

RAMBERT

**A LINHA
CURVA**

**Teacher
Resource**



2 Choreographic Content

A Linha Curva choreographed by Itzik Galili (2005)

Section breakdown:

- There are seven sections plus the introductory chant.
- Sections one, five and seven are the main group sequences containing the idea of linear, regimented movement.
- Sections two, three, four and six are a mixture of pace, style and narrative content supporting the overall themes.

Introductory Chant:

The introductory chant starts the piece and includes 20 dancers. 13 male dancers wear the mirrored collar discs and are stood in an X formation whilst 7 female dancers kneel in two horizontal lines just downstage of centre. The dancers perform vocal sounds which get repeated by the musicians throughout the work.

Section One:

Section one sets the tone for the work very clearly. The audience are introduced to the lighting, formations and movement phrases which become clear without distraction from narrative or any vocals from the dancers. The lighting grid dictates position, so although there is a sense of fun, the dancers are quite restricted. Much of the movement in this section comes from the named movement phrases developed by dancers in the initial choreographic development. These phrases are performed in linear formations and developed in various ways as the dancers travel through the lighting grid. The section opens with Liris; we also see Robson, Rose, George, Wagner, Kenya 2 and the canon duets¹. Some examples of developments are in the grid below:

Phrase	Robson	Rose	Kenya 2
Example of developments	change of direction	canon	fragmentation

Section Two:

Section two begins after the diagonal canon duets. The lighting is dimmed and there is a clear musical change from the fast and furious drum beats to a more mystical mood, initiated by the gong. The pace really slows down and the movement becomes slow and liquid, as if the dancers are moving against a resistance, which contrasts with the aural and visual blast of section one. The section begins with one female dancer on stage at DSL who goes into an inverted position from wide second; in this headstand she sweeps her legs slowly around and stands up having turned 180°. Another female dancer joins at DSR, they begin the adageⁱ in unison and cumulative canon is used as the number of female dancers in the space increases to 7.

The mesmeric quality of section two is enhanced by the male dancers emerging from the wings. They appear to float on their backs from SL to SR across grid rows 2, 4 and 6 using skateboards. The male dancers get pushed across the stage, from the wings, by their feet. You only get a glimpse of the male dancers as the light is low and not all grid squares are lit.

Section Three:

Section three begins as the lights brighten on the female dancers, after the last skateboard has rolled across and as the male dancers leap on individually to vocals by the musicians. The mood gradually changes as the male dancers enter one by one with jumps landing in deep second and holding 3-wise-monkeys style gestures. The dynamic quality of these jumps is weighty and mirrors the vocals from the musicians. It is a narrative section showing interaction between the five male dancers and the solo female. This is a very physically challenging section, although playful and flirtatious, as the men show off their skills, strength and versatility peacocking in front of the female. The male dancers use plyometric movements to jump and land and jump and land in a rapid or "explosive" manner, keeping in time to the rhythm of the accompaniment. The female dancer performs a short soloⁱ but it is almost unnoticed by the men who seem too preoccupied with showing off for her.

Section Four:

Section four is extremely short in length and takes place during the second solo from the female dancer present throughout section three. Her soloⁱ is the more physical than the first, as she shows off to match and out-do the men's attempts to impress her in section three, by kicking her legs up, spinning and diving to the floor. The male dancers call out and encourage her, showing their appreciation and admiration. She has been sitting back watching the circus of events and her solo is about showing what she can do, matching and playing up to them.

Section Five:

As with the first group section, section five contains the idea of linear regimented movement. This section includes call outs from the dancers to develop the carnival atmosphere. The dancers are restricted as to when they can call out, there are certain cue points which indicate when to start and when to finish. The dancers are given no direction on what to call out, but they have to call out in a certain way. Dancers are allowed to call out a combination of words, which are encouraging and party like, or sounds, like a whistle or a scream. Although this is an unscripted aspect, it does need rehearsal to ensure the vocals are spread out between the start and finish cue points so the dancers don't all call out at the same time, to save their voices and energy. The female dancers enter vociferously, continuing call outs from section four, which then subside for a short period of silence. The next set of call outs are started by the male dancer in the DSR corner when the front row of grid squares is lit up and just before the samba whistle blasts. The music ramps up and we really start to feel carnival atmosphere, but still have strong formations as in section one.

Section Six:

Section six shows another dance off situation, this time it is between two men performing solos. The first is choreographed but Itzik Galili allows freedom of movements at the end of the solo for the dancers to show their own skill and flairⁱ. As he is performing, the other male dancers enter, teasing him and mocking his movements, but the solo dancer is confident and unbothered by this. We can see elements of the Robson and Rose phrases in the solo. The second male soloist is chosen from the group, pushed forward and encouraged to represent the rest in competition. The group motivate their representative by stamping their feet to start a rhythm for him. He is reluctant at first but as the rhythm takes over his body, he grows in confidence and approaches the first dancer, his movements increasing in size and intensity. This second solo is improvised on the night although the dancers practice this improvised section during rehearsal and get feedback. The improvised solo starts small, needs to increase and needs variation in actions dynamics and levels all with less than seven 8s to work with. Following the improvisation, the first dancer gets invited over and they dance a duet. During this duet, another male dancer gets pushed into the light to show what he can do. He is extremely reluctant to participate and is clearly shy. He eventually gets carried into the space and following imploring looks, he begins.

Section Seven:

Section seven begins as the reluctant dancer from section six begins to perform a series of pirouettes ending with a kiss. As with the preceding group sections, section seven further develops the carnival atmosphere whilst keeping the regimented formations within the lighting grid's linear boundaries and the movement content is made up many of the named phrases we have seen already, developed further. Miltonⁱ only appears in this section. The call outs have a musical cue, but this time are not started by a specific dancer although they are rehearsed to ensure an even spread of vocals throughout the as mentioned in the section five notes.

ⁱ See [Video section](#) for demonstrations of these key movement phrases