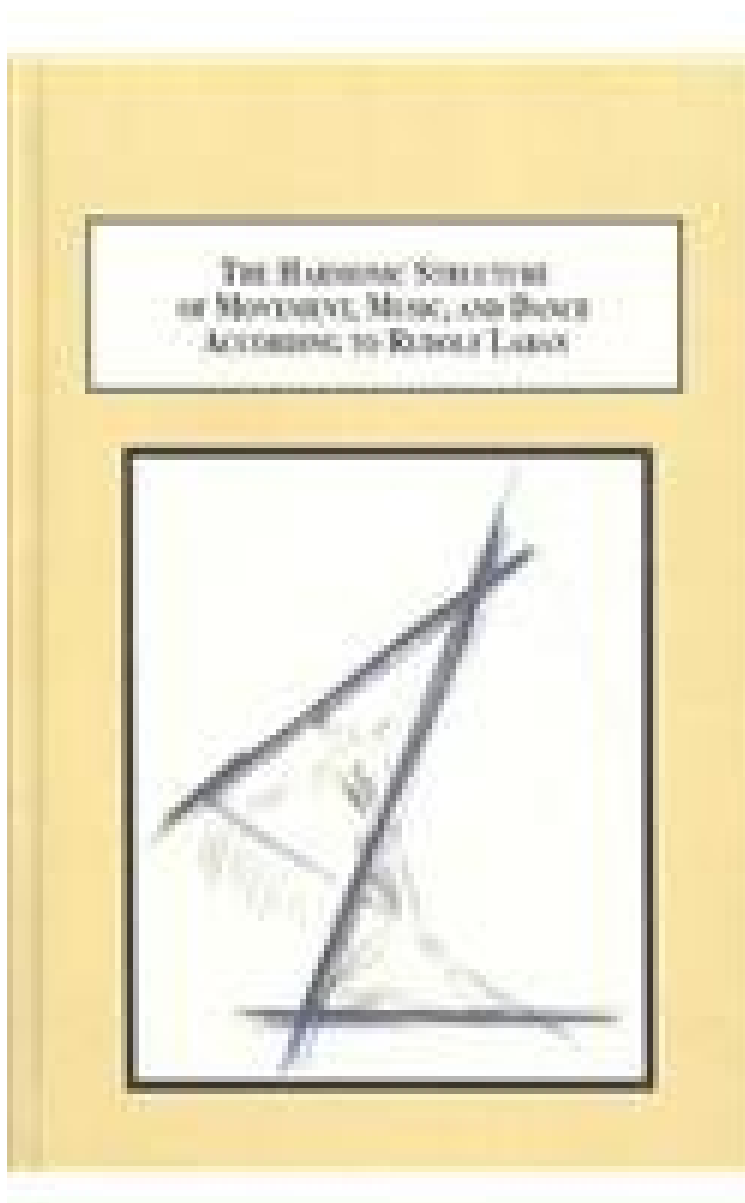



[E-BOOK] The Harmonic Structure of Movement, Music, and Dance According to Rudolf Laban: An Examination of His Unpublished Writings and Drawings

The Harmonic Structure of Movement, Music, and Dance According to Rudolf Laban: An Examination of His Unpublished Writings and Drawings

Carol-Lynne Moore

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before purchasing it in order to gauge whether or not it would be worth my time, and all praised *The Harmonic Structure of Movement, Music, and Dance According to Rudolf Laban: An Examination of His Unpublished Writings and Drawings*:

9 of 9 people found the following review helpful. Hoping for More from MooreBy Charles G. Yopst9/21/2009.
Review by the Rev. Dr. Charles G. Yopst, D.Min., R-DMT., Mount Prospect, IllinoisCarol-Lynne Moore's theme of her book "Harmonic Structure of Movement, Music, and Dance" (2009) is "to examine the integrative aspects of Laban's . . . theory of movement harmony," as she named an "analogic metaphor." She does this amazingly with impeccable logic and completeness and clarity, historically and biographically. The following few quotes show how daunting and monumental a task this is and the extent of gratitude we owe her for this.[Rudolf] "Laban averred that 'between the harmonic life of music and that of dance there is not only a superficial resemblance but also a structural continuity.' " (Moore, 255, 5, 109, 180, 186-189, 90, 95, 140-150, etc. Quoting Laban (1879 - 1958) "Language of Movement" 1974, 111, 122-123.) "One need only consider what is involved in mechanically replicating a seemingly simple everyday action to recognize that human movement is a wonderfully complex synthesis of perceptual and motor functions." (Moore, 188) "This 'natural' and orderly spatial progression depends upon the mechanics of the human body and the physics of motion in space." (Moore, 204) Her book includes and examines many of Laban's geometric drawings. The geometric figures are reflections of the efforts which efforts are directed by the body's proprioception of equilibrium. Beyond my shorter insignificant survey of her historical survey, in tracing briefly one of the four effort elements through her book--weight, I see how it stands out and parallels the other three and their combinations and affinities with kinesphere's three geometric planes. Weight and the geometric kinespheric door plane share a mutual affinity and, to me at least, express the soul of a person's self-esteem. (Cp. Moore, "Carl Jung," 150-151, 156-157, and 207, 217, 308, Warren Lamb (1923 -). Warren Lamb's own Movement Pattern Analysis of Rudolf Laban is in Eden Davies "Beyond Dance" 2001, 182-189.) I see them relate to naval and aeronautic forces of yaw (cp. table plane.), pitch (cp. wheel plane.) and roll (cp. door plane.). Its "oppositions" are strong (down) and light (up). Without weight the other three effort elements are lifeless. (Cf. Moore, 156, 165, Vision Drive, thinking.) Its expression reveals, I find, how a person relates to self and others. (Cp. Moore, Ch. 5 Effort, 149-169, 172-174, 178, 179. Also Ch. 6 Harmony, 196; Ch. 8 Modulation, 270, 272, 282; and Ch. 9 Unity, 288, 292, 293, 295, 300, and 301.) Some of my questions to Laban posthumously here will yet remain wishful. Does not present day neuroscience offer larger options for affinities? Since Laban's time, neuroscience has made major discoveries which Laban may have savored were he alive today. Body movement today is seen as continuous messages from sensations of environment or proprioception that flow from the peripheral and central nervous systems into the brain's thalamus (decision center) and cortex (cerebrum. motor, parietal (center) and also left frontal lobe. memory.) and cerebellum and basal ganglia, by way of instantaneous chemically weak electrical nerve neurotransmitters, signaling either "off" or "on," and back to muscles which shape bones and facial gestures and skin and so movement, in a few hundreds of a second. In this process a 'Variations Scale/Spectrum' (caudate nucleus and amygdala) of emotions is activated and expressing positive emotions as soothing and calming and interesting and negative emotions as much more intense. The parallel with music is in rhythmic notation and the almost infinite variations of expression offered. Today computers have opened vistas into the vast domain of visual body movements, of which movements have surpassed and created music. (Charles Darwin, 1872. "The Expression of the Emotions in Man and Animals." Silvan S. Tomkins, "Affect, Imagery, Consciousness" 1962, 1963, 1991, 1992. Susan Greenfield, editor. "The Human Mind Explained" 1996.) So then are not an emotions scale and effort elements mutually compatible with each other and with balance? Laban's movement harmony scales offer a dancer kinesthetic stretching exercises and are fertile for choreographic maneuvers, if not themes. A neural impulse 'Variations Scale/Spectrum' of intense to mild emotions includes the polarities of the four effort elements. Their polarities are dance body movement intentionally muscles contracting (IMCs) and releasing. I myself have practiced the defense scale and icosahedron daily for almost two decades. These aid technicians and are also tools to use for choreographing human life stories, for these stories are the heart and stuff of life itself. These helped me to place in an annual Illinois State Men's Junior Olympics Rollerskating Figures contest and to receive the achievement award medal for Freestyle to the late Patrick Swayze's "Dirty Dancing." And so sustaining equilibrium and balance (Moore, 191, 192, 195-197, 201, 204-206), and proprioceptive or kinesthetic awareness, my pair of three semi-circular cochlear gyroscopic canals of my body's inner ears and my body's solar plexus at my body's center of gravity sense when my torso is in plumb-line with gravity's pull. Thus they enable my body's shoulders and neck to carry my head so, and the rest of my body fall into place to support this. This is as much dynamic as geometric. And therefore do not an emotions scale and the effort elements process harmony and economy inseparably? Akin to affinities of the kinesthetic geographical cube diagram (Moore, 268, 270. Cp. Laban's "law of proximities," Moore 176-179, 263-265, 271.), independently some years ago I arranged effort drives into a circle in which only one effort element was changed between the preceding and following efforts (excluding flow), and this seems to have come out where Laban had come out. (stretched out into a horizontal line just below) PRESS . WRING . SLASH . PUNCH . . . DAB . . FLICK . FLOAT . GLIDE . PRESS . . . sdt . . . sit . . . sin . . . sdn . . . ldn . . . lin . .

. . lit . . . ldt sdt . . . And in their processing, do not both neurotransmitter wavelengths as well as "IMCs" express rhythmic "oscillations?" Major musicians and music encyclopedias, I consulted, have yet to agree on a consistent definition of "rhythm." They acknowledge this. Rhythm, these authorities agreed, has three essential properties: accent (beat. Cp. weight), meter (phrase of beats. Cp. time), and duration (unit of phrases. Cp. space.) Of these three properties, many people assume that "accent" generally passes for "rhythm." (Cp. Moore, 148, 300.) I noticed that the Greek word "rhythmos" (ruthmos) means "flow." Therefore Flow is likely the basic factor and includes rhythm-accent. (While each of the four effort elements has "opposite qualities," they also can possibly represent processes of neural impulse rhythmic intensities or neurotransmitters, such as weight--energy neurotransmitter intensity, space--the distance the neurotransmitter has to travel, and time--the time duration of the neurotransmitter's message distance traveled and the body's resulting action.) "Oscillation" and "vibration" and "frequencies" are also rhythmic qualities of neurotransmitter peaks-and-valleys of wavelengths as seen on an oscilloscope, for both body movements and music. (Cp. Moore, 151, 213, 256, 290, 292; also 190, 201, 231, 232.) Finally, can perhaps this body movement research benefit daily interpersonal communications as well? Can it benefit Chacian Therapeutic Movement Relationship (interpersonal empathy)? In the past half-century, attention has grown over the importance of nonverbal body movements in interpersonal communication. To my knowledge, Laban had not advanced that far. Albert Mehrabian has written that most communication is nonverbal. "Generalizing, we can say that people's implicit behavior has more bearing than their words on communicating feelings or attitudes to others. So we have rewritten our equation for any feeling. Total feeling = 7% verbal feeling + 38% vocal feeling + 55% facial feeling." ("Silent Messages" 1981, 76-77) Paul Ekman focused his career on this appearing on people's faces. ("Emotions Revealed" 2003. Adapted in Fox network television program "Lie to Me.") The body is its own best teacher. My observations are my own heuristic ruminations. I found only two typo errors, 191 paragraph 3 "appears" and 204 paragraph 3 an extra space before the comma. Carol-Lynne Moore's book is an amazing work chronicling Laban's insightful harmonic material. We look forward to reading more from Moore.

This study of Rudolf Laban, pre-eminent dance theorist of the twentieth century, provides the first comprehensive analysis of his research. Based upon an examination of unpublished writings and drawings from the final two decades of Laban's career, this book traces Laban's systematic integration of various strands of research and delineates how he used 'harmony' as an analogic metaphor to illuminate the deep structure of dance and movement. It addresses technical and conceptual links between Laban's first career as a visual artist and his subsequent vocation as a dance theorist. Key elements in his analytic movement taxonomy are introduced to familiarize the reader with terms used in the discussion of harmonic theory. Final sections extend the analogic metaphor, elaborating constructs such as tone, interval, scale, modulation, transposition, and harmonic interrelationships, while identifying hypotheses open to further empirical study. This original presentation of harmonics as a general theory of human movement will appeal to scholars in the performing arts, sports and movement studies, and dance and movement therapies.

"This book reinvigorates Laban scholarship, showing how movement and mind, body and soul, emotion and concept, are one, entwined, inseparable." - Prof. Janet Lansdale University of Surrey "... elevates the scholarly study of movement and provides insightful foundations for future research." - Prof. Madeleine Scott Ohio University, Athens" --
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