

Improv. Tasks

dancer A

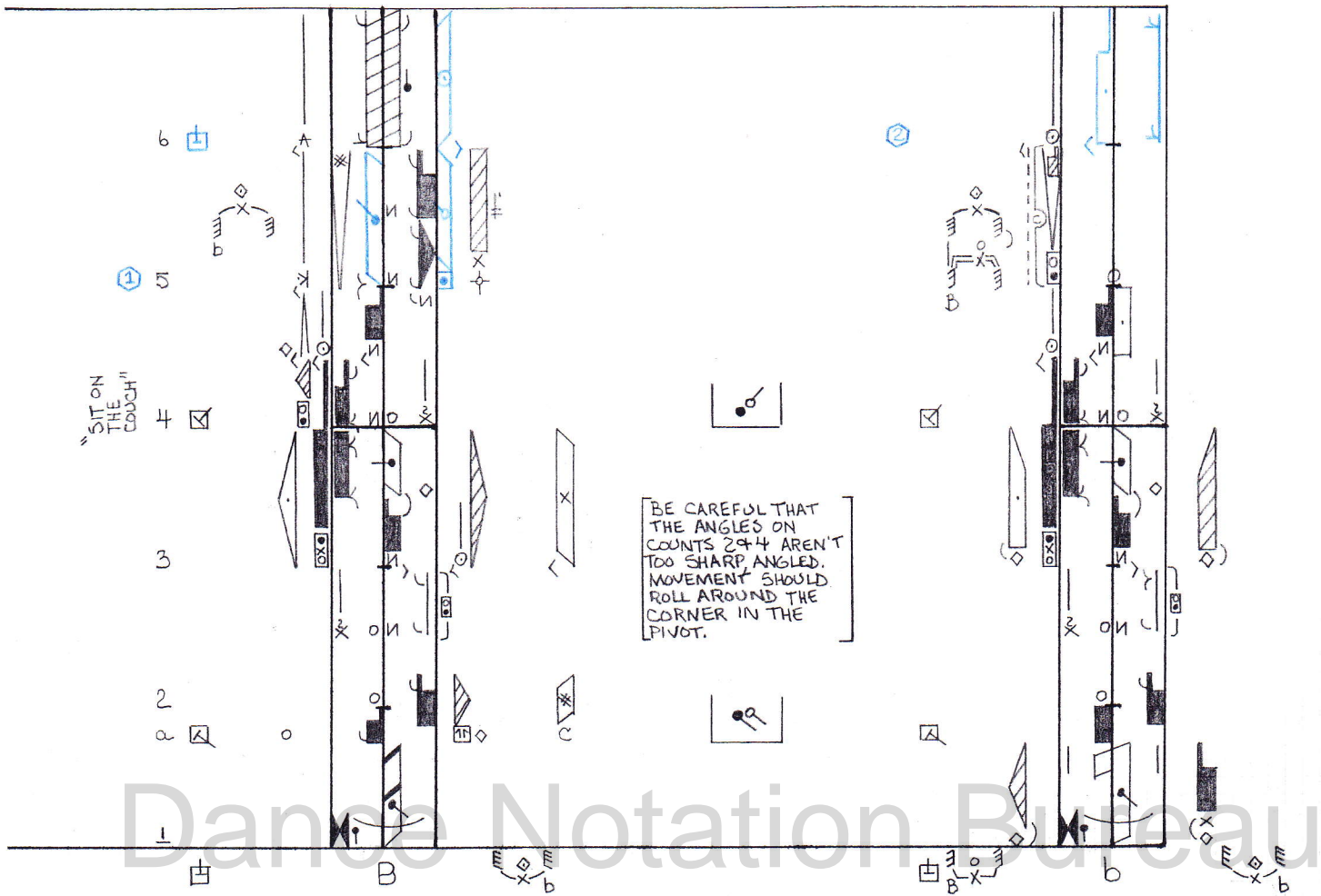
- Speak with your feet, let them visually describe the music. Play with the different rhythms, quick staccato versus sustained, drawn out movement.
- Include level changes. Contrast smooth rolling through the feet with sharp accented actions.
- The cleaner, more defined A is in her movement and timing the better it is for dancer a.

dancer a

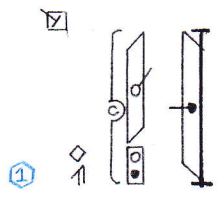
- Do not touch the woman. If you happen to make contact do not attempt to retain it but turn it into a passing brush.
- The man is free to move around the woman. He may trail behind or precede her, stay with her, even pass downstage of her.
- The man is basically describing circles around the woman's different body parts (she is "the tube"), or penetrating her circles (reaching into "the tube").

dancers Aa

- This should be a dialog. The woman cannot move too fast, or continually, or the man may not be able to react. Equally, the man does not need to react to every position the woman does, he can let her gain some distance before catching up to her. Pauses between actions by both dancers is okay.
- While the woman's actions are straightforward and clearly defined, the man should find himself in "more complex situations". While reaching around and through her he should include shoulders, torso shifts, twists, etc.
- Stage size and the type of movement chosen by both dancers will determine exactly when they will reach their position upstage.



Dance Notation Bureau



OR REMAINS IN 4th LUNGE.

