

## Laban Movement Analysis | Efforts branch

### Movement in music

Research of LMA with focus on Effort Factors, in and through different perspectives of experiencing music: composition, performance and audience

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### Extrapolated principals

#### [**Everything moves why movement is important?**]

*“Nothing changes until something moves”* (Einstein)

**Everything moves**, continuously, constantly. **All changes happen through movement.**  
Complete stillness or silence doesn't exist.

Our movement patterns are deeply impressed. They tell about who we are and reflect relation to self and other. Just like each of us has our own voice color and laugh signature, one's movements are particular and unique, representing a character.

It's not the words that matter, it's actions. Actions are movement.

However, most attention is given to inner patterns (which mostly include thinking).

#### [**Inner intention in relation to movement: change from outside inside**]

**Our movement mirrors back to us: we move as we feel, and feel as we move.**  
The relation is symbiotic, change in one causes change in the other.

Is our movement in-sink with inner intention – emotions and thoughts? Is it complimenting or contradicting?

Movement is preliminary to thought. It is more visible and transparent to observe.  
Developing awareness to movement, creating tools for observation and possibilities for more flexibility, can contribute to understanding and changes of both inner and external patterns.

#### [**Why expanding range of Efforts?**]

Flexibility can prevent breaking: larger tool box of possibilities creates more options to express, react and communicate, which allows more freedom, curiosity, an open state of mind and action, and better closeness to one's self and surrounding.

#### [**The role of the mind in western culture today: Thinking and verbal communication**]

In the western culture of today, minds play the main role: **thinking is the prime strategy of communication.** We analyze our thoughts, give them weight and act upon them.  
It is also one of the main causes for our large use of **verbal communication.**  
Those two (and thus written word, notation, etc.) are the main tools for self and social interaction.

Without disregarding the importance of mind, there are consequences to disregarding body, movement and their use in daily life.

### **[Increasing need in body awareness: what are we missing?]**

Many fashions, techniques and schools rise to satisfy the need in body awareness in the western world. Do we feel **something is missing regarding communication?** What is it?

### **[Awareness and observing: LMA as an accessible tool for body awareness]**

LMA uses common knowledge and terminology. It is simple to access and comprehend. Specific knowledge and experience of any movement practice is not needed.

**Awareness and observation of movement are the system's main tools.**

Observation creates a path towards developing awareness and application of possible conclusions.

### **[Energy (Efforts): which and how much? Correlation between inner intention and movement]**

Conscious and constructive practice of different Efforts, in varied amounts and combinations, can affect inner intention. When use of Efforts is unbalanced, short and long term problems can be caused, physically and mentally. For example, when a person uses Sudden time for an action which is actually of Sustained time, the intention won't correlate with the action.

### **[Composition and body movement: the relation between composer's inner intention and sound movement]**

Supposedly, composers use mind and not body for the composition work. Composer's inner intention, transformed into sound, becomes movement in space.

Use of LMA in composition suggests the following: music written from a movement's point of view, can have a more direct way between the composer's inner intention and the movement of sound in space.

### **[About the composition process]**

Compositional processes differ per individual. Some steps along the process are mostly common: The first, between the composer and himself.

Then transferred to an external source which produces sound (musicians and/or other medium producing sound).

Finally, it is the communication of the composer's ideas, in combination with production and interpretation by external source to an external eye/ear – audience.

### **[Intention - is there a controlled parameter in composition?]**

When an abstract musical idea becomes 'real' and 'physical', one's transparency towards their own inner intentions becomes present in the foreground.

Many times we question the reason behind the success of certain musical pieces.

Why is a specific musical piece 'successful'? What is it, beyond amorphous uncontrollable parameters? What makes music project? The concept, the form, the content, harmony, instrumentation, title, rhythm, timbres? The combination? Between what? Why? What is the formula? Some can state several formulas which tend to work.

Certain combinations that proved to be successful, tested and used by others in different contexts.

However none of the ‘successful combinations’, can ensure the quality of a composition. Honestly, nothing can guarantee that a musical idea would become a great composition.

One parameter that can be more controlled (to a certain extent) by the composer, is one’s own commitment and will to project an idea, in an authentic manner relative to self, at a given moment in time.

Any idea owns potential of becoming ‘interesting’. It is the intention which matters. Authenticity is the ‘true’ nature of an idea. What it’s meant to be, not more, not less, not different. It is what it is.

When an idea wishes to develop and become material in the physical world, it will by default change form and differ from the original intention.

However, the intention to stay true to its source can always exist. An idea’s particles exist from the first moments of creation. They lie there, as they are, during the entire life of the musical piece.

Our perception of source changes as well over time. Thus, the reference is to the intention, not to the result.

#### **[LMA as tool box in composition]**

LMA can be used as a tool for composers during the compositional process, in order to project and communicate musical ideas.

Consciousness of inner intention, achieved (as well) through movement, can assist in phrasing a musical idea authentically and in a concrete manner.

When embodied, clear, quick and more direct decisions can be established, for example in further steps during the process when difficulties can occur (which turn should the composition take? why? etc.).

Mostly, problem solving in composition is achieved through thinking. A common ‘side effect’ can be ‘getting lost’ in one’s own thoughts.

To rely only on the thinking process is too complex. Too many thoughts pass through our mind. If only by thinking we try connect with inner intention, we’re likely lose track.

#### **[Movement memory]**

Connecting with, rediscovering inner intention through movement can be possible using movement memory:

Our body understands and remembers much more than we think it does.

An embodied feeling is stronger, more transparent and direct to connect with.

Once a feeling is embodied, movement memory can rediscover it.

Our body remembers and embodies feelings and thoughts and is the first to react and capture how we feel.

#### **[Movement memory in the composition process: continuous flux between movement and sound]**

Using Efforts, a musical idea can be portrayed to a physical feeling, where one can embody and rediscover during the process.

### **[Adding movement to traditional music language: possibilities in composition]**

Effort factors can be added to traditional western music's language expression signs. Any musical idea, can be portrayed and practiced by movement.

### **[Complexity through combinations of States and Drives within Effort]**

The different combinations of Efforts (States and Drive) allow complex and detailed data to be portrayed into movement.

Any combination or sequence of accents or dynamic highlights can be assembled into a phrase. Many factors of a phrase contribute to its meaningful significance and communication, such as the phrase length, complexity, number of changes and intensity of Efforts. A phrase can be considered as one at any size: from a sequence of two notes, or within one sustained note, to a 'sentence', a section or a whole piece.

### **[Composition from a physical perspective]**

Even if the music we compose is not 'danceable', it will be experienced physically.

We all, the composer, performer (if there is) and the audience, perceive ourselves and the world around us from a physical point of view.

Therefore, composing while considering a physical point of view would include more parts of the whole.