

## **Movement-Language**

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In eurhythmics training, the aim for every student is to develop an individual movement language that is not primarily oriented towards a dance technique with a fixed vocabulary (e.g. Graham, Humphrey/Limón). Nevertheless, movement training takes place, but (depending on the location) along contemporary techniques that offer improvisational freedom and are oriented less to external form than to refined movement perception. Often somatic techniques are offered as an accompaniment, e.g. Eutony, Body-Mind-Centering, Feldenkrais. The openness and flexibility of the movement repertoire is ultimately in the service of the musicalisation of movement, as work is done with all musical genres, styles and instrumentations.

In the meantime, there are a multitude of possibilities to expand and differentiate the movement repertoire in connection with movement knowledge, without having to commit to a predefined movement language.

Some examples are:

- ‘Axis Syllabus’ – a movement concept developed by Frey Faust and based on precise knowledge of anatomical conditions in interaction with physical conditions such as gravity, leverage, centrifugal and centripetal force. Demonstration video: <https://www.youtube.com/watch?v=vOJliwUEsC0>
- ‘Gaga’ - developed by the Israeli choreographer Ohad Naharin, combines imagination ("metaphors"), body awareness and dynamics in a unique way. Video gaga dancers: Movement language: <https://www.youtube.com/watch?v=e4JXj5tkab4>
- William Forsythe – ‘Improvisation Technologies. A Tool for the Analytical Dance Eye’ The CD-ROM of the same name introduces concepts of writing with precisely defined parts of the body. It offers training in how to sense motion traces (<https://www.youtube.com/watch?v=Vx0fe9R1D7E>)

These concepts can be performed in a very virtuosic way, but are just as helpful in learning basic components of a movement language that floats freely in space, time and force. They have grown out of the intensive study of physical movement possibilities as they were tested in a very reduced way in the Judson Church Theatre of the 1960s, when profane movements such as walking, standing, lying down were declared and explored as dance material. This in turn can be seen as a counter-movement to the rigid dance vocabulary of ballet on the one

hand, and to the expressive-acting expression of a Martha Graham and the German Ausdruckstanz (*German Dance*) on the other.

The variety of ways in which music can be transformed into dance or movement is shown by the multitude of choreographies that have been created and are still being created for Stravinsky's 'Sacre du printemps'. The variety of ways in which music can be transformed into dance or movement is shown by the multitude of choreographies that have been created for Stravinsky's 'Sacre du printemps' and continue to be created anew. When eurhythmics students ask themselves how they should "answer" music in movement, it is helpful to be aware of the basic possibilities, which are tentatively named here with the following terms:

- Profane – simple movements without narrative component or meaning beyond the movement;
- abstract movements based on formal-structural principles without assignment of meaning;
- concrete actions, just doing things;
- expressive-acting movements with gestures, postures and scenic elements that are superelevated through exaggeration, repetition, multiplication etc.

