

H U M > N

Dancing HUMAN!

Ideas for a Community Dance Choreography

from Wilfried van Poppel and Amaya Lubeigt



HUMAN Thema HOME (HUMAN Premiere Bremen, 27.8.2021)

Following the HUMAN Community Dance premieres in Bremen and Brussels, this script now offers an overview of the choreographic ideas for the 13 HUMAN themes. It is written for all those who - in whatever contexts - would like to combine the HUMAN music with dance. This is precisely the idea of the initiator and composer Helge Burggrabe: to „move“ common visions of living together, in a multitude of senses and with the UN Human Rights in the background, using the universal languages of music and dance.

Everyone is invited to participate in HUMAN, as a Human Rights educational experience!

For his idea of a Dance version of the 13 HUMAN themes, Helge Burggrabe won Bremen choreographers Wilfried van Poppel (NL) and Amaya Lubeigt (ESP). Together with Nanni Kloke (NL) and Susan Barnett (GB/CH) they developed a choreography in the style of Community Dance for the HUMAN premiere. This was performed at the Theater Bremen in Bremen and at the Royal Flemish Theater in Brussels (August/September 2021).

People dancing together is the ideal way of engaging with each other in a spirit of openness, respect and acceptance

Wilfried van Poppel

Choreography HUMAN Dance Premiere and HUMAN school projects „Five days to dance“

The one-hour HUMAN music composition is conceived as a cycle of life. The 13 pieces of music are rich in nuances and insistently sound out the basic human processes and areas of tension. The themes are: Birth (1), Needs (2), Freedom (3), Equality (4), Sisterhood/Brotherhood (5), Love (6), Home (7), Protection (8), Work (9), Recreation (10), Creativity (11), Community (12), and Death (13). The respective opposites and tensions also resonate: freedom versus lack of freedom, protection versus defenselessness, equality and inequality, and in another central theme that affects and touches every human being, the idea of home or familiar versus foreign or unfamiliar, The HUMAN Music was recorded on CD/vinyl/digital by the renowned label EDEL Kultur/ Neue Meister under the baton of Duncan Ward.

With their own successful concept „Five days to dance“ and within the framework of the HUMAN International Culture Project, Wilfried van Poppel and Amaya Lubeigt are also developing the HUMAN project in schools in Europe and beyond (further information: contact@human-project.net).



WILFRIED VAN POPPEL

Dancer and Choreographer (i.e. Bremen Theatre), Initiator and Artistic Director of "DE LOOPERS-dance2gether", Initiator of the successful "Five days to dance" concept, Artistic Director of the HUMAN Community-Dance Choreography for the Premieres in Bremen and Brussels (2021)

AMAYA LUBEIGT

Dancer (i.e. with Urs Dietrich, Susanne Linke, Pina Bausch), Co-Initiator of the successful "Five days to dance" concept, Artistic Director of the HUMAN Community-Dance Choreography for the Premieres in Bremen and Brussels (2021).



www.de-loopers.eu

1 - BIRTH (5:12)

The first music piece is about life before birth, about new life that announces its forthcoming arrival, even before the heart of the unborn child begins to beat: something begins to develop that emerges into life and liberates itself from its place of origin.

Excerpt from the HUMAN CD Booklet on the music piece BIRTH

Similar to an overture, this piece is about preparation, guidance, and beginnings: a veil of sound in the strings, sinking from a high to ever lower registers, announces the start of new life before the heart of the unborn child begins to beat. The moment of birth approaches in waves of ever-increasing intensity, before dying away in a brief postlude.

Listen here to the BIRTH section of HUMAN:

<https://www.youtube.com/watch?v=NU6UfVraNQL>

Choreographic Premiere (guiding themes)

Like the beginning of life. A poetic image and the strength to initiate something:

One person lies in the centre, others crawl in from the sides of the stage, drawn towards this person.

Beginning, in silence:

- > A big cloth covers the stage, a person is lying underneath it.
OR - in the version without a cloth- a person sits on their knees in the centre, doubled over into a tight ball.
Very soft breathing movement with the arms.

As the music begins:

- > The breathing movement of the arms grows, bigger and bigger each time.
- > The dancers on the sides wait for the melody. They gradually enter from the sides, literally drawn in, responding to the gestures of the person in the centre. Lying on their backs they crawl backwards into the space. Like little worms. The person in the middle gathers in the cloth, little by little.

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Version with the cloth:

- > The movements of the person in the centre get bigger, their contours become more visible, he or she begins to gather the cloth, drawing the dancers in from the sides, and slowly emerging.

Version without the cloth:

- > The person in the centre moves and gestures to the other dancers, drawing them in towards him or her.

Progression, with / without the cloth:

- > Everyone now lying on the stage waits for the new melody. Then they start to move, to wake up, to turn about, to stand up.
- > Upward reaching accents and action, from the centre outwards, like ripples in the water. The cloth, stretching upward like an umbilical cord between the earth and the sky.
- > The cloth is passed along from dancer to dancer, creating a spiral, from the centre outward. The dancers stand up as the cloth is passed to them. The cloth finally disappears through a corner at the back of the stage.

Transition to the next HUMAN music piece NEEDS

In silence (without music):

- > The dancers have risen to their feet or have passed the cloth along. They watch the cloth leave the stage. They remain in motion, swaying gently, following the situation and slowly turning to face the back. They walk quietly towards the back of the stage and group together, not too closely but close enough to give the impression of a wall.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece

BIRTH: https://youtu.be/A7xyV_QdleM





2 - NEEDS (4:27)

Excerpt from the HUMAN CD Booklet on the music piece NEEDS

Air, food, and water are essential needs that newborn children demand loudly and relentlessly. This piece "narrates" the immense power of these basic needs, which accompany us throughout our lives. The middle section presents a calmer sense of desire, of longing, before the restatement of the initial theme ushers in a sense of return.

Listen here to the NEEDS section of HUMAN:

<https://www.youtube.com/watch?v=s4bJnnpmpG4>

Choreographic Premiere (guiding themes)

The Needs of human beings are expressed here in three phases: need as a sensation, common essential needs, and personal needs expressed through group composition.

A gentle sideways swaying until the music begins, then:

- > Dry movements of the torso with the back to the audience: the most visceral need, the feeling of wanting to break out from somewhere inside, like a caterpillar in a chrysalis, before it emerges as a butterfly. Or, in the bird's nest, the chick demanding food from its mother.
- > Searching for a way out in two diagonal directions and returning to the theme of moving up and down with the musical accents. Two groups in counteraction.
- > The most basic needs, poetically assembled into a phrase of movement. This is danced mostly with the arms and on the spot, representing: silence, the beating of the heart, breathing and air, the sun with its warmth, the need to cover oneself, to sleep, to dream, the waking up, seeing the world with its colors and shapes, the need for water to wash oneself and to drink, for food, digestion, evacuation, the need to think and to communicate with the world around us....
- > The music of the third part serves for group compositions - usually the dancers will be divided into 5 or 7 groups of ideally four to seven people per group.

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Transition to the next HUMAN music piece LIBERTY

In silence, without music

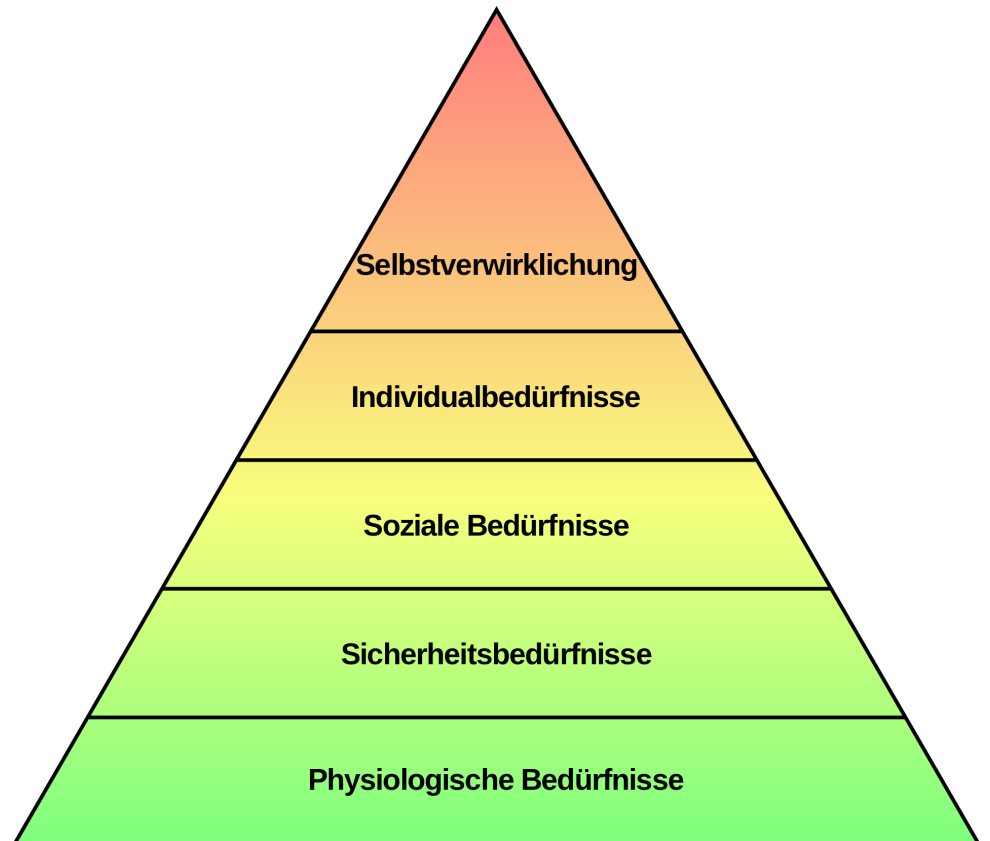
The groups end their actions in stillness, in a "photo" / final position of their choice. They wait, very still.

For the educational context:

There are numerous references to human needs in the internet, of which „Maslow's pyramid“ is one example. It would be good if the students/dancers could reflect on these, allowing space for their own question. We encourage them to make a list of the needs they feel are important. These don't have to be only the most basic needs.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece NEEDS:
<https://youtu.be/zjZVxNI74iM>



3 - LIBERTY (4:42)

At moments in life we may feel unable and unfree to make choices. At some point however, the longing for freedom is so strong that it will break through the walls of restriction and tear them down. Freedom always depends on the courage of a few people to start something, before more people join them and a powerful freedom movement can emerge.

What is freedom? How do we feel free? Free from what?

Excerpt from the HUMAN CD Booklet on the music piece LIBERTY

This piece begins in a state of “unfreedom” and helplessness, from which the desire for freedom will ultimately break through and tear down the walls of restriction. Here, the trumpet plays a striking melody, like a song of freedom, which is gradually joined by more and more other instruments. Freedom always depends on the courage of individuals to do something, before growing numbers of others join in, thus creating a powerful movement for freedom.

Listen here to the LIBERTY section of HUMAN:

https://www.youtube.com/watch?v=wUln1PFB-mk&list=OLAK5uy_nNTjx86Zste_XTt8e-3fE8Q-QFfz8MMaA

Choreographic Premiere (guiding themes)

This may begin with one person dancing alone, although this beginning is not strictly necessary. The dancers, huddled in groups feel restricted, locked in, they long for a way out.

A diagonal of intertwined bodies, a wall of people, and a group of dancers moves on each side of this wall, single persons are lifted up, they run...

1. The dancers in the groups start to look around, fearful. They feel trapped.
2. One or two people gather the groups into the centre. They all run from side to side. A large diagonal of interlocking bodies is formed.

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3. Some people stay in the centre and form a diagonal wall.
Others move out into the space either side of the wall. They dance a “hymn of freedom”, defying the wall that separates them. Their dance then resembles being locked in a cage, behind bars, then wearing a mask and wanting to remove it. Next the dancers try to open the gates, they send their silent “scream” out to the corners, hoping to get out, striving for freedom.
4. They move into a group in the centre and, crouching very low to begin with, they begin to rise, in 8 beats, slowly, as if wanting to break through the roof that prevents them from getting out. They go down again in 8 beats, they rise up again in 4 beats, go down in 4, rise in 4 beats again and again go down in 4, and then continue going up and going down in 2 beats. They want to break out.
5. They run out splitting into three groups. Some go to the front right corner, others to the front left corner and another group is formed in the middle. In each group one person is lifted up and points to where they want to go.
They all come together again in the centre and a mountain is formed with everyone and with one person at the top pointing the way forward.
6. One person comes through the centre and starts running in slow motion. Little by little everyone joins in and starts running, facing forward, until the music ends and THEY HAVE REACHED THEIR GOAL!!! They stand, very proud of having achieved freedom together.

Transition to the next HUMAN music piece EQUALITY

In silence (without music):

The group divides itself down the centre and opens, like a gate, to both sides.

NOTE

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece LIBERTY: https://www.youtube.com/watch?v=G_tS-jkiz1E&t=8s.





4 - EQUALITY (4:29)

Equality among human beings is not an easy thing to strive for but it is also not impossible... Unlike a given status it is something that must be sought after, readjusted and reinstated again and again.

Excerpt from the HUMAN CD Booklet on the music piece EQUALITY

The struggle for equality and equal rights is interpreted as a game of balance in this piece. The vibraphone and piano encircle one another, but in the course of the piece lose their measured balance three times. The use of several keys and the piece's fragility symbolize the fact that equality is not a one-time promise but must repeatedly be balanced out and won anew.

Listen here to the EQUALITY section of HUMAN

https://www.youtube.com/watch?v=_XYMvRjAnJg

Choreographic Premiere (guiding themes)

Using a rope or similar (although this is not essential), to establish a game of balance. Building a circle in which everyone is in the same situation. This can be a section for the girls; gender equality is still a constant struggle. What kind of inequalities exist between people at the moment, or between countries, societies, economies or gender?

1. One person enters from behind and moves down the centre, alone, a rope suspended horizontally in his or her hands, across the midline of their body, in balance, while tiptoeing forward. Then two more dancers join in at the two ends of the rope. A game of complementary ascents and descents in opposition begins. A balance is maintained, even as one person goes up and the other goes down.
2. They open the rope out into a triangle. A fourth person joins them and a square of equal sides is formed. More and more people join in, holding on to the rope, always trying to maintain a symmetry. In the end there are 16 dancers. They enter inside the rope formation. A circle has been formed with everyone.

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3. A combination of movements and turns, always striving for balance, as an individual and as a group, faster and faster towards the end.
4. A group of 4 people in the centre create a human monument, moving in correspondence with the bigger group around them.

Transition to the next HUMAN music piece SISTERHOOD/BROTHERHOOD

- > At the end of the music the rope is stretched out on the floor at the back of the stage and the dancers go to the side of the stage where they need to be to re-enter in the next section, Sisterhood/Brotherhood.
- > Silently, when the music ends, those in the small group in the centre run out to the four corners, as if a drop of water had fallen in the centre, splashing them out in all directions.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece EQUALITY: <https://youtu.be/ugQEKUYVnWU>

5 - SISTERHOOD/BROTHERHOOD (4:07)

Sisterhood, brotherhood or fraternity means acknowledging and respecting our siblings regardless of how different we may be. Feeling that something connects us. Joining together for a common goal. Supporting each other, helping others and letting others help us.

What does fraternity mean? This is a big question with many answers. Empathy? Or tolerance? Do we join up with someone even if we don't like them? Or do we join up with someone who we feel has something in common with us?

Excerpt from the HUMAN CD Booklet on the music piece SISTERHOOD/BROTHERHOOD

A strong sisterhood or brotherhood means accepting and respecting our sisters and brothers, no matter how different we are. The piece therefore opens with a dialogue between the horn and the winds and strings in a kind of call-and-response pattern. The middle section sees increasing interaction between the instruments, before many of them take up and embellish the horn theme heard at the beginning.

Listen here to the SISTERHOOD/BROTHERHOOD section of HUMAN:

<https://music.youtube.com/watch?v=KmgP5z88GQQ&list=RDAMVMKmgP5z88GQQ>

Choreographic Premiere (guiding themes)

Four very different parts and a concrete group situation: we are climbing Mount Everest!

1. Starting from the back corners, one or two groups of friends prepare to climb Everest. The dancers move very closely, fighting against the wind, lifting bundles, moving slowly, looking down a precipice, looking up to the clouds, picking up some earth; an "offering".
Climbing Everest is a metaphor for a common goal that a group sets out to master.
2. Each group forms a double line of people, and they place an offering on a ceremonial fire. A movement in canon follows, like flames rising. The lines open into the shape of a large V, the angle of which opens forwards, from the depth of the stage towards the audience. The climbers dip their fingers into the ashes, symbolically stroking it onto their arms and face. A group photo - or someone is climbing up on the "stones" and being lifted up and away in a flight...

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3. They arrive at a camp and join together in an almost traditional dance, in couples, very cheerful, repetitive and rhythmic: a celebration before the final ascent.
4. The group separates, the dancers go to the two sides of the stage and form two straight lines. From the 4 corners, they move quickly in lines towards the centre (like a petal), and form four groups, which again fight against the wind. Some people seem to be falling and the others help them, to prevent their fall.
The ascent ends with a group photo on the summit of the mountain.

Transition to the next HUMAN music piece LOVE: different options in silence, without music.

- > Option A: A couple stands in the middle and dances the beginning of the next music piece, LOVE. Maybe without music. Then the others enter and spread out in the space, they stand in Focus, eyes closed.
- > Option B: The people from the sides who were not in this section enter and place themselves in focus towards the public, then the people from the groups place themselves. Everything happens calmly.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece SISTERHOOD/BROTHERHOOD: <https://youtu.be/0cQPGcLvrZE>





6 - LOVE (4:04)

A delicate and personal theme: about the love that we feel and share with others and the longing to feel loved. About love that gives everything, and that smiles. Love is generous, and when we share it, it gets stronger and stronger. Love for oneself, for the people close to us, for the people around us and for those we do not know... Love for nature, for the whole universe. But loving is not easy and we have to fight hard to save love. Love hurts... Yet in spite of everything, the strength of love is great and enveloping and it pushes aside problems so as to continue loving. An embrace that expresses love, the love that embraces everyone.

Excerpt from the HUMAN CD Booklet on the music piece LOVE

The piece opens by heralding the appearance of love with an intimate, almost tender theme in the piano and clarinet. Full of hope, it blossoms, is challenged, and increasingly wears itself out. With the drama intensifying, the love theme confidently reappears and is played forte by the strings. To end, the piece returns to the intimacy of its opening.

Listen here to the LOVE section of HUMAN: <https://youtu.be/AVKkxOIVfXc>

(A film documentation of the CD recording in the sound studio in August 2020; Conductor Duncan Ward, Deutsches Kammerorchester, Pianist John Kameel Farah)

Choreographic Premiere (guiding themes)

A delicate and intimate sequence that becomes bigger and stronger, but always full of sensitivity.

1. The central theme begins individually, with eyes closed and a gentle caress of the face. Then both hands interact, demonstrating a couple who love, kiss and embrace each other.
2. The movements grow bigger each time, like love itself. The dance moves generously in space. It drops to the ground, self-embracing. Then, a cradle is rocked...

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3. The pain of love that is not reciprocated, a moment of sadness due to loneliness, or of anger, frustration, self-enclosure... This part will be improvised or composed individually by the participants. "How does love hurt?"
4. Love becomes more romantic, big and enveloping, and pushes away the problems in order to keep on loving. The dancers all end up facing the centre of the group, one embrace for all. One heart.
5. The dancers form couples, for instance in that their hands meet. One person guides and leads his or her partner, who allows them self to be led, then the roles are exchanged. This can also be a small composition about an encounter between two people.
6. The theme of the beginning returns, tender, delicate, personal. Everyone dances in one big circle, walking quietly, calmly. They end up altogether in the centre, their arms stretched high, their hands performing the movements towards the sky. Human love is universal.

Note

In unseren Wochenprojekten ist LOVE oft das Ende der Präsentation. Eine letzte Umarmung mit Blick auf das Publikum, das finale Bild gleicht einer Aufstellung für ein ‚harmonisches Gruppenfoto‘.

Transition to the next HUMAN musical piece HOME

- > The dancers form couples that hold each other in some way, for example with an embrace or holding each other's hand.
- > Six couples go to the sides of the stage to prepare the scene for HOME

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece LOVE: <https://youtu.be/-sbbiO1D08o>.

7 - HOME (5:42)

Excerpt from the HUMAN CD Booklet on the music piece HOME

The notion of home is inseparable from its opposite, homelessness, especially if we remember that there are 80 million people around the world who have had to flee their homes.

"Home" is therefore a piece of contrasts: a clearly identifiable melody represents home at the beginning. The effect is intensified by the glockenspiel, which recalls the sound of music boxes that give young children a sense of security. This calming harmoniousness, symbolizing safety, is, however, repeatedly lost, torn apart or superimposed musically, and returns in the minor or as fragments. At many points, all that can be sensed is the longing for home.

Listen here to the HOME section of HUMAN: <https://youtu.be/PK-rZqnKA4c>

(A film documentation of the recording of the CD in the sound studio in August 2020; Conductor Duncan Ward, Deutsches Kammerorchester, Pianist John Kameel Farah)

Choreographic Premiere (guiding themes)

Guiding questions for the choreography:

What does home mean to me? Is it a place, a house, a city?

Which situations give me that feeling of being at home?

The idea

Six long pieces of fabric, (15 m x 0'65 m approx.) of red silk that will represent a house. It can also be in other colors. These are assembled/ neatly gathered, one in each of the four corners of the stage and one on each side.

At the end of Home, we will bring in 10 to 14 long sticks or bamboo canes (each 2 meters long) to build = rebuild a safe haven in which one can feel at home.

1. Assembling the "house": working in pairs, one person takes one end of the cloth and runs with it to the opposite side of the stage, the other holds the other end and remains in their place. Three couples on each side (so six dancers per side).

They run from the back corners of the stage diagonally to the opposite front corners and from the front corners to the opposite back corners, and from side to side. The runners then reverse their run. This creates a knot with the cloth in the centre.

2. A person enters from centre-back of the stage with a broom or similar long object. They walk forward to the centre of the stage, where the knot has been formed, and they use the broom to lift the knotted material from underneath. A kind of circus tent, a house, is erected. Other dancers enter into the "house" from the sides, looking up in admiration.
3. The music becomes dramatic. The "house" shakes, the floor moves, the house breaks down and collapses, together with the inhabitants of the house. Everyone lies still on the floor. Destruction.
4. A melody wakes them up. They look around and realize what they have lost, their hands reach out to touch the destroyed walls and the roof above them. They slowly stand up.
A group movement phrase ends with dancers showing their empty hands. Total loss.
5. The music gets louder. Those in charge of the cloths gather them quickly in to the centre, from there they open them diagonally towards two of the corners (front/back) forming a "river". The dancers who were showing their hands quickly drop to their knees lining up on both sides of the river, facing the corners - about 6 or 7 people on each side.
They start to retrieve what they have lost, progressing with a repetitive movement until they have reached the corners, then they leave.
6. In a moment of very loud music, those waiting in the corners begin to move in a line from one end of the river to the other. To get to the other end, they improvise with very powerful movements as if fighting against a resistance; against the wind (high), against the sea (middle), on the sand (low).
7. During the movement canon some are moving high, others at the middle level and others low, before one after the other they arrive at the corner. Some of them end up lying on the cloth, exhausted.
8. On the sides of the stage, some dancers prepare themselves with long sticks. They carefully step in, testing the ground they walk on to see if it is stable. With their stick, they draw a circle on the ground on the place where they will rebuild their new home. They walk toward the cloth, spreading out well from one end to the other and then use the sticks to raise the cloth together. Those who were lying on the ground help them.
9. The house has been rebuilt. It is less stable than before. A long diagonal this time.
10. The others walk inside and sitting on their knees perform a sequence of movements with their hands on the earth ... "the memory of my homeland".

Transition to the next HUMAN music piece PROTECTION

The sticks are lowered to the ground in silence. At the same time those seated lower their arms to the ground.

The people with sticks spread out across the space and begin to circle around their own stick.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece HOME: <https://youtu.be/90J1ChpjrSE>.





8 - PROTECTION (4:02)

Excerpt from the HUMAN CD Booklet on the music piece PROTECTION

This piece begins with a sense of defencelessness. Capricious interjections in the high flutes and sudden percussive entrances produce an atmosphere of helplessness. It is not until the middle section that piece begins to relax, with the violin rising to a melody in 11/8 time - like a solitary plant slowly beginning to grow in a safe space. But this safe space is fragile. Repeated atonal outbursts are heard, while the shaker, with its steady pulse every second bar, provides a distracting off-beat.

Listen here to the PROTECTION section of HUMAN:

<https://music.youtube.com/watch?v=Jn6Mczq2tsQ&list=RDAMVMJn6Mczq2tsQ>

Choreographic Premiere (guiding themes)

Guidelines

To begin with there is a feeling of helplessness, of being at the mercy of the situation. The urgent need to be safe from the impending circumstances, to feel protected. We are fragile... Can we protect what we love? Where or how do we feel safe? Something very delicate and special begins to grow slowly, under the shelter of protection.

- > In this section, we form two groups of people and the formation is circular. The group of dancers who have brought the cloth are joined by some others. They gather in the centre and together they protect those sleeping within their circle.
- > On the outside another group of about 14 dancers uses the sticks to form a protection around them.
- > Those on the outside protect those on the inside, who in turn protect whoever is in the centre, the most vulnerable.

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1. Dancers sit in a circle in the centre, waiting, and someone lies asleep in the middle of this circle. Positioned around this group, and on the spot that they have chosen with their sticks, the other dancers slowly descend to the ground. They circle around their sticks as they go down. The floor trembles as if a hundred horses were stampeding by. The sticks tremble, the dancers lie holding on to their sticks, clutching these tightly with their hands. They spin around their sticks on the floor. They split their legs as if running and jumping in this position.
2. Protecting their backs with their sticks, they rise a little and move closer to each other, as if trying to form a spider's web with each other, and with their sticks. They try to stretch higher to form a higher fence around those in the centre. They connect the sticks together in front of their bodies, becoming one with the stick and with each other. They try connecting in strange ways, and with stops between the movement. At the end, they bring the ends of their sticks together, above the group in the centre, forming the shape of a „Tipi“.
3. With the new melody, they separate the sticks, they turn and open to form a circle facing outwards, holding their sticks vertically. The sticks are slowly lowered to the right and one end of the stick is received by the person on the right. Each dancer will now have two sticks, one in each hand, with themselves in the centre. Facing the outside, the dancers form a fence with their bodies and their sticks, in order to protect what is happening inside (if we face inwards it looks as if we are locking them in).
4. The group inside stands up with the melody and dance unison movements around the person/persons lying inside and who is/are working with the cloth.
5. An exchange of forms and musical impulses follows, between the two groups. They do not interact, but complement each other. Those on the outside start to move to the right whenever they hear the melody and with the musical attacks they form different dry and concrete shapes. During this, the dance of the group inside continues and when they are finished, they wait.
6. The outsiders place the sticks end-to-end on the floor, to form two irregular angular “walls”, each wall separate from the other. One of the ends of each “wall” indicates an exit from the stage. The outsiders stand with their backs to the “wall”, facing outwards. The insiders also go to stand at the wall but face inwards. The wall is defined in this way by the backs of the dancers, standing on either side of the sticks.

7. A quiet improvisation follows, feeling the protection of the wall and gradually exiting through one of the two exits in the walls, at the front or at the back.

The people in the middle have their own story...dependent on the group.

Their dance is calm and caring, or it centres around the fabric.

Transition to the next HUMAN music piece WORK

A short musical pause

The figure or figures in the middle remain very still, in an embrace.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece PROTECTION: <https://youtu.be/FsIZFDhKluY>



9 - WORK (4:29)

Work should be a natural contribution to society, something that we do with mastery so that everything can “function” properly, that we enjoy doing and that gives us the feeling that we are indispensable. But this often falls short of the ideal. From the primordial tasks in the fields, through the industrialization, and now to technology... many people feel trapped and suffer in their jobs, feel part of an empty system, or even feel misused; in the worst case obliged into forced labor. Slavery.

Excerpt from the HUMAN CD Booklet on the music piece WORK

This piece begins like a machine containing a large number of well-oiled parts: at first, everything runs like clockwork, but twice the processes escalate out of control, then return to order, and the third time drift off into chaos. This metaphor for a purely functional, exploitative economic system that follows only its own brutal logic aims to illustrate the point that man should have the right to meaningful work based on the actual needs of society and his own abilities and skills.

Listen here to the WORK section of HUMAN:

<https://music.youtube.com/watch?v=rBzkbkax9dI&list=RDAMVMrBzkbkax9dI>

Choreographic Premiere (guiding themes)

Guidelines

What do we work for and how do we work? Does one work simply for survival? For money? To achieve power, a reputation, admiration? How can we do better than this?

Based on these ideas the choreography represents the degeneration towards an economic labour system that is merely functional, exploitative and that is becoming disturbingly self-driven. This piece is about people’s right to meaningful work, based on the true needs of a society and that is adapted to people’s individual skills and abilities.

H U M > N

- > This piece starts by forming 5 work groups. The participants will create their own group compositions of movements carried out in unison or that complement each other. A very rhythmic task.
 - > The sticks are placed in straight lines, forming four long fields of work.
 - > Four groups will create compositions showing work in the fields. Moving closely together, with enjoyment, they progress from the back of the stage to the front.
 - > Another group stays at the back and will move only from side to side laboriously when the music becomes strange and threatening. They will represent those who work in forced, dangerous and exploitative conditions. Their composition will be as if they were working in the mines. Their movements will be big and hard, with a lot of effort.
1. With the cheerful music: the 4 groups working in the fields will progress to the front of the stage, moving happily to the rhythm of the music. They drop to a crouch when the atmosphere changes and they wait.
With the strange music: the back group labour from side to side in unison and with a lot of effort. They move at the back, in a society that doesn't see them, that doesn't know of their suffering.
 2. With the joyful music: a common country dance for all those at the front.
Those at the back continue to work down the side of the stage, slowly progressing forwards.
With the strange music: the group at the back continues across the front, of the stage, from one side to the other. This time they are very visible. The others turn their backs and together go to the back of the stage.
 3. With the happy music: some workers start to work as in a "button factory". The others arrive and join into the same movement. To start with, everything happens in an orderly way. After a while we start to feel more and more part of a factory where everybody does exactly the same thing for hours on end, like a machine in which many individual parts interlock with each other. But it becomes more and more uncontrollable and finally falls apart.
 4. The music starts again and this time it has no soul, no humaneness. The 'workers' have themselves become machines, the chaos grows and the movement gets louder and crazier, until everyone ends up on the floor, drained of all energy

Two possible transitions to the next Human music piece:

Variation 1

Transition to the HUMAN music piece RECREATION (music piece 10)

One person continues to move frantically after the music has finished until they decide they have had enough and leave quickly. Everyone gets up and is in a great hurry, like someone who has just finished work and can't slow down. They search hectically for a place, on the beach, in the countryside, in the mountains, in the house...a place where they can rest.

Variation 2

Skipping the HUMAN music pieces RECREATION (10) and CREATIVITY (11), transition to the HUMAN music piece COMMUNITY (12):

Sitting quietly, everyone waits for the next music. With the music three dancers pick up the sticks and carry them quietly to the back.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece WORK: <https://youtu.be/TSIOJR1MuXM>.



10 - RECREATION (5:16)

This musical score not only addresses the right to peace and calm, but is also an invitation to pause and to relax. In a world that is becoming more and more hectic and accelerated, people, individuals, urgently need moments to slow down and to restore a sense of peace and harmony. Peace is a primordial need to which every person has a right...

Excerpt from the HUMAN CD Booklet on the music piece RECREATION

This piece not only addresses the right to recreation but is also something of a "composed-out" pause within the dramaturgy of the orchestral suite as a whole: a time to stop and unwind. In our increasingly hectic and fastmoving times, all of us urgently need to slow down and relax.

Listen here to the RECREATION section of HUMAN:

<https://music.youtube.com/watch?v=DzMzHmVYI6M&list=RDAMVMDuMzHmVYI6M>

Choreographic Premiere (guiding themes)

- > Two parts; the Beach and the Dance of Harmony.
 - > Three dance compositions: an individual composition, a group dance lying on the floor and finally a group dance upright.
1. In the first part everyone starts moving about, stressed, looking for their own "little peaceful corner". When every one finds their spot and when the music begins, everyone slows down. Little by little everyone relaxes. Individually they try out comfortable relaxing positions. They change their position once or twice, facing different directions.
 2. At a certain moment, everyone reacts to the sun shining from the same direction at the same time but in an individual way. We continue into a dance that has been composed with a few movements from the participants, and which is danced in unison.

HUMAN

3. A few people continue with a further development of the previous movements. The movements are much bigger and in the upright position. A charming dance full of harmony and beauty..

Transition to the next HUMAN music piece CREATIVITY

At the end of the music, everyone slowly, calmly leaves the stage.
One person stays in the middle, to initiate the next section.

Note

The following video offers some ideas/dance impressions, with a section of the HUMAN music piece RE-CREATION <https://youtu.be/fAbwwhwZISc>.

11 - CREATIVITY (4:27)

In every human being there is hidden creative potential waiting to blossom, like a garden full of unique and special flowers. We want to be ourselves in every way, enjoy who we are and share this with the world. Each and everyone's perception of life and expression are unique individual experiences. Improvisation, composition, creativity.

This conviction is expressed in this piece with a jazz theme that allows for the improvisations of both musicians and dancers. Creativity is always open to new things and surprises.

Creativity helps us to be ourselves and to play with life through movement.

Excerpt from the HUMAN CD Booklet on the music piece CREATIVITY

Every human being is a source of creative potential just waiting to flourish. This firm belief is expressed by a jazz theme that at times gives way to improvisation, allowing first the pianist and then, in the second half, the percussionist to unleash their creativity. Creativity is always open to new and remarkable impulses, suggested here by the sudden appearance of a striking theme in 7/8 time.

Listen here to the CREATIVITY section of HUMAN

<https://music.youtube.com/watch?v=0Tu6UcUAX8Q&list=RDAMVM0Tu6UcUAX8Q>

Choreographic Premiere (guiding themes)

- > This section of HUMAN is very personal. We would like to invite all participants to show themselves dancing, just the way they are, with their own beauty and craziness, and to give others the possibility to enjoy watching them.
- > Ideally this is an improvisation in the centre of the stage, each person dances alone, one after the other. However, since we know that this situation can be uncomfortable for many, we will find a way in each project to make this happen in such a way that everyone can get involved and no one feels exposed to a feeling of failure.

HUMAN

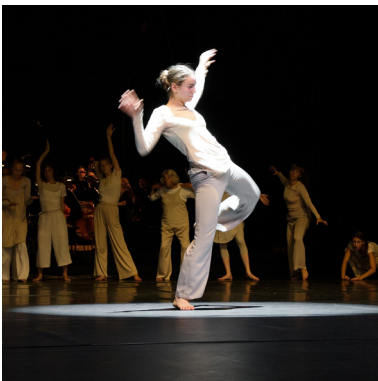
1. One person starts at the centre of the stage improvising. The others form a large semicircle around the stage. From the back, one by one, people will enter and improvise their dance in the centre. The duration of this will be different each time depending on the size of the group.
2. Participants, for example, may each choose an animal that they wish to interpret, not imitate. Those standing in a semicircle will start to transform themselves and to become that animal, while they are waiting for their turn. They embrace the dynamics of the animal they are embodying.
3. It is not easy to calculate the moment of entry nor how much time each dancer should have to improvise. For this reason, until now, a person in the centre at the back invites each participant to enter as they see fit.
Depending on the energy of the participants they can jump in to the centre of the stage when it is free, but often it works better to enter slowly behind the one who is dancing, in order to take their place more suddenly. As each one finishes, they leave to the same side they came from.
4. When the person in charge realizes that the end of the music is coming, he invites everyone to enter at the same time and they all improvise together as in a big community party.
5. The music suddenly stops, and so do the participants. They “freeze” in their final position.

Transition to the next HUMAN music piece COMMUNITY

Directly from that final position they start walking into the next part, Community.

Note

The following video offers some ideas/ dance impressions, with a section of the HUMAN music piece CREATIVITY.





12 COMMUNITY (6:17)

Excerpt from the HUMAN CD Booklet on the music piece COMMUNITY

A sense of community is possible if we learn to respect human rights and other people in all their diversity. This piece therefore resembles a vision of what might be possible when people come together. It opens with the oboe calling the other instruments; a community begins to prosper and celebrate life ever more exuberantly, like a festival of humanity.

Listen here to the COMMUNITY section of HUMAN:

https://www.youtube.com/watch?v=kE910Ew_0go

Choreographic Premiere (guiding themes)

A promenade, a large table, group dances that attract others to join in, a human pyramid at the end...(in the school version).

1. This section starts with the dancers walking in two directions.
2. A large rectangular table is formed, which changes its direction. A shared meal.
3. The group moves altogether to the back corner, and "into the sun". One person proposes to go forward to the opposite corner, everyone follows and together they dance a few movements from the theme NEEDS. They all move to one of the back corners, they dance together, the movements become bigger, more generous.
4. Then, movement sequences with everyone that are repeated many times - a theme is danced, this is repeated again and again, progressively from side to side
 - One person comes from the other side and suggests a new theme. A new movement begins, from top to bottom.
 - The next person proposes another movement, that turns in all four directions.
 - Another person goes out and starts a movement swinging from front to back, everyone joins in, forming a large circle.
 - One person goes to the centre and starts a movement with a downward accent, as if jumping into it.

HUMAN

5. The dancers spread out across the stage. Everyone joins into a dance using all of the elements they have just performed (and some additional ones).
6. A return to the table motif, where more and more dancers gather, fast changes climax with everyone coming in to the centre. Crowded close together, they form a large 'human tower'. One person is lifted up, all others form concentric circles around the centre. Those in the inner circle stretch their arms up high, the dancers on the outside stretch their arms up as well, but in a more diagonal/side-ways direction.

A HUMAN Community Dance performance as part of a school project can very well end with this piece.

Transition to the next HUMAN music piece DEATH

The participants form two circles, one inside the other. Those in the inside circle and those in the outside circle stand facing each other. At first everyone is happy since they are all coming from a feast. As soon as the music ends, a slow, discreet transformation into a situation of mourning takes place, which leads into the theme of Death.

Note

The following video offers some ideas/ dance impressions, with a section of the HUMAN music piece COMMUNITY: <https://youtu.be/C104EOAY7NI>

13 DEATH/TOD (4:55)

Excerpt from the HUMAN CD Booklet on the music piece DEATH

Death interrupts life, sometimes more suddenly than others; every human being is taken from the community and the festival of life. This piece gives them one more chance to look back on the highs and lows of their own lives. Groups of winds and strings increasingly alternate, this and the other world, between ourselves and the beyond. At some point – just like in “Birth” – we again hear a heartbeat. Here it is slowing down and will ultimately stop, enveloped in an ever-rising veil of sound in the strings.

Listen here to the DEATH section of HUMAN:

https://www.youtube.com/watch?v=oOsue_Xznnw

Choreographic Premiere (guiding themes)

A peaceful, gentle, all-enveloping atmosphere and imagery.

A farewell, a diagonal of bodies, leaving behind one's clothes, the physical body; a departure.

1. The outside circle is moving, the dancers of the inner and outer circles greet each other, kindly and very slowly, almost in slow motion,. As if saying goodbye. A situation of mourning.
2. When the music changes two people each go to opposite corners of the stage. They choose a position, which they hold. One by one, the others join them, connecting to the one side or the other, intertwining with each other. The two sides link up in the centre forming one long diagonal of bodies.
3. The first person in the bottom corner begins to change their position and one by one, in a very quiet canon, everyone alters their position, until the movement reaches the back of the stage
4. The movement and the following position must develop from inside oneself, evolving into a new position. This movement and the position must be smaller than the previous one, thus giving the impression that the dancers are withdrawing from the outside world and entering into themselves. It is an introverted movement that is not directed outward.

HUMAN

5. When the whole diagonal has completed the movement, it dissolves gently and people slowly spread into the space, more or less to where they stood at the beginning of the performance. They stand with their backs to the audience.
6. They take off their shirt or T-shirt and let it fall gently to their side.
7. Everyone starts to walk slowly towards the centre and fall into one line that progresses to the back. As they reach the back, they will split and walk to the right or left.
8. Two lanes of people are formed walking in opposite directions along the back of the stage. When the leaders of each lane reach the sides, they turn and walk back in the opposite direction, the dancers behind them follow.
9. At one point four lanes are visible, moving in both directions. When they reach the sides again the leaders guide their lines forwards, one line along each side of the stage.
10. Finally, they are all lined up, one line on each side of the stage, facing the stage.
11. While all this is happening, one person is lying in the middle, on their back, their feet pointing to the back, like at the beginning of the piece. They move their arms above themselves slowly, as if breathing. Slowly, the movement gets smaller and smaller, until, like the music, it ends - one final note resounds...
On stage, only the clothing remains, as if the skin itself has been shed.

Note

The following video offers some ideas/ dance impressions, with a section of the HUMAN music piece DE-ATH: <https://youtu.be/wj-Qy49I-b4>



