

Oval Focus Walk

This score uses a made-up way of describing a state of open attention in the participants. The seven men were instructed to "notice what you notice" as they progressed slowly across a large, open space from periphery to center over the course of 10 minutes. The sign uses the symbol for the eyes in combination with the relationship bow which means "addressing, in a passing relationship" to describe eyes that wander and pass over things.

This description does not quite accurately represent the internal state of "focus", as opposed to simply turning one's eyes in a direction.

Joda's Laban Phrase

This score describes Joda's movement response to a motif score that Maree gave to the dancers to solve in a rehearsal. I used the simplest structured notation that I could to describe the movement, while trying to describe specifically what Joda does in this phrase and not generalize.

Interestingly, writing structured notation of the laban phrases was slightly difficult due to slight variations in small details of performance from time to time, which may have come from an open approach to exactly what the movement was. For example, Joda always performs the same general sequence of movements, the same timing and pathways. But some of his transitions between movements differ from one performance to another. I propose that this material seemed more open to the dancers because they originally composed their phrases based on readings of a motif score, which gave them room to think in terms of the general thrust of the movements. In my observation, this sensibility in a performer is different than that of someone trying to do each step and gesture as written in a notation score.

I would be interested to hold this score next to Maree's original motif score. A comparison with similar notations (not yet finished) of Eric Falk's and Michael's respective "Laban Phrase", would also be fruitful.