

Background on Rudolph Laban

1. Rudolf Von Laban- 1879-1954 born in Bratislava, Hungary. 1910 founded his first dance group in Munich. 1919 formed stage dance group, the Tanzbuhne Laban, which specialized in expressive dance. In 1926 he founded the Choreographic Institute in Wurzburg and later moved to Berlin. That institute specialized in the development of dance notation, originally known as Eukinetics or in the U.S. as Labanotation. He established the Laban-Lawrence Industrial Rhythm, which developed new approaches for the selection, training, and placing of workers, in addition to developing working processes based upon the movement of man. Through that work, Laban developed the effort graph as a means of recording the kinesthetic quality of individual performance in industry. In 1946, the Laban Art of Movement Guild was formed. That guild supported the movement-training center for movement study and educational dance based upon Laban's concepts.
2. Philosophy- the act of moving was a link between the physical and mental experiences of life. He believed that through the act of moving, one experienced an interaction of mind and body. He also believed that movement was everywhere; movement could be seen, organized, and understood in the still leaf, in the child at play, in a simple walk, and through all aspects of our daily lives. To Laban, the central issue underlying the understanding of movement was that persons needed to visually, physically, and internally experience the energy of movement, and then develop the ability to describe those movement experiences.

Rodulf Laban
Effort-Shape Elements

Effort Elements

Flow (How)

Variation in the quality of bodily tension.

Free

Body energy moves through and out beyond the body boundaries without any restriction. Difficult to stop. (swing arms around)

Bound

Movement is restrained and can be stopped easily. Energy is contained within the body boundaries. (pick up a broken glass)

Weight (What)

Sensation of force or burden exerted in a movement.

Light

Delicate and overcomes the sensation of body weight. (butterfly, lead with chest)

Heavy

Forceful and uses the sensation of body weight to make an impact. (elephant, lead with torso)

Time (When)

The Duration of time in a movement. (related closely to tempo)

Sustained

Prolonging, lingering or decelerating

Quick

Sense of urgency and rapidity

Space (Where)

Manner in which energy is focused in a movement.

Indirect

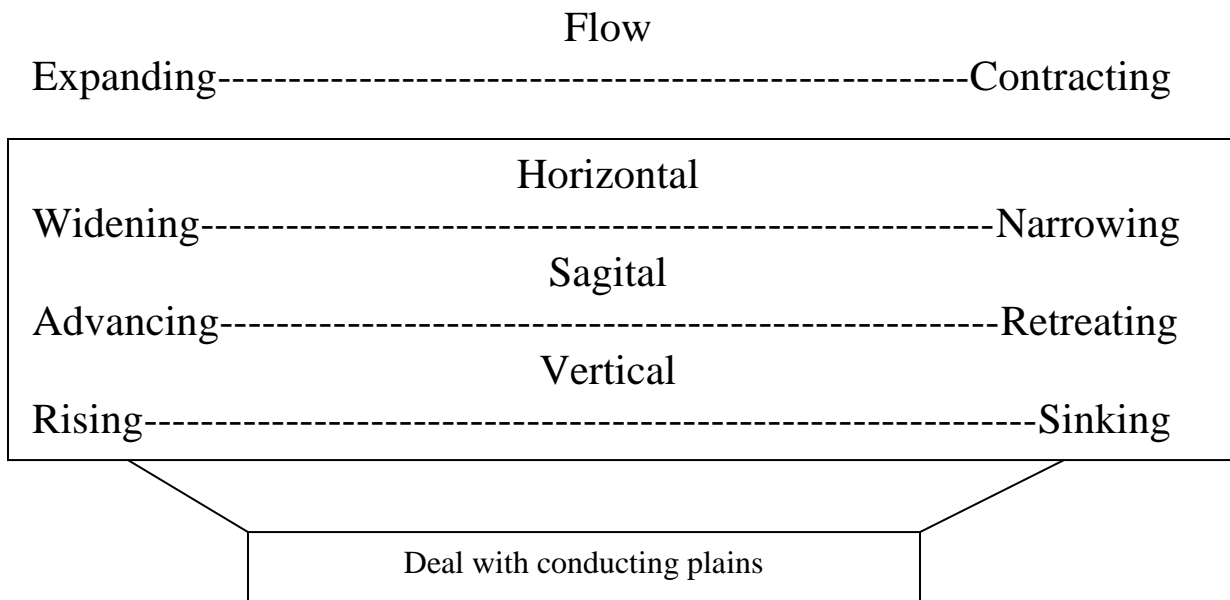
Flexible but all encompassing attention to the environment. Spread, are all body parts spread? (waving arms in back and forth)

Direct

Channeled, singularly focused awareness to the environment. Focused, area all body parts focused at a central point? (place hands together knuckle to knuckle)

1. It is difficult to experience flow, weight, time and space separately. When the intensity of flow, weight, time and space is adjusted there is created an infinite variety of movement possibilities.
2. Laban assigned an action verb to a series of common combinations of the elements weight, time and space to provide a vocabulary of movement.
3. For each combination of the three efforts, the illusion of flow is created. The perception of rhythmic gesture flow is a byproduct of the interaction of time, space and weight. Flow cannot exist alone.
4. These principals are important to conductors to make us aware of the infinite potential of our movement.

Shape Elements



Expressive Conducting Through Qualitative Gesture Based on Rudolf Laban

| | Float | Glide | Press | Wring |
|----------|---|---|---|---|
| 2 4 | | | | |
| 3 4 | | | | |
| 4 4 | | | | |
| Category | Space- Indirect Weight- Light Time- Sustained | Space- Direct Weight- Light Time- Sustained | Space- Direct Weight- Heavy Time- Sustained | Space- Indirect Weight- Heavy Time- Sustained |
| Practice | tracing a picture floating on you back lying on waterbed blowing bubbles reaching for unfamiliar cat floating feather only air resistance | reaching to shake hands ice-skating erasing a blackboard dusting spreading butter drive around patten 20 mph conduct underwater | pushing a loaded shopping cart ironing applying car breaks squeezing a tennis ball pushing a child on a swing raising stuck window conduct in cold molasses | wringing washcloth drying out sponge twisting off bottle cap using a screwdriver turning stuck facet conduct in extremely cold molasses massaging a muscle |
| Music | reduced use of pattern light lagato, floating chords, legato Ren. Motets, fast light music | legato, flowing, linear music | pedaling up hill cresc. To climax of phrase, indicate no breath | extremes of romantic expression, extreme cresc. |

Expressive Conducting Through Qualitative Gesture Based on Rudolf Laban

| | Dab | Punch | Flick | Slash |
|----------|--|---|--|--|
| 2 4 | | | | |
| 3 4 | | | | |
| 4 4 | | | | |
| Category | Space- Direct Weight- Light Time- Quick | Space- Direct Weight- Heavy Time- Quick | Space- Indirect Weight- Light Time- Quick | Space- Indirect Weight- Heavy Time- Quick |
| Practice | decorating a cake poking with a finger tip-toeing testing hot water touch wet paint playing with yoyo bouncing a ball breaking a balloon with a pin | Plumping a pillow boxing hammering a nail pounding a fist applauding loudly | shooing a fly touching a hot stove snapping fingers striking a match removing an insect from table flick water from fingers | chopping wood shaking catsup bottle beating a dirty rug casting fishing line swing a baseball bat swashbuckling with a sword cutting through jungle with machete |
| Music | pulsing, rhythmic, and for clarity | extremely heavy, accents | detached, staccato, prep beats, cut offs | extremes of romantic expression, intense cresc, sudden tenuto on loud chord |

Conducting Exercises

1. 

How do you cap-ture the wind on the wa-ter?

2. 

Hal - le - lu - jah, A-men, A-men. Hal-le-lu-jah, A - men.

3. 

Ky - ri - e e - lei - son.

4. 

O Mag - num

5. 

Ye Sons of France a - wake to glo - ry.

6. 

Yo— heave, Ho!

7. 

Wond-rous cool, Thou wood-land qui - et.