

Understanding “Simultaneous Movement” as an analytic principle in movement notation and its usage in movement composition

Workshop by Tirza Sapir & Henner Drewes, presented at the 29th Biennial Conference of ICKL Centre chorégraphique national de Tours, France, Saturday, 25th July 2015.

The term “Simultaneous Movement” was introduced by Noa Eshkol to describe the phenomenon of complex spatial paths resulting from moving several adjacent limbs at the same time. While each limb always takes a relatively simple, circular path in relation to its neighboring proximal limb, the resulting spatial path of the distal end of the limb chain may be of high complexity.

When notating movements of this kind, it may be quite difficult to describe the resulting paths directly. However, by describing the single limb segments separately and by using body-oriented modes of description for the distal parts, the complexity can be broken up and may be reduced to relatively simple entities.

While this principle lies at the core of the Eshkol-Wachman system and its underlying theory, Kinetography Laban or Labanotation are also capable to describe movement in this manner using the body cross-of-axes and its variants. Usually, KIN and LN provide a large and rich variety of expressions to describe complex movements concisely and to denote attributes of movement quality. However, if used as a tool for composition, it may be advantageous to follow a more reductionist approach and to use only a limited set of analytical approaches. As a matter of fact, the limitation and reduction to a uniform way of analysis is a source for variation of existing movement material and its further development in composition.

At the 2013 ICKL conference in Toronto we provided an example of notation-based movement composition, which strongly relied on fixed spatial directions and the constant cross-of-axes. In the current workshop we are presenting a dance by Tirza Sapir based on a compositional structure utilizing *simultaneous movement*. A phrase of arm movements is easily described in a body-oriented mode and are using clearly defined directions. Simultaneous upper body movements tilt and carry the arms to new places and the spatial paths are modified and distorted. A refined attention and spatial sensitivity is required in order to physically produce the required result.

The dance “On the slopes” is part of the dance suite “Moving Landscape” which contains twelve dances all based on an identical compositional pattern. A recurring numerical sequence is reflected in the structure of the dances and in the movements of individual limbs mainly as durations and magnitudes of movement. Each dance applies this pattern to different limbs, limb groups or to progressions in space and in different movement qualities. In a substantial number of these dances the movement elements are combined following the principle of simultaneous movement, creating a variety of spatial traces through progression, turning or tilting. As such, the dance “On the slopes” expresses only one example for a particular flavor of *Simultaneous Movement*, but a rather interesting one, because of its spatial nuances and subtle exploration of direction and transition.

On the Slopes

Composition: Tirza Sapir

EWMN score originally published in

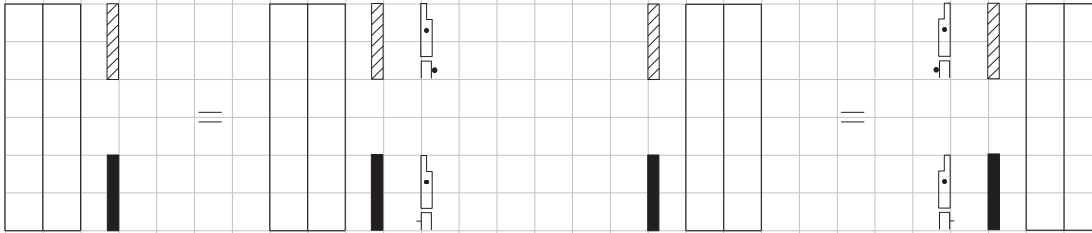
Moving Landscapes - 12 Dances

Written by Tirza Sapir and Nira Al-Dor

The Movement Notation Society, Holon, Israel 2007

Translation to Kinetography Laban by Foteini Papadopoulou (2011)
and Henner Drewes (2014)

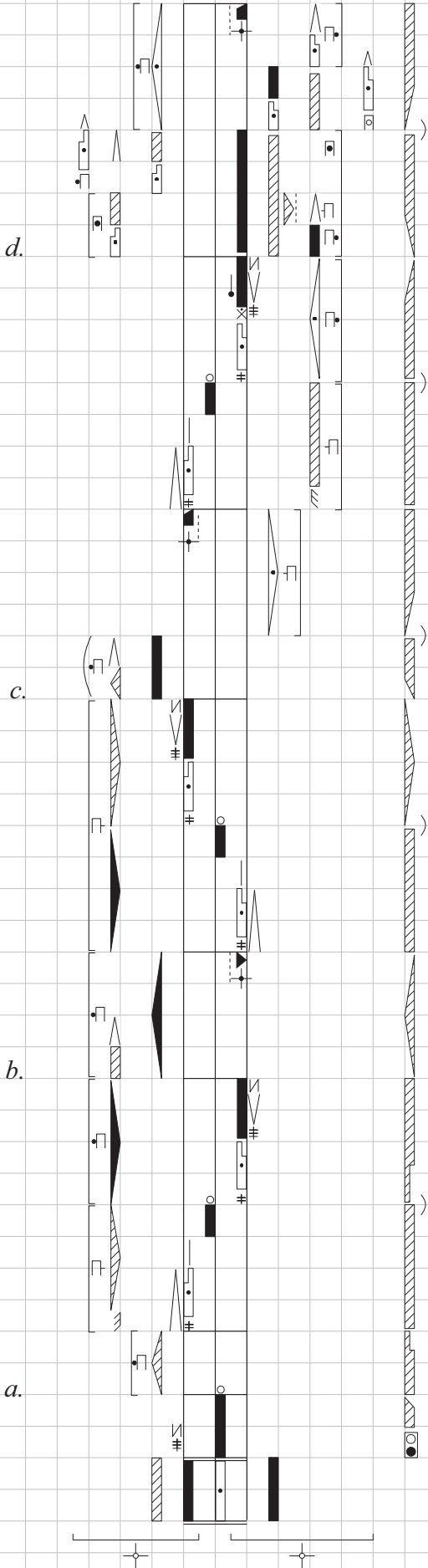
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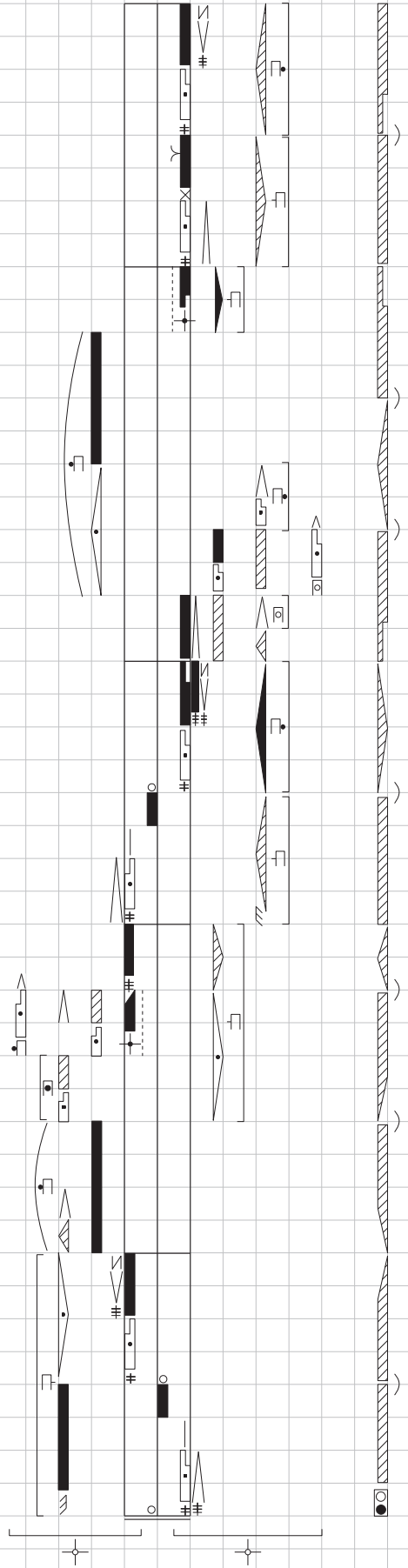
On the Slopes

MM=84 =4 =1

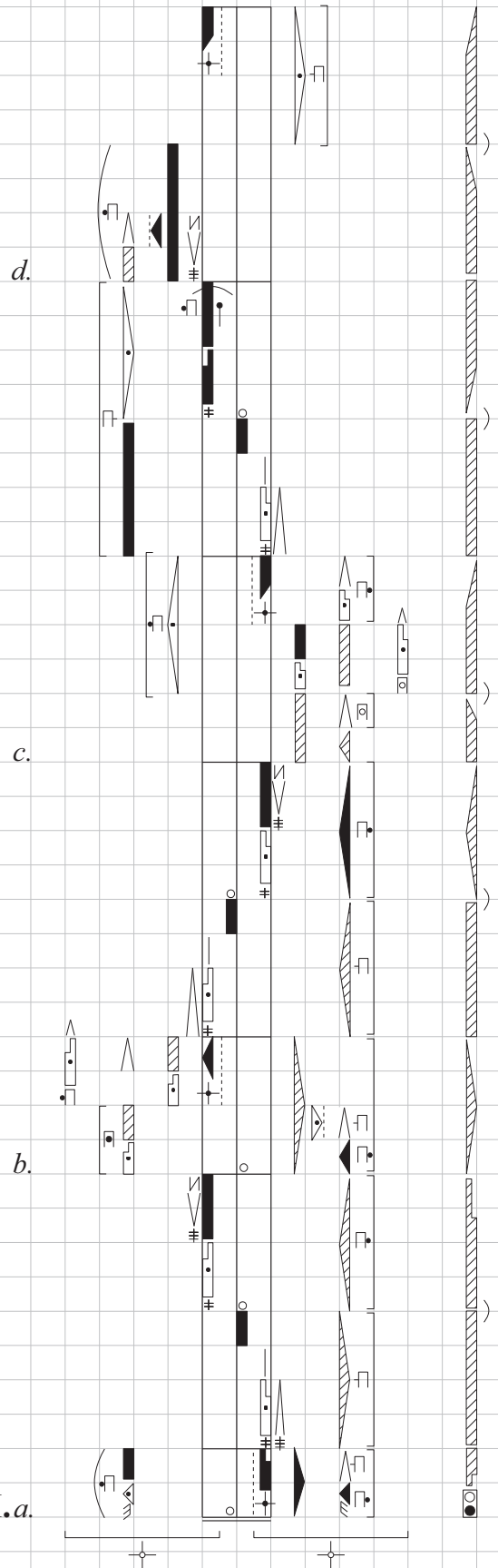
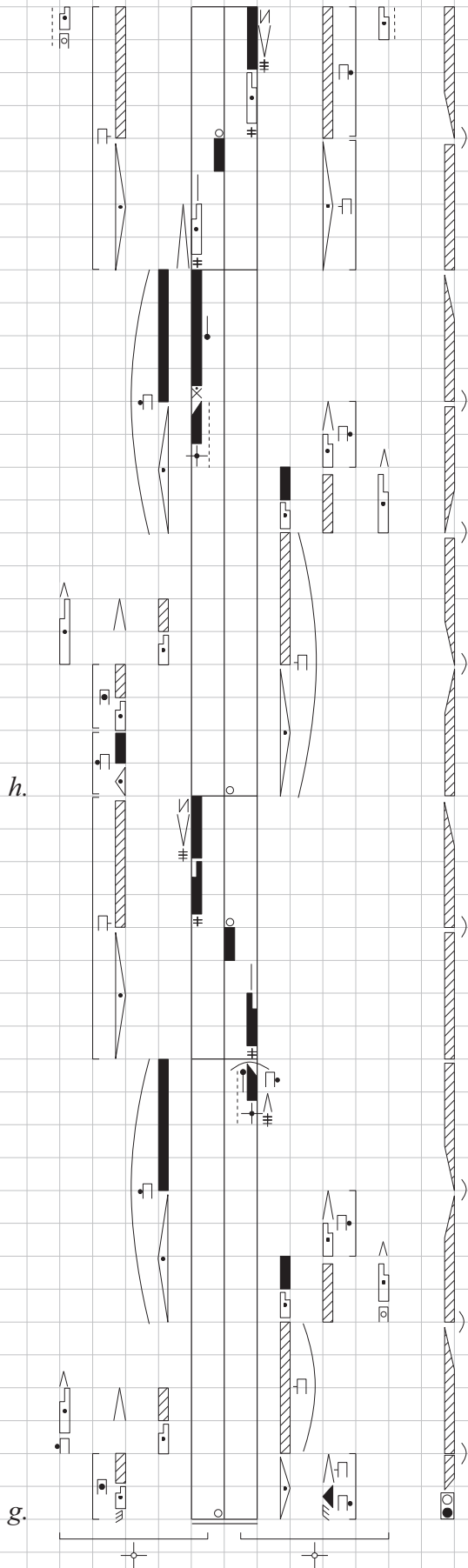
I. a.



e.



On the Slopes



On the Slopes

