

## **Mimicry as Movement Analysis?**

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The analysis of movement to music often stems from examinations of video-recorded events. This allows the analyst an opportunity re-watch, pause, and slow down the movements of their participants. Such analytical practices also lend themselves to the production of notation that appears alongside a score (e.g. Roeder & Tenzer 2012). Unlike prescriptive types of dance notation (e.g. Laban notation method), such transcriptions of movement are intended to be descriptive, and help to illuminate connections between music and movement, especially in the realm of rhythm and meter.

This paper pilots a new technique for rigorous analysis of rhythm and movement, which may be used in ritual settings where video recording is not permissible. By trying to embody worshippers' movements in relation to the sonic environment, I unearth not only differences between participants, but also an experience of the muscles and space required to complete individual movements. This method affords understandings of movement practices distinct from those garnered from video-recordings. Through a discussion of my mimetic observations in Chicago-based Jewish and Greek Orthodox communities, I address issues of translation bias, and authorship, and explore the types of rhythmic-movement analyses that can be created from unrecorded (live) ethnographic data.