

## AUSDANCE / AUSTRALIA

Using scores in dance improvisation

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Solo improviser Suzanne Cotto describes starting from 'zero' where she has no plan; she has not prepared anything. Yet as soon as she begins to perform, in fact even before she begins, memory and impressions arise for her and these influence her performance. These impressions seem to be physical as well as imagined memories (Benoit 1997, p. 105)\*

The physical history in Cotto's body has come about through her dancing history and through her practice. By practising with a particular thought or intention even if that intention is just to dance, the body is becoming tuned with that intention. In improvising, parts of that history will arise whether it is searched for or hoped for, whether they are noticed when they arise. In performance, even if there is no planned score, such as in Cotto's 'zero', the score is that there is no score, and the dancing from practising, even if that too comes from the score no score, will be the dancing which is performed.

\* Benoit Agnès (ed) 1997, *On the Edge*, Contredanse, Belgium.