

## About LMA: General overview

Laban Movement Analysis is a **method and a language** invented by Hungarian dancer, teacher and author **Rudolf Laban** (1879-1958)

The method is for **observation, description, prescription, performance, interpretation, understanding and documentation** of all varieties of human movement and its expression

It is a rich overview on **movement possibilities**. A path to **understanding movement** and for **developing movement efficiency and expressiveness**.

LMA was **developed by Laban's colleagues and students**, from which many practices, methods and schools have grown worldwide.

**LMA has applications in many fields such as:** choreography, dance analysis, performance enhancement, actor training, injury prevention, physical rehabilitation, sports coaching, psychology, child development, non-verbal communication, anthropology, management and team building, and other fields where body movement plays a role.

LMA exercises are based on the following assumption: by **observing and analyzing** movements, **consciously and unconsciously**, it is possible to **recognize the objectives** of the mover, thus to **become aware** of an **inner attitude** that precedes an **action**. In **context considering circumstances**, we can see how people relate to themselves and others in their environment through movement.

Each person combines these movement factors in his/her own way, organizing them to create phrases and relationships which reveal personal, artistic and cultural style.

LMA structures movement in 5 categories: **Body Fundamentals, Effort, Shape, and Space Harmony**: they relate to each other by incorporating change throughout understanding of movement and body function with experience. The category this research focuses on is Efforts.

### What are Efforts?

Efforts answer these following questions:

**What is the dynamic quality of the movement?** The feeling or tone? The texture?

Effort reflects a mover's **inner attitude** towards use of energy in the four basic Effort Factors: **Flow, Time, Weight and Space**.

Use of Effort is the use of expression.

**Effort change** is a change of **mood** and/or emotion.

Using the Effort reflecting the inner intention provides more dynamic and expression in movement, thus in behavior and relation to one self and his environment.

Each Effort is defined by two contrasting Elements, called **Effort Elements**

### About the Efforts

#### **Flow**

Flow is the baseline of all movement, it is the continuity, the goingness, from which all movements start and go back to. Flow is usually related to expressiveness and Feeling. We mainly think of Free Flow, but Bound Flow is also a type of goingness.

**Free Flow** released, liquid, continuous.

**Bound Flow** controlled, restrained, bracken, careful

#### **Weight**

The two contrasting Elements of Weight are an active way to sense the weight of your body. Weight is usually identified with Sensing in general.

The use of weight is the relation to gravity, to push towards and away from earth.

**Light Weight** airy, gentle, subtle

**Heavy Weight** with force, powerful, firm, strong.

#### **Time**

Time is the inner attitude one has towards the experience of time. It is not about 'clock time', the actual time it takes to perform an action. For instance, in certain situation, one minute can feel like 10 min., and in others like one second. Time Effort is connected with Intuition.

**Sustained Time** gradual, prolonged, lingering, continuous

**Sudden Time** quick, urgent, jump like

#### **Space**

Space is ones experience of the space around him. It is an active Effort, as both Direct and Indirect Space are about giving active Attention. Indirect Space doesn't mean not giving attention to space, or a blurry feeling, but giving attention to multiple directions in the space.

**Indirect Space** multiple attentions, all around, multi focused, flexible attention **Direct Space** single focused, laser-like, target oriented

### States, Drives and Effort Phrasing

It is the range between the extremes of the two Effort Elements where qualitative changes occur. Naturally, because we are complex, most of our physical actions are a combination of

Elements that are overlapping and sequencing with each other.

The question that LMA asks is: What in this action is most present? Is it Time, Weight, Space or Flow? Or is it a combination of several and in which proportions? If not equal, which Efforts are secondary and beyond?

If we combine two Effort factors in equal proportions, we are moving in a State. If we combine three, we're moving in a Drive.

**Effort States** are combinations of two Effort Elements, and are slightly less dynamically intense than Effort Drives. They often feel like a base-line dynamic quality or inner attitude:

**Awake State** (Space & Time)

Combines focus and awareness of timing of actions

**Dream State** (Weight & Flow)

Combines bodily sensation with fluidity. Self-sensing.

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**Rhythm State** (Weight & Time)

Creates a physically active presence

**Remote State** (Space & Flow)

Tends more towards abstract concepts.

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**Stable State** (Weight & Space)

Creates clear structure of the body in space, while its opposite

**Mobile State** (Time & Flow)

Can lead to continuous fluctuation, changeability and formlessness.

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**Effort Drives** - Most dynamic performances actively combine three effort factors simultaneously. Weight, Space, and Time Efforts together compose Action Drive, which contains 8 individual combinations of weight-space-time described as **Float, Punch, Glide, Slash, Dab, Wring, Flick, and Press**.

Ind. Action Drive	Time	Space	Weight
Press	Sus.	Direct	Strong
Flick	Sud.	Indirect (flexible)	Light
Wring	Sus.	Ind.	Light
Dab	Sud.	Direct	Light

<b>Slash</b>	Sud.	Ind.	Strong
<b>Glide</b>	Sud. – Sus.	Direct	Light
<b>Punch</b>	Sud.	Direct	StrongLight
<b>Float</b>	Sus.	DirectInd.	Light

Other Drives occur when one of the Efforts in Action Drive is replaced by flow -

**Passion Drive** - no Space

**Vision Drive**- no Weight

**Spell Drive** - no Time

Each of these also with eight individual effort combinations.

**Effort Phrasings** considers how series or sequences of individual motions are assembled into larger collections of movement. Analogous to phrasing in performance of music, or to verbal phrasing in sentences or prose, these are also related to the length of breath and associated with refined artistry.

There are 4 types of Effort phrasing:

**Even** – no emphasis, equal phrase: I love you

Implosive: emphasis in the beginning of the phrase: **I** love you

Swing: emphasis in the middle of the phrase: I **love** you

Impactive: emphasis in the end of the phrase: I love **you**

Karl Jung's 4 archetypes

<b>Archetype</b>	<b>Effort</b>	<b>Process</b>	<b>Concerns with</b>
Sensing	Weight	Tells us X exists	What
Thinking / intellect	Space	Tells us what it is	Where
Feeling	Flow	Tells us weather X is agreeable or not	How
Intuition / Decision	Time	Tells us where does it come from and where it is going to	When