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Placida Staro

The Lords of Time. A Libertarian Provocation

Le temps dont nous disposons chaque jour est élastique ; les passions que nous ressentons le dilatent, celles que nous inspirons le rétrécissent et l'habitude le remplit.
(Marcel Proust, *À la recherche du temps perdu*)

The Meeting. "Welcome, Mistress of Time."

This paper aims to investigate how dance contributes to the understanding of the temporal dimension. Dance in itself is a subject under definition: we have to be aware of the different terminology we use in different cultures to define "dance" "dancing" "time" "move." This issue can make challenging our comprehension.

Very often, indeed, we struggle to understand how to live together with our temporal dimension. Our problem starts because naming objects is a mental act of representation. Naming processes is an act of analytical imagination of the experience: Can we share the vision of acts? (See Staro 2017b.)
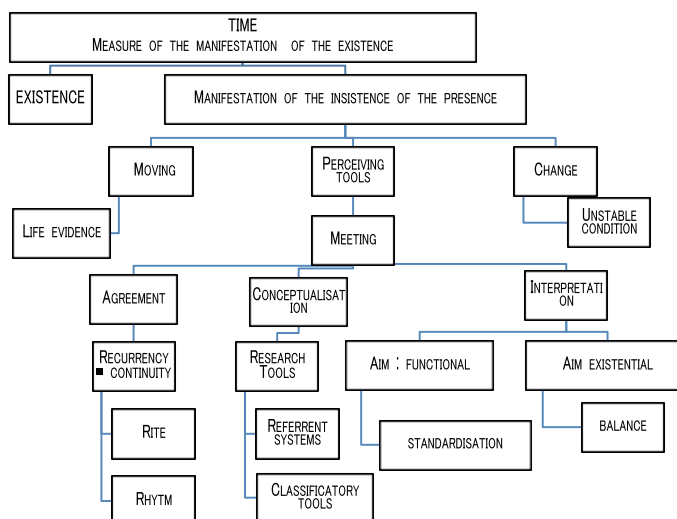

Fig. 1. The meeting. Timing is an act of conceptualisation.

While we are moving, our state and the perception of the reality around us change; we exist in an unstable condition. The map of our memory and our very identity is fluid processes. We must monitor our continuity - that is, verify the insistence of our presence confronting it to recurring terms of relationship - to confirm the truth of our existence. We build the measure of our existence—that we call time—through rhythm and ritual that we share as authorising officers by creating a shared time. We have to negotiate and redefine in each act if we want to prevent ritual and rhythm from becoming a border and a limit in our understanding of time. Sometimes we perceive others and ourselves as behind the glass of an aquarium.

This dissonance occurs because everyone perceives and internalises the temporal dimension differently at each vital phase. Indeed:
- the temporal experience is a dimension of the manifestation of the existence of energy, and it is implicit in life,
- we experience it through our unique and unrepeatable body,
- it is a process of continuous mutation reflected in the dynamic reaction between energy and space,
- the proprioception mediates the perception of external energy and space dimensions,
- the motivation, the emotional response, and conceptualisation are individual models.

If it is difficult to evaluate our own time of existence, we can only meet that of the other and, to succeed, we must enter the aquarium together. Our movements put in motion "waves" shared. Our senses will perceive the effect of this new motion as real for both. The meeting changes, however, "the water" and the existential time of both forever. It is a delicate process. That's why all species protect and emphasise the meeting time, using selection and privacy as protection when experiencing sensations of vital danger. By using analysis and critical thinking about the time, we overcome the protective barrier of vital perception.

However, everyone submits time, the measure of their existence, to social regulations to adapt it for external purposes, such as work.

The standardisation optimises energy resources while equalising them in space and "times." This agreement forces the temporal perception of all its participants. If the purpose is existential, conventional arrangements can minimise the individual's possible harm by balancing energies and "times." An agreement will be virtuous if it allows everyone freedom of movement, harmful, however, if someone will struggle to move.

When we deal with dance and music, we have the methodological problem of understanding the instability, the internalisation of culturally modelled time, and the mediations necessary for the meeting. To overcome the barriers without bringing harm, we will have to find and choose from time to time the methodology, analysis, classification, and communication more adaptive to the needs of the protagonists. A handy tool is the functional interpretative analysis, which enacts us to speak about our time organisation's dark shadow.
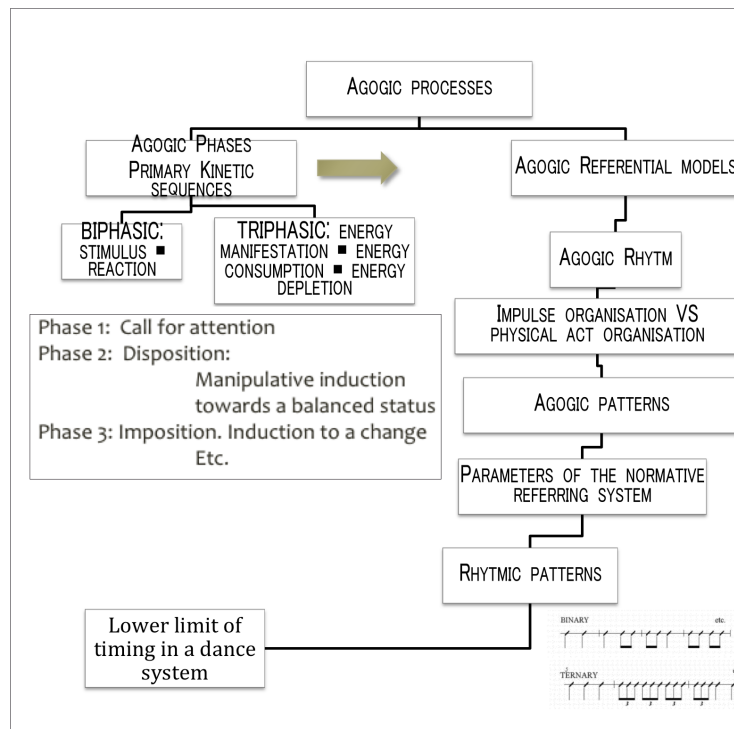
Fig. 2. Lower limit:
agogic processes

The primary schemes, those necessary for survival, manifest themselves temporally as sequential structures of energetic phases, which I define as **agogic phases**.[1]

Primary kinetic sequences can be binary—stimulus / response, and ternary—energy manifestation / energy consumption / energy depletion. Acting and comparing effective agogic schemes build models agogic referential. Those become parameters of our dimension time rate. We obtain a discernible pattern in our existence comparing our inner perception with the tools provided by other communicative systems, such as movement and sound or visual. The agogic phase gives us the content of our pattern: the link between form, specifically rhythmic structures, and effectual-functional value in our time of existence. The agogic patterns become rituals while we share the agogic models through music and dance.

"Quènt ca l'éra del to témp, me ai baléva cum'ei vént [When I was at your age, I was dancing like the wind]"

When we deal with dance and music, we will interfere with the very tool that Mediterranean cultures developed to systematise the sense of community time and accord the existential times of individual life. We have the methodological problem of understanding the instability, the share of culturally modelled time, and the mediations necessary for the meeting. To overcome the barriers without bringing harm, we will have to find and choose from time to time the methodology, analysis, classification, and communication more adaptive to the needs of the protagonists.

In Central Italy's culture, the elementary kinetic and sound elements, shared by all living beings, animal or human, become structural choreutic and musical elements bearing meaning.

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1   My definition, derived from Agogic used in Chironomie and Music system. See also Lange 1975:32.

In the Bolognese Apennines, even today, everyone can untie and reweave the thread of construction of their identity and well-being, in times of crisis, with the help of the entire community. The process of educational transmission that produces the "virtuous" path of access to one's existence, to one's "time" through music and dance is still active. Let us see some features of enacting in our field.

Grandparents use to sing to children: "Quènt ca i'éra del to tèmp, me a baleva cum'ei vént" [When I was in the same time as you, I used to dance like the wind]. They share:

- one sound/motor scheme reassuring and inciter,
- the vital necessity to change to live,
- the life projection as reflected through their experience.
- The idea of continuity and unbalance as indicators of vitality and nature.

Finally, they share the idea that dancing is a necessary affirmation of the self and a useful instrument for measuring one's own and others' life phase.

The ability to adapt / change / affirm individual agogic patterns to one's own or other systems is considered a state of well-being. The dance allows us to build, measure, arrange this system because it defines the force control, continuity, and speed of movements "per se."

A "simple" nursery rhyme transmits the individual wellness regulative system in acts and words, movements, and sounds. We believe that only dance is impossible to lie; therefore, only dance is a reliable indicator of the self. So, a forty-year-old who jumps like a deer is considered ridiculous or dangerous. A twenties statuary as one cod, slow as a sloth, and fluid like a snake is compassionate as a carrier of discomfort due to an excessive constriction.

"Vén Mingòn" is not a nursery rhyme, a pastime, as some folklorists and writers think: it is "ballo," indeed a primary form, because a baby can share it in a cradle as well as an adult in a party or ceremony. The agogic patterns will vary depending on the function.

The "ballo" is the non-verbal regulatory and interpretative system of the individual and social time of existence. (See Staro 2008: 121; 2006: 26; 2012b: 45-48; 2017a: 185.)

AUDIO 1

In the next examples — listen to **AUDIO 1** *Vén Mingòn* — we will listen to how speed, flow, rhythmic patterns, and dynamic they do vary depending on the function of the event. The first thing to fall in the demonstrative execution is the variation in agogic phases. The result is a rhythmic pattern that loses the alternate binary-ternary because it is missing the dialogic structure, while speed is equalised in the "demonstrative" execution.

In the Bolognese Apennines, music and dance play a significant role, so much to be proverbial and to impact on the economic data. The Emilia Romagna Region produces and consumes 70 per cent of the national income of that sector. We believe that only dancing it is impossible to lie; therefore, only dance is a reliable indicator of the self.

VIDEO 1

VIDEO 2

As we show in our example — see **VIDEO 1** *Spagnoletto*, and **VIDEO 2** *Signorita* — the education system ritualises timing and balances the children's energies through music and dance shared and already symbolically oriented from an early age. This process activates a "virtuous" path of access to one's existence, to one's "time" through music and dance. Even today, everyone can rebuild his timing and untie and reweave the

thread of construction of their identity and well-being in times of crisis, with the entire community's help. They start experiencing this procedure by themselves, negotiating social, gender, age roles through children's dance. In video example 2, using bodily and language stereotypes of gender used in specific dances of the adults, they affirm that the positive balancing is in the negotiation of personality and not in exchange of services.

The upper symbolic level permeates culture and everyday life all over Central Italy. Still, the lower level determines how far the dance field goes between biological naturality and social norm in conforming to the individual conceptualisation of time. The upper limit of the analysis of the dance's time content is that one showed in that children's dance. The greatest danger an external observer carries out is not to see what the lower limit of the dance-music phenomenon is. What sound becomes music, what movement becomes a dance or "ballo"? Yes, because "Danza" and "ballo" are two different activities regulated on how deep the social normalisation of agogic patterns is on the individual's inner perception of time.

Until the last century, no problem arose, and then the anxiety of control and definition triggered epistemological hell. With the peace of mind of scholars, all activities that alternate phases of imbalance with balance phases are, for Italians, "ballare." The earth dances, and the man dances too on it, hoping not to fall into the heap of such instabilities. Dancing (it. "BALLARE") has a goal and an existential sense: verify the truth of existence by acting on reciprocity, searching throughout an immediate moment of harmony, the surprising discovery. The "ballo" is the non-verbal regulatory and interpretative system of the individual and social time of existence.

Fig. 3. Upper limit: definition of the connotation of "ballo."

The sequences of primary agogic models verify the phase of collective existence only when shared and negotiated in immediate pre-reflexive acts, not pre-ordered.

Let's see which kinetic elements are included in this path in our italic cultures through VIDEO 3 from Calabria, VIDEO 4 from Campania, and VIDEO 5 from Calabria. In figure 4, there is a summary of some agogic patterns used for "ballo," recognised as idiomatic stereotypes.
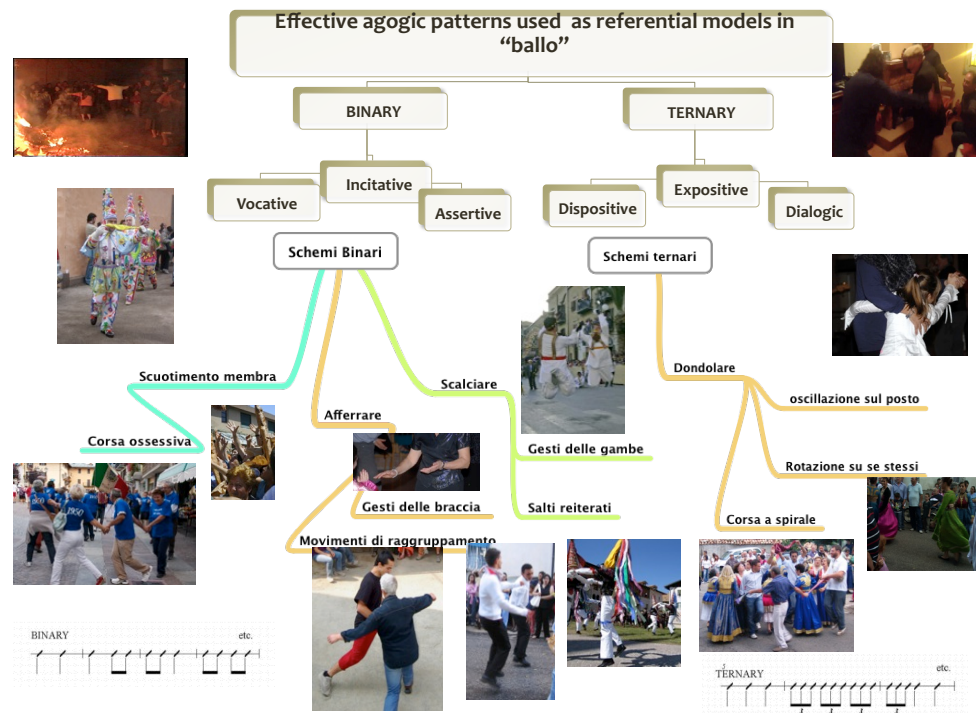

Fig. 4. Effective agogic pattern used as referential models in "ballo."

Learning and experiencing the dance movement transforms necessary acts into cognitive paths. At each dance, we alternately delegate the responsibility of deciding and composing the agogic schemes that we usually associate with survival: we continuously risk falling. Only through each other, we balance ourselves. Sharing a changing and risky relationship between balance and imbalance in a single dance creates a social bond perceived as permanent. Considering this occurrence, I can affirm that the dancer changes the world. But, what does it means in terms of time experience?

Spreading Dance: Between Sharing and Defining Time

The necessary negotiation of energy produces the system called "TIME": "We have had a good time." The expression in the act is called a wave: "We took a good wave." It connotes all actions, individual and community, but the wave changes with each manifestation and occurrence. A musician, for example, can be more or less a good timekeeper (it.: *tempista*), i.e., to be able to assess and build the communitarian rhythm/speed. If the musician is only a good timekeeper — without wave — he is not suitable for the dance (ballo). To give the wave means to change agogic phases of musical motifs; that's the case of a good dance (ballo) musician. A dancer has the wave if he manages to affect the others. However, who "gives waves" like the sea, or wobbles as in the earthquake, is in a severe state of malaise, has lost the coordinates, no longer knows who he is.

To the analysis of gesture and dance culture, the wave is the challenge more exciting. For dancers, the "wave" is unique and not reproducible. It is a powerful tool for inclusion because we act and perceive it reactively, but we critically consolidate it. The biggest challenge in dance is to combine incompatible temporality and individuality and stances to create a "third" choreutic identity, which will be unique and existing only at that moment.

The biggest challenge in dance is to combine incompatible temporality and individuality and stances to create a "third" choreutic identity, which will be unique and existing only at that moment.

This system translates into formal norms, which become the possible access route to the time's cultural sense. For example, in dancing, the kinetic motifs must never be repeated "equal" more than twice in sequence; the corresponding music periodisation follows the same principle. Other "wave factors" are:

- The posture of the dancers has to be different for age, gender, role.
- The center of gravity has to be continuously moved out of the "place" with displacement or gestures.
- The kinetic motifs must never be repeated "equal" more than twice in sequence.
- The music periodisation must never be repeated "equal" more than twice in sequence.
- The rhythmic cells have to alternate binary /ternary.
- The dynamic and speed have to vary depending on the agogic mirroring the event, the gender, the symbolic and narrative, the communicative functions, the emotional states.
- The agogic rhythmic pattern has to be different by individuals.
- The agogic phases have to alternate balance and unbalance between the dancers using different agogic patterns.
- The negotiation of agogic phases has to be reactive and not pre-ordered.
- The music/dance "performance" has to be unrepeatable.

So in the Apennine culture, "ballo" (dance) is a direct verification of life and has an existential value. The person will report structural and formal traits of his dancing as goals in the organisation of lifetimes and work times.

The process adapts to the individual phase of life's energy, to the relationship with space, to sound, to spectators and the partners, to the memory of previous experiences, to the emotional and biological horizon, to communicative intention, to the symbolic function. This system translates into formal norms — the list above —, which become the possible access route to the cultural sense of the time in the dance and the community's life.

The dance's underlying rhythmic impulse varies in its speed; the organised motifs of gestures, movements, and sounds vary in their relative duration and the sequence of dynamic accents. We can have micro-rhythmic subdivisions and polyrhythmic metric structures in both the musical gesture and in the choreutic. We can have musical gestures of different dynamics, intensity and duration, and choreutic motifs with variations in level, amplitude, and duration of gestures and movements.

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VIDEO 6

VIDEO 7

VIDEO 8

VIDEO 9

Let see some examples (**VIDEO 6**, **VIDEO 7**, **VIDEO 8**, **VIDEO 9**) of a dance coming from the place where I live, the Savena Valley in the province of Bologna. The dance "Rugìr" (it. Ruggeri o Ruggero and Tresca) is performed since XVII century (as we know) and in the videos we see different generations dancing.

For everyone, it is about dance. Grandparents and grandchildren recognise and appreciate each other as "different" from each other. Each meeting in daily life creates new features in agogic structures shared with friends and parents, which reconstitutes the wave. The variation in the architecture and sequence of the agogic motifs is invaluable and immeasurable for the guests. Often, the experts evaluate it as an "emotional" or "intentional" trait. In the literary chronicles, the dance movements are equated with imitations of animal behaviour or judged as casually assembled movements.

The technicians' description sometimes keeps silent, judging the wave in the list of individual imperfections or "variations" concerning a hypothetical stable structure. The connoisseurs, amateurs, or "specialists" imitate the choreographic form of "dance" without perceiving the "dance." Sometimes they lack the words to say it, and sometimes they lack the sufficient consciousness of their agogic patterns to share and compare them. Simply, therefore, they do not see. They move without participating, reproducing timed movement patterns. The "guest" musicians act the same; they deprive the sequences of sounds from the shared, mediated, and adapted sound gesture. Both are judged, by those who dance their dance, "good at their home," that is, gifted with skill, but not with competence, neither with grace, nor with content: you can see that they have fun, but they do everything standardised, they do not "give the wave."

VIDEO 10

In the next example, **VIDEO 10**, we see the final part of the same dance named Tresca performed, however by rigorous imitators of the elderly, i.e. "specialised connoisseurs" from urban areas.

We are not here to judge whether, or for whom, this is a "virtuous" or, instead, harmful meeting. The temporal occurrences change from one generation to another and from one event to another as a requirement for managing the existential time's change. However, when moving from one culture to another, temporal forms and structures are entirely "casual" compared to the existential times of the community of origin. When performing to represent a dance, the temporal criteria are so standardised as to make the dance extraneous, unrecognisable, and even "annoying" to the former community. The misunderstanding is due to self-optimisation and representative specialisation, which was added to it, changing the agogic pattern. It excludes balancing and communicating in a kind of participation that allows inclusion.

It is evident that the transmission of the dance experience's temporal content out of dance, and therefore of the "wave," can only take place through interpretative and deductive mediation. The scholar can only "get involved" since he is obliged to do it so that the community can be sure that he shares the same time experience. Inevitably, "going into the dance" will change the dance, including its dance, from that moment.

Therefore, the upper limit of the possible formal analysis of the temporal system—and thus of the movement—in an intercultural sense lies in bringing out

its symbolic and existential value. The evolutionary and interpretative key of dance lies in the existential panorama of who produces it, in what changes or remains in the transmission, for example, between grandparents and grandchildren. Clarify the sense of the evolution of time, fill it with content is a duty of the inner agents of the culture. To transmit the ability to see the temporal sense in dance, minimising the damage of modelling, it is, therefore, necessary to know how to listen and, in turn, learn to see. Making classifications and standardisations with judgments on dynamic elements in music and dance means changing with an authoritarian intervention, or in any case author's, the entire cultural system. They are interferences below the applicable limit threshold, granted only in fact, and indeed not declared in words, to those who play a regulatory role in community life.

Describing invariance is the analyst's desirable task and is the upper limit of his work. If we want to provide tools to those who want to evoke the meaning of dance outside of its existential time, we must accept this.

Imagine Different Times, Adjust the Dance

In different cultures, there are classifier systems of the present that become prescriptive for the future. The time of the "ballo" exists only in the changing immediacy and founds the existential bonds of daily life. The field of "ballo" does not coincide with that of "dance" which defines the pre-organised design of movements. (See Staro 2008: 118; 2006: 24; 2012b, and 2017a: 185, cited.)

Dance is used as classifier systems of the present that become prescriptive for the future. "Danza"—dance—update the symbolic system that the community uses to validate its time and finalise it about other communities and the ecosystem. Dances are extraordinary events because internal dynamics and external norms regulate time, space, and energy. When we delegate to others the resolution of individual dynamics of self-management and interpersonal relationship, dance is for us "Fun." We de-turn the focus of attention from us to the outside. But when we delegate to others the management of our existence's timing, we live this as a sacrifice, or demonstration, or a constriction. In the "dances" we regulate the agogic schemes as prescriptive models adequate to the external project. By doing this, we elect them as distinctive traits or markers of the community; we delegate to others the timing of our existence. Our priority is no more the "wave"; but "ceremony" or "style." Primary agogic stereotypes, already carrying a communicative function, become constitutive traits and indicators of specific ceremonial dance genres. To compel, we resort to the closure of the perceptual horizon, the conflicting redundancy of sound stimuli, the pre-order of kinetic sequences and spatial traces, and the modification of the psychophysical condition.

We will observe now some agogic patterns—three different sequences: A. VOCATIVE, B. DISPOSITIVE, C. IMPOSITIVE—present in everyday life, which become structural and kinetic elements in the "dance."

When we give ceremonial dance a regulatory and ordering function, we choose schemes with inciter and vocative patterns: the same agogic patterns used for recalling and grouping animals and children that I define as dispositive/coercive. You can listen to AUDIO 2 "A Lètt" where the call for attention uses the agogic sequence reflected in the motifs of music score ABC: advocacy; E: dispositive; DG: coercive.

19. Richiami per le galline

2.16 richiami per le galline
Maria Grillini E 28/16 – E 23/4
melodia:227/2%

Fig. 5. "A lètt." Notation Staro 1998.

- ABC: Advocacy: calls, in signals, in the tradition of antiphonal ditty, in contrast, and processional hymns; procession
- E: Dispositive: "ballo"—social dances
- DG: Impositive/ Coercive: Danza – obsessive, ritual, and challenge dances

The audio aspect of the path uses expressions from the experience of crisis, childhood cry, critical moments, acting as a tool in constrictive training.

At those audio signals correspond precise patterns: grouping of animals - people, counterposing individuals, forming a line, closing in a group and moving in a spiral path, finally addressing the audience, place, sacred place, enemy.

We can find that sequences in all the circumstances where individuals have to represent a community against an enemy, real or imaginary. The three movements and vocal formulas are used as a form of expression by people having a crisis in their childhood or other critical moments of their lives. Constrictive training, from schools to the army, abuses these stereotypes.

This powerful tool is spread in the dance's ceremonial forms, starting from children's dance ending to female sacred dances and male fighting dances. In Ceremonial dance event, we can see the use of these agogic structures in the configuration of the entire event, alternating

Phase 1: Call for attention: Calls, percussion, sound excess, loudness, and jumping, running, grouping: material derived from alert systems and also used for calling animals is employed.
and
Phase 2: Manipulative induction towards a balanced status. To force regular corporal rhythms, breathing, flow, and pressure, we use the calling repertoire, nursery rhymes, and

dance music. The continuous, rhythmic sound and a "free lament" alternate, following the sussultatory and rocking and wobbling movement. The achieved balanced status prepares people to be communicative and attentive to the situation and mental processing.

If we consider the *tirindina*, a rhyme to induce sleep, we can find the regular sequence of two stereotypes: the jumping inciting and the rocking and wobbling.

We find this kind of agogic pattern in the social dance events and the structures of *balli*.

When the social group is fronting critical events, and we need individual adhesive participation, we present our community as interlocutory, oppositional or self-celebratory units towards the outside. See VIDEO 11 "La danza del serpente" and VIDEO 12 "Vallja" di Santa Caterina" (Cosenza).

VIDEO 11

VIDEO 12

This kind of stereotype is so deep in our culture to become a metaphor of civil order and eternity in the frescos and paintings everywhere from antiquity until today.

Fig. 6. Beato Angelico. *Il Giudizio Universale*, Firenze 1431.

Fig. 7. Ambrogio Lorenzetti. *Allegoria del Buon Governo*, Siena 1338.

We use, on these occasions, the tools that we learned in experiencing the constriction to quiet down and sleep that I include in the coercive model.

The agogic phase 3, which I named Imposition, induces a change in the sleep or status in critical situations VS altered states.

The induction of a change in the psychophysical state through singing and movement has its origin in the non-verbal or pre-verbal relations with animals and children.

By analysing the psychomotor effects connected to rhythmic-musical stimuli, we know that an agogic system that regularly alternates auditory peaks with binary-ternary rhythmic-metrical structures provokes a status of cognitive discordance, lack of perception, altered statuses of consciousness, and therefore sleep.

For example, the psychophysical changing, laughter, sleep, excitement, or the lack of sleep is imposed, forcing the corporal rhythms and *the feeling of individual personal protection* until you reach aggression or perceptive closure. In this case, we use call material, preaches, laments, mourning, narrative ballads, and dance music with a sound that can be discontinuous and peremptory alternated or overlapped to a "free lament," repeated rocking and displacement, jumping movement, and percussions. This technique is also used in the lullaby if there is a situation of discomfort.

In the agogic phase 2, the Disposing model is used to maintaining the status.

Another widespread popular, and extremely effective technique establishes the contemporary use of conflicting stimuli that build up an agogic path the baby has to go through, bringing children in paroxysmal crisis to calmness. When the child had to relax and sleep in crowded places full of stimuli or when he/she had physical problems as abdominal cramping, we use a wobbling and sussultatory movement at the same time: tapping on the body in a moment different from rocking and singing, giving the child a feeling of falling and being recovered. In less than two minutes, the baby calms down and, at the final, constant and more frequent rocking rhythm, falls asleep.

<div style="float:left">VIDEO
13</div>

In **VIDEO 13**, "Ninna nanna," it is possible to observe an extraordinary example of the effectuality of this mechanism. The founding elements of the ritual behaviours in the occasion of authoritarian models of containing and leading to altered states of consciousness are appraised and transmitted through the parenting relationship with these traits:
  - Get close
  - Forcing the bodily space
  - Lose balance
  - Avoid eye contact
  - To touch
  - Hit
  - Repeating dynamic rhythmic pulses in opposition as, for example, Swing-wince / Crawl-jump.

In paroxysmal celebrative social practices and carnivalesque, liturgical, or similar, loud contrasting percussion, rhythmic instruments besides melodic instruments, or voices singing psalms enact the imposing model.

Hyperstimulation, perceptual confinement, and foreclosure of horizons lead the individual to abandon the perception of subjective identity by experiencing the fear of

getting lost. The individual finds himself again by equating his vital rhythms to those expressed by the group.

The sense of correspondence between individuals at the moment — "beyond the moment" — makes the experience "timeless," the finalisation "outside the self makes the experience ethically justified, and the adherence to external timing criteria allows the sense of identification. This is not sufficient to project the event value over time as "a generation's memory." To affirm the human community on ecological time and the "cosmic" one beyond its natural limits, we symbolically standardise the whole "dance event."

In Mediterranean cultures, we form the collective dance forms by evoking and representing the creation or content of time as an eternal self-referential flow of movement.

The Calabrian- Arbereshe dance of the "Vala," the Quadrilles of the South and Central Italy, evokes the survival of time, the continuity of the community beyond time. They dance to "enchant the snake," to enchant time in an "eternal" present in the moment and days in which they dance. Quality of movement — the breath of "Vala" —, the links between the participants, and completeness of path traced become a guarantee of the community's eternity. The actors, those present, and the researchers focus on these three elements of the ritual.

If it is easy to measure and evaluate the routes, it is not so simple to assess the breath of the "Vala." The breath of the Vala is precisely the "wave" negotiated by the participants of each group. Only if they reach the wave, dancers, musicians, singers, and those who benefit from those experiences report those experiences of perceptual immediacy that undermine the temporal succession's inner perception. Often, the rules are conflicting within the same community precisely on the choice of the "breath of the Vala." Let us compare how it is performed following idealized criteria in VIDEO 14 and how it is executed under predominant participatory criteria in VIDEO 15.

VIDEO 14

VIDEO 15
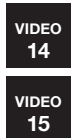
The memory transforms the immediate impressions as a permanent state: belonging becomes solidarity, loss of individual identity becomes uncritical participation, amazement becomes motivation, the detachment from space/effort perception becomes a sense of eternity. They reach the stability of the individual in the community and exaltation of the community in cosmic and ecological time.

One enters those dance groups only by-election and training: the discrimination assures the protection of the "soul" of the community. Therefore any external intervention, even study or "artistic direction," is opposed as dangerous and harmful. Those that are implementation and symbol of the order for the community are, on the contrary, a "diversion" from ordinariness for the visitors: they perceive an incredible cacophony executed by a cage of madmen. The researcher can positively relate only to the dance chief because they are on the same level: they share the function of pre-ordering, regulating, measuring the content and the temporal dimension in a transmissible system.

The Time of the Other

> The lower limit of formal movement analysis can be considered in the KIN system the concept of natural. (Staro 1995: 3)[2]
>
> The lower limit of KIN has to be the observable and reproducible aspects of the movement. "The feel of movement preceding the performance is a mental act" (Laban 1975: 15)

Our fieldwork is music and dance. Human communities recognise dance and music as tools to verify the vitality of the social group and the individual's social adequacy. We have a critical social position because measuring these systems means revealing the mechanisms of control and social existence management.

We mirror the conflict between life and reflection in the divergence between the dance world and the academic world. It is a defensive strategy of the human species. By defending the ineffability of our time, our music, or our dance, we protect ourselves from dehumanisation.

We assume that whoever listens to our stories, looks at our video, reads our analysis our notations, can share our human horizon. However, as Laban himself observed, we all share the biomechanical perception of the body in space: the lower limit of our ability to transmit the temporal experience.

We can describe, evoke and transmit the experience of dancing and making music only partially. On top of it, we cannot be sure that it is a desirable action, so what can we do?

The ethical judgment addresses the measure of interpretation. Laban also saw his choreography's ideological use by the Nazi regime (Berlin Olympics) and became aware of the damage and danger. Later, he collaborated with his studies on effort and continuity with England post-war, using them as a tool to optimise female human resources on the assembly line. Thus, he chose not to translate the study of the temporal dimension of continuity and effort into a method, leaving others responsible for motivating their choices in this regard ethically.

In my work, I try to reflect on a phenomenon that deserves to remain elusive and absent because I would like to raise a new awareness of existence. That is why a Bulgarian gipsy woman named me "mistress of the Time."

In Italy, a singer welcomed a Bulgarian colleague, a stranger to her, with the "Welcome mistress of the time." Those two cultures interpret existential reality and its size, the time, through the movement. That's why they elect dance as the highest creative expression. They recognise from the bodily attitude, from posture, from the slightest expressive glance "with whom they are dealing."

They believe that the creative act is becoming immortal because it changes the entire community's perception by improving self-awareness and bringing every single presence to everyone's consciousness. So the singer or poet or narrator who changes the soundscape and

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2   About the problem of natural, see also the debate in ICKL 1990, and Staro 2008: 115-118.

collective memory is "MAESTRO" "master of time." A "master of time" transmits information, evokes and provokes actions, arouses emotions and sensations, and creates conceptualisations. The dancer/musician modifies and changes his / her mind and collective consciousness by acting directly on mythopoiesis and relationships. The excellent dancer/musician transmits sound and movement, causing change, music, and move in others' time to the present, in the mnemonic identity of the past and the future perspective. He is the "lord of time."

Therefore, a "Mistress/Master of time" transmits, evokes, communicates the sense of time that he produces and modifies in himself and others. Once again, reality exceeds fantasy; in this case, the thought of the so-called natural philosophies says its opinion on the problem of interpretation.

As human scholars, musicians or dancers, we are in a delicate position between creating, defining, and controlling well-being. We can help to choose the optimal tools for sharing knowledge. We can decide to work to show which are the most harmful mechanisms of control and manipulation. I also learned that an enormous amount of ritual and dance rules hides and cages individual and community vitality losing by this value as proof of existence. An indicative and prescriptive classification system provides skewered butterflies, fish in the aquarium, and puppets in a theatre.

You feel free and alive when you move freely with others. To be "Masters of the time" means taking accountability for the ethical choice to model the time. We should, therefore, accept, from time to time, to keep silent, to allow the various humanity to live and create their times. Instead, there are hard times when we need to act, dance and speak, to react to the denial of our ordinary time of existence.

Thank you to all who have shared your time with me here. I wish you could remember this shared time for a hundred years and still narrate it a hundred years more.

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Audio and video links

AUDIO 1 *Vént Mingòn*. Inf.: 1. Maria Grillini, 1996; 2. Domenico Salomoni 2010; 3. I Suonatori della Valle del Savena 1978; 4. I Suonatori della Valle del Savena 2012, rec. Placida Staro, Monghidoro (Bologna).
https://soundcloud.com/placida-staro/vent-mingon

AUDIO 2 *Richiami per oche e galline*. Inf. Maria Grillini, 1996, rec. Placida Staro, Monghidoro (Bologna).
https://soundcloud.com/placida-staro/ex-6-a-lett-maria-grillini-richiami-oche-e-galline

VIDEO 1 *Spagnoletto*. Cellphone video by Lisetta Ravaglia, Monghidoro (Bologna), June 29 2014.
https://youtu.be/KAyDelc4GyY

VIDEO 2 *Signorita*. VHS video by Placida Staro, Padulle di Sala Bolognese (Bologna), 1985.
https://youtu.be/PfgYkD1KFfM

VIDEO 3 *Ballo a pastorale con Zampogna a chiave*. You Tube video by wlapita – Alessandria del Carretto (Cosenza), December 25 2012.
https://youtu.be/CM8zYi06CxA

VIDEO 4 *Focarone e Ballo sul Tamburo*. Video by Gabriele D'Ajello, San Gennariello and San Giuseppe Vesuviano (Salerno), January 17 1992.
https://youtu.be/3Jekh4FCzO0

VIDEO 5 *Tarantella*. Video by Placida Staro and Marco Ruggeri, San Martino di Finita (Cosenza), August 8 2008.
https://youtu.be/jPjDZt2ZUko

VIDEO 6 *Rugìr* (**Ruggeri**). Video by Placida Staro, Monghidoro (Bologna), 1991.
https://youtu.be/HyQhnwU83Rk

VIDEO 7 *Rugìr* (**Ruggeri**). Cellphone video by M. Renata Zaramella, Monghidoro (Bologna), April 30 2012.
https://youtu.be/M63AMNT1NmU

VIDEO 8 *Rugìr* (**Ruggeri**). Video by (?), Monghidoro (Bologna), November 1 2008.
https://youtu.be/1vnkB__57kY

VIDEO 9 *Rugìr* (**Ruggeri**). Video by Giorgio Polmoni, Rastignano (Bologna), January 11 2020.
https://youtu.be/j6yXJN3SP4E

VIDEO 10 *Tresca*. YouTube video, Monzuno (Bologna), July 2017.
https://youtu.be/yLC0Pudaxoc

VIDEO 11 *La storia del serpente*. VHS video by Placida Staro, Padulle di Sala Bolognese (Bologna), 1985.
https://youtu.be/ZlNk9bRtHRs

VIDEO 12 *Vallja di Santa Caterina*. Video by Placida Staro, San Martino di Finita (Cosenza), August 8 2008.
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VIDEO 13 *Ninna nanna*. Video by Placida Staro and Marco Ruggeri, Cervicati (Cosenza), August 6 2007.
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VIDEO 14 *Elementi della Vala di Cervicati*. Clip video by Placida Staro, Cervicati (Cosenza), 2007.
https://youtu.be/8qKhdNBY9p4

VIDEO 15 *Vala Carnevale di notte*. Sequenza video by Placida Staro and Marco Ruggeri, Cervicati (Cosenza), 2008.
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