

BARRE: Core Concepts in Somatic Dance from Martha Eddy*
(with one of many examples inserted in each box)

	BREATHE	ALIGN	REFLECT	RELATE	EXPECT
<u><i>Common Dance Concerns =></i></u>	<i>Balance</i>	<i>ROM: Range Of Motion</i>	<i>Coordination</i>	<i>Facile Expression (dynamics)</i>	<i>Motivation to Dance</i>
<u><i>Core Somatic Education Concepts*:</i></u>					
Breath (critical to being alive and central in movement performance)	Breathe into the five diaphragms feet to roof of mouth**; also in relevé.	Breathe your center of levity up & off the lower back for improved spinal flexibility & alignment	Reflect on the in & out breath as you move or remember a movement coordination challenge.	Vary breath rhythms to achieve a choreographer's style, or for your own expanded expression. Note how breath affects ways of relating.	Breathe into the 'possible' & sense your desires within your dance or movement process. Exhale and go for it!
3D Spatial Awareness (learning/re-remembering to occupy all space)	Exhale & fall in different directions; repeat falls while inhaling; compare.	Move in all 3D to increase ROM & to support joint & postural alignment.	Reflect on how to stop, reverse or adjust the angle or sequence of movement phrases.	Shift spatial planes to communicate – gesture sideways for open-minded inquiry, forward for decision making.	What are the angles that motivates you? Practice moving horizontally, vertically and sagittally to seek effectiveness.***
Slowing Down to Feel (taking time for proprioception & kinesthesia)	Slow down to feel your body and listen to what your body says about balance.	Slow down to feel small or large kinesphere movement in each joint's ROM	Explore in slow motion; reverse the action. Reflect: what do you learn from this?	Slow down to find what rhythms would support the point you intend to relate	Slow down and feel inside & outside:take time to answer: why am I doing this dance?
Relax into Gravity and Release Tension (finding neutral flow and ease in movement)	Relax to yeild & then push through extremities to find uprightness; then fall to stimulate the inner ear.	Relax to release superficial muscles, find small inner muscles by aligning your joints for optimal ROM.	Relax enough to open up to a new style or coordination and then reflect on it. Choose to remember or to let it go.	Relax and relate to audience members; increase your tension and see how your audience responds.	Build a foundation for choosing to dance. Relax & expect things to go well and to change – let go (into gravity and forces beyond your control).
Novel Coordination (learning newly, creating neural pathways)	Explore different points of balance on your feet.	Explore use of different joint sequencing to increase ROM.	Reflect on what you Have NOT changed. Change that!	Find an improbable dynamic and celebrate that with someone!	Expect to reach your potential by exploring new motivational patterns.

BREATHE ALIGN REFLECT RELATE EXPECT

*See next page for explanation and history of this chart

BREATHE ALIGN REFLECT RELATE EXPECT History and Philosophy of Eddy's **BARRE CHART**

1. *The BARRE chart presents a philosophy and system of Somatic Movement Dance Education developed by Martha Eddy, CMA, RSMT, EdD that emerged through her development of BodyMind Dancing®. The intention is for it to assist in planning dance sequences, improvisation, lessons or curricula.*
2. *The vertical column “Core Concepts of Somatics” are derived from Eddy’s systematic case review of 36 systems within the field of Somatic Movement Education & Therapy over the course of 14 years of research and 35 years of life experience as a student and leader of somatic study. Resources: A short history of somatic education and dance in the Journal of Dance and Somatic Practices Volume 1 #1 2009 and Mindful Movement (Intellect Press 2016).*
3. *Eddy identified five common dance concerns (the horizontal subline) from her lifetime of dance training, her affiliation with the International Association of Dance Medicine and Science and work with students over decades. She has field tested these in her 30 years developing and teaching BodyMind Dancing™ and Moving For Life Dance Exercise For Health® for people dealing with illnesses or physical challenges or simply wanting to exercise safely yet vigorously. (also trademarked as Moving On From Cancer®)*
4. *BARRE emerged as third dimension, forming a matrix. So this chart can be envisioned three-dimensionally as a cube. BARRE highlights five somatic concepts specific to dance - breathing, aligning, relaxing, relating and expecting the best. The chart provides examples (one per box – there could be hundreds) for exploring the BARRE Concepts of Dance Somatics. Every dancer can explore her or his own combinations of somatic, dance and somatic dance concepts. Feel free to share them at bodyminddancingoffice@gmail.com.*
5. *All facets of the above are taught in Eddy’s professional certification programs for Certified Teacher of BodyMind Dancing, Moving For Life Certified Instructors, and Dynamic Embodiment-Somatic Movement Educators and Therapists. These are linked to undergraduate, masters, and doctoral degree programs throughout the United States.*

*** Bonnie Bainbridge Cohen of Body-Mind Centering® works with feet, pelvic floor, thoraco diaphragm, vocal diaphragm and horizontal fibres of brain (corpus collusum or falx)*

****Warren Lamb’s Laban derived systems of Action Profiling and Movement Pattern Analysis suggest horizontal for exploring, vertical for intending, and sagittal for committing.*