



LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Spring 1993 Vol. 12 No. 1

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THE ESSENCE OF GENDER IN MOVEMENT

Warren Lamb

Introduction

The distinction between masculine and feminine movement is usually taken for granted, based on stereotypical assumptions about male and female behaviour. Our culture associates rough and tumble play with boys, and caring for dolls with girls. Lore and old wives' tales abound regarding the appropriate expression of masculinity and femininity.

Physical differences also affect the perception of movement. The gender-specific distribution of muscle and fat in men and women influences movement. Also secondary sexual characteristics (such as hair distribution) influence attitudes toward expression of gender. Interaction between the sexes is often judged in terms of its

sexual connotations, as either heterosexual, homosexual, bisexual, or asexual. There has also been growing awareness of the effect of medication (particularly hormones) on sexual expression. As a result of these influences, it is difficult to separate gender, sexual identity and sexual preference from objective observation of movement.

All of this obscures the answer to the question of whether there are universal distinctions between movements of the two sexes. However, this question is important to raise now, as it may have great relevance in this time of changing sexual roles and challenges to traditional assumptions about gender.

Are Laban's theories relevant to this question? Can Labanotation scores show the difference between male and female movements? Can the Space Harmony Scales of Laban Movement Analysis be used to show these differences? If the answer to any of these questions is positive, can Laban practitioners provide understanding or direction for the shift in gender roles, particularly the emergence of women into a place of power in society?

While teaching at his Art of Movement Studio in the 1940's, Laban suggested that strong efforts were masculine and light efforts were feminine. He referred to the icosahedron A and B scales as, respectively, male and female. He used these assumptions to help train women who were filling factory jobs during the Second World War. For example, in a tyre factory where men had used brute strength to lift a large tyre, he taught women to do the same task, using a swinging movement instead (Laban & Lawrence, 1974).

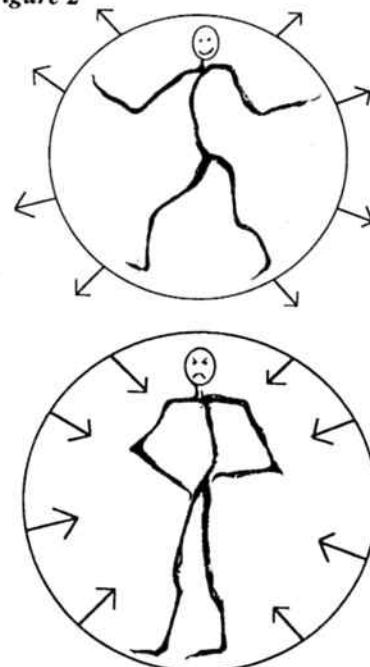
A new approach to distinguishing between male and female movement is presented in this paper. It results from a search for the intrinsic differences—as free from cultural conditioning as possible—and is based on Laban's codification of movement. Thousands of randomly selected observations were made in Europe, North America, Africa, India and Southeast Asia, of men and women in streets, restaurants and other public places. Observations were recorded using a form of Labanotation. These observations were then analysed in terms of two aspects of flow: flow of shape (growing vs. shrinking) and flow of effort (free vs. bound) (Figure 1). These flow variations were integrated with Laban's framework for observation of movement:

Figure 1.

Flow of Shape and Flow of Effort

EFFORT		
Indulging		Fighting
Indirecting	FOCUS	Increasing
Decreasing	PRESSURE	Increasing
Decelerating	TIME	Accelerating
Flow of Effort		
Free		Bound
SHAPE		
Convex		Concave
Spreading	HORIZONTAL	Enclosing
Rising	VERTICAL	Descending
Advancing	SAGITTAL	Retreating
Flow of Shape		
Growing		Shrinking

Figure 2



Continued on page 3



EDITORIAL

THE LABAN GUILD

Roland Laban offers members a challenge, as his father used to do. Rudolf Laban was extraordinary in being able to direct his students towards an individual development based on his work, but using the individual's motivations and talent. Hence his work has expanded into many spheres: therapy, theatre, notation, movement analysis, management, performance, recreation, education – there have to be areas which I have not mentioned, as well.

YOUR PhD

In his letter, Roland implies the wide range of writings which it is open to students to collate. He is aware that post graduate work is being done based on the extraordinary insights which Laban had into the study and meaning of movement.

A recent dissertation, by Susan Lovell, investigates the relationship between aspects of body movement and personality attributes. She bases her work on the movement analysis framework of Rudolf Laban, and its theoretical extension, Action Profile® system, developed by Warren Lamb. The personality inferences made were compared with the scores of the California Psychological Inventory. The results were impressively revealing about the effectiveness of movement as a communicator of personality style to others. At the highest levels, the immense wealth of understanding, potent within movement itself, is being recognised.

Of course, we with our dancing hats on, knew this already! Every dance experience which involves the "inner participation" – the essence of Laban's work with movement – tells us about ourselves and others, in an experienced learning. But I preach to the converted.

ON WITH THE STUDY

I suspect that much of what Mr. Laban suggests in his letter as matter for study, is already to be found in the Laban Archives; but these are spread between the Laban Centre and the National Resource Centre for Dance, and that is only in England. It there indeed one central body of 'Laban Information'?

Publishing takes capital, and the Guild has not cash to spare for extra publications; but can I suggest that the dissertation of a PhD is an excellent medium for both collecting the Laban source, and of forwarding the continuation of his work.

This could be YOU.

COPY DATES Material should be sent to:
Su Johnston, 2 Brockham Warren, Box Hill Rd.,
Tadworth, Surrey KT20 7JX

COPY for publication is due in by 1 APRIL: DIARY entries for from 1 MAY onwards should be sent to Lydia Everitt or Su Johnston. Lydia Everitt: 3 Layton Lane, Shaftesbury, Dorset SP7 8ET

Copy dates are: 1 January, 1 April, 1 July and 1 October. Typescript please, on one side of the paper, ready for the scanner if possible.

NEXT ISSUE IS MAY 1993

continued from page 1

Shape (convex vs. concave): spreading vs. enclosing, rising vs. descending, advancing vs. retreating, and growing vs. shrinking.

Convex variations result in some form of opening of the body, while concave movements result in a relatively closed shape.

The use of the term *Indulging* is an attempt to describe movement which displays the common features of indirecting, diminishing pressure, decelerating and freeing, while *Fighting* describes the opposite bi-polar movement quality of focusing, increasing pressure, accelerating and binding.

Effort (indulging vs. fighting): indirecting vs. focusing, diminishing pressure vs. increasing pressure, decelerating vs. accelerating, and freeing vs. binding.

The Flow of Shape

The flow of movement is crucial to the intrinsic attributes of masculinity and femininity. The concept of flow often appears in a non-physical or mystical context. We will concentrate on forms of flow which can be clearly observed. The two major aspects of flow will be presented and discussed separately, and then integrated.

The flow of shape refers to movement which increases or decreases the kinesphere. The kinesphere is the bubble of space surrounding the body, which circumscribes the limits of our reach. The possibilities for expressive actions within this sphere are referred to as shaping of space. However, shape-flow refers only to the shaping—growing or shrinking—of the kinesphere itself, regardless of what the person is doing inside it (Figure 2).

We can gain awareness of this process of growing and shrinking by concentrating on our breathing. With inhalation, we are inflated by the air and grow, becoming larger, with a bigger bubble of air in which to move. With exhalation, we shrink, becoming smaller, with a smaller bubble of air in which to move. However, the usual associations are not always true. It is possible to breathe out while growing in the flow of movement and to breathe in while shrinking. Nor is there necessarily any consistent link with growing and shrinking or the two processes of inhalation and exhalation.

This growing and shrinking can be clearly observed in children. From the moment of birth, a baby can be seen to expand and

contract its kinesphere. At this age, these shifts are not yet directly associated with specific emotional states, but are a form of self-expression present at all times. Around age three, it becomes more feasible to associate growing and shrinking with emotional states, such as excitement and distress, respectively (cf. Kestenberg, 1975).

However, these associations do not necessarily help us understand shifts in shape-flow, because we have to observe the process of change itself, and not just the relative largeness or smallness. A large adult may have a relatively big kinesphere, but we can still observe a small shrinking movement when he or she feels deflated. This person's size will remain at the inflated end of the continuum, and may not easily show changes in shape-flow. It is important not to apply simplistic psychological labels to the observation of movement. Inflation or bigness as a movement phenomenon does not necessarily imply confidence, arrogance or extroversion; the opposite may in fact be the case.

As the amount of shape-flow variation diminishes during childhood growth, the extent to which it occurs in an adult individual can be understood as indicating a degree of retention of childhood qualities (Lamb, 1965).

A small physique may also not show much variation in shape flow. There is a stereotype that small people often express themselves officiously; this can be observed as a disconnected movement lacking the participation of the whole body. For instance, they may assert themselves by thrusting their head or limbs disconnectedly through the perimeter of their kinesphere.

(Figure 3)



There is no intrinsic reason for smaller bodies to move in this way. In fact, by repeated whole body growing movements, a short person can give the impression of occupying a bigger kinesphere than a tall person, without looking officious



(Figure 4).



Movement is not a fixed state, but a dynamic process. This process continues throughout life (and even after death, in decay). When movement appears to stop, or ceases to be discernible, we have nothing more to observe. The following story illustrates the point that movement is the basis for expressiveness:

Mr. A, a general manager, admired the way his boss, Mr. X, handled groups of people: "when X is talking to a group, I have seen him take a few steps backward to maintain his distance from the group. This seems to set him apart as a leader, but when I try the same thing, people follow me!" Actually, X made a growing movement when he backed up, giving the group the impression of a bigger kinesphere. Therefore, the gap between them was not perceived as wider, even though he had stepped away. When A stepped away, however, he did not change the size of his kinesphere—so the group perceived a larger gap and instinctively followed him to maintain contact.

As can be seen in this example, the results of shape-flow changes will be affected by variables such as social status, cultural conditioning, and individual personality characteristics. Despite this complexity, it can be worthwhile to repeat this experiment in social settings, as it may help increase our awareness of growing and shrinking shape-flow.

Gesture vs. Posture

Partial body movement vs. whole body movement is another key distinction in understanding gender differences. A partial movement may consist, for example, of a shrinking movement involving the arm only: the arm will appear to occupy less space, as if withered. In a partial growing movement of the arm, the arm will appear to occupy more space, as if extended or stretched. In any partial movement there may be a tendency for the rest of the body to follow the arm. If the movement is isolated to the arm, it becomes a gesture (partial movement). If the movement is fully fol-

lowed by the body (head, trunk and limbs all growing or shrinking together), it becomes a posture (whole-body movement).

An apparently simple outstretching of the arm may, in fact, be a set of very complex movements. The teeth may grind, the brow furrow, the fist clench, the knees lock, etc. Growing in one arm may be counterbalanced by shrinking in the other arm. In this complex setting, whole body movements only last for fleeting moments, in which posture-gesture merging occurs.

Whole body or posture movement in respect to flow of shape and flow of effort is much easier to observe in children than in adults. Young children between the ages of five and eight perform a lot of posture growing and shrinking when playing. It is not as easy to observe posture changes in adults. They do occur, but we seem to lose some of our childhood capacity to grow and shrink. Although the child's spontaneous responsiveness is modified, some adults retain this feature more than others. It has been theorized that higher adult retention of shape-flow flexibility is related to the degree to which the individual is identified with action. Such people may be said to retain a childlike quality, but do not necessarily express themselves in a childish way.

Shape-Flow in the Embrace

The above discussion of shape-flow, posture and gesture has been an introduction to understanding movement. In the next issue, we will approach the topic of gender distinctions by observing and analysing the movements involved in the act of embracing.

(To be continued)

Reviews

Is there a budding reviewer of dance (performances) amongst the readership? Someone who enjoys watching performances at any level and who would like to put their knowledgeable opinions on paper? In particular - for the next edition - we would love someone to review "The Green Table" which is being performed by the Birmingham Ballet (Sadlers Wells). If you would like to contribute in this way to the magazine please contact the editor. Send her your comments on a dance performance that particularly interested you; it would be nice to include it in the next edition.

TUTORS WANTED

The Dance Leaders' Trainers Scheme has really taken off. Janet Lunn's article last month described vividly how successful the scheme has been. Now we have areas in the country queuing to get groups of people onto the scheme.

But the problem is, there are too few experienced tutors being used. And the few that there are will soon run themselves out. So we need experienced dance tutors who would like to be involved in this blossoming scheme.

Experienced means -

You must have a solid working knowledge of Laban's principles,

You must be involved in dance now,

You must have experience teaching dance.

The work would involve you at weekends. We know you are 'out there' all you eligible tutors, so please come forward; send a copy of your curriculum vitae to:

Janet Lunn,
DLTS Co-ordinator,
22 Welbeck Avenue,
High Brooms,
Tunbridge Wells,
Kent, TN4 9BD

THE LABAN BARTENIEFF INSTITUTE OF MOVEMENT STUDIES -

offers workshops of in-depth training throughout the entire year and would welcome visitors at any time.

Brochures are now available for all courses, including the 500 hour Certificated Movement Analyst Training held in New York City and Ohio State University, and the course starting in Germany in summer 1993.

For details of this course, phone Germany 0049 7821 37668 and for all other information contact:

Chairperson Martha Eddy,
11 East 4th Street, New York 10003,
Tel: USA 212 477 4299 or fax 212 477 3702.



LETTERS

From Liz Walter

Essex CDLTS Assessment Day

"I was so shocked to find that I was the only person there from Laban apart from the examinees of course. As it was advertised in the Laban Newsletter I thought other people would support it. ...I thoroughly enjoyed it. I knew most of the Essex group from the LinC Summer School and they had been very friendly"

From Roland Laban

"I am pleased about the advances the Laban Guild is making and read your newsletter with pleasure. I ask you to give my best wishes and regards at your next (AGM) meeting on the 20th of March.

For your Newsletter/Magazine I have some suggestions, which would increase public awareness of the Guild.

- 1 More accounts of activities of foreign members (Swiss, Austrian, Hungarian, Brazilian, American, Asian etc.)
- 2 The making of lists and distribution:
 - a) about all existing Laban archives and documentations (LCMD, University of Sydney, Academy of Performing Arts in Berlin and Leiozi Arthouse Zurich, Theatremuseum Vienna etc.)
 - b) about all the books and articles written, especially those unpublished like "About Lisa's" at the University of Surrey, posthumous works by John Hodes.
 - c) collection of all biographies about Laban's Life and Work.
 - d) about all translations into German and other foreign languages; for instance the publishers Actes Sud in France is bringing out a translation of "Mastery of Movement".

(As my sister Estella and I have the copyright to all written and printed posthumous works of my father, we receive from time to time requests for quotations and translations.)

- e) about all books that have processed the ideas and works of Laban. (Laban is cited more and more in scientific works like Capra, Ulrich, Missmahl, Tanz etc.)

That would be work for students at the LCMD and many other Universities that deal with dance concerns, dance history, the subject of movement, movement therapy and especially in the sphere of Action Profile, movement assessment in rationalising movement in industrial work with Choreography and or Kinetography.

Unfortunately I am not in a position any more to organise a collation; but perhaps you can find somebody in the Guild...who perhaps could do it working in a team. I am of the opinion that you could use students for the separately mentioned areas.

With that, the partly-realised wishes of scientific acknowledgement of my father's ideas and work, and at the same time the advancement of the work of the LCMD would be helped.

My suggestions are of course the subject of years of work, but results could from time to time be published through the Guild.

Once again my thanks for your kind letter and my best regards.

The Association for Dance Movement Therapy

I am writing in response to a short article about Felicity Lang and Alan Salter on the Classes and Courses page of the most recent 'Movement and Dance Quarterly'. As Chair of the Association for Dance Movement Therapy in Britain, I feel it is important that your readers know about all the work the Association has been doing on behalf of Dance Movement Therapy concerning accreditation, registration and liaison with other creative arts therapies within Britain and Europe. I am aware that my response would make a very long letter and I should like instead to offer an article on the subject in your next issue.

In the article I shall refer to work the ADMT and representative dance movement therapists have been involved in within the UK Standing Committee for Psychotherapy and the Council for Practitioners Supplementary to Medicine as well as the extensive progress towards formal registration criteria for DMT practitioners. I am certain that your readers will enjoy hearing about the developments within the field.

Yours sincerely,
Penelope A. Best
Chair of ADMT

MEMBERS

MANY THANKS to all those who have already paid their standing order will receive their new membership card. Everyone who has paid by the AGM will be eligible for an AGM, for a YEAR'S FREE SUBSCRIPTION and by paying your subscription NOW.

CAN YOU HELP? Several members have recently had any information which might be helpful, particularly know and I'll pass it on.

COULD THIS HELP YOU? A useful looking publication suggesting guiding principles for planning and delivering further reading. Send an A4 s.a.e. marked Dance in St. 14 Gt Peter St., London SW1P 3NQ. A revised edition of resources available from dance companies, is also available in my area have recently enjoyed a wonderful visit by children and teachers.

COULD THIS HELP YOUR STUDENTS? "C" by CDMF in collaboration with De Montfort University notice, ring 0533 577829 for details if you don't already have it.

SOMETHING FOR EVERYONE - the LINC brochure early to make sure of YOUR place. If you receive more than one, please pass it on to a friend. See you there!

WITH BEST WISHES FOR 1993 - ANNE W

Subscriptions:- £10.00pa full, £5.00pa reduced, +20%
To:- Ann Ward, 30 Ringsend Rd, Limavady, Co. DE
Please make cheques payable to the Laban Guild.

AGM 'Now I

The next Day of Dance and AGM of the Guild will be held at the University of Surrey. All the details are in the Report.

We are very pleased that Valerie Preston Dunlop has experienced over many years in Laban's work, Valerie teachers must know, I still have my thumb copy) at the Laban Centre for Movement and Dance in London.

Royston Muldoon will be taking the group dancing together to draw the day to a closed, Yorkshire Movement and choreographed by Maggie Semple.

By setting aside a large part of the day for the purpose of Archives at the National Resource Centre for Dance. It is a display for us. Honestly, it is fascinating.

The last 'event' to note is that we will have a videopresentation of YOUR group to show to your friends. So remember to bring your video!

Don't miss this year's AGM. See your programme for details.

Guild Council Officers 1992/3

President, Maggie Semple; Vice President, Sheila McAnderton; Secretary, Shelley Carpenter; Editor, Sue

Council members

Assistant Editor, Lydia Everitt; AGM Co-ordinator, Leaders Training Scheme, Janet Lunn; Publicity, Sarah Sparrow; Membership and Administration, Ann Ward



HIP NEWS

and their subscriptions for 1993. Members paying by cheque as soon as the details come through from the bank. For our **GRAND PRIZE DRAW**, to be made at the **SURPRISE PRIZE**. So make sure you are entered

asked about contacts for Liturgical Dance. If you are already about activity in the Pinner area, please let me

Information from the Arts Council is "Dance in Schools", covering the dance curriculum, resources, contacts and schools to the Dance Dept, Arts Council of Gt Britain, on of "Dance Pack", a source of information about available from the same address at £6.50. Many schools and YUDUS, who travel all over the country to work with

"Career into Dance" is a careers convention organised for Friday on February 9th. Although this will be short and you may have them.

Brochure for this year's summer school is enclosed; book more than one brochure, please display the other or pass

ARD, Membership Secretary.

% overseas.
County, N Ireland, BT49 0QJ

Dance' 1993

on 20 March at the Performing Arts Centre at the Booklet which is with your magazine this month.

has agreed to give this year's Laban Lecture. Very interesting has written books on the subject (as all P.E. & D) and she now runs the Advanced Laban Studies Course in London.

either at the day, an opportunity not to be missed. And Dance will take the floor to perform Misa Creiola,

se, you will have plenty of time to visit the Laban and Judith Chapman will be putting out a specially selected

er and T.V. set up so that YOU can bring the video to pop the cassette into the car as you leave.

details.

giving; Chairman, Anna Carlisle; Treasurer, Pam Johnston.

orraine d'Olivera; Pamala Harding-Challis; Dance Robertson; Courses, Cherie Skeats; Therapy Julie Vivienne Wilkinson.

CLASSES AND COURSES

ALIVE WITH DANCE!

7th - 20th November 1992

Yes, "Dance x 2", Cornwall's only two week Community Dance Festival presented by the Cornwall Regional Dance Council, is once again in full swing!

Now in it's 8th year, it promises to be **EVEN MORE EXCITING, MORE VIBRANT and MORE INNOVATIVE THAN EVER!!** This years Guest companies include; Carl Campbell Dance Co. 7 (African-Caribbean), Bullies Ballerinas & Tobias Tak (Lindy Hop/Jive/Tap), Race Apart (New Asian Dance Theatre) and Attic Dance (Contemporary).

"Dance x 2" offers two weeks of challenging workshops, fun competitions and inspiring performances:-

Week one explodes into action with Community Dance Evenings (From Penzance to Saltash-performance sharings, enabling anyone and everyone to perform together alongside the Cornwall Youth Dance Company).

Wednesday 11th Nov. with the pulsating drums, the spoken word and powerful dance, Carl Campbell Dance Co.7 presents "VISIONS" which explores the spiritual relationships of women.



Carl Campbell Dance Co.7

Friday 13th Nov. find yourself clicking your fingers, tapping your feet to Bullies Ballerinas and Tobias Tak performing authentic dance styles from the famous "Lindy Hop" to American Jazz Tap of the 1920's and 30's including the Boogie Woogie and Crazy Shimmie.



Bullies Ballerinas with Tobias Tak

Joining week one and two together is the collaborative "New Youth Dance Commission" in association with Young People Cornwall as part of the European Arts Festival.

Week two is hot on the heels, with **MORE Community Dance Evenings**.

Tuesday 17th Nov. find yourself transported to the depths of the Indian Ocean with Race Apart (a multi-cultural Education collaboration and culminating with a performance sharing by Fowey Area Schools).

Race Apart will also be performing on Thursday 19th Nov - Doublebilled by the Cornwall Youth Dance Company.



Cornwall Youth Dance Company

Wednesday 18th & Thursday 19th Nov. Is the magical art of play lost in adults? Rediscover the delights of childhood with Attic Dance, presenting "Knock the Balance" choreographed by Yolande Snaith and introducing Marcia Pook (Ex. Cornwall Youth Dance Company Member).



Attic Dance "Knock the balance"

"This two week dance festival is a momentous showcase which reminds, reinforces and regenerate dance awareness in Cornwall", says C.R.D.C.'s director, Jenny Cleverley.

Full programme details are available from local schools, Libraries, Tourist Information Centres and from the:
CRDC Office,
St. Austell Arts Centre,
87 Truro Road,
St. Austell,
PL25 5HJ

TELEPHONE: (0726) 64517



DANCING AROUND

THE SOUND OF MOVEMENT

Gerard Bagley Dance in Action

DANCE AND THE CHILD INTERNATIONAL

What is it about? What does it do?

daCi is a collection of people who have the interests of dance and young people at heart. It is an international organisation which defends the right of every child and young person to dance and identifies attempts being made all over the world, in a variety of cultures and at a diversity of levels, to address academic issues and practicalities involved in obtaining promotion of dance for young people. To this end every three years an international conference is held where representatives from different countries meet together to discuss developments in the field and to find new ways to increase the accessibility of dance and the quality of dance experience for young people. At such conferences there are always young people who make a variety of contributions to the programme and keep delegates in touch with the real situation of 'young dance'.

In 1984 the United Kingdom founded its own National Chapter, daCi UK. It hosted the fourth international daCi Conference in 1988 and since that time has become increasingly well known for the diversity of activities it has generated including Days of Dance, Summer Schools, Study Days, and a number of regular and occasional publications.

This year, for the first time, daCi UK ran a European Summer School with children from Croatia joining young people from Germany, Sweden and the UK for a week of dance. But much more than dance was experienced during those seven days as the young people lived and socialised together and, as teachers, artists and the young participants worked together, the introductory words in the brochure of the 1988 International Conference came to mind: 'In a time of political turmoil hopes for world peace would seem to lie, at least in part, in the promotion of understanding between young people from different countries and cultures and between those artists, educators, researchers and administrators who work on their behalf'.

It is certainly a mixture of people who make up the small but indefatigable membership of daCi UK. Some join as individuals, others as groups or institutions. They have one thing in common, the promotion of dance opportunities for young people. They help in this promotion in a variety of ways donating such things as time, space, teaching, administrative and pastoral skills. It was the daCi membership who, in seven weeks, raised sufficient money to pay for the Croatian children to come to the Summer School.

Much has been achieved in eight years but, given the resources, daCi UK could do so much more to realise its aims. If any members of the Laban Guild would like to join the National Chapter we would welcome your support.

Mollie Davieson Chair daCi UK

Membership forms are available from
Jean Jarrell, 18 The Manor Way,
Wallington, Surrey SM6 7PJ

The introduction of percussion instruments can add considerable dimension and variety to the creative dance class.

1. AIM

To develop alertness to the movement content within sounds of all kinds, from natural sources, to voice inflections to instruments and artefacts.

To explore the nature of various movements evoked by particular instruments (drums, bells, triangle etc.) and vice versa.

To develop a source of 'body-rhythm' in the dancer and the player; this rhythmic sense varies in individuals.

To bring about greater confidence in using percussion instruments and the voice in dancing and accompanying dance, which involves:

- the dancer moving to the sound of the instrument played by someone else.
- the player accompanying a dancer's movement.
- playing an instrument whilst dancing with it.

2. THE NATURE OF RHYTHM

i Metric repetitive rhythm - African drumming - Disco etc. is hypnotic, tending to bring one near to oneself though identifying with the group as a whole. It may be described as compulsive, evocative, emotive, trance-like etc. Beat is the important thing.

ii A BEAT is a disturbance of silence - "A stone dropped into a pool of silence". To establish a rhythm it needs to be followed by another beat (sonic event). It is the 'life' between the beats which makes the dance or music.

iii RHYTHM - may be METRIC OR FREE. Most natural sounds, movement in everyday life, animal and human behavioural events have a certain randomness in rhythm without too many beats.

MOOD - the frequency of the beats (sonic events which capture the dancer's attention, causing inner flux from mo-

ment to moment), the intervals between them - may condition moods. eg the Greek rhythms: anapaest or dactyl ie masculine and feminine modes respectively. Metric rhythms are atavistically fundamental to man's nature both in primitive ritual dance and in the ancient theatre of the Greeks, who made very defined distinctions in the use of measure and beats (accents).

iv METRIC EVENTS - may be most frequently met as two's: 1-2 (e.g. Galop); fours: 1-2-3-4 (also taken at eight counts); three's: 1-2-3 for instance a waltz in which the accent is placed on the first beat, incidentally gives a feminine mode in the Greek sense. Note the mood difference is the accent is placed elsewhere in the three count: try clapping strong - light - light, light - strong - light, light - light - strong. Repeat this experiment with other metres. Also odd rhythms are interesting: 1-2-3.1-2 (5-rhythm) or 1-2.1-2-3.1-2 (7-rhythm). When working to a metric rhythm let it be absorbed 'into the bones': "clap it-stamp it-move it" is the rule. Interpret it in one's own way, finding personal responses to the beat and cross rhythms. A good exercise is to fade out the sound source and encourage a class to continue the dance in silence; later perhaps fading in the sound again. (Note in music the BAR defines the count)

v FREE RHYTHMS - here there are no easily defined counts; beats are irregular - even random in interval - nevertheless a simple dance-percussive statement in free rhythm may be memorised and repeated - a faculty which varies with individuals. Dancers often make ingenious statements in free rhythm and one can only recollect it accurately through the audio-motoric memory which can be cultivated. Subjugating such an improvised 'free rhythm' to 'metre' might indeed impoverish the original.

vi PHRASING - a repeatable statement of motif or theme over a particular time-duration of several bars of music or free rhythm. Phrasing and motif are valuable to cultivate in rhythmic dance. A useful exercise: relate a dance statement to the duration of one deep breath.

vii PERCEPTION AND AWARENESS



OF RHYTHM - MOVEMENT DYNAMICS

Experiments in clapping reveal the following contrasts:

Acceleration - Deceleration
(Time contrast)
Crescendo- Decrescendo
(Energy contrast)

Different individuals have differing innate aptitudes for various rhythmic components. Perception is often referral to man's natural rhythms of breathing and heart pulse. Pure rhythm is therefore concerned with the qualitative contrasts of ENERGY and TIME (light/strong; quick/slow) Rhythm is the dynamic structure of the dancer's art. Contrast in the quality of strength (from excessively strong movement through to normal perceived strength) to lightness - to excessive lightness (sloppiness). Exercise eg: Run on the spot (gripping) - tremor-explode-float-melt-collapse (tambourine/triangle). In a similar manner make a dance identification exploring the primaeva (muscular-like) rhythm of an amoeba, growing into space in its alternating phases of systolic and diastolic contraction and dilation, accompanied by rhythmical variations in Energy and Flow.

Pulse rhythm and sense of time - walking in pulse time (neutral); then twice as fast (sense of fighting time); then twice as slow (sense of indulgence). Note individuals have a greater or lesser aptitude for particular extremes. Repeat above but making other movement than walking, but maintaining the pulse-derived rhythm throughout. Use various instruments: cymbals, drums, gong, tambour, flappers in order to extract time/strength (energy) factors within sound.

Conclusion: Percussion (rhythm) normally relates to contrasts in time and strength.

viii MELODY - Certain instruments, like chime bars, swanee whistles, sirens etc., produce musical notes which, if played in contrast high and low as in melodic line cause the dancer's body to naturally rise and fall in accordance with the pitch of successive notes. Pure melody seems naturally to relate to space-shape-flow factors in movement (see Teachers' Notes T1). Some instruments produce a cluster of high and low

notes simultaneously, (eg cymbals tremolo), thus provoking a drawing out of the dancer's body, creating tension.

- ix NATURAL RHYTHM OF BREATHING - this brings a sense of phrasing and spatial feeling of high and low - bigger and smaller, with the dynamics of lighter and stronger.
- x VOCALISING - the use of voice as an aid to the art of teaching - crescendo-diminuendo etc produces quality and discipline of phrasing of class movements - use both sense words and just sound, or imitate sounds of percussive instruments with the voice.
- xi PLAYING - Dancers should vary the manner of playing the same instrument - ie dab, hit, tremolos, stroke ... to make short repeatable phrases; to make the instrument, including its physical shape and weight, part of the overall dance shape of the body. Develop awareness of the 'tension-lines' (distance) say between the drum skin and the beater - player and instrument - between two dancers.

CATEGORIES of instruments and playing: HIT/SHAKE/REVERBERATE/MISC (exotic) - it is wise in the introduction of percussion instruments to restrict the choice to say 'hitting' instruments in the first place - with these instruments a sense of controlled variation can be developed, especially quick-slow/beats/differing strengths in playing. Gradually add other instruments as skill in touch etc. develops.

Manner of hitting - relaxed flat hand (smack); sharp controlled dapping; tremolos

Shaking - needs really relaxed wrist action.

Use of voice - all percussive rhythms may be voice-simulated and can result in a greater variety of voice expression when inducing a movement class activity.

- xii PARTNER AND GROUP WORK - Teacher plays for class; Pupil play for class; pupils play for each other - (partners) eg one moves, the other plays; move first then interpret in sound; play first then interpret in movement - play and move at the same time [note: only one person has an instrument].
Both partners have instruments: 'Question and answer' - A moves, B holds, the B reacts & vice-versa; A & B move-and-

play-and-move at the same time. Contrast in quality, level shape of body, speed etc.

GROUP COMPOSITION - development from partner work. - combine several different instrument

- xiii GENERAL OBSERVATIONS - approach is 'body centred', extending the individual's awareness of 'rhythm from within' - inner reaction to outer sound stimuli - not a formalised musical study. Conviction and openness to the inner excitement of rhythm will bring out an 'at homeness' in the use of sound, voice and rhythm. However, dancing with and simultaneously playing instruments is an accomplishment to be built up to, riding, as it does, upon a degree of mastery of the basic movement controls.

'DEJA-VU'

Fusing the worlds of Gallery and Theatre

• Birmingham • London •
and National Tour January/May 1993

Inspired by the magic realism of Gabriel Garcia Marquez's One Hundred Years of Solitude, DEJA-VU fuses the worlds of gallery and theatre involving dance performances in both spaces. DEJA-VU is a radical event with three distinct elements that capture the essence of the novel through a collaboration between Spanish installation artist ROSA SANCHEZ and Motionhouse choreographers KEVIN FINNAN and LOUISE RICHARDS.

DEJA-VU is the largest project to date from **MOTIONHOUSE**, one of the country's leading contemporary dance companies.

DEJA-VU's three sections will be performed together at The Ikon Gallery and Dance Centre, BIRMINGHAM; Museum and Art Gallery and Phoenix Arts, LEICESTER; The Bonington Gallery and Playhouse/Clarendon College, Nottingham; and will be featured at PORTSMOUTH's May Festival. Elsewhere, touring to theatres, MOTIONHOUSE will perform the dance piece 'Arcadio' independently.

'Arcadio' takes the audience to a magical and sensuous world. Dominated by a cause, the family house is filled with spirits that time has divided. Sisters, suitors, ghosts and guests are bound together in an endless cycle, haunted by the vision of a creature with a tail...

PERFORMERS: Kathy Crick, Harry Dawes, Ray Lee, Jake McLellan, Simon Prince, Louise Richards, Sasha Roubicek, David Waring.



LABAN AMONG COUNSELLORS Alan Salter

Searching out therapy in bookshops, evening classes, wherever, reveals yoga, Alexander, step aerobics (ugh) ...rarely Laban. Since merit does not explain this, the failure to reach public awareness is presumably through lack of presentation.

The British Association for Counselling annual training conference (a vast affair) seemed an opportunity to beat a small drum by offering a Laban-based workshop on movement communication.

Much of the conference was preoccupied with questions of recognition and power. Eliminating the unqualified/ incompetent/ heretical (delete according to preference) and institutionalising the elect may entail conflict also between professional groups - counsellors (e.g. BAC), therapists (e.g. UK Standing Conf. for Psychotherapy), psy-

chologists and psychiatrists. The arts-based therapies appear a distinct group sometimes including movement/dance. How might Laban best hope to be recognised?

Counselling texts are generally weak in movement aspects, and there are some dubious mnemonics for counsellor behaviour (e.g. 'soften' equals smile, open, forward, touch, eye, nod). My workshop focused on movement processes; for example, matching and leading based on how similarly in quality and shape counsellors replicate client states. Close observation of physical cues, from breathing level to tongue gesture, indicates shifts of mood, even chains of thought.

Body sculpture and fixed role play (e.g. tend to increase personal space, feel a sense of pace and time pressure, stand with a wider secure base...) are among ways to heighten

body awareness.

Can a counselling session be conceived as a dramatic process and what movement snapshots might reveal crucial transitions and responses? Much of the interplay between client and counsellor will be out of full awareness for the former but hopefully not the latter.

The conditions of warmth, empathy and genuineness often specified have clear movement correlates, while the aesthetic roots and counterparts of concepts such as catharsis, empathy, congruence and distance are much under-appreciated. The primarily verbal focus of therapy can usefully be augmented by even a basic training in movement perceptiveness through Laban. The workshop aimed to introduce a new audience to such basics.

CONTACT!

This is a regular feature of the new magazine, giving you lists of useful contacts in various fields. These lists cannot, however, be definitive and additions, corrections and suggestions will be welcome.

Below is a list of some of the organisations the Guild is associated with.

THE LABAN GUILD is recognised by THE SPORTS COUNCIL of Gt Britain as the GOVERNING BODY for Laban-based movement and dance, and is a member of the CENTRAL COUNCIL FOR PHYSICAL RECREATION.

The Guild also has OBSERVER status on the COUNCIL FOR DANCE EDUCATION AND TRAINING. (5 Tavistock Place, London WC1H 9SS)

The Guild is a member of:-

CDMF - the Community Dance and Mime Foundation, which is the National Agency for the development of dance and mime in the community. It produces a quarterly magazine supporting the work of animaters and others working with dance and movement in the community. (School of Arts, de Montfort University, Scraptoft Campus, Leicester)

DICE - Dance in the Community Exists, a networking and support organisation which is particularly strong in the London area and also produces a regular magazine. (15 St. Peters St., Islington, London N1 8JD)

The Guild also has contacts with centres for Laban-Bartenieff Studies in both Europe and America:-

LIMS - Martha Eddy, 11 East Fourth St, New York, NY 10003, USA

MOTUS HUMANUS - Carol L Moore, PO Box 11036, Denver, Colorado 80211 USA

EUROLAB - Karl Marx Str 58, 1000 Berlin 44, Germany

Contacts at home include:-

LINC - Laban International Courses, Ivy Cottage, Clockhouse Lane East, Surrey, TW20 8PF

daCi - Dance and the Child International, Jean Jarrell, 18 The Manor Way, Wallingford, Surrey SM6 7PJ

API - Action Profilers International, Su Johnston, 2 Brockham Warren Boxhill Rd, Tadworth, Surrey KT20 7JX

LUTSF - Lisa Ullmann Travelling Scholarship Fund, Mary Wilkinson, 56 Salisbury Rd, Carshalton Beeches, Surrey, SM5 3HO

and many other individuals, groups and educational establishments using Laban's Principles in their work.

The Laban Guild is a REGISTERED CHARITY, number XN/26477

DON'T FUME -PHONE!

- or write.

Please let us know if information is incorrect or, if you can add to it, contact:

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