

Yin and Yang

Concepts of correspondences, soft and hard, negative and positive, passive and active, female and male, not as polar opposites but as complementary parts of the same whole; the essential concept in the practice of T'ai Chi Ch'uan.

B.P.J. Lo, et al., 1985.

Consonant

"Harmoniously in balance; agreeably pleasant and benign. The opposite of dissonant."

Aileene Lockhart and Esther E. Pease, 1977 (1966).

Dissonance

"Movement or harmony that produces an effect of strangeness and tension: clashing and disquieting effects. The opposite of consonance."

Aileene Lockhart and Esther E. Pease, 1981.

Opposition

An organising principle of classical ballet derived from the classical ideal of contrapposto (literally "opposite" in Italian) whereby balance and harmony of the body parts are achieved.

Joan Lawson, 1979.

Placement (classical ballet)

The correct positioning and co-ordination of the body parts with reference to the principles of stance, épaulement and turn-out.

Jane Carr, Interview.

Principles of classical ballet

There are seven: 1. Stance/posture; 2. Turn-out; 3. Placement; 4. Laws of balance; 5. Rules of the head, body and arms; 6. Co-ordination; 7. Transfer of weight. These principles underlie every movement in the classical vocabulary.

Joan Lawson, 1979.

18. CHOREOSOPHY**Choreosophy**

"...a term first used by the disciples and followers of Pythagoras." [choreosophia].

"...the wisdom to be found through the study of all the phenomena of circles existing in nature and in life." (1939).

A concept and term applied by Laban to the study of the connections between the phenomena of circles and human movement.

Eds.

Choreosophy

A Laban term.

"The idea that dance has a spiritual and philosophic aspect which puts the human being in contact with nature, life, and 'the core of all being'."

Miriam Huberman Muñiz, 1990.

Choreosophy

A study initiated by Rudolf Laban which consists in:

"a reverence to nature and life as the origin of dance", "faith in the spiritual, healing and creative powers of dance", "capacity of dance to...integrate and bring wholeness", "a mission...to the spiritual development of the individual and to the creation of a new social order".

Miriam Huberman Muñiz, 1990.

Choreosophy

"The wisdom that may be found in dance is the basic philosophy and faith of the dancer."

Miriam Huberman Muñiz, 1990.

Choreosophy

The beliefs and assumptions of the dancer in the spiritual content of the dance (1920), the knowledge of the spiritual relationships of the dance content (1927), the theory and aesthetics of the new dance and dance education (1929).

Rudolf Laban (translated by Vera Maletic) in Vera Maletic, 1987.

Chirosopher

The Hellenic name for a dancer, for whom 'significant gesture' was a subject of study.

André Levinson (1922) in Joan Acocella and Lynn Garafola, 1991.

Sacred geometry

The number symbolism derived from Pythagorean cosmology, by which metaphysical significance is given to theories of mathematical proportion; use of these theories can be found recurring spasmodically in dance practice; an example is Beaujoyeux's "Balet-Comique".

Françoise Carter, 1992.

Rituals and ceremonies

Ways of empowering an individual to reach the "altered states of consciousness" (ASC) and "shamanic states of consciousness" (SSC), ways which have a lesser or greater ingredient of dance, often accompanied by rhythmic sound; a process in shamanism.

Jean Houston in Shirley Wheaton, 1987.