

Lassology

Classical and Common Approaches

Posturing

Weight release and inner activity recreate the posture all the time → Posture and movement are inseparable	A posture is assumed and aimed to be kept throughout the dance → Moving the rather fixed posture through space
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Use of Weight and Inner Flow

Release weight into every foot → Consequent use of a ground reaction force ("Sprungkraft") to refill the body → Energy flow INSIDE the body to create outside movement → The work of the feet is a result of the work inside the body	Let weight fall across the feet into space Pushing with the feet → Creating outside movement without any inner flow necessarily
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Elasticity

19 gravities → Large differences in actions of body parts → Creation of time value → Allow time for a reaction → Creation of wind-up situations to make movement more efficient	Three/four gravities → Little time difference between different body parts → Much possibilities for expression
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Inner Coordinate System

Diagonal relation of energy for each individual body part	Mainly using forward/backward/side-ways directions for all body parts equally
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Spine Mechanics

Shift/Swing/Shape the chest underneath the head → Head stays connected to the supporting foot	Holding a "stable" base with the head and chest swaying away from the supporting foot
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Swing

Swing through collection and explosion → First expressed through the chest and free leg → The rest of the body following Hip releasing into the (future) supporting foot at all times to let energy flow between spine and legs	Swing "the" centre gravity and hip into space → Cutting flow of weight and ground reaction force
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Creation of Volume

High number of different directions in the body Illusion of volume through different time values Differences in extension and release	Try to keep the body stretched at all times → No inner flow
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Creation of Speed

Release and collect weight to wind-up to release to let a movement happen in a fast way	Use muscular effort to try to be fast → Stressing mind and body
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Musicality

Allow music to infiltrate the body to resonate with the different body parts	Count beats to place or hold the body parts accordingly → No flow between actions
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Partnering

Each partner stands on his/her own feet Creating a position as a result of both partners' activity The main communication line is diagonal to the bodies	Creating a "common weight" through leaning into each other and pushing into each other The main communication line leads "forward" in relation to the bodies
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