

Pattern of
totality in succession
“hand - body - hand”

“sower”

“bells”

“paddles”

“skipping rope”

“lasso”

“bird in the hand”

“grand tour”

“S”

THE PATTERN OF TOTALITY IN SUCCESSION

“Hand - body - hand”

Malkovsky summed up this fundamental, complex pattern in three words, or a single formula:

“hand – body – hand”

To imbue each of the three phrases with a special quality, Malkovsky would say:

“active – passive – neutral”

This is how he tackled changes in tonus and its circulation within the body. He would also say:

“trigger – let go – relax – new balance”

A movement initiated by an almost imperceptible loss of balance in one part of the body propagates through the trunk and its supports to end up in another part of the body. The different parts remain totally integrated.

The progression of successive phases embraces more elements and calls for a connection of all the lines of the body, some of them dominant, so that the movement develops within a three-dimensional space – interior and exterior.

“There are spaces in the movement.”

This pattern of totality is visible; its signature is in both the shift and the integration of the bodily movement in relation to the torso movement. The phrasing reveals a totality in succession, not a globality.

“The movement of the body precedes the movement of the arm.”

“The arms are the extension of the body movement.”

The succession of the elements of the movement is not directed by a superficial muscular strength, but by the intimate interplay of torso, pelvis and spine, provided the movement is allowed to propagate freely.

“Free the channels.”

The “basic movements” developed by Malkovsky under the name “*hand-body-hand*” have been in use since the 1930s, set to Waltzes and Ländler by Schubert.