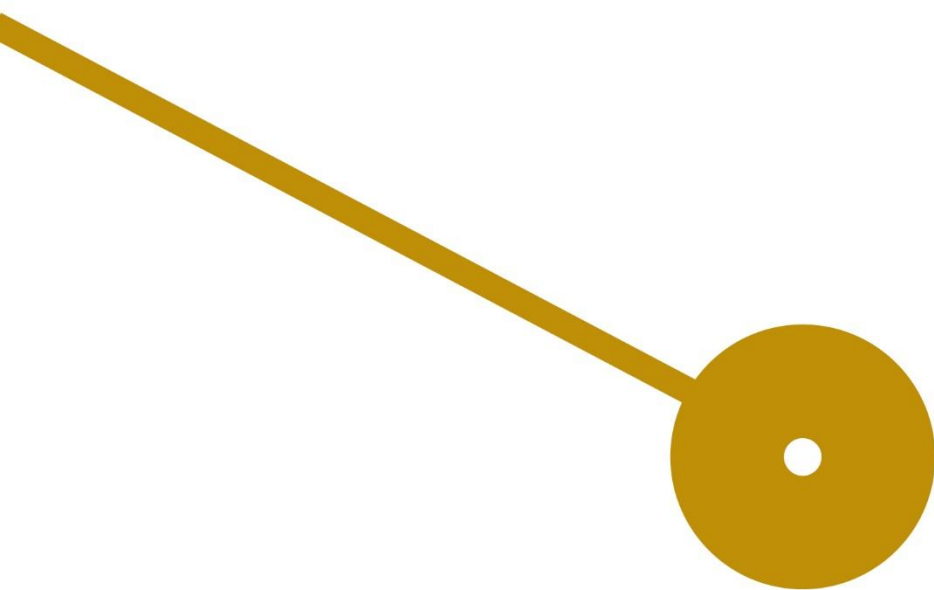




A Repetitive Exploration: Embodied Intersections

Ana Ester Pimenta Pereira Ribeiro

06/2026





A Repetitive Exploration: Embodied Intersections

Ana Ester Pimenta Pereira Ribeiro

Projeto apresentado à Escola Superior de Música e Artes do
Espetáculo como requisito parcial para obtenção do grau de
Mestre em Artes Cénicas, especialização Dança – Composição
Coreográfica

Professores orientadores

Prof. Doutor Daniel Moreira

Prof. Doutora Janne-Camilla Lyster (orientação externa)

06/**2026**

Acknowledgements

I would like to express my sincere gratitude to my supervisors for their valuable guidance and insightful contributions, which greatly enriched this project.

I am deeply grateful to Catarina Sá Ribeiro, Sofia Portugal, and Suevia Rojo for their generosity and artistic sensitivity, which have been a constant source of inspiration.

I would also like to thank Diogo Franco, Daniel Sousa, Ana Romão, and Leandro Oliveira for their support with sound and lighting.

I am also grateful to Renata Afonso and Edmilson Gomes for their support during the presentations, and to Edmilson for his companionship.

My thanks extend to Jule Kreutzer for the design and to Maia Means for the illustration featured in the programme note.

I am grateful to my colleagues, professors and undergraduate students at KHiO for the time, exchange and experiences we shared.

I would also like to thank my colleagues and professors at ESMAE for their teaching and support.

ESMAE

**ESCOLA
SUPERIOR
DE MÚSICA
E ARTES
DO ESPETÁCULO**

POLITÉCNICO
DO PORTO

P.PORTO

Abstract

This project emerged from an interest in exploring how Dance can enter into dialogue with Theatre and Music through collaborative artistic practice. Developed within the framework of the Master's Degree in Performing Arts – Dance Specialisation, Choreographic Composition, it examines three duet performance processes created in collaboration with composer Catarina Sá Ribeiro and performers Sofia Portugal and Suevia Rojo, as well as a solo developed during my exchange period at the Oslo National Academy of the Arts (KHiO) in collaboration with an undergraduate dance student.

At the core of this research lies the concept of repetition, which I propose as a fundamental method and an integrative tool for developing transdisciplinary artistic processes. Influenced by the collaborative methodologies of artists such as Alma Söderberg, and the artistic partnerships of Sofia Dias and Vítor Roriz, Jonathan Burrows and Matteo Fargion, this project highlights the importance of relationships and non-hierarchical approaches within performative practices.

Through an analysis of my artistic methodology, I seek to reveal the interconnections between sound and movement, voice and embodied practices, reflecting on the impact of these relationships both on my development as a performer and the collaborative processes undertaken. Ultimately, this project aims to contribute to a deeper understanding of choreomusicality and the collaborative dimensions of contemporary performance practice.

Keywords

Choreomusicality, Performance, Collaboration, Repetition, Transdisciplinary

Resumo

Este projeto surgiu do interesse em explorar como a dança pode entrar em diálogo com o teatro e a música através de práticas artísticas colaborativas. Desenvolvido no âmbito do Mestrado em Artes Performativas – Especialização em Dança, Composição Coreográfica, examina três processos de criação em formato de dueto realizados em colaboração com a compositora Catarina Sá Ribeiro e as intérpretes Sofia Portugal e Suevia Rojo, bem como um solo desenvolvido durante o meu período de mobilidade na Academia Nacional de Artes de Oslo (KHiO), em colaboração com uma estudante de licenciatura em dança.

No centro desta investigação encontra-se o conceito de repetição, que proponho como método fundamental e ferramenta integradora para o desenvolvimento de processos artísticos transdisciplinares. Influenciado pelas metodologias colaborativas de artistas como Alma Söderberg e pelas parcerias artísticas de Sofia Dias e Vítor Roriz, Jonathan Burrows e Matteo Fargion, este projeto destaca a importância das relações e das abordagens não hierárquicas nas práticas performativas.

Através da análise da minha metodologia artística, procuro revelar as interligações entre som e movimento, voz e práticas corporizadas, refletindo sobre o impacto destas relações tanto no meu desenvolvimento enquanto intérprete como nos processos colaborativos desenvolvidos. Em última instância, este projeto procura contribuir para uma compreensão mais aprofundada da coreomusicalidade e das dimensões colaborativas das práticas performativas contemporâneas.

Palavras-chave

Coreomusicalidade, Performance, Colaboração, Repetição, Transdisciplinar

ESMAE

**ESCOLA
SUPERIOR
DE MÚSICA
E ARTES
DO ESPETÁCULO**

POLITÉCNICO
DO PORTO

P.PORTO

Contents

Introduction	2
Contextualization	4
Artistic references	4
On repetition	6
On process and collaboration	8
On sound and movement	9
On meaning	11
The process	13
Solo for BA Dance student	14
Keep coisa	20
O que é, o que, é?	27
Em tempo, em tempo, a tempo	37
Principles/Methods/Tools/Concepts	43
Final considerations	44
Public sharing	44
Repetition as a generative practice	46
References	47
Attachments	49

Introduction

This project emerged from an interest in exploring how Dance can enter into dialogue with Theatre and Music through collaborative artistic practice. Developed within the framework of the Master's Degree in Performing Arts – Dance Specialisation, Choreographic Composition, it examines three duet performance processes created in collaboration with composer Catarina Sá Ribeiro and performers Sofia Portugal and Suevia Rojo, as well as a solo developed during my exchange period at the Oslo National Academy of the Arts (KHiO) in collaboration with an undergraduate dance student.

At the centre of this research is the concept of repetition, which is proposed as both a methodological approach and an integrative tool for developing transdisciplinary artistic practices. Drawing on the collaborative methodologies of artists such as Alma Söderberg, and the artistic partnerships of Sofia Dias and Vítor Roriz, Jonathan Burrows and Matteo Fargion, the project foregrounds the significance of relational and non-hierarchical modes of creation within contemporary performance.

This written reflection begins with a theoretical and artistic contextualization of the concepts and practices that inform the research, with particular attention to four topics: repetition, process and collaboration, sound and movement, and meaning. It then proceeds to analyse the creative processes developed throughout the project, examining the methodologies, artistic decisions, and collaborative dynamics that shaped each work. Finally, it reflects on the outcomes of

these processes and their implications for my development as both a performer and maker.

Through the analysis of my artistic practice, this research seeks to illuminate the interconnections between sound and movement, voice and embodied practices, while contributing to a deeper understanding of choreomusicality and the collaborative dimensions of contemporary performance-making.

Contextualization

In the following paragraphs, I will present the main artistic references that caught my full attention while developing the project and then explain how they resonated with me and which questions they provoked or nudged, thereby helping to clarify my research topic. Subsequently, I will present several theoretical references related to the domains of theatre, choreography, and music – the three main areas involved in my research project. These references engage with four relevant topics: repetition, process and collaboration, sound and movement, and meaning in performance.

Artistic references

Choreographer Jonathan Burrows's collaboration with composer Matteo Fargion spans over three decades (Burrows & Fargion, n.d.) and has significantly influenced my choreomusical perspective for this project. Their partnership, exemplified in the seminal *Both Sitting Duet* – eloquently described by Perazzo Domm (2008)– reflects a unique mode of collaborative practice.

Central to their work is the non-hierarchical relationship between choreographer and composer, where both engage with similar materials – movement, gesture, vocal sound, and instrumental performance – without establishing any hierarchy. This complementarity in the creative process, as noted by Perazzo Domm (2008), is embodied in their work. Inspired by their collaboration, I chose to work with a composer and a musician fluent in vocal music, allowing me to explore how such partnerships can enrich the process and treatment of choreomusical material.

Burrows and Fargion's non-hierarchical approach to movement, voice, and performance shaped the core principles of this project. Their visually spare presentations highlight the material's subtlety and complexity, creating a space for play and imagination that greatly influenced my choices regarding the performance's visual aspects.

The decision to focus on duet collaborations arose from recognising the potential for relationship, repetition and rhythm within this format, an insight deepened through my engagement with Burrows and Fargion's work. This project's understanding of choreography aligns with Burrows and Fargion's definition: it involves how visual and

sound rhythms work together to create a unified experience (Burrows, 2010, p. 134).

Another choreographer whose work serves as a reference for my project is Alma Söderberg. Her work intertwines singing, speaking, and moving, creating a beautiful, kinesthetically engaging, musical choreography. Her choreomusical approach, different from Burrows's and Fargion's, relies more on structured - though still very open-improvisation, which I had the joy of seeing live in Oslo last year. In her piece 'Infinétude,' presented at BlackBox Teater in October 2025, the group maintains a stable musical pulse while engaging in movement and vocalisation, actively interacting with each other and the space around them. She also speaks what sounds like improvised poetry. This performance prompted me to view the very precise and inventive rhythmic relationship between movement and vocal sound as a process of musical translation (e.g., the creative and intuitive translation of specific movements into vocal sounds, and the reverse). Both this and the improvised nature of her work increasingly influenced the practice my collaborators and I engaged in throughout the process, as we sought to explore the intricacies of the relationship between vocal sound and movement.

Portuguese choreographers Sofia Dias and Vítor Roriz, who have been working together for twenty years, dedicate their artistic research to very specific materials and tools; their performances engage with movement, gesture, text, and voice, intertwining them choreographically and blurring the lines between artistic expressions. One of the tools present in their work is repetition, especially its potential to lead to the loss of semantic meaning (Sofia Dias e Vítor Roriz, n.d.). This characteristic of repetition entails a transformation into nonsense; the semantic sense, once clear, is blurred. This is what Margulis (2014) refers to as semantic satiation: the constituent components, in this case, of a word, become more salient and substitute their meaning. In terms of attention, she describes it as a consequence of boredom from encountering the same word repeatedly. Their work, which inaugurated their journey through repetition and transformation, *A gesture that is nothing but a threat* (2011)¹, somehow reminded me of Martin Arnold's repetition experiment with movie scenes from 1993², maybe because of the scenography and consequent imaginative situation, and because it relies on repetition.

¹ Choreographers, Sofia and Vítor, gently gave me access to the recorded performance for the purpose of this project.

² It can be watched here: <https://youtu.be/JSZsq4QLeyo?si=RyrOvDyOjVZZO9LK> (VHS PILE I, 2025).

I can see this repetitive mechanism in action very clearly through the repetition of words, gestures, and actions. Elegantly choreographed and always surprising, this work both leads to an almost meditative state and makes us, the audience, realise the thin line between word as sound and word as meaning, music as speech and speech as musical, taking us on an experience where Portuguese, French, and English became interconnected through their similarities. This liminal space between meaning and sound, between one language and another, and the embodied experience of this transformational repetition, for both the performers and the audience, is another element that interested me in this project. This space could be understood as a gap or, speaking in terms of the perception of time, an extended present, as Elisabeth Margulis (2014) would say, referring to the effect of repetition in music (see discussion of Margulis's theory below). I question the performer's experience within this space: does it feel thick or empty?

These briefly presented artistic references fostered practical thinking about the fine lines between choreography and music. I started to question how the thought of movement as music and sound as choreography could shape methods and creative choices, and how the material could be approached as choreomusical rather than as included in separate artistic categories. In addition to the choreographic and aesthetic provocations of these artistic works, another aspect I chose to engage with from a performer's viewpoint is the voice-body dimension. In my work as a performer, movement and voice practices, stemming from dance-theatre and music training, respectively, have been somewhat separate, and my curiosity about exploring an even more integrated way of engaging with both practices has been a driving force for this project, too. I wonder how movement and voice input can influence each other in the development of material, and how to engage with them in embodied ways on a spectrum from symbiotic to dissociative.

On repetition

I have been very interested in repetition, particularly in the music-listening experience. For me, the fact that I could hear something more than once allowed me to notice aspects of the 'same' thing that I hadn't noticed before, and it is always a surprising moment. Elisabeth Margulis (2014), in her book *On Repeat*, highlights

repetition's diverse functions in music, such as supporting learning, guiding attention, structuring musical form, and encouraging social and personal participation. She also points out the way repetition can create profound, embodied experiences. From various disciplinary angles, she demonstrates that repetition isn't just a musical tool—it's a fundamental aspect of how we experience music and life itself. While comparing the characteristics of ritual repetition to musical repetition, the author refers to the process of attention that, because of repetition, shifts to the gesture or sound itself, losing a sense of a final goal and the focus on the contextual meaning it might refer to. She also clearly highlights the subtle similarities between spoken language and music. Words, unlike images, unfold in temporal sequence, engaging the slow hemisphere of the brain, just like music (Maffei, 2018; Margulis, 2014). Besides the big perceptual effect pointed out by Diana Deutsch's "Speech-to-Song Illusion"³, repetition of words provokes a musical way of listening, making one draw attention to the prosody⁴, rhythm, and tempo of the speech utterances. It also facilitates the activation of what the author calls the participatory urge, an internal kinesthetic sympathy (i.e., what it would feel like saying those words with that specific sound quality), which is also, in general terms, how music affects us, through an extended subjectivity⁵. Concluding simply and directly: "When language is being repetitive, in other words, language is being musical." (2014, p. 162).

There's a clear parallel between some of the functions of repetition in music, according to Margulis, such as the structuring of form, and how Erika Fischer-Lichte (2008), from a Theatre perspective, describes repetition as an organisational strategy for performance in time, thereby creating structural rhythm. She also mentions the importance of repetition as a dramaturgical device, which emphasises the materiality of the performative elements and creates a state of perceptual oscillation between the character's intention or personality and the performer's physicality (an aspect of the

³ Deutsch's experiment included extracting a sentence from a recorded speech and repeating it multiple times. This repetition caused listeners to perceive it as sung audio, as music. It can be consulted here: <https://deutsch.ucsd.edu/psychology/pages.php?i=212>

⁴According to the American linguist Jennifer Cole (2015), prosody encompasses the characteristics of spoken language regarding aspects of intonation and rhythm. These are suprasegmental, that is, independent of the segments—consonants and vowels—of a given word or sentence. Within these aspects, one can further distinguish variations in pitch, intensity, duration, and the relative timing between different units of speech. One could say: the musical aspects of speech.

⁵ This idea of extended subjectivity is present throughout the book (implicitly and explicitly), and it connects to the embodied state of the listener, when the sense of self begins to merge with the unfolding music – the music is us - being incredibly enhanced by repetition (Margulis, 2014).

liminality I saw in Sofia's and Vítor's work).

According to choreographer Jonathan Burrows, "Repetition is a device to emphasize or erode something by showing it more than once." (Burrows, 2010, p. 8). The author illustrates the role of repetition in choreography by placing two opposing ideas—emphasise and erode—next to each other, resulting in a visually captivating paradox. This statement, again, emphasises the attentional shift that repetition can provoke. My question would be: what does it erode, and what does it emphasise? Is it always the same, or does it depend on the situation what kind of changes it suggests? It is interesting how something 'not changing' can only have a changing effect, a contrast between the nature of the procedure and its actual effect. Burrows (2010) also mentions the potential of repetition to arrive at rhythm – once again - the closeness of repetition and rhythm.

As an element transversal to the domains of theatre, choreography, and music, repetition is established as a fundamental pillar of this research project, and I will delve into its importance for the process and the results presented later in more detail.

On process and collaboration

Repetition inevitably makes me think of the time we humans spend paying attention to the same things. In our fast-changing society, especially with social media and communication design, we may become so accustomed to quick shifts in attention that it alters how we engage with the world. Lamberto Maffei (2018), from a neuroscientific perspective, critiques this speed in counterpoint to the slowness in which our brains are designed to flourish, and refers to both speaking (conversation) and writing as spaces that allow the development of slow thought. He describes this kind of thought as a process that requires interaction among the brain's sensory, associative, emotional, memory, and frontal areas. From the standpoint of artistic research, and assuming artistic creation also as production of knowledge, António Araújo (2012) reflects on knowledge production as the opposite of productivity, emphasising the slowness needed for the research to develop, also to include all the different process timings of the distinct collaborators within the same group. These thoughts on slowness motivated prioritising conversation between collaborators during the research sessions since it undoubtedly requires time to listen, to question, to reconsider and even to

wander. It also prompted me to think about how I would organise our sessions, which, recognising its experimental nature, would inevitably require moments for slow thought processes, implying “dragging the burden of memory, the weight of doubts, and the uncertainties of reasoning” (Maffei, 2018, p. 91)⁶ during research.

Martin Blain and Helen Julia Minors (2020) provide a review of artistic collaborative practices by engaging with several authors who propose various models of collaboration. One useful contribution is Alan Taylor’s (2016) perspective on the relationships between creative artists, which he categorises in terms of four distinct processes: hierarchical, consultative, cooperative, and collaborative. The hierarchical process involves specific participants making decisions and assigning tasks to others. In a consultative process, all artists participate in the same task, but decision-making rests with certain group members. Cooperative processes see tasks divided among participants, while decisions are made collectively. Finally, the collaborative process involves the entire group in both execution and decision-making, fostering shared and distributed leadership. On this project, I aimed to engage in collaborative processes without a preconceived guideline to accommodate the collaborators while the artistic goals were being shaped. The previous categorisation synthesises possibilities on ever-mutable processes - the artistic collaborations – which is the relational framework of this project, thus offering a good model to reflect on them.

On sound and movement

In the history of Western theatrical dance, the interplay between movement and sound has played a crucial role. This connection is particularly evident in the relationship established with music, which serves not only to inspire creative choreography but also to enhance dance training methodologies. For instance, in the classical ballet classes of the 18th century, dance masters would accompany their students’ movements by playing the violin. This practice not only facilitated the alignment of the dancer’s movements with the music but also included instruction in reading music and playing instruments. Such integration of music into the learning process exemplifies the deep-

⁶ Translated from the Portuguese edition, when the author referred to the slow thought process: “que arrasta o fardo da memória, o peso das dúvidas e as incertezas do raciocínio” (Maffei, 2018, p. 91).

rooted bond between dance and sound throughout theatrical history (Davidson, 2023). Later on, especially from the 1960's, the interdependent relationship between both domains was deeply questioned, namely with Merce Cunningham and John Cage's collaboration and consequently with the experimentations of the Judson Church group, manifesting also in the open forms in which the music would accompany the dance training (Bales & Netti-Fiol, 2008). Merce Cunningham and John Cage's collaboration was aesthetically and conceptually interconnected, but in their performances, dance and music met only within preset time frames and duration patterns; otherwise, they were completely independent in conception and in manifestation, juxtaposed only in real time (Reynolds & McCormick, 2003). This independent relationship continued through the experiments of the Judson Church group, which are considered the seed of postmodern dance (Banes, 1983), having opened new pathways for thought in these domains to this day.

The neurological interconnection that informs our embodied experience of movement and sound is undeniable. Both Margulis (2014) and Lawrence M. Zbikowski (2017) note that passive listening to musical sound activates motor-related areas of the human brain. Zbikowski (2017) highlights the use of the term "gesture" in the music domain (both formally and informally) as a reference to sonic units that evoke analogies to diverse physical movements. In my experience observing and teaching in improvisation dance classes, I've noticed that students develop a greater, deeper awareness of their bodies when dancing alongside live musicians (Ribeiro, 2024). Since this research project proposes to intertwine speech, movement, and sound as choreomusical material, it is worth noting Zbikowski's (2017) elaboration on analogical reference in music.

In human communication, the author distinguishes two main forms of reference: symbolic and analogical. He draws on different theories to both distance music from language, which is primarily a symbolic system, and to acknowledge that cognitive concepts and categorization can exist independently of language; by doing so, he emphasizes that music can facilitate the formation of new knowledge without the intervention of language. Music makes its way to listeners by providing sonic analogs to dynamic processes, which he defines as "a coherent sequence of phenomena that is distributed over time and typified by parametric modulation or change." (2017, p. 42).

Physical movement, emotional processes, bodily actions, or any temporal event could then be a dynamic process communicated through a sonic analog. The author notes that this process of reference relies on embodied experience and is therefore more immediate than a symbolic reference system, as in language, which requires a long process of learning. Gestures may also serve as kinesthetic analogs for dynamic processes, and in language, onomatopoeia and prosody rely on this referential form. It is then through analogical references that music can directly relate to other domains, thus this is one of the possible pertinent ways of approaching the relationship between sound and movement.

On meaning

Erika Fischer-Lichter (2008) presents a phenomenological aesthetic of Western theatrical performance by referring to a performative turn that occurred in the 1960's with the development of Performance Art and Experimental Theatre, when artists began creating events that elevated the performer's presence and corporeality rather than relying on traditional representational forms. Performance became an event that generates meaning through the interaction between participants - both performers and audience. The body and actions of the performers do not exist merely as symbols, characters, or means of conveying a message, but are primarily phenomenal. It is the materiality of the body and voice, its physical presence, energy, and vulnerability that are central to the performance.

In further exploring Fischer-Lichter's (2008) ideas, it becomes evident that perceiving theatrical elements (movement, objects, sound, voice, etc.) in their materiality involves recognising them as self-referential and meaningful on their own. Thus, the act of perception is fundamental in creating meaning. The author emphasises this idea: "To perceive something as something means to perceive it as meaningful." (2008, p. 141). Audiences are not simply passive observers; they engage actively in a shared experience that shapes the performance itself. Sensations and emotions, when physically articulated - changes in heart rate and breathing, goosebumps, and others - and noticed by the perceiver, draw attention to themselves and become essential meanings. The audience's experience becomes even more layered when spontaneous associations emerge, connecting the present moment to memories and emotions that

arise without conscious intent. In this way, the author reveals the deep relationship between performer and spectator and notes that the essence of theatricality lies in these embodied experiences, where meaning emerges in the moment, rooted in the corporeal presence of both performers and audience. Meaning, then, is fundamentally not identical to linguistic meaning; it is necessarily apart from these kinds of formulations (Fischer-Lichte, 2008).

By highlighting performance as an emergent, embodied, and experiential phenomenon, the author is not denying a more interpretative approach to it; rather, she frames the experience as an oscillatory state of perception between these two modes, while emphasising the immediacy and magnitude of the first. Fischer-Lichte's (2008) theory on performance offers valuable insights that will guide the creative tasks in this project.

By briefly presenting both artistic and theoretical references and expanding on certain questions and concepts, I intend to situate and frame this project's research within the contemporary performance field where dance, music, and theatre intertwine. This contextualization is by no means an extensive elaboration on the selected topics. It will now serve as a springboard for my next steps.

The process

In this chapter, I will dive into the collaborative process of this project from my own perspective as both a performer and a choreographer, taking into consideration my collaborator's perspectives according to what was shared during the research sessions. I consider the first phase of the project to have taken place during the MA Project I course, which I attended as part of my Erasmus mobility in the Master's in Choreography program at KHiO⁷. Even though the resulting work was not part of the final presentation of this project, it informed greatly all the posterior developments when I came back to Portugal and this why I have decided to include it in the description and analysis of this project.

Three individual duos were presented as the final performances for this Master Project, and, very fortunately, I had the pleasure of collaborating with the composer/performer Catarina Sá Ribeiro and the performers Sofia Portugal and Suevia Rojo, whose short biographies can be consulted in the programme note attached (p. 85).

The practical research has been complemented by my own (more or less structured) process notes and video recordings of all the sessions, which helped me gain an 'outside' view of the process and results. This has been important for the three duos in which I was both performing and choreographing, allowing me to reflect both on a short level – from one session to the next – and on an overview level – as for this final reflection. During the research for the last two duos, both my collaborators and I wrote reflections during the final moments of each session. Both these and other process notes can be consulted in the attachments (p. 49).

In Table 1, I present an overview of all dates for the six-month period during which the project's practical work took place. These phases will be further explained and analyzed throughout the following subchapters, in chronological order, under the name of each performance, except for the first one, for which I didn't apply a specific title: Solo for BA dance student; *Keep coisa*; *O que é, o que, é?*; *Em tempo, em tempo, a tempo*.

⁷ Kunsthøgskolen i Oslo, or Oslo National Academy of the Arts in English.

Table 1

Research Session Timeline

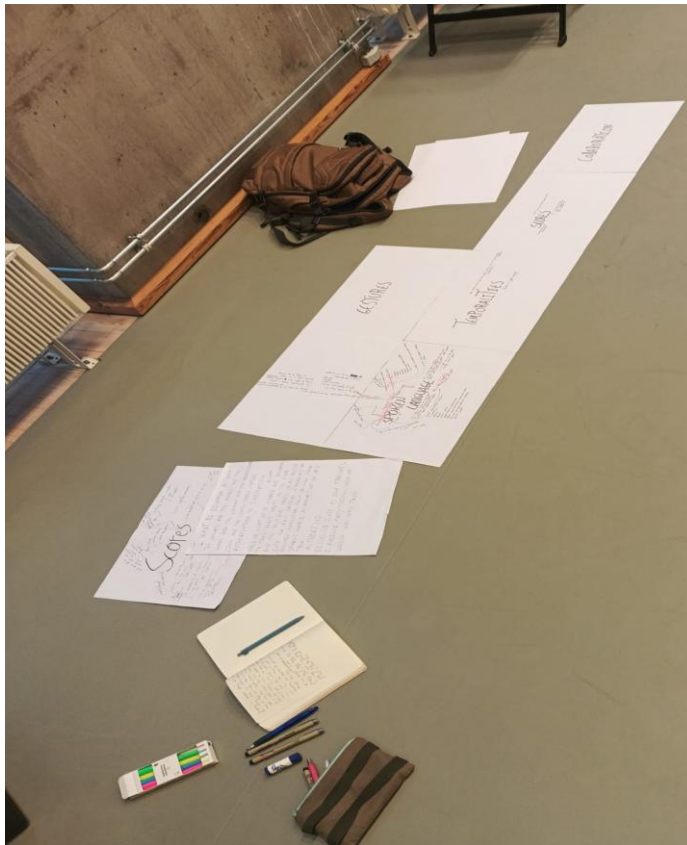
October 2025	November 2025	January 2026	February 2026	March 2026	April 2026
28 – 31 KHiO Individual work	10 – 14 KHiO Individual work	9. 15. 19. 28. 30. <i>Duo with Catarina</i>	5. 9. 11. 13. 16. 20. 23. 25. 27. <i>Duo with Sofia</i>	9. 13. 16. 19.20.24. 25. 27. 30. <i>Duo with Suevia</i>	1. 4. 13. 16. 21. Final sessions
	17 – 21 Studio work with BA student				22. Technical and general rehearsal
	24 -27 Sharing with the class and teachers				23 - 24 Public sharing
	28 Public sharing				

From the beginning of the process, I knew I wanted to work with improvisation as the baseline method for research and performance. As Carter (2000) emphasizes when broadly engaging with the theme of improvisation in dance, improvisation is historically connected to the urge for innovation and discovery. Given the exploratory and experimental nature of this project, improvisation seemed the most effective approach for these purposes.

Solo for BA Dance student at KHiO

I had the opportunity to collaborate with a bachelor's student in Dance from KHiO during my exchange studies. This process started with me creating a map of my research interests, which I then presented to the BA students (together with my master's colleagues), based on which the students chose the projects they wanted to participate in. The topics I had written about in the following photograph (Figure 1 below) were: scores, spoken language, gestures, temporalities, music, and collaboration. Later, I added: gestures/sound, rhythm, and repetition (within temporalities).

Figure 1



Mapping interests at KHiO

At the beginning, another student joined my project, but unfortunately, she got sick and was unable to continue with us. During the working week in November (table 1), some other students joined us, so we experimented in pairs, but in the last days, the work was focused on a solo. Besides the written topics, I went to the first session very open and curious to see the performers moving, since I didn't know them. I proposed a listening-moving session for this day, which consisted of improvising with *Peace Piece* by Bill Evans⁸. The goal of the first task for the performers was to listen rather than produce movement, so movement was approached with a mindset of listening and physically understanding the song. The second task was to relate to music through a specific lens: affectively/emotionally, rhythmically, and structurally. For the third task, I asked them to relate only to the sound produced by the left hand or the right hand; each took one part. The students said they enjoyed their involvement with this piece more

⁸ An improvised piece by jazz pianist Bill Evans, with a repetitive chord pattern on the left hand (based on the introduction of another song) and a very narrative solo journey with the right hand, from his album, *Everybody Digs Bill Evans*, 1959.

and more since they became more familiar with it. They revealed a very sensible musicality and a lot of curiosity to explore movement creatively. At that moment, I was uncertain about the direction the process would take or whether it would later incorporate an external auditory stimulus (i.e., music), but this session ultimately proved to be a strong starting point. For me, I got to see the students moving and I watched their rhythmicality and musicality, which I knew would be important for the project. For them, it was an enjoyable task in which they could progressively expand their movement in relation to the music at their own pace. For us, this task provided a meeting point, we had a common subject to talk about – “Peace Piece” – and it was music, it was not the project nor my ideas, nor their movement input, it was something that we all enjoy, music.

From the second session onward, I decided to focus the sessions on two improvisation-based tasks: translating words into movement and generative repetition from a movement-sound element or a spoken word. In one of the sessions, I also proposed a conversation, which was then recorded, about the theme of acceleration in today's society from our own perspectives and experiences. Later on, I selected some words and short phrases from this audio as speech material. The student's curiosity was highly motivating, and all the ideas that had been in the back of my mind came to the fore as I prepared the sessions. Differently, when we were in the studio, none of them mattered. It was what emerged through their actions that did. Some challenges appeared during the sessions. First of all, the repetitive nature of the proposals I brought provoked some boredom, which, *per se*, I don't find unnecessary, but it created an unwillingness to explore. So, I decided to structure the tasks within specific spatial and relational parameters, thereby giving them more elements to relate to. This choice proved positive because it kept the exploration going and the students motivated. Meanwhile, the task of translating the spoken word into movement required considerable movement precision and very sensitive hearing. It was demanding to maintain the level of detail throughout the session. Since the students who joined just for a session wouldn't continue working on these tasks, and the student who would work until the end was responding very accurately and enthusiastically, I decided to keep my approach for the moment.

The final sessions were dedicated to generative repetition. In this task, we sought to generate new movement and/or sound by repetition, finding the goal of the movement in the movement itself (there's no sense of a macro goal or destination). I was then collaborating with only one student, and we always kept an active conversation before, during, and after every practice, which allowed me to understand his internal process and to communicate in ways that would guide his approach to the task at hand, which was sometimes challenging. This was a very rewarding process. I also went to the studio by myself to practice the task before or after the session, and I can see that this helped me understand where I wanted to lead the performer, to give him more detailed feedback, and to relate to him empathetically during the session (after all, I was going through some of the same issues). The biggest challenges were automatic movement choices (rather than intentional ones) and a deep attachment to the emerging rhythms.

Meanwhile, one concept that was bubbling in my mind from my previous readings was the notion of *chronopoiesis*, according to Mariusz Kozak (2021). Building on Merleau-Ponty's phenomenological ideas on relational ontology, he called *chronopoiesis* the activity that, through action or gesture, generates a previously unknown time. I started asking how the awareness of the imbued potential of each moment could facilitate the next movement choice, and how the repetition of a movement or word enacts this becoming of time (*chronopoeisis*). I shared the previous concepts and my subsequent questions with the student-performer, and I noticed a shift in his practice of generative repetition, namely in his bodily presence, which became calmer, and especially in the enhanced clarity with which he proceeded through the subtle changes. Subtlety became very significant and his own in-the-moment awareness, which allowed him to shift intentionally, was heightened. Some of the things we both noticed were the meditative-like state we reached while moving and how unintentional associations emerged from the movement, i.e., unexpectedly we realised that we were punching, or grabbing something, or communicating with someone. It is important to note that the task was practiced without any additional limitation, namely, a timeframe. The performer was free to stop whenever he considered the end to be. We noticed that this aspect contributed to a sense of the 'becoming of time'.

In the last session, I structured the materials for a shared moment among our classmates and teachers and for a public sharing the following week. It started with the statement of the following words/sentences and subsequent translation to movement: “If you just took a few seconds”, “anyone could”, “hmm hmm”, “don’t rush”. These were some of the sentences selected from the recorded conversation before. Then it proceeded with generative repetition from a gesture-sound element, and it finished with the same task using a spoken word. The very end was the translation of the resulting sound into movement. This translation, even if, at this stage, very intuitive and not very specific, worked as if encoding the sound of speech into movement, aiming to translate the rhythm and intonation as precisely as possible while ignoring the direct meaning of the word itself.

Final thoughts

One of the conversations I had with the student was about the oscillating perception of movement, gesture, or action, as I mentioned earlier. While moving, one would sometimes perceive one's own movement as a gesture - i.e., communicating something to someone - an action - i.e., doing something specific like grabbing, punching, or holding - or an abstract movement. This perception would change and oscillate during the repetition and new movement. It was quite fascinating from the performer's perspective; it would always be surprising. It is what Erika Fischer-Lichte wrote about the oscillation between the materiality and the character, in this case, between the materiality (the movement and sound itself) and the intention (by association), that I noted in the first chapter on repetition. While watching the performer, I also had this experience, but it was subtler; I think I got more engaged in seeing his choice of movement. Regarding the generative repetition with words, it really resembled Sofia and Vítor's work with speech, referred to in the first chapter. The main difference was the focus on the process itself; repetition was slower, and decisions took longer, since it was the first time we were experimenting with this task.

Another surprising element we experimented with was the overlapping of two different rhythms: speech and movement. There was a moment when I asked the performer to repeat the movements that came from the translation of ‘If you just took a few seconds’ while saying ‘anyone could’. The overlapping of these two was interesting rhythmically, because as the audience, we heard and saw two different rhythms at the

same time, it worked almost like a polyrhythm⁹. It is very amusing to realize that this wouldn't be possible if just using his voice, due to sound overlapping at specific moments. Also, the fact that he repeated the same sentence twice, then kept the movement and added another sentence, was almost as if the first sentence was still being heard through the movement.

The relationship between sound and movement was one of interdependence. Since there was no external auditory input, the sounds were the result of the performer's movement: the feet on the floor, the percussive hands on the clothes. One could not distinguish between the beginning and end of each; the movement-sound was just one thing. Even when matching a previously set movement with a vocal sound (spoken word), they were also perceived as one thing, a symbiotic unit of movement and sound. Not only that, but both were relevant in perceiving the performance and in performing. The student was actively engaged with the sound of his own movement, too, which influenced his choices in the moment. In this sense, the outcome was very musical.

After sharing this mostly improvised solo with our colleagues and teachers, there was a moment of feedback guided by questions provided to us beforehand. From this experience, I got positive feedback on the working relationship between the student and me and on his precision in movement choices. This came in accordance with the effort and intentionality we both put into the process. Some suggestions were presented as well, and the one I kept was to work the movement closely with the costume. Many ideas for possible development were presented, which I appreciated very much. The student-performer's dedication to the proposal was notable, and the conversations around the tasks were very investigative, just like I hoped they would be. It was indeed an honour to be in the position of a choreographer in this course, because I could focus solely on him and his practice when we were in the studio together, allowing me to be fully present.

From this first phase, I decided to further explore the generative repetition task, namely, the perceptual oscillation I already referred to, the translation process from

⁹ A polyrhythm in music "is the superposition of two or more contrasting rhythms, meters, or speeds" (Poudrier & Shanahan, 2023), creating an intricate texture that may challenge the perception of musical time.

speech to movement, and the overlap between rhythmical voice and movement. I was also intrigued by the suggestion to experiment with costumes because of the sound potential they could bring to the task. One of the aspects that became very important was this kind of unpretentious attitude that the tasks, presented just like that, just like a process of doing something, implied. All these hints accompanied me back to Portugal for the Duos I will elaborate on in the next subchapters.

Keep coisa

This process started before I travelled for my exchange period in Oslo, when I asked the composer and performer Catarina Sá Ribeiro to collaborate with me. Catarina and I had collaborated before, and at the beginning everything was quite open; I didn't have a specific proposal, only a main topic: prosody and speech. Catarina suggested that she could play the piano, and I liked the idea. I also suggested that we both perform fluidly, so she could engage in movement and speech; there wouldn't be a hierarchy of placement in terms of position or function. We had performed together like this before, so I was confident about the proposal, and she liked the idea as well. We met online in December 2025. I shared some artistic references and ideas, and we agreed to schedule our first research session in January 2026.

Before starting our research sessions, I decided to choose some practical starting points. The artistic references that informed these choices were, first of all, Jonathan Burrows and Matteo Fargion (mentioned before) with the prompt for translation processes and gestural movements¹⁰, then Alessandro Bosetti's translation of speech to melody (piano), namely *Royals excerpt 1* from 2010, and Ben Nobuto's repetitive music with the use of voice, speech, and instrumental overlapping. Repetition is used heavily by all these artists. The emergence of rhythmical units (Burrows, Fargion and Nobuto's work), and the speech-inspired phrasing (Bosetti) were aspects that interested me in relation to repetition. The overlap of different sounds, namely speech-voice and piano, provoked a certain clash and cognitive dissonance that eventually led me to perceive the differences and similarities between them. This evoked associations with human

¹⁰ With gestural movement I refer to movements that are focused on arms and hands and recall communicative efforts.

communication, misunderstandings, and unique versus common characteristics that particularly resonated with me. It brought me back to infancy, too, when I learned that I could not speak at the same time as another; I should wait for my turn to speak. What would happen if we tried to listen and speak at the same time in a conversation? I felt a playful energy rising from a nudge to push boundaries. Speech, piano, and gestural movement were the elements we began exploring through repetition, overlapping, and translation. I will now write about the process by referring to each research session in chronological order.

First session - 9/01

In the first session, we engaged with translation processes by encoding a melody from a pop song, *You and Me*, from The Wannadies (year 1994) in gestural movement, and then in facial and head movement. I had recently learned this song for a choreographic exercise at KHiO and after recalling Burrow's and Fargion's work Catarina suggested we try it with this melody; it was an easy way to start off. We talked about the precision of movement, and we noticed how our interpretation of the melody influenced the way we moved. We also realised, after repeating this process a number of times, that the movement phrase had become something else; it was no longer subservient to the previous melody but was emerging as something else, even if dynamically still precise. This crossing space, where the translation happened between the melody and the movement, was intriguing. In the recordings of these sessions, I can see it in our physicality; there is what looks like an intermittent presence, in the way we look (in our eyes wandering in space), in the way we adjust our movements while doing it, in the way we follow each other. This intriguingness followed the process, since translation became very foundational. I believe this simple session was a good start. We moved together, we engaged in the same task, we shared ideas and feelings. It was indeed exciting to see that Catarina was truly engaging and curious with the movement task. The session worked as an introduction to the kind of movement language we would be working on from now on: gestural and sound related. After this experimentation, I thought about the translation process, melody-to-movement, and I preferred to have speech as the starting point, recalling Bosetti's music and my first motivation to work from speech.

Second session - 15/01

In the following session, I proposed to Catarina that we try translating speech into piano, and she agreed. Then, we spent the whole session on this task: I improvised speech, I repeated until Catarina translated a melody from it, and from that moment we would improvise, giving space to one another to build upon it. It was very intuitive; we didn't have any rule except the willingness and usefulness of repetition. Repetition was very helpful to 'encode' the speech in sound; as Catarina shared, it allowed for the development of precision, and then it manifested a very direct point of relation between the speech and the piano, me and Catarina. It became the space we shared, or like an activity we do together - we repeated. It was very rewarding to have this space with Catarina; I felt a lot of freedom and sensitivity in her playing. She also clearly directed some moments in the improvisation, which was very helpful: the music was not wandering, but it had direction. In the final improvisation, I also experimented, just a little bit, to translate some spoken words to gestural movement, and it was very interesting how, when I stopped speaking and kept the movement, I still perceived it as charged with the previous word, differently from what happened in the exercise from the first session. The echo of what I said before and how it felt to say it (both from inside and outside perspectives) was present. This brings me to a fundamental distinction I realised between performing a movement and a sound. In the very first, my perception of myself performing it was informed by my own internal sensations of body weight, body proportions (proprioception), and kinesthetic sensations – this was felt as internal feedback - plus the memory of my own body moving as seen in a mirror or a video recording. Differently, when I spoke, the perception of my own voice is informed both internally and externally: I heard myself speaking from the vibration of my bones in my ear membrane, and I also hear it from the vibration of air coming into my ears, so it is another layer of feedback (Mateus, 1990). The awareness of this perceptual difference was constantly on my mind from this moment on, and, as I can note, it affects my own choices and experience during performance.

From this last meeting, I realised how much I wanted to keep improvisation as the centre of our practice. We talked about it, but it remained open whether the speech would be set or improvised: I wanted it improvised to capture the real-time of the thought process, but I also felt a lot of instability with this premise. While talking with

Catarina, the idea of having a written notation that could support the speech act with words and sentences came up; she suggested this as an idea. It sounded like a good solution, but I still wanted it to be improvisation-based.

Third session - 19/01

After a bit of reflection, I decided to bring to the third session a selection of written sentences that we could use as a score for speech from the last recorded improvisations and from the ones I had written while in Oslo (attached, p. 49). Even while not knowing how this would work, this mixed selection of words gave me a sense of a unified project and another layer of performativity; it was as if all the conversations I had, all the process I went through with the students, colleagues and teachers in Oslo were informing my choices in the moment. In this session, we had three moments of improvisation: speech and piano (translation and build-up), just speech - front, just speech - at each other. In the first moment, we tried the reverse way, translating melody into speech. I tried to use the previously selected words. It was very hard to find the perfect words, especially while keeping the stressed syllables aligned with the melody's accents, to bring some speech-like quality. Another challenge was to keep my own natural speech tone; the tendency was to approximate the melody, to sing. I had to monitor myself each short moment to keep me on this track. Interestingly, by matching a sentence to a melody, I felt as if I were being given a specific intention. Sometimes it was surprising; I would never say it like that, or picture a situation where I could; other times, very natural, I would say it just like that in my normal everyday life. Catarina's melody sounded very musical; I think she even took inspiration from a piano exercise book that was in front of her, and then developed it. The musicality of speech was extremely evident this way.

The second and third experiments involved only speech, using the selected words. In the first moment, we improvised while facing the camera, and I proposed thinking of the words as sound, detaching them from their meaning. Even without consciously thinking about their meaning, I personally explored different intentions and emotional input while Catarina deconstructed the words and was very mindful of the soundscape we were creating. During the second improvisation, we stood facing each other, looking at each other. I proposed we try pausing more at the same time and playing with the meaning of the words as an additional layer. Both improvisations

allowed us to experiment with the potential of speech as musical material in interactive ways, letting what the other says influence what I say, and vice versa. Some expressions emerged from the juxtaposition of different words normally not related, namely the formulation “keep coisa”, said by Catarina. This would later become the title of our duo. What is fascinating about it is that, because it includes two words from different languages—Portuguese and English—it implies a specific meaning for people who understand both. They complement each other grammatically and syntactically; one is a verb, and the other is a noun acting as a direct object. If I try to replace one of these words with another from the same language, the original meaning disappears. Here, the two languages work together to create a meaning that neither one could produce on its own. Here, the two languages work together to create a meaning that neither one could produce on its own. This is what happens in interlingual poetry of the Cuban-American writer and scholar Gustavo Pérez Firmat, between English and Spanish, clearly resulting from a bicultural and bilingual experience¹¹. An example from 1995 illustrates the idea:

You say tomato, I say tu madre; You say potato, I say Potato. Let's call the hole un hueco, the thing a cosa, and if the cosa goes into the hueco, consider yourself en casa, consider yourself part of the family.

The fact that the proposed word selection was bilingual created room for this kind of construction to emerge; if we added sound and movement, what could happen?

Fourth and fifth session - 28 + 30/01

The last two sessions consisted of four main experiments: switching roles (piano, speech), development with repetition, minimal pairs of words, and proposed structures. The first was proposed by Catarina to help us understand each other's roles. I tried translating Catarina's speech to a melody on the piano while Catarina focused on exploring with speech. Obviously, it was hard for me since I don't play the piano fluently, even though I know some basics. Anyway, I found the exercise helpful because I could enter a bit into the thought process that Catarina had been engaging with. I had previously tried this same task on my own, translating my own speech, but with Catarina it was more demanding because I relied solely on listening. When I translated my speech

¹¹ Consulted in: <https://www.poetryfoundation.org/poets/gustavo-perez-firmat>

to piano, I already had a mental representation of rhythm and intonation that allowed me to do it a bit faster. I experienced the internal picturing of a sentence as very close to the internal imagination of a melody, the tension exists when these two are externalised at the same time, acoustically. I believe, by observing Catarina's exploration with speech, that she also experienced what it was like to be accompanied by a melody while speaking: the tension, the waiting, the build-up of repetition.

The following task was the continuation of what we've been doing: speech, translation, and movement. This time, we both explored movement and emotional buildup a bit more through repetition. Catarina also introduced more speech while playing; sound-wise, it was interesting, and, performatively, it approximated us just as our initial intention. The interweaving of movement, speech, and piano started to feel more natural; we were more sensitive to each other too. Repetition was very engaging for the one repeating it and consequently provoked an inherently transformative emotional state. Repetition was also an encounter space for Catarina and me, an encounter of the acting bodies, and it provided a way to interact rhythmically.

The next task consisted of saying two words at the same time that differ by only one sound; these are called minimal pairs (Cambridge University Press, n.d.). I previously selected minimal pairs of words in both Portuguese and English. It was an intuitive choice based on the sound and meaning associative potential of each pair. We talked a bit about the clashing of consonants and the feeling of pressing one sound against the other while speaking. We enjoyed playing with minimal pairs, and Catarina suggested we organise them rhythmically, so I made a smaller selection of words and their order, and then she decided how many times we would say each word.

For the last improvisation, I proposed that each one would set up a structure using all the elements we've been experimenting with and try it out. We tried Catarina's structure first, which had an additional element: playing with the chairs. Then we tried mine, but we had to end it abruptly due to time constraints, so we didn't get to try it fully. We improvised for more than 30 minutes, exploring in space and in relation to each other all we've been experimenting with before. We used a speech score¹² I had previously prepared, which contained the sentences I had selected and also the words

¹² I am naming this tool: words-as-score.

from those sentences, separated (attached, p. 51). From this improvisation, it became clear choreographically that the chairs would be an element connecting our actions in space; there would also be three distinct moments, each with a distinct spatial localisation. This was the moment I personally felt a cohesion emerging between the elements.

Final thoughts

Our last sessions in April consisted of improvising with the final structure and recalling our work from January. In every session, we found surprising associations and transitions; it was a constant exploration, even in the public presentations, as Catarina commented.

The work with the materials was cumulative, and the final structure was conceived to enable real-time exploration of relationships among the words, the sounds, the movements, and the associations by creating specific spatial situations that required a particular kind of action. The gestural movement was both a translation from specific spoken words and an intuitive reaction to the sound, whether voice or piano. For this sound-related movement, supervisor Janne-Camilla suggested a term I think is very accurate and will mention afterwards: onomatopoetic movement. The chairs became stabilising points; we could engage with imagination and relation by feeling our weight firmly seated in the chair and our feet on the floor. The moment we played with them was consequently destabilising; it made everything else tremble. The piano solidified what came before, as if re-exposing confidently. The final moment, with only movement, was a container of echoes of associations, words, rhythms, and sounds, a quiet room-sized space where we *keep coisas*.

In terms of collaboration, there were moments when it felt like we were both trying to understand the limits of our roles. There were also many moments when we felt comfortable directing each other by suggesting changes from a choreographer's or composer's perspective, respectively. There was a lot of openness from the beginning, right after my initial creative directions, and we both participated in all tasks and contributed to decision-making. According to Taylor's categories (as referred to in the first chapter), I would call this a collaborative process. Towards the end of our process, it was a bit dubious whether and how to regain responsibility for what is mainly choreographic and mainly musical, namely, when some sections started to become

more set, especially given how the work proposed this mingling of materials. I can see that we both actively supported each other by asking questions and affirming each other's responsibility and competence, which was very positive and contributed to a confident performance.

Regarding repetition, it is noticeable how important it was during the process. It allowed the translation process to happen, it created a meeting space for the different materials, it permitted the meaning of the words to be temporarily suspended, or eroded as Burrow's wrote (referred to in first chapter), it contributed for the rhythmic aspect and for structuring the materials (e.g., the repetition of the minimal pairs section by ourselves and with the piano, the repetition of the spatial position in beginning and end), and it positioned speech as a musical act by, as Margulis noted (referred to in the first chapter), making us attentive to its musical aspects, like prosody and rhythm.

O que é, o que, é?

The process with Sofia started with a casual conversation before I began my exchange period. Back then, I didn't have many practical ideas. I just shared my willingness to research the intersection of speech, movement, and music, which Sofia was also interested in and which we had previously discussed (in another context). We had a video call in December 2025, and I shared a reference for this duo - Alma Soderberg's artistic blending of speaking, moving, and singing. I wanted to focus a bit more on rhythm (to be heard and seen), a fuller exploration of the voice (from speech to singing), and to explore the previous idea of onomatopoetic movement. I also had in mind the polyrhythm unit (speech + movement) that emerged during the process with the student in Oslo.

After considering the previous process, I felt the need to structure the sessions a bit more; therefore, I proposed a session plan to be replicated each session, with flexibility to adapt to our needs and any new ideas that might come up. So, the research sessions consisted of three distinct moments: a collaborative warm-up, when each of us chose an exercise and we did it together; improvised tasks; and a final individual written reflection. In between moments, there was always space to share our thoughts. To describe this process, I will focus on the different explorations we engaged in.

Repetitive translation

Repetitive translation has been a central process in the last duo with Catarina, and I wanted to explore it further, starting with translating speech into movement and exploring what this onomatopoetic movement could be. For that, we needed words, and instead of choosing at random, I decided to use the ones I had used with Catarina. The task consisted of one person repeating a spoken word continuously while the other translated it into movement. We didn't see each other (we were back-to-back, or just a bit diagonal) so we really focused on the acoustic aspect. The person translating decided when to stop and start repeating another word, right away, for the other to translate, and so on. This method allowed us to maintain continuity and focus on the task while supporting self-regulation by giving the person doing the translation work the decision to move on to the next word (we defined, before starting, the total number of words for each exploration).

While reflecting, both in writing and in conversation, on the task, Sofia shared that it was challenging to separate the word's meaning from its sound, and that the task also highlighted the details of its pronunciation. I also felt some tension in this dissociation of sound/meaning, but since I had already been experimenting with this task, it was almost automatic to focus abstractly on the sound. I can see the positive aspects of having engaged in the task before, namely the specific questions I asked during the session, which allowed me to understand the details of our individual translation processes from sound to movement, which revealed many similarities.

Sofia shared that she translated the sounds into round, linear, and sharp movements. She explained it in terms of shape, direction in space, energy/intensity, and attack. Some associations came up, such as 'round vowels', i.e., some vowels more related to round movement than others. In terms of rhythm, she said she would sometimes divide the movement into the syllables of the word. In terms of time-duration, she noticed that sometimes she interrupted her movement before I had finished saying the word, e.g., the word 'dizer' she would move to the attack of 'di' and then to the beginning of the next syllable 'ze' and not complete the whole 'zer'. In my experience, I highlighted the changes of pitch during speech from low to high or vice versa, to upwards and downwards movements, respectively. I also noticed that on the specific sound "shh", like in the end of the word 'depois' I used the same 'sliding of the

hands in the air' movement as the student at KHiO did in the end of the word 'rush' (same 'ssh' sound), except that I did an horizontal movement (he did an up > down movement). While saying the word 'já,' I realised the same thing that Catarina shared with me before: the voiced sound happens slightly before we hear the 'j' sound. Moving to the sound of words, not only that, but the process of translation really enhanced our awareness of its acoustic and phonetic aspects. During the sessions, we agreed to match the beginning and end of the translated movement to our perception of the sound; move while we hear it, and stop when it ceases. A regular practice of ours was to always share with each other every time we found new associations of speech sounds to movement or other dynamic processes (through translation), which allowed us to create a mutual understanding of affinities, even though we didn't establish rules for how to translate; rather, we built this common understanding that was always open to new proposals and different associations. In Table 2 below, I compiled some of the common associations that emerged during the process; some of them can be found in our written reflections.

Table 2

Compilation of common associations

Speech sounds/aspects	Diverse associations
"i" vowel	Vertical movement, to squeeze or suck
"A" as in "Há"	Action of opening
"ai" and "oi"	A boomerang-like movement (both round and directed outward and then inward, closing in itself)
"E" as in "lembro" or "esquecemos"	Elastic quality, curving
"R" as in "Really"	Ondulated (tridimensional), to grab
"V" and "Th" + vowel	Action and sound of pushing or sliding with a bit of resistance (heavy object)
"s, sh, ch, j, f"	Horizontal movements, sliding with little resistance, fluid
"ão"	Round and curving movements
"k, p, q"	Sharp movements, to cut, to crash or collide into something
Changes in pitch (intonation)	Falling or rising, upward and downward movements
Specific pitch	Location in space
Short words	Isolated movements (only one body part)
Fast repetition of words	Urgency
Slow repetition of words	Contemplation

Note that these associations relate both to the physical mechanism of producing vocal sound and to the perceived acoustic sound that results from it. As Margulis (2014) noted, when listening to each other repeat a spoken word, a participatory urge emerged, making us empathetic to the kinesthetic sensations, as if we were speaking ourselves. These associations, then, can be quite difficult to distinguish, and so the previous table gathers some of them, without separation, just as we experienced them. I remember that some associations came as physical sensations, and sometimes

indistinguishable from very clear images in our minds, for example, sliding with the 'v' sound pictured as a heavy chair being pushed. This image connects both to the acoustic sound of 'v' (the sound of the chair sliding on the floor) and to the sensation of pushing a heavy object, which relates to the physical act of pushing air through the teeth and the lower lip to make a 'v' sound. In this case, both are connected to the same dynamic process, but they do not necessarily occur this way all the time.

Regarding intonation, Zohar Eitan's article, *Cross-modal experience of musical pitch as space and motion* (Wollner, 2017), previously and particularly suggested by supervisor Daniel Moreira, complemented our conversation about pitch, movement, and space. The article examines how musical pitch is connected (cross-modally) to perceptions of space, motion, size, shape, and emotion. These connections are called cross-modal correspondences (CMC) and are often automatic, operating even across cultures. We noticed them in our translation of speech (since we've been approaching it as sound), especially during upward movement, when hearing a low-pitched sound change to a high-pitched one within the same word, or the reverse, with downward movement. I selected some of the correspondences from Eitan's article that already resonated with us and proposed incorporating them into our explorations. These are attached on page 71.

We also explored variations within the task of repetitive translation. I proposed that we try translating the spoken word into its opposite, rather than going by affinity to our association; we could contrast them. For example, if I heard a high-pitched sound change to a low-pitched sound within the spoken word "pode", my affinity would be to do a downward movement, so I would try an upward movement. It could also be done with any other kind of association. This task was challenging for us; it was counterintuitive. After watching one of the session's video, there was a moment when I perceived the sound differently because of the movement we were doing, specifically in terms of pitch association. This experience prompted me to consider how to incorporate this variation into the final structure (as I will explain later). Sofia proposed another variation for this task: translating only selected sounds instead of the whole word-sound. I felt that this gave us a lot of flexibility regarding the temporal aspect of translation - we could relate only to a short bit of speech - and it also proposed a selection of speech sounds that we could use in other ways. Another variation I proposed was the

translation of imagined speech, actively enacting our memory of a specific word-sound and translating it without hearing or speaking it. This voiceless task stood in contrast to all the previous ones, creating a voiceless space. Sofia also proposed that we could explore the reverse of this translation, from movement to vocal sound within other vocal possibilities. I complemented this by keeping the speech as a vocal possibility. This reversed translation could occur from a previously selected movement translated from speech, and it could be realised as a preexisting word (English or Portuguese), a possible word (that sounds like a word but is not, at least in the languages we know, like gibberish¹³), and free sound (which encompasses singing, mimetic sounds, and all other possibilities). These vocal possibilities were approached through a circular spectrum that connects them all (attached, p. 70).

I conclude this short topic with my definition for this process of translation: a process by which a material is encoded into another medium-material (e.g., sound in movement) by relating to possible associations and replicating its format-existence in time (i.e., temporal aspects like rhythm and duration).

Rhythmical explorations

We focused on exploring rhythmical possibilities as a duo, with different conjugations of the materials. First, we tried matching a word-sound to a movement (saying and doing at the same time) and, by repeating, found rhythmical patterns emerging from doing it together. This was very challenging because we had to start with translating, matching, and then build it together. It was demanding, since I also shared with Sofia my curiosity to find polyrhythms (an idea that came from the solo of KHiO's student). So, we agreed to step back and develop the rhythm using only spoken words. This was a good step back; we could focus just on one task and experiment with it. Afterwards, we added the movement and later I proposed we experiment exchanging rhythms: I was repeating a word and matching a movement to it, while Sofia was doing the same, thus creating a rhythmic unit; then we dropped our previous movement and translated the word-sound of each other (to movement), engaging in two different rhythms (vocal and movement) and externally visually and auditory creating a kind of dissonance (the sound was coming from one person but the matching movement from

¹³ According to the Cambridge University Press online dictionary, Gibberish is "spoken or written words that have no meaning" (n.d., Gibberish).

the other). We even selected some pairs that worked well rhythmically, visually, and in terms of meaning associations. We also used these rhythmic units to start full improvisations using the whole studio space and experimenting with transitions and connections with movements and words, and each other, always focused on rhythm (during days 9, 11, and 13, in Table 1).

One of the biggest challenges of playing rhythm with movement + word-sound was the building tension between wanting to support the vocal sound (keeping it intact) or allowing it to be affected by the movement. Depending on the movement, a noticeable change in vocal quality might be inevitable. But the tension was not functional; it was aesthetic or expressive. Sometimes we could just try to keep the vocal sound intact, but what if we didn't? What if we just let it go? Then we would adapt the translation of the movement to accommodate the new sound. This can be an endless loop, always keeping us engaged. It is like a conversation with oneself, the movement with the sound and vice versa, with an extra layer of being together in time, rhythmically with each other. Once again, there was no rule established on how to deal with this; we were open to the sensitivities of the moment and what emerged between us, and this was our shared understanding regarding the movement/voice relationship.

The last rhythmical proposal I presented, nudged by the idea of disrupting this symbiotic relationship (movement-voice) by supervisor Janne-Camilla, was to desynchronize the sound totally from movement. So, we both chose a word, repeated it until we had a rhythmic unit, and added the onomatopoetic movement (by translation). Then we freely explored movement while repeating the word-sound as similarly as possible. It was challenging, but it was a moment when I truly felt I was doing music. We later explored this with solos, giving each other space to improvise with movement.

Discursive exploration

This was a specific exploration directed to Sofia. I asked her to explore a kind of discursive moment in which she could use all the elements we had been trying, like speech, singing, onomatopoetic movement, and also adding conversational gestures or sounds (gestures that would accompany speech or just body language). The main idea was to use them interchangeably, very freely, thinking more of a musical discourse than a speech-like one. I think it worked very well. The continuity between the elements and

the unexpected ways they popped up was beautiful. Here, repetition was like the glue and meeting point of the different elements. Later, I also experimented with this and noted that I didn't engage as much in singing, and that repetition was a way I used to build emotional states that would then lead me to something else. I think I would've liked to try it a bit more with different vocal possibilities, including singing. From what Sofia shared, this exploration gave her space to make sense of, or embody, connections between the different materials.

Micromotion exploration

Jensenius's article, *Exploring music-related micromotion* (Wollner, 2017) explores micromotion - the tiny, often unconscious body movements that occur even when one tries to stand still - and shows that even in apparent stillness, the body remains active and subtly responsive to sound. It mentions a large-scale experiment in which the motion of the participants was measured while trying to stand still in silence and then while listening to diverse genres of music. I wondered what would happen if we tried to stand still while listening to real-time repetitive speech? Having taken into consideration the typology of this research, an artistic project, I proposed an exercise in three phases: first, just standing still while listening to the other person improvising with speech, then amplifying just small movements, and finally amplifying and playing with repetition, always while listening to the other's voice. We then wrote about our experiences, and it's interesting to note how visceral and emotional were our responses, for example both of us felt a clear squeeze on the chest or a small scare when the speech was more intense or faster, I also felt a relief sensation when my already existing micromotion (in standstill) coincided rhythmically with Sofia's speech accents. I felt that this exercise really helped me to connect deeply with the sound of Sofia's voice while also recognising the subtleties of my own movement. It could have been interesting to start this whole process with these kinds of explorations, then move on to the translation process; starting with what is already happening in our bodies and how the voice of the other affects us, and then expanding from this deep awareness.

Structured improvisations

The last rehearsals were focused on structured improvisations, first very open with only one task as a starting point (e.g., translation from imagined words, or any of the others), then I brought specific orders of tasks I would like to try, a closed structure.

The first ones served to identify physical connections among all the elements and tasks. It was very positive as a performer because it allowed me to find both a way to transition between tasks and a way to cultivate sensitivity, especially by hearing what Sofia was doing. The near-zero goal of these improvisations provoked some insecurity, but pressing forward despite it was rewarding; it later helped us realise the performative potential of the tasks. The closed structures allowed me to have a look into the macro aspects of the choreography. Every session, I would bring one or two suggestions from different organisations, and then I would watch the videos. Later, Sofia and I talked about specific moments we enjoyed and decided to keep for the final structure. This final structure was initially proposed by me, but I was still open to Sofia's suggestions. For example, there was an improvised moment when we both sang something we both enjoyed, and then Sofia mentioned it, and we talked about it and included it. The transitions between the structural points were quite open. I proposed it this way to maintain the composition in real time and keep us, as performers, engaged in the creative process of what might emerge. The final structure can be found in the attachments on page 74.

Final thoughts

Some final thoughts I find relevant to note are that words became a part of our score, just like in *Keep coisa*, and some new words were added (that emerged during the process): 'faringe', 'laringe' and 'mucho'. These lists, which I consider scores since they have a clear implication for our actions during performance, are also in the attachments. There was a section, the first section of the structure, in which we were just playing with pitch associations to movement and space that emerged because of the reading of Eitan's article I referred to before. The sang section, previously noted, in which we were singing a minor 3rd at the same time but in reverse, was a result of playing with pitch in this structural section, in one of our improvisations. I was responding to Sofia's vocal translation of my movements and she started to translate my upward and downward chest movement with an airy sound as if breathing - the minor third. Since I was previously associating movement and pitch by contrast, I decided also to translate my own movement within this reversed frame, resulting in this engaging moment. For me, this crystallises the potential of specific musical movement, and how, by simple associative tasks, music-movement can emerge.

Recalling the analogical process described by Zbikowski (2017), I came to understand speech not only as a vehicle for linguistic meaning but also, through repetition, as a source of sonic analogs. Repeated exposure to particular words led me to perceive dynamic processes within them, as if the materiality of the words themselves were communicating beyond their semantic content. Furthermore, when repeatedly vocalising and translating the same word, movement emerged as part of this analogical process. Rather than merely responding to the sound, my movement embodied the dynamic processes it suggested. It no longer seemed to represent a dynamic process; it became the dynamic process itself. Over time, the distinction between the sonic analog, the represented dynamic process, and the movement itself became increasingly blurred, making it difficult to determine whether sound was shaping movement or movement was shaping the perception of sound.

Supervisor Janne-Camilla noted how important it could be for this duo to be framed a bit more poetically through the title and synopsis. First, I was unsure how much I could frame this performance without limiting the audience's imagination. But then, after watching our last improvisations, and given their heavy reliance on the connection between the visual and auditory aspects, I imagined that we were builders of plastic buildings that were necessarily audible. This idea sounded like it could impulse imaginatively the experience of the audience without completely imposing a strict view on the performance.

Relating to Taylor's categories for collaborative processes (see first chapter - On process and collaboration), the process with Sofia navigated between consultative and collaborative. Sometimes the decision-making was in my hands, and other times Sofia contributed by proposing tasks and ideas, while we both always participated in the task, except for the discourse exploration, which I directed. Since all movement and musical aspects were approached through improvisation, the creative input was inherently collaborative. A positive aspect of our sessions was the collaborative warm-up, as it allowed both of us to participate from the beginning. It also contemplated sharing musical themes as part of the chosen warm-up exercises, which might even have influenced our own musical engagement during the sessions. I believe it created a comfortable space for us to later engage in creative tasks while allowing us to warm up physically.

During the process, repetition was the baseline for exploration, and, as I previously noted, the participatory urge that repetition of words provokes, noted by Margulis (2014), was undoubtedly relevant to the translation process (speech to movement). It was also an entry point for rhythm, as Burrows (2010) notes. Here, repetition was the tool that led us to rhythm. Finally, repetition became an action for searching; by engaging again and again in the same process, we embodied a search, the research itself.

Em tempo, em tempo, a tempo

The process with Suevia happened in March 2026 (Table 1). I wanted to continue exploring with generative repetition, and I imagined a duo performance in which this process would happen from beginning to end. From the solo for the student at KHiO I wanted to keep working with movement and vocal sound, and this time with clothing that would produce sound. I presented this idea to Suevia, which was not what we had talked about before I went to Oslo, but she still happily agreed. I will be describing the process by chronological research session blocks.

Sessions 1, 2 and 3 (Days, 9,13,16)

These sessions were focused on introducing the task, generative repetition, which I explained in this chapter (in the first subchapter), starting from a movement, from a spoken word, and later trying it with jackets on. The sessions began with an individual warm-up, and some of them ended with a written reflection. I proposed that we start by doing it together in space, but afterwards I quickly understood that we tended to synchronise our movements rhythmically almost automatically. So, I suggested we would do it by ourselves, one doing while the other watched, and vice versa. This allowed us to find our own timing and ultimately create in time and space without an external stimulus. We also shared our thoughts after seeing each other. I felt that in some moments we got lost in the movement due to repetition, so I questioned if we could be more present in the movement, actively experiencing it, instead of letting ourselves go with it. There really seemed to exist two ways of perceptively engaging with the task. Letting go would be connected to an almost trance-like state, with the feeling of completely losing our sense of self (Margulis, 2014), due to repetition. Since I was interested not only in the task itself, but in what might emerge between the performers,

it seemed more acute to keep a state of detailed awareness, an attentional state that would keep us with the task but allow us to make choices in a meaningful way (Margulis mentions this as a flow state, 2014). During these sessions, Suevia shared that it helped to focus on specific sensations in the body rather than on repeating. I agreed; I thought about how these shifts in attentional focus determined which aspects of movement we would choose to change in the next repetition. For me, repetition as a task allowed me to focus on the movement itself rather than trying to find a final goal; it was as if I had this stabilising task I could trust to return to, which provided me the space to always generate.

Exploring the task from the vocal perspective was very pleasurable for both of us, it was surprising and unexpected. For this task, I proposed that we were together in space, side by side; we sat comfortably, and while one was doing it, the other just enjoyed the listening experience. I think sitting made us relax and focus on the auditory perception of the word's sound, rather than feeling the compulsion to use our whole bodies very carefully (as dancers are used to). This was something I noticed while collaborating with the student in KHiO: he would prefer to sit for this task; he looked more relaxed and focused when seated. Something fascinating happened when Suevia was involved with the task. Suevia's mother tongue is Galician and Spanish, but she speaks Portuguese fluently since living in Portugal for many years. At times, there was a fluid transformation between words from these languages, as if they were becoming one. Suevia shared that her experience was exactly that: all her languages (Spanish, Galician, and Portuguese) started to 'become one'. It was as if her mental representation of each one started to blend during the generative repetition. My own experience with speaking different languages involves mentally categorising and dividing the languages by their differences, but now Suevia was identifying the crossovers between them by engaging only with the vocal sounds of words. Something very noticeable in Suevia's notes from these experiments was also the perceptive aspect of full-body interconnection and participation in the task, e.g., "Listening with the tongue" or "Feet reverberating"¹⁴.

¹⁴ "Escutar com a língua", "Pés a reverbarem", as written by Suevia (attached, p. 76).

After trying speech and movement separately, I remembered the substitution element I tried with the student at KHiO and thought it could be a good way to keep the repetition going while changing between speech and movement. We tried it individually, and I realised how different it was to add and match vocal sound with an already existing movement (in this repetitive process), dropping the movement afterwards, from the opposite process; add and match a movement within the ongoing generative process of vocal sound, dropping the vocal sound afterwards. The first surprised me by the movement's influence on the vocal sound, which came out very distinct from the initial intention. It also felt, even after dropping the movement, like I was quickly going towards a trance state, which was not the intent as previously said. The latter, while adding movement, felt like an expansion of energy because of the full-body participation; right after dropping the vocal sound, there was a sense of centeredness and heightened attention to detail. This experience influenced the order and the way substitution would be used afterwards, with a clear coming back to a standstill before starting with vocal sound.

It was in these first sessions that we experimented with clothes made from materials that produced a louder sound when we moved. We tried the same repetitive task with them and realised its potential for sound production. Even just moving without any intentional focus on the produced sound, just letting it appear as a consequence, was very captivating; it was as if the movement itself was being amplified in space through sound. For Suevia the sensitive aspect of the shirt touching the skin was very stimulating and creatively engaging.

Sessions 4, 5, 6 and 7 (Days 19, 20, 23, 25)

During the following sessions we experimented the generative task with different layers. We tried substituting each other's vocal sound - one imitated the other, and this one let go right away - and we also played with contrasting sound and movement between us with different order, placement, and developments. These experiments were a good way to explore possibilities for transitioning between materials while keeping the repetitive task ongoing. I had moments of frustration during these days. I was worried about how it looked from the outside while improvising, which kept me from fully experiencing the proposals. Suevia suggested I could step out sometimes. I did it, and it was very helpful.

Inspired by Marina Poleukhina's improvised music with objects,¹⁵ I thought: what if we used the shirt and jacket as an actual instrument? We could experiment with the same task but focus on the sound being produced. What interested me in Poleukhina's work was the perceptual ambiguity of the intentionality of the action; sometimes it looked like she was just producing a specific sound and the movement was just a means to that goal, sometimes it seemed that all her action was about the gesture rather than the produced sound, and sometimes it was undecipherable. Again, here, the perceptual oscillation that Fischer-Lichte (2008) explained, as I referred to in the first chapter. While experimenting, both Suevia and I were amazed by the many possibilities of producing sound with these clothes. Coming back to the self-perceived oscillation between gesture, action and movement I referred to before in this chapter (process with student at KHiO), the action of producing sound was another element that became part of this oscillatory system of perception while engaging with generative repetition, and the sound of the clothes became a relevant part of our improvisations.

Another layer we tried with the baseline task was to include pauses. Every time we perceived a movement as an action or gesture (with a specific intention), we would pause as long as we wanted, then repeat the last movement we made before stopping. We both thought that pausing was good for feeling a certain intention land in our bodies, and after watching the video, I thought that it worked almost as a clarification for the same goal but with the audience's perspectives in mind. It also created interesting visual rhythms. I thought how nice it could be to play rhythmically with this: an increase or decrease of pauses for a rhythmical build-up, or playing between either a lot or none-many possibilities. Afterwards, I decided to progressively include the pause as an energetic decrease to end the performance.

The last task I proposed came as questions: How would it feel physically to say these words-sounds the way they are said? Can you amplify those sensations with movement? The idea was to amplify the small urges we feel when we listen to someone repeat words (the participatory urge, previously referred to), without engaging the voice. One of us repeated a word, while the other performed the task, back-to-back, without touching each other. I noticed a clear activation of the diaphragm muscles,

¹⁵ I was shown some video recordings of her work while at KHiO, during a project with collaboration from a teacher from The Norwegian Academy of Music.

which I amplified by engaging the core muscles with sudden contractions. I also moved the whole head, directing my chin upwards as a way of expanding what I felt as the opening of the jaw. I was emotionally affected by the sound, and it especially influenced the way I relied on muscular tension or release. I will call this specific movement expanded vocal-less movement. In conclusion, I believe this exercise provided a new way to connect through each other's speech, using a kinesthetic approach with emotional significance.

Sessions 8 and 9 (Days 27 and 30)

The last two sessions were focused on experimenting with different structures and defining the final structure and details for the public presentation. There was a shared understanding of rhythm - allowing it to emerge from the sound of the clothes and from the interaction between movement and sound - so my attention was directed towards the organisation of the elements in space and time. I chose the words-sound we would be using, "Don't rush" and "Lembro" meaning "I remember", for their meaning, distinct lengths, and different grammatical persons. I liked the idea of slowness present in both, how that matched the repetitiveness, and how it was also directly connected to the process at KHiO. I think these final sessions were important for me to gain an outside, macro view of the performance, since I had been trying to focus on the task itself, even though the final structure was later changed in April.

Final thoughts

According to Taylor's system (as referred to in the first chapter), I consider this artistic process with Suevia mainly consultative, since I made almost all the decisions and we both participated in the tasks. At some points, when I stepped out and defined the final structure, one could see it as a hierarchical process, though. As I previously noted, having improvisation as the baseline meant an inherently collaborative creation: I didn't interfere with Suevia's movement, except to ask her to repeat the first movement and the last action she proposed in one of the improvisations. Since the practice focused only on one task and then on different layers, I felt we had a lot of time to explore diverse movements, gestures, and actions individually and to develop personal strategies for engaging in the perceptual journey. I think we could have further developed the rhythmic aspect, namely by experimenting more with contrasts alongside

synchronous interaction. Including a longer section that uses pauses could have been another way to complement this.

Repetition was the main task we engaged in. Even if the outcome was a transformational movement or sound, it was the action of repeating that revealed the generative potentialities that we, performers, would act upon. The *chronopoiesis* (term by Kozak, 2021, which I referred to in the first subchapter) would then take place as an embodied experience of a new time while we moved and produced sound. Another time-related perceptual experience, relevant to the way I personally engaged with repetition, was a particular sense of inner regularity created by what I will call a plastic unit, which comprises the movement, sound, and rhythm elements of a clear action with a beginning and an end. This unit is plastic because it never returns to its original form; it is always different each time the body acts, yet it is still a unit because it is perceived as such. It is this mental representation of this plastic unit that enables an internal sense of regularity through its repetition. It is also the constant enactment of it that makes me realise I am repeating, even when all the temporal, spatial, and bodily aspects of it are objectively different. The ritual-like effects, as Margulis (2014) explained (which I referred to in the first chapter) related to repetition, are evident in this duo, especially the loss of a sense of a final goal.

The associations I elaborated upon regarding movement and sound in the previous duo process, namely with pitch, were also present here in subtler, more subconscious ways. A very clear relationship was evident when we engaged in the task with vocal sound and the other person with movement at the same time; the head and torso moved upwards or downwards when hearing/producing a vocal sound that changed in pitch (low to high or vice versa). I believe these intuitive connections enhanced our ability to generate vocal sound, as they fostered a stronger link between us and the sound we were creating through this associative process.

Concepts/Methods/Tools/Principles

In the following table, I compiled a list of terms related to the principles, methods, tools, and concepts I find relevant to the practical part of this project. In this way, I conclude this chapter's elaborations.

Table 3

Principles, Methods, Tools and Concepts

Principles	Methods	Tools	Concepts
Playfulness	Translation	Words-as-score	Onomatopoetic movement
Postponing of structural decisions	Improvisation	Repetition	Expanded vocal-less movement
Non-hierarchical approach to the choreomusical material	Generative Repetition	Overlapping	Plastic Unit
		Rhythm	
		Clothing	

These principles and methods were applied across all collaborative processes for this project. As for the tools, the words-as-score emerged mainly in the first and second duo, while repetition was used in all. The onomatopoetic movement was visible in all duos, but in the last it was mostly subconscious, whereas in the others it appeared as a result of active translation. The expanded vocal-less movement could also be considered onomatopoetic movement, but I am distinguishing them, as the first is specific to movement resulting from the kinesthetic empathy of vocalisation.

Words-as-score proved to be a tool that enabled speech to be articulated in real time and created a middle space between two languages. This tool also allowed words to be many things. Words were meaning; they were enactors of movement and voice; they were sound and sonic analogues; they were imagined music; and ultimately, they were a living archive of the process. Rhythm functioned as an organisational and relational tool connecting performers and materials, while clothing (final duo) enhanced the sonic possibilities of the performance.

Final considerations

In the last chapter, I described the practical processes of this project, taking into consideration my collaborator's shared experiences and my own, both as a performer and a choreographer, and stating some results and conclusions for each process. Throughout all of them, I observed how they interconnected, which naturally resulted from my ongoing role as an artist-researcher. The research was also cumulative; I would intentionally consider my experience in one process when engaging with the next. I believe this contributed to a cohesion of the project, even though all the processes had very different trajectories. To complement my own writings, and acknowledge my collaborator's active voice in this project, I asked them to write feedback and/or testimony regarding this project, which can be found in the attachments (p. 87). While these reflections offer valuable perspectives on the processes, much more could be said about the complexities of the collaborations. The written testimonies reveal dimensions that could not be fully addressed within the scope of this document, including challenges related to communication and artistic negotiation. Rather than viewing these difficulties as obstacles, I understand them as important prompts to continue developing my own presence, listening, and action within collaborative creative processes.

Due to the exploratory nature of this project, I did not devote extensive attention to analysing the performances as final results. Instead, I considered it more relevant to focus on the process, methodologies and collaborative experiences that generated them, as these constituted the central focus of the research throughout the project.

Public sharing

I understood the public sharing of these performances as an opportunity to invite others into the research process. The structured improvisations were approached as open spaces for continued experimentation rather than as fixed products. Presenting over three consecutive days allowed the work to remain in process and to evolve between presentations. This repetition of performance became itself part of the research.

The notion of *Henvendelse* (Norwegian word) introduced by my supervisor

Janne-Camilla, which, at its root, means to turn or direct towards something, informed a choreographic orientation towards frontality and address. All performances began facing the audience, establishing consistent spatial and relational orientation. Costumes and spaces were conceived as part of the gradual shift from naturalistic to more theatrical contexts, supporting the evolving performative logic of each duo.

Practical constraints, particularly limited time for technical setup, affected aspects of lighting and sound. However, both lighting and sound amplification revealed subtleties that might otherwise have remained less perceptible, such as vocal detail, structural clarity and the sonic qualities of clothing.

After the presentations, I had the chance to talk with some audience members and hear a bit about their experiences. I asked one of them to share it in writing so I could access it later and include it anonymously in this document (attached on page 92). I want to highlight how it is mentioned that the materiality of the gestures and sounds is at the forefront of the performance experience, and how this relates directly to Fischer-Lichte's (2008) ideas presented in the first chapter of this document. It also articulates one of the energetic patterns we, as performers, engaged with as a result of our repeated improvisation practice, mainly in two of the duos: "the play – exploration until reaching a limit – tension – release". Another live reaction worth mentioning after the performance came from the sound and light technicians, who seemed unable to contain their playful speech and movement. I believe this was not only a mimetic activity recalling the performances but also a manifestation of a participatory urge (Margulis, 2014) that resonated from the experience of the performance. Video recordings from these performances can be consulted on page 97.

The choreomusical material developed throughout this project resonates with a longing I came to notice within me while interacting with the artistic references (first chapter): the longing to expose communicability and intentionality, human capabilities and features that are fundamental and unique. This contrasts with the desire to communicate on a specific theme or message, even if some topics are relevant along the way.

The body, throughout this research, functioned as the primary site where movement and sound intersected. It produced sound through speaking, singing, moving, and interacting with costumes or the piano, and was simultaneously affected by sound

through listening, resonance, and kinesthetic response. Even in imagined or silent moments, sound remained present as a perceptual and embodied trace.

Repetition as a generative practice

Across the processes developed in this research, repetition functioned as a generative practice rather than a mechanism of preservation or reproduction. It did not stabilise material, but activated it, sustaining attention within action and opening perception to what might emerge through doing. Voice and movement progressively operated not as separate domains, but as interdependent actions within a shared generative field shaped by repetition.

Repetition operated simultaneously as:

- a creative tool, generating material through translation and generative processes;
- a perceptual practice, heightening awareness of subtle variations in sound, movement, and rhythm;
- a collaborative methodology, establishing shared temporal frameworks for negotiation and relational awareness;
- and an integrative, transdisciplinary tool, enabling movement, sound, and speech to function as interconnected performative processes.

Repetition became an act of searching – the mode through which the research unfolded. Movement, sound, and speech generated their intersected trajectories in real time, and artistic knowledge emerged through performing, listening and responding.

Ultimately, repetition can be understood as a transdisciplinary methodology across dance, theatre and music. Its relevance lies not in producing sameness, but in enabling emergence. This opens up possibilities for future research into repetition as a generative methodology, where tools such as words-as-score and the use of clothing as sound-producing material might further expand voice-body and transdisciplinary performance practices.

References

- Araújo, A. (2012). A cena como processo de conhecimento. In *Arte & ciência: Abismo de rosas*. Abrace.
- Bales, M., & Nettle-Fiol, R. (2008). *The body eclectic: Evolving practices in dance training*. University of Illinois press.
- Blain, M. (with Minors, H. J.). (2020). *Artistic Research in Performance Through Collaboration*. Springer International Publishing AG.
- Burrows&Fargion. (n.d.). Burrows&Fargion. <https://burrowsfargion.com/>
- Cambridge University Press. (n.d.). Gibberish. In *Cambridge dictionary*. Retrieved June 5, 2026, from <https://dictionary.cambridge.org/dictionary/english/gibberish>
- Cambridge University Press. (n.d.). Minimal Pair. In *Cambridge dictionary*. Retrieved June 5, 2026, from <https://dictionary.cambridge.org/dictionary/english/minimal-pair>
- Carter, C. L. (2000). Improvisation in Dance. *The Journal of Aesthetics and Art Criticism*, 58(2), 181. <https://doi.org/10.2307/432097>
- Davidson, A. (2023). 'The cycle of creativity': A case study of the working relationship between a dance teacher and a dance musician in a ballet class. *Research in Dance Education*, 24(4), 323–341. <https://doi.org/10.1080/14647893.2021.1971645>
- Fischer-Lichte, E. (2008). *The transformative power of performance: A new aesthetics*. Routledge.
- Kozak, M. (2021). Anne Teresa De Keersmaecker's *Violin Phase* and the Experience of Time, or Why Does Process Music Work? *Music Theory Online*, 27(2). <https://doi.org/10.30535/mto.27.2.11>
- Maffei, L. (2018). *Elogio da Lentidão*.
- Margulis, E. H. (2014). *On repeat: How music plays the mind*. Oxford University Press.
- Mateus, M. H. M. (Ed.). (1990). *Fonética, fonologia e morfologia do português*. Universidade Aberta.

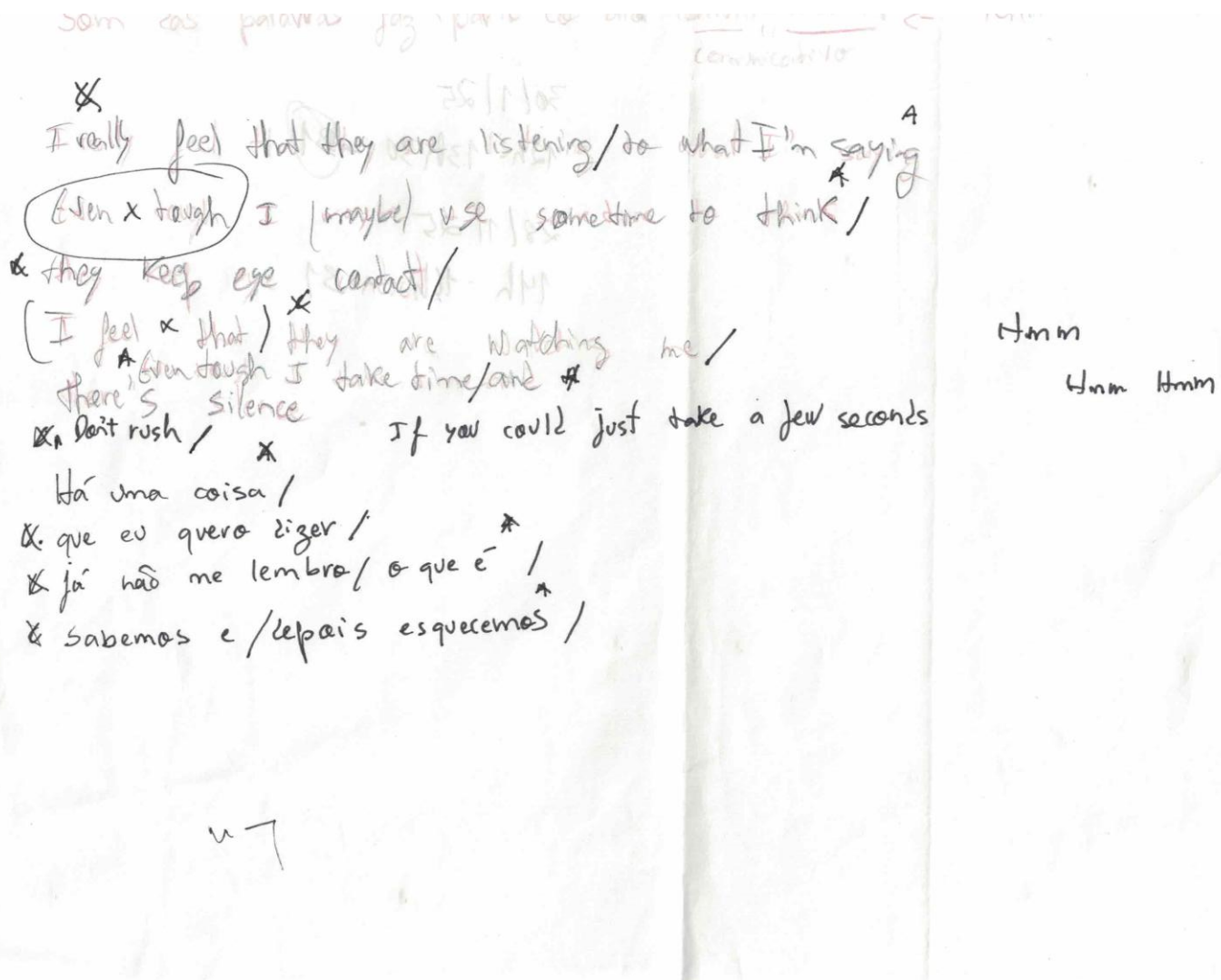
- Perazzo Domm, D. (2008). Jonathan Burrows and Matteo Fargion's Both Sitting Duet (2002): A Discursive Choreomusical Collaboration. In *Decentring Dancing Texts*. Palgrave Macmillan.
- Poudrier, È., & Shanahan, D. (2023). The cognitive, affective, and motoric correlates of rhythmic complexity. *Journal of New Music Research*, 52(5), 357–381.
<https://doi.org/10.1080/09298215.2025.2453697>
- Reynolds, N., & McCormick, M. (2003). *No fixed points: Dance in the Twentieth century*. Yale University press.
- Ribeiro, A. E. (2024). *Uma abordagem exploratória à Improvisação na aula de dança contemporânea com os alunos do 11º ano da Escola Profissional do Balleteatro* [Master's thesis, Escola Superior de Dança, Instituto Politécnico de Lisboa].
<http://hdl.handle.net/10400.21/18116>
- Sofia Dias e Vítor Roriz. (n.d.). Sofia Dias&Vítor Roriz.
<https://www.sofiadiasvitorroriz.com>
- Taylor, A. (2016). 'Collaboration' in Contemporary Music: A Theoretical View. *Contemporary Music Review*, 35(6), 562–578.
<https://doi.org/10.1080/07494467.2016.1288316>
- VHS PILE II. (2025). *Martin Arnold Passage À L'Acte 1993* [Video]. YouTube.
<https://youtu.be/JSZsq4QLeyo?si=RyrOvDyOjVZZO9LK>
- Zbikowski, L. M. (2017). *Foundations of musical grammar*. Oxford University Press.

ATTACHMENTS

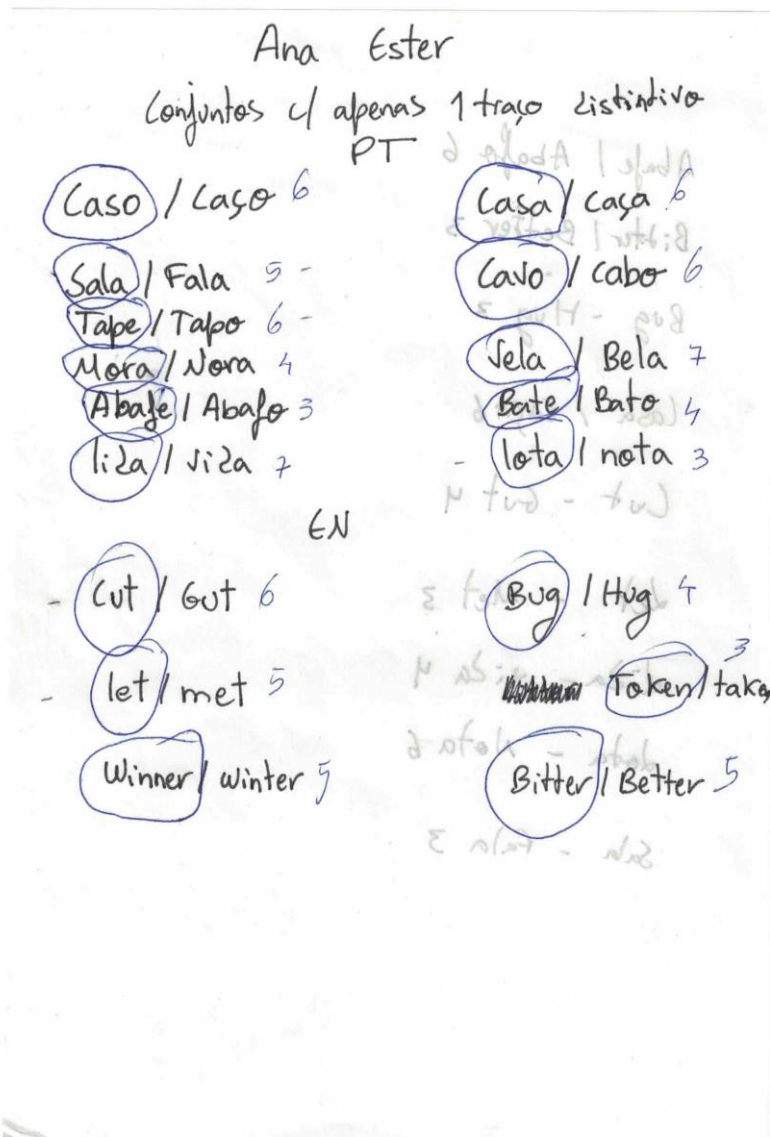
Note: Page numbers have been included in the attachments to facilitate navigation and readability. Most of the material included in the attachments is written in Portuguese, as this was the language used throughout the process with my collaborators.

Process – Keep coisa

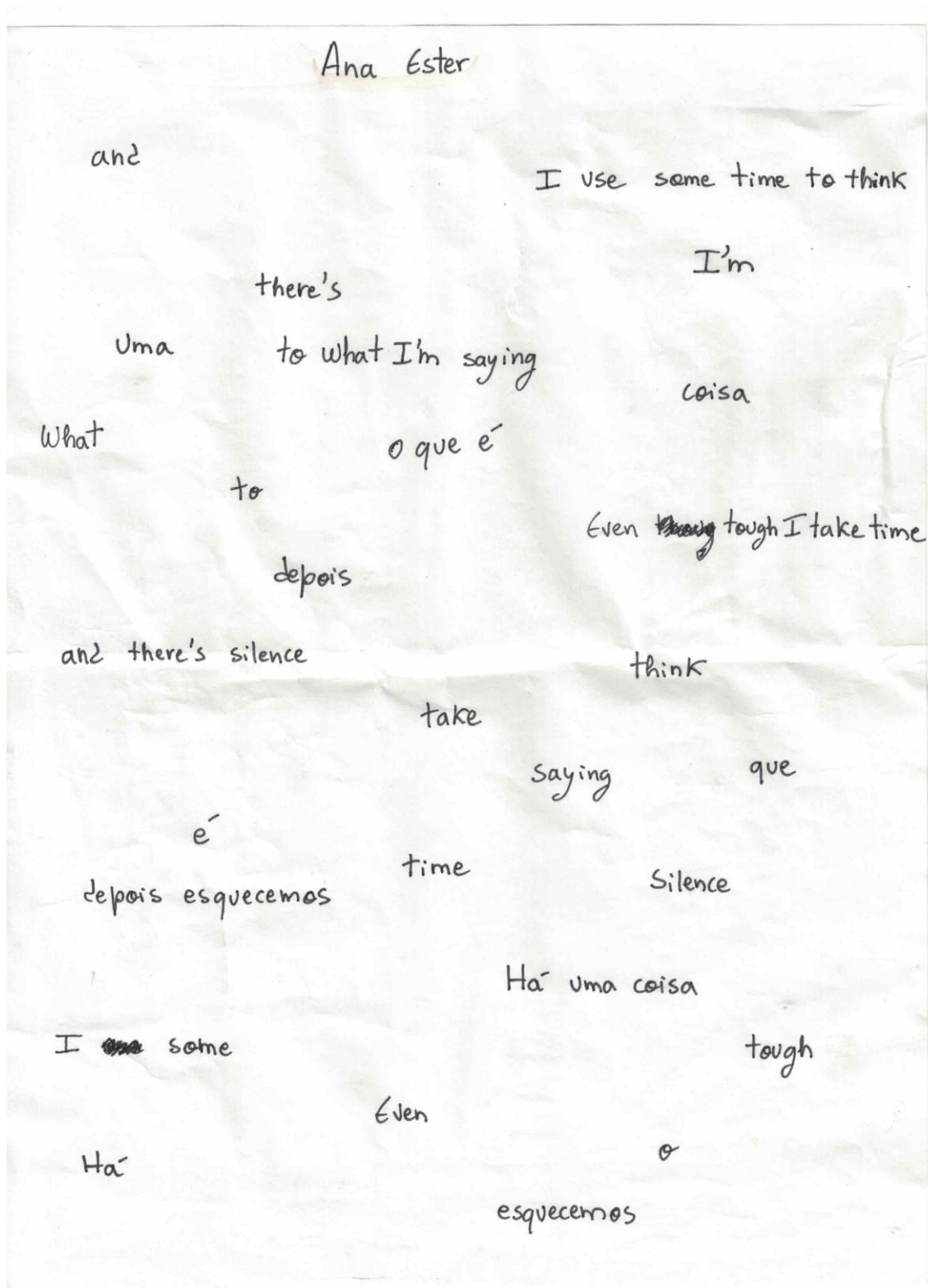
First selection of words



Minimal Pairs – First selection



Score Ana Ester



Score Catarina

Catarina

Don't
que I really feel that they are listening
quero
eu Sabemos e já Contact
Watching
que eu quero dizer are feel
lembro
that me
não rush I
listening
they keep eye contact they
Sabemos
really
eye Don't rush
e dizer
Já não me lembro Keep
they are watching me

Score – Minimal Pairs - Ana

Abafó	<u>6</u>	Abafe
Better	<u>3</u>	Bitter
Hug	<u>3</u>	Bug
Casa	<u>6</u>	Casa
Gut	<u>4</u>	Cut
Met	<u>3</u>	Let
Vida	<u>4</u>	Lida
Nota	<u>6</u>	Nota
Fala	<u>3</u>	Sala

Score – Minimal Pairs - Catarina

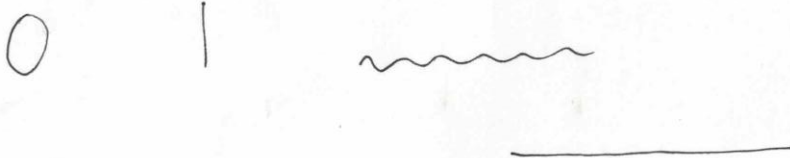
Abafo	<u>6</u>	Abafe
Better	<u>3</u>	Bitter
Hug	<u>3</u>	Bug
Laga	<u>6</u>	laga
Gut	<u>4</u>	Cut
Met	<u>3</u>	Let
Vida	<u>4</u>	lida
Nota	<u>6</u>	lota
Fala	<u>3</u>	Sala

Process – O que é, o que, é?

Associação da produção do som
ao movimento - passagem/movimento do ar

2/02/26
ensaio c/ Sofia

Quanto para o movimento? - podíamos parar quando para o som?



Ataque // Acento

Relação
Sentido $\longleftrightarrow$ som / produção de som (aprox. vocal) $\rightarrow$ interessante explorar

Como a escrita ortográfica da palavra afeta também o movimento?

Seria diferente sem ler? Partir da memória da palavra dita?

Quanto ouvimos - visualizamos a grafia?

4/2/26
A escrita livre é sempre difícil, não sei
como começar (ou acabar).

Conhecemos pelo "shake", falemos, dei a minha
perspetiva sobre a peça da Alana, gostei da
espécie de "bug" que utiliza na "voalização"
de palavras, gostei do movimento associado
ao som "despido" de significado original.

Depois, ~~produzimos~~ reproduzimos palavras,
uma, e a outra interpretou a sua fonética e/
movimento - difícil reproduzir um movimento
despido de significado. Esta 'task' levou-me a
pensar na pronúncia de palavras em detalhe.

4/02/26 - Sofia
ensaio 2

O que é o aposto de um movimento?

eu passei - vertical - horizontal

p/cima - p/baixo

deslizante - acentuado / batido

as restituições de movimento. o movimento consequente ou residual serviu muitas vezes para a som que sonora a extinguir. às vezes criei a oportunidade na consequência para o ressonar da son.

adjetivar os sons ajuda a traduzir? não adjetivar e apenas associar individualmente ~~se~~ com um processo diferente. qual a linguagem filtra o processo de tradução o que acontece? será mesmo tradução? parece-me que são 2 traduções se for assim.

até a son sair não sabia se ia encaixar, incerteza, sensação de.

— " — son
explorar de momento ao Sofia — sugestão
↓
mais livremente



Exercício 1 - ~~encontrar~~ encontrar palavra, ^{7/2/2020} Sofia
~~encontrar~~ encontrar ritmo/polirritmia com
a palavra de amiga, traduzir a
sua palavra p/ movimento, fazer voltar
ao ritmo encontrado inicialmente. Palavras
"feel" e "think" (Sofia e Ester) ~~ritmo~~ contraste
rítmico e de entonação, surgiram movimentos
também contrastantes (ao nível do significado também).

Exercício 2 - 1ª fase da tentativa de desmontar
proposta anterior (?) - encontrar um ritmo/uma
polirritmia entre palavras e frases. Relação:
"lembro" e "take" → inserção do
"take" no conjunto de
palavras.
= "É" (?) e "eye contact" possibilidades
rítmicas
e
de significados

Se continuasse isto:

11/2/26

- experimentava só com movimento (a pensar em equilíbrio físico e visual)
- experimentava c/ várias conjuntas 'palavra - movimento'
máx. 3 (~~palavra e movimento~~)
- experimentava só com palavra (a pensar em equilíbrio c/ construções gráficas c/ pausas, etc)
- experimentava trocar entre as palavras mantendo
+ para manter movimento trocar palavra
e o espaço, no entanto não trocava.

ou

Associação de sons a movimentos // Mapa de ocorrências.

11/02/26

50/5

Keep - take

- Ambas as palavras iniciam e terminam com o som de uma consoante, atacam e fecham de forma precisa. • Ambas contas.
- Eue ambas as palavras houve uma orgânica procura por movimentos isolados, ações de (parte) uma parte concreta do corpo - a parte do corpo que a cabe; por escolheu eue ambas as situações foi a cabeça.
- Durante a pesquisa a procura por movimento isolados e concretas partes do corpo foram reconhecidas.

não

- Procura por movimentos desenhados, curvos/ contra-curvos, redondos. • Bidimensional.
- Utilização de partes do corpo no desenho de linhas.

Ambas os movs. incluem curvas, p[er]missas diferentes.

Really

- Procura por movimento que trazem a sensação de movimentos ondulatórios. • Tridimensional.
- Utilização do corpo como um todo durante o percurso do movimento.

11/01/11

(Entocação)

P.E: Pode

- Dependendo da entoação, a tradução do movimento difere?
- Exemplo, no caso da palavra "pode", a entoação fechava no final da palavra, isto traduziu-se num movimento desan- dente, sensação de chegada - fim.

Ampliar o movimento

Ampliar o movimento

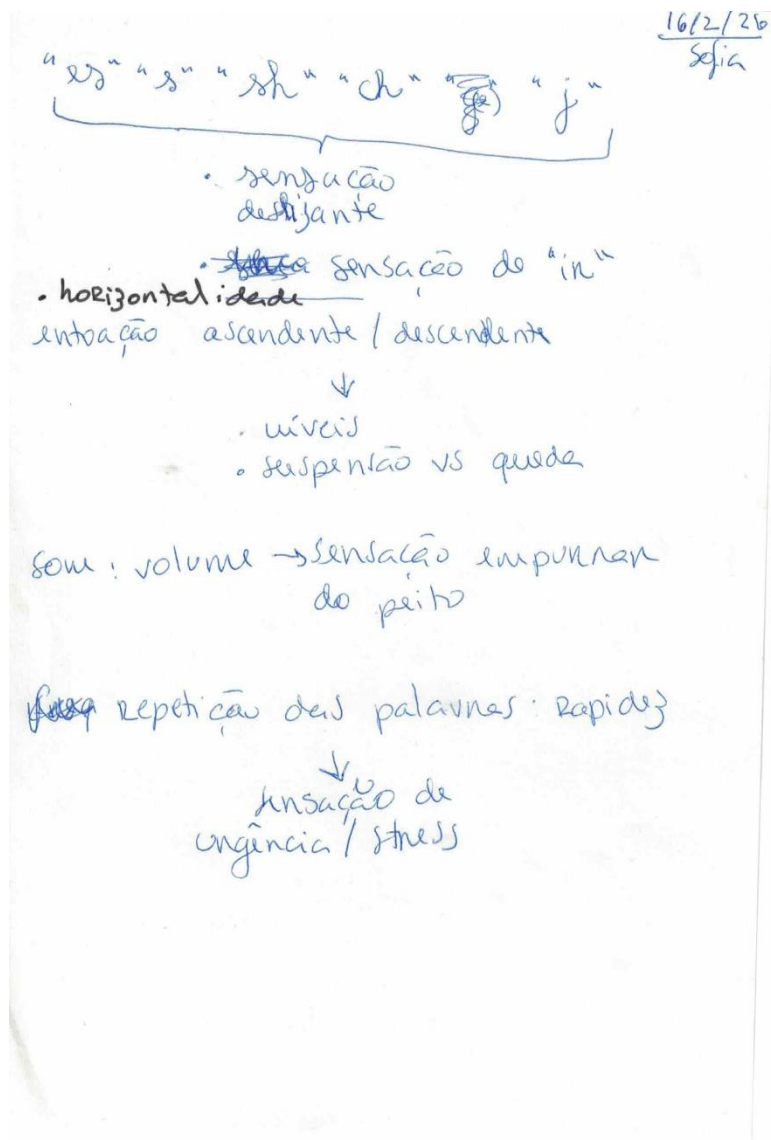
o que pedimos desenvolvem ^{11/04/20}
a partir deste exercício? Sofia

- transposição do movimento que foi criado a partir da palavra (como já experimentamos) e encontram um novo som a partir desse movimento.

- a partir desse novo som, experimentam contextos onde o intencional (ou seja, partir do abstrato p/ o concreto) ou até onde nos pode levar.

ou

- desconstrução da palavra: soando consoantes ou de vogais, experimentam combinações de sons e/ou movimentos.



19/2/26

✓ + vogal → empurrado / empurrar
th + vogal → desligar / sliding
d alguma resistência

K (final palavra) → cortado / batido
q (meio) → embater contra algo

Oi (ditongos) → ~~algo~~ arredondado que encerra em si
ai → movimento vai e volta

'a / hã → abrir, postura aberta

e (ê) → redonda, curva
"lento, ~~aquece~~" elástico

mudança de um sem agudo para grave es
↳ o apesto → movimento descendente
→ movimento ascendente

S (sem vogal)
f → movimento horizontal
desligar sem resistência
fluido

i → vertical, sugado, apertado, comprido

Associações recorrentes sons a movimento / corpo

27.02.20

1ª improv. estruturada (do dia):

- Exploração rica e material novo/demi-novo;
- "Size, location, motion" foi-se transformando em sonorização opantín de uma quase-sinonímia sonora!
- manifestações orgânicas. *

2ª improv. estruturada (do dia):

- 1ª secção teve momentos de oposição entre nós que podem eventualmente ser explorados;
- esta vez teve uma exploração melódica.

improv. final (do dia):

(redução de palavra de amiga).

- podia ter explorados mais possibilidades de movimento
- dificuldade liminal em abstrair o movimento do seu próprio som e focar no de amiga.

- * exploração melódica mais presente do que a vez seguinte.

Início do processo vs final do processo:

↓
exploração abstrata,
ainda sem nenhum
unido claro, e, ao
mesmo tempo,
várias possibilidades
a serem exploradas.

Eu e a minha
sensação enquanto
intérprete.

↓
Propostas ~~(claras)~~ que revelam
mais clareza no
unido do trabalho,
considero o final do
processo, a segunda
unidade, desde a proposta
do solo improvisado.

Possibilidades

exploração

- exploração de ~~traduções~~ transposição
de movimento e sons de forma
mais profunda.

- gibberish

Agora foi uma viagem pelo empacotado da regularidade.

Um processo de movimento pelo ouvir, sensibilizando o corpo à voz da outra e à mimis. Sendo que cognitivamente há dois lugares:

EU $\xrightarrow{\text{voz}}$ $\xrightarrow{\text{na minha}}$ $\rightarrow$ a outra $\xrightarrow{\text{voz}}$ $\xrightarrow{\text{movimenta}}$

EU $\xrightarrow{\text{ouvir}}$ a outra
 $\xrightarrow{\text{corpo}}$ $\xrightarrow{\text{voz}}$

Uma eu novas coisas que gostava de ^{se} further na futura:

→ Relação com a palavra d e o seu significado quando estes são em
línguas diferentes (contrário sobre "não")

→ ~~palavras~~ "palavras passíveis" gibberish

→

27/02/26

micromotion - speech

Bosca de precisibilidade.

Disparare de sincronia quando acontece,
de mira momenta cl o som da palavra, nomeadamente
ataques e acertos.

Esperar uma palavra dominar para respirar,
Pequena suspiro quando uma palavra era atuada
cl mais intensidade, suspiros de mais clareza na
palavra.

Relação entre sons ————— Relação entre movimentos

cl Sofia

A musicalização da palavra surge ao personar em ritmo, mas pareceu-me que mantivemos a caráter e intenção conversacional ao fazermos o que achei positivo.

Até que ponto as repetições não acabamos o ritmo, ou ele não surge e transforma-se sempre?

Achei mais difícil dar a noção de quando a son se extinguia ao dizer eu mesma e ao dizer na mesma tempo da Sofia. Achei que foram demasiadas vezes na mesmo tempo e por isso houve alguma dificuldade a manter a realidade em todas.

Para uma próxima focaria-me em separar os elementos e só depois juntar.

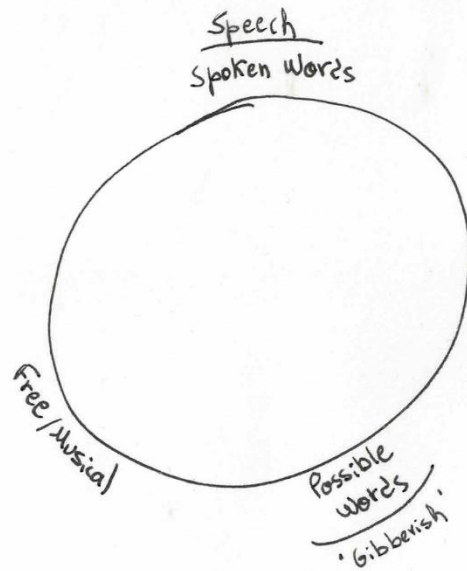
tipo - ritmo palavras 1
criar movimento palavras 2
juntar os dois 3

OU

palavras 1
abstrair mov. 2
pensar em 3
ritmo
conjunto

Relação entre + sons
entre significados

VOCAL SOUND



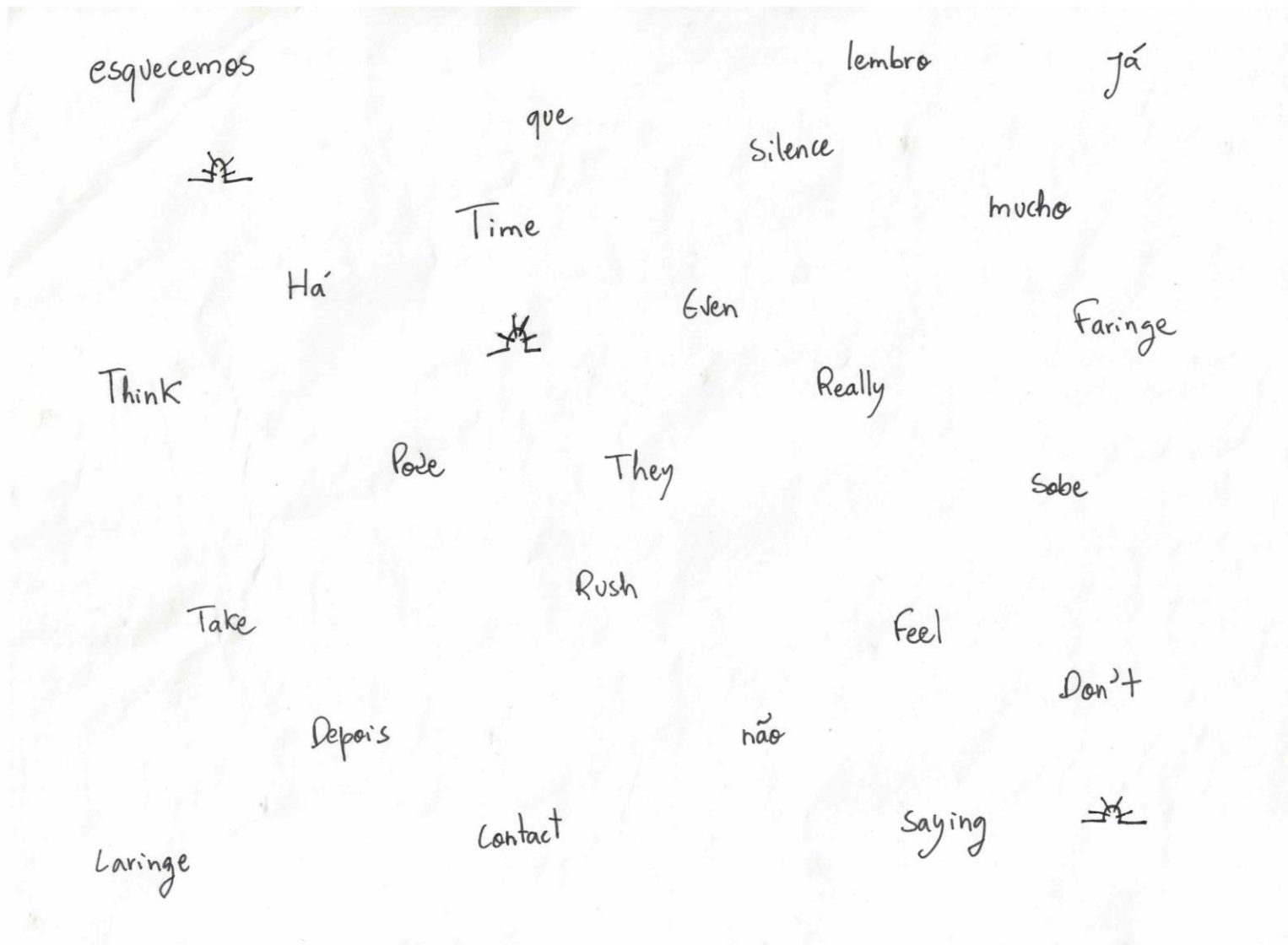
MOTION / SPACE ANALOGIES TO SOUND PITCH

Small - Big
° ○

Up - Down
-

Rising - falling
↑ ↓

||
close - far
| |



muchos
Faringe
Take
Don't
Rush
esquecemos
Think
Sabe
Time
Depois
Ha

1st section - 10 minutes
start: music stands, reading and selecting
Pitch associations

1. Distance
 - 1.1 - Between us
 - (1.2 - all the stories)
2. Size, location, Motion (upward, downward)
 - 2.1 signify each other sometimes
- (3. (~~Poly: motion speech~~) | Playing and disrupting
→ some singing & dissension)
4. End (just movement, pause)

- 2nd section - 15 minutes
start: music stands, reading and selecting
1. Translating imagined speech
 2. Free impro - *no das corda* / *trabalhar sem eu* / *trabalhar sozinho* / *trabalhar com os outros* / *esgotar a ideia* / *comandos*
 3. 'Silence' - Sofia, Back - Ana
 4. Solo Sofia
 - 4.1 → *mudança de passo* Construção para 5
 5. ~~Pote / Rush Pote~~ - *beat - Joy*
Even que *no é solo's - mod.*
 6. Sofia finds an end, Ana finds an end right after.

Process – Em tempo, em tempo, a tempo

1º Sessão

reflexão geradora

9/3/26

Ritmo é importante.

Não há como voltar atrás, assumir as decisões.

Senti mais facilidade com as palavras por não envolver a tanta um esforço corporal como com o corpo.

Pensei que seria giro tentar uma fazer a cardiovascular da outra mas pegando na máquina na parte da outra.

Então: ideia da substituição e acho que poderia ser uma boa ferramenta para construir este texto repetitivo.

Se no movimento senti mais dificuldade, senti que para explorar a semelhança de ter algum tipo de amplificação.

→ ou mesmo próprias, a mov. que leva à Nag e a cardiovascular

9/03/2024

Voz dentro ou fora do corpo, tanto faz? Repete, repete, repete não sei
o que, o que, o que é alguma coisa. Dentro ou fora do
corpo. Tanto. Faz. Corpo. Inteligente. Divertido. É bom não
julgar, Cortina preta. lol. Dislexia. Cortina preta.

Pés a reverbarem, não saber se as palavras existem ou
as inventamos. Jogar com os pés até a informação
sobir, subir pela cabeça. O corpo é que paga. As
vezes os estúdios são como pequenas fracções de tempo.
Gatilhos temporais. Pequenas doses de inputs que se
esquecem e perduram, ecoam, dentro e fora do tempo.
Olhar com o corpo. Escutar com a língua. Cair um
pedacinho de números entre as passas e as palavras.
Escrever enquanto se escutam. Caneta rápida.
Corpo no chão. Linóleo mole que acomoda a caneta.
Outra repetição. Dentro ou fora? Tanto faz.

13/3/26

Uma viagem pelas expectativas esquecidas(?).

Substituir a som cl a meu sem novo ou com a som já a ser dito. Incluir a som já a ser dito na meu movimento ou iniciar a meu própria som. Talvez ser a ideia, a que interessar mais.

Inicialmente queria que ~~uma~~ para a espetacular houvesse sobre uma capacidade na transformação.

Enquanto isso senti que a respiração consciente me ajudava a não me perder na que estava a fazer.

Estas nuanças em que me deixo afetar, pelo movimento, como não me perder nessa afetação e ser uma afetação na "cádrate", eu seja que me ~~deixar~~ permita falar pl transpor. O que me faz tomar as decisões?

13/03/2026

Vomitos e gestos interligados pelo chão. Frustração na cabeça de ver em quando e certa vontade de berrar interna, depois fica engraçado e o corpo também e corpo para fazer "porcaria". Mais uma forma de expressão neste dia. A repetição na garganta é imprevisível os sons ajudam a vocalizar a massa puta da cabeça. Singelos pontos para coser. É fácil ouvir o que acontece e perceber aquilo que vai à volta. Senta-feira treze. Gostava de não ter um buraco na meia. Juntar tudo e ficar neste chão. ~~Esta~~ Vazia sentada no chão e as mãos com pequenos gestos. Dois, tres, um, dois, tres. Quatro e várias palavras que ainda ficam ~~para~~ entu o que chamo de corpo performativo.

16/3/20265

Overwhelmed, parece que quando estou a fazer não estou completamente, várias
decisões pouco conscientes. Mas aqui vamos! - não automática.

Tempo da repetição - interpretações?
dirigir?

Espaco

Fractalidade

Aspecto ritmico, - mas hora senti que não expandiu...

Figuras - ser na sílaba

Está a dar-me conta de como estar dentro e foraahr!

Elasticidade das unidades

16/03/2026

Plástico a esfregar-me o corpo, o gesto vai surgindo. Se eu
avanço primeiro ouço mais pelas costas do que para a frente.
Entre o que ouço e o que repito, repeto? Ouço mas
também custa deixar de pensar. O corpo as vezes enganamos?
A toque cai entre o que toco ou o que é tocado.
Sons de autocanos e salas sem cadeiras.
Nylons azuis e pretos e aceleradas entre o que
repete, repete, repete. Loop de hipnoses e uma ^{ponto} de
parede de tijolos. O corpo. O corpo. Qual do ^{interna-}gação.
corpo.



23 / 3 / 26

Orada na palavra. Encerrada?

Senti que foi ^{em} subliminar ~~uma~~ crescendo de som.

Senti que é bastante diferente quando faço em preguiça sem e quando vou pela
movimento. Não sei se seria interessante encontrar fluidos entre estes dois facas, ou
trazê-los separados.

Temos uma relação de coexistência, mas acabamos às vezes por nos influenciar
mutuamente na dança e deforma da bloco rítmica.

conspira da minha
unidade e a da suevia.

Pareceu-me que a palavra se quebra no flow repetitiva ~~atividade~~ para os sujeitos
depois ainda, mas falta de ver vídeo.

Procura-me ^{como vamos manter} o tempo $\leftarrow$ através da sua dança?

23/03/2026

Uma, uma, um, plástico, reverberação em avançar.
Repelin até que a cabeça já não pensa e também já não
importa o que pensa. Sacodin o corpo, deixalo estar na
criação. Estimulação ativa daquilo que vai saindo.
O chão começa outro corpo, o tecido faz de sustém.
O sem as vezes é perceptível para mim, não sei se
isso chega. Atropelamento das palavras e um mantra
para que o corpo continue a ir. As palavras, repetidas
criam outras e assim o corpo pode estar em
comunhão, pelo menos enquanto ainda cá está.
Os ritmos são despidos porque so são criados
quando se assemelham, quando se reconhecem uns
aos outros. O plástico que me cobre é uma
camada mais acima do corpo que me faz querer
tocar. As palavras que vão saindo e transformando-se
se colhar são aquelas que o corpo precisa de
ouvir. A sinceridade no ato é ~~plena~~ plena porque não
é propriamente questionada.

GENERATIVE

VoICE

Spoken words

→ Possible words

Free / musical
Sounds

ACTION

Imagined / Producing sound
Body - clothes - other

All body
All aspects

MOVEMENT

GESTURE

REPETITION

How would it feel physically to say
these words/sounds the way they are
said?

→ Amplify those sensations with
↔ movement

Programme note – Public presentations

EM DUO: EXPLORATIONS WITH WORDS, GESTURES, VOICE AND MOVEMENT

Projeto final da aluna Ana Ester, apresentado no âmbito do Mestrado em Artes Cénicas - Dança, Composição Coreográfica. Supervisão prática de Janne-Camilla Lyster (KHIO), orientação teórica ao projeto de Daniel Moreira (ESMAE).

We take playtime very seriously. Convidamos-vos: imaginação, associação, timefeel.

DESENHO DE LUZ: Ana Romão e Daniel Sousa
OPERAÇÃO DE LUZ: Ana Romão e Leandro Oliveira
SOM: Diogo Franco
Duração total aproximada: 1 hora e 30 minutos

1. KEEP COISA

What happens quando se entreabre um gap entre o significado e o som da palavra?

As palavras tornam-se onomatopeias de si próprias?

Há um piano. Há movimento.

Há.

Há o que surge entre isto. Tudo. Dentro do micro encontramos coisas grandes, keeping coisas no espaço largo que criamos. Um ensaio, uma experimentação a duas vozes e dois gestos.

Criação e interpretação com a colaboração de **Catarina Sá Ribeiro**.

2. O QUE É, O QUE É?

Além do que é, pode-se dizer que somos construtoras de edifícios plásticos cujas formas são necessariamente audíveis. Os sons também são palavras e as palavras são matéria.

Trabalhando em equipa ou de forma independente, somos também hands-corpos / body-mãos.

Aqui, a arquitetura é uma tarefa partilhada e convidativa.

Por fim, os edifícios dançam, dançam, dançam como riso, e nós com eles.

Trabalho criativo e performance com a colaboração de **Sofia Portugal**.

3. EM TEMPO, EM TEMPO, A TEMPO

Não querer correr, querer estar.

The work focuses on repetition — gesto, movimento, ação, voz — to find new possibilities in real time.
A partir da ideia de estar aqui e agora, e criar.

É neste espaço e tempo que a imaginação de quem vê, é convocada.

Trabalho criativo e performance com a colaboração de **Suevia Rojo**.

Ana Ester

(Porto, 1998) é uma artista com formação em Dança Contemporânea (Balletteatro Escola Profissional, Escola Superior de Dança e Institut del Teatre) e Canto Jazz (Conservatório de Música do Porto). Interessa-se por práticas que cruzam o movimento, a voz e a palavra. Mestre em Ensino de Dança, finaliza agora o Mestrado em Artes Cénicas (Dança, Composição Coreográfica) na ESMAE, após intercâmbio na Oslo National Academy of the Arts, KHiO (Master in Choreography). Como intérprete, destacam-se colaborações com Raimund Hoghe, Isa Cancela e a Orquestra Nacional Moderna. Alia a vertente performativa à pedagógica, lecionando em instituições como o Balletteatro (periodicamente) e a Academia Bomfim (regularmente).

Catarina Sá Ribeiro

é Mestre em Composição pela Escola Superior de Música e Artes do Espetáculo (ESMAE), onde concluiu também as licenciaturas em Composição e em Piano Jazz. Pianista e compositora, nascida no Porto em 1990, centra a sua prática artística na criação contemporânea, desenvolvendo um percurso consistente enquanto compositora e arranjadora, com obras apresentadas regularmente em Portugal desde 2021. Paralelamente, mantém uma atividade como performer em contextos diversificados, explorando diferentes linguagens enquanto música, em cruzamento com práticas de teatro e movimento. Compõe para várias formações e projetos, destacando-se Vórtice (para o fim de um Tempo). Trabalha também na produção de música antiga.

Sofia Portugal

nasceu no Porto, em 1997. Performer nas áreas da dança, dança-teatro, teatro musical, música, e práticas artísticas comunitárias. Estreou-se profissionalmente aos 10 anos de idade em produções de teatro musical de Filipe La Féria. Ao longo do seu percurso tem colaborado com estruturas como Casa da Música, Cenáculo, WeTumTum, Plateia d'Emoções, Balletteatro, Teatro Viriato, KARNART, São Luiz - Teatro Municipal, Dancenter, Vo'Art (InShadow), Teatro Municipal do Porto e com o grupo acappella „Vozes da Rádio“. Interpretou peças de Aldara Bizarro, Pedro Ramos, António Pires, Luís Castro e Vel Z, XP, Liliana Garcia e curta-metragem de Miguel Teixeira.

Suevia Rojo

é uma bailarina e performer espanhola, nascida em Santiago de Compostela em 2002. Mudou-se para o Porto aos catorze anos para dar continuidade aos seus estudos em dança no Ginásio Escola de Dança, o qual frequentou de 2016-2020. Entre 2020 e 2022 estudou na Performact - Torres Vedras, um programa intensivo de dois anos onde teve a oportunidade de trabalhar com vários artistas internacionais e onde começou a desenvolver a sua própria identidade na dança e na performance. Atualmente reside no Porto - Portugal, onde trabalha como bailarina e performer freelancer e onde desenvolve vários projetos individualmente e em colaboração com outros artistas.

Feedback and testimony – Catarina Sá Ribeiro

A minha participação no processo proposto pela Ana Ester foi, na grande forma, um processo vivo, com um tom de plasticidade muito cativante.

Do ponto de vista pessoal foi um processo de companheirismo, compreensão, desafio — senti-o mais como um processo de experimentação do que de exploração, no sentido em que não estava tão focada na descoberta mas sim na sensação que cada novo momento de trabalho me propunha. Não sendo bailarina (sou compositora de formação) e, apesar de ter estado grande parte da minha vida ligada ao teatro, tentei que o foco da minha experiência como parte integrante de um *keep coisa* fosse guiada pelo meu ofício naquele que é o acto de escolher e organizar objectos no tempo. Por outro lado, deixei, e também por observação do ser-artístico da Ana Ester, que o meu corpo fosse contagiado pelas sugestões sonoras que iam aparecendo. Desse contágio foram emergindo gestos do corpo que acabariam por trazer outras formas de pensar a música.

Da perspectiva artística, este processo implicou profundamente a partilha e presença dos nossos sentidos em cada ensaio ou apresentação e o acolhimento de novos materiais que iam surgindo em retorno.

Foi muito útil para este processo a organização e recolha de material que a Ana Ester fez e que sistematizou. A Ester mostrou uma preparação muito detalhada e pensada para cada sessão, inclusivamente nos três dias seguidos de apresentações, trazendo sempre feedbacks da experiência e desafios novos, ou alterações que fossem de encontro ao lugar criativo e de presença que orientou toda a sua proposta.

Da minha observação geral das três peças diria que se constrói um arco e uma evolução de provocações em três partes tanto para ela enquanto performer ao longo de 3 duetos como para o público - do informal à cena; do muito ao micro; do expansivo ao contraído e contido. Considero ainda, como já partilhei com a Ester, que o primeiro dueto concentrava demasiado material para o tempo disponível. No âmbito da prática composicional, esta foi talvez a questão que mais me desafiou, pela dificuldade de uma construção temporal gradua entre as duas e as nossas linguagens, ainda que com um carácter ligeiramente fragmentado. De qualquer forma, creio que fomos capazes de percorrer as nossas *partituras* de forma quase orgânica. Faltariam talvez mais 10 a 15 minutos para atingir um ponto ideal de fluidez.

Enfim, sinto um enorme privilégio por ter partilhado deste processo e por aceder ao território criador da Ester, como amiga e colega. É com orgulho que a vejo como uma artista tranquila face a processos em desenvolvimento, inacabados e abertos, com a coragem de propostas complexas e de múltiplos planos. Assim é este modelo, também e aliás, o reflexo uma vida vivida com curiosidade, humildade e vontade.

Feedback and testimony – Sofia Portugal

Sofia Portugal

Reflexão sobre o Projeto

Duo 2 / Ato II - “O que é, o que, é?”

27 abril 2026

Tarefas, Interações e Ensaios

FEEDBACK

Parti para este processo vinda de um lugar de interesse pessoal, artístico e profissional pela proposta da Ana Ester. Primeiramente porque se parte para um trabalho em duo, em conjunto, o que intensifica um mar de possibilidades criativas e interações entre dois corpos e duas vozes. Em segundo lugar, porque é uma proposta que promove uma linguagem híbrida entre o som e o movimento - a voz e o corpo. E em último lugar, a temática concreta parece-me, trazer, por si só, uma série de possíveis caminhos a serem explorados.

Em todo o processo criativo, houve uma forte clareza por parte da Ana Ester no que diz respeito aos enunciados das tarefas. Por outro lado, também criou espaço relacional para que eu pudesse dar os meus *inputs* criativos, para que fosse verbalizando as minhas reflexões e partilhando as minhas experiências enquanto intérprete colaboradora.

O único momento em que gostava de ter tido um pouco mais de direção foi já numa fase tardia do projeto, em processo de ensaios. Após encontrarmos a estrutura final da peça, gostaria de ter tido mais tempo para explorar o propósito e ligações entre as cenas. Ou seja, o que me motiva a passar de uma *task* para a próxima?

Por outro lado, questiono-me se era necessário chegar a essa fase durante este trabalho exploratório ou se, simplesmente, poderia ser uma próxima etapa do processo, que tão rico e complexo foi.

Proposta, Processo e Desenvolvimento

O processo iniciou-se com tarefas muito claras, precisas e objetivas. Diria que este se dividiu em três fases: a primeira fase (sessões 1-3, dias 5/9/11 fevereiro) foi dedicada à tradução

individual e em conjunto de palavra-movimento-movimento oposto e, exploração rítmica entre nós; a segunda fase (sessão 4, dia 13 fevereiro), para mim, ficou marcada por se iniciar com uma exploração a solo de voz-discurso-gesto-movimento, que serviu de ‘exploração desbloqueadora’ para a próxima fase; a terceira e última fase divide-se em dois momentos - a procura pela estrutura da peça exploratória, que envolveu experimentação, improvisação em tempo real e improvisação estruturada e, a fase de encontrar a estrutura final (16/20/23/25/27 fevereiro e 1 abril).

Entendo que a sessão de ensaio do dia 16 de fevereiro foi fulcral para encontrar timings, interações e momentos cénicos específicos, essenciais para a estruturação final.

O QUE PROVOCOU EM MIM?

Surpreendeu-me a fluidez que fomos encontrando ao longo do processo criativo entre o som e o movimento, a palavra e o ritmo, a voz e o corpo.

Além disso, ao longo do processo criativo, foram surgindo em mim cada vez mais questões. À medida que se foi explorando o som e a sua tradução em movimento, fui-me questionando de forma cada vez mais urgente o porquê das minhas respostas ao som se traduzirem especificamente naqueles movimentos. Porque é que a palavra ‘não’ me sugere movimentos redondos, cheios, grandes, mas com uma intenção (relativa ao gesto e interpretação) pouco clara, quase incerta? Porque é que sons como “fff”, “sss”, “vvv” e “zzz” me sugerem movimentos arrastados ou deslizados? De que forma é que a tradução (da palavra para movimento) difere dependendo de quem a vocaliza (a outra ou a própria)?

CONCLUSÃO

Como trabalho de exploração que é, foi necessário selecionar material para que se pudesse aprofundar o estudo do som, do movimento, da palavra e do gesto. Ou seja, depois de várias tarefas propostas, encontrou-se material com potencial para desenvolvimento e consequente aproveitamento numa eventual estrutura final do trabalho. Várias tarefas não chegaram a ser aproveitadas precisamente pela necessidade de seleção e para que se pudesse potenciar estes conceitos, tarefas e momentos cénicos.

Numa perspetiva futura, seriam precisamente essas “pontas soltas” que eu, pessoalmente, usaria como ponto de partida para uma possível próxima etapa, nomeadamente: aprofundamento da tradução de uma palavra para movimento, transposição desse movimento para um novo; aprofundamento do trabalho entre polirritmia; exploração do movimento relacionando com a palavra falada, tradução dessa palavra para movimento e, por fim, tradução desse novo movimento para som; exploração do *gibberish*; e ‘sonificar’ o gesto (do dia-a-dia).

Elementos cénicos - como a utilização das estantes e partituras, quase como se fosse “a secretária” de cada uma destas “arquitetas”, e a escolha do figurino, que traz clareza aproximando-nos ainda mais desta ideia de “construtoras de edifícios” - pareceram-me escolhas bastantes pertinentes e permitiram-me ter um olhar mais aprofundado da perspetiva da Ana Ester e dos seus objetivos com esta peça exploratória.

Feedback - Suevia Rojo

“O processo criativo e de investigação corporal proposto pela Ana provocou uma abordagem ao corpo nas suas diferentes camadas, o qual me fez refletir e incorporar várias novidades enquanto performer. O que levo como fruto deste trabalho é o uso do som não só como um mero elemento cénico, mas também como produtor de movimento, seja através do toque ou da repetição. “

Feedback – Audience member

“A estética presente nos três duos remeteu-me para o pensamento de Alberto Caeiro – que exalta sobretudo a superfície do objeto como a primeira camada de captação da sua essência. Um gesto é um gesto, um som é um som, um movimento vale por si mesmo, sem precisar de ser integrado nuns sistemas de signos, onde se pode extrair eventuais significados complexos ou filosóficos.

E eu consegui ser absorvido pelo espetáculo sempre que abri mão de uma tentativa de compreensão imediata do que se passava. Os gestos, os sons, a repetição, a repetição dos gestos e dos sons funcionaram como autênticos mecanismos de hipnose. Eram sugestões que manipulavam a nossa presença e forma de estar nos espaços. De repente o movimento ganhava som, e o som ganhava corpo. De repente, a repetição de determinados sons e palavras criava autênticos "monstros" – sons de palavras banais que, exploradas em diferentes extensões, ganham uma forma estranha, e instalava uma tensão no ambiente. Todo esse ambiente era criado por pequenas sugestões, brincadeiras que eram exploradas até um limite.

Após instalada a tensão, havia movimentos e sons de alívio, que libertavam. Sons e movimentos de contração e expansão – sons e movimentos fole (1.º e 2.º duos). Depois da tensão de um longo momento de sons resultantes de gestos mínimos, uma voz/som que alivia (3.º duo - a primeira palavra dita pela Suevia).

A brincadeira → a exploração até ao limite → Tensão → Alívio

O facto de as apresentações terem sido em espaços diferentes e as transições entre os duos quebravam o embalo do espectador. Em cada quadro (duo) havia uma energia progressiva – começava pianinho, ia crescendo, atingia o clímax e estabilizava. E o espectador era sempre levado nessa montanha-russa – saía de um duo com a energia

no máximo para entrar no duo seguinte e começar com a energia no zero. Essa organização pode mostrar que o espetáculo não foi concebido como um todo, peça única, mas sim em blocos separados. Fiquei curioso para saber como resultaria uma construção/dramaturgia que juntasse esses três duos num mesmo espaço.

De forma global, elogio muito a proposta do projeto, porque constituiu de facto um processo de investigação. É desse risco e desafio que pode nascer a inovação. Só no final de uma investigação se consegue tirar conclusões, o que resulta mais e menos, as hipóteses que se confirmam ou refutam, etc.”

Informed consents

DECLARAÇÃO DE CONSENTIMENTO INFORMADO E CEDÊNCIA DE DIREITOS

(Âmbito académico - ESMAE / P.PORTO)

Mestranda: Ana Ester Pimenta Pereira Ribeiro

Curso: Mestrado em Artes Cénicas, especialização em Dança - Composição Coreográfica

No âmbito do projeto artístico da aluna acima referida, solicita-se a sua autorização para a utilização de dados textuais e audiovisuais decorrentes da sua participação nas fases de criação e performance.

Cláusula 1ª (Objeto e finalidade)

A participante autoriza a inclusão de notas escritas da sua autoria, bem como das suas imagens e voz captadas em vídeo durante as apresentações finais, exclusivamente para efeitos de avaliação académica, integração no relatório escrito de projeto de mestrado e anexos dirigidos ao júri de avaliação pública e repositório online.

Cláusula 2ª (Exceções)

Caso a participante autorize apenas a inclusão parcial dos objetos acima referidos, deverá informar a mestranda que por sua vez não incluirá estes no âmbito desta autorização.

Cláusula 3ª (Gratuidade)

A presente cedência de direitos de autor, imagem e som é feita a título inteiramente gratuito, não decorrendo dela qualquer direito a compensação financeira ou comercial.

Por ser verdade e estar de pleno acordo com as condições descritas, assina o presente documento.

Porto, de 4 de Junho de 2026

Assinatura da Participante: 

Assinatura da Mestranda: 

DECLARAÇÃO DE CONSENTIMENTO INFORMADO E CEDÊNCIA DE DIREITOS

(Âmbito académico - ESMAE / P.PORTO)

Mestranda: Ana Ester Pimenta Pereira Ribeiro

Curso: Mestrado em Artes Cénicas, especialização em Dança - Composição Coreográfica

No âmbito do projeto artístico da aluna acima referida, solicita-se a sua autorização para a utilização de dados textuais e audiovisuais decorrentes da sua participação nas fases de criação e performance.

Cláusula 1ª (Objeto e finalidade)

A participante autoriza a inclusão de notas escritas da sua autoria, bem como das suas imagens e voz captadas em vídeo durante as apresentações finais, exclusivamente para efeitos de avaliação académica, integração no relatório escrito de projeto de mestrado e anexos dirigidos ao júri de avaliação pública e repositório online.

Cláusula 2ª (Exceções)

Caso a participante autorize apenas a inclusão parcial dos objetos acima referidos, deverá informar a mestranda que por sua vez não incluirá estes no âmbito desta autorização.

Cláusula 3ª (Gratuidade)

A presente cedência de direitos de autor, imagem e som é feita a título inteiramente gratuito, não decorrendo dela qualquer direito a compensação financeira ou comercial.

Por ser verdade e estar de pleno acordo com as condições descritas, assina o presente documento.

Porto, 28 de maio de 2026

Assinatura da Participante: _____



Assinatura da Mestranda: _____



DECLARAÇÃO DE CONSENTIMENTO INFORMADO E CEDÊNCIA DE DIREITOS

(Âmbito académico - ESMAE / P.PORTO)

Mestranda: Ana Ester Pimenta Pereira Ribeiro

Curso: Mestrado em Artes Cénicas, especialização em Dança - Composição Coreográfica

No âmbito do projeto artístico da aluna acima referida, solicita-se a sua autorização para a utilização de dados textuais e audiovisuais decorrentes da sua participação nas fases de criação e performance.

Cláusula 1ª (Objeto e finalidade)

A participante autoriza a inclusão de notas escritas da sua autoria, bem como das suas imagens e voz captadas em vídeo durante as apresentações finais, exclusivamente para efeitos de avaliação académica, integração no relatório escrito de projeto de mestrado e anexos dirigidos ao júri de avaliação pública e repositório online.

Cláusula 2ª (Exceções)

Caso a participante autorize apenas a inclusão parcial dos objetos acima referidos, deverá informar a mestranda que por sua vez não incluirá estes no âmbito desta autorização.

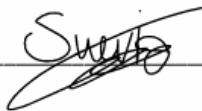
Cláusula 3ª (Gratuidade)

A presente cedência de direitos de autor, imagem e som é feita a título inteiramente gratuito, não decorrendo dela qualquer direito a compensação financeira ou comercial.

Por ser verdade e estar de pleno acordo com as condições descritas, assina o presente documento.

Porto, 28 de Maio de 2026

Assinatura da Participante: _____



Assinatura da Mestranda: _____



VIDEO LINKS – PUBLIC SHARING – EM DUO – 04/2026

<https://youtu.be/ckY7NZSMFt0?is=SSQZUAnBg9MH0cGq> - *Keep coisa*

https://youtu.be/irPq5Ti_euM?is=qBFQYUjLAngEWXe – *O que é, o que, é?*

<https://youtu.be/zEg0EzedbXg?is=SHp9eBDho3dhd1no> – *Em tempo, em tempo, a tempo*

**ESCOLA
SUPERIOR
DE MÚSICA
E ARTES
DO ESPETÁCULO
POLITÉCNICO
DO PORTO**

P.PORTO

M

**MESTRADO
ARTES CÉNICAS**

DANÇA – COMPOSIÇÃO COREOGRÁFICA

A Repetitive Exploration: Embodied Intersections
Ana Ester Pimenta Pereira Ribeiro

