

Paula Josa-Jones – Wild Play Choreography

www.paulajosajones.org

josajo@vineyard.net

Exploring Phrase Material

These are classic ways of exploring and expanding phrase materials. My caveat with this way of working is that if the phrase material loses its sense of aliveness or necessity, then it is time to go back to discovering why you are moving in the first place.

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| Augmentation – | a part of or the whole phrase – lengthen or make it longer |
| Diminution | halving or reducing it – this may be in terms of dynamics or space – getting smaller in space or diminishing the effort quality |
| Mirroring | do it on the other side |
| Inversion | finding spatial or positional opposite - decide on the core idea of the movement and what you want to invert |
| Retrograde | reversing or going from back to front using the whole phrase |
| Development | isolating an aspect and carrying it into a new choreographic intention
Example: isolate the use of a particular gesture and develop it as it's own intention – a way to let things spill and morph |
| Transformation | transform the energy or quality (effort/shape – Laban Movement Analysis) – focus on a particular movement quality – quickness for example – and make the predominant
Transform the use of space from carving to spoke-like
Examples: personality change; meter change; putting the phrase into a waltz, march, mazurka rhythm |
| Transposition | taking the phrase and putting the arm movements onto the legs and the legs to the arms
Examples: all parallel or turned in; put arms on a traveling base; make phrase aerial or put it on the floor |

Canon	changing the relationship of the timing of the arms and legs Example: make arms start 4 counts later; start legs and add arms on 5
Splicing /Inserting	1 2 3 4 5 6 7 8 Example: change to 1 2 7 3 4 7 5 6 7 8; evens or odds – 2 4 6 8; 1 3 5 7
Embellishment	adding an emphasis on top of the phrase Example: make all the moves into turns, leaps, or add gestural material or embellishments, including vocal, breath, etc.
Accumulation	based on sequential repetition – starting at a specific point and gradually adding more onto it – 1, 1 2 , 1 2 3, 1 2 3 4 etc. or 1 3, 1 3 5, 1 3 5 7, etc. You don't have to stick to the same order of the phrase, but you must always go back to what you consider to be one
Fragmentation	erase all but 3 counts – do any 3 counts you want (arbitrary – 3 counts in an 8 count phrase, 2 counts in a six count phrase Make as little as possible go as far as possible
Phrasing	Using Vera Maletic's ideas on phrasing to change the dynamics of the phrase. Phrasing has to do with the way one uses emphasis within a phrase. <ul style="list-style-type: none"> 1. Impulsive: accent at the beginning of a phrase 2. Impactive: accent at the end of the phrase 3. Swing: waltz like 1 --2 – 3 accenting rhythm through the phrase 4. Erratic or irregular: uneven and unexpected accents within a phrase 5. Vibratory: a shuddering or vibrating quality of accent throughout the phrase
Rhythm	Assign a specific rhythm to the phrase and develop that to the point of obsession. (Bessie Schonberg) Example: 1 2 3 4 5 6; 1 2 3 4 5 6 etc.