an air pattern and in fives on group formations. These were absorbing sessions and left us feeling that there was still a good deal to master in this respect.

All our classes with Mrs. Preston-Dunlop were stimulating and challenging and the group were very appreciative of the clarity of her teaching.

Miss Ullmann led us in sessions on effort expression. These we began by revising the effort cube and as this proved to be more of a task than was expected we worked on it a bit. Later we worked in groups using a variety of stimuli such as "grinding teeth," "grasping hands" and "drooping shoulders" to lead us into some fascinating expressive work. As we observed one another it was intriguing to watch the inter-play between different members of the groups and the effort patterns created. The last session, which was devoted to answering questions which had arisen from

the work we had been doing, gave us another opportunity to hear Miss Ullmann answering with her usual simplicity and clarity many of the questions which inevitably seem to arise when working on effort expression.

In Mrs. Bodmer's session on Creative Dance we were given the opportunity to use all that we had studied in the other sessions, in Dance. Using music by Haydn every dancer in turn with another created her own dance to the music of the soloist while the rest of the group, using a common motif, accompanied them. As with all creative work this took careful nurturing by Mrs. Bodmer and time to grow before it finally came into being as a dance. As a group we were grateful to Mrs. Bodmer for leading us to this experience.

At the end of the course we met together to share our work with the other groups and we could not help being amazed at the enormous amount of work that had been covered in so short a time. We left feeling that we had gained a little more knowledge, were able to master our instrument a little better and were enriched by the experience of working and dancing with one another. We marvel at our good fortune in having the help and guidance of such a wonderful staff who between them contributed so much both in classes and out of them.

CHRISTINE MACCALLAUGH, ELIZABETH PREEDY,  
BETTY JAGGERS.

## L.A.M.G. REFRESHER COURSE FOR PROFESSIONAL MEMBERS, OCTOBER, 1962

Graduate and Master members of the Guild participated in the Refresher Course held from 11th-14th October, 1962, at the Hayes Conference Centre, Swanwick, Derbyshire.

The theme of the Course was "Bodily Actions and their Significance in Harmony of Movement" and the three leaders, Sylvia Bodmer, Joan Russell and Lisa Ullmann, considered different aspects of this. Three groups were formed and all worked for two consecutive sessions on Saturday morning with one of the three leaders, and for a single session on Saturday afternoon and Sunday morning with each of the other two. Thus all groups studied all three aspects of the theme, but worked on one particular aspect more deeply.

Sylvia Bodmer took the theme of the Course "Bodily Actions and their Significance in Harmony of Movement" with us in the form of a study composed of steeples, five-rings and three-rings.

We worked first on the preparatory and main movement and on the counterplay between the body parts, including the harmonious participation of those parts which did not stress the action; for example, the participation of the left side and arm when the right side stressed the action, and vice-versa.

We worked on the study and she developed with us a group form which brought out its inherent relationships. The study, which was most interesting to learn and delightful to perform, was exciting and lively and stressed the dynamic changes of quality in the inclinations and space forms of which it consisted. We are, as always, grateful to Sylvia for her stimulation and inspiration as well as for her teaching.

A MEMBER.

"Dance can be considered to be the poetry of bodily actions in space."\* With this and several similar quotations, Joan Russell embarked upon the theme chosen for the week-end course this year.

The full significance of the activities of stepping, turning, spinning and spreading was established by increasing our awareness of the bodily actions used and appreciating the resulting moods.

In the second session, we experienced again the significance of bodily action in a Space Study built on the contrast between a dimensional motif and two three-rings, emphasising the relationship between groups in their performance. Thus Joan enlarged upon the statement: "When we speak of 'space harmony', we speak in reality of a harmony of movement."†

BRENDA SHERIDAN.

We are very glad to have the opportunity of expressing our thanks to Lisa for her inspiring leadership during the study week-end at Hayes. In one particular group she had set herself the difficult task of bridging the gaps of knowledge and understanding, which were present in a heterogeneous collection of people, whose experience of the Art of Movement had been variously gathered and consolidated over a period of twenty-five years. We had all attended numbers of short courses, but none of us had had the advantage of a whole year's continuous course at the Studio.

Most people would have been somewhat shattered at such a prospect, but Lisa, with her wonderful courage and gaiety, turned her whole mind to the task, and before long wheels began to turn and links were made, so that we began to move with greater confidence and understanding.

Our studies were mainly concerned with the alternation and significance of steep, flat, and flowing movement, and with the relationship of precision and flexibility, but though we did indeed work at these with earnest intensity, we gained our real insight and experience by learning and performing a very lovely movement study composed by Lisa to the music of part of Gluck's

\* "Mastery of Movement" (R. Laban).

† Guild Magazine No. 18 (Lisa Ullmann).

"Ballet Suite." Gradually a happy fluency was achieved, so that we emerged from the morning's work refreshed and satisfied, charged anew with the vitality of the dance.

THREE GUILD MEMBERS.

On Saturday evening Joan Russell described for us in a most lively and vivid way some of the Modern Dance she saw during her recent visit to America. Questions, comments and discussion followed. In the next issue of the Magazine we hope to publish an article by Joan on her impressions.

On Sunday morning we again worked in three separate groups, but for the last session we came together and the various aspects of the theme were shown.

In all, the course was both valuable and enjoyable and warm thanks were expressed to the three leaders, to Phyllis Holder, our accompanist, and to our indefatigable secretaries, without whose work none of these functions would take place.

LABAN LECTURE, 1962 (PAPER II)

*(This is the second of two papers based on notes made by Mr. Laban, read by Lisa Ullmann at the Annual Conference of the Laban Art of Movement Guild, February 1962. The first was published in the 28th Number of the Magazine, May 1962).*

"Imagination is always a good servant and a bad master.  
The simplest explanation is always the most likely."

I think that nowadays almost everybody will agree that to expect a human being to be a kind of demi-god capable of being always good and true and beautiful, is an illusion of an overheated imagination. We know too much about the history of mankind and the structure of the single organism to persist in idealising our species in this praiseworthy but rather unrealistic way.

This knowledge of nature and history should be a barrier against the other form of fanciful exaggeration which induces us to take man simply as an animal, involving in this judgment a senseless deprecation of man's nature. Entangled in this kind of distortion of realities man revels in a shuddering awe of the base or even diabolical deeds of human beings. In identifying the nature of man with that of an animal he attributes to this brave zoological race certain tendencies such as villainy, nastiness, cruelty and terror which it does not possess at all. The pure poetry of such an interpretation becomes more evident when the comparison of a man with an animal is used in a moralizing sense.

In castigating baseness in man, we long with an undisguised rapture for its contrast, the ideal perfection which is, alas, so unattainable.

If we finally agree to abandon the idea that we may become god-like or devil-like, we find a very acceptable contentment in

the thought that our nature may be best explained as that of a rather complicated living being.

Living beings are curious mechanisms. Apart from the usual physical and chemical changes observable in the whole existence of the living mechanism, some other less easily explainable happenings can be observed.

Disregarding the fanciful distortions just spoken about, we can look at these happenings simply as the integrals of the faculty for the control and direction of the ordinary physical occurrences towards special aims. The foremost of these aims is doubtless trying to prolong the life of the individual mechanism, through control of the physical changes, so that the most beneficial result may be produced.

Why such measures of precaution exist is just as inexplicable as the tendency of the whole fabric of the universe to sustain its shape. This is just as difficult a problem as answering the question, why existence anyhow? Existence surely means maintaining definite form. Living beings from the simplest to that which has the most complicated control apparatus that we know, namely, man, can only be looked upon as one of the manifestations of existence, although perhaps man is most awe-inspiring. This is the only title of honour if, for the sake of our self-esteem, any title should be necessary. But we have to share with the dogs and pigs, the fishes, insects and flowers and with the amoebae and one-celled animals, the last of which are, incidentally, the builders and building stones of our ego.

Complications have in themselves no intrinsic merit. To become more complicated in order to simplify is a typical procedure of existence; but too complicated systems have in general the tendency towards a breakdown and even towards a definite disappearance from the plane of tangible realities.

Let us look a little more closely at the control apparatus which we call man. Taking the ego, not as a co-operative, as it appears to the scholar, but as a whole, as the everyday person sees it, we can very well imagine that some of the functions of the mechanism could be performed by an engine, a robot or a doll.

A doll, able to use its limbs in order to run and to grasp could perform a lot of other movements which resemble our own. It could do working movements imitating the operations which we normally do. But it would be necessary to wind up the mechanism

and to provide a special mechanical device for each of its doings, just as we must put a new record on a gramophone if we wish for a new tune. Without a record and without being wound up and set in motion our doll would remain motionless.

A singer, when he is asked to sing a melody, is also obliged to change something like a record deposited somewhere in his brain and his nerves. This record was also once put into the mechanism but it stays there instead of being removed, remaining amidst a lot of other reminiscences.

The eye, in the same way as a camera, takes pictures. The films of any picture the eye-camera has ever taken can be exchanged within the mechanism and each single picture can at any time be elicited and projected on the screen of the imagination.

Our doll could be provided with a camera eye and a gramophone voice and it could see the world, learn songs as well as we do ourselves. But it would be a very complicated affair to let the doll answer a question, such as, for instance, what it saw yesterday at five o'clock. I do not say that even this would be impossible in our technically advanced civilisation, but everyone can judge for himself what devilish precision of engineering would be necessary to do this. At any rate, an automaton could never deal with an unexpected question or demand. It could not adapt itself to a situation for which it had not been prepared.

We shall demonstrate this in an experiment with our doll in which we let it perform a very simple working operation.

There is a basket filled with heavy stuff, say, coal. The basket has two handles at the top, one at the right and the other at the left side. Our doll is to lift it and transport it round a corner and to deposit it by the door of an elevator. The doll starts, approaches the basket and is stopped there by some device which corresponds to our seeing the basket. It bends down, grasps the two handles with its hands, takes the basket and lifts it up. Then the doll starts walking again and after a certain number of steps turns to the left and continues on its way. The number of the steps leading to the door of the elevator has again been exactly pre-calculated. Putting down the basket our doll could even say "Ouff!" if we liked, and it could dry its forehead with a handkerchief if this action were on its record.

But suppose now that there is some very small difference in the weight of the basket or that the distance where the doll should

turn is not accurately pre-determined, or on the way the doll slips on a banana skin. The performance would become catastrophic. Instead of lifting the basket the doll will fall over it, and if its mechanism is not broken it will make its walking step in the air, finally drying its forehead with the handkerchief while lying amidst the dispersed coal. Or it might well walk its first steps with the well-grasped basket in the hands but, turning too soon, it would walk into the wall and another version of the tragi-comedy would unfold before our eyes.

Man can adjust his grasp to minute differences in weight and distances. He can adapt himself to any new and unexpected situation, he can overcome obstacles, and even if he falls in slipping over the banana skin he will re-collect his coal and resume his way until the basket is transported to its destination.

The robots of our factories, the engines and machines, perform miracles. They lift, transport, kick, shift, break, cut, weld, clean, join and turn with a superhuman exactitude and with superhuman force, but if there is an unexpected obstacle they continue their work blindly until the whole place goes to pieces. It is the marvelous automaton called man who now comes to repair the damage, to put the giant in order, to shift away the hindering obstacles; in a few words, to put the whole thing into gear and make it run again.

Essentially, the movements of the robot and of man are the same. Arms and hands are the most astonishing tools. They can be used as pincers, hammers or cranes with which an object can be held, punched or transported. Such bodily operations as bending, lifting, walking depend on leverage as in any other machine. There is no bodily action which is not essentially mechanical and even the reactions of the senses are built up on the same principles as cameras, gramophones, radio apparatus, and such like. There is nothing inexplicable in these functions except for the tiny corrections which are made in unexpected situations. There is also another thing: no engineer is needed to put us into gear other than our own decision. When we have understood the wishes of the ordering boss or foreman and when we agree with his suggestions, we can go ahead without visibly putting a record on our mechanism.

If our first handling fails, we make a second and a third one, and so on, until we have learnt how to do the job.

And what is this learning? The disagreeable impressions which our failures produce are truly recorded in our nervous system and when we repeat our trials we endeavour to avoid them and to replace them by new and cleverer movements. The final success gives satisfaction, as do all functions which roll on with few hindrances, and this satisfaction, together with its causes, is again recorded within us. The more successful patterns are then automatically chosen on repeating the action. The storing of impressions, saddening as well as gladdening, is the great secret of life. Of course this includes not only the actual storing process but also the eliciting of the stored-up experiences, the choice between good ones and bad ones, useful ones and harmful ones, and the decision or refusal to use them.

From the many possibilities for the satisfactory fulfilment of a task we tend to choose those movements which appear to be the most likely to succeed. The consequences which might result from the use of every one of the possible variants are compared and if we decide to act we choose that which seems to be the best.

The tasks themselves have nothing to do with our real actions. We can accept them or not; but they are extraneous facts. They come from outside and grow, so to speak, on the tree of the deeds. Each deed produces a thousand new deeds and their chains branch into each other like the network of the twigs of a tree. Necessary deeds are born because former deeds have produced their seeds. It is a vegetative process to which we contribute through the acceptance of a necessary deed and its consequences. Probable consequences can be foreseen if we have formerly experienced similar situations. This experience can lie very far back, even in the life of our forefathers from whom we may have inherited it. But the greater part of experience must be done, stored and assorted in our lifetimes. Several experiences and solutions of situations we may leave to our children or successors and we are often aware of this. But the great bulk is for ourselves.

It is well known that besides the plane of tangible realities, there exists also a plane of intangible realities; those which we cannot touch, hear, see, smell, taste and which are therefore not observable except in their effects. I mention here the wave-world of electricity, light and all kinds of other radiations. An exchange and interrelation between these two planes, the tangible and the intangible, exists.

The wave-world helps to make all the changes and movements of the tangible plane or it might even be their entire cause.

This could induce us to think that the faculty of control is utterly intangible, which implies that it belongs to this other plane of existence, the plane of the various radiations of the wave-world where only its consequences can be observed.

Man's control-apparatus could be explained as consisting of changes and movements which occur within the wave-world, collecting impressions, stimulating new relationships and sparking off events. Therefore we might refer to these as control-waves.

An inexplicable self-determinative power of choice between two possibilities is especially characteristic for the control-waves within our organism. Equally so, this is something which happens in another form and context in the inner atomic processes. There also, if not a choice, two possibilities are given to the electrons, either to remain in orbit or to free themselves from their path within the atom. Free electrons, those which have broken away from their usual track, can penetrate into other atoms, thus changing the character of matter or, as we usually say, forming new elements.

As can be seen by this happening in the physical world, the self-determination, characteristic of the control-waves of our organism, is only another form of one of the procedures of existence; there is no cause to look upon this as a distinction in the sense of the supernatural.

Another characteristic fact is this: the concept of mind comes about by awareness of the process of exchanging and relating.

Impressions caused by the action of control-waves are collected and, one could say, labelled in readiness for use in coming situations. Obviously a form of comparison of the potentials for further unfolding must take place within these collected impressions. In any new situation those which seem to be the most adequate for the further maintenance of the whole mechanism are selected or perhaps become automatically active. Together with the labelling of the impressions which the control-waves cause or transmit, there must obviously be a capacity to read, re-read and understand this symbolism.

In man the interpretation or the reading of the symbols is developed in a very complex manner and surely no living being entirely lacks this reading capacity. It is even questionable

whether the so-called inorganic world is completely devoid of it. I do not think it is. That the processes of crystallization, gravitation, chemical affinity and such-like follow certain influences is undeniable. The events connected with one or other of these influences unfold in an absolutely logical and ordered way. The only difference is that a crystal cannot resist the impact of a crystallizing influence under certain physical conditions, whilst the living being is able to resist or withdraw from impacts which are felt or judged to be unprofitable or harmful for the further maintenance of the organism. In this ability to resist or withdraw we see again the capacity to become free or be liberated as the single electrons. The simplest formula for the function of what we call our mind is, perhaps, the capacity to become liberated after comparing collected and re-read impressions.

Collecting impressions through control-waves is surely something similar to collecting food except that it happens on another plane. Inner exchanges of impressions are probably also connected with the activation of control-waves bound to assimilated matter. These might meet the control waves entering our organism through sense impressions, through a process which is similar to that of chemical affinity. Thus a private world is created which we call the individual and which has power to collect from all planes. Into this once again comparison and choice enter and therefore freedom.

The greater consciousness in the more complicated living beings seems to be connected with a more complex capacity for moving and changing. Remember that even an electron can change the character of an element by its movement. But there are only two possibilities of change: going and coming.

Thus none of the procedure in living beings can be taken as entirely new and can justify a separation into different forms of existence. That our senses are only partly able to "take in" radiation directly (for instance, we see only reflected light), should not induce us to think of radiations as belonging to a separate plane. It only appears like this to us. A fish with electrical organs reaches across into this supposedly separated plane. But how about man? This we have not yet sufficiently investigated! Man seems to live on a border line. He is extremely sensitive towards the intangible plane through his complicated control apparatus.

He is subject to imagination, an ecstasy of the reading function, including choice (taste), freedom (impatience) and creates worlds out of the combination of his innate labelling system and his ability to react to intangible realities, but . . .

“Imagination is always a good servant and a bad master. The simplest explanation is always the most likely.”

## DANCES OF MALAYA

The Malayan Malaysia Cultural Concert was held in Singapore last February. Dance groups were brought from various regions of Brunei, North Borneo and Malaya to partake in the performance.

The North Borneo group showed three dances: *Penampang Sumazau*, performed by one man with two women partners; *Papar Sumazau*, by two men and one woman; *Tuaran Sumazau*, by one man and one woman. In all these dances the male movement was dominant, with the same characteristic of flight throughout. With arms held sideways, medium level, out-pressed palms, the dancers hopped, wheeled and turned in bird-like motion, weaving in curving floor patterns around their more passive partners. From Brunei came *Adai-Adai*, a fisher-folk dance and *Samalindang*, a graceful fan dance performed by young girls. In the former item four women and four men with sticks depicting oars took part. The men kept a unified rhythm with their chant and the downward thrust-glide of their sticks, the women giving the melody with light near movements, flowing from high right to medium left. Sometimes it appeared that the women were on the river bank or beach, moving and singing to the men in the two canoes; then almost imperceptibly the two canoes merged into one, the women became part of the boat, the dance ending with the rhythmic clapping of the whole kneeling group.

In *Samalindang* each girl held a small paper fan. From a kneeling position the dancers swayed slowly from side to side in a float-gliding motion, their weaving fans appearing as an extension of their flexible wrists. Gradually they rose, still swaying, and with the continued gathering and scattering of the fans, moved through a series of well-devised floor patterns, returning to their original kneeling group. The tempo became more dynamic, the swaying

deeper and heavier, the float of the fans changed to wring-flick. Closed fans clicked a tattoo on the floor. Then once more the movement grew lighter, finishing with the obeisance of the East.

The five Malayan dances, *Mak Inang Pulau Kampai*, *Serampang Duabelas*, *Joget*, *Tarian Mak Inang* and *Lanchang Kuning*, all had the same characteristic strolling walk with relaxed swinging arms, the man advancing towards his partner, retiring, or walking round, with no physical contact between them. In two of the dances handkerchiefs or short scarves were waved by the performers, and *Tarian Mak Inang* finished with the men placing their scarves over their partners' shoulders.

The Chinese Sword Dance, performed by the Singapore Chin Woo Athletic Association, was overwhelming in its impact. The vigour and superb co-ordination of the movements, together with the perfection of the whole structure and build-up of the dance, transmitted an excitement and exhilaration to the observer. It was one of the most powerful male dances I have ever seen. Unfortunately I have not yet been able to find out how these young men train.

CECILIA LUSTIG.

## THE SIGNIFICANCE OF MOVEMENT

*(A lecture given at the Biennial Conference of the Special Schools' Association which was illustrated with class work in Dance and Gymnastics by a group of educationally sub-normal girls).*

In considering the particular significance of movement, it is necessary to refer to some of its underlying principles and to the content and general value of movement as an educational subject.

Every educationalist acknowledges that movement is necessary for the growing child, for his bodily metabolism and his physical development. Its significance in the development of an individual's aptitude and capacity for action, thought, feeling and intuition is, perhaps, less well-known.

Observation of an individual throughout the day shows an almost endless series of movement rhythms and phrases with varied degrees of exertion and relaxation, of timing and continuity, and of varied direction and body shapes in space, punctuated by pauses or rests. To pin-point such observation, attention needs to be directed all the time toward the movement of the individual and not toward the objects handled.

Still more careful observation of several individuals will show that each moves differently from the others. Each one moves in his own unique way, with more strength or in a more relaxed way, a little more quickly or more slowly, in a straight or curving pathway and in a guided controlled or more free-flowing way. Rudolf Laban, who made a life-long study of human movement and its significance in art, education, industry and therapy, has shown that, in fact, every human being has ways of moving which are unique to him. Each individual has, as it were, an innate movement endowment which, throughout his life, tends to be his preferred way of work and behaviour in bodily action and bodily expression.

For the handicapped child, it is particularly important that the teacher should try to observe his natural rhythms of effort. The

child is likely to enjoy an occupation or movement task which requires for success the kind of movement rhythm he normally prefers. Continued success of this kind may help him to grasp, not at first consciously, the value and limitations of his own efforts and in the long run this encourages him to attempt movements outside his natural bent. For example, a girl of very low intelligence who was so limp and inert that she could do little for herself, thoroughly enjoyed rolling about the floor limply "like a jelly," being sloppy and floppy and "without any bones". After many opportunities for such movement, which was all she knew, she was seen to be striving to tense her muscles more, in order to move in other ways as shown by other children, and over a long period of time, she succeeded to a remarkable degree. She appeared to feel secure in her own movement rhythms and expression and then wanted to find new and different ways of moving.

Continuing the observation of movement, it can be seen that each individual uses his bodily movement in two ways. Some movements are performed with a clear objective aim and they are directed towards the specific purpose of achieving the result demanded by the object; for example, reaching out with the hand to grasp a ball, a pen, a cigarette, pushing or pulling an object or throwing it.

Other movements are obviously not concerned with objective function. They appear as gestures of the fingers, hand, head or other parts of the body. These movements often seem to be purposeless and to have no utilitarian value. They do, however, give some indication of what the individual is feeling, and they are, in fact, expressive of an inherent mood; for example, the tapping of a foot or fingers by someone who is feeling impatient, but has to appear at ease and attentive. Someone who has to listen to an argument with which he does not agree may perform light flicking movements of the hands, as if to throw the argument off, while appearing to agree to it. A speaker may make quite strong movements with his fist to stress his point. It is not necessary to hit and thrust with the fist or hand while speaking, but the speaker in question may feel his argument so strongly that he tries unconsciously to "thrust" it on his hearers with his body gestures as well as with his voice and words. His gestures are an outlet for his feelings.

It was Rudolf Laban again who made clear the distinction be-

tween the functional and expressive stress in movement and the need for both. He showed that though all human movements are to some degree expressive, yet for the purpose of observation and study these two aspects, in the main, can be differentiated and develop differently.

When an individual deals with material objects, the functional aspect of his movement is stressed. He knows what he wishes to accomplish with, for example, a tool, such as a saw or a hammer; he endeavours, on the one hand, to keep the saw straight so that it will cut, and, on the other, to use the hammer with the required directness and necessary speed. In such functional movement the actions performed in relation to material objects can be studied through the mechanical and measurable aspects of energy, speed and direction. This is scientifically done in relation to some advanced skills such as athletics.

The functional aspect of movement is developed in gymnastics, when, within the limits set by the teacher, the child uses the parts of his body (limbs, chest, back, hips, etc.) in connection with the apparatus to perform movements with varied rhythms of effort, strong or more relaxed, quick or slow, straight or twisted as may be indicated by and appropriate to the task set.

The aim is economy of effort and efficiency in selecting different rhythms of effort for different tasks involving material objects, in learning a very wide variety of "ways of work" and being able to use them and to vary them as needed.

Expressive movements which, as they are performed in everyday life, are often spontaneous and unconscious, are communicative and an expression of feeling. Though in expressive movement many bodily actions are similar to those used with material objects; for example, hitting, pressing, flicking with the hands, yet they are done with a different stress, not to perform a job of work with a tool, but as an outlet for inner feelings. They cannot easily be measured quantitatively but emphasize the qualitative aspect of movement, and they are communicative in giving the observer an insight into the feelings of the individual he is watching. They are expressive of an inherent mood and it is these moods, shown in the body attitudes and gestures, that can influence an individual's relationships with other people.

Movement education as dance provides an opportunity for individual expression of feeling and mood by encouraging the child

with his small expressive movements to make larger movements of the whole body and by helping him to develop them into a dance form. The aggressive child whose expressive movement is mainly kicking and hitting may well find a satisfactory outlet and shine in a "fighting dance." Perhaps with a partner, but without touch or physical contact, each can advance, pass and go round the other with strong kicking movements and punches of arms, legs and shoulders to a clear rhythm. The very slow child who moves smoothly and with sustainment may enjoy a dance in which he slowly advances to meet a partner with hands gradually rising high up or stretching out in front. Control is achieved through the guidance of the teacher in the rhythm, the relationship between partners and groups, the form and length of the dance and, later on, the variety of dances which the children can experience. The "fighter" can try the "sustained" dance and vice-versa. Expressive dance gives the opportunity for the individual to experience his expressive movement fully and, at the same time, channelises it into an artistic form which can often be repeated. Its educational aim is stressed in the relationships between individuals and groups and the necessary control and adjustment that this involves. All expressive movement is essentially communicative in character and a wide variety of experience representative of many moods can be offered in movements of meeting and parting, attacking and repulsing, following and leading, joining and splitting, etc.

Children who are very backward mentally find abstract thinking difficult, if not impossible, but they can experience, in movement, processes that they cannot understand intellectually. For example, contraction and expansion can be experienced both individually or in a group by bringing all the body parts closer and closer together and gradually spreading out again. Rising and sinking, penetrating, surrounding, separating are further examples of movements that occur in natural processes.

Both the functional and expressive aspects of movement are important. All human beings like to be efficient at something: no one likes to be wholly incompetent. In functional movement the individual is continuously striving to master material objects and to deal with them efficiently. This need for efficiency, the attainment of which gives a certain degree of security on the one hand and satisfaction in achievement on the other is well established. The desire for security in personal relationships is no less

strong. Everyone wants to have a niche, to fit in and feel at home with other people. Experience in expressive dance and the significance of moods expressed in bodily attitudes can help considerably in the establishment of satisfactory personal relationships. These two aspects are especially valuable to the handicapped child, both on account of his particular need for security and in many cases because of his limited ability in acquiring skills and his very limited powers of making contact with others.

Every teacher recognises certain characteristics in the children he teaches. Many handicapped children have very marked and characteristic ways of moving which are limiting because no other ways seem possible for them. The extremely slow and sustained, the over-hasty, the exaggeratedly-impetuous and the over-tense or over-timid are examples. Such children may need frequent opportunities over a long period of time in which they can experience their preferred way of moving, before they can be brought through encouragement to explore and develop new ways. Many are not readily creative and their attempts for a long time may not become "artistic dances"! But they can and will enjoy an increasing variety of ways of moving both with a variety of toys, tools and gymnastic apparatus, on the one hand, and in dance or dance studies with or without accompaniment by means of the voice, percussion or music.

In a short time it is possible only to outline one or two principles governing education in movement, and only to explain them in an over-simplified form. Movement which can be observed in the various aspects of weight, space, time and flow, is a process that continues throughout the life of an individual. All our actions are bodily movements which we perform with varied degrees of satisfaction or frustration. Through the bodily representations of mood shown in expressive movements, we can make our relationships with others agreeable or disagreeable.

Observation and study stress the fundamental significance of movement in all aspects of work and of human relationships. A wide field of knowledge of its content and meaning already exists. It offers also a rich medium for further study and research.

R. M. DEWEY.

## MOVEMENT AND SPEECH (PART IV)

In any situation in which communication is involved there is always the difficulty that every human experience is really a private affair which is unique and to some extent incommunicable, and any medium of expression carries within itself its own ambiguities, which are yet its very essence.

Verbal expression, however, might be expected to furnish more precision than most, since words can refer explicitly to things that exist or happen in the world of common experience and are roughly the same for everyone. Indeed, there are those who, denying any kind of relationship at all between a speech-symbol and the thing symbolised, hold to the "convention" theory, according to which words acquired meaning by common consent, a minimum of two people being required to decide arbitrarily that a particular sound, or set of sounds, had the same meaning.

This, of course, raises the whole vexed question of the meaning of meaning, a problem so great that in 1923 Ogden and Richards published a large and noteworthy volume bearing this title, in which were given no less than sixteen different interpretations of the term which were in general use among reputable writers and speakers. Many of these are irrelevant to the present investigation into some of the links between movement and speech, but a broad distinction, such as a dictionary provides, between "to signify" and "to intend or purpose" is perhaps helpful.

A speaker conveys purpose, intention, attitude by many other means than the words themselves: by his looks, his gestures, his tone, accent and so on, any or all of which may underline the significance of the spoken symbol, or may belie it. Obviously, whatever words are chosen, we should be less than human if we simply took the dictionary definition of what was said to us and disregarded these other indications of his meaning, movement indications, that is, audible or visible. As the old song has it, "It's not what you say but the way that you say it."

Whatever doubts may exist as to the exact relationship between a word and its "outer" or "public" meaning, as Ballard calls it, there can be no mistaking the affinity between its "inner" or "private" meaning and the resulting quality of sound. The noises produced by the vocal cords are in themselves a language, a language of the emotions, at least, common to both man and animals. The calls and cries of the animal world, as well as those of the human infant, are not speech, but they carry a certain significance which, while not sufficiently precise to need, or be capable of, expression in words, is understood by other animals, or by the baby's family, in a general way.

A cat or a small child does not have to be taught that the growl of a dog is an unfriendly signal, nor that the accompanying facial distortions have a threatening implication; these are movement indications which convey unmistakable meaning. There is actually a direct link between facial expression and sounds produced by the vocal apparatus, since physiologically the muscles of the face are sympathetically connected with the organs of phonation, and Paget suggests that could we see the vocal cords, we might recognise changes of attitude corresponding to the visible smile, the pout, the stiff upper lip and so on. As it is, we only *hear* the effects of altered length and tension, that is, as changes of pitch, timbre and quality.

It is a well-known fact that in singing, a pleasant facial expression helps to produce a pleasing sound, and a specialist from quite a different field—a neurologist—points out that the tension of the muscles of lips and face are indicative of mood in schizophrenics. "A sudden emotion, whether of disgust, fear, pain, joy or sorrow, produces not only visible expressive movements of the face and limbs, but similar though unseen movements of the articulatory muscles. The resulting exclamation is as much a gesture as the movements of the limbs or face."\*

He draws attention particularly to the expression of emotions of intestinal or sexual significance through primitive guttural sounds which, as he puts it, "give away the guts of the speaker." This is borne out by investigators of chimpanzee talk in which *g* and *k* sounds are apparently largely "food-words" (*gak*, *gha*, *ka*, *nghak*, and so on), while *oh* and *ah* sounds are associated with joy, *oo* with lament, and *ee* with fear.

\* McDonald Critchley: *The Language of Gesture*.

In an amusing book, *Naming Day in Eden*, N. J. Jacobs notes that many obscene expletives retain their original force not only because "since they seldom sully our lips they are not subjected to normal wear and tear," but because many of them, being connected with the digestive and evacuative functions, "come to us from the childhood of the race, and even in the midst of our refinement well up instinctively from the interior part of our being, like the neigh of a horse or the grunt of swine." He also adds that so deeply embedded in human nature is the oath (the tendency to give vent to emotion in an extremely vigorous and obscene fashion) that many scholars profess to see it in "the painful expression of frustrated sexual desire and the very root of human speech itself."

It is certainly true that the majority of examples of the interjectional theory of speech signify disgust, displeasure, contempt or impatience rather than the more pleasant emotions. They consist of sounds formed by the tendency "to blow out of the month or nostrils, which produces sounds like *pooh* or *pish*," as Darwin says,\* or as Jacobs more racily describes it, "by compressing the lips as if chasing away a bad odour attacking the nostrils." This is exactly what happens in the English *pshaw!* *ugh!* *fie!* and so on, the German *pfui!* Welsh *ffe!* French *zut!* Russian *tsits!*, and many other explosive expressions in other languages, and explains why words such as *poppycock!* *fiddlesticks!* *my foot!* etc., which have quite a separate "external" meaning are used as satisfying exclamations.

All these, of course, have now become more or less conventionalised sounds, and, like the hiss of scorn, the clicking of the tongue against the teeth denoting mild reproach, the *oohs* and *ahs*, and *ohs* to express surprise, commiseration and a great variety of other things, are apt to be learned like any other words, so that a Frenchman, a German and a Russian, for instance, each has his own conventional exclamation to express delight, irritation and the like. One of Kipling's short stories contains the following, interesting in this connection:

"That man is no Afghan, for they weep *Ai!* *Ai!* Nor is he of Hindustan, for they weep *Oh!* *Ho!* He weeps after the fashion of the white men who say *Ow!* *Ow!*"

In spite of this, there remains something of an essential appro-

\* "Expression of the Emotions."

priateness between the sound and the emotion it expresses, especially under genuine conditions of duress, when instinctive cries take the place of conventional interjections. Orr\* records how a nurse, when asked to interpret the sensations of two patients, one of whom was repeating what, as nearly as possible can be represented by an *i* or *ee* sound, and the other *oh* or *oo*, replied that in the first case the pain would probably be sharper and in the second more deep-seated. Other replies to the same question were for the first: "an acute pain," "a stabbing sort of pain," and for the second: "a pain which grips you," "a dull ache." We are reminded once again of the narrow vowels in words signifying pain such as *twinge*, *itch*, *stitch*, *crick*, and of the wider ones in *ache* (originally pronounced ark), *pang* and *throes*.

How may this be explained? Is it a matter of volume, the narrow vowel having less resonance than the wide one; of duration, the narrow or "short" vowel corresponding with a brief sensation, the wide or "long" vowel with a more prolonged sensation; or of pitch, the quicker vibrations being produced by greater muscular tension? (Long vowels such as *ah*, produced with little tension may, in fact, express relief or pleasure). All these aspects of sound, it will be realised, are what make for meaning in our present sense, and are directly related to movement.

While considering pain-sounds, it is interesting to note that often they are the result of an in-breathing action, as are also some interjections, but that ordinary speech is usually the result of the expiration of air. At least, this is true of most modern languages, but in some primitive tongues in Zulu, for instance, in-breathed sounds such as clicks and suction-stops are an integral part of speech, and justify the conclusion that early spoken language in general is full of all kinds of (to us) difficult sounds, and that speech has developed from complex beginnings rather than simple ones.

The "Pooh! Pooh!" theory probably arose from the facile assumption that because interjections are a kind of half-way house between natural sounds and articulate speech, language developed in a logical order from simple monosyllables to more complex combinations, but all the evidence from the study of primitive tribes to-day suggests that quite the reverse happens. Thus a rich

\* John Orr: *Words and Sounds in English and French*.

and varied movement-life seems to be matched by a rich and varied vocal one and vice-versa!

Changes in pitch, volume, intensity, smoothness of flow and speed of delivery are as natural to man in normal speaking as variations in the shape, size, energy, fluency and timing of his movements, and likewise they are dependent on his inner mood and intention. It is obvious that a hasty, excited frame of mind will result in quick, urgent speech, perhaps accompanied by sharp, hurried movements, while a calm, unruffled mood, characterised by deliberate, steady gestures, will be reflected in measured, unhurried speech. Similarly, impassioned speech and shouting and crying, like forceful, energetic action, will be the natural outlet for strong, violent feelings, while less tempestuous ones are more likely to be revealed in gentle movement and soft, quiet tones.

Any one word may convey several different meanings according to alterations in one or all of these elements, although they are difficult to separate in some languages. In others, however, notably African dialects and some Chinese, a permanent distinction of "outer" meaning exists also, according to the pitch of the various syllables. Professor Schlauch\* quotes three entirely different meanings of the Mende word *kpulo*: both syllables on a note corresponding roughly to the G above middle C=*swelling*; both syllables on a note corresponding to the D below this=*container*; and with a dropping intonation from the one to the other=*wood-cock*.

Numerous examples exist of the same word meaning the exact opposite according to changes in pitch. In one Congolese dialect the word for *fiancée* given a different modulation means *rubbish pit*, and the unwary stranger or tone-deaf might fail to distinguish between *alumbaka boili* meaning "he watched the river-bank" and "he boiled his mother-in-law"!

This never occurs in English, although it does happen that a few words and phrases have become so associated with a particular "tune" that this alone conveys the sense without the words themselves being used. "I don't know," for example, is often hummed to a stock intonation, and two staccato hums have come to signify "Yes" if the second rises, and "No" if it falls.

Animals and babies, of course, are totally dependent on tone

\*Margaret Schlauch: *The Gift of Tongues*.

differentiation and voice inflection for their understanding of humans, and have no difficulty in distinguishing between, for instance, something said sharply and something said soothingly, without any understanding of the words themselves. It is chiefly by this means, too, that many animals, such as circus-animals or sheep-dogs, can be trained to carry out extremely complicated commands with the aid of very little visible gesture.

In general, however, pitch indicates more often the attitude of the speaker, investing his words with suggestions of emotions of all kinds, and conveying command or question as much as the word-order itself. It is well-known that the more intense the emotion, the greater the range of pitch. Carlyle noted: "All passionate language does of itself become musical—with a finer music than the mere accent: the speech of a man even in zealous anger becomes a chant, a song," and Herbert Spencer stated: "While calm speech is comparatively monotonous, emotion makes use of fifths, octaves and even wider intervals."

Hence the theory that there was once a time when all speech was song, or at least when no fine distinction existed between the two, and that with advancing civilisation and the moderation of expression of passion, speech became increasingly monotonous where once it had been highly modulated. This is certainly borne out by reports of native tongues to-day, which are often described as "highly musical," "pronounced in a very singing manner," and so on.

Considering that basically only three possibilities exist in melody—to go up, to go down, or to remain on the same level, an amazing number of implications arise from variations in the pitch of even a single word. A well-known example is *Really!* a word of negligible "outer" meaning—indeed, sufficiently meaningless, in this sense, to be treated merely as a kind of peg on which to hang gradations of tone, but capable of almost a score of different interpretations, ranging from perhaps mild interest to horrified outrage. A little experimentation of this kind reveals that words, and more obviously, sentences, have as distinct shapes and patterns as bodily movement, and considerable significance results from, for instance, a rising curve as opposed to a falling one, straight lines and wavy undulations, sharp up-down zig-zags of an angular nature, and combinations of these.

Interwoven with alterations of pitch, however, are probably

differentiations of stress and timing, and it is in fact likely that in English (always a strongly stressed language) in which the accenting of a particular syllable has taken the place of giving it a higher or a lower tone, characteristic "word-shape" is more the outcome of greater forcefulness of utterance than of conscious variation of pitch. This is even more true of sentence-melody, as distinct from word-melody, the modulation of groups of words being strongly influenced by the weight falling on certain ones. Since this can happen to practically any word in a sentence, English is particularly rich in melodic possibilities and depends a good deal for its meaning upon differentiation of stress.

In French, on the other hand, this does not happen. One cannot, for example, emphasise the verb to correspond with our "She was pale." Instead, a more grammatical or rhetorical device has to be employed: "Qu'elle était pâle!" or "Elle était pâle, pâle," or perhaps, more artistically, a resort to comparison is made: "Elle était pâle comme un linge." The individual word seems to become submerged in the sentence as a whole in French, whereas even a part of an English word may have a vitality and independence all its own.

It is the differences in characteristic cadences between one language and another that make for difficulties of understanding second only to those of the vocabularies themselves. While the sounds of individual words may be perfectly familiar to the foreigner, and even correctly pronounced, he may fail deplorably to follow a simple conversation in another tongue because he is not sufficiently acquainted with its typical rhythms and melodies. It is like being able to imitate exactly several isolated steps of a dance, without having mastered a complete sequence with its characteristic rhythmical flow, having a knowledge of the parts, in fact, without a sense of the whole.

If, on the other hand, he has a reasonably sensitive ear, in time the exact opposite may prove true. He may be able to extract the essence of what is being said, although he does not understand the precise meaning of every word, and it is fairly usual to be better capable of following a strange language and making a rough translation into one's own, than vice-versa. The fact, remains, nevertheless, that this applies more to written than to spoken language, and that even when a fair amount of competence is achieved in reading another language, hearing it spoken fluently

by a native of the country to which it belongs still often presents difficulties, and catching its "flavour" in speaking it oneself may elude one altogether. Hence, of course, the value of records in learning a foreign language.

Even when the vocabulary is the same, startling differences exist in inflections and intonation. American speech melodies, for instance, are very different from British, and within each country numerous variations occur, not only of pronunciation, but of rhythm and cadence. There are, in fact, regional speech idioms just as there are regional folk dances and times, and perhaps investigations would prove certain basic similarities between them.

Closely bound up with this are what might be considered to be characteristic flow-patterns of speech which may be noted among both individuals and races. As distinct from the "tune" of a phrase or sentence, or its mode of emphasis, this manifests itself in relative lengths of phrasing and depends upon a certain awareness of the balance between groups of words; in fact, upon a sense of movement, and the relation of pauses or stops to the flow of the whole. While its value is usually exploited consciously, as in oratory or literature, rather than in everyday conversation, it is no arbitrary affair, except in cases where artificiality is cultivated, but depends initially on the simple practical need to take breath, and therefore to divide speech into convenient units of utterance, just as music is phrased for ease of delivery in singing.

Even when writing, many people hear the rhythm of their words and sentences in their head. Indeed, this ability may be in direct proportion to their literary talent, which demands not only a discriminating mind which selects the most appropriate word for its literal sense, but also a sensitive inner ear which rejects certain flow-patterns, whether instinctively or consciously, and by a process of juxtaposing words and phrases, adding here and subtracting there, though maybe only a single syllable, succeeds in expressing meaning agreeably as well as effectively.

It may, indeed, be the sheer phrasing itself which is telling, placing one idea beside another for contrast or comparison, building up climates and focussing attention on the central core of the matter. For example:—

"Depart from evil and do good: seek peace and pursue it."

“ Whencloards are seen, wise men put on their cloaks;  
When great leaves fall, then winter is at hand;  
When the sun sets, who doth not look for night?  
Untimely storms make men expect a dearth.”

In English it often seems to happen that an impressive phrase or sentence consists of three or sometimes four parts, the last one the longest and carrying the greatest weight. Triplicity is common in the Authorised Version of the Bible: —

“Faith, hope and charity.”

“The world, the flesh and the devil.”

“ Forwhither thou goest I will go; and where thou lodgest I will lodge; thy people shall be my people and thy God my God.”

in the English Prayer Book: —

“ Withthis ring I thee wed, with my body I thee worship, and with all my worldly goods I thee endow.”

and in Shakespeare: —

“ Wefew, we happy few, we band of brothers.”

“ Some are born great, some achieve greatness, and some have greatness thrust upon them.”

“ Happyin this, she is not yet so old  
But she may learn; and happier in this,  
She is not bred so dull but she can learn;  
Happiest of all is, that her gentle spirit  
Commits itself to yours to be directed.”

Sometimes the reverse happens and there is a decrease in the size of the phrases, as in

“ Nakedcame I out of my mother’s womb and naked shall I return thither; the Lord gave and the Lord hath taken away; blessed be the name of the Lord,” and occasionally there is an increase-decrease effect together with the ebb and flow of parts within the whole: —

“ AsCaesar loved me. I weep for him; as he was fortunate, I rejoice at it; as he was valiant I honour him; but as he was ambitious, I slew him.”

H. BETTY REDFERN.

Similar possibilities exist in the composition of musical phrases and movement-expression. They are, of course, basically movement possibilities, and lead directly to a consideration of studied and organised speech which has artistic merit, with which the next article is concerned.

H. BETTY REDFERN.

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#### ERRATUM

In the last Magazine (May, 1962), line 10 of the middle paragraph, p. 25 (“ TheMaori and Their Dances”) should read “. . . the early part of the 14th century . . .”

## GUILD MEMBERSHIP

We welcome to the Guild the following new members:

### *Associates:*

Mrs. A. Adey, Warwickshire.	Miss M. Etherington, Warwickshire.
Miss J. Addlesee, Staffordshire	Miss J. Evans, Worcestershire.
Miss M. Alderton, Suffolk.	Miss B. Foster, Yorkshire.
Miss V. Almond, Bristol.	Miss M. Fowler, London.
Miss S. Bain, Derbyshire.	Miss C. Garrard, Northamptonshire.
Miss H. Balogh, Hampshire	Miss H. Gartside, Lincolnshire.
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Miss M. Causley, Sussex.	Miss E. Hope, London.
Miss I. Clamp, Staffordshire.	Miss T. Hunter, Lancashire.
Miss S. Coley, Kent.	Miss A. Hyslop, Yorkshire.
Miss E. Dawtrey, Middlesex.	Miss A. James, Middlesex.
Miss H. Dolby, London.	Miss I. Jones, Cheshire.
Mrs. H. Double, Kent.	Miss M. G. Jones, London.
Mr. D. Edgcombe, Devon.	Miss M. Jones, Warwickshire.
Miss H. Edwards, London.	Mrs. J. Kelly, Somerset.
Miss E. Eldergill, Middlesex.	Miss J. Kilner, Northumberland.
Miss J. Endean, Warwickshire.	Miss R. Kinnersley, Warwickshire.
Miss W. Essex, Surrey.	Miss D. Kirwain, Yorkshire.

## GUILD MEMBERSHIP

Miss A. Knights, London.	Miss A. Powell, Bedfordshire.
Miss J. Knobbs, Staffordshire.	Miss R. Read, London.
Miss H. Langton, N. Wales.	Miss M. Reed, London.
Miss S. Lee, Hampshire.	Miss M. Rider, Suffolk.
Miss E. Lewis, London.	Miss D. Rowberry, Oxfordshire.
Miss J. Liverton, London.	Miss J. Scott, Nottinghamshire.
Miss B. Lomas, Warwickshire.	Miss J. Sharp, Middlesex.
Miss C. MacCallaugh, Lancashire.	Miss K. Short, Co. Durham.
Miss M. Martin, Cornwall.	Miss E. Sheppard, Worcestershire.
Miss A. McKenzie, Middlesex.	Miss J. Sibert, Malaya.
Miss A. Mellors, London.	Miss G. Sockett, Warwickshire.
Miss C. Mitchell, London.	Miss S. Spanner, Norfolk.
Miss E. Moore, London.	Miss F. Steer, Lincolnshire.
Miss E. Morgan, Lancashire.	Miss S. Strange, Hampshire.
Miss R. Morris, London.	Miss J. Summers, London.
Miss S. Musk, Lancashire.	Miss P. Taylor, Berkshire.
Miss C. North, Co. Durham.	Miss B. Thomas, Monmouthshire.
Miss M. Pain, Warwickshire.	Miss M. Thomas, London.
Miss D. Palmer, London.	Miss M. Thompson, Yorkshire.
Miss J. Parkinson, Kent.	Miss E. Upton, Sussex.
Miss J. Parsons, London.	Miss S. Warren, Aberdeenshire.
Miss C. Pasher, London.	Miss J. Whitcher, Shropshire.
Miss J. Pearson, Lancashire.	Miss J. Wilson, Lincolnshire.
Miss R. Pearson, London.	Miss D. Wingfield, Lincolnshire.
Miss A. Pebody, Northamptonshire.	Miss N. Wood, Northamptonshire.
Miss D. Pennington, London.	Miss S. Wright, Surrey.
Miss B. Plumpton, Co. Durham.	Miss B. Yeats, Wales.
Mrs. S. Poray, Middlesex.	

Congratulations to the following:

### *Graduates:*

Mrs. E. Barnes.	Miss E. Osgathorp.
Mrs. P. Carter.	Miss P. Pincott.
Miss M. Davies.	Miss E. Rutter.
Miss A. Gidley.	Mr. H. Smith.
Miss N. M. Hall.	Miss C. Varden.
Miss C. Lewis.	Miss M. Wilkinson.
Mr. B. Morgan.	

### *Fellow:*

Mrs. V. Preston-Dunlop.

## NOTICES

### L.A.M.G. ANNUAL CONFERENCE, 1963.

The Guild Annual Conference will be held from Friday 15th to Sunday, 17th February, 1963, at the Art of Movement Centre, Addlestone, Surrey.

Further details will be circulated later.

### ELECTIONS TO GUILD COUNCIL

Members are reminded that nominations will shortly be needed.

### COURSE FOR INTENDING GRADUATES OF L.A.M.G.

A course for those intending to apply for Graduate membership will be held in April, 1963. Details will shortly be available from the Secretaries.

### L.A.M.G. STANDARD EXAMINATION

The next examination will be on 18th May, 1963.

### L.A.M.C. SUMMER COURSE, 1963

The Laban Art of Movement Centre plan to hold a week's summer course in London at the end of July or the beginning of August, 1963.

Particulars will be available in the New Year from the Secretary, Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey.