

This is Creative Dance !

a picture book

Barbara Mettler

Will Carbo

THIS IS CREATIVE DANCE!

a picture book

Dance Material

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Barbara Mettler Hammer

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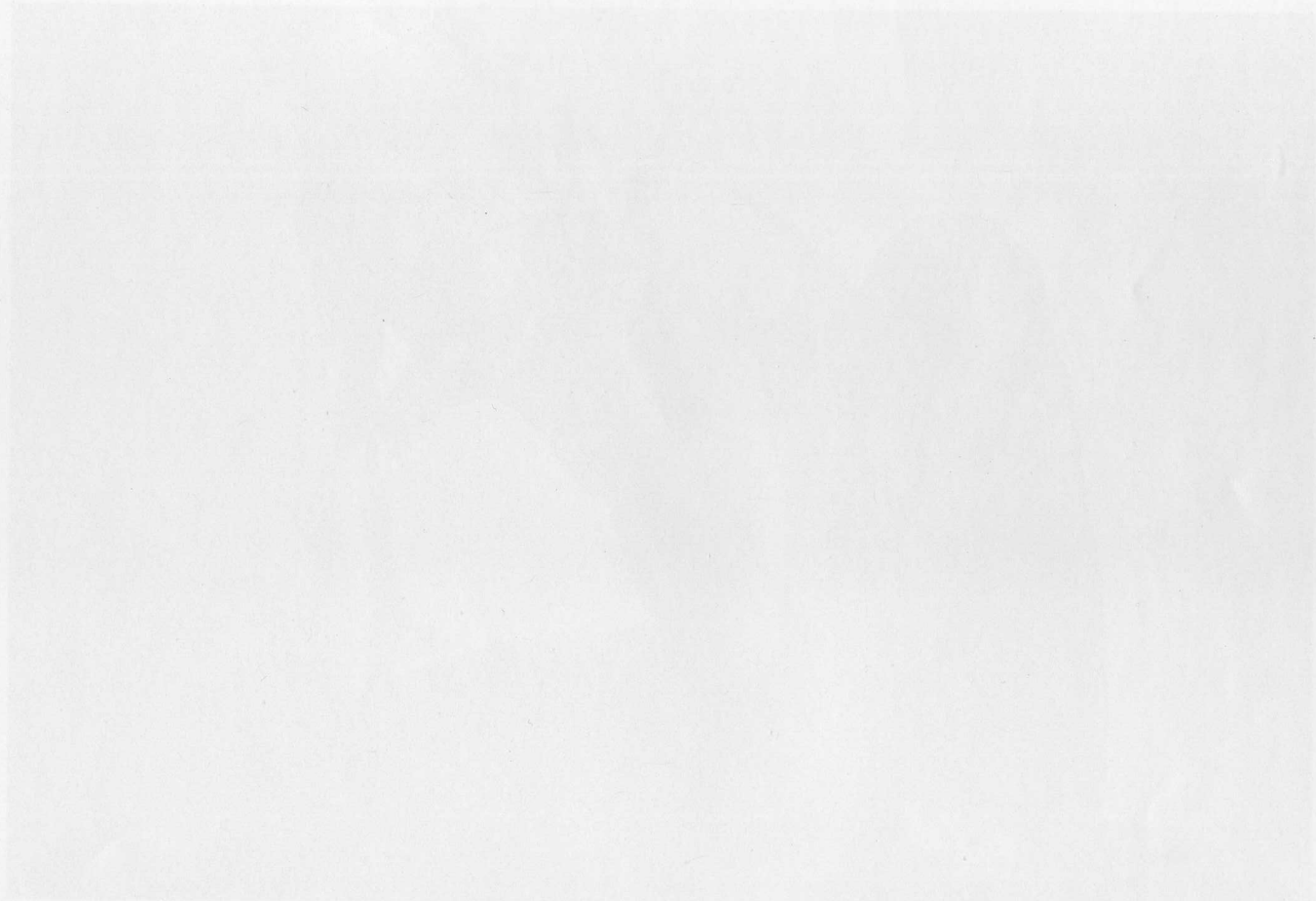
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All illustrations show the work of students and staff of METTLER STUDIOS.



In memory of Allan

Sandra Mettler



Barbara Mettler

What is CREATIVE DANCE?

It's the art of body movement.

INTRODUCTION

What does CREATIVE mean?

It means: original.

In creative dance the dancers make up their own movements.

How do they do it?

It's easy.

We'll show you how.

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How do they do it?

It's easy.

We'll show you how . . .

RELAXATION

Just we relax . . . we lie on our backs on the floor with closed eyes . . . experiencing
complete relaxation . . . no movement of all . . .

First we relax . . . we lie on our backs on the floor with closed eyes . . . experiencing complete relaxation . . . no movement at all . . .



FREE MOVEMENT EXPRESSION — ON THE FLOOR

Then we start to move . . . any way at all . . . each one in his own way . . .
experimenting to see how our bodies can move and what it feels like to move in
different ways . . . we do whatever we want to . . . whatever feels good . . . we may
stretch, bend, twist, roll over, sit up, expand, contract . . . using the whole body and
every part of it . . . discovering enjoyable movements for ourselves . . . we move
slowly at first, trying to sense in our muscles the particular feeling of each movement
. . . letting this feeling guide us as we go from one movement to another . . . we are
trying to satisfy our body's natural need for movement and to experience every
movement as an expression of ourselves . . .







FREE MOVEMENT EXPRESSION — STANDING

Now, standing up and moving freely from place to place, we continue our exploration of movement . . . each one following his feeling in creating new movement experiences . . . no two of us move in the same way because no two are alike in body structure or temperament and no two have the same needs for expression . . . this is a kind of dancing which anyone can do . . . old or young . . . women, children, men . . . healthy or handicapped . . .











DUETS, TRIOS

Before long we are ready for group movement expression, so we get together in small groups, first in couples, then in groups of three. Now our problem is for each one to move freely in his own way while at the same time adjusting his movements to the movements of his partner or partners.

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LARGER GROUPS

No creative dance experience is more enjoyable than free group movement improvisation. Every group, like every individual, is unique and can discover its own forms of movement expression. In improvisation the dance is created spontaneously by the dancers while dancing. Movements grow and evolve out of themselves, creating forms which are alive and new, according to the nature of the group.

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PARTS OF THE BODY

In creative dance we learn to feel of how to use our body as an instrument of expression. Sometimes we limit our movement to one separate body part in order to express thoroughly its unique power of expression.

In creative dance we learn to feel at home in our body as an instrument of expression. Sometimes we limit our movement to one separate body part in order to explore thoroughly its unique powers of expression.



heads



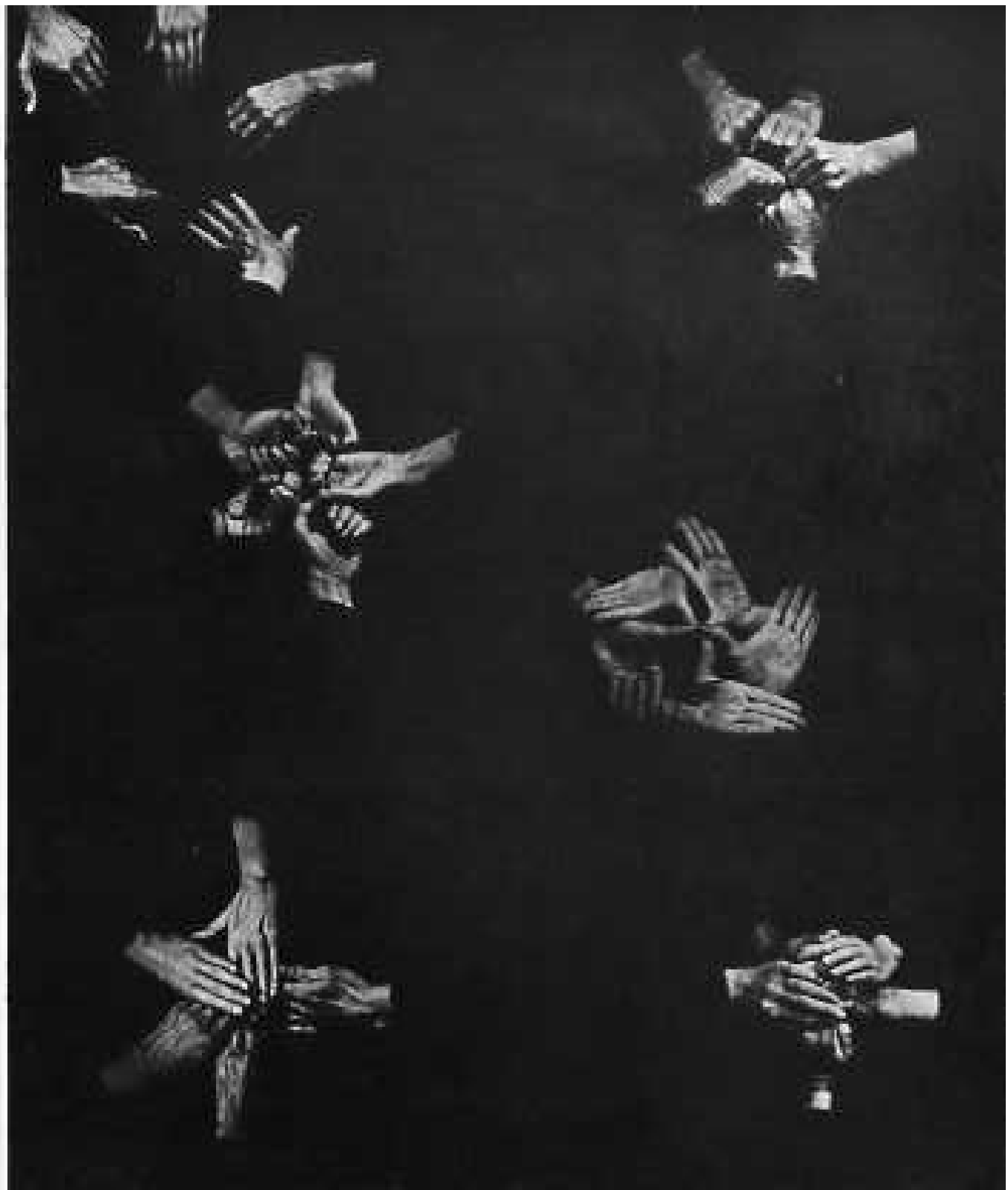
hands and feet



elbow dance



group hand improvisation



FORCE

Body movement creates patterns of Force and Time and Space. In creative dance we learn to perceive and to control these patterns so that we may use them in the creation of expressive movement forms.

The amount of force exerted and the manner in which it is used determine the movement's force pattern.

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The amount of force exerted and the manner in which it is spent determine the movement's force pattern.



forceful movement



forceless movement

TIME

The duration of one movement in relation to another establishes a time pattern.

Time patterns of body movement cannot be photographed but they can be diagrammed.

PULSE AND PACE

Regular Pulse, Constant Pace

Slow

The duration of one movement in relation to another establishes a time pattern.

Irregular Pulse, Changing Pace

Time patterns of body movement cannot be photographed but they can be diagrammed.

Sudden Changes

MEASURE

PULSE AND PACE

Regular Pulse, Constant Pace

Slow — — — — — — — — —

Fast — — — — — — — — — — — — — —

Irregular Pulse, Changing Pace

Gradual Changes - — — — — — — — -

Sudden Changes — — — — — — — — — —

MEASURE

Regular

two beats | — — | — — | — — | — — | — — |

three beats | — — — | — — — | — — — |

four beats | — — — — | — — — — |

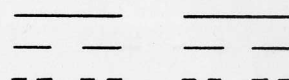
five beats | — — — — — | — — — — — |

Regularly Alternating | — — | — — — | — — | — — — |

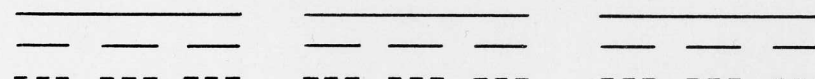
Irregular | — — | — | — — — | — — | — — — — |

DIVIDED BEATS

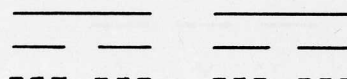
Binary



Ternary



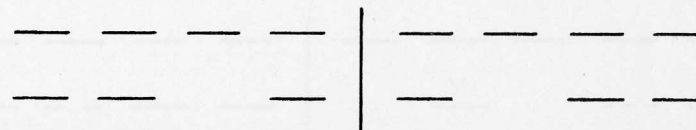
Mixed



OMITTED BEATS

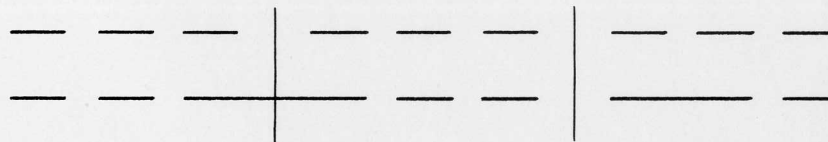
pulse and measure

pattern



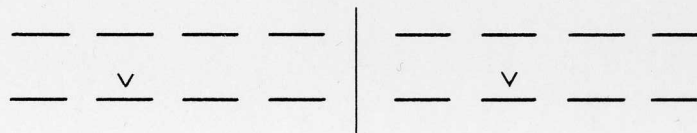
EXTENDED BEATS

pulse and measure
pattern



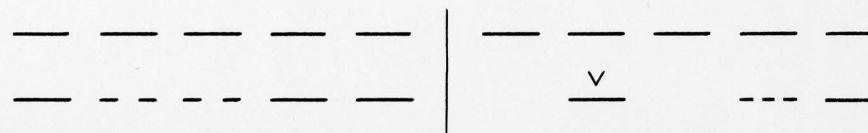
SYNCOPATION

pulse and measure
pattern



TIME PATTERN FREELY CREATED

pulse and measure
pattern



SPACE

The position, direction, size and shape of a movement creates a space pattern.

The position, direction, size and shape of a movement create a space pattern.





SOUND — MUSIC

Body movement creates sound: the sound of the breath and the sound of the feet on the ground. In creative dance we use sound as an outgrowth of movement. Sometimes we accompany ourselves while we dance, sometimes we accompany each other. We use voice, hands, feet and all kinds of instruments, creating our own music. The accompaniment is improvised at the same time as the dance.

Body movement creates sound: the sound of the breath and the sound of the feet on the ground. In creative dance we use sound as an outgrowth of movement. Sometimes we accompany ourselves while we dance, sometimes we accompany each other. We use voice, hands, feet and all kinds of instruments, creating our own music. The accompaniment is improvised at the same time as the dance.

























To The Trees

*An Accompaniment for
Outdoor Dance*

(A)

CYMBALS

VOICE

5
4

6
4

5
4

(B)

SMALL HOLLOW
TURTLE SHELLS

LARGE HOLLOW
TURTLE SHELLS

TOM - TOM

LARGE DRUM

SMALL HOLLOW
TURTLE SHELLS

LARGE HOLLOW
TURTLE SHELLS

TOM - TOM

LARGE DRUM

©

CYMBALS

SMALL SHELLS

LARGE SHELLS

TOM-TOM

LARGE DRUM

VOICE

SMALL SHELLS

LARGE SHELLS

TOM-TOM

LARGE DRUM

VOICE

①

SMALL SHELLS

LARGE SHELLS

TOM - TOM

LARGE DRUM

VOICE

Musical score for section ①, featuring five staves: SMALL SHELLS, LARGE SHELLS, TOM - TOM, LARGE DRUM, and VOICE. The time signature is 6/4. The VOICE staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into four measures. In the first measure, the TOM - TOM and LARGE DRUM staves have notes, while the SHELLS staves are empty. In the second measure, the TOM - TOM staff has notes, and the LARGE DRUM staff has a single note. In the third and fourth measures, the SMALL SHELLS and LARGE SHELLS staves have notes, while the TOM - TOM and LARGE DRUM staves are empty.

②

SMALL SHELLS

LARGE SHELLS

TOM - TOM

LARGE DRUM

Musical score for section ②, featuring four staves: SMALL SHELLS, LARGE SHELLS, TOM - TOM, and LARGE DRUM. The time signature is 6/4. The score is divided into four measures. In the first measure, all four staves have notes. In the second measure, the SMALL SHELLS and LARGE SHELLS staves have a double bar line with a slash through it, indicating a rest. In the third measure, all four staves have notes. In the fourth measure, the LARGE DRUM staff has a double bar line with a slash through it, indicating a rest.

SMALL SHELLS

LARGE SHELLS

TOM - TOM

LARGE DRUM

(F)

CYMBALS

SMALL SHELLS

LARGE SHELLS

TOM - TOM

LARGE DRUM