

PRINCIPLE OF CAUSALITY

Question - Answer Cause - Effect Sound - Echo

This principal is primordial, each transfer is motivated by a shift in the center of gravity, “fall” into the step, but not heavily. The oscillation of the center of gravity propels the steps.

“Move – Reposition”

A decision, breath-in, breath-out, an intention, an inclination of the axis or the upper body, an accent at an extremity, stretching an arm, a sudden movement, a pivot, are all factors which, connected to the “center” are sufficient to bring the steps alive.

“Do not start with the legs.”

“Little causes can produce large effects.”

Feel the elbows resting on the air and the weight of the forearm in its abandon, perceive the movement of the shoulder-blades in the rotation of the arms, sense the opening of the torso or back. All these sensations are a prelude to the transference of weight.

For Malkovsky, it was essential that each individual should find this central locus which interconnects the unity of the upper body and the lower. In this way, the flux could traverse the body, irradiate it and radiate outwards in a three-dimensional movement.

This principle of causality serves as the foundation for the “logic” in the succession of sequences and their transitions. It expresses itself in a state of “economy of effort”, meaning without excessive tension for maximum efficiency.

“Learn to use what is there, the force of gravity, the centrifugal force, to save energy.”

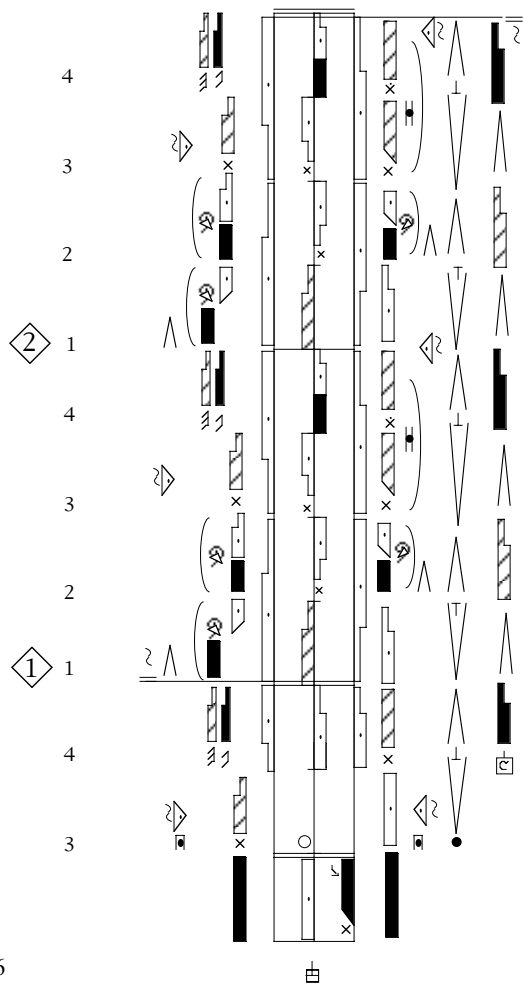
This principle cannot be dissociated from other axes in the analysis of movement. They all overlap. The selected exercises all have dominant features to allow a reasoned approach to this dance style.

“Everything balances by offsetting oscillations.”

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Oscillation of the center of gravity

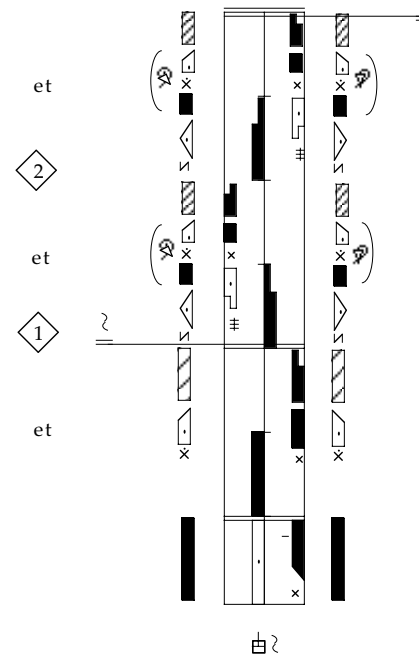
“Sway so you can totter”



4/4 $\bullet = \square$ m \cong 116

*“Let the spine undulate freely.”
“The shift in the center of gravity
propels the steps.”*

“Bird”



*“A pair of wings and infinite space.”
Michelet*

2/4 $\bullet = \square$ m \cong 144/168

Another proposition of Malkovsky’s: feet together, using same energetic movement of the arms, allow yourself to be lifted inside a long skipping rope turned by two other people. The landing should be *“without noise”*.