

Dance Notes

Biorhythms

Dramaturg, Melissa Trepa

Dance piece:

Note: Any other collaboration was in person or handwritten aside from online note documentation. Please also note these notes which were given to choreographer Angelica DeLashmette were informal, and often written while the dance was being performed in rehearsal. Please be weary of grammatical errors and focus on content and analysis first and foremost.

Rehearsal 4/3/19

My largest question I have are just how abstract we want this performance to be? That will impact the decisions moving forward.

Clothing:

The blue and white contrast work well to incorporate the nature, evolutionary characteristics, and earthly elements as discussed.

Blue helps to represent the rain in the sound, while white is a symbol of purity and clinical traits that contrasts and foils it to the blue color which also has earthy connotations in contrast.

I think the darker color should remain on the top half of the costumes to represent the murky cluttered mind of someone in an evolutionary process trying to grow internally, while the lighter white color should remain on the focus of the legs, as the symbolic movement of growth, evolution, and change.

The more variation between each dancer with the color and texture of the pieces they wear, the more that evolution of change could be represented because transformation is different for everyone and is experienced in different ways.

Music:

Music with the rain, the thunder, the other repetitive noises are a beautiful touch, and gave me chills seeing it tied to the dance, I really think it works well with the work. I love pounding of rhythm which feels like a human pulse.

Thoughts of material and symbolism:

The cloth that the dancers use represents that struggle to change and also appeared to seem like a timeline for an evolution, and as the dancers stretch and smush the cloth it represents the sense of time to that evolution of change, but also the struggle to change as it expands and contracts as a representation of internal change.

To me the five dancers appear to be representations of some of the five parts of an evolutionary change. Spiritual, physical, emotional, mental, and personal transformation.

Choreography:

I found the mirroring and doubling dancing of dancers to be very moving towards the representation of transformation as if seeing the old self with the growing one. Also, in addition to this, the slow movements which then become stronger and more rapid to also be great towards that representation of the evolution of change within oneself. I found the piece to be most representative of the emotional transformation through the physical representation of dance, but that is with my own eyes.

I really like the clump and the decisions made in rehearsal, I think the cloth is an important continual representation of that transformation

I think that it is also helpful to notice that moments of repetition and is helpful to represent that cycle of evolution and revolution.

Starting wrapped up individually helps to represent that individual struggle but the moments of connection show how relationships are vital for a true evolution.

The grabbing and pushing of the cloth, is a great moment for grabbing and taking control of the change one wants to see within themselves in the transformative process of an evolution.

Title ideas:

Biorhythm

Biorhythmic

Biorhythmic mechanisms

Rhythmic rotations

Oracle organisms

Ripple

Metamorphosis

The Biorhythmic

Rehearsal 4/5/19

Today reviewing the clump and moving forward to create the ending. It is a "play day" to work through creative ideas.

We are working to create a different ending with yellow cloth, so they can wrap back into it, to represent the change in transformation while moving through the cycle. The yellow would foil the blue while still being a part of nature like the sun, or like a light, sort of like a truth kind of connotation that change is good and important.

The goals for the rest of the piece are to use repetition, partnership and collaboration and repeated pacing from the beginning to represent the cycles and evolution of the individuals and as a group. All human beings and organisms depend on each other to grow and evolve, like an ecosystem or a friendship for instance, and this moment in the dance is no different.

The clump: maybe have them face each other a bit, despite the levels to represent this interconnectedness I think facing each other here or there would be good for connection to one another since it's such a crucial transformative moment.

I like the round arms before the clump scene and the ripples, it feels continuous like the cycles of life. When they lay down and the move together that is very powerful as they stagger movements.

Setting the shapes

Do diagonal and aspects of clumps for next section maybe?

I think for the transition they should go through each other in their diagonals, it is a chance to add another moment of change when moving through each other, almost like moving through themselves when mirroring each other in that moment.

We are going to do some floor work and ground work after the cross over moment, and that will be a great quality for this feeling of hopelessness, backwards is great, it feels like how sometimes with change you fall back before you can move forward again.

Great cannon and crossing over, but also great slower isolations before a moment of unison because that helps connect how you may fall back but you get back up again in life, but not by yourself, you get up with the support of others, which the unison stuff helps to represent

I liked the placement of the other clumps, just like the knots that we have that remain in our subconscious as we cycle through the growth and evolutionary process of life, which helps you grow into your own person.

Great work today!

See previous notes for title ideas

I like biorhythm best so far or The biorhythmic metamorphosis or something like that for the title.

Rehearsal 4/12/19

Biorhythm Dance MFA Project

Makeup and hair

Natural light makeup

Individuals choose hair

Logistics issues being clarified

New cloth

The aqua cloth for the end scene will be a symbol of the continuation of the cycle

Costume

The costumes are being altered so Carina the dancer will wear dark pants and a dark top as one of the main solo dancers

the other dancers will have both dark and light pants, one will wear the light pants and a dark top, and the others will have the dark pants and lighter top, the tops are different shades of blue, grey, and white, the light to dark variety helps to establish hues and again, the theme of transition, movement

The contrast of both positive change and harder negative challenges of an evolution are represented in the shades of the costumes and the foil of light to dark.

It also could represent the carrying of individuals into a new evolutionary cycle or individual organism in a transitional movement.

Rehearsal

Note: Run the clump, Run the whole piece again, If time begin working more with who is still here

The run through went well they danced beautifully, the rolling moment is a nice element of support when thinking about the symbolism regarding needing relationships to make changes and evolve which seems to be working here in the piece when the dancers work together

Note to focus eyes on the movements instead of ahead -something to bring more depth

Add an extra step after the laying down moment the break fall-down moment, they need more steps to add more expansion and spread out more, it will bring variety and vulnerability from the beginning as they transition to the expansion of the evolution or the climatic point

I personally think when they are elongating things they need to just work on elongating things more intentionally and think about their hands not just their limbs

I think the costumes work for each dancer really well, because those who are wearing the tanks, the grey top, the white pants, and the all dark blue each show a different element of each dancer's own personality and image that could be prescriptive for the audience to create their own narrative for that dancer and project their own journeys of evolution and change in life from themselves

Rehearse

Round 2

Being sure each dancer has their own narrative to their part in the piece so that their performative aspect is more personable for connection to the emotional and mental to the physical embodiment

Be sure the dancers are also having a reason for what they are doing and add more emotional moments, look at each other, and also look at their movements rather than directly ahead

I think that they also need to work on their hand placement along with their limbs and intention

When miming the head, chest, legs, etc. think about what's impacted by change

Little details, fingers, facial expression etc.

Great work today! Excited for the Preview next week!

Rehearsal April 17th

Post MFA preview this week, we are finishing the end of the choreography

Angelica got a lot of great feedback from the preview to work the end

Use the fabric more? Going to add more to this, I agree with this idea, as long as it is not conflicting with the dancers' safety.

I am here to add more input today

I am interested in working the teal to wrap the dancer in the end symbolically, the way she rolls herself will matter to what it represents, is she tender as in reminiscent of how far she has come, or is she aggressive, to represent how the cycle has started completely over? What is the intention here, I feel it is a mention of remembering the cycle and its challenges and triumphs and how it develops a person?

Feedback to build a little slower, especially in the clump, it looks nice now.

Idea's I have had:

Maybe work on the facial expressions some more and really lean into the partner moments to show that evolution, and I agree to transition slower into the sped-up section because an evolution is a journey not a race and that will implement itself nicely through this pacing shift.

The plan for the teal wrapping is to roll then fall out of it, or spin and stagger out of it, I personally like it would match the rest of the piece if the intention remains the same, where she unrolls and is unbalanced but then becomes stable before the end, to signify a change despite starting the cycle over again. But it all will depend on what the goals are for that final unraveling. This will happen from the end point where the dance has been worked so far but isn't the end like I had assumed.

The end will be with the other dancers which will look good.

After seeing the wrap flying in the fans, they should have the wrapping “fly” in the final counts of the dance, as a way to signify the dancers’ full evolution as if a weight has been lifted and but having it linger shows that change is never over. I think having even one fabric way upstage, against a fan flying in the wind while dancers are downstage would be great.

For new work, Angelica to give ideas for the end.

Alexa goes back into the fabric, as Calina spins on and Alexa would roll out

Alexa repeat duet, to give back repetition, duet and reversals would help to solidify an end

Running together during duet to catch but not

One more unison section, do the first phrase in unison, then push the fabric off into the apron

Ending image Calina with bright green fabric at the end, whatever fabric is on stage push forward towards the audience. Calina offstage and could be in the ankle so she is stable and standing on her own, but she is still holding onto the cycle. The earthy green color follows the natural earthy pursuit of intention, but it being bright reveals a brighter new development of character, and a sense of preparedness that other cycles did not have in them.

I love the feedback and ideas for working the piece and the end, just remind yourself what the term biorhythm means to you and the dancers, anytime you get confused. Repeated moments and work with all dancers again are smart, and the collaboration is also a great cycle for change and growth. I do like the concept of an individual dancer holding onto the fabric in some way in the end, but standing, as if to signify strength as she continues to move forward in the world.

This may sound odd but I also love that this is an all-female contemporary piece related to earth, biorhythms, and growth because there is a very unified sense of comradery as women regarding challenging times and cycles in life that is felt by me when I watch this piece. Just in the same way earth and relationships connects back to women throughout our lives not only biologically but in all of our intentions through the challenges of life. Great work and development it is really coming together!

Aside from written feedback and sit-in’s on rehearsals, Melissa in addition to these notes attended the final May MFA event following the preview show, which was held in Space Place Theatre in North Hall Iowa City, IA. The video on Melissa’s website documents the performance in its final form.