

Rainwood

Choreography: Ze'eva Cohen (1977)

"Soundscape": Syntonic Research, Inc.
Dawn—Okefenokee Swamp (Environmental Disc 6) 1974

Costumes & Artwork Projections: Avri Ohana

Notation: Sandra Aberkalns (2009)

Premiere: Summer dance program students, University of California, Santa Cruz, CA, August 1977

Notated Version: Staged and directed by Ze'eva Cohen, Repertory Dance Theatre (RDT), Salt Lake City, UT, August 24-September 4, 2009

Addendums—directed by Ze'eva Cohen and made by the notator for RDT's appearance at "40 Years of Dance at Princeton: A Tribute to Ze'eva Cohen, Princeton University, NJ, March 31-April 3, 2010

Running time: approximately 14 minutes

Notation checking:

Movement checking:

Notation graphics: Personal autography: Sandra Aberkalns

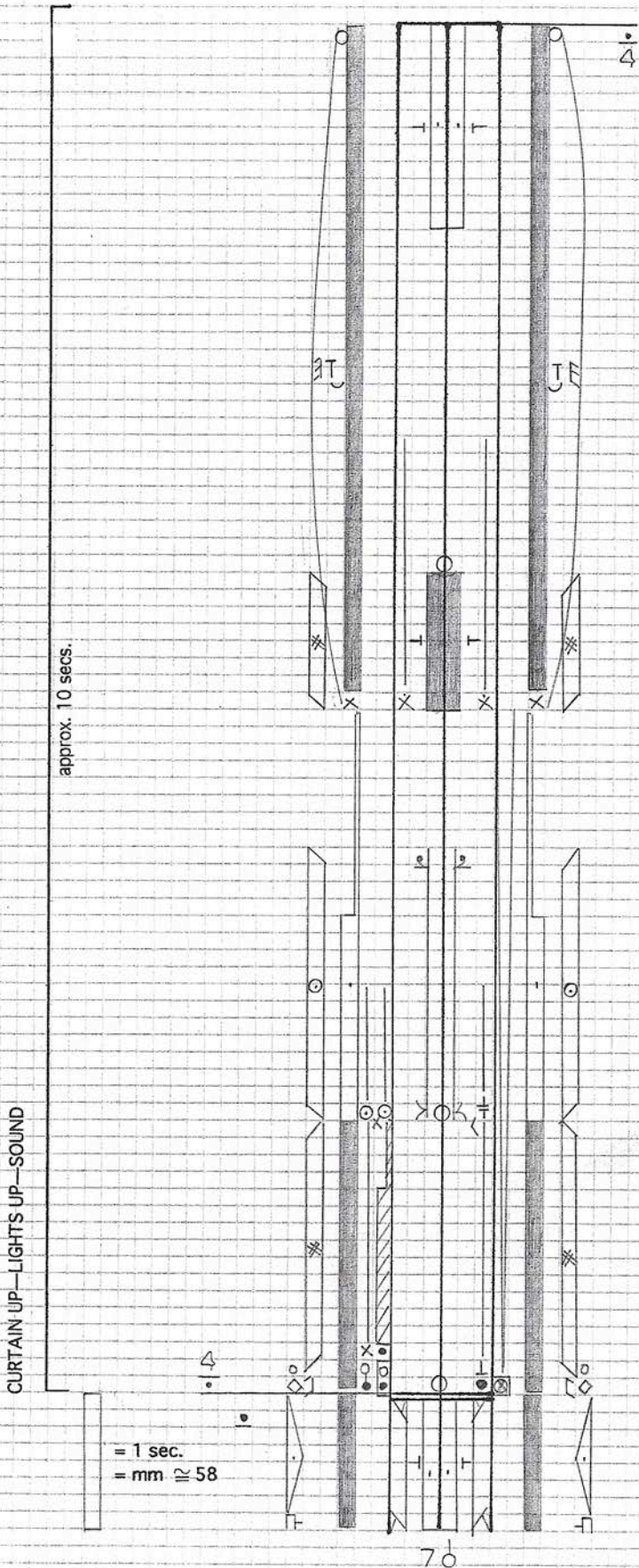
LabanWriter graphics: v. 4.6

Word Processing: Microsoft® Word 2004 for Mac, v.11.5.3

Labanotation Score

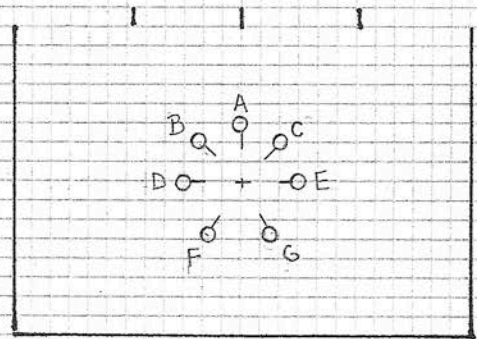
Please note that the section and sub-section titles used in the Labanotation score are intended for rehearsal purposes only. They should not be used in any program notes or official references.

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C & F solos	p. 8
G solo	p. 14
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Swamp 1	
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Movement imagery includes—the arms lifting seaweed through water, or lifting heavy fruit, which is hanging off the arms. The port-de bras should initiate from the back and scapula, rather than from the shoulder joint.

Totally resolve each movement—as in breathing there is a moment, at the end of each inhale and exhale, in which movement is suspended, arrested. The movement should not be in constant motion—there is a nanosecond of complete arrival before the next action begins.



Starting Position
(Circle circumference is approximately 7 feet)

Princeton 2010
Cohen closed the circle so that dancers' fingertips brushed each other at the apex of the forward gesture.

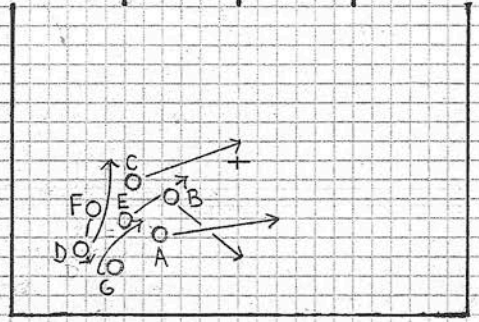
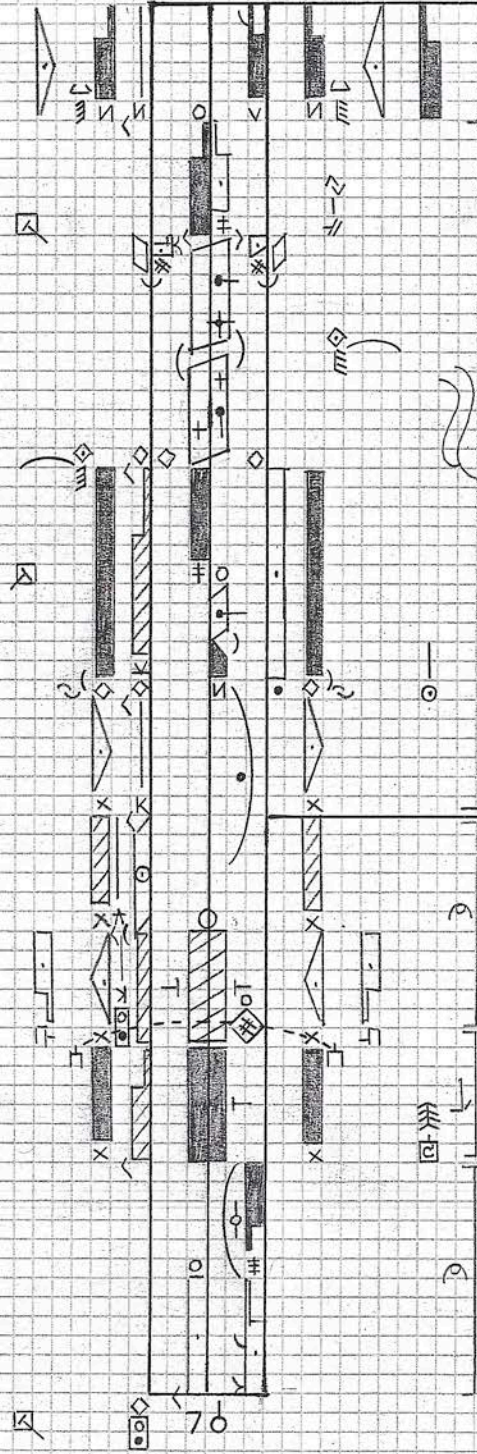
[Time marker \approx 6:40"]

As much loft and space in the movement as possible

\approx mm 116

22

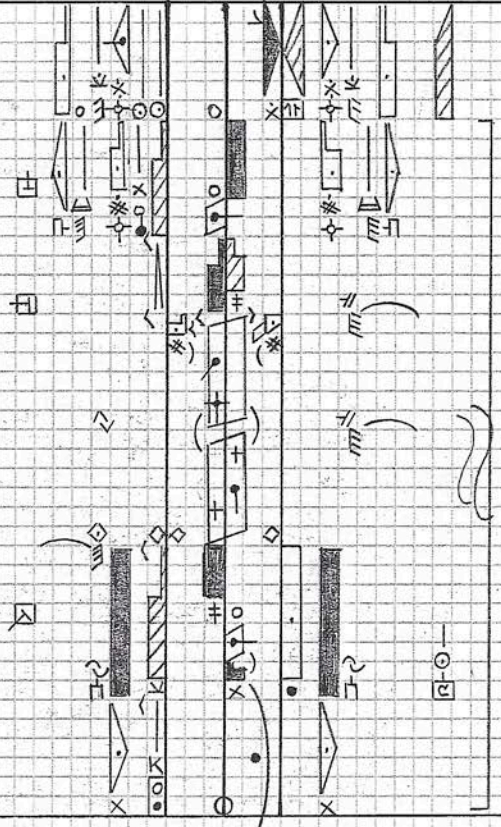
6
5
4
3
2
1



22

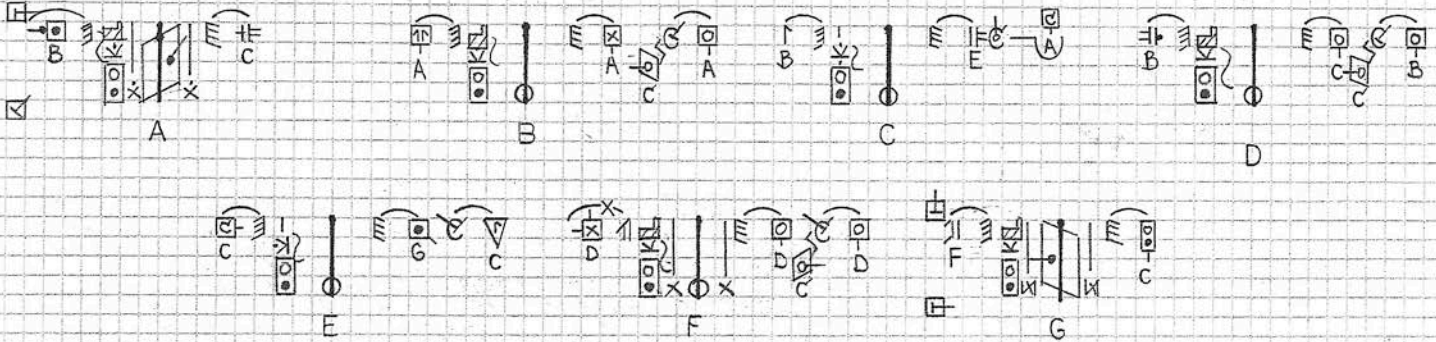
A

B



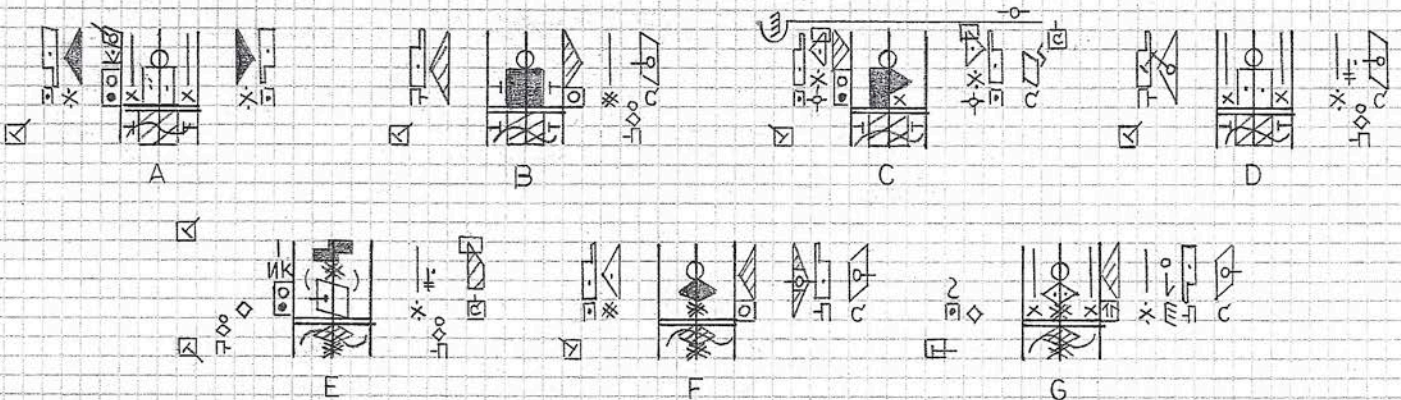
Mushroom:

- Dancers should move as one as well as taking their time. They should take a breath, with uplift in the body, before settling down and enveloping each other—like a silk scarf thrown into the air, then billowing as it floats downwards or like a child's movements just before s/he falls asleep. The resultant shape should look like the giant mushroom from *Alice in Wonderland*.
- Naturally, contacts will vary from cast to cast, depending on where they are coming from (their shape position) as well as the various heights of the dancers. However, G is the most "upright"—seemingly encompassing everyone—and A is the lowest point (mushroom is not flat but slightly tilted).



Shape:

- Downstage shapes are lower than the upstage shapes. The shapes are angular, quick, and direct, and even as the legs bend there is still a sense of uplift in the torso (even if bent over as A).



Squiggles:

- Both or only one arm can bend. If both arms bend, they should finish asymmetrically. If one arm bends, it can contract smoothly, or in several shorter bursts.
- Torso action may be one or a combination of several actions (not limited to what is shown in the staff).
- As the dancers are so close together, both the arm and torso actions are spatially smaller than what may otherwise be possible.
- Dancers are so close together there is body contact—as early as on the reach in the previous measure.
- Light, loose, easy movement—there is no need to "work it."